

GILLES DELEUZE & FÉLIX GUATTARI: REFRAINS of FREEDOM

GILLES DELEUZE ET FÉLIX
GUATTARI: RITOURNELLES
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BOOK OF ABSTRACTS AND BIO-BIBLIOGRAPHICAL INFORMATION

UNIVERSITY OF IOANNINA
DEPARTMENT OF PHILOSOPHY, PEDAGOGY AND PSYCHOLOGY
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**BOOK OF ABSTRACTS
AND
BIO-BIBLIOGRAPHICAL INFORMATION**

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**DELEUZE, GUATTARI ET FANON :
UNE «JOYEUSE RETROUVAILLE» AUTOUR DE LA LITTÉRATURE**

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Nous voudrions rapprocher la conception de la littérature de Deleuze et Guattari avec celle de Frantz Fanon. Malgré les différences que l'on peut trouver entre ces auteurs, il nous semble que l'approche fanonienne de la littérature et le concept guattaro-deleuzien de *littérature mineure* ont des résonances qui mettent en évidence le fait que l'usage mineur de la langue travaille autant les minorités que les majorités. La littérature mineure des auteurs français implique un matérialisme et une politique de la langue car ils font de celle-ci un matériau politique travaillé de l'intérieur par les conditions historiques dans lesquelles elle se déploie. Une telle matérialité entraîne la langue dans des processus de codification et domination, mais aussi de libération, qui exigent le repoussement des limites et par-là la dissolution des dualismes, ainsi que la construction d'un peuple à venir. De même, chez Fanon la langue et la littérature sont employés comme instruments pour coloniser l'inconscient et assujettir les corps, de telle sorte que la production d'une nouvelle littérature "n'est pas luxe mais exigence de programme cohérent pour le colonisé". *Littérature de combat* (Fanon) et *littérature mineure* sont toutes les deux des moyens de faire la lutte politique et, en même temps, sont liées aux conditions historiques de leur temps. Aussi, toutes les deux cherchent à défaire les identités fermées propres aux sociétés dualistes, en faveur de ce que Glissant a nommé "identités rhizomatiques". *Quels sont les points de résonances et d'écart entre ces deux conceptions de la littérature ?* Voilà la question que nous aborderons dans cette intervention.

Lina Álvarez a étudié la philosophie à l'Université Javeriana (Colombia). Actuellement elle fait le master Philosophies allemande et française dans l'espace européen (Europhilosophie) à l'Université Catholique de Louvain (Belgique) en tant que boursière de l'Union Européenne. Son projet de recherche porte sur la place de la littérature chez Frantz Fanon, Gilles Deleuze et Félix Guattari et les rapports entre ces auteurs au prisme de la question littéraire. Elle s'intéresse aux postcolonial studies, aux études décoloniales, à la philosophie politique contemporaine et à la philosophie de l'art. Son dernier article s'intitule Biopolítica, máquina antropológica e Identidad: América como un espacio libre para la violencia (Biopolitique, machine anthropologique et Identité : L'Amérique comme un espace libre pour la violence).

DELEUZE "AFTER" KRISTEVA: AFFECTIVE GENESIS AND THE POTENTIAL FOR CRITIQUE

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François Zourabichvili claims that Deleuze is not engaging in an ontology but in a transcendental problematic of critique that shows how critical thought is itself contingent upon affective evaluation of a "pure difference." To bring Kristeva and Deleuze closer together on the affective dimension, I discuss Kristeva's *Tales of Love* and Deleuze's *Logic of Sense* and *Two Regimes of Madness*, showing how Deleuze's interest in "logic" does not aim at knowledge about reality, but at contingency conditions. The becoming sensible of sense is a regime that arises at the affective level, and in this "interaction regime," a kind of testing within the affective dimension displaces the categories. I introduce here, as a kind of testing, Kristeva's late discussion of the "composition" of "ambiguity": the form that the uncanny takes in the confrontation with death (trauma). The confrontation between the finite signifying subject and the fantasy of an "impossible end" enacts the dynamic of both going through repression and defense. Herein lies the affinity between these thinkers: the form that the uncanny takes in Kristeva might have to be interpreted as a kind of interaction regime of the affective dimension, which, as a "pure differ-

ence,” becomes a “thought of experience” in Deleuze. I show how this may lead to a new and valuable critique of experience.

Emilia Angelova is Associate Professor of Philosophy at Concordia University, Montreal, Canada. Her research is in 19th and 20th Century Continental Philosophy, and Kant. Recent work has been directed to study of themes raised by Kant and transformed by Heidegger, e.g., selfhood, temporality, freedom and the imagination. She has published mainly on Heidegger and Kant; other articles are on Hegel, Deleuze, and Nancy. She is completing a book manuscript on Heidegger’s reading of Kant from Kant and the Problem of Metaphysics; and is the editor of an anthology (with University of Toronto Press) *Hegel, Freedom, and History*.

GILLES DELEUZE: Η ΓΟΗΤΕΙΑ ΤΗΣ ΤΡΕΛΛΑΣ, Η ΔΙΑΦΟΡΑ ΠΟΥ ΚΑΤΑΡΡΙΠΤΕΙ ΤΗΝ ΕΠΑΝΑΛΗΨΗ
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Ο Deleuze ανέπτυξε την άποψή του για την τρέλα μέσα σε ένα πεδίο θετικότητας, σε αντίθεση με την ψυχιατρική αντίληψη που περιέγραφε μια αρνητική διαδικασία (αποσύνδεση, απώλεια της πραγματικότητας, απομόνωση προς τα μέσα).

- Εξώθησε τις γεωγραφίες της τρέλας (παίρνοντας ως άξονες την σχιζοφρένεια και την παράνοια) στα όρια του κοινωνικού, εκεί όπου εδράζουν, κατά την γνώμη του, οι παραγωγικές της δυνάμεις. Έτσι ο παρανοϊκός είναι ο καλλιτέχνης της ενότητας των μορίων, των φαινομένων πλήθους, της αγέλης, και των κοινωνικών μαζών, ενώ σχιζοφρενής επιλέγει την μοριακότητα, βυθίζεται μέσα στις μοναδικότητες, στην μικροφυσική τους, που είναι ανυπότακτη στις στατιστικές, και στην προοπτική των μεγάλων ομάδων -είναι ο καταστροφέας του καπιταλισμού. Ο παρανοϊκός εργάζεται για να αποκαταστήσει τους κώδικες, να αποκαταστήσει τα εδάφη, ο σχιζοφρενής ασχολείται με το να αποκωδικοποιείται ο ίδιος, θολώνει τους κώδικες, συνεπαίρνεται σε μια διαδικασία απο-εδαφικοποίησης.
- Το ασυνείδητο ασκεί πολιτική: Κάθε παραλήρημα έχει ένα περιεχόμενο ιστορικό, παγκόσμιο, πολιτικό, φυλετικό. Είναι δουλειά της ενόρμησης να επενδύσει το κοινωνικό πεδίο και από εκεί και μετά να παραληρεί την ιστορία, να ψευδαισθησιάζει τους πολιτισμούς, τις Ηπείρους και τις φυλές. Το ασυνείδητο κάνει πολιτική.
- Η “τρέλλα” ως ρυθμισμένη κατ’αρχήν να αντηχεί τις κοινωνικές “κανονικότητες”, θα μπορούσε ίσως να ιδωθεί εν τέλει και ως αντίσταση του αρχέγονου ψυχικού κόσμου σε μια επανάληψη επιβεβλημένη από το κοινωνικό συστοιχείωμα, αντίσταση στις “αποφάνσεις” (discours) που κυριαρχούν στο περιβάλλον και στις “κανονικότητες” που απορρέουν από αυτές.
- Η αποκαλούμενη “ψυχική διαταραχή” συνθέτει συμπτώματα που “προσφέρουν” τρόπον τινά στον κοινωνικό ιστό τα **σημεία** εκείνα (Deleuze, 1964, *Proust et les signes*) που θα μπορούσαν –μέσα από την αρνητική τους σημασιότητα- να γίνουν εναρκτήριοι ρυθμοί εξόδου από την επανάληψη. Η ατομική “τρέλα” θα μπορούσε έτσι να διαβαστεί και ως αίτημα μεταβολής των δεδομένων που την γέννησαν. Είναι η υπερ-απεικόνιση που μας προσφέρουν οι ψυχωτικοί της εποχής μας, οι συνέπειες της αποκαλούμενης “ψυχικής διαταραχής” που φωνασκούν μια διαμαρτυρία για όλα εκείνα που οι “κανονικοί” έχουν αποδεχθεί σιωπηρά.

THINKING THE MULTIPLE IN/AS/OR CANADA: ITINERARY OF A QUESTION

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I have followed a trajectory of thought opened up by Canadian debates concerning multiculturalism that has not remained confined to it. This trajectory has not been indebted to Deleuze’s philosophy in its articulation, though now, through a dialogue with Deleuze, I want to address

several issues that it leaves outstanding. As I have discovered it, thought about the multicultural in Canada is a space for inquiry traversed by two vectors that pull in different directions, toward two different but internally related questions: First, what is the particularity of the particular? The transversal relation between particulars becomes in political terms a form of Proudhon's anarchistic federalism, or a treaty. If the vector between particularities leads toward a transversal federalism, the vector rejecting subsumption of particulars under a given universal calls out for a new conception of universalization based on exactly such transversality. So, the second question: what is a *universalization* that stems from the transversal relation between particularities? The condition for this to be a productive decentred space for questioning is that thought can abandon, or evade, the systematic centring that representational reason requires—in Eurocentrism or any other kind of centrism. Two ideas in Deleuze's philosophy—contraction and intensity—will be used to elucidate such a non-centric totality

Ian Angus is currently a Professor of Humanities at Simon Fraser University. His intellectual formation began with the 20th century European philosophies of phenomenology and the Frankfurt school of critical theory. A significant turn in Angus' work occurred when he began a critical engagement with the history of English Canadian social and political thought, which resulted in *A Border Within: National Identity, Cultural Plurality and Wilderness* (1997) which was widely reviewed in both the academic and popular press and *Identity and Justice* (2008). Three books—(Dis)figurations: Discourse/Critique/Ethics (2000), *Primal Scenes of Communication: Communication, Consumerism, Social Movements* (2000), and *Emergent Publics: An Essay on Social Movements and Democracy* (2001)—have argued distinctive positions with regard to contemporary political philosophy and communication. His most recent book *Love the Questions: University Education and Enlightenment* came out from Arbeiter Ring Press in Winnipeg in November 2009.

WHAT'S ECOSOPHY?

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In the book *The Three Ecologies*, published in 1989, Guattari introduced the term «ecosophy», inspired by *Steps to an Ecology of Mind* by Gregory Bateson (1972). More recently, Stéphane Nadaud edited all texts on ecosophy written by Guattari between 1985 and 1992, including rare and previously published works, in the book *Qu'est-ce que l'écophilosophie ?* (Paris, Lignes, 2013). In his introduction, Nadaud reminds us that the project of an «ecology» was «built» by Guattari through a sort of *bricolage* based on his readings, encounters and militant activities in various fields. Ecosophy cannot be reduced to mere ecology, in a traditional sense: *eco-sophy* is closer to *philo-sophy* than to *eco-logy*. According to Guattari, we should be concerned with at least three dimensions of the *oikos* (mental, social and environmental), but, through reading *Qu'est-ce que l'écophilosophie ?* we can discover that he also tried to call into question our economical, technological, media-centred, urbanised environments. My paper will focus on all the dimensions of the ecosophical project and their contemporary implications.

CUDIPIDITE. BECOMING RADICALLY STUPID

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In *Difference and Repetition*, Deleuze does not allow the animal the right of being "bêtise" for the latter belongs only to those who have implicit and explicit forms whereas the animals have only explicit forms. It is the acquisition of both which endows man with a capacity of individuation, and hence if man ends up with stupidity it is due to his failure to create new forms. For

Derrida, on the other hand, such a move points to the maintenance of stupidity as a transcendental. In this article, without disturbing Deleuze's contention but at the same time by reversing it via a Derridean critique, I discuss whether it is possible to give back the animal its right of being stupid by means of a moment of dividuality, that is, a radical formlessness: a phase of becoming-radically-stupid so as to deny any sense of perceptibility via a discourse of not *élan vital* but an *instinct d'abandon*. As a critique of the politics in contrast to the political, I argue all of this within the framework of Kafka's "A Report to an Academy" if only be able to foreground a concept of "cutupidité" with respect to Istanbul Gezi Park uprisings that have shaken and keeps on shaking Turkey since from June 2013.

INFINITE SPEEDS AND PRACTICAL REASON: A MECHANICS OF CONCEPT CREATION

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The use of the phrase "infinite speeds" in Deleuze and Guattari's *What is Philosophy* is an unsettling choice of words to the reader with a background in contemporary physics. While Special Relativity denies the possibility of speeds faster than that of the speed of light, there is a history of complex problems involving the use of unbounded velocities, specifically the problem of indeterminacy in classical mechanics. In order to understand what Deleuze and Guattari mean by infinite speeds, then we must understand the consequences of infinite speeds in these physical frameworks. This is not to claim that Deleuze and Guattari are promoting a physical theory, but to use the understanding of these frameworks in order to make sense of the phrase of infinite speeds. I propose to do this by equivocating our understanding of physical space with space as a form of transcendental aesthetic. This is not an ontological claim, but a methodological one. This allows for the understanding of two parallel series that can exemplified by the figure of Wronski. The first series is that of an intervention of indeterminacy within the deterministic framework of classical mechanics allowed by those very same deterministic laws themselves; the second of practical reason (in the Kantian sense) to produce indeterminacy in a determinate subject.

Michael J. Ardoline is currently a Masters student at Kingston University and Paris 8 through the Center for Research in Modern European Philosophy. He holds a masters in philosophy from West Chester University and a bachelors of science in physics from Lebanon Valley College. His current research focuses on situating Deleuze's transcendental empiricism historically, as well as squaring it with recent philosophy of science and mathematics. His other research interests include Kant, Nietzsche, 20th century French philosophy, 20th century analytic philosophy, hermeneutics, and contemporary metaphysics.

THE GLORY OF THE LILIES: DELEUZE ON CONTEMPLATION

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From his earliest to his later writings Deleuze is obsessed with a relation between thought and Earth, sensation and matter. In "Desert Islands" he talks about men and women who would be the "consciousness of Earth and Ocean, an enormous hurricane." In *What is Philosophy?*, he discusses flowers and rocks that contemplate themselves. Taking those arguments into account my talk will explore Deleuze's philosophy of relation between thought and the earthly (elemental, vegetal and animal) as most succinctly formulated in *Difference and Repetition*. In that book Deleuze proposes that each individual identity, from singular grains of wheat and branches of lilies to particular animals and humans, is generated by a coincidence of contraction and con-

templation, contraction being what manufactures sensation by gathering elemental matter, contemplation being what in contemplating sensation contracts elements into unity. In investigating what such a coincidence means and how it is possible, I will seek to elucidate Deleuze's somewhat enigmatic claim that "by its existence alone, the lily of the field sings the glory...of the elements that it contemplates in contracting." In other words I will try to explain what it means for lilies to contemplate, and how, in Deleuze's formulation, "all is contemplation."

Branka Arsić is Professor of English and Comparative Literature at Columbia University in New York. She is the author of *Bird Relics, Grief and Vitalism in Thoreau* (forthcoming with Harvard UP), *On Leaving, A Reading in Emerson* (Harvard UP, 2010) and *Passive Constitutions or 7 1/2 Times Bartleby* (Stanford UP, 2007). She is the editor of *American Impersonal* (Blumberry, 2014) and co-editor (with Cary Wolfe) of *The Other Emerson* (Minnesota UP, 2010).

"PLURALISM = MONISM":

DELEUZE AND GUATTARI'S "MAGIC FORMULA" AND THE DISFIGURATION OF NARRATIVE

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This paper proposes a narrativity constituted by pre-individual forces, affects, and percepts, what Deleuze and Guattari call "beings of sensation." Reading Michael Ondaatje's *The Collected Works of Billy the Kid* (1970) in this context will show how Ondaatje's narrative engages in shattering its representational coherence—the process of disfiguration—in order to unearth its constitutive sensations. It is precisely this work of disfiguration that is apt to *make tangible* the otherwise *intangible* execution of Deleuze and Guattari's "magic formula," the very differentiation of difference, the incessant circulation and expression of forces and sensations. In *The Collected Works of Billy the Kid*, disfiguration is most prominently on display in a series of becomings the protagonist undergoes culminating in his metaleptic account of his own death where his brain (and thus his mind) breaks apart and thus literally kills off representation. It is in staging such acute moments of representational crisis that the narrative reaches the impersonal and nonhuman *beyond* of personal and human experience. The narrative's showcasing of this simultaneous composition and dissolution, its con- and disfiguration, the topological folding of the configured actual narrative and its disfigured virtual constitution, the folding between the particular narrative at hand and its underlying universal conditioning affords an experience of the otherwise unexperienceable, that is, Deleuze and Guattari's PLURALISM = MONISM *in actu*.

Ridvan Askin studied at the Universities of Vienna, Freiburg, and Essex and holds an MA in Philosophy, English, and Portuguese from the University of Freiburg. He was employed as Teaching and Research Assistant and MA Coordinator at Freiburg's North American Studies Section, transferring to Basel in 2009. In 2011, he spent six months as Research Scholar at Pennsylvania State University. He completed his PhD in early 2014 on "Narrative and Becoming: Differential Narratology," which elaborates a transcendental empiricist concept of narrative arguing for an understanding of narrative as fundamentally nonhuman (instead of human), unconscious (instead of correlated to consciousness), and expressive (instead of representational). He is co-editor of a special issue on "Aesthetics in the 21st Century" *Speculations: A Journal of Speculative Realism*. His main research interests are aesthetics, American Transcendentalism, contemporary North American fiction, Gilles Deleuze, literary theory, narrative theory, the relation of philosophy and literature, and speculative realism.

CRISIS AS A CONCEPT, AS A SCREAM

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Following Cathy Caruth's analysis on trauma but also departing from it, in this paper I ask: How can we understand new states of trauma and experiences of suffering that the 'crisis' discourse created? Or else, what does it mean to 'be' or 'become' subjected to the concept of crisis? Deleuze reminds us that "Concepts really are so living that they are not unrelated to something that would, however, appear the furthest from the concept, notably the scream" (Deleuze, *Seminar on Leibniz*). But how to follow a concept outside the monopoly of meaning attributed to it and hence against its implied logocentrism? How to listen to a scream crying out the repetition of a trauma without being subjectified to the neoliberal language of pain production? Taking the concept, indeed the scream, of crisis as a "thought flow" which according to Deleuze "traverses the world and that even encompasses silence" (Deleuze, *Seminar on Leibniz*), in this paper I will follow the intertwined histories of spaces and people amidst the current affective atmosphere of severe economic precariousness in Greece. Scrutinising crisis as a temporal, spatial and acoustic flow reverberating a constantly changing urban environment, and the desire to create sustainable and alternative livelihoods, my aim is to be attentive to different sensibilities not yet screamed in the concept 'crisis', nevertheless echoing an existence "hanging on a push of the lungs," as poetically phrased by Cavarero (2005:169).

Eirini Avramopoulou is a post-doctoral research fellow at the Sociology Department of the University of Cambridge working on a new ethnographic research on the 'human and social costs of economic crisis in Greece'. Eirini received a PhD in Social Anthropology from the University of Cambridge and her work has been published in edited volumes and journals, including *The Greek Review of Social Research, Cultural Anthropology/Hot Spots, Critical Interdisciplinarity (Kritiki Diepistimonikotita)*, and *Thesis*. At the moment she is completing her first monograph on affect, performativity, and gender-queer activism in Istanbul, Turkey.

«.Η ΑΠΟΪΔΡΥΜΑΤΟΠΟΙΗΣΗ ΔΕΝ ΑΠΟΤΥΠΩΝΕΤΑΙ ΜΟΝΟΝ ΣΤΟ ΣΩΜΑ ΚΑΙ ΣΤΗΝ ΨΥΧΗ ΤΟΥ ΕΓΚΛΕΙΣΤΟΥ ΑΛΛΑ ΚΑΙ ΣΤΗΝ ΣΥΛΛΟΓΙΚΗ ΣΥΝΕΙΔΗΣΗ ΤΟΥ ΚΟΙΝΩΝΙΚΟΥ ΣΩΜΑΤΟΣ ...»

FELIX GUATTARI

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Είναι από τις λέξεις που έχουν αποτυπωθεί από τα τέλη της δεκαετίας του '80 στο μυαλό μας ως απόσταγμα των συζητήσεων με τον Guattari στην Θεσσαλονίκη. Σκέψεις καθοριστικές, όταν μάλιστα προέρχονταν από έναν διεθνώς αναγνωρισμένο φιλόσοφο και διανοητή της εποχής. Γιατί μας ενθάρρυναν στις δύσκολες μάχες της εποχής. Διδάγματα από έναν απλό, προσιτό αλλά και αλληλέγγυο συνομιλητή απέναντι σε νέους που δοκιμάζονταν σε εμπειρίες, πρωτόγνωρες για τα ελληνικά δεδομένα της εποχής εκείνης. Σε περιόδους απόλυτης κυριαρχίας της ιδρυματικής λογικής, της ασυλιακής βαρβαρότητας, των εγκλημάτων κατά των εγκλείστων και της απόλυτης κυριαρχίας του ψυχιατρικού παραδείγματος η ενθάρρυνση αυτή μας όπλισε με ακόμα μεγαλύτερη αποφασιστικότητα. Σήμερα, δεκαετίες μετά, είμαστε μάρτυρες μιας περιόδου βίαιης ανακατανομής του πλούτου (καπιταλιστική κρίση). Ιδιαίτερα χαρακτηριστικά εκλαμβάνει αυτή η κρίση σε μια χώρα όπως η Ελλάδα όπου βιώνουμε έναν καπιταλισμό στην πιο χυδαία και διεφθαρμένη μορφή του. Μια χώρα όπου διαχρονικά διακυβερνάται από το πιο παρασιτικό, το πιο απάνθρωπο, άρα και πιο παθολογικό, κομμάτι της ελληνικής κοινωνίας που την μετέτρεψε σε οικονομικό προτεκτοράτο τραπεζιτών και των δυνάμεων που ηγεμονεύουν ως σύγχρονοι αποικιοκράτες μονοπωλιακά στην Ευρωπαϊκή Ένωση. Η δημοσιονομική λογική του νεοφιλελεύθερου μοντέλου και οι εγκληματικές επιπτώσεις στον τομέα της δημόσιας υγείας

ας διαχέονται και στον τομέα της ψυχικής υγείας ακυρώνοντας, με τη συνέργεια ενός νεο-συντηρητικού και δήθεν εκσυγχρονιστικού κοινωνικο-ψυχιατρικού μοντέλου, την έννοια και τις πρακτικές της αποϊδρυματοποίησης. Η χωροταξική μετεγκατάσταση των ατόμων με ψυχιατρική εμπειρία, με την εργαλειακή διαμεσολάβηση των κρατικοδίαιτων και δήθεν μη-κυβερνητικών οργανώσεων και μη-κερδοσκοπικών εταιριών, έρχονται να συνδράμουν στην επίθεση που δέχονται τα άτομα με ψυχιατρική εμπειρία. Η προκλητική αποσύνδεση οποιουδήποτε αιτήματος υποστήριξης από την αναγκαιότητα αλλαγής του κυρίαρχου ψυχιατρικού παραδείγματος καθιστά και το σύνθημα «Όχι στο κλείσιμο των ψυχιατρείων» ιστορική ειρωνεία γιατί το επιβαρύνει με την υποψία των συνεχνοτικών κινήτρων και των ευκαιριακών συμμαχιών. Κίνητρα που παραβλέπουν την αναγκαιότητα πραγματικής απελευθέρωσης των ατόμων με ψυχιατρική εμπειρία μέσα από την αλλαγή του ίδιου του ιστορικά ξεπερασμένου επιστημονικού παραδείγματος. Ο εγκλωβισμός δε της συστημικής αριστεράς σε μια τέτοια λογική την καθιστά συνεργό αλλά και υπόλογο για την αναπαραγωγή της ψυχιατρικής βαρβαρότητας και του αποκλεισμού, δηλαδή την αναπαραγωγή του ίδιου του οικονομικο-πολιτικού συστήματος και της καπιταλιστικής βίας και εξουσίας.

Kostas Bairaktaris is Associate Professor of Psychology at the Aristotle University of Thessaloniki. He is both theoretically, as well as, in practice engaged with psychosocial systems, social actions and movements. During the period from 1984 to 1990 he launched for the first time in Greece the deinstitutionalization process at the Psychiatric Hospital of Thessaloniki and created together with his colleagues the Rehabilitation Unit, the Cooperative Therapeutic Units and a network of apartments and hostels for former inmates. Since the late 1970s he participated-with the "Leros Group"- in the public demonstration of the psychiatric barbarism in Leros and in 1988 he was amongst the originators of the de-institutionalization project of the National Hospice of Leros. In 1992 he worked as a temporary adviser of the Pan American Health Organization, in the Dominican Republic, in Psychiatric Reform programs organized in the context of developing Local Health Systems. He collaborated with the Department of Criminal and Forensic Sciences of the Aristotle University of Thessaloniki in vocational training and social rehabilitation of prisoners and ex-prisoners programs In recent years he works together with students and socially excluded groups drawing attention to the Voice of the Excluded through actions aiming to rehabilitate social and political rights to the social body and the social field.

THE OPEN SOCIETY AND THE DEMOCRACY TO COME: BERGSON, DELEUZE AND GUATTARI

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In *Bergsonism*, Deleuze refers to Bergson's concept of an "open society," which would be a "society of creators" who gains access to "the open creative totality" through acting and creating. Deleuze and Guattari's political philosophy is oriented toward the goal of such an open society. This would be a democracy, but not in the sense of the rule of the actually existing people, but the rule of the "people to come," for in the actually existing situation, such a people is "lacking" or missing. When the people becomes a society of creators, the result is a society open to the future, creativity and the new, which is to say, that "the people to come" are the people open to what is to come, and so open to their own creative potential. This openness and creative freedom is the polar opposite of the conformism and "herd mentality" condemned by Deleuze and Nietzsche, a mentality which is the basis of all narrow "nationalisms" (of ethnicity, race, religion and creed). It is the freedom of creating and commanding, not the Kantian "freedom" to obey Reason and the State. This paper will use Bergson's *The Two Sources of Morality and Religion*, Deleuze and Guattari's *Kafka: For a Minor Literature*, *A Thousand Plateaus* and *What is Philosophy?* to sketch Deleuze and Guattari's conception of the open society and of a democracy which remains "to come."

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**BECOMING MEAT, BECOMING WHALE, BECOMING INNIMATE.
AN ENCOUNTER WITH MATTHEW BARNEY'S DRAWING RESTRAINT 9**

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This paper is an exploration into the acts of bodily transformation in the filmic production *Drawing Restraint 9* (2005), by the American multimedia artist Matthew Barney. Drawing on Deleuze-Guattarian theory of becoming-other (1987), this paper addresses a series of bodily mutations; modes of becoming in which the human body continually becomes-something-other-than-itself in Barney's filmic performance. *Drawing Restraint 9* as a project fusing cinema, performance, sculpture, architecture, music, computer-generated effects and prosthetics that draws from mythology, history, athleticism and biology, revolves around a series of strange and unpredictable metamorphoses between the human and the non-human environments. The film takes place on a Japanese whaling vessel where the two "Occidental Guests" undergo degenerative and regenerative transformations over the course of a love-making scene. Adorned in animal furs and bones and submerged in a giant petroleum jelly sculpture, they mutilate each other's flesh and slowly undergo a mysterious metamorphosis that seems to transfigure them into whales. Altogether, the love-making performance dramatically foregrounds the dynamic interplay and mutational exchange between two human bodies, whales as non-human animals, industrial spaces of the vessel and the petroleum jelly sculpture. The intention of this paper is to address the engagement of the film in the complex convergences of human and non-human, animate and inanimate structures. Of particular interest for this paper is to explore how humans and different species and non-living landscapes are put into contact with each other and the impact of these entangling processes on the understanding of human subjectivities and ontologies. Ultimately, the main focus pertaining to this paper centers on a human being connected to a variety of environments; industrial settings of the vessel, other species, organic beings and inorganic things, and constantly self-differing amidst such forces of connectivity, thereby facilitating Deleuze and Guattari's discussion of monism as that which implies pluralism.

Burcu Baykan is a graphic designer, performance and body-based art researcher. She is in her final year of the four-year structured PhD Program in Digital Arts in Trinity College Dublin, and pursuing a philosophical investigation of multidisciplinary body-oriented art practices including performance, installation, video art, sculpture, bio-art and their interdisciplinary alliances. Specifically, she is interested in new forms of collaboration and intersections between art-science-technology as well as the broader critical theory which frames them. Having previously worked in the advertising field, she has also been an adjunct faculty in the Visual Communication Design Departments of Istanbul Bilgi University and Kadir Has University.

**AFFECTIONATE ATTENTION:
COMMUNICATION AND RESISTANCE IN DELEUZE AND GERTRUDE STEIN**

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There is something dangerous about the appeal to scientific results in philosophy. It is what Foucault warned against under the heading: Anthropological Sleep. Today, the greatest danger comes not from anthropology but from the neurosciences. Our temptation is to let recent empirical theorizing do one's own philosophical work, to hide from the new in the shadow of the contemporary. The question is how to enter brain science without falling asleep: the use and

abuse of brain science for life. Just before leaving Medical School and Baltimore for Paris, Gertrude Stein tried -unsuccessfully- to publish an article on the anatomy of the brain stem. Her laboratory experiences give new insistence to the familiar characterization of her writing as experimental. And yet she saw herself as turning away from the useful medical biology of human nature to the creativity of human mind. Her efforts, here, were to overcome communication by finding a resistant joy in affectionate attention to singular things, a joy which lingers still in her portraits' affectionate attention to singular words, their parts and their particles.

Gordon C.F. Bearn teaches philosophy at Lehigh University where he was the founding director of the Humanities Center. In addition to various articles on Cavell, Derrida, Education, Art, and the architecture of Arakawa and Gins, Bearn has published two books: *Waking to Wonder: Wittgenstein's Existential Investigations* (SUNY 1997) and *Life Drawing: A Deleuzian Aesthetics of Existence* (Fordham 2013). He is currently in the early stages of a project which will emphasize the existential work done by the sensual dimensions of linguistic life. This will involve a Foucault inspired critique of analytical philosophy of language in both its formal and Wittgensteinian guises, and a defense of the sensual force of linguistic life inspired in part by Fluxus. As with his other books, this one takes off from Nietzsche, and although it is presently untitled, it might be called: *The Feel of Words: Beyond Sense and Nonsense*.

**LE GÉOSTATISME DE HUSSERL ET LE GÉODYNAMISME DE DELEUZE/GUATTARI:
DEUX PERSPECTIVES COSMOLOGIQUES**

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Dans son essai «La terre ne se meut pas», Husserl visait à fonder l'expérience sur une terre considérée comme plus fondamentale en étant soumise ni au mouvement ni au repos. Ce faisant, il court-circuite la science moderne et sa méthode expérimentale à la faveur d'une phénoménologie de la «terre-sol» immobile. De leur côté, Deleuze et Guattari développent une «géophilosophie» où, notamment, la Terre affectée par des forces chaotiques devient libre par rapport au modèle hylémorphique d'un tout parfaitement organisé avec un système nerveux reliant les parties. Après avoir identifié certaines similitudes et différences entre le géo-statisme de Husserl et le géo-dynamisme de Deleuze/Guattari, nous discuterons les avantages du second qui ouvre, entre autres, sur la possibilité de repenser le rapport de la Terre à l'univers en évoquant l'idée d'une «cosmicisation des forces» et en concevant une terre déterritorisée qui n'est pas «seulement un point dans une galaxie, mais une galaxie parmi d'autres».

Alain Beaulieu a obtenu son doctorat de 3^e cycle en philosophie à l'Université de Paris 8 sous la direction de Alain Badiou et est professeur agrégé au département de philosophie de l'Université Laurentienne (Canada). Il a publié notamment *Gilles Deleuze and Metaphysics* (Coeditor, Lexington, 2014), *Abécédaire de Martin Heidegger* (Dir., *Sils Maria/Vrin*, 2008), *Gilles Deleuze et la phénoménologie* (*Sils Maria/Vrin*, rééd. 2006), *Michel Foucault and Power Today* (Coeditor, Lexington, 2006), *Michel Foucault et le contrôle social* (Dir., *PU Laval*, 2005) et *Gilles Deleuze. Héritage philosophique* (Coord., *PUF*, 2005). Il est co-éditeur de la revue *Foucault Studies*.

DELEUZE AND PALESTINE – WHO ARE THE PEOPLE TO COME?

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Gilles Deleuze was well known for his support for the struggle of the Palestinian people, as is manifested in the few short texts he published in the 1980s expressing his positions regarding the Israeli-Palestinian conflict. Although, in these short texts Deleuze is mostly referring to cur-

rent events in a rather blunt political manner and hardly goes into developing a more theoretical conceptualization of the events, he does bring up some of his ideas and concepts regarding politics and history. My purpose in this paper is twofold. First, I aim to place Deleuze's writings on Palestine within his political philosophy framework. That is, to explore the function of his concepts in understanding the Palestinian cause and reality, and the ways that these particular conditions might have been operative in the moulding of specific concepts. Second, and based on that, I will reconsider the pertinence and implications of Deleuze's political conceptualization to the current Palestinian reality, which has changed dramatically in the three decades that have passed since Deleuze wrote on Palestine. Specifically, I will focus on the notion of the 'missing people', whose political implications have been discussed before, including in relation to Palestinians, also by Deleuze himself. What can we learn from the Palestinian experience and reality? Can the Palestinian case be generalized to other struggles round the world? And if so, what will be its embodiments today? Exploring these questions, I will address the issues of liberation and decolonization, and the open possibilities for a different future in Palestine.

Ronnen Ben-Arie completed his PhD studies at the Department of Government and Political Theory at Haifa University. His dissertation explores the concepts of resistance in the political thought of Gilles Deleuze and Michel Foucault, as a basis for thinking about possibilities for change of political order. He is a research fellow at the Minerva Humanities Center at Tel-Aviv University, and teaches at the Department of Architecture and Town Planning at the Technion Institute. His current research explores modes and practices of control, resistance and cooperation in heterogeneous urban spaces in Israel-Palestine. Ronnen has published on the spatio-political dimensions of the Israeli regime and a chapter on the Haifa Destruction Machine is forthcoming in the edited volume *Deleuze and the City*. He is currently editing a special issue of *Deleuze Studies* on *Deleuze and Palestine* and an edited volume on *Deleuze and the Schizoanalysis of Spatial Power*.

"DEGREES OF FREEDOM": FÉLIX GUATTARI'S SCHIZOANALYTIC CARTOGRAPHIES

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What does Félix Guattari mean when he talks, in *Schizoanalytic Cartographies*, about 'degrees of freedom'? And how exactly are these degrees of freedom related to the notion of the refrain, which, as Guattari maintains, "constitutes a sort of selector of choices, an option machine, for the treatment of the bifurcations around which the degrees of freedom of a system, the aleatory putting on hold of the enacting of heterogeneous components, will play"?

Focusing on a number of privileged positions and processes of transformation within the conceptual quadrophonics of Flows, Plyla, Territories and Universes that defines Guattari's *magnum opus*, the paper develops the inherent logic of Guattari's notion of 'freedom.' If schizoanalysis, which provides the axiomatics of Guattari's cartography, concerns "the capacity of our societies to conquer new degrees of freedom in relation to existing economic and social constraints, and recentre the collective and individual purposes of human activity on new objectives," how to bring this collective capacity into play in order to create new modes of existence?

THE TIME OF THE INTOLERABLE

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The time image is an image of crisis. Deleuze identifies the emergence of the time image with a crisis of the action-image, and he situates its origins in certain tendencies in post-War American film and in Italian Neorealism. The time image not only induces a crisis in the action-image but

also inaugurates a state of permanent crisis that puts into question truth itself. The crisis of the time image is marked by a confrontation with the intolerable, something that exceeds the capacities of the sensory-motor schema. The intolerable is an image that cannot be “tolerated” within the clichés of the action-image; it gives rise not to pragmatic movement but to a “*fonction de voyance*.” The intolerable is both “the permanent state of a daily banality,” which impedes belief in this world, and the basis of political cinema, which engages impossibilities in a practice of fabulation. In order to situate these concepts within contemporary cinema, I will discuss Godard’s *Adieu au langage* as an exploration of the intolerable and of the time-image as permanent crisis.

Ronald Bogue is Distinguished Research Professor Emeritus of Comparative Literature at the University of Georgia. He is the author of *Deleuze and Guattari (1989)*, *Deleuze on Literature (2003)*, *Deleuze on Cinema (2003)*, *Deleuze on Music, Painting, and the Arts (2003)*, *Deleuze’s Wake: Tributes and Tributaries (2004)*, *Deleuze’s Way: Essays in Transverse Ethics and Aesthetics (2007)*, and *Deleuzian Fabulation and the Scars of History (2010)*. He is the co-editor, with Hanping Chiu and Yu-lin Lee, of *Deleuze and Asia (2014)*.

DELEUZE, PLURALISM AND PRAGMATISM: THE INFLUENCE OF JEAN WAHL

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This paper will attempt to clarify the influence that Jean Wahl’s work had on Deleuze. I will show that Deleuze’s understanding of pluralism and pragmatism derives in large part from Wahl’s 1920 book, *Pluralist Philosophies of England and America*, and especially from the study of William James’s philosophy to be found therein. First of all, I will highlight a number of key points in Deleuze’s oeuvre where he is drawing on Wahl’s work on James, even if Wahl is not always mentioned by name. Secondly, I will argue that a number of well-known Deleuzian theses – that relations are external to their terms, that difference is irreducible to the negative, and that reality is ‘distributive’ or a ‘patchwork’ of plural facts – can all be found prefigured in *Pluralist Philosophies*. Finally, and perhaps more controversially, I will suggest that the combination of metaphysical and noetic (or epistemological) pluralism that Wahl identifies in James can also be identified in Deleuze.

Sean Bowden is Lecturer in Philosophy at Deakin University, Australia. He is the author of *The Priority of Events: Deleuze’s Logic of Sense (Edinburgh UP, 2011)*, and the co-editor of *Badiou and Philosophy (Edinburgh UP, 2012)* and *Deleuze and Pragmatism (Routledge, 2014)*.

DELEUZIAN FEMINISMS: MATERIALISM, DIFFERENCE, AFFIRMATION

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This paper presents a few basic theses about nomadic feminism as both a theory of subjectivity and as a political practice based on: embedded and embodied locations; the politics of immanence; the formation of transversal assemblages and the pursuit of an ethics of affirmation. Special attention will be paid to sexuality in relation to a neo-materialist, monistic political ontology that does not fall into binary oppositions but posits difference as a process of becoming-minoritarian. The paper is in no way an orthodox reading of Deleuze, but rather an anti-oedipal appropriation of some of his concepts for the purpose of articulating a feminist praxis for today, based on complexity, vital materialism and multi-directional or rhizomic relationality.

Rosi Braidotti (B.A. Hons. Australian National University, 1978; PhD, Université de Paris, Panthéon-Sorbonne, 1981; Honorary Degrees Helsinki, 2007 and Linköping, 2013; Fellow of the Australian Academy of the Humanities (FAHA), 2009; Member of the Academia Europaea (MAE), 2014) is Distinguished University Professor and founding Director of the Centre for the Humanities at Utrecht University. Her latest books are: *The Posthuman*, Cambridge: Polity Press, 2013; *Nomadic Subjects*, New York: Columbia Univ. Press, 2011a and *Nomadic Theory. The Portable Rosi Braidotti*. Columbia University Press, 2011b. www.rosibraidotti.com

DETRITUS AS CHANCE

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The Architect and artist Andreas Angelidakis uses found material, virtual and actual, to build his sculptures. What he finds browsing the internet is 3D printed and merges with what he finds flaneuring the city. His assemblages are an undoing of processes, they're a form of ruination: a latter-day Cartier Bresson—the found digital image returned to object form—meets the contemporary hoarder of worthless aesthetic things. Thrust together, his little treasures become an anecdote for the undoing of representation. In other work, becoming-redundant povera-modernist architectural experiments are given a new lease of life in the digital world: they up roots and roam through the city—transient, itinerant, mobile. Angelidakis' work is an attitude becoming form. A grammar of timelines, ruins, repurposing, reversals. In both object and design worlds, Angelidakis explores a Deleuzian monist space from which social critique seeps in a multitude of directions. He undoes the hermetic sealing-off of truth to "photography." Under his manipulations (and by extension everywhere in the post-internet world) that medium holds no claim over "true representation," for the inclusion of potential mergeability and reinventability within one representation—pluralism—turns it into a momentary monism, transforming itself at both ends of the "now" and capable of transmitting and transcending "stuff worth being represented."

Peter Burleigh first graduated in Engineering Science BSc., then took a Masters of Studies degree in Linguistics at Oxford, and later a Diploma in Communications at Goldsmiths, London. He has been teaching English culture, language and linguistics at the University of Basel since 1995, and critical and visual theory at the HGK, Basel since 2004. His main interests lie in the theories and histories of photography, forms of visual representation, and cultural studies. He has published in cultural studies and photography, blogged for Fotomuseum Winterthur, and a recent essay is published in the biennial European Month of Photography (2014) catalogue. Currently, he is working on a doctoral project that addresses the complex relation between a new form of photographic theory and Deleuze's scepticism towards the photographic, envisaging a revitalization of photogenesis through a Deleuzian lens.

'THE TEMPTATION TO EXIST' OR THE VOICELESS SCREAM OF DESPERATE BECOMING

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How can one occupy a voice from the position or non-position of isolation in 'what is' of forced responsibilities and compulsory happiness? How can one become other without ever having been oneself? How can one become imperceptible 'self' without being defined by 'others'? This paper will attempt to open up the concept of power through bringing together Nietzsche (will to power), Spinoza (power to affect) and Deleuze (passive vitalism/Body Without Organs) in a thinking against oneself towards 'independent choice' (of non-choice) from without the oppositions of inner/ outer, individual/social, self/other. This will be construed in terms of intensity of

living, between saying no to necessity and affirmation, resisting what is and endurance. As such it will argue for the absurd, irrational belief in the impossible from the 'position' of despair as the source of thinking. Here the darkness pregnant with potentiality of not yet is not the opposite of positivity, or resignation, but an affirmation of all intensities between, a passion of 'powerless' sympathizing that destabilises the dominant structures. Thus affirmed despair, as a voiceless scream towards 'powers of action for life', produces its own rhythm liberating life towards creating; an affect as power to reach towards that which is not yet, and thought as provocation of movement. The 'argument' will take form of a cluster of desperate voices put together in a creative fabric of encounters to generate a sound that might release or set free what lives against asphyxiation of discourse. Philosophising passionately through 'haul words' and 'breath words'.

Buslowska Elzbieta holds a PhD in Film and Philosophy from the University of Westminster (2012). Her practice and research interests focus on the correlation between affect and thinking, and include the relationship between philosophy, art and life, the questions of the image (cinematic and photographic in particular), and the concept of writing as art.

ALBRECHT DUERER AND THE ANTICIPATION OF SOME DELEUZIAN CONCEPTS IN HIS TREATISE OF GEOMETRY

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Parametric design and mechanics are not new in architecture: they were actually there from the very beginning of the written sources of our discipline. To understand this, we must return to classics such as works of Euclid, Plato, and Vitruvius. A renewed reading of those classics has the potential to bring contemporary architecture back into a historical tradition. In order to demonstrate this, I will mainly rely on an intermediary character between our time and antiquity, Albrecht Durer, the great artist of the German Renaissance, who lived at the turn of the 16th century. Instead of discussing his paintings, however, I will mainly focus on his treatise of geometry, *Unterveysung der Messung* or *Instructiion on Measurement*. It is a rather unique case in the history of mathematics, since it is written by a non-mathematician for non-mathematicians. Rather than showing geometrical figures, Durer often shows mechanical instruments that are intended to be used to draw curves. These instruments take on so much importance that sometimes the curves themselves are not even represented. Thus, in order to read this classical text, we can use a CAD/CAM software, which enables us to establish parametric relations between elements in the figures, model the mechanical instruments, and simulate their movements in order to generate their trajectory. So doing, we might encounter some Deleuzian concepts, such as war machines, animal lines, be they snail, spider or snake, perhaps a few demons and witches also, and, to be sure a false Plato and a too often forgotten rebellion at the core of an aborted German Renaissance.

Bernard Cache, born in 1958, developed the concept of non standard architecture in his book, *Earth Moves*, published by MIT Press in 1995. This concept was given the name *OBJECTILE* by Gilles Deleuze in his book on Leibniz, *The Fold* in 1996. Cache founded the company *Objectile* together with his partner Patrick Beace in order to conceive and manufacture non standard architecture components. He is currently dedicated to the reading of classical texts (such as Vitruvius *De Architectura*, or Durer's *Unterveysung der Messung*) with the help of CAD CAM software. After teaching nomadically in many universities, he is now Professor at the EPFL where he set up the *Laboratory, Digital Culture for Architectural Projects*. Next book to be published: *Toujours l'informe... Stetigs, die Ungestalt...*

FORESTS OF MEMORY

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In their wonderfully performative book, *A Thousand Plateaus*, in a passage in which they delineate the conditions for political action, Gilles Deleuze and Félix Guattari write: "We're tired of trees. We should stop believing in trees, roots, and radicles. They've made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics. Nothing is beautiful or loving or political aside from underground."

Eduardo Cadava is Professor of English at Princeton University. He is the author of *Words of Light: Theses on the Photography of History*, *Emerson and the Climates of History*, and, with *Fazal Sheikh*, *of Fazal Sheikh: Portraits*. He also has co-edited *Who Comes After the Subject?*, *Cities Without Citizens*, and *The Itinerant Languages of Photography*. He has translated several works by *Jacques Derrida*, *Philippe Lacoue-Labarthe*, and *Maurice Blanchot*, and recently has introduced and co-translated *Nadar's memoirs*, *Quand j'étais photographe*, which will appear with MIT Press in the fall of 2015. A collection of his essays on photography will appear in Spanish under the title *La imagen en ruinas in Chile in the spring of 2015*, and his book *Paper Graveyards: Essays on Art and Photography* is forthcoming from Princeton University Press.

MULTIPLICITY, VARIABILITY, HETEROGENEITY:
THE PHYSICO-MATHEMATICAL AND PHILOSOPHICAL PLURALISM OF RIEMANN AND DELEUZE

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This paper aims to show the relevance of Bernhard Riemann's manifold theory in elucidating Deleuze's claim that 'pluralism equals monism'. To this end, three aspects are considered. First, Deleuze understands Riemann's theory as being inherently physico-mathematical. This encloses a key implication, namely, the independence and inseparability between mathematics and physics. This reciprocal presupposition, I suggest, underlies Deleuze's account in *Bergsonism* of Riemann's distinction between discrete and continuous manifolds. Furthermore, it provides a model for Deleuze's transcendental empiricism, his theory of rhizomatic multiplicities and smooth spaces. Second, Deleuze grasps the primary variability of Riemannian manifolds, central to his smooth spaces, the concept of the fold and the plane of immanence. I show the inadequacy of understanding Riemann's theory, as well as Deleuze's engagement with it, within the framework of non-Euclidean geometries. I instead propose to conceive of it as affirming a kind of 'univocity of manifold', similar to Deleuze's 'univocity of Being'. Third, Deleuze discerns the primary heterogeneity of Riemannian manifolds, central to his pluralism and empiricism. Such heterogeneity relates to the contrast between Riemann's and Felix Klein's conceptions of geometry. Although Deleuze never refers to this issue, Albert Lautman's account of Riemannian spaces, quoted by Deleuze in *A Thousand Plateaus*, is framed by such a contrast. I conclude by suggesting how Riemann's conception overcomes the opposition between pluralism and monism.

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BECOMING-MOUTH

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The scream passes the body *through* the mouth: the screaming body is a body becoming-mouth. Becoming-mouth, the mouth becomes the body's line of flight. The entrance to and exit from the body becomes *its* exit from the social. The scream is not something you thinkthrough. Screaming reconfigures the subject of thinking, decentring the subject of speech. What kind of speaking is screaming? The mind, vocal chords, lungs and mouth become forces that respond to the historical conditions of oppression; something of the body refuses to be taken. The body screams back, with feeling. Deterritorialised, the subject has no single point of origin. As Donna Haraway (1991) told us, partial perspective is a more hopeful starting point for political engagement than the violence of unitary subjectivity. The unitary subject always instilled in us an irrevocable silence. Concepts scream themselves. They scream themselves to us; they scream of us. Screams are full of pain. Screams scream their feeling. Concepts are full of screams: a thousand tiny screams. The scream has no face. The face is a wall of signification that cannot scream. Aboriginality appears as a "colonial field of power relations" (Nicoll 1992) within the walls of signification that construct the spatial, legal and cultural entity of Australia. The "being of the occupier" (Nicolacopoulos and Vassilacopoulos 2014) has a face: white man face is "a state of domination" (Deleuze and Guattari 1987). This paper considers the corporeal refrain of freedom in the scream, as a material mode of enquiry into Australia's topology of dispossession.

Sarah Cefai is interested in questions of desire, materiality and representation. Her forthcoming work *Critical Feelings* theorises feeling by examining the tensions and exchanges between materialist philosophies and Foucault's problematisation of subjectivity. Sarah's research adopts a cultural studies methodology and has engaged sites such as the popular TV series *The L Word*, the speeches of Audre Lorde, and the administrative imagination of Australia. She gained her PhD from the University of Sydney in 2012 and is currently an LSE Fellow in Media and Communications in London School of Economics.

**GILLES DELEUZE AND THE NONDISCURSIVE ARTS:
FROM SYMPTOMATOLOGY TO THE CAPTURES OF FORCES**

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The interest of Gilles Deleuze in the nondiscursive arts is related to the movement of his thought from language toward the matter of perception. Deleuze's definition of art as a capture of forces could be interpreted as an attempt to perceive the aesthetic identity overcoming the limits of the linguistic philosophy of the sign. The thesis according to which the effect of art is not reducible to its linguistic dimension could be seen as a movement toward a nonlinguistic philosophy of the sign. The idea that the effect of art requires a semiotics of the affect that is not reducible to the discursive leads to a shift within the fracture between the imaginary and the real. This approach is related to the recognition that there is a nonliterary dimension in the arts that do not first, or exclusively, pass through the medium of language. Thought is conceived as inseparable from images and arts are not seen as reducible to signification. The denial to reduce arts to a symbolic system derives from the recognition that image seeks thought on the level of sensation. Thought is seen as inseparable from images and art produces images that give rise to thought and creates effects of subjectification. The belief that arts contribute to the constitution of new forms of subjectification implies a concept's pragmatism and elucidates the political dimension of theoretical thought and artistic praxis.

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**ΑΡΧΙΤΕΚΤΟΝΙΚΕΣ ΜΕΤΑΦΡΑΣΕΙΣ ΤΗΣ ΣΚΕΨΗΣ ΤΩΝ DELEUZE - GUATTARI
ΓΙΑ ΤΗΝ ΕΝΝΟΙΑ ΤΟΥ ΤΟΠΟΥ**

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Η έννοια του τόπου στον αρχιτεκτονικό λόγο και πρακτική έχει περιορισθεί σε ερμηνείες που τη συνδέουν με μια φαινομενολογική απόδοση, κύρια ρομαντικής παράδοσης, ως ένα συγκεκριμένο δηλαδή υπαρξιακό πλαίσιο που βρίσκεται σε μόνιμη διαλεκτική αντίθεση και ετεροπροσδιορισμό σε σχέση με τον δυναμικό, αφηρημένο χώρο. Η εισήγηση θα εξετάσει τις καταβολές αυτής της αντίθεσης (τέλη του 19ου αι.) και θα προτείνει την έννοια του 'τόπου ως δυνατότητα διαφοράς' ακολουθώντας τη σκέψη των Deleuze-Guattari για μια εννοιολόγηση του αρχιτεκτονικού τόπου πέραν της διαλεκτικής του σχέσης με τον χώρο. Ο τόπος σε αυτή την οπτική δεν νοηματοδοτείται ως άρνηση ή αντιστροφή των χαρακτηριστικών που συνδέονται με τον χώρο, αλλά συναρμολογεί με άλλους τόπους και χρόνους που το επισφαλές όριό του επιτρέπει. Οδηγητική για την εισήγηση είναι η σκέψη του G. Deleuze για μια κατανόηση της 'διαφοράς' πέρα από την άρνηση και την ταυτότητα. Ο τόπος σε αυτή την οπτική δεν είναι το σταθερό έδαφος που εγγυάται την ταυτότητα του νοήματος αλλά η δυνατότητα της επαναληπτικής διαφοροποίησής του. Σε αυτό το πλαίσιο, θα εξετασθεί η επιρροή που δέχεται η σύγχρονη αρχιτεκτονική από την σκέψη των Deleuze-Guattari και οι διαδοχικές μεταφράσεις αυτής της σκέψης στην αρχιτεκτονική δημιουργία. Αν και το παράδειγμα του ψηφιακού σχεδιασμού αποτελεί το προνομιακό πεδίο αυτής της μεταφοράς, η εισήγηση θα διερευνήσει άλλες δυνατότητες σύνδεσης της σκέψης των Γάλλων διανοητών με την αρχιτεκτονική, δίνοντας έμφαση στο έργο του E. Miralles. Τέλος, θα διερευνηθεί εάν το 'χωρικό ήθος' που προτείνουν οι Deleuze-Guattari δίνει έρεισμα στην επιπόνη επερχόμενων υπαρξιακών εδαφών και νέων δυνατοτήτων για τη ζωή.

Δήμητρα Χατζησάββα, Δρ. Αρχιτέκτων ΑΠΘ, Λέκτορας Σχολή Αρχιτεκτόνων, Πολυτεχνείο Κρήτης, διδάσκει αρχιτεκτονική θεωρία και σχεδιασμό (αρχιτεκτονικό και αστικό σχεδιασμό). Οι σπουδές της περιλαμβάνουν: αρχιτεκτονική και αισθητική στην Αρχιτεκτονική σχολή του ΑΠΘ και στην Αρχιτεκτονική σχολή ETSAB Βαρκελώνης. Η διατριβή της 'Η έννοια του τόπου στις αρχιτεκτονικές θεωρίες και πρακτικές - σχέσεις φιλοσοφίας και αρχιτεκτονικής στον 20^ο αιώνα' και η 3η Biennale Νέων Ελλήνων Αρχιτεκτόνων με θέμα 'Τόποι νομαδικής κατοίκησης' (επιμελήτρια) διερευνούν τη σκέψη των Deleuze-Guattari και τη σύνδεσή της με την αρχιτεκτονική θεωρία και πρακτική. Υπεύθυνη σύνταξης του περιοδικού Αρχιτεκτονική ως Τέχνη, έχει πολυάριθμες δημοσιεύσεις σε έγκριτα αρχιτεκτονικά βιβλία και περιοδικά. Το ερευνητικό και εκπαιδευτικό της έργο εστιάζει στη σύνδεση της θεωρητικής σκέψης με τη μεθοδολογία της αρχιτεκτονικής σύνθεσης.

SUBSUMPTION AND PRODUCTION: AUTOBIOGRAPHICAL DISCOURSE, PESSOA AND DELEUZE

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In my paper I investigate how autobiographical discourse far from being a writing practice opposed to becoming could be considered as fertile ground wherein memory becomes a tool effecting becomings. When talking about autobiographical discourse and how this can be applied to Deleuze the mathematical theory of submanifolds seems a particularly useful model: autobiographical discourse might be viewed as a submanifold embedded in the flow which sometimes forms the self. In order to illustrate my argument, I am going to use Portuguese author Fernando Pessoa who invented scores of heteronyms, distinct authorial selves with their own distinct histories and different writing styles and preoccupations. Pessoa published *The Book of Disquiet* bearing the distinctive subtitle “A factless autobiography”. The memory function driving the narrative of the *Book of Disquiet* seems to be independent of a self: it refers to no one in particular, creating a rhizome-self in its fragmentary diary “entries”. Memory in *The Book of Disquiet* does not have a recollecting function but rather a creative, evocative function. The self in Pessoa is nothing more than a set of events and facts embedded within the topography of another topography without ever being subsumed into this other topography. The self in autobiographical discourse is the self that lives through thought: a self that is a thought experiment.

Theodoros Chiotis has studied Classics and Modern Languages and Literatures at the universities of London and Oxford at both undergraduate and doctoral level. He has worked as researcher for the Greek Open University. His critical work on digital literature, Greek modernism, contemporary poetry and media history has appeared in journals both in Greece and abroad. He has also written critical pieces on autobiographical discourse, modernist poetry and digital literature in both Greek and English and has written on teaching digital literature in the classroom. His literary work has appeared amongst other places in Adventures in Form (Penned in the Margins), Catechism: Poems for Pussy Riot (English Pen), Otoliths, Shearsman, Tears in the Fence, Ποιητική, [φρμκ], Πόηση, a glimpse of. He has presented his works at various literary festivals amongst which E-Poetry 2013. He is currently editing a collection of modern Greek poetry to be published in late 2015 by British publisher Penned in the Margins.

THE FIGURE: OR, DIALECTICS IN DELEUZE AND HEGEL

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Deleuze famously said that “What I most detested was Hegelianism and dialectics” (Negotiations, 6). I will explore and ultimately question this claim, because Deleuze’s distinction between “figures” and “concepts” in a variety of his works pairs very well with Hegel’s own distinction between *Vorstellung* and *Darstellung*, figurative thinking on the one hand and conceptual thinking on the other. Was Deleuze aware of this similarity to Hegel? Are his readers? My admittedly unlikely pairing of Deleuze and Hegel is a productive way to re-open the question of Deleuze and dialectics, most visibly and recently attempted by Jameson in “Deleuze and Dualism” (Valences of the Dialectic), but earlier pursued by others (Somers-Hall; Lambert; Ellrich and Picker). Here I will simply show that the distinction between these two modes (figure and concept) is the preeminent and oldest form of dialectical thinking reaching as far back as Plotinus. Any discussion of dialectics, I claim, must simultaneously undertake a capacious intellectual history that draws together the premodern and the modern, before such a discussion can ever determine what’s dialectical and what’s not—what’s detestable and what’s not.

Andrew Cole is a Professor of English at Princeton University and a Guggenheim Fellow for 2014-15. He is

author of *The Birth of Theory* (Chicago, 2014), which details Hegel's discovery of the dialectic in medieval philosophy and invites theorists to sharpen their dialectics on a broader intellectual history ranging from Plotinus to Deleuze. *The Birth of Theory* is the first volume of a three-part study. Elements of the Ideal, the second installment, examines the dialectic of idealism and materialism over many centuries from Plato to the medieval mathematicians, and includes expositions of Proust, Lenin, Adorno, Lacan, and Hegel. Recently, Andrew has edited a special topic of the Minnesota review, entitled "The Medieval Turn in Theory" (Spring 2013), which includes his paper "The Call of Things: A Critique of Object Oriented Ontologies." He has also edited with his colleague, D. Vance Smith, *The Legitimacy of the Middle Ages: On the Unwritten History of Theory, with an Afterword by Fredric Jameson* (Duke, 2010). Andrew has also written a major study of late medieval literature entitled, *Literature and Heresy in the Age of Chaucer* (Cambridge, 2008).

IMMANENCE = UNIVOCITY OR, THE DISJUNCTIVE SYNTHESIS

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"MONISM = PLURALISM" summarises the articulation of two dynamics: Deleuze's theory of univocity and his theory of immanence. The theory of univocity holds that being, contra the classical One/Many schema of philosophies of identity, is a numerically single repetition fractured into yet constituted by its intensive instances or differences, i.e. repetition = difference. The theory of immanence holds that being and thinking form what can be best described as a quasi-dualism nonetheless capable of giving rise to a monism-effect nothing more substantial than the absolutely equal which is to say "immanent" articulation of these two powers. Hence epistemology = ontology, thinking = being, or dualism = monism. As such, the "ontological" theory of univocity seems to clash with the "onto-logical" theory of immanence, unless that is we view the former as *already* onto-logical. For Deleuze, difference = being, but difference is above all the difference between thinking/being. With the disjunctive or third synthesis, Deleuze provides a mechanism explaining *how* both thinking/being (immanence) and repetition/difference (univocity) can disjunctively merge simultaneously, yielding monism = pluralism. I propose that the repetition in *thought* of difference in *being* culminates in the "thought" of the eternal return of difference (third synthesis), expressing an *equally* onto-logical albeit speculative becoming irreducible to either thinking/being or repetition/difference while depending on them.

Guillaume Collett received his PhD from the University of Kent in conjunction with L'Université Paris-7, which examined Deleuze's ontology of "sense" as developed during the 1950s-60s. He has been teaching in the Graduate School at the University of Kent and is an Honorary Research Fellow in its Centre for Critical Thought. He is the author of *The Psychoanalysis of Sense: Deleuze and the Lacanian School* (EUP, "Plateaus" series, forthcoming), which provides a close reading of Deleuze's engagement with language, structuralism, and psychoanalysis in *The Logic of Sense*, while offering an interpretation of the overall aims and ontology of the text. He is also editing/co-editing five further books on Deleuze and has co-edited a number of journal issues including a special issue of *Deleuze Studies on Philosophical Practice*. He has published chapters/articles on continental philosophy and psychoanalysis, and serves on the editorial board of the philosophy journal *La deleuziana*.

BETWEEN THE MANY AND THE ONE: DELEUZE/GUATTARI AND THE NOTION OF CULTURAL IDENTITY

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The so-called "magic formula" of Pluralism=Monism can be profitably regarded as one of the "abstract formulas" comprising the "Problem," "Idea," or "plane of immanence" of Deleuze's

system. Instead of approaching Deleuze's work through exclusive disjunctions such as "monism or pluralism," "philosophy of identity or philosophy of difference," one should discern the repetition of the following message: the one can be a many, the many can form a one. To say the formula is abstract or immanent, is to say it exists within a series of concrete and heterogeneous actualizations—a series that runs from Deleuze's books on Hume, Bergson, Nietzsche, and Spinoza, to *Difference and Repetition*, *The Logic of Sense*, and his writings with Guattari. The first section of my paper is an account of this series, one that makes clear that the scope of Deleuze's formula exceeds the issues surrounding the theme of cultural pluralism. Nevertheless, in the second section of my paper, I consider how the formula, in combination with other elements of Deleuze and Guattari's work, can help move the often vague and rhetorical language of "cultural identity" in the direction of precision and philosophy. Reference is made to the way Deleuze and Guattari's thought enters into philosopher and poet Édouard Glissant's project of thinking cultural identity—a project advanced as an alternative to specific strands of the Negritude Movement.

Jay Conway teaches history of philosophy at California State University Los Angeles. He is the author of the book *Gilles Deleuze: Affirmation in Philosophy* (Palgrave Macmillan UK, 2010), the focus of which is Deleuze's unqualified identification with philosophy, his unique conception of philosophical systems, and the way his books form just such a philosophical system. Conway's treatment of Deleuze's work on Hume's philosophy may be found in *Current Continental Theory and Modern Philosophy* (ed. Stephen H. Daniel, Northwestern University Press, 2006), while his analysis of Deleuze's novel manner of referencing and utilizing literature and visual art is included in *Intensities & Lines of Flight: Deleuze/Guattari and the Arts* (eds. Antonio Calcano, Jim Vernon, and Steve G. Lofts, Rowman & Littlefield, 2014). He lives with his beloved cat, Colette.

INTENSIVE DIFFERENCE AND SUBJECTIVATIONS

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Intensive difference is not external, nor rational or probabilistic: it proceeds by reciprocal attractions and captures. We will discuss consistency operations at work in disparate series environments and their actualization in unexpected individuations. We will discuss in particular the virtual / actual double aspect of differenciating at work in the "material-strengths" couple, a concept employed by Deleuze to describe musical spaces and times without identity (cf. «Rendre audibles des forces non-audibles par elles-mêmes», *Le temps musical*, Ircam 1978, in *Deux régimes de fous. Textes et entretiens, 1975-1995*, D. Lapoujade (ed.), Paris, Minuit, 2003). *Direct* "material-strengths" relations-active in the thought-music corpus - cover all fields of thought and open new connections. The production of an heterogeneous transversality, significant in Deleuze's and Guattari's writings beginning with *Thousand Plateaus* (1980) and subsequent works, is determined in the field of processual and subjectivating creativity. Singular space-times and autonomous signs practices redistribute the order of sensation in view to form free enunciations: they produce a difference able to confront the irreality of media and capitalistic signs regimes.

Pascale Criton is a composer, and has a PhD in musicology. Her works explore sound variability, multi-sensorial receptions and the spatialization of listening. Artistic director of *Art&Fact*, she initiates concerts combining music, architecture and building materials inviting the public to experience new sound representations (*Ecouer Autrement*, Centre Pompidou-Metz, 2015). She is currently an associate researcher at the *Lutherie Acoustique Musique* laboratory (Pierre and Marie Curie University, CNRS), where she conducts research on sound transmission through touch ("*Listening Otherwise. Playing with vibrations*", Proceedings ICMC, Athens, 2014). She recently edited *Ivan Wyschnegradsky, Libération du son, Ecrits 1916-1979*,

Symétrie, (Prix des muses, 2014, awarded by Singer-Polignac Foundation). Her encounter with Gilles Deleuze in 1974 around music determined her interest in philosophy. She recently edited Gilles Deleuze, *la pensée-musique*, co-dir. J-M Chouvel, CDMC, *Symétrie* (2015) and numerous articles including: "L'invitation," in Deleuze épars, approches et portraits, Hermann (2005); "Bords à bords, vers une pensée-musique," *Le Portique* (2007); "La ritournelle et le galop," Gilles Deleuze, une vie philosophique, *Synthélabo* (1998); "Nothing is established forever" in *The Guattari Effect*, E. Alliez & A. Goffey (dir.), Continuum (2011), and two revues publications under her direction: *Chaosmose*, penser avec Félix Guattari, *Chimères*, n° 77, (2012) and *Chaosmose*, temps pluriels, *Chimères*, n° 79, (2013).

THE "ANARTIST" "MACHINE DE GUERRE". THE CREATION OF THE POLITICS AFTER SENSATION

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By taking as a starting point the famous phrase of Gilles Deleuze «oppose création à la réaction», as a precept in the transformation and reenactment of the political praxis in the context of the understanding of politics not as an engagement but as a prise de contact with precise problems and situations from the part of the machines de guerre, constituted by the multiplication of the individual and creative minorities, we find ourselves at the core of the philosophers doctrine in favour of the construction of a philosophy without image, that contrary to what someone might think—based on the declared anti-Platonism of Deleuze's—is fundamentally connected to an aesthetic idea of the act and action of politics. The habitual tendency of the Capitalistic institutional systems to divide in accordance with the Deleuzian premise for the creations of new possibilities of existence, the will (volonté) of creation, by means of construing new concepts/precepts, instigates the forces of invention of these new concepts and situations, that contribute to the genesis of new Becomings (devenir) and Events. The process of creating new forms, that not only transcend, but mainly dismantle the given and stabilized images, the affabulations and simulacrae, of a system, is according to Deleuze also the Art's first task. The variegated and intensive Fluxes, the Escapes (fuits), as multiple and heterogenous, are on the basis of the transversalities of the parallel stratifications of the communities that create the Machines Desirantes, which combine all the desires, the aims, the space and time and all the paraferalia of a common fermentation and fermentation, the mille plateaux, of the social corpus, which give birth to the construction of the Event. The Event (événement) as being tautological to sense (sens) is the primal cause for the making of the sensation, which is not related to a certain image, but as a combination of bodies and signs, and through the multiplying process of the creation, construes new possibilities of conceiving the political praxis as a constant revolutionary movement, analogous to what Deleuze have said the revolution needed to painting to trespass the limit of representation towards the Abstraction (whereas the representation must be conceived as the constituent affabulations and institutions of the system).

SINGULARITIES OF TENDENCY-SUBJECTS AND THE FORCE OF EXPRESSION IN RICHARD FORD

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In his essay *Bergson's Conception of Difference*, Gilles Deleuze makes the claim that 'a being is not the subject, but the expression of tendency'. This paper contrasts Deleuze's Bergsonian method of intuition with his later 'method of dramatization' to encounter the force of expression in the singularities of Richard Ford's character of Frank Bascombe. In the relation between virtual singularities and actualized states we intuit a monism of immanence, while the singularity-

ties themselves in their spatial-temporal dynamisms dramatize the pluralism of ontogenetic individuation.

J.-D. Dewsbury is a Senior Lecturer in Human Geography at the University of Bristol, School of Geographical Sciences. His research interests cut across geography, performance studies and philosophy and address questions of performativity, spatiality and embodiment through post-continental philosophy, particularly that of Gilles Deleuze. JD is currently completing a monograph, provisionally entitled *Performative Spaces: events, materiality, subjectivity*.

THEATRE OF OBJECTS – A DRAMA OF POTENTIALITIES

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This paper drafts out a theory of drama that foregrounds an Aristotelian insistence on becoming, yet dispenses with notions of purposiveness. A processual scenario of contingency – an ideal game that reaffirms chance – replaces models dependent on entelechy and teleology. As an aftermath, the notion of action loses primacy to give way to constellatory, encounter-dependent models. Potentiality, in our treatment, is a notion that incorporates a number of conceptual aggregates. A drama of potentialities views entities within its domain as enwrapped in a cloud of ever-shifting grades of Deleuzian virtuality and actuality. In this way, just as virtualities are always-already embodied in part, so are actualities never entirely in possession of their ‘actual’ faces. A drama of potentialities sees entities and their interaction in a *continuum* wherein the difference between bodies is not so much an evolutionary difference, a distinction made in thickness and degrees of agility, but a difference in intensity. Bodies fuse into one another and interact only inasmuch as they attune to the intensities of adjacent aggregates. Herein a body is a momentary composition intertwined with its worlds, a world’s inhabitants, and a field of continually shifting forces. A body or an object becomes a passage between degrees of vibration and its position in a world – an ethical and an ecological endeavour.

Zornitsa Dimitrova wrote her dissertation, *Expression as Mimesis and Event*, at WWU Münster and is currently working on a book project called *A Drama of Potentialities*. Her doctoral thesis drew a vision of drama governed by emergent ontologies of immanence and transcendence within an overarching immanent frame. Here Deleuzian ‘expression’ functioned as the active force within immanence and the generative procedure of mimesis. That is to say, it showed itself as the fortuitous side of a constitutive principle, attesting to moments of emergence as its motions mould the fabric of drama. Most recent work, however, focuses on participatory models whereby interaction ceases to be a human property and the notion of action loses primacy to give way to constellatory configurations. She has published on philosopher Gilles Deleuze; her research interests include event theories, theories of emergence, theatre studies, dramatic theory and mimesis.

THE PROLONGATION OF THE NOW AND MOMENTS OF SOCIAL AWARENESS

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“In pursuing more of the present, we lose it completely” (Murphie, 2007: 125). The established use of ICTs in everyday life can be said to create a perpetual fluctuation of the present moment in time – the now. According to Bergson, duration is the process of conceiving the here and the now, moving in a forward motion towards the future – whilst retaining elements of the past (Lawlor, 2003). In *Cinema 1*, Deleuze discusses Bergson’s work in *Matter and Memory* specifically in relation to cinema, and the survival of virtual memory images into the present. (Deleuze,

1992 [1983]: 3). On social media there's a kind of daily documentation of everyday life and activities that contributes a character of immediacy and nowness; everything is shared 'in the moment'. Content is concerned with the here and the now, depicting activities that took place very recently - the present is made up by viewing images of the recent past. We are increasingly interacting with time-based interfaces that present information according to time hierarchy (most recent first). This paper employs the philosophical argument of the prolongation of the now to investigate whether this amplification of the present moment can indeed offer good practices of raising social awareness away from biased mainstream news and culture in Greece.

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HEGEL, MARX, DELEUZE: UNDER THE LAW OF VALUE

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Ο Deleuze δηλώνει συχνά εχθρός της εγελιανής διαλεκτικής. Το να υποστηρίξει κανείς κάποια σχέση ανάμεσα στον Deleuze και τον Hegel που να αγγίζει τη φιλοσοφική ουσία του έργου τους, έρχεται σε πλήρη αντίθεση με τις διακηρυγμένες προθέσεις του πρώτου. Θεωρώ πως ο *Νόμος της Αξίας* είναι ορατό σημείο συνάντησής τους, και προνομιακό πεδίο μιας αμοιβαίας αποκωδίκωσης των εννοιών τους είναι το *Κεφάλαιο* του Marx. Στο φως των παρατηρήσεων του A. Badiou στο κείμενό του *ο Hegel στη Γαλλία*, η τομή που εντοπίζει ο Althusser μεταξύ νεαρού και ώριμου Marx, δεν είναι τομή μεταξύ ενός νεαρού εγελιανού και ενός ώριμου μη-εγελιανού, αλλά η τομή ανάμεσα στη «*Φαινομενολογία του Πνεύματος*» και την «*Επιστήμη της Λογικής*». Οι συγγραφείς του *Να Διαβάσουμε το Κεφάλαιο* αναζήτησαν «συμπτωματικά» τη μέθοδο του ώριμου Marx και θεώρησαν, σε ένα σχήμα πρωθύστερο, πως αυτή ήταν ένας ασύνειδος *Δομισμός*, ενώ συνέβαινε μάλλον το αντίστροφο: *ο Δομισμός ήταν εκείνος που ασύνειδα αναπαρήγαγε τον ορθολογικό πυρήνα της εγελιανής λογικής που ενέπνευσε το Κεφάλαιο* του Marx. Η απώθηση του Hegel συντελείται και από τον Deleuze, με την μονόπλευρη ανάδειξη της σπινοζικής στιγμής της αξίας-εργασίας στη διαλεκτική του *Κεφαλαίου*, ερμηνεία που αποεγελιανοποιεί το μαρξικό έργο. Με αυτή την αφετηρία, μπορούμε να εξετάσουμε βασικές μετα-δομιστικές τελεζιανές κατηγορίες, όπως η *αφηρημένη μηχανή*, το *δυνητικό*, το *πεδίο εμμένειας* και το *σώμα-δίχως-όργανα*, από τη σκοπιά της *Επιστήμης της Λογικής*.

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REVOLUTIONARY SUBSTANCE: SCHIZOANALYSIS AND MULTITUDE

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Antonio Negri's seminal book, *Time for Revolution* (1993), brought together Spinoza's monism, his concept of a singular substance, with Deleuze and Guattari's notion of a "line of flight" to open up the potential of the multitude, a multiplicity of singularities loosely bound together by the singular project of revolution. There has been a renewed interest in this with the publication of *#Accelerate: The Accelerationist Reader*. By emphasising to a certain misunderstanding of

Deleuze and Guattari, the essays included in the reader form a bridge between Nick Land and Antonio Negri in order to demonstrate how revolution can be enacted through an emphasis on constant accelerating speeds. What these positions presuppose is an infinitely smooth substance over which revolutionary lines of flight can travel at ever accelerating speeds without being reterritorialized. However the monism of Deleuze and Guattari conceives substance as folded, making the different heterogeneous points of knowledge (or memories) immanent to each other. Time's folded spatial dimension rejects the teleology found in Negri and the other Accelerationist thinkers.

This paper will correct this foundational error and demonstrate how schizoanalysis offers a radically different alternative to most thinkers of multitude. This paper will demonstrate that schizoanalysis' politics retains the plurality of the multitude, but does not flat out difference between the singular points that construct it. As such, the schizoanalytic concept that pluralism equals monism (2002, 20) engenders a politics of immanence and resistance, rather than revolution, which opens up a greater capacity for achieving radical change.

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**Ο DELEUZE ΩΣ ΦΙΛΟΣΟΦΟΣ ΤΟΥ ΕΝΟΣ:
ΑΝΑΠΤΥΞΕΙΣ ΚΑΙ ΠΡΟΕΚΤΑΣΕΙΣ ΤΗΣ ΑΝΑΓΝΩΣΗΣ ΤΟΥ ALAIN BADIOU**
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Αντικείμενο της παρούσας εισήγησης αποτελεί η ερμηνεία της σκέψης του Gilles Deleuze (1925-1995) από τον Alain Badiou (1937-), όπως αυτή εκτέθηκε στο έργο του τελευταίου Ντελέζ. Η βοή του είναι (1997). Πρόκειται για μια ετερόδοξη ανάγνωση, η οποία επιχειρεί -εν πολλοίς θέτοντας εντός παρενθέσεως το κοινό του έργο με τον Guattari (1930-1992)- να αποσπάσει τον Deleuze από την εικόνα του συρμού που τον εμφανίζει ως έναν «γκουρού των χίτηδων», ως κάποιον που κηρύσσει την κατάφαση της διαφοράς, της ροής και της απελευθερωτικής δυναμικής της επιθυμίας ενάντια σε κάθε κανονιστική νόρμα. Μέσα από την παρουσίαση του Badiou προκύπτει, αντιθέτως, ένας παραδοσιακός, «αγνώριστος» σχεδόν φιλόσοφος, εκπρόσωπος ενός αριστοκρατικού ασκητισμού, ο οποίος, μακράν του να «ανατρέπει» τον πλατωνισμό, εισηγείται μια μοντέρνα και εκλεπτυσμένη εκδοχή του. Μολονότι έχουμε υπόψη μας την κριτική που της ασκήθηκε (παραδείγματος χάριν, δύο σχετικά πρόσφατα βιβλία των Jon Roffe και Clayton Crockett*), δε θα μας απασχολήσει, παρά μόνο σε ένα δεύτερο επίπεδο, η ορθότητα ή μη αυτής της ερμηνείας, το κατά πόσον δηλαδή δικαιολογείται από τα κείμενα ή αποτελεί άσκηση ερμηνευτικής βίας. Αντ' αυτού του ερωτήματος, μας φαίνεται περισσότερο ενδιαφέρον -και εγγύτερο στο ντελεζιανό πνεύμα- να θέσουμε ένα άλλο: έστω ότι είναι βάσιμη ετούτη η ανάγνωση, τι συνέπειες έχει η παραδοχή αυτή για τη σκέψη του αναγνώστη, σε ποιες κατευθύνσεις μπορεί να την οδηγήσει και ποιες δυνατότητες της στερεί;

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“PURE IMMANENCE” IS STILL IMMANENCE?

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Following Derrida, the Saussurean concept of the sign can “shake” the metaphysics of presence, undermining the distinction/opposition between signifier and signified, that is, between the sensible and the intelligible -and, we may add, between the material and the ideal. These dualisms can also be taken as constitutive of the thought of transcendence, in so far as they describe aspects of the “equivocity of Being”. In that sense, the Saussurean sign meets Spinozist immanence, as Deleuze correlates it with the concept of expression in Spinoza, where “what is expressed has no existence outside its expressions; each expression is ... the existence of what is expressed”. On the other hand, though, as Derrida has shown convincingly, the Saussurean sign inevitably tends to recall the core of the western metaphysics that it undermines, in so far as the duality between signifier and signified cannot be totally suppressed: sign is always and unavoidably the sign of something. In an analogous manner, immanence can be formulated only within the language of transcendence: paraphrasing Derrida, the very signification “immanence” can be understood as something being immanent *to* or *in* something (“else”). Thus, immanence tends to reconstitute the duality it cancels.

What is involved in both cases is not some remnant of metaphysics or transcendence, which would indicate an uncompleted critical work, but a necessary limit, in that the complete elimination of the dualities in question would render the concepts of sign and immanence redundant, thus erasing their critical potential, and would restore the apparatus of the metaphysics of transcendence: we would be left with the one of the two poles of the duality, which would then be present in itself. In that sense, immanence is a paradigmatic deconstructive concept that depends as to its critical effectivity on precisely what it cancels/erases: the distinction between its constitutive terms.

In this light, I propose to pose the question of “pure immanence” in Deleuze’s late work, where “immanence is not in something, *to* something”. In particular, I will propose the hypothesis that, if indeed the “plane of immanence” cannot itself be immanent to something, we cannot think of immanence other than as a relation, where the duality of something being immanent to something is irrepressible, and that this tension, far from being a retreat, is a condition of immanence as effective criticism of transcendence. Accordingly, I propose to rethink the scheme of post-Heideggerian French philosophy advanced by Agamben, and adopted by other commentators, where Derrida and Deleuze are registered in divergent genealogies of transcendence and immanence, respectively.

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**FROM THE EXHAUSTION OF THE DOGMATIC IMAGE OF THOUGHT THAT CIRCUMSCRIBES
ARCHITECTURE TOWARD FEMINIST PRACTICES OF JOY**

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A thought provocation toward a possible future of architectural thinking-doing can be located in the question: Is a woman-form and altered forms of practice possible to imagine across the plane of composition that is architecture? What would be the implication of imagining a new woman-form, even a 'feminist future' in relation to what has come to be called the Anthropocene? These questions, which I fleetingly ventured in my chapter contribution to *Deleuze and Architecture* (2013) are no doubt inadequately formulated, exactly because of a disciplinary habit of form-thinking in architectural design research. Too often, where the question is architecture, the answer is assumed to be 'designed form', or 'built project', or else the imposition of the aesthetic figure of the heroic, creative genius, procuring a dogmatic image of thought that uncritically celebrates contemporary architecture's icons and idols. Amidst the exhaustion of the dogmatic image of thought that pertains to contemporary architectural production and consumption, rather than a search for a new woman-form or even the pursuit of adventures in becoming-women, a simple shift of emphasis from feminist theory to feminist practices is where I suggest a potential refrain of liberty might lie, because 'woman' is also a living being; a working individual; and a speaking subject. Attending this geologic age of the Anthropocene, shaped by the after-effects of 'man's' presumed conquest of natural resources, I will further address what I argue is a correlate and projective thought-image, that of the superfold, conceptualised by Gilles Deleuze as the impending reorganisation of language, labour and life. The superfold, or rather *superfolding* is a concept designating a dynamic milieu of expression shadowed by the oppressive threat of our societies of control, characterised as they are by increasingly sophisticated information technologies, and their capacity to micro-politically modulate the affects and percepts of the desiring subject. Despite the nonpolitical threats that can be associated with superfolding I want to argue that there persists the tenuous promise of a becoming-other-than-what-we-have-been in relation to radically reformulated existential territories and their relational ecologies: This becomes a disciplinary challenge for architecture, among other disciplines. While the refrain - through which we attempt to co-constitutively locate our (architectural) territory and our processes of subjectification (in place) - always risks coming undone through sheer material exhaustion, yet it could be, by exhaustively pursuing feminist practices (and believing in this world), that compositions of language, labour and life might be enabled to express greater proportions of joy. These are some of the issues I propose to discuss at the forthcoming *Deleuze in Athens: Refrains of Freedom* event.

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ARENDR, DELEUZE, AND ETHICS AS “WHAT HAPPENS TO US”

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This paper communicates with but also partially disputes feminist constructions of the self as composite, embedded, and embodied. I am particularly concerned with the disappearance of action in favor of movement within the multiple lines of flight of minor politics. By mapping (*tracer*) the routes leading to and from the Woman-in-Black of the 2013 Occupy Gezi protests in Istanbul, I propose to engage with the triple question of selfhood, ethics and action without eradicating the singularity of the actor, the “who.” Hannah Arendt’s take on agonistic politics opens a promising path in this respect, provided that it can be creatively appropriated and bent to serve this purpose by being brought into conversation with Gilles Deleuze. I suggest that the Woman-in-Black captures the appeal of the Arendtian perspective: an actor is she who (willingly or unwillingly) inscribes herself into the course of events in such a way as to modify the initial circumstances under which she acts without, however, becoming the author of the whole story. I thereby deploy Arendtian notions to hook onto Deleuzian ethics, exploring what Deleuze calls becoming “the offspring of one’s own events,” perhaps for the benefit of both.

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AN INTRODUCTION TO V-LOSOPHY:
GILLES DELEUZE’S “SINGLE VOICE FOR THE MANY-COURSED MULTIPLE”

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On the last page of *Différence et répétition* occurs a stylistic, literal blueprint of what was to resurface, in the opening pages of *A Thousand plateaus*, as the capitalized equation PLURALISM=MONISM. More imperceptibly, the earlier version of that equation brought up a pair of homophones in French, VOIES=VOIX, WAYS=VOICE (or VOICES), so imperceptible that Paul Patton’s translation leaves it out altogether and renders the syntagm as : a “single and same voice for the whole thousand-voiced multiple” – a translation which misses out the French homophonic variation on *voies* and *voix*, ways and voice (or voices, x operating as an equivocal marker, both singular and plural, a marker able to accommodate the the “state of excess” [*l’état d’excès*] called for in the last sentence. In addition to this admittedly minor, near-imperceptible effect, other literal corridors operate at what could be termed a nano-approach to the “letter” of the text: one of the many “ways” (voies) in which Deleuze’s voice (voix) makes itself heard is through the use of repeated (yet differential) v-effects, “v” operating between arithmetic and geometry. Without giving in to the temptation of codes and ciphers, one can establish a number of recurrent stylistic habits and familiar soft spots in Deleuze’s style, in an attempt to sound the multiple “voice” of univocity. “V-effects” operate as one of the signs emitted by Deleuzian textuality – v being approached in this essay as an anexact variable : a letter as well as less than a letter, a Roman cipher, an inflexion, a valley fold in the art of origami, a swiveling moment, a metastable non-signifier, an invitation to read in haptic fashion. The “style” of the concluding

page of *Difference and Repetition* emits a quasi-code, a collection of stray signs, a pack of insistent, restless graphic formations that relate to the book's non-image of a cone/dice/ pointed shoe/stylus. The earlier v's in *voie/voix* happen to multiply in the midst of most of the terms found on the last page of *Différence et répétition*: *revenir*, *renversement*, *individuant*, *univocité* (DR 388), growing, after the v of *devenir*, after Henry Miller's grass, mostly, in the midst of words. Once turned into a v-effect, a property of speed-writing, a factor of linguistic velocity, a "pointe mobile" ceases to be metaphorical. The v in the recurring concept of "*répétition vêtue*" [clothed]; the strangely inverted v's of Deleuze's myriad circumflexed words; the v in "*vrai coup de dé*" and "*véritable*" (387; 388), the two v's of "*le véritable universel*" (387), the v of "*ouvrir*" (387), *dérivé* (386), "*divise*" (387) and "*distributive*" (387). The many uses of "*investir*" (213) and of the vestiary. What is at work or at play here is a nomadic inveighing or conveying, a Deleuzian "voice" or style with a vested interest in the powers of a "letter/non-letter" to distribute itself across a corpus and contribute to its "readability", to its velocity or degree of transitivity. No computer-analysis would serve the purpose of a taxonomy of "v-effects" in Deleuze: in a "v" formation are assembled a (reversible) letter (V into A), a cipher (V for five), a diacritical sign [the circumflex accent], and a cross-linguistic formation that invites an English phoneme [vi:] to "become" a French word: *vie* (for life), in a scene of differential repetition. Towards V-losophy: The style of Deleuze is peopled with v-effects, a v-effect being defined as not necessarily having to look like one, being free to thrive in an image-free environment, freed from representation. V-effects rather than V-words capture the flow of Deleuze's writing, acting as V-engines, vectors of speed possessing the power to accelerate reading, create corridors or vortexes of acceleration or "*vitesse*", or locally speed up reading. V operates as a portable, anexact, quasi-concept: as a pair of searching, tentative antennae feeling their way about – in an attempt to solve, literally as well as literarily, the pluralism=monism equation.

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**THE DESIRE FOR THE NON-STATE: DE-TERRITORIALIZATION
AS AN ALTERNATIVE LENS TO READ LATE AND POST-OTTOMAN BECOMINGS**

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The beginning of the 20th century has seen the dissolution of a centuries old Empire, founded by former nomads, and its substitution by the "axiomatic of the nation state". The territory formerly controlled by the Ottomans has been under constant turmoil ever since, including the endemic conflicts in Palestine and Kurdistan and the civil wars in Greece and former Yugoslavia. Established scholarship usually tries to explain (away) this permanent instability through the tautology of "Balkan mentality", or through an evolutionist-Eurocentric reading frame based on "oriental

backwardness" and the survival of "Ottoman corruption" or other "pre-modern residues". In my presentation, I will suggest that we adopt the *inverse* vantage point and try to see this violence as a result of the One rather than the "multiple". In the course of my political anthropology research, over the past 5 years, on the unusual phenomenon of the survival -or maybe the invention?- of a peculiar Pontic identity in Greece, articulated around the new signifier of an alleged "Pontic genocide", I was increasingly led to the conviction that notions introduced by Deleuze & Guattari –especially in *One Thousand Plateaus*- are much more apt to help us understand the late and post-Ottoman world, than the straightjacket of a thought emanating from the advent of the state as the end of history.

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URBAN SUBJECTIVATION: FÉLIX GUATTARI IN/ON THE CITY

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What are the sources for Guattari's urbanism? From Lewis Mumford he borrowed megamachines as examples of machinic enslavement, with some elements of social subjection. Guattari referenced Fernand Braudel's important arguments in *Civilization and Capitalism*, extending them into the context of his own theory of Integrated World Capitalism. Guattari also wrote impressionistically about the cities that fascinated him, and his writing about Brazil is dotted with references to street scenes, some involving himself. Guattari often mentions the most economically depressed and socially marginalized areas of cities as exemplary sites for novel self-positing solutions to the challenges of their populations. Guattari's own urban pilgrimages – like his journey to Sanya in Tokyo – are legendary. I want to initiate a Guattarian investigation of urban subjectivation through his suggestive concept of the 'subjective city' that is defined through a machinic ecology.

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**SOVEREIGN AND SCAPEGOAT: ABSTRACT MACHINES OF MEDIATED VIOLENCE
IN CONTEMPORARY GRECO-ABRAHAMIC THEO-POLITICAL ASSEMBLAGES**

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This paper theorizes the emergence of liminal, non-sovereign concrete theo-political assemblages like the Islamic State as the actualizations of virtual resonance machines whose attractors shape incorporeal political transformations and corporeal modifications as these congeal within a shifting and evolving power convection system whose elements include a multiplicity of aspiring hegemonic state actors, molar religious organizations, reterritorialized sovereignties, molecular theo-political movements, and deterritorialized quasi-state political formations, ingenerated and animated by reciprocally reinforcing acts of symbolic hegemonic and counter-hegemonic violence. These abstract machines and concrete assemblages can be diagrammed as a double articulation of the sovereignty-scapegoat semiotic dyad informing Greco-Abrahamic political history. This diagram draws on D&G's account in the fifth plateau of *A Thousand Plateaus* ("On Several Regimes of Signs") of how the sovereignty-scapegoat dyad articulates the paranoid, signifying, despotic regime of signs with the passionate, subjective, postsignifying, authoritarian regime in terms of the face and body of the "despot-god," the interpretive priests or temple bureaucrats, the counter-body of the tortured and excluded, the crowd, and the principle of the scapegoat. This account of the ambivalent line of flight pursued by the scapegoat as it deterritorializes sovereign power is supplemented with a discussion of the ambiguity of the *pharmacotic* scapegoat (the sacrificial *pharmakos* who functions as a *pharmakon* – i.e. as simultaneously medicine and poison -- for the body politic) that Derrida alludes to in the "Plato's Pharmacy" chapter of *Dissemination*.

Larry George is Professor of Political Science at the California State University at Long Beach. He received his Ph.D. from Princeton University, where he studied with Sheldon Wolin and Richard Falk. His research and writing interests bring classical and contemporary political theory to the field of international politics. His early writings concerned democratic foreign policymaking, executive war powers, and US-Latin American relations following the Spanish-American War. More recent publications include works on "pharmacotic war" (war as human sacrifice, and as simultaneously medicinal and toxic for the body politic); the tensions between Leo Strauss' philosophical zeteticism and his support for rightist political movements; the ontopolitics of American hegemony in the 21st century; and Deleuze's regimes of signs and recurring conflicts among agnatic Helleno-Abrahamic political cultures. He lives with his family in Santa Monica, California.

FREEDOM AFTER SNOWDEN

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The 'Snowden revelations' have raised crucial questions about the possibility of privacy in the era of 'control societies'. But is 'privacy' really the name for the thing that we most need to defend from state and commercial institutions, especially considering that the actual content of specific communications seems generally to be of little interest to the security services, who are more concerned with know who is talking to whom than with what they might be saying? At the very least we can say that a thought of freedom allied to or drawing inspiration from the work of Deleuze and Guattari ought to be sceptical of the inherent value of such a bourgeois liberal concept as 'privacy'. And yet the intuition that something is to be defended here is surely justified. This paper will suggest that what is at stake here, and what is implicitly expressed by the most radical (by no means all, but the most radical) activists in fields such as open-source cryptography, is actually a positive notion of freedom as the maximisation of productive, creative and

unpredictable relations. This libertarian but entirely non-individualist conception of freedom can look to Deleuze's work in particular for crucial sources of normative and metaphysical elaboration and justification, and indeed may become an increasingly necessary element of political discourse.

Jeremy Gilbert is a writer, researcher and activist whose work has appeared in various British, continental, American and Australian publications and has been translated into French, Spanish and German. His most recent book is, *Common Ground: Democracy and Collectivity in an Age of Individualism* (Pluto 2013) and he has written widely on cultural theory, politics and music. His 2008 book *Anticapitalism and Culture: Radical Theory and Popular Politics* is available for free legal download. Lots of information, free work, a blog, links to social media, and other material can be found at www.jeremygilbert.org.

EXCOMMUNICATING DELEUZE:

EX-COMMUNICATION, THE POST-SECULAR POST-DIGITAL AND NON-PHILOSOPHY

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The recent appearance of the book *Excommunication*, by Alexander Galloway, Eugene Thacker and McKenzie Wark suggests amongst other things a philosophically informed re-articulation of media theory in the 21st Century (post)digital era. This is done via a probing of both media and mediation that doesn't shy away from deeper engagements with philosophy, metaphysics and even religion that are usually singularly lacking on conventional media theory. The suggestion is clearly taken up in the volume that to really think outside of mediation, communication and media as they are conventionally understood, other modes of thought such as non or maybe ex-philosophy are needed. This paper will take up this challenge looking at the various theoretical moves in *Excommunication*, and taking seriously the challenge that Deleuzian immanence may have encountered its limits and lost its explanatory power in relation to 21st Century post-digital media environments. Nevertheless by contrasting this account with some post-autonomist perspectives, especially the recent work by Lazzarato *Signs and Machines*, it will aim to problematize just what can be usefully retained, not only from Deleuzian but also from Guattarian thought for thinking the contemporary condition of excommunication diagnosed by Galloway, Thacker and Wark.

Michael Goddard is Reader in Media at the University of Salford. He has published widely on Polish and international cinema and visual culture as well as cultural and media theory. He recently completed a book on the cinema of Raúl Ruiz. He has also been doing research on the fringes of popular music focusing on groups such as *The Fall*, *Throbbing Gristle* and *Laibach* and culminating in editing two books on noise. Another strand of his research concerns Italian post-autonomist political thought and media theory, particularly the work of Franco Berardi (Bifo). Most recently, his research focuses on contemporary audiovisual popular culture and urban space. He is currently a CAPES/Science without Borders Special Visiting Researcher, working with a team of researchers at Unisinos on the project, "Cities, Creative Industries and Popular Music Scenes."

ΠΑΘΗΜΑΤΙΚΗ ΠΟΛΙΤΙΚΗ ΚΑΙ ΚΡΙΣΗ

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Στην παρουσίαση αυτή θα αποπειραθώ να μιλήσω για την παθηματική πτυχή του νομαδισμού, όπως αυτός έχει οριστεί από τους Deleuze και Guattari αλλά και την Rosi Braidotti. Το νομαδικό μοντέλο, προσφέρει μια μέθοδο ανάλυσης που αφορά την ενεργό εκφόρτιση των συγκινήσεων, η οποία έρχεται σε αντίθεση με την κρατική διαχείριση των συναισθημάτων ως καθυστερημέ-

νων συγκινήσεων. Χρησιμοποιώντας τον νομαδισμό, θα επιχειρήσω να αναλύσω προεξάρχοντες τρόπους αντιμετώπισης της κρίσης στο ελληνικό παράδειγμα, όπως τον στιγματισμό και τη διαχείριση πληθυσμών που θεωρήθηκαν "πλεονάζοντες" ή "επικίνδυνοι" (οι οροθετικές, οι μετανάστες), ως παθηματικές πολιτικές. Δηλαδή, ως πολιτικές κατά τις οποίες η γράμμωση του πραγματικού και δυνητικού χώρου, βασίστηκε κεντρικά στην αιχμαλώτιση της ικανότητας για δράση των ανεπιθύμητων πληθυσμών και ταυτόχρονα στην κυκλοφορία αισθημάτων φόβου και πανικού στο ευρύτερο κοινωνικό πεδίο. Το εργαλείο της παθηματικότητας, μας επιτρέπει να δούμε ενικές μεθοδεύσεις παραγωγής ανεπιθύμητων σωμάτων ως μεθόδους αιχμαλώτισης των κοινωνικών συναισθημάτων στις γραμμομοριακές αποσπασματικότητες της υγείας, της φυλής, της τάξης, του φύλου. Ως αποτέλεσμα η επανεδραφικοποίηση των επιθυμιών στο φιλελεύθερο οικονομικό μοντέλο και στα κανονικοποιημένα έμφυλα, φυλετικά και σεξουαλικά πρότυπα, με λίγα λόγια η εμπέδωση της νόρμας τοποθετεί την κρίση στο χρόνο του ακίνητου, απaráλλαχτου, στατικού. Ο νομαδισμός θα είναι ένα μοντέλο μέσα από το οποίο θα επιχειρήσουμε την κυκλοφορία συγκινήσεων και επιθυμιών για νέα μοντέλα ύπαρξης πέραν του φιλελεύθερου ανταγωνιστικού προτύπου.

Η Σωτηρία Γούναρη γεννήθηκε στην Αθήνα το 1984. Σπούδασε αρχιτεκτονική στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, όπου και έγραψε την ερευνητική της εργασία πάνω στο έργο του ντελεζιανά εμπνευσμένου Αμερικάνου αρχιτέκτονα, Greg Lynn. Μετακινήθηκε στην Αθήνα, όπου σπούδασε στο μεταπτυχιακό πρόγραμμα "Πολιτικής Επιστήμης και Κοινωνιολογίας" του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών. Η διπλωματική της εργασία αφορά την πολιτική διάσταση της φιλοσοφικής έννοιας του νομαδισμού, όπως αυτή αναπτύχθηκε από τους Deleuze και Guattari αλλά και την Rosi Braidotti.

AN APPROACH TO CULTURAL HACKING:

CREATING REPETITION AND DIFFERENCE IN THE DIGITAL, HYBRID AND URBAN SPACE

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The broad adoption of information technologies into contemporary living and the prevalence of neoliberal values in the political sphere have had a strong impact on the cultural sphere. Technology has encouraged a stronger participation in the creation of culture and greater interaction among the public, whereas the expression of political dissent has often been channelled through cultural activism. Within this context, the current proposal deals with the politically active branch of contemporary artistic production that encourages intervention in virtual, augmented and urban spaces through *Cultural Hacking*, a term that describes a wide range of practices: artworks based on hacking (as an artistic medium, as a cultural practice or as a subject), cultural actions in the urban space (artworks based on augmented reality that somehow hack the use of the urban space) and technology-based artworks that propagate free information flow. At the same time, the participatory process behind those artworks facilitates an understanding of virtuality in the Deleuzian sense, as the basis for the production of real experience, that holds all the possible forms and meanings this art can take. Moreover, as hacking is based on the subversion and remix of previous forms and ideas, it produces alternate visions of the digital, hybrid (augmented) and urban space through repetition and difference. Bearing in mind the cultural and ideological framework of the Information Age, with an eye towards the thought of Gilles Deleuze, this proposal aims to provide a new approach to computer based and participatory art.

Christina Grammatikopoulou is an art theorist living in Barcelona. Her doctoral thesis (2013) focused on the concept of the *Immaterial* in contemporary art. Currently, her research is centred on the perception of the body and space in contemporary art, as well as participation within the immaterial sphere created by digital technologies. Since 2008 she has been the managing editor of the online magazine *Interartive* ([interartive](http://interartive.com)).

org). She has collaborated with numerous artists as an independent curator and has previously worked at the Museum of Contemporary Art of Barcelona (MACBA). She is also a member of the group 'Art, Architecture and Digital Society' of the University of Barcelona and has also collaborated with the group 'Urban Conflicts' of the Aristotle University.

THE PRODUCTION OF AN ANXIETY DREAM SPACE MACHINE

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The problem we wish to address is the ever increasing construction of docile bodies and chemical imprisonment of those categorised as mad, bad or sad. We outline the paradoxes of treatment for those labelled as having mental health and dual diagnostic challenges. Talk of supporting choice, reengagement with the community and building resilience occurs alongside the enforcement of treatment compliance, surveillance and recording of daily behaviour and the construction of barriers that prevent access service, especially for individuals from non-western backgrounds. The unofficial aim is to construct places that flatten out excessive and unwanted intensities and affects that make 'us' feel unsafe! How different this to dreaming and dream space laboratories where there is a metamorphosis of the persons relationship to their surroundings. What can an anxiety-dream machine do? It has the potential to create new assemblages that invites life as opposed to sleep walking. The anxiety-dream machine is a space where there is the potential breaking and unfolding of those habitual lines imprinted on the flesh thereby allowing for movement. This force field provides a potential de-territorialisation, a transversal that plays with many relational possibilities that always include an '**AND**' - me **and** not me **and** mother **and** self **and** teddy **and** image **and** animal and thoughts **and** sensations **and** affects, **AND**... We consider the spontaneous construction of spaces that allow for anxiety dream time as they support people in their journey across unbearable intensities and compare this with the formal institutional settings.

Eric Harper is a psychotherapist, social worker and human rights activist currently working in London with homeless persons presenting with both mental health and addiction concerns. Prior to coming back to London he assisted with the founding of the African Sex Worker Health and Human Rights Alliance. His published work includes articles on therapy and human rights, for example The therapist's relationship to the unknown. Harper, E. Mantis Publications. *Jungian Journal*. 2013 Torture a presence without Absence. Harper, E. *The Symptom Online Journal for Lacan.com*. Issue 4, 2003. Horror Unmasked: Truth or Fiction. Buur, L and Harper, E. Published by Human Rights and Human Welfare. Vol. 2, No. 1 2002.

Charity Njoki Mwaniki is an architecture graduate and is currently a resident artist at Numbi arts. She has exhibited works at Oxford House in London as part of the Somali Week Festival and at the Art Market in Budapest as part of the La Grande Migration. She has one publication *Multiple Dreams*. From Hillman to Deleuze. Harper, E and Mwaniki, C Mantis Publications. *Jungian Journal*. 2014.

A THOUSAND MODELS OF REALIZATION:

DELEUZOGUATTARIAN CRITICAL URBAN THEORY AND THE CITY TO COME

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Neil Brenner claims that Deleuzian approaches to urban studies cannot address the epistemological problems of "planetary urbanization" – a notion inspired by Lefebvre's argument that globalizing capital and worldwide urbanization have blurred the lines between the city and

country. His critique is defensible, but *only* because it is directed at a loose group of “assemblage urbanists,” primarily working from DeLanda’s notion of assemblage theory. Consequently, Brenner’s assertion that their approach precludes a serious engagement with “the broader geopolitical and geoeconomic dimensions of contemporary urbanization processes and associated forms of worldwide capitalist restructuring, dispossession, and uneven spatial development” is justified. I challenge Brenner’s position by bringing together Foucault’s archaeological method for excavating the forces fueling urbanization and Deleuze and Guattari’s discussion of models of realization and capitalist flows in *A Thousand Plateaus*. I highlight instances of progressive governance in Seattle, Washington, including housing debates, a new minimum wage, as well as municipal efforts to combat transit cuts. By focusing on the diverse commitments of the axiomatizing State – from attracting economic development to promoting environmental sustainability and equality – I argue that blanket diagnoses of neoliberalization underestimate the internal diversity of the State’s activity, and that politics for a more just city have a place and must constantly be affirmed.

Keith Harris is a Ph.D. candidate in the interdisciplinary *Built Environment* program at the University of Washington (Seattle), studying critical theory and urban geography. His research focuses on the dynamics of large-scale urban redevelopment projects, which he draws on to contribute to a broadly Deleuzoguattarian conception of critical urban theory. He has taught in the *Architecture and Urban Planning* departments, as well as the *Community, Environment, and Planning* program and the *Comparative History of Ideas* program.

HOW DOES ONE MAKE THE MUSIC COME ALIVE?

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What does it mean, in a strict sense, to create music? The starting point is that the two questions are very closely connected, that they actually respond to each other. To create is not to combine sounds in new ways; rather, creation is an act of bringing forth. To compose music that has an inherent vitality is to pursue an activity that attends to the self-forming force of music but at the same time stays creative, refusing to leave the responsibility to chance, to the musicians, or to the listener. The refrain in Deleuze and Guattari – together with related concepts such as territory, assemblages, terrestrial and cosmic forces, consistency – allows us to come closer to the relationship between creation and life. The conclusion to be drawn from this is that the composer should safeguard the life-sustaining movement of the refrain, a movement that is continually at work in the music as it “takes control over the refrain, as content within a form of expression.”

Fredrik Hedelin (born 1965) is a composer, organist, music software programmer and teacher of musical composition, computer music and music theory. After studying composition at the Royal College of Music in Stockholm, philosophy at Stockholm University, and aesthetics at Uppsala University, Hedelin pursued further studies in computer music and composition at IRCAM in Paris and later returned there to work with music combining instruments and real-time electronics. His music has been performed by, among others, the Swedish Radio Symphony Orchestra, Norrbotten NEO, Ensemble Nieuw and TM+. He is currently working on a thesis about composition and musical form in relation to the concept of “refrain” in the writings of Deleuze and Guattari.

CONTINUUM OF INTENSITIES: THE PLANE OF CONSISTENCY IN MUSIC

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My paper will explore the conditions and the meaning of the emergence of “a little new music,” as understood (and encouraged) by Gilles Deleuze and Félix Guattari. The focus will be on the music in its literal or narrow sense, i.e. as a sonorous art. This “new music” does not necessarily presuppose a totally new language or a new form that sooner or later inevitably become clichés, the “same old tune.” Necessarily this creates some difficulties for a composer: how is it possible that music, while not being shaped into any pre-given fixed form or forms, can keep its consistency and continuity without falling apart into formless disarray? Furthermore, how can music that is always a product of its time contain something timeless in it? I propose to look at two general non-exclusive approaches, suggested by Deleuze and Guattari. One way is to make a compositional plane by means of the consolidation of sound material; the other, which should be accompanied with sobriety and simplicity, implies a rupture in the strata of an organised plan(e) and an application of the so-called forces of deterritorialization, the goal of deterritorialization being to free music from all the psychology and let it be a “pure presence” which “calls for an extension of perception to the limits of the universe.”

Yulia Hoffmann, graduate student in philosophy at the University of Vienna, Austria.

THE CONCRETE (POLITICAL) UNIVERSAL IN DELEUZE AND BADIOU

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Alain Badiou has famously criticized Gilles Deleuze. According to Badiou, Deleuze is a classical philosopher of *the one* – a Platonist of the virtual, who has failed to adequately theorize multiplicity as an account of the pure multiple. In this project I undertake to critique Badiou, starting from his provocative affirmation that mathematics, not philosophy, is the site of ontology. While there is a certain plausibility to this claim, given that axiomatic set theory does intuitively address notions of the multiple, I shall argue that there are more compelling philosophies of mathematics which do at least two critical things, moving us beyond set-theoretic “foundations” and in the directions of a political account of freedom: (1) they cast axiomatic set theory as a *theory of abstract universals* and the theory of categories as a *theory of concrete universals*; (2) they recast the very notion of an axiomatic strategy in ways that remove us from the multiple as a central theme of set theory. The basis of the first claim, as shown by David Ellerman, can be established using the resources of set-theoretic approaches to category theory and is based on the Hegelian notion that a concrete universal is something that participates in itself. The basis of the second claim is the alternate approach to category theory, and later topos theory, created by William Lawvere. Lawvere’s work showed, not only in what sense topos theory is a more adequate “foundation,” but introduces a notion of an axiomatic system that goes *critically* beyond that of David Hilbert. I shall argue that this new conception of axiomatic mathematics takes us away from Badiou, in the direction of Deleuze. From a Deleuzian perspective Lawvere’s understanding of mathematics helps us to formalize mathematics as a theory of the externality of relations. Moreover, it articulates clearly what it might mean to theorize the unity of opposites. Indeed, Lawvere himself claims that his theory of the topos constitutes a mathematical representation of Hegel. But insofar as it is still a strictly formal theory, it still retains the sequence of approaches, discussed by Žižek, that lead to the formulation of the concrete universal in Hegel as something that participates in itself. I shall argue that the conflict between Deleuze

and Badiou ultimately hinges on how they each theorize participation. Moreover, a focus on this point of contention helps us to understand clearly how Deleuze departs from both Plato and Hegel and introduces a notion of participation that is more adequate to regimes of political practice and personal freedom.

David Holdsworth is Associate Professor of Environmental Studies, and Director of the Graduate Program in Theory, Culture, and Politics, Trent University, Canada. He is a theoretical physicist and philosopher of science whose work within the political and cultural context of scientific practice has been strongly influenced by French theory. He is currently focused on the relationship of mathematics to philosophy, category/topos theory as an expression of the "new axiomatics," and the contrasting philosophies of Badiou and Deleuze. Earlier preferences for axiomatic approaches to algebraic quantum logic (the quantum topos) have been disrupted by an emerging sympathy for Deleuzian problematics. Tracing this trajectory are *A Functorial Semantics for Quantum Logic* (PhD, 1979), *Category Theory and Quantum Mechanics* (Journal of Philosophical Logic, 1977), *Becoming Interdisciplinary: Making Sense of Delanda's Reading of Deleuze* (Paragraph, 2006), and *Philosophical Problematization and Mathematical Solution: Learning Science with Gilles Deleuze* (in *Deleuze and Education*, University of Edinburgh Press, 2013).

**FROM SCHIZOANALYSIS TO NOMADODOLOGY:
TOWARD A POLITICAL THEORY OF THE INSTITUTION**

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Despite fundamental agreement with Althusser on some issues, Deleuze & Guattari vehemently rejected the notion of ideology – even the improved version Althusser developed in his famous essay on Ideological State Apparatuses. For Deleuze & Guattari such "apparatuses" or institutions belong to neither ideology nor the state, and the aim of this paper is to show why Deleuze & Guattari reject ideology in favor of institutions, and how a political theory of the institution emerges from the two volumes of *Capitalism and Schizophrenia* that stimulates creativity rather than disobedience and promotes productive action rather than mere resistance.

The first step will be to show how the early Althusser's locating ideology in the construction of the subject oedipalizes the latter through obedience to the law (thematized but not critiqued by Butler), whereas the pre-oedipal fractured self gets constituted in relation to the part-object Real and the post-oedipal subject gets constituted in relation to a fractured Symbolic order, whose supposed authority the schizophrenic subject denies. (The fractured Symbolic order is akin to Derrida's non-centered structure.)

Against the kind of personification involved in subject-construction according to Sartre, Lacan, and Levinas, the schizophrenic subject is thus not constituted in relation to a person or even the figure of a person (police officer, *sujet-supposé-savoir*), but in relation to an assemblage or situation, which includes people but also includes things, material processes, and institutional arrangements. The authority denied to the Symbolic Other gets displaced onto situations or institutions, which (as political theorist Mary Parker Follett has argued) contain authority immanently as formations of "related difference" (nomadic multiplicities). This is akin to Badiou's construction of the subject in fidelity to an Event – except that for Deleuze & Guattari such events are not rare, they are ubiquitous: they are called *becomings*. Productive schizophrenic subjectivity is constituted in relation to (some of) the *becomings* inherent in any situation.

The second step will be to show (in line with Gibson-Graham's work) that fracturing the Symbolic order explodes the mode of production (featured in the first volume of *Capitalism and Schizophrenia*) into machinic processes: in the second volume, the mode of production is determined by machinic processes rather than the other way around. In line with late Althusser, the question for a mode of production is always whether a given set of machinic processes, insti-

tutional arrangements and corresponding subjective roles maintains sufficient consistency for the mode to reproduce itself. Lyotard's postmodern condition entails a similarly fractured Symbolic order, in which machinic processes and institutions are construed in terms of "language-games".

The final step will be to show that institutions as social machines are susceptible to change not by moves that merely repeat norms differently (Butler's transgression, parody – mere disobedience) but by moves that change the rules of the language-game itself and thereby actually break institutional bad habits and create new ones, as Roberto Unger recommends in order to "realize democracy". Most institutions tend to secrete a transcendent model of organization (or self-preservation) which "fixes" the organization and reduces experimentation to almost zero, making the practices serve the organization rather than the other way around ("alienation"). Nomadic groups keep organization subordinate to process, by diminishing the ordinary moves by which we reproduce institutions in favor of extraordinary moves by which we can continually change them, or "put them to flight" in a productive sense.

Eugene W. Holland is a Professor of Comparative Studies at Ohio State University, U.S.A. and a member of the Editorial Board of Deleuze Studies. He is the author of Readers Guide to A Thousand Plateaus [Bloomsbury/Continuum 2013], Nomad Citizenship: Free-Market Communism and the Slow-Motion General Strike [University of Minnesota Press 2011], Deleuze and Guattari's Anti-Oedipus: Introduction to Schizoanalysis [Routledge 1999], and Baudelaire and Schizoanalysis: The Sociopoetics of Modernism [Cambridge UP 1993], along with essays in journals including Culture, Theory and Critique, Symposium, Cultural Logic, Strategies, Angelaki, and SubStance.

**SYMMETRIES IN CONCEPTUAL AND MORPHOLOGICAL FORMATION:
THE DIFFERENCE PLANT BODY GROWTH CAN MAKE TO THOUGHT**

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My working hypothesis is that the concepts we have inherited, and with which we think, are strongly marked by an animal form. Put otherwise, our concepts exhibit animal bodiliness both in their form (thoughts) and in the typical functions (thinking) to which such mental forms give rise. Our concepts are dominated by four formal characteristics: radial concentricity, up-down hierarchization, right-left binarization (bilateral symmetry), and dorsal-ventrality (or back-to-frontness). As operations of thought, those same concepts exhibit a pronounced dualistic-dualizing tendency, and hence install the same in us, as thinking, as thinkers. While this operation of thought is often effective, appropriate, even elegant; it is just as frequently an obstacle to ethicality or politicality. In this paper, following my previous work (on plant communication) I take up a second avenue for understanding Deleuze and Guattari's notion of becoming-plant: presenting how the development of symmetry in plant cells and bodies do not run through the same morphological steps as the development of symmetries in animal cells and bodies. Hence, a characterization of the form and function of becoming-plant offers us an important difference; important not just in the sense that plant life is empirically distinct from animal life, but philosophically important in that attending closely to the mechanics of that difference is a practice of affirmative posthuman ethics. That is, intellectual labour at the interstices of biology, botany and philosophy can open us to seeing from a new angle just how habitually we operate, at the level of the forms of thought, in radial, binary and vertical ways. This exercise itself can contribute to making (and even more, undergoing) a vital sketch of resistance to the production and reproduction, in us, of conceptual animality. Listening to the science story of plant symmetry can also performatively pull us, & forcibly so, into a new (thinking) space.

Karen Houle is an Associate Professor of Philosophy at the University of Guelph, and adjunct graduate faculty in the Schools of Fine Art and Music & the Guelph-Humber School of Creative Writing. Her areas of specialization are political theory, ethics, environmental philosophy and feminist thought. She co-edited (with Jim Vernon) *Hegel and Deleuze: Together Again for the First Time* (Northwestern, 2013). Her monograph, *Responsibility, Complexity and Abortion: Toward a New Image of Ethical Thought* (Lexington Books) came out at the end of 2013. She recently translated a book on improvisation (PS Guelph, September 2014) called *Improvising Freely: The ABCs of An Experience*. She has published numerous academic and non-academic articles on topics ranging from plant communication to Levinas, animal tracking to Foucault, from watershed ecology to Derrida, from canoe flotillas to Irigaray, from rape to Steve Reich. She is also the author of two books of poetry: *Ballast* (House of Anansi, 2001) and *During* (Gaspereau, 2008). In the Fall of 2014 she was the inaugural Eastern Comma Writer-in-Residence at North House, on the rare Charitable Research Reserve in Blair, Ontario.

THE GIFT AND THE INTENSITY OF DIFFERENCE: MARINA ABRAMOVIC'S *THE ARTIST IS PRESENT*

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Pluralist empiricism is nothing if not a reconceptualization of the economy of identity and difference. Yet, many descriptions of Deleuzian empiricism continue to operate within the very language of exchange that has governed the representational tradition. This paper argues that keeping in play the differential ontology that Deleuze's thought works so hard to open requires an appreciation of the non-exchangeability of difference. It does so through a consideration of the significance of Marina Abramovic's gift of time in her 2011 performance, *The Artist is Present*. Beyond the economy of the signification of force, Marina Abramovic's performance, *The Artist is Present*, opens a space of encounter with the becoming-expressive of matter. Through the use of repetition and the 'weight of time', the performance rescues experience from the interiority of a self-constituting subjectivity and the clichés of intersubjectivity. Its gift, then, is an encounter with the dynamic intensity of difference, a staging of the production of new values and sensibilities according to immanent and transformable conditions.

Maria Hynes researches and teaches at the School of Sociology, The Australian National University. Her research interests include the relationship between aesthetics, science and ethics; art and the production of subjectivity in the work of Guattari; the creative capacities of humour; and the contribution of Deleuze to Sociological and social theory more broadly.

DISPOSITION IN PEDAGOGY:

TIME - IMAGES FROM NON-PRINTED TEXT (FILM) TO PRINTED TEXT IN THE CLASSROOM

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The *New Literacy Studies* emphasize on the multimodal landscape of communication in the classroom. The design of meaning is based on different modes (language, image, space etc). We are examining the pedagogical applications of an assemblage of film time images and multimodal narrative texts towards an emancipation of pupils in primary school. The pupils learn how to design their own dispositions in reading literature and film. From this perspective design is becoming the meaning by the creation of rhizomes through images, sounds and texts.

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DELEUZE / GUATTARI AND DEBORD:
«DÉRIVE URBAINE» AND «NOMADISME», A POSSIBLE ENCOUNTER?

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In a short text on Guy Debord, Pierre Macherey asserts that the *dérive urbaine* is “the art of moving mentally in the space”, “what makes it an original way of answering the question: “What Does It Mean to Orient Oneself in Thinking?” ” This : “What Does It Mean to Orient Oneself in Thinking?” which also concerns the question “What Does It Mean to Orient Oneself in the space ”, interest Deleuze and Guattari who have create the concepts of *espace lisse* and nomadism. In our communication, we will try to confront the thought of Deleuze/Guattari and Debord on the themes of the nomadism and the *dérive urbaine* in cities today. We shall confront the concepts of *espace lisse / espace strié* of Deleuze and Guattari with the dialectic which Debord puts between the *dérive urbaine* and the reification of goods in the *Société du spectacle*. For a better understanding of the possible interaction between the concepts of Debord and Deleuze/Guattari, we shall analyze new obstacles against *the dérive urbaine* and nomadism in the city of today. We shall so approach two points: a logic of reification or a dynamic of *micro-transcendence* concerning a) the city which takes itself for object of pondering or the “significant” city and b) the urban subject which consumes its own image or how to understand “selfies” with the concepts of reification of the *société du spectacle* and the *processus de subjectivation*.

THE PRODUCTION OF INDEBTED SUBJECTS: CAPITALISM AND MELANCHOLIA

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In the essay “Postscript on the Societies of Control,” Deleuze discusses the differences between 19th century capitalism and contemporary capitalism, characterizing the former as the spaces of enclosure and the latter as the open circuits of the bank. In contemporary capitalism, “[m]an is no longer man enclosed, but man in debt.” Deleuze argues that under financial capitalism, where the primary use of money is self-generation, economic relations must be thought in terms of asymmetrical power relation, i.e., debtor-creditor relationship, rather than exchange. Taking up Deleuze’s understanding, this paper aims to show how time functions in the formation of subjectivity in financial capitalism, by means of analyzing the temporality of the indebted. The indebted bind themselves to the past in making promises to pay back, not only in the moment but from that moment onwards; a subject finds herself passively subject to the temporality determined by the condition of indebtedness, and yet she also actively reproduces and imposes it on herself by the feeling of guilt. Guilt, arising from the irreversibility of what has been done and resulting in the inability to proceed into the future, is central both to the indebted and the melancholic. Thus I call this subject conditioned by the dominance of the past and the impossibility of the future, a melancholic subject.

Boram Jeong is a PhD student in philosophy at Duquesne University and Université Paris VIII Vincennes-Saint-Denis. Her dissertation concerns the theory of subjectification (subjectivation) in Deleuze. Her research interests include understanding the tensions between different temporalities in the formation of the subject, and the pathology of time.

WORD, WORK, WOLF

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I am talking about this: Art = a riddle to be solved by you: cos if only the work is analysed correctly (for the private patients you employ centuries of experts for treatment and cure) it can be understood.

Understood art, though. Really?! I vaguely remembered Deleuze and Guattari being rather annoyed about the Wolf-Man's fate. Well, I have revisited and transposed their good-points onto the reception of "my work". Deleuze and Guattari's beef with Freud (1914's straight-faced) getting to a diagnosis of poor Wolf-Man's sleeping vision: WTF? The pack of wolves reduced to one and that one sublimated to the father. CURED? (not!). They don't get how he could ever have believed in the healthy truth of (illusionillusionillusion) a one and only original-self, a 'domesticated individual'. Neither can I, you see. ERGO, Sir, in this context of the gallery wall: There is no domesticated work of art to unravel, no singularity to be gotten at, no solvation and no sole "AHA!" Why I'm mentioning this? Because language has the reputation of getting things straight. Well, sir, there is nothing straight about my work. Or any work. "Freud did not see that the unconscious was fundamentally a crowd"— But we're 2.0 now, we should know better: a crowd of 'wild multiplicities' all co-dependent yet eternally single ('single but looking').

Sophie Jung, MFA Goldsmiths, London, 2015. Her practice addresses representation and its pitfalls, both culturally as a system of disguised and shifting signs and personally as a way to track and record life. She regularly negotiates between form and affect, pragmatism and romance, between scrutinizing accuracy and magical awe. She has a deep trust in temporary definitions, to be sculpted while lazing on the apronproscenium, the pre-stage, as a fluid messenger between reception and production of timelined purport. Recent shows and performances were at London's ICA, MUDAM (LU), H3K (CH), S.A.L.T.S. (CH), Ceri Hand Gallery (UK) and Medienwerkstatt Wien (A). Group shows in 2015, include Panda Sex, State of Concept (GR); and Dear Luxembourg (yours, bucktoothed grl), Nosbaum Reding Projects (LU). Her current solo show New Waiting is at Temnikova & Kasela, Tallinn (EST). In 2012, she received the Levallois Award, France; in 2013 she received the Edward Steichen Award, Luxemburg.

**WRITING AND SINGULARIZING:
REPHRASING EXISTENTIAL REFRAINS WITH CIXOUS AND GUATTARI**

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My paper brings together H el ene Cixous' notion of writing – along with her ideas of poetry, the feminine and the unconscious – and F elix Guattari's The Three Ecologies (TE), especially the notion of mental ecology. Both Cixous and Guattari articulate a compelling critique of the Subject and rewrite in the act a modus of subjectification that is yet to be filled with life; in a sense a creative critique, which brings into existence – resonating with Deleuze's point (in 'To have done with judgment') that the trick of any critique might lie in the effort 'to bring into existence and not to judge'. The critique (of theories) of the Subject (in Guattari's case directed at Lacanian psychoanalysis, in Cixous' case directed at phallo(go)centric, hierarchized sexual difference theorized via lack) is accompanied in both by a stress on the possibility to rupture, divert, rephrase, and invent new modi of existence. This possibility averts the mechanisms of what Cixous calls the 'appropriative economy' (Sortie 79) of the '(Hegelian) schema of recognition, [where] there is no place for the other, for an equal other, for a whole and living woman' (79). They are interested instead in what Guattari calls 'existentializing ruptures of meaning' (TE 29) – '[a] singularity, a rupture of sense, a cut, a fragmentation, the detachment of a semiotic content [...to] origi-

nate mutant nuclei of subjectivation [...] entities that have no prior existence'. (TE 18)

Birgit Mara Kaiser teaches Comparative Literature at Utrecht University, The Netherlands. Trained in sociology and literature in Bochum, London, Madrid and Bielefeld, she received her PhD in Comparative Literature from New York University. Her research spans literatures in English, French and German from the 18th to 21st century, with a current focus on postcolonial and Francophone literatures and a special interest in aesthetics, affectivity and subject-formation. She is the author of *Figures of Simplicity. Sensation and Thinking in Kleist and Melville* (SUNY 2011) and has edited (with Lorna Burns) *Postcolonial Literatures and Deleuze. Colonial Pasts, Differential Futures* (Palgrave 2012), (with Kathrin Thiele) *Diffracted Worlds – Diffractive Readings: Onto-Epistemologies and the Critical Humanities* (special issue of *Parallax* 20/3 2014), and *Singularity and Transnational Poetics* (Routledge 2015). Her work also appears in *International Journal for Francophone Studies, Textual Practice, Parallax, and Interventions*. She has co-founded (with Kathrin Thiele) the *Interdisciplinary Network for the Critical Humanities Terra Critica* (www.terracritica.net).

**GILLES DELEUZE ET PETER SLOTERDIJK:
DE LA MACHINE DESIRANTE A L'IMMUNITE BIOECOLOGIQUE**

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Dans ma présentation, mon but principal est d'explorer les convergences possibles, mais aussi les divergences entre la pensée de Gilles Deleuze et celle de Peter Sloterdijk. Dans l'*Anti-Œdipe*, Deleuze et Guattari mettent en œuvre le concept de machine désirante qui, au-delà de l'anthropologie du manque et de la conception psychanalytique de l'inconscient comme représentation théâtrale, pointe vers la création et la multiplicité, la différence et la mobilité, vers une perspective relationnelle au-delà des idées de l'unité de l'organisme, du sujet ou de la psyché. De son côté, Peter Sloterdijk développe son ambitieux projet sphérologique pour faire tête, tout comme Deleuze et Guattari, à l'anthropologie du manque en concevant le processus de la construction du social à partir d'une ontologie plurivalente liée à la reconnaissance de la multiplicité. Dans ce cadre, la construction du social se présente comme un processus bioécologique de transmission de résonances transsubjectives (des « sphères », des « écumes ») et d'installation de climatisations atmosphériques qui rendent possible la création des structures immunitaires spatiales. De la théorie de la création des îles développée par Deleuze dans son essai sur l'île déserte, que Sloterdijk reprend à son compte pour décrire le processus de l'anthropogénèse, à l'image de l'écumisation de la société, la pensée de Sloterdijk ne cesse de se nourrir de la pensée de Deleuze.

Spyridon Kaltsas was born in Piraeus. He holds a Ph.D in Philosophy from the University of Paris-Sorbonne (Paris IV). He received his B.A. in Philosophy (Department of Philosophy, Psychology and Pedagogy) and his M.A. in Political Science and Sociology from the University of Athens (Department of Political Science and Public Administration). He is teaching philosophy at the Lifelong Learning Programme "Plato's Academy" at the University of Athens. He has published articles on contemporary philosophy and social theory and his research interests include Critical theory, contemporary philosophy, social theory, political science and the philosophy of biology.

UN-FOLDING DIASPORIC IDENTITY

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Deleuze and Deleuzian and Guattarian terms—notably deterritorialization, rhizome, assemblages, the body as a desiring machine, the anti-Oedipal—have long been in circulation in Canadian critical discourses, especially those engaging with diaspora. In many cases, however, the terms

are employed out of context, appropriated and instrumentalized in ways that are often at odds with the incommensurable complexity of Deleuze and Guattari's thought. As Reda Bensmaïa asks, "Have [postcolonial critics] considered the distortions that can occur when concepts arising in Deleuzian philosophical practice are applied or borrowed non-problematically?" While this paper is not intended to engage directly with the discordant presence of Deleuzian and Guattarian thinking in Canadian diasporic discourses, it proposes to employ its circulation as a starting point to examine the relevance of Deleuze and Guattari's thought to diasporic literature and the dominant paradigms through which it is read, notably an overwhelming emphasis on identity formation and identity politics that at once appears to be akin to and depart from Deleuze and Guattari's concept of "minority." More specifically, I intend to expand on my recent reading of Canadian literature as a corpus marked by an overdetermined, and "unrepented" (Deleuze and Guattari), familialism that demands a series of anti-Oedipal gestures through which we can begin to remove its masks of civility. Employing Rawi Hage's *Cockroach* and Kim Thuy's *Ru* as my case studies, and reading them through, principally, Deleuze's *The Fold* and *Foucault*, I propose to develop a notion of diasporic subjectivity that problematizes the relationship of identity to "the verb to be" (*Dialogues with Clare Parnet*) in ways that release it from the Oedipal genealogies of the diasporic subject's origins, as well as those of the Canadian "family." Deleuze's reading of Foucault offers an understanding of the visible and the articulable as two domains that define and are defined by the gap but also by the point of contact between them. This formulation encourages a reading of the diasporic condition in ways that depart substantially from the "Us" and "Them" paradigm and the familialism that continues to dominate diasporic discourses in the Canadian context.

Smaro Kamboureli: *Professor, Avie Bennett Chair in Canadian Literature, Department of English, University of Toronto. She specializes in contemporary Canadian literature and diaspora and postcolonial theory. Before joining the University of Toronto as the inaugural Avie Bennett Chair in Canadian Literature, she was Canada Research Chair Tier 1 at the University of Guelph where, as the founder and Director of TransCanada Institute, she led a number of collaborative projects. Her publications include On the Edge of Genre: The Contemporary Canadian Long Poem (1991), Scandalous Bodies: Diasporic Literature in English Canada (2000; 2007), which won the Gabrielle Roy Prize for Canadian Criticism, and the co-edited volumes Trans.Can.Lit: Resituating the Study of Canadian Literature (2007, with Roy Miki); Retooling the Humanities: The Culture of Research in Canadian Universities (2011, with Daniel Coleman); Shifting the Ground of Canadian Literary Studies (2012, with Robert Zacharias); Producing Canadian Literature: Authors Speak on the Marketplace (2012, with Kit Dobson); and Critical Collaborations: Indigeneity, Diaspora, Ecology (2014, with Christl Verdun). She edited two editions of the anthology.*

PHILOSOPHY AS CREATION OF PROBLEMS: BERGSON AND DELEUZE

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According to Bergson, the philosophical problems are not consist in discovering them, but in changing and posing differently the conditions which define them. This means that philosophy is conceived as an effort of invention or rather of reinvention of problems. It is generally accepted that Bergson had an influence on Deleuze's philosophy, but we intend to present the reading of Bergson by Deleuze on this essential subject for the formation of the two thoughts. Specifically, we present the two conceptions of philosophy as creation of problems based on the following points: i/ Criticism of false problems: A philosophical problem for Bergson is not just something to be discovered, but it has to be invented. Deleuze also affirms that philosophy is to invent,

create and build concepts. ii/ The constant demand for fluid notions (Bergson) and the conception of philosophy as a continuous creation of concepts (Deleuze). iii/ The constitutive role of the philosophical intuition in Bergson's thought in comparison with the Deleuzian notion of immanence. The theme of the conception of philosophy as creation of problems is part of the convergence of the two philosophers on the concept of novelty. Thus the philosophy is seen as a process of becoming and conceived as an act of creation.

Thalia Kanteraki was born in 1983 in Athens, Greece. In 2007, achieves a Research Master's Degree in modern and contemporary Philosophy from the University of Ioannina, Greece. In 2014, defends a Doctoral Thesis in Philosophy under the status of joint supervision between the University Charles de Gaulle Lille 3 (France) and the University of Ioannina (Greece). Title of the thesis: "The effort in Bergson, his predecessors and his contemporaries", under the direction of Frédéric Worms (ENS, Paris and University Lille 3) and of Ioannis Prelorentzos (University of Ioannina). Her interests include Ontology, Theory of knowledge, Philosophical psychology, Philosophy of religion. Publications: «The Bergsonian studies in Greece today», *Annals of Bergsonian studies*, Volume V: "Bergson and politics: from Jaurès till today", Paris, PUF, collection "Épiméthée", 2012, p.

HACK OR BE HACKED:

THE SURVEILLANCE/RESISTANCE PARADOX AND THE MICROFASCISM OF THE CENTRE

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The individual, however distributed, rhizome, cyborg or quantified, still has to solve their own information communication problems. It is the individual that has to buy their digital equipment, access and literacy in form of consumption, education and training. And, it is the individual who has to acquire skills and software to protect their privacy in digital homes built by tech elites and regulated by governments (for security) and by corporations (for profit). Against this background, I argue that it is *digital control and the assumption that it does not affect freedom*, which fails to check the power of "digital planners", the industrial complex formed by tech corporate and state elites. I examine *the physics of microfascist ideology* at the centre of the neoliberal spectrum employed to justify both the power and the source of this power over communication via surveillance within the digital surveillance complex and the relentless governmental crackdown on movements in favor of transparency and advocacy of new alternatives in the digital domain. Neoliberal social logics create diverse desiring machines in digital flows: virtual machines of schizorevolutions based on active desire to freedom and lines of flight against surveillance and control; microfascist machines immersed in extreme reactive desire attached to nationality, religion, ethnicity and race; and seemingly apolitical machines of alienation and consumption within networks of rapid technological acceleration.

Athina Karatzogianni is a Senior Lecturer in Media and Communication at the University of Leicester, UK. Her research lies at the intersections between new media theory, resistance networks and global politics, for the study of cyberconflict and the use of digital technologies by social movements, protest, and insurgency groups. She is the author of *The Politics of Cyberconflict (2006)*, co-author with Andrew Robinson of *Power, Resistance and Conflict: Social Movements, Networks and Hierarchies (2010)* and other publications can be read here: http://works.bepress.com/athina_karatzogianni.

D&G'S BECOMINGS, OR WHY PLURALISM = PLURALISM: A DECOLONIAL FEMINIST CRITIQUE

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The relationship between *A Thousand Plateaus'* "pluralism = monism," and questions of multi-

culturality and difference, reminds one of the major point of contention between two radical strands of U.S. legal theory: Critical Legal Studies (CLS) and Critical Race Theory (CRT). For CLS, the discourse of rights of useless, if not conservative politically, as rights are by definition indeterminate, inevitably involve ethical and political choices during adjudication, and further contribute to the excessive juridicalization of the social. For CRT, by contrast, the language of rights is indispensable, as one of the few bulwarks against the settler colonialist state. The dialogue between the two, while pressingly needed, has thus been fraught with tension from the start. Or, to borrow from Henry Dalton: "The black, brown, red, and yellow folks who have circled around CLS's doors in fluctuating numbers ... [are] always invited for tea, but rarely invited to stay for supper, lest we use the wrong intellectual fork." This presentation takes its cue from the conflict-ridden relation between CLS and CRT to argue that, similarly, Deleuze and Guattari's radical ontology poses no minor problems, when looked at from an angle it itself is ill-equipped to see. I interrogate that tension by foregrounding a key concept in their processual ontology, that of becoming, and its various modalities. For the two French theorists, a progressive line of liberation can be traced in processes of becoming, as one moves from becoming-woman to becoming-animal, toward what they call becoming-imperceptible. I then read this account from the perspective of what has recently been termed "decolonial feminism" (Lugones, Tlostanova, Bouteldja), which argues that Western Modernity, even in its most radical instantiations, produces a dark side, coloniality, which is the basement where Modernity hides its skeletons. More particularly, decolonial feminism argues that the category of gender did not apply historically to non-white females in the global South, who, moreover, were seen as closer to animals than to humans. Consequently, I argue not only that "becoming-woman" absents actual women out (Jardine, Grosz), or that "becoming-animal" marginalizes the work of social reproduction (Shukin), but also that, in a deep way, neither concept has much to offer a decolonial feminist politics: becoming-woman, because it posits (assumptions about) white women as normative, and becoming-animal, as it completely overlooks a history of bestialization that undergirds the experience of (non-white) women from the global South. Rather than progressive liberation, the line from Man through becoming-woman toward becoming-animal emerges here as one of oppression and domination. Over against D&G's insistence on the equivalence of monism and pluralism, then, we need to insist on keeping these terms separate: pluralism = pluralism ≠ monism. The time of Western (Northern) metanarratives is over, and any effort to resurrect them, even under the guise of as progressive a social ontology as D&G's, may only replicate the one-sidedness of the CLS critique. Deleuze and Guattari are useful as long as they do not become the keyholders (or even gatekeepers) of all radical visions of the future.

THE UNCONSCIOUS: ITS MACHINES AND THEIR MALFUNCTIONS

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The introduction and reevaluation of the concept of the machine by Deleuze and Guattari is founded on both techno-theoretical presuppositions and affective investments that are characterized by the strategic aim to connect technology with the field of social organization, the mental apparatus, and biological autopoiesis. Taking as their point of departure the critique of the deterministic symbolic order of the machine, which dominates the structuralist period of the Lacanian primacy of the signifier, Deleuze and Guattari develop, beyond the opposition mechanistic/vitalistic, a complex notion of the machine, in the context of which the object machine serves, paradoxically, as spontaneous subjectivity or, more precisely, subjectivation. This positive instance is represented by the notion of desiring-machine, which is indicative of a shift from

a Lacanian theory of the signifier to a pre- or a-signifying semiotics directed at the same time against the automatic mechanism of repetition. This paper stresses the political, liberating dimension of the machine in light of Deleuze and Guattari's dispute with structural psychoanalysis, which, according to the two writers, attempts to establish a theory of the unconscious through a cybernetic and consequently regulative/homeostatic conception of the machine.

Dionysios Kavvathas has studied Philosophy at the Free University of Berlin. He is Assistant Professor of Media Philosophy and Aesthetics at the Panteion University of Athens and teaches media theory in the MA Program in Digital Arts at the Athens School of Fine Arts. He is a member of the editorial board of the Greek journal for psychoanalysis, philosophy and the arts, *αληθεια*. He is also the editor of the Greek translations of Friedrich Kittler's *Gramophone, Film, Typewriter* (Athens: nisos, 2005) and *Discourse Networks* (Athens: Smili, forthcoming). He is a specialist in Nietzschean philosophy and has written widely on the aesthetic function of media and their historical transcription through digital technologies. As editor of the series *Media Philosophy and Aesthetics for Smili Publications*, he has edited works by Vilém Flusser, Norbert Bolz, Dirk Baecker, and Michel Serres. He is currently writing a book on models of memory from Plato to Turing.

NON-TRANSCENDENTAL PHILOSOPHY OF BERGSON-DELEUZE AGAINST KANT

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To evaluate the precise depth of the philosophy of immanence, it is necessary to fight against Kant. As a part of such study, my discussion traces a variety of Bergsonisms in Deleuze (and Guattari), especially that in *Le Bergsonisme* and *Qu'est-ce que la philosophie?*. It is known that Deleuze inherits some concepts from Bergson, but the importance of his inheritance consists in providing Deleuze with a way to overcome the critical philosophy and to seek another philosophy. In fact, since his first writings, Deleuze opposes Bergson to Kant, and this opposition (especially from the viewpoint of the coexistence) persists in *Qu'est-ce que la philosophie?*, with some transformation. The transformation is found in the fact that *Le Bergsonisme* considers the concept of Memory as the key of bergsonian ontology, while *Qu'est-ce que la philosophie?* pays attention, not to memory, but to the first chapter of *Matière et mémoire*, in which Bergson develops the theory of "pure perception". I intend to explore the reason of this transformation and to prove that it results from two different ways how Deleuze fights against Kant, one is the conception of "degrees of difference" and the other is that of "distinction between *quid juris* and *quid facti*".

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IMAGE AND TIME: THE DIRECTOR AS FILM HISTORIAN

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The Deleuzian concept of image time is compared with notions of time and history as developed by Walter Benjamin who contrasts historicism with a historical materialist position. Benjaminian concepts such as "dialectical image" and "telescoping" are compared with the Deleuzian notion

of purely optical and sound situation that fill the space when something is “too powerful, too unjust, but also too beautiful and which outstrips our sensory motor capacities”. The notion of time is central in examining the work of major filmmakers as film historians. These tools will be used to examine cinematic representations of crucial historical conjunctures in films of the Greek auteur Theo Angelopoulos such as the *Traveling players* (Greek history in the period of ww2, Occupation the civil war and the aftermath of the defeat of the Left in Greek politics) and *Ulysses gaze* (the entry of “Angelus Novus” in the Balkans, following the fall of communist regimes in 1989). I will compare the use of image time by Angelopoulos with contemporary Chinese auteur Zia Zhag Ke in *Touch of Sin* (2012), who inspired by Angelopoulos, also using a cyclical notion of time to present an anatomy of crime and corruption in modern China.

Maria Komninos is Associate Professor at the Faculty of Communication and Mass Media Studies of the National and Kapodistrian University of Athens and a member of the Board of Directors of the Greek Film Archive. She has researched and taught in London as honorary research fellow at the Department of History of Art, Film at Birkbeck College. She is also director of Athens Avant Garde Film Festival. She is finishing her book, “Greek Cinema”, to be published by Reaction Books.

DIAGRAMMATIC NARRATIVES: GRAPHIC FIELDS OF RUPTURE AND CATASTROPHE

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The article intends to clarify the Deleuzian concept of diagram and how this one although it is against an ocularcentric culture, clichés and canons of representation often it is being dismissed from traditional attitudes and perceptions in the field of architecture. Diagram in painting for Deleuze is described with the stage of the catastrophe of the frame. It is the gesture that goes against the clichés and the bias and also the opening of an abyss that gradually is organized. This diagrammatic writing and catastrophic gesture, a field of forces and links, is described in the article through a series of narratives from an “inside” point of view as an action and as an exploration. In these short stories based on the work of Deleuze with references from Nancy, Rancière, Seguí, the repression caused by the repetition of the everyday practice, routine and the effort of the designer to go against his bias producing new graphical situations and experiences of strangeness are described through a non systematic narrative. Diagram is presented more as an action, a gesture through a description that is interested more in whom and how than what a final product represents, as a way of exploration that cannot be explained logically.

Anthi Kosma (1980) received her diploma of architect – engineer from DUTH (Greece). She holds a PhD and DEA from ETSA of Madrid, UPM (Spain) with a scholarship from IKY and Triantafyllidis foundation. You can find written, drawn and other traces of her at: <http://imprografika.wordpress.com>.

ΣΤΗΝ ΚΛΙΝΙΚΗ ΤΗΣ LA BORDE: ΜΙΑ ΜΑΡΤΥΡΙΑ

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Το πλέγμα είναι ένα από τα στοιχεία που χαρακτηρίζουν την Κλινική της La Borde ως υποδειγματικό εγχείρημα Θεσμικής Ψυχοθεραπείας. Συλλογική διαχείριση χώρου, χρόνου και ρόλου των προσώπων που απαρτίζουν, μέσα από τη συνεχή επανεπεξεργασία του, τον ψυχιατρικό θεσμό, το πλεγματικό οργανόγραμμα ανοίγει σε ριζωματικές διαδικασίες και δημιουργεί πολλαπλά σύμπαντα αναφοράς, ενσαρκώνει δηλαδή ως πράξεις κομβικούς άξονες του στοχασμού (πολιτικού και ψυχιατρικού) του Félix Guattari. Το πέρασμά μου από την Κλινική της La Borde

στα τέλη της δεκαετίας του '70, ήταν για μένα η εμπειρία μιας μαθητείας επιθυμίας και ελευθερίας.

Η Ελισάβετ Κούκη σπούδασε ψυχολογία στο Παρίσι όπου έζησε και εργάστηκε ως ψυχαναλύτρια. Μεταξύ 1976 και 1982 εργάστηκε στην κλινική της Λα Μπορντ που διηύθυνε ο Ζαν Ουρύ και ο Φελίξ Γκουατταρί. Συμμετείχε στην ομάδα ψυχαναλυτών που επιμελούνται την έκδοση των Απάντων της Φρανσουαζ Ντολτό στις εκδόσεις «Gallimard», και έχει μεταφράσει μεγάλο μέρος του έργου της στα ελληνικά, στις εκδόσεις «Εστία», «Πατάκη» και «Σμίλη». Περί τα τέλη της δεκαετίας 1970, σπούδασε αρχαιολογία. Ασχολείται με την ερμηνεία και τη θεραπευτική λειτουργία του ονείρου στην κλασική αρχαιότητα και μελετά συστηματικά το έργο του ρήτορα Αίλιου Αριστείδη (2ος αι. μ.Χ.). Το 2012 παρουσίασε από τις εκδόσεις «Σμίλη» σε πρώτη απόδοση στα νεοελληνικά, σχολιασμένη το Αίλιος Αριστείδης. Ιεροί λόγοι. Γλώσσα και σώμα στα όνειρα ενός ρήτορα. Πρόσφατα μετέφρασε το βιβλίο του Φελίξ Γκουατταρί Από τη Λέρο στη Λα Μπορντ στις εκδόσεις «Κουκκίδα».

ΑΙΣΘΗΤΙΚΕΣ ΝΥΞΕΙΣ ΚΑΙ ΠΡΟΚΕΙΜΕΝΕΣ ΣΤΟΤΙ ΕΙΝΑΙ ΦΙΛΟΣΟΦΙΑ ΤΩΝ ΝΤΕΛΕΖ-ΓΚΟΥΑΤΑΡΙ

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Το ενδιαφέρον του Ντελέζ για τα ζητήματα της τέχνης δεν περιορίζεται στα έργα του που αφορούν την ίδια καθεαυτή (όπως η εξαιρετική του εργασία πάνω στον κινηματογράφο): η αισθητική -ή, ευρύτερα, οι νύξεις που προέρχονται από το πεδίο της τέχνης- αποτελεί η ίδια επεξηγηματικό εργαλείο στην προσπάθειά του να ορίσει τη φιλοσοφία. Παραθέτουμε και σχολιάζουμε τις αισθητικές και καλλιτεχνικές αναφορές που χρησιμοποιούν οι Ντελέζ-Γκουατταρί στο *Τι είναι φιλοσοφία*, αναφορές που λειτουργούν είτε κατά βάση με παραδειγματικό τρόπο (πρώτο μέρος του βιβλίου, ενδεικτικά: Αρτώ, Ντοστογιέφσκι, Μέλβιλ, Πηγύ) είτε ανακηρύσσονται σε βασικό πόλο του τριμερούς φιλοσοφία-επιστήμη-τέχνη που λαμβάνει χώρα εντός της αλληλοδιαπλοκής εννοιών-συναρτήσεων-παραστάσεων (δεύτερο μέρος). Στη δεύτερη περίπτωση, η έμφαση δίδεται στις εικαστικές τέχνες, με το έργο τέχνης να νοείται κατά βάση ως "δέσμη αισθημάτων, δηλαδή ένα σύνθεμα παθημάτων και παραστατών". Παρακολουθείται επίσης η ανακήρυξη της σύνθεσης ως αισθητικό αργιόρι και ορισμού της τέχνης. Διερευνούμε, τέλος, την τροπή που δίνουν αυτές οι νύξεις στην κατεύθυνση της φιλοσοφίας της διαφοράς (πλουραλισμός, σκέψη της πολλαπλότητας) με τρόπο παρεμφερή της προσέγγισής του Ντελέζ στο *Proustetlessignes*. Επισημαίνουμε πως στο *Τι είναι φιλοσοφία* τούτο συμβαίνει, μεταξύ άλλων, μέσω της θεμελίωσης ενός αντίστοιχου παρά-πεδίου που ορίζεται από το μή- στο οποίο κάθε φορά αναφέρεται (φιλοσοφία- μη φιλοσοφία, τέχνη – μη τέχνη, επιστήμη – μη επιστήμη).

Iordanis Koumasidis was born in Thessaloniki in 1979. He is Doctor of Philosophy of Aristotle University of Thessaloniki (A.U.T.H). He has translated and edited philosophical and literature books on Greek. He has participated on many local and international congresses. Dr. Koumasidis has published a book about philosophical aspects on Godard's film In the Praise of Love and a second regarding the relation between socialism and democracy (2012). His scientific interests extend to the fields of contemporary french thought, political philosophy, aesthetics, psychoanalytic theory and literature. He is cooperating with University of Western Macedonia.

BECOMING FORM: ATHENIAN URBAN ECOLOGIES

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The aim of this paper is twofold; on the one hand to highlight aspects of a pluralist methodology which would encompass population, intensive and virtual modes of thinking so as to account for the emergence of complex urban phenomena. On the other, to problematize the emergence of the most prominent element of the Athenian urban ecologies, the polykatikia. What hopefully will become evident via their parallel development is the need for a paradigm shift in which the given is considered as incapable of explaining anything; on the contrary, it itself needs to be explained by determining the conditions under which it is actualized. It is through this shift that the complexities of urban ecologies can be examined in their full potential, excluding interpretations which fail to avoid being either transcendental or solely empiricist, while maintaining the capability of synthetically incorporating non-actualized events. Thus, an open-ended research process of urban and architectural emergence is structured, able of being simultaneously analytic and synthetic, aiming to affect not only the way we comprehend and consume space, but also the way we record and produce it. A research process which problematizes abstract design principles and choices via linking them with their actualization: urban and architectural theory with material practices.

Stavros Kousoulas received his Masters in Architecture from the Faculty of Architecture of the National Technical University of Athens in 2009. In his Graduation Project he investigates alternative inhabitation models for Athens. He received his second Masters in Science degree from the Faculty of Architecture at Delft University of Technology in 2012 with an honorary mention. His main research interest focuses on morphogenetic processes through the prism of assemblage theory. He has been involved academically as a lecturer in diverse institutions in Europe. Since 2012 he has been active in the capacity of guest teacher to a variety of design studios, theory seminars, workshops and courses in the Faculty of Architecture of TU Delft. Stavros is a PhD candidate at the Theory Section of the Faculty of Architecture of TU Delft.

RHIZOMATIC SOUNDSCAPES

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This paper attempts an ontological analysis of Soundscapes and a scrutiny of their integrals in material, phenomenological and ecological respects. It is herein argued that Soundscapes oscillate through several modalities of human existence such as cognitive, perceptual, psychological, physiological, emotional, sexual, social, political and other schemata that appear to govern the ways in which individuals or broader groups of individuals engage with environmental sound and the ways in which are themselves biased and modulated by the former. Drawing from Deleuze and Guattari, it is eventually suggested that Soundscapes are conceptualised as complex rhizomatic and ever-differentiating hybrids that are only given flesh through a process of multi-modal cross-actualisation established between their various biotic and abiotic constituents as well as between the various forms of consciousness that engage with it or that inhabit it.

Marinos Koutsomichalis (Athens, 1981), PhD Candidate, DeMontfort University, is an artist and researcher. Via sound and a wide range of other media he interrogates the specifics of perception, technology and material and by means of a hypermedia, project-based and site-responsive methodology. He has worked as research fellow in the University of Turin and has lectured in the Technical University of Crete and in the Contemporary Music Research Center (CMRC-KSYME). He has been responsible for numerous scientific publica-

tions and for numerous workshops/talks worldwide. He is a Candidate PhD in Music, Sound and Media Art in De Montfort University (Leicester, U.K.) and has an MA in Music by the University of York (U.K.). As an artist he has widely presented his work internationally in all sorts of milieus ranging from leading museums and acclaimed art festivals to industrial sites and from churches to scientific conferences. He has produced artworks in collaboration with various institutions worldwide.

THE CONCEPT OF MAP INTO THE HOMERIC ODYSSEY

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In the Homeric *Odyssey*, along the stream of Odysseus's 'Nostos' journey towards Ithaca, the plot's structure comprises narrations, expressed by Homeric culturally defined creatures, including Odysseus. The starting point for the present paper is an observation: in these narrations we can identify specific spatial traces which concern the perception and structure of landscape.

The *map*, as we read through the paradigm of the *orchid* and the *wasp* by Deleuze and Guattari [Deleuze and Guattari, 1987 p.12], exhibits the relation of mutual transformation between *wasp* and *orchid*, or, as we suggest, intruder and receptacle. In this relationship both the receptacle and the intruder are identified as subjects. In our reading, the narrator and the landscape tend to take the place of the *wasp* and the *orchid*, respectively. Landscape and narrator participate in the joint process of the map formation, forming spatial constructs incorporated in the narration.

By brief analyses of the landscape structures manifested through some of these Homeric maps, our approach examines, in regard to the paradigm of the *map* by the *orchid* and the *wasp*, the active relationship between map, landscape and narrator. Actions/reactions which derive from these maps extend beyond the initial verbal testimonies, in time and space.

Aspasia Kouzoupi holds a diploma in Architecture from the Aristotle University of Thessaloniki [AUTH], a Masters of Advanced Studies in Landscape Architecture from ETH/Zurich, and a diploma in Fine Arts from the National School of Fine Arts of Athens. She currently is a PhD Candidate at the Architecture Department of AUTH. She has taught courses related to landscape, as an Adjunct Lecturer, at the Universities of Thessaly and Patras, since 2007. In 2000 she co-founded the team "Sculpted Architectural Landscapes", in collaboration with landscape sculptor Nella Golanda, realizing urban scale landscape architecture projects, at urban and peri-urban sites. Some of these projects were finalists for significant European Prizes [Rosa Barba Award / European Prize for Urban public Space], or have received honorary mentions in Greece. Her work is featured in international publications of architecture, landscape, and art.

HÉTÉROGENÈSE, ÉCOSOPHIE ET DISSENSUS

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Au même titre que l'éthique est indissociable de la métaphysique chez Spinoza, je considère que de la métaphysique de la différence, majoritairement définie par Deleuze, suit une éthique, l'écophilosophie, principalement développée par Guattari. En ce sens, il est pertinent de remarquer que le concept guattarien d'hétérogenèse que Deleuze utilise pour définir sa propre philosophie (Deleuze, 2003: 338), et qui a ainsi une acception métaphysique, est central dans l'écophilosophie de Guattari, ayant alors une acception esthétique-éthico-politique. De surcroît, c'est conformément à la causalité immanente de l'être univoque que Guattari soutient qu'«il n'est pas juste de séparer l'action sur la psyché, le socius et l'environnement» (Guattari, 1989: 32) et qu'il fonde ainsi la concaténation écologique qu'il nomme écophilosophie. Les implications pratiques de la philosophie de la différence, et ainsi sa relation avec le pluralisme politique, sont exposées le plus

explicitement dans l'écophilosophie guattarienne qui offre «la perspective d'un choix éthico-politique de la diversité, du dissensus créateur, de la responsabilité à l'égard de la différence et de l'altérité.» (Guattari, 2014: 33) Après avoir exposé les liens qu'il existe entre leur utilisation respective de l'hétérogenèse, je traiterai du dissensus impliqué et valorisé par l'écophilosophie qui permet d'aborder de manière concrète le défi de la cohésion que pose un pluralisme assumé.

Jean-Sébastien Laberge est doctorant à l'École d'études politiques de l'Université d'Ottawa. Après s'être intéressé dans le cadre du programme EuroPhilosophie à l'appropriation deleuzienne de la métaphysique de Spinoza à travers son interprétation de la genèse de Dieu dans les premières propositions de l'Éthique, ses recherches portent maintenant sur la relation entre la philosophie pratique de Spinoza et les travaux de Deleuze et Guattari. Il s'intéresse plus particulièrement aux liens qui peuvent être établis entre une écologie politique spinoziste et l'écophilosophie guattarienne ainsi que sur ce qu'elles peuvent apporter au traitement des enjeux liés à la biodiversité et à la diversité culturelle.

BECOMING RACIAL, BECOMING RELATIONAL: SOVEREIGNTY AND SPECIES DIFFERENCE

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Recent turns in animal rights discourse have used critical race theory to argue for animal justice in ways that parallel human rights discourses. Predicated on identitarian notions of both human and animal subjects, such analogies are productive but only in limited ways. In this paper, I turn to Deleuze and feminist posthumanism, specifically the concepts of becoming and autopoiesis to interrogate the fields of possibility, or what Deleuze calls the virtual, to seek alternate ethics and alternate forms of relation that are not necessarily predicated on identitarian politics. I ask further what forms of sovereignty become newly accessible when racialized and animal beings are open to the process of becoming rather than constructed as traumatized subjects of the past in need of restitution, recognition and healing. Reading Madeleine Thien's *Dogs at the Perimeter*, Kyo MacLear's *The Letter Opener* and Leanne Simpson's *Islands of Decolonial Love* I propose forms of Asian/Indigenous relation that are not triangulated through the colonial state, though they still depend on processes of becoming that may be violent or forgetful. Via always changing animal or object states we stumble into relation, differently.

Larissa Lai is the author of two novels, *When Fox Is a Thousand* and *Salt Fish Girl*; two books of poetry, *sybil unrest* (with Rita Wong) and *Automaton Biographies*; a chapbook, *Eggs in the Basement*; and most recently, a critical book, *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s*. A recipient of the *Astraea Foundation Emerging Writers' Award*, she has been shortlisted for the *Books in Canada First Novel Award*, the *Tiptree Award*, the *Sunburst Award*, the *City of Calgary W.O. Mitchell Award*, the *bpNichol Chapbook Award* and the *Dorothy Livesay Prize*. She directs *The Insurgent Architects' House for Creative Writing* at the University of Calgary.

WHO ARE DELEUZE AND GUATTARI'S CONCEPTUAL PERSONAE?

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My talk will address the notion of the *personnage conceptuel* that appears in Deleuze's later philosophical reflections with Guattari concerning the special nature of "philosophical enunciation." While in some respects, "conceptual personae" originate and function very much like clichés in language, and they circulate and are reproduced through the powers of repetition and abstraction. Consequently, like clichés, in order to achieve a maximal degree of repetition and consensus, by means of the conceptual personae entire philosophies are pared down and a few

simple features or sentences that are extracted from the work in order to convey an abstract image of thought. What interests me most, however, is the nature of those philosophers and their conceptual personae that produced such an extreme range of positive and negative evaluations concerning the fundamental expression of their philosophies, and so the changing nature of the conceptual personages can be made dramatically evident in these special cases (e.g., Plato and Platonism, Descartes and Cartesianism, Spinoza and Spinozism, Kant and Kantianism, Hegel and Hegelianism and here we might also add several contemporary personages associated with the philosophies of Bergson, Deleuze, Derrida, etc.); that is, each proper name must be accompanied by multiple conceptual personae that begin with the prefix "anti-."

Gregg Lambert received a Ph.D. in Comparative Literature and Critical Theory from University of California at Irvine under the direction of the late-French philosopher Jacques Derrida and literary theorist Gabriele Schwab. Previously, between 1983 and 1987, he was a Fellow in the Center for Hermeneutic Studies at the Graduate Theological Union, where he completed a Master's program in Theology and Literature, and graduate studies in French and Comparative Literature at the University of California, Berkeley. In 1996, Professor Lambert joined the Department of English at Syracuse University and was later appointed as Chair in 2005, before leaving the department in 2008 to become the founding director of The SU Humanities Center. Since 2008, he has also served as Principal Investigator and Director of the Central New York Humanities Corridor, a regional collaborative research network between Syracuse University, Cornell University, the University of Rochester, and the NY6 Liberal Arts Consortium which has been generously supported by three consecutive awards from the Andrew W. Mellon Foundation totaling over 5.5 million dollars. In addition to the Humanities Corridor, he has also directed several other major multi-institutional research and interdisciplinary initiatives, including the Society for the Study of Biopolitical Futures (with Cary Wolfe, Rice University), the Trans-Disciplinary Media Studio (with SU School of Architecture) and The Perpetual Peace Project, a multi-lateral curatorial initiative partnered with Slought Foundation (Philadelphia), the European Union National Institutes of Culture, the International Peace Institute, and the United Nations University, Utrecht University Centre for Humanities, and the Treaty of Utrecht Foundation (the Netherlands). In 2013, he was elected as a member of the International Advisory Board of the Consortium of Humanities Centers and Institutes. Author of eleven books and critical editions, and well over fifty articles in journals and critical editions, Professor Lambert is internationally renowned for his scholarly writings on critical theory and film, the contemporary university, Baroque and Neo-Baroque cultural history, and; especially for his work on the philosophers Gilles Deleuze and Jacques Derrida. He has lectured internationally and was recently invited as a Visiting Distinguished Professor at Utrecht University, the Netherlands, Ewha University, Seoul National University, and in 2010 was appointed as the BK21 Distinguished Visiting Scholar at Sungkyunkwan University, South Korea.

FUTURE AND FUTURE TENSE

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Is the future filled with virtual events, or is the future the empty form of time? Deleuze's analysis of the future in "Difference and Repetition" leads in both directions. But how can there be dark precursors if the future is "the emptiness of pure time"? If the pure past is the past that never was, is the pure future a future that never will be? Is there anything about the future that can be expressed in future tense?"

Jay Lampert teaches Philosophy both at Duquesne University (USA) and at the University of Guelph (Canada). His past books have included Deleuze and Guattari's Philosophy of History, Simultaneity and Delay, and Husserl's Concept of Synthesis. His future books will include "The Future of Decisions" and "Short Term".

SEX, DEATH, AND 'BECOMING-BULL' IN PEDRO ALMODOVAR'S MATADOR

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In elaborating the immanent ethics of a pluralist empiricism Deleuze frequently turned to the ontogenetic terrain of the arts. The art-encounter, for Deleuze, is defined in terms of its capacities to induce thoroughly *nonhuman* individuations and becomings, a thought he continues to trace through his two-volume study of the cinema. Here Deleuze constructs the cinematic screen as a machinic space for the expression of new “signs”, impersonal sensations or pure qualities, which act as multiplicities of perception and duration without ontological mooring in human subjects. It is precisely in terms of cinema’s pluralist empirical experiments in nonhuman becoming that I frame the spaces of encounter in Pedro Almodovar’s 1986 film *Matador*. Set a decade after the death of Franco, *Matador* presents characters caught within the repressive excesses of a Francoist plane of organisation, which subtends their sado-masochistic search for new material forms of sensibility and ethological modes of alliance. Rather than merely representing these thresholds and forces of animal becoming on screen, Almodovar’s use of irrational cuts and tactile close-ups of indiscernible flesh amplify the molecular speeds, relations and affects of the protagonists’ *becoming-bull*. By dramatizing these intensive forces of nonhuman individuations, the filmic encounter unravels the molar semiotics and identitarian logics of thought that continue to structure the bodies, institutions, and experiences of contemporary society.

Andrew Lapworth is a Senior Associate Teacher in the School of Geographical Sciences, University of Bristol. His research interests lie at the intersection between theories of art (particularly cinema), empiricism, and the politics of individuation. Drawing on the philosophies of Deleuze, Guattari, Simondon, and Whitehead, his PhD thesis explores the production of new collective emergences, nonhuman experiences, and transversal encounters in contemporary practices of ‘art-science’. This research has recently been published in the journal *Cultural Geographies* and (forthcoming) in *Theory, Culture and Society*.

THREE WAYS OF SPEAKING

Lawlor Leonard, *Penn State University, U.S.A., Pul19@psu.edu*

The question that has animated all of my research over the last several years is this: what is required from us in order to retreat from the will to the worst violence? It seems certain that we need a new way of thinking that is not based in determinate genera and species, determinate categories and concepts. In other words, what we need is a new way of speaking (and writing) that is adequate to the fundamental dis-adequation, dis-identification, in-exactitude and injustice that is fundamental to all experience (what Derrida has called “transcendental violence”). So far, I have discovered three candidates for this new way of speaking. There is the idea of speaking-frankly (*parèssia*) given to us by Foucault in his last three courses at the Collège de France; there is the idea of teleiopoiesis given to us by Derrida in his *Politics of Friendship*; and finally, there is the idea of speaking-for given to us by Deleuze and Guattari in their final collaborative book, *What is Philosophy?* The focus of my talk be Deleuze and Guattari’s valorization, in Chapter 4 of *What is Philosophy?*, of “speaking for” as the philosophical utterance.

Leonard Lawlor received his Ph.D. in philosophy from Stony Brook University in 1988. He taught at the University of Memphis from 1989 to 2008 where he became Faudree-Hardin Professor of Philosophy. In 2008, he became Edwin Erle Sparks Professor of Philosophy at Penn State University, where he continues to teach and serves as Director of Graduate Studies in Philosophy. He is the author of seven books: *Early Twentieth Century Continental Philosophy* (Indiana University Press, 2011); *This is not Sufficient: An Essay on Animality in Derrida* (Columbia University Press, 2007); *The Implications of Immanence: Towards a New Concept of Life* (Fordham, 2006); *Thinking Through French Philosophy: The Being of the Question* (Indiana, 2003); *The Challenge of Bergsonism: Phenomenology, Ontology, Ethics* (Continuum Books, 2003); *Derrida and Husserl: The*

Basic Problem of Phenomenology (*Indiana*, 2002); and *Imagination and Chance: The Difference Between the Thought of Ricoeur and Derrida* (*The SUNY Press*, 1992). He is one of the co-editors and co-founders of *Chiasmi International: Trilingual Studies Concerning the Thought of Merleau-Ponty*. He has translated *Merleau-Ponty, Derrida, and Hyppolite into English*. He has written dozens of articles on *Derrida, Foucault, Deleuze, Lyotard, Bergson, and Merleau-Ponty*. He is the co-editor of *The Cambridge Foucault Lexicon* (*forthcoming 2013*). Lawlor is currently working on a new book called *Violence against Violence* (*for Edinburgh University Press*).

**LES MACHINES DÉsirANTES NE MEURENT PAS:
LA MORT IMPERSONNELLE ET SENTIMENT D'ÉTERNITÉ**

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La condition de l'inconscient machinique est la mort qui désire, le corps sans organes comme moteur immobile qui nous force à déposer les organes ; mais le fonctionnement de ce même inconscient est la vie qui désire, la réappropriation des organes miraculés par ce corps sans organes lui-même. La grande santé du cycle des machines désirantes est ce passage, cette conversion même, où le mouvement est à double sens : tantôt la remontée de l'état catatonique où l'intensité est à son degré zéro vers une expérimentation de devenirs et sentiments intenses, tantôt la redescente à partir de toute intensité vers la mort qu'elle enveloppe et qui la fait naître. La présente communication se propose d'éclairer la difficile théorie de la double mort, de la mort comme modèle et de la mort comme expérimentation, que Deleuze et Guattari empruntent à Blanchot. Quelle est cette mort qui n'a rien à voir avec moi et sur laquelle je n'ai aucun pouvoir ? Plus particulièrement, on sera attentifs à l'affirmation que les machines désirantes ne meurent pas, et au lien qu'elle établit avec l'idée spinoziste d'un sentiment d'éternité, où la mort est certes nécessaire, mais d'une nécessité qui appartient simplement aux accidents et qui vient du dehors. En ce sens, la mort ne concerne ni notre essence singulière éternelle, ni nos rapports.

Oleg Lebedev is a teaching assistant in philosophy at the *Université Catholique de Louvain* (Belgium). His research interests focused so far on cinematic realism (especially among French theoreticians and film critics influenced by Bazin, such as Daney or Comolli), and on the conceptualisation of the link of politics and aesthetics proposed by Jacques Rancière. His current research pertains to the theory of subjectivity and individuation in the philosophy of Deleuze.

THE LOCUS OF DESIRE

Leledakis Kanakis, *Panteion University*, GREECE, Kanakis.leledakis@gmail.com

Deleuze and Guattari bring to the forefront the question of power and the creation of desire. It is not simply discourse, which structures subjectivities; it is also, and more importantly, desire. Desire does not emanate from a coherent subject, it is not pre structured. On the contrary, it creates the subject. However: 1. Desire may not have a unitary origin, a center, but it does have a locus: It always refers to the individual as subject, and Desire may be externally constructed and a correlative of power. Yet, it cannot function anywhere: its locus, the subject, has a history and this history influences the possibility of purchase of desire. Deleuze and Guattari are critical towards Freud and Lacan. Lacan does indeed, especially in his early phase influenced by existentialism, presuppose a subject either as lack or as a project. Paradoxically, part of the Freudian corpus indicates the possibility of avoiding such an essentialism. Thus, if desire is to structure, to create subjectivities, this cannot be done mechanically. It cannot be a case of simple fluid me-

chanics: channeling, diverting. A mechanism has to be there and in the concept of identification, Freud provides us with precisely such a mechanism.

LE WEB COMME TERRITOIRE INTERSTITIEL DE SUBJECTIVATION

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Le territoire, composante de l'agencement de désir avec l'état de chose, le type d'énoncés et la déterritorialisation semble évoluer avec l'avènement du web. En effet, la fiche de profil d'un internaute complexifie l'agencement car elle réunit sur une « même page », le territoire, le type d'énoncés et la déterritorialisation. Même si, les quatre composantes de l'agencement ne sont jamais à penser comme des entités séparées, le web modifie les mouvements entre elles. C'est plus la porosité de ces composantes l'une vers l'autre, l'autre tendant vers l'une qui importe. Le web devient alors un territoire de l'entre-deux, un territoire interstitiel grâce aux marques laissées par les internautes. Cette évolution travaille les flux de lutte pour la subjectivation qui s'y projettent. Nous posons l'hypothèse d'un sujet, las de devoir s'auto-définir pour répondre au *bio-pouvoir* et ainsi à chercher dans le web un moyen d'œuvrer pour sa subjectivation. Afin de façonner une forme d'expressivité de sa multiplicité, il tente de se dégager des dualismes qui lui sont imposés. Cette communication vise à interroger la production de subjectivité à la lumière des nouveaux agencements rendus possibles par la machine du web. De plus, elle s'attache au sujet alternant entre aliénation aux dispositifs des institutions et lutte pour la liberté de sa subjectivation. Ce flux d'affrontement est motivé par la volonté de dépasser ce dualisme. C'est plus cette volonté de tendre vers la fin des dualismes qui serait la véritable motivation de la production de subjectivité.

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ΔΗΜΙΟΥΡΓΙΑ ΚΙ ΑΝΤΙΣΤΑΣΗ. ΑΠΟ ΤΟΝ ΝΤΕΛΕΖ ΣΤΗ ΦΩΤΟΓΡΑΦΙΑ

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«Δημιουργώ σημαίνει αντιστέκομαι», ισχυρίζεται ο Ζυλ Ντελέζ σε συνέντευξή του. Με αφετηρία αυτήν την ρήση επιχειρούμε έναν στοχασμό για τη σχέση τέχνης κι αντίστασης, και θέτουμε έναν προβληματισμό για μια τέχνη που, αν και δεν φαίνεται να απασχόλησε ιδιαίτερα τη σκέψη του φιλοσόφου, μοιάζει ωστόσο να σχετίζεται άμεσα με τις θέσεις του αναφορικά με την αντίσταση του καλλιτέχνη και του έργου τέχνης. Αναφερόμαστε στη φωτογραφία. Σύμφωνα με τον Ντελέζ, στη βάση της τέχνης βρίσκεται η ιδέα μιας κάποιας ντροπής του να είσαι άνθρωπος. Έτσι λοιπόν η τέχνη τείνει να απελευθερώσει τη ζωή που φυλάκισε κι αυτό είναι αντίσταση. Η ιδέα της ελευθερίας φαίνεται να υποβόσκει στην καλλιτεχνική δημιουργία. Ας θυμηθούμε επίσης τον Σπινόζα που στην *Ηθική* του διατείνεται ότι η σοφία του ελεύθερου ανθρώπου είναι μελέτη όχι του θανάτου αλλά της ζωής. Μιλώντας για την φωτογραφία αναπόφευκτα ενδιαφερόμαστε για το πραγματικό, με το οποίο, ακόμα και στην πιο αφηρημένη της εκδοχή, συνδέεται άρρηκτα. Η φωτογραφία, ανάμεσα σε ντοκουμέντο και τέχνη, σύμφωνα με τον Γάλλο θεωρητικό André Rouillé, φαίνεται να θεμελιώνεται τόσο σε μια εξωτερική, όσο και μια εσωτερική ανα-

γκαιότητα. Τι είναι λοιπόν ένας φωτογράφος απέναντι στην εποχή του; Ποια ζωή φυλακισμένη απελευθερώνει μέσα από τις εικόνες που δημιουργεί; Προκειμένου να στοχαστούμε τη σχέση-δημιουργίας - ειδικότερα φωτογραφίας- κι αντίστασης, προτείνουμε τρεις καλλιτέχνες, την αμερικανίδα Diane Arbus, τον γάλλο Mathieu Pernot και την Ελληνίδα Λυδία Δαμπασίνα.

Η Αμαλία Λιάκου είναι ερευνήτρια Αισθητικής και φωτογράφος. Σπούδασε Φιλοσοφία και Ψυχολογία στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης και στο Πανεπιστήμιο Ιωαννίνων. Στα πλαίσια του μεταπτυχιακού της στην ιστορία της φιλοσοφίας στο Α.Π.Θ., παρακολούθησε μαθήματα φιλοσοφίας της τέχνης στο πανεπιστήμιο Paris I Panthéon-Sorbonne. Με υποτροφία του ιδρύματος Αισθητικής Μιχελή πραγματοποιήσε διδακτορικές σπουδές στο Παρίσι στο τμήμα Τεχνών, Φιλοσοφίας κι Αισθητικής του πανεπιστημίου Paris 8 και το 2013 υποστήριξε τη διατριβή της σχετικά με την Αισθητική του υπερρεαλιστικού φαντασιακού και την ελληνική φωτογραφία. Τα ερευνητικά της ενδιαφέροντα αφορούν στη φιλοσοφία της τέχνης, τη θεωρία της φωτογραφίας, τον υπερρεαλισμό, την μοντέρνα και σύγχρονη τέχνη, την «πρωτόγονη» τέχνη, την τέχνη και την ψυχανάλυση, την τέχνη και την πολιτική. Έχει συμμετάσχει σε ημερίδες και συνέδρια στο Παρίσι και το Βέλγιο, ενώ άρθρα της βρίσκονται σε συλλογικούς τόμους στη Γαλλία. Συμμετείχε σε ομαδικές εκθέσεις φωτογραφίας στη Γαλλία και τη Βραζιλία και η πρώτη της ατομική έκθεση φωτογραφίας θα πραγματοποιηθεί το 2015.

VITALISM IN THE MIDDLE: RECONNECTING WITH LIFE VIA “FORCE” IN DELEUZE AND TAOISM

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Deleuze has on several occasions described his thinking as “vitalistic”. In addition to being intentionally scandalizing, he also did this with some self-justification. But if he could be considered vitalistic, his form of vitalism does not fit into the dichotomy of vitalism versus mechanism. Rather, it should be labeled “machinic vitalism” or “practical vitalism” where he endeavors to reconnect with Life without however submitting to the idea of a transcendent will presiding over all becomings. In his later phase, Deleuze puts even more emphasis on an energetics of Life where “force” or “desire” serves as the material manifestation of Life. As Deleuze’s famous remark “It’s organisms that die, not life” has made clear, Life is a realm of pre-individual multiplicities or non-organic forces, which exceed biological existence. This immanently “vitalistic” tendency finds a strong echo in Chinese Taoist philosophy where Life is construed immanently and materialistically and manifested as “qi” or vital forces. The concept of “qi” dissolves the centrality of the subject by construing “individuation” as the folding of the “qi,” a purely material process. And reconnection with Life via the “qi” enables one to transcend the organismic existence and thereby participate in a world of multiplicities called the Tao. Albeit the culmination of a minor tradition in the West, Deleuze’s (and Guattari’s) “machinic vitalism” can not only help bridge the gap between Western and Chinese philosophies but also contribute to illuminating the various practices based on the idea of “qi” that have hitherto remained in the realm of the esoteric.

Hsien-Hao Liao is Professor of English and comparative literature at the Department of Foreign languages and literatures at National Taiwan University. He received his Ph.D. from Stanford University and was post-doctoral fellow at Harvard University. He was visiting professor at University of Washington (Seattle), and visiting fellow at Princeton University, Chicago University, Chinese University of Hong Kong, Charles University (Czech), and University of Melbourne. In addition to being chief editor for three important literary journals Chung-wai Literary Journal (literature Chinese and Foreign), Studies in Languages and Literature, and Journal of Anglo-American literature, he also served as President of the Comparative Literature Association of Taiwan (ROC) (Hsien-hao Sebastian Liao 2002-04) and Director of the Department of Cultural Affairs of Taipei City Government (2003-2006). His research interests include comparative poetics, literary and cultural theories (with a focus on Lacan, Deleuze, postcolonial and transnational theories), modern Anglo-American fic-

tion, modern Taiwanese literature and culture, the Chinese diaspora, and cultural policy formation. His most recent publications include "Becoming Butterfly: Power of the False, Crystal Image and (Taoist) Onto-Aesthetics" in *Deleuze and Asia*, eds. Ronald Bogue et al (Cambridge Scholar, 2014), "From Poetic Revolution to Nation-(Re)building: Vicissitudes of Modernity in Modern Chinese Poetry" in *Modern China and the West*, eds. Isabelle Rabut et al (Brill, 2014), and "Becoming God, and Dog: Taoist You, Deleuzian Nomadism and God, Man, Dog." in *Deleuze in China*, eds. Paul Patton et al. (U of New South Wales & Henan U). He is currently working on two projects-- "The Sino Maritime" and "Deleuze and Taoism".

SUICIDE AS A WAY TO FRIENDSHIP

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According to Antonakakis and Collinsat (2014) between 2009 and 2010 one person per day committed suicide in Greece and 50% of these suicides were due to austerity. For Camus, suicide constitutes a real philosophical question while for Derrida, suicide left behind a wish for an improvised conversation amongst friends/philosophers (between Derrida and Deleuze). Derrida, in the eulogy at Deleuze's funeral, turns to Deleuze's philosophy, to address his friend's suicide, to search for a reason, a way of thinking about suicide. He directs us to a quote from Joe Bousquet that Deleuze uses in *The Logic of Sense* as a cursor to the kind of movement that takes place when one inclines towards death: it is a movement of the body that gestures towards what is to come and that can only occur in the leap itself. This movement - we can call it a scream - the scream of thinking after Nietzsche's Prologue 5 of *Thus Spoke Zarathustra*; a movement that cannot be scripted or if it is to be put down in writing it has to remain the unfolding of thinking or a way. The paper wishes to pose the following questions: what kind of testament, what sort of scream(s) or pathways are these austerity related suicides asking us to sense? What do I sense? In addressing these questions I will turn to ethics and the question of friendship.

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THE POWER OF HYSTERIA: A CARTOGRAPHY OF FEMININE INTENSITIES

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Charting my map of hysteria I might say that 'I have irrational outbursts, I am effusive, and emotionally out of control'; I suggest that these expressions compose the height of the arc of a hysteric's manifestation. The depression of the curve is driven by performed composure, measured silence, and a certain kind of waiting. In literature, the hysteric is usually represented through distorted and confused speech. Mapping my impressions of her acoustic image, it seems the hysteric's voice is tallied with the measure of her ups and downs in most narratives. She seems to be recurrently represented as an echo of lines which snap together into peaks and troughs like a seismographic scrawl that marks her as *the* sign of illegibility. This procedure seems to write her hysterical body as a continuous yet jagged narrative line that is repeatedly crossed out into what I propose is: a body that cannot be read, a body that is not a text. She is devised as cursive flourish without content. With the promise of erasure at every sharp corner, the axis of her character is interpreted and cultured as, what I would call, a false chronology of beginnings and endings. Yet, reversing the plot of a hysterical cartography supposes that, by pulling the line

out flat, the hysteric might be regular, rational, normal. This practice-based research proposes to map a feminised process of hysteria through the presentation of a performance artwork.

Catherine Maffioletti is an arts practice-led researcher and lecturer at Ravensbourne College of Design and Communication in London. In 2013 Maffioletti was awarded her Ph.D., *Beyond the Mirror: towards a feminised (cartographic) process of spatiality in moving-image and installation based art*, by Chelsea College of Art and Design. Maffioletti has exhibited art works for the last 10 years. In 2014 she tested a performance art work, 'Arcs of Hysteria', at the *Femininities & Masculinities – A Gender & Sexuality Project – 4th Global Conference*. Three of her arts performances, produced under the auspices of the *Subjectivity and Feminisms* research group, were published in 2013 by University of Arts London in the book 'The Performance Dinners'. This year Maffioletti was invited to create a performance art based response to Louise Bourgeois' art work at the *Shonibare Studio* in London. In 2012 her art work was exhibited at the *Kings ARI Gallery* in Melbourne, Australia. In 2010 she was invited by the Barbican to perform an interactive artwork as part of the 'Surreal House Exhibition' event 'Erotic'. That year she also produced a video art work for a film screening event, 'Visual Thinking 01', at the *Camden Arts Centre* in response to Eva Hesses's *Studio Work* exhibition.

GENEALOGICAL INSIGHTS INTO CONTEMPORARY TECHNOSCIENCE: DELEUZE AND HEIDEGGER

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The aim of the paper is to investigate what I take to be the two main genealogical lineages of contemporary technoscience, the first lineage having Deleuze and the second Heidegger as their origin. For this reason, I will take as two distinct starting points the works of Bruno Latour and Don Ihde respectively; I will, then, go back to Deleuze's differential philosophy via Michel Serres's "pragmatological turn", on the one hand, and to Heidegger's phenomenology of technics, on the other. Apart from their specific interest in the fields of contemporary philosophy and of Science and Technology Studies (STS), these two genealogical lineages have an additional paradigmatic function, as they are meant to go beyond the classical continental-analytic philosophy divide by harshly criticizing "generic continentalism" for its text-centeredness and linguistics (Ihde). On the one hand, as far as Latour is concerned, actor-network-theory is based on a relational ontology strongly reminiscent of Deleuze's "rhizomes". Deleuze's pluralistic monism is characterized by a decentered or a-centered dimension close to what Latour identifies as the "collective of humans and non-humans". In this respect, what I will try to show in this respect is that this affinity is mediated by Michel Serres' reflections on networks and relations between the earth and humans, e.g. in his natural contract theory, whereas his distinct "amodernism" has a considerable impact on Latour's approach to technoscience. Last but not least, both Deleuze and Latour share a much critical stance towards phenomenology, even if in Latour there is an ambivalence as to Heidegger's reflections on modern technology. On the other hand, Ihde's metaphenomenological project admits to Husserl's inadequacy in thematizing technological intentionality, whereas, in the case of Heidegger, there is ambivalence in him too, in the sense that his criticisms are followed by the avowal that Heidegger is indeed prescient about contemporary technoscience, as his technoscientific insights can be useful for the formulation of a "hermeneutics of the thingly". I will conclude by contrasting the genealogical project of *technosciences* from Deleuze to Latour to that of *Technoscience* from Heidegger to Ihde arguing on their respective strengths and weaknesses.

Golfo Maggini graduated from the Department of Philosophy, Psychology and Pedagogy of the University of Athens in 1991. She pursued her postgraduate, doctoral and postdoctoral studies at the University of Paris IV-Sorbonne, University of Paris XII-Val de Marne and the State University of New York at Stony Brook respectively. Her doctoral thesis on *The Justice of Thought*. The critique of the Metaphysics of Subjectivity in

Heidegger's Reading of Nietzsche, under the supervision of Professor Michel Haar, was defended in 1997 and published by the Saripoleion Foundation of the University of Athens in 2011. Golfo Maggini is the author of two books on contemporary philosophy: *Habermas and the Neoaristotelians. Ethics of Discourse in Jürgen Habermas and the Challenge of Neoaristotelianism (Athens 2006)* and *Towards a Hermeneutics of the Technological World: From Heidegger to Contemporary Technoscience (Athens 2010)*. She is the editor in Greek of *Martin Heidegger's Phenomenological Interpretations to Aristotle (Athens, 2011)*, of *George Steiner's Heidegger (Athens, 2009)*, and *Françoise Dastur's Heidegger et la question du temps (Athens, 2008)*. She has also foreworded a number of key texts of contemporary philosophy, such as *Martin Heidegger's The Will to Power as Art lecture course (Athens, 2011)* and *Jacques Derrida's Spurs. The Styles of Nietzsche (Athens, 2002)*. She is the co-editor of a two-volume work on *Philosophy and Crisis: Responding to Challenges to Ways of Life in the Contemporary World to be published by the Council for Research in Values and Philosophy (Catholic University of America Press, 2015)* and of an *anthology on States and Citizens. Community, Identity, Diversity (Athens, 2015)*. Golfo Maggini has also published numerous papers in Greek and international philosophical journals such as *Nietzsche Studien*, *Revue Philosophique de Louvain*, *Philosophiques*, *Dialogue*, *Époché. A Journal of the History of Philosophy*, and *Technē. Research in Philosophy and Technology*. Her focus of research interest lies in *phenomenology, hermeneutics, practical philosophy and the philosophy of technology*. Golfo Maggini has taught philosophy in the *Hellenic Open University*, the *University of Patras*, and the *American College of Greece*. She is currently associate professor of modern and contemporary European philosophy at the *University of Ioannina, Greece*.

CONSEQUENCES EPISTEMOLOGIQUES D'UNE PHILOSOPHIE DE L'IMMANENCE

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L'identité entre l'identique et le non identique, articulée dans les termes d'un monisme toujours déjà double et doublé, est l'un des défis philosophiques pour ainsi dire classiques de l'histoire de l'ontologie. Cette position, reprise et réélaboree par Deleuze et Guattari dans le XXème siècle, et surtout au lendemain de la publication de *Mille Plateaux* (« Dieu est un homard »), se charge de la polémique contre la boule idéaliste, en mettant en crise la sphère hégélienne dans laquelle la conciliation est attendue à la fin de l'histoire, à la faveur d'un devenir non téléologique. Dans un perpétuel devenir-autre du bios, tel que l'on trouve dans tout champ du savoir, dans les pratiques et dans les arts, l'interrogation de la philosophie première doit, elle aussi, penser des catégories qui soient en mesure de décrire la factualité quotidienne, en défendant ainsi les droits d'une réalité stratifiée qui se présente comme premier moment d'une dialectique qui ne sera plus idéaliste, mais, à l'opposé, empiriste. Le résultat paradoxal de cette investigation sera la découverte d'une philosophie dans laquelle la différence créatrice, l'élément de détermination de la nouveauté, se trouvera dans l'effet, et non plus dans la cause. Contre tout paradigme aristotélique, la connaissance ne sera plus alors connaissance des causes, mais connaissances des effets.

Emilia Marra est doctorante en philosophie de l'Università degli studi di Macerata (Italie) avec un projet de thèse sur la subjectivation dans la philosophie française du XXème siècle. Elle s'occupe notamment de l'ainsi-dite ligne spinoziste contemporaine, dans laquelle Deleuze trouve une position privilégiée. Elle est membre du comité scientifique de la revue trilingue *La Deleuziana*. Publications : E. Marra, *L'esperienza del leone*. Tempo e soggetto nella lettura deleuziana di Kant, dans *Esercizi filosofici*, Vol. 7, n.2, ISSN 1970-0164 (<http://www2.units.it/eserfilo/n7212.htm>); J-S. Laberge, E. Marra (a cura di), *Le spinozisme : réception et critiques*, dans *Interpretationes*, Vol. 6, en cours de publication ; E. Marra, *Monsieur Challenger le spinoziste : de l'attribut au plan d'immanence*, dans *Interpretationes*, Vol. 6, en cours de publication.

LIBERTÉS ET MULTIPLICITÉS

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«Empirisme transcendantal» est une formule paradoxale. Elle signifie qu'il y a une expérience, une expérimentation de formes qui ne sont pas encore articulées par le «vécu» ou le «quotidien», ni réfugiées dans la doxa, dans les illusions d'un intellectualisme de pacotille, aux réponses toutes faites. L'expérience peut conduire vers une région plus risquée, en dehors de ce dont nous avons déjà l'expérience, en dehors de la "reconnaissance" si redondante. Alors on pourra aborder, au bord de la finitude, un plan plus étrange, inhabituel : le plan transcendantal, plan tourmenté, celui des conditions. Sur ce plan, Deleuze peut isoler des «singularités» à expérimenter selon d'autres valeurs, singularités moléculaires, pré-individuelles, *libres* par rapport aux revendications des individus, de leur droit supposé. On ne parlera donc plus de liberté fondée sur l'unité morale du sujet ou sur un impératif catégorique comme sur un fondement qui vaudrait par lui-même puisque dans le régime des multiplicités tout va *s'effonder* pour redonner chance à des libertés plurielles. Une liberté libre de circuler entre tout, différente du "libre échange", de la liberté d'entreprendre individuelle qui se nomme libéralisme. Une liberté ouverte au jeu nomade d'une nouvelle forme d'*association* politique.

Jean-Clet Martin (*Collège International de Philosophie*) auteur de *Variations -la philosophie de Gilles Deleuze*, Payot, trad. *Boundas pour la version Anglophone*; Deleuze, Editions de L'éclat.

CHAOS, DIFFERENCE AND REFRAIN

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This paper based on the notion of chaos as "undifferentiated ocean and abyss of unlikeness" discusses the Deleuze's effort to establish an ontology of difference that exceeds the subordination of the same that classical philosophy has carried out and raises the notion of refrain as an example of a stabilization of chaos respectful with difference.

Already mythology placed the chaos at the origin. Man has always tried to order the world around him, making a cosmos out of chaos, to resist the "absolutism of reality" (H. Blumenberg). Thus philosophy has introduced identity in diversity and permanent elements in limiting the ceaseless becoming. To do this he had to master the difference. Aristotle, Leibniz and Hegel have thought the difference but subjecting it to the identity of the concept, the analogy of the trial, the opposition of predicates and perceived similarity. From Nietzsche and Proust, Deleuze facing the project of building an ontology of pure difference, not subject to identity. One specific way of dealing with the chaos respecting the rights of the difference constitutes the notion of a refrain. The refrain established, first a stable center in a defined area of chaos; from this center defines a limited, enclosed space that can serve as home where land forces are constituted from the forces of chaos using its filtering; a third time in this space opens outward, toward the cosmic forces. As we see, the refrain combines the forces of chaos originating with the forces of the earth and opens to cosmic forces through exchange components and drain. The refrain stabilizes chaos by creating environments and vital rhythms, resulting in a territory outward-facing.

Francisco José Martínez *recent writings on Deleuze*: (1) *Ontología y Diferencia: La filosofía de G. Deleuze*, 1987, (2) *Las ontologías de M. Foucault*, 1995, (3) *Hacia una era post-mediática. Ontología, política y ecología en la obra de Félix Guattari*, 2008, (4) *"Echos husserliens dans l'oeuvre de G. Deleuze" en Annales de l'Institut de Philosophie de l'Université de Bruxelles*, 1998, (5) *"La filosofía política de Felix Guattari"*, Riff Raff, nº 25, 2004, (6) *"Deleuze y Guattari, lectores de Canetti"*, Daimon. Revista de Filosofía, 2006, (7) *"La conciencia como campo trascendental (lectura deleuziana de la Trascendencia del ego)*, en J.M. Aragüés(coord.) *Volver a Sartre. 50 años después de 'El*

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Η ΣΧΕΣΗ ΚΛΙΝΙΚΗΣ ΠΡΑΞΗΣ ΚΑΙ ΠΟΛΙΤΙΚΗΣ ΤΗΣ ΧΕΙΡΑΦΕΤΗΣΗΣ ΜΕΣΑ ΣΤΟΝ ΨΥΧΙΑΤΡΙΚΟ ΘΕΣΜΟ, ΑΠΟ ΤΗ ΣΚΟΠΙΑ ΤΟΥ FELIX GUATTARI. Η ΕΜΠΕΙΡΙΑ ΤΟΥ 18 ΑΝΩ

Matsa Katerina, Psychoanalyst, GREECE

Ανάμεσα στην κλινική πράξη και την πολιτική της χειραφέτησης μέσα στον ψυχιατρικό θεσμό πρέπει να υπάρχει μια σχέση που να διασφαλίζει στην πράξη την υπέρβαση του ιδρυματισμού, μια διαρκή επανάσταση σε όλα τα επίπεδα. Καταλυτικός ο ρόλος του Συλλογικού (LeCollectif), όπου συμμετέχουν ισότιμα τα μέλη του προσωπικού και οι θεραπευόμενοι, της θεσμικής ψυχοθεραπείας, της ομάδας – υποκείμενο και της Τέχνης στη θεραπευτική διαδικασία ως διαδικασία χειραφέτησης. Σ' αυτές τις βάσεις οικοδομήθηκε στη δεκαετία '80 μέσα στο Ψυχιατρικό Νοσοκομείο Αττικής, το 18 ΑΝΩ, μια «κλινική – πρότυπο» για αλκοολικούς και τοξικομανείς, μια «όαση» μέσα στο Δαφνί, όπως την χαρακτήρισε ο FelixGuattari όταν το 1989 επισκέφθηκε το Δαφνί.

Katerina Matsa, Dr Ψυχιατρικής, πρώην διευθύντρια της Μονάδας Απεξάρτησης 18 ΑΝΩ, εκδότρια του περιοδικού «Τετράδια Ψυχιατρικής».

Η ΟΥΤΟΠΙΑ ΤΗΣ ΕΜΜΕΝΙΑΣ: Η ΕΠΑΝΑΣΤΑΣΗ ΣΤΟΥΣ DELEUZE-GUATTARI

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« ... ποτέ δεν απαρνήθηκε τον Μαρξ, ποτέ δεν αποκήρυξε τον Μάη του '68». Με τα λόγια αυτά τελείωνε το περίφημο αυτοβιογραφικό σημείωμα του Deleuze στο Magazine Littéraire του 1988. Το 1991, σε μια περίοδο αντίδρασης, γενικευμένης διακήρυξης του «τέλους των επαναστάσεων, του κομμουνισμού, της Ιστορίας» κ.λ.π., ενάντια στην "pensée molle", ο «ανεπίκαιρος», με την ντισεϊκή έννοια, Deleuze, μαζί με τον Félix Guattari, στο τελευταίο βιβλίο που έγραψαν από κοινού "Qu'est-ce que la philosophie?", υπερασπίζονται την επανάσταση ως εμμενή ελευθεριακή ουτοπία, με την έννοια που δίνει στην Ουτοπία ο Ernst Bloch κι όχι η «κοινή γνώμη». Η διαρκής επανάσταση ως απόλυτη απεδάφωση, άπειρη κίνηση και ουτοπία της εμμένειας συνδέεται «με αυτό που υπάρχει πραγματικά εδώ και τώρα, στον αγώνα ενάντια στον καπιταλισμό» και " ξεκινά νέους αγώνες κάθε φορά που προδίνεται ο προηγούμενος αγώνας». Αποτελεί την μεγάλη Επωδό (Ritournelle), την Επανάληψη ως Διαφορά. Στο τελευταίο τους κοινό έργο, οι Deleuze-Guattari επιστρέφουν και ξετυλίζουν σε νέες, χαρτογράφητες περιοχές, έννοιες του πρώτου κοινού δότιμου έργου τους πάνω στον Καπιταλισμό και τη Σχιζοφρένεια, την επαύριο του Μάη του '68, σε αναζήτηση πάντα μιας «νέας γης κι ενός νέου λαού που δεν υπάρχει ακόμα». Αναζήτηση ανεπίκαιρη για τους κρατούντες αλλά όσο ποτέ επίκαιρη για την ίδια τη Ζωή, για την απελευθέρωση της επιθυμίας των απόκληρων, των καταπιεσμένων, των κατατρεγμένων, των νομάδων, των επαναστατών σ' αυτή την εποχή της κρίσης, καθώς η Αξιωματική του παγκόσμιου κεφαλαίου συγκρούεται στα εμμενή του όρια και κλονίζεται εκ βάρων.

ASSEMBLAGES

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Angela Melitopoulos' and Maurizio Lazzarato's audio-visual research project and video installation *Assemblages* looks at Félix Guattari revolutionary psychiatric practice, his political activism as well as his ideas concerning ecosophy and his interest in animism especially in the Brazilian and Japanese context. In Guattari's work and in the same manner as in animist societies, subjectivity loses the transcendent and transcendental status that characterizes the Western paradigm. Guattari's thought and that of animist societies can find common ground in this understanding of subjectivity. Aspects of poly-semic, trans-individual, and animist subjectivity also characterize the world of childhood, of psychosis, of amorous or political passion, and of artistic creation. *Assemblages* montages excerpts of documentaries, essay-films, radio interviews and sound archives with research interviews (Eduardo Viveiros de Castro, anthropologist; Éric Alliez, philosopher; Jean Claude Polack, psychiatrist; Jean Jacques Lebel, artist; Barbara Glowczewski, anthropologist; Peter Pál Pelbart, philosopher; Janja Rosangela Araujo, master of Capoeira Angola; Suely Rolnik psycho-therapist and cultural critic) into a vertical three channel video installation. The lecture focuses on the artistic concept of the installation and montage of these materials with the aim to discuss a history of Guattari's politics of experimentation in that collective artistic practices became a laboratory for political concepts. The video installation 'Assemblages' alludes itself to a form of machinic animism that reflects the experimental methodologies in artistic research. The current project of Melitopoulos/Lazzarato focuses on the concept of the refrain and the war machine in anti-military protest movements in South East Asia. In collaboration with filmmaker Angela Anderson and the current anti-mining protest movements in Skouries, Melitopoulos relates the concept of the refrain to the reality of an unearthing disaster.

Angela Melitopoulos is an artist in the time-based arts based in Berlin. She studied fine Arts with Nam June Paik. She realizes audio-visual research projects and shows multi-screen installations, archival performances, expanded cinema formats, documentaries, still image displays and sound pieces. Duration and micro-processes in mnemonic narratives inform her essayistic concepts in documentation. Her work reveals a nomadological approach that relates mobility to the production of subjectivity, the agency between collective memory and the precept of geography. Since the 1990 ties she collaborates with the sociologist and philosopher Maurizio Lazzarato. Her videos were awarded and displayed in numerous international festivals, exhibitions and museums (f.ex. Taipei Biennial, Generali Foundation Vienna, Berlin Film Festival, Antonin Tapies Foundation Barcelona, KW Berlin, Manifesta 7, Centre Georges Pompidou Paris, Whitney Museum New York). She is teaching as a professor in the Royal Academy of Arts in Copenhagen.

BATTLING SILENT CHAOS: THE REFRAIN AND ITS DECOLONIAL POTENTIALS

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There is a silent chaos that organizes the lives of some people more than others. At different levels this silence of order, of normalizing ways of occupying space performs a significant reduction in the ways in which People of Color are "allowed" to inhabit "the World." These reductions form part of what I consider to be a silent chaos. It is silent because of the silences around race, class, gender, sexuality, age, ability, and the intersections of and between them all. It is chaos because these silences are intrinsic to the assault on bodies of Color. They form part of the infinite layers of web that trap us at every turn. In this way, traveling into the hegemonic "reality," the only significant "World" of meaning for Eurocentric thinkers, for folks of Color means occupying the space of disorder, the space where bodies of Color have to be hyper-vigilant in order

to dodge the bullets and avoid the pitfalls associated with our own dehumanization. This silent chaos orders, norms, envelopes, and imprisons our thoughts and our bodies, as it delineates the rules on how we are to occupy space using discipline and power. It is from experiencing as well as witnessing the battle with this silent chaos that I attempt to explore the decolonial potentials of Deleuze and Guattari's concept of the Refrain.

SCI-FI CINEMA AND THE PEOPLE TO COME

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In "What is Philosophy?" Deleuze and Guattari say that philosophy works 'to summon forth a new earth, a new people [...]. Art and philosophy converge at this point: the constitution of an earth and a people that are lacking as the correlate of creation'. In the "Cinema II" Deleuze says about political cinema: "it would be on this basis: the people no longer exists, or not yet... the people are missing". I will address, on the one hand, the issue of a politics of cinema and film theory in contemporary commercial American sci-fi production and how a militant-superheroic, ideological-paranoic cinematic "empire" is expanding its post-media propaganda based still on the notion of the people. On the other hand, I will more thoroughly discuss Shane Carruth's "Upstream Color" (2013), considering it a work of minor cinema, not only in terms of production and distribution. In its series of bodily affects, chronosigns, lectosigns and noosings, as the form of content, I will juxtapose, in the form of expression, its series of becomings: becoming-woman, becoming-animal, becoming-sound, becoming-disobedient, becoming-music, becoming-animal, so as to argue that the cry for the "people to come" is heard only after the mourning of the breaking of the cycles of the aesthetics of the common sense and "only as that people continues its becoming".

Dr. Ioulia Mermigka is an Athenian-based independent scholar, teaching Cultural Studies, Cinema and Philosophy in Lifelong Learning programmes of the University of Athens and is a teaching fellow of the Communication and Mass Media Studies Faculty of the University of Athens. She also collaborates with the Greek Film Archive.

THE POLITICS OF WEARABLES: THE QUANTIFIED SELF AT WORK

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 and **Robinson Andrew**, *Author, UNITED KINGDOM*

The quantified self movement (QSM) is an emerging trend identified by a range of technological devices used for self-tracking. Such technologies can be used for first-person digital ethnographies, lifelogging, and self-tracking of mental and physical activities as well as recording surroundings and actions also seen in the police force (Atkinson, 2014) and professional sports (Wade, 2014). Emerging discussions in the QSM neglect to identify the exploitative, political economy aspects of such technologies, usually portraying them as improvements in self-knowledge and happiness (see recent Goldsmiths/Rackspace report and Wilson, 2013b; Nield, 2014). QS technologies treat body and mind as interconnected and inseparable, challenging the dualism of body and mind in practice even while affirming it in rhetoric. However, they tend to unite body and mind under the sign of mind, as techniques of managerial (mental) control, what Rose (2001) terms the 'politics of life itself'. The difficulty, however, is that this politics does *not* speak to 'life itself', any more than Fordism or medievalism. What it speaks to is a particular

quantitative, spatial representation of life. From a Deleuzian-Bergsonian viewpoint, what is missing here is any awareness of the dimension of life as such – the field of the temporal, of becoming and differentiation, and of the unique experience of life – in Marxian terms, of labour-power prior to its equivalential capture by capital.

Phoebe Moore is an active researcher and a Senior Lecturer in International Relations at Middlesex University London. She is currently writing about the quantified self at work and decent work as an internationalising concept and has previously published on the dangers of the revolving door in private and public in educative spheres from a neo-Gramscian perspective and the control of the self in digital work and peer to peer production. She has published a number of books, articles and reports about labour struggle, industrial relations and the impact of technology on everyday lives.

DESIGN OF EARTH MOVEMENT:

OBJECTS, BUILDINGS AND ENVIRONMENT CONCEIVED AS LANDSCAPE FORMATIONS

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Though primarily philosophical, Deleuzian theory is in many ways relevant to cultural references of practical importance. We shall discuss in particular its relation to a contemporary conception of Landscape, which approaches earth surface as a morphogenetic environment under constant transformation. Principally related to Baroque period, Deleuzian proposal on “Fold”, “Le Pli”, finally refers to the contemporary interest in topological geometry and moreover to the possibility of expressing this contemporary topological ‘anxiety’ in design and constructional practices. Originally initiated as a 17th century Leibnizian effort, topology was not largely developed till the beginning of 20th century, while its application in urban and landscape design occurred only recently, as a consequence of the advancement of contemporary computational simulation techniques. Thus the well-known Gilles Deleuze’s book on “Leibniz and the Baroque” seems to present in detail the first pole of the growth of topological thinking; that of the 17th century. The second pole, the contemporary one could be presented by Deleuze’s relation to Bernard Cache and through him to the maturation of the computational design practices. What is certainly missing from the Deleuzian project on fold is a detailed reference on geometrical “anamorphosis” as applied in Baroque garden design. Through anamorphic treatment a hidden undulation of earth surface was created, clearly related to landscape folding formations, as conceived by contemporary architectural, urban and landscape design.

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GÉOPHILOSOPHIE ET RÉVOLUTION CHEZ G. DELEUZE

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L'intérêt de la problématique de la *géophilosophie*, articulée aux questions de la territorialisation/déterritorialisation, de la géo-histoire, des rhizomes, etc., se trouve dans l'enjeu de la vision de G. Deleuze et F. Guattari, qui veut que la philosophie se déploie selon les ordres de la trans-

cendance et de l'immanence. Le premier ordre est déterminé par l'origine grecque. Si l'origine n'est pas aussi déterminante, elle ne décide pas moins du rapport constitutif avec la non-philosophie. C'est dire la nécessité de penser l'autre ordre dans lequel s'arrachent les "géophilosophies", comme rencontre de la philosophie avec les cultures. Mais le devenir de la philosophie est-il seulement l'effet d'une "axiomatique immanente" dont résulte une *Bestimmung*, comme destination de la philosophie, grecque de naissance, et comme détermination de la variation historique et culturelle de son expression ? Avec cette question, on atteindra à la proximité pensée par G. Deleuze et F. Guattari de la révolution qui, comme la philosophie, est résistance au présent et ouverture sur l'imprévisible, le nouveau, le remarquable, l'intéressant, caractères au cœur de la problématique du *devenir* et de la traductibilité. D'où l'exigence de tenter de répondre à la question du rapport historique des destinataires de la destination "secrète" pour comprendre la philosophie dans son historicité et dans l'historicité de la destination générale qui s'appelle l'Occident.

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The active and vibrant agency of matter within a network of human and non-human agencies, has been limitedly explored in the bibliography with regards to the potential it offers for understanding what shapes an architectural experience.

My research investigates the listed concrete in a post-war Social Housing development. The way non-human actors operate with human ones in a network of agencies is revealed through its lens. The material exposes how its properties act within a network of social, visual and aesthetic parameters, critically positioned between extremities that on the one hand view matter as an inert component of the built environment and material determinism on the other.

In this presentation I will start by drawing upon Deleuzian vocabulary to describe the building as an assemblage of human and non-human actors all operating in a network. I will then focus on the notion of comfort which I argue should not be confined to a tight definition but should include parameters of the visual, social and the aesthetic. The ability of concrete to serve multiple purposes and morph into different roles is what causes a building assemblage to behave in a comfortable or uncomfortable way; never in an absolute manner but always in-between; never linearly but always lacking causality; never seeking to be finalized but always changing.

Athena Moustaka graduated with a degree in Architecture from the Aristotle University of Thessaloniki in 2005, and a Masters from the Welsh School of Architecture. She is currently a graduate student and teaching

assistant in the University of Manchester, and a Chartered Member of the Royal Institute of British Architects (RIBA) maintaining strong links with Architectural Practice. Athena is currently writing her thesis in object-oriented architectural ontologies, advised by Professor Albená Yaneva and Dr. Isabelle Doucet. Her research focuses on the role of concrete as a vital material agent. In her work, concrete is viewed through the perspective of new materialist ontologies, through which it becomes active in shaping the experience of the built environment. She has previously presented her work in the Universities of Liverpool, Central Lancashire, and Manchester Metropolitan.

FRANCIS BACON'S C1928 STOOL.

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Let's start before painting and so feed Bacon through his stool. An object that has no faciality but does have grounding: we don't look; we don't replace looking with a desire to touch (the painted surface): we sit and as we do we long to deeply feel, inhere with, the thing (not just brush it); we use the stool not as spectral aesthetic but as physical experience—we do so with our arses not our eyes. Taken so, the stool is a primordial object chronologically prior to Bacon's virtual non-narrative scream, sedimenting all the multiple layers of OUR meta-narrative and THE work simultaneously. The actual object is the locus of a humanizing narrative of crouching, and a non-human anti-narrative where Deleuze's "sensation" and Bacon's non-story unfold, in the virtual domain. Further, the paintings Deleuze specifically addresses in *The Logic of Sensations* each contain variations on chairs. Here, the actual folds and contours of the chair in experience are wrapped around or enfold with the virtual in a tripartite relation of Bacon's aesthetic sense—his cultural wherewithal (potential+possible), Bacon (a posthuman agent) as just one schist of the beings of sensation that are prior to the artworks' realization, and finally as (a humanizing agent)—the single entity that steers the flux of the virtual into the stool.

Garrett Nelson is a visual artist, writer, critic and occasional filmmaker whose work is informed by referential impulse, theoretical or historical research and literature. His critical work is primarily non-textual but socially performative. Collaborative curatorial projects include —*The Traveling Artist*, Budapest, Vienna & Basel, 2011 —*The State of Making Things*, Locarno, 2013. Recent performances at *Les Urbaines Lausanne*, *Bone Festival for Performance Art*, *Stadtgalerie Bern*, *Canary Comfortable: Special Island Issue*, *Die Diele*, Zürich and *Sinop Biennial*, Turkey. His forthcoming book of prose poetry will be published with Pyramid Press Basel in 2015. Garrett Nelson studied Fine Arts at Parsons, New York and received his BA from the Henry Radford Hope School of Fine Arts in 2006 in Studio Art with a second degree in Art History. Moving to Switzerland in 2007, he completed a Master of Fine Arts in Contemporary Art Practice at the University of Art, Berne in 2010.

GILLES DELEUZE AND BECOMING-MUSIC.

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... a style to speak the possibles that arise ...

This paper considers ways in which Deleuze's philosophy of difference allows a rethinking of questions concerning the evolution and purpose of music. Scholars since Darwin have raised the question of why and how music arose and evolved as a human practice in the first place. Similarly, developmental psychologists and neurologists have tried to propose for music a central role in the instantiation and evolution of the individual. Despite some fundamental disagreements, there are lines of thought that suggest that music accounts for practices that are crucial to life and to thought, in terms of the phenotype of musicality. However these more scientific ap-

proaches fail to address some fundamental matters. Deleuze himself writes about music, and in the theme of the *refrain* he places a musical image in a critical position within his scheme of thought. This paper will explore the ways in which Deleuze's writing contributes to a clearer understanding of the nature of music and musicality. It will also consider the rhythmic emergence of the subject as *style*.

Peter Nelson is currently Professor of Music and Technology at the Reid School of Music at the University of Edinburgh, where his research involves aspects of music cognition as well as musical composition. He has written most recently about rhythm from a social perspective, and about the nature of sound. His compositional output includes orchestral, instrumental, vocal and electronic music, including the use of real-time interactive computer systems. He is also editor of the international journal, *Contemporary Music Review*.

WRITING DIFFERENCE: TOWARDS A BECOMING MINORITARIAN

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Gesturing towards a becoming-minoritarian is a political gesture and a grammatical gesture, one that invites us to turn the fixity of the noun into the intensity of the verb, to resist the suffix of feminin-*ism(s)*, a suffix that forms abstract nouns of action, state, condition, doctrine; a suffix that tends to an ending, a closure and a consequent fixity. Marxism, Calvinism, Communism, Nationalism, Neo-Liberalism the suffix *-ism* has come to indicate a belief or principle, a school of thought, an ideology, the result of a set of actions. Feminist scholarship has not escaped such closure and has come to constitute such a doctrine characterised by master methodologies (e.g. intersectionality, post-structuralism) and master concepts, while feminist writing as a practice seems to have conformed into the neo-liberal university and a standardised and increasingly regulated academic writing more and more tied to proposals for funding and existing political agendas. Against such majoritarian formations on the level of thought, Deleuze's becoming-minoritarian in language provides the space for a radical criticism and creative resistance. The paper will argue that the essentially political nature of the grammatical varieties of becoming-minoritarian can challenge a fetishisation of and an increasing policing of 'content', language and citational practices in academic writing and will favour instead 'assignifying messages that escape dominant ideologies' (Guattari). To live ideologically is to narrow Life and Representationalism (as negative determination) has failed Life, in its being exclusionary and blind to non-linguistic difference. Becoming-minoritarian is a difficult engagement in search of a 'style' in language/writing as the re-organisation and recomposition of the real that will allow new arrangements and relationships to form, an immanent movement of knowledge which in turn will be able to respond ethically to the demand for a possibility of Life and of singular ways of existing together in this world.

Dr Chrysanthi Nigianni has written on the topics of ethics, aesthetics, politics and the body. She is the co-editor of *Undutiful Daughters: New Directions in Feminist Thought and Practice* (with H. Gunkel and F. Söderbäck, Palgrave MacMillan Press, 2012), *Deleuze and Queer Theory* (with M. Storr, Edinburgh University Press, 2009), and 'Deleuzian Politics?' (with J. Gilbert, 2010)—a Special Issue of *New Formations: A Journal of Culture/Theory/Politics*. She is part of the Philadelphia Association (Philosophy and Psychotherapy Community) and training to become a psychoanalytic psychotherapist.

**UNFOLDING SAN LORENZO'S CHAPEL:
BEYOND THE FOLDING FORMS AND THE SYMBOLIC NOTIONS**

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The content of this paper reveal a new interpretation of the chapel San Lorenzo in Turin, designed by Guarino Guarini in 17th century, as seen through Gilles Deleuze's philosophical approach in his book "FOLD, Leibniz and the Baroque". In the first part the perspective of the *fold* and the theoretical discourse of contemporary architectural practice are presented. Seeking the philosophical origin of the concept fold that is found in Deleuze's reading on the philosopher Leibniz, it's the basic way to understand *the fold* both as a substance and meanings contained therein, as well as a relationship. Finally a frame is suggested, where the *fold* can function as a tool of analysis of the church. In the second part the main points of the chapel are discussed through the perspective of the *fold*. The successive folds of the chapel are sought and identified in the use of architectural elements from all historical periods, while the relationship of these elements is understood through the mathematical curve and the singularities contained therein. The materiality of the chapel and its construction are treated within the folds of material handling and intangible components within the folds of the soul. At this point the allegorical figure of Deleuze on the baroque house is adopted for the comprehension of the chapel instead the previous symbolic interpretations: The infinite *fold* moves endlessly as a continuous relationship between two areas, among the upper folds of the soul and the lower pleats of matter.

Ntovros Vasileios is an architect, graduated from Aristotle University of Thessaloniki, holding a master degree in "Self-Sufficient Habitat" from IAAC-Barcelona, founding member of the creative lighting collective *Beforelight*. His work have been awarded in national and international competitions while have been published in exhibitions, conferences and journals. He has collaborated with several architectural offices including *F451arquitectura* and *Miba* in Barcelona. He is working on its own architectural firm since 2009, while he cooperates in projects for urban regeneration with other creative studios and groups in Athens. In recent period his interest focuses on the theory and practice of sustainable design using digital tools and fabrication methods in order to construct symbiotic environments.

MADLY CREATIVE OR CREATIVELY MAD: THE CRYSTALLINE BRAIN

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Deleuze's image of the crystalline brain raises an important question. Is madness a prerequisite for creative genius? Is it the case that the creation of new concepts or the creation of works of art that are original and exemplary benefit from madness? My reasons for asking this question are not only theoretical, that is, I want to understand Deleuze's point, but they are also personal. My grandmother and aunt suffered from schizophrenia and recently, I realized that the rules of our household when I was growing up resembled that "rules" that Alice encountered in *Wonderland*. This talk examines the relationship between the organization of *Wonderland* and the schizophrenic creativity of Antonin Artaud in the context of Deleuze's concept of the crystalline brain. Distinguishing between the *doxa* of ordinary perception and the acute state of Artaud's creative brain, implies that an ethics of creation is what Deleuze demands from philosophy, from cinema and from art. Whether one can slip in and out of this state like Alice, or must remain embedded in it, like Artaud, is the question this talk explores.

Dorothea Olkowski is Professor and Chair of Philosophy at the University of Colorado, Colorado Springs, Director of the Cognitive Studies Program, and former Director of Women's Studies. Specializing in phenome-

nology, contemporary continental philosophy, and feminist theory, she has been a Fellow at the University of Western Ontario, Rotman Institute of Philosophy and Science, the Australian National University in Canberra, and UC Berkeley. She is the author/editor of ten books including *Postmodern Philosophy and the Scientific Turn* (Indiana University Press, 2012), *The Universal* (In the Realm of the Sensible), (Edinburgh and Columbia University Press, 2007), and *Gilles Deleuze and the Ruin of Representation* (University of California Press, 1999). Author of over 100 articles including essays, book reviews, encyclopedia articles, translations of her work, and collaborations with artists, she is currently working on the intersection of Deleuze's philosophy of creation with the doxa of phenomenology.

THE DUPLICITY OF THE SNARK: FORMALISMS AND QUEER MULTIPLICITIES

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This paper investigates the formula 'pluralism = monism' from the perspective of linguistic and philosophical formalism, and suggests how this perspective might be creatively used within queer studies. As the study of supposed linguistic 'invariants', formalism is seen as the search for structural stacticity in language, but this paper will use the work of Deleuze and Guattari to posit formalism in terms of both dynamism and creativity. The fact that formalism celebrates a limit at the same time as its explosion is a paradox elucidated by the philosophical practice of Deleuze and Guattari and the literary practice of James Joyce. Deleuze's differential 'dark precursor' is both one and many, word and thing, floating signifier and floated signified, Snark and Phlizz, and Joyce's 'chaos-cosmos' of synaesthetic linguistic experimentation presents language as formal experiment but as a form that is multiple, dynamic, messy and vital. One way that language can be an emancipatory force is the liberation from preconceived structures of meaning. One area in which this is particularly pertinent is queer studies. Using some creative examples drawn from my own writing project 'Heifers of Eos' (a queer rewriting of Joyce's 'Oxen of the Sun' chapter from *Ulysses*) I will explore the relationship between philosophical, linguistic and literary 'formalisms' as potential manifestations of the paradoxical formula 'pluralism = monism'.

Helen Palmer teaches in the Department of English and Comparative Literature at Goldsmiths, University of London. She is the author of *Deleuze and Futurism: A Manifesto for Nonsense* (Bloomsbury, 2014) and is now working on a book called *Queer Defamiliarisation: A Reassessment of Estrangement*. Her work focuses on language, philosophy, creative writing, feminism and queer studies.

LOCATIVE MEDIA SOUNDWALKS:

A RHIZOMATIC APPROACH TO URBAN PUBLIC SPACE SOUND ART

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Soundwalking as an artistic practice encourages conscious listening and interaction with the sound environment in a non-linear manner. There is a theoretical relevancy with promenadology (Burckhardt) and flâneurie (Baudelaire and Benjamin), as the user/listener is invited to wander within an "aurally augmented" urban public space. This artistic practice uses field recordings and soundscape composition, and creates new spatio-phonetic routes that question the concept of linear urban planning in order to escape from the model of the -prominently visual- panoramic city. Most soundwalks and geo-located installations (like noTours, Soundscapes/Landscapes, SonicMaps, Urbicolous Disport, AffeXity etc) use open-source platforms that combine locative media (gps) with music / sound / performative compositions, by applying them onto a mapped

area. The roles of the artist and the listener often coincide, both in cases where sounds are recorded while crossing the area and in those where the path chosen by the walker / listener determines the artistic result. In this approach I will suggest that soundwalks establish rhizomatic maps and lines of sound/audio routes in negotiation with the city, as perceived and aurally captured by the artist. I will connect such contemporary artistic practices (soundwalks, site-specific sound compositions and geo-located sound interventions in urban public space), with the concept of rhizome, as introduced and explained by Deleuze and Guattari and highlight the relevance of the rhizome concept with the practice of soundwalking as an artistic gesture.

LOCALITY DESTABILIZED

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As we move from the digital paradigm to the network paradigm, destabilized locality, considered through the Deleuzian deterritorialization, is proposed to be seen as a machine of becoming. Back in the '70, the very important critical regionalism of Alexander Tzonis and Lisne Lefavre proposed a critical role for locality, through a Kantian perspective of continuous self-critique and reorientation of objectives. Today, with the hegemony of the network paradigm, we have to turn towards Deleuze and Guattari, in order to foster our tools to surpass a totality's insoluble internal tension: Each locality experiences the tension between the constant search for its own and unique identity and the different identities assigned to it from the bundles of networks it participates in a networked world. We are witnessing a relocalization of globalization, the main question being who has the control of distributed and decentralized activities. In a deterritorialization's perspective localities are to be considered through their constant agencement of events, in continuous tension, as symptoms of ephemeral equilibrium of forces in presence. What seems stable should be read as containing the possibilities of its change. On an evolving local ground, any intention to define a stable approach directly related to an a priori given form led to theoretical impasses. A way to conceptualize locality as a machine of becoming, seems to be to consider the local as it evolves through the networked digital. To conceive conditions where localities are continuously evolving and not trying to seek the Ultimate Form of control. In other words, to think of a digitally existing local, which in fact is a networked local in a translocal, invented by collective intelligence produced by deterritorializations-reterritorializations.

THE ONLY ENEMY IS TWO: THE WAR MACHINE IN AN ERA OF PLANETARY CRISIS

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Taking my inspiration from an earlier version of the 'PLURALISM = MONISM' dictum being explored in this conference (from one of Deleuze's Vincennes lectures, 'dualism, monism and multiplicities', 26/03/1973), in this paper I consider the notion of calling forth a people yet to come by way of the dissolution of dualisms in thought and in modelling thought: 'There is only one form of thought, it's the same thing: one can only think in a monistic or pluralistic manner. The only enemy is two... Wherever we leave the domain of multiplicities, we once again fall into dualisms, i.e., into the domain of non-thought, we leave the domain of thought as process.'

If this model is viable—and I think that it is not only viable but fundamental in our current struggles to produce the conditions for life to continue on our swiftly changing planet—then Deleuze and Guattari's model of the war machine as something that, in the hands of nomads, produces a war that 'simultaneously create[s] something else, if only new nonorganic social

relations' (ATP, p. 423) is an important conceptual and practical application of the notion that 'PLURALISM = MONISM'.

Examples in this paper will rely primarily on those drawn from current opposition to carbon extraction.

Brook Pearson is a poet and a philosopher, currently teaching in the Humanities Department at Simon Fraser University in Vancouver, Canada. He has recently completed two books of poetry—*Between Blue & Leek-Green*, and *Documents in Vanishing Ink: Love in a Police State*—and is currently working on a third, *Bronze*. He holds a PhD (2001) from the University of Surrey, UK in philosophy, classics and religious studies, is the author of *Corresponding Sense: Paul, Dialectic and Gadamer* (Brill, 2001), and the editor of numerous books in religious studies. He is currently working on a philosophy book entitled *Slow Think*—applying primarily poststructuralist political thought (particularly that of Deleuze and Guattari, Foucault, and Derrida, with recourse to Wittgenstein) to crisis-induced models of resistance, and on a project examining the influence of Diderot and de Sade on poststructuralist philosophy. His scholarly work has appeared recently in *Rivista di Estetica*, *Contours*, *Spanner*, *The Philosophy of David Cronenberg*, *Dune and Philosophy*, and his poetry in *Repurposed Magazine*, and *Rising Tide's* *Galvanizing Resistance*.

DELEUZE AND DERRIDA ON DRAWING AND PAINTING: THE VISIBLE AND THE NON-VISIBLE

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In this paper I will investigate Deleuze's and Derrida's approaches to drawing and painting, with a view to reflecting on the contentious relation between the two thinkers. Their philosophical contiguity is almost self-evident, as both resist conventional representational interpretations of drawing and painting. Several concepts of Deleuze's aesthetics attest to his construal of painting as a creative process whereby difference is affirmed as a state of permanent revolution. 'Sensation', 'percepts' and 'affects' bear witness to the force of an artwork, and question the ability of art to reveal an intelligible order. Simultaneously, Deleuze endorses the idea that painting can render visible the invisible forces that structure the relation between sensation and the world. The hypothesis I wish to test is that there is a tension between his affirmation of heterogeneous forces and the demand that these forces be 'harnessed' or 'rendered visible', even momentarily, in the painting. Although this movement from the invisible to visibility does not lead to an actual and full present, I will explore whether the way Deleuze formulates it still appeals to a conceptuality that undermines his emphasis on difference and becoming-other that painting epitomizes. It is precisely in order to displace any neat organization of the visible and the non-visible that Derrida grants a strategic priority to non-visibility and its absolute irreducibility. By insisting on non-visibility as the condition of a visibility that is at the same time possible and impossible, Derrida allows for a thinking of drawing and painting in terms of radical heterogeneity. The latter complicates any decision regarding an artwork's even fleeting ability to render the inchoate visible.

Eftichis Pirovolakis works on twentieth-century continental philosophy and, more specifically, on the relation between hermeneutics, phenomenology and deconstruction. He is the author of *Reading Derrida and Ricoeur: Improbable Encounters between Deconstruction and Hermeneutics* (SUNY Press, 2010), which also includes his translation into English of Derrida's essay 'La parole: Donner, nommer, appeler'. He has published articles in, among other journals, *Philosophy Today* and *Literature, Interpretation, Theory*, and has recently been working on two texts on forgiveness in Derrida, Arendt and Ricoeur, as well as on an essay on the value of friendship in Aristotle. Pirovolakis has also co-organised two international conferences at the University of Sussex, UK: 'Encounters with Derrida' in 2003, and 'Philosophy and Literature/Literature and Philosophy' in 2008. Since 2001, he has taught a range of courses at the Universities of Sussex and Bright-

on in the UK, and the Universities of Crete and Patras in Greece. Currently, he teaches philosophy at the Hellenic Open University.

METALLURGIC NOOLOGY: BENDING WORLD-MEMORY

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Metal is not only the basic material for both weapons and tools, Deleuze and Guattari argue in *A Thousand Plateaus*, but also the conductor of all matter in a continuous variation. The smith, the artisan-metallurgist is its first transformer. This lecture will consider filmmakers and artists as metallurgists of our time, repeating and recreating history, shaping collective memory with a difference. I will argue that, typical for cinema in the digital age or neuro-images, filmmakers “mine” our audio-visual archives, uncovering forgotten images, hidden sounds, and unconscious thoughts that they transform into a new aesthetic whole. Bending “world-memory” both on a cognitive and affective level these artist are metallurgic noologist, addressing the past looking for refrains of freedom for “a people to come.”. I will focus on one particular “metallurgic filmmaker” Tariq Teguia, whose *Zandj Revolution* (2013) revives not only a past revolution, the ninth century revolution of the Zandj slaves in Iraq, but also takes us on an ambulant journey from contemporary Algeria, to Lebanon, Palestine, Iraq and Greece.

Patricia Pisters is professor of film studies at the department of Media Studies of the University of Amsterdam and (per February 2015) director of the Amsterdam School of Cultural Analysis (ASCA). She is one of the founding editors of *Necsus: European Journal of Media Studies*. She is programme director of the research group *Neuraesthetics and Neocultures* and co-director (with Josef Fruchtl) of the research group *Film and Philosophy* at ASCA (Amsterdam School of Cultural Analysis). Publications include *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford University Press, 2003) and *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford University Press, 2012). See for articles and more information also: www.patriciapisters.com.

FROM CHAOS TO THE BRAIN:

THE QUANTUM-FIELD-THEORETICAL MODEL OF THOUGHT IN *WHAT IS PHILOSOPHY?*

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This paper argues that *What is Philosophy?* represents a shift in Deleuze and Guattari’s thinking concerning the nature of thought and cognition, from that grounded in a geometrical, specifically Riemannian, model, corresponding to the physics of Einstein’s relativity, to that grounded in a quantum-theoretical, specifically quantum-field-theoretical, model. The main reason for my argument is that, while Deleuze and Guattari’s definition of thought as a confrontation between the brain and chaos is not surprising, their conception of chaos, as the virtual, is unusual and even unique in the history of philosophy. This conception, I argue, is borrowed from quantum field theory and the concept of the virtual there, which also changes Deleuze and Guattari’s understanding of the virtual. It is this shift that defines their innovative conjecture concerning the architecture of the brain in the conclusion, “From Chaos to the Brain,” of *What is Philosophy?*

Arkady Plotnitsky is a professor of English and Director of Theory and Cultural Studies Program at Purdue University. He has published extensively on Romanticism, continental philosophy, the philosophy of science, and the relationships among literature, philosophy, and science. His most recent books are *Epistemology and Probability: Bohr, Heisenberg, Schrödinger and the Nature of Quantum-Theoretical Thinking*, and *Niels Bohr and Complementarity*.

FELIX GUATTARI, JEAN OURY ET LA PSYCHANALYSE

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Mon apport au panel serait de parler du travail de Guattari avec Jean Oury à la clinique de La Borde. Donc de l'élaboration commune (avec Tosquelles à l'horizon) de la "Psychothérapie institutionnelle". Mais en même temps, je voudrais montrer comment Felix passe de la P.I. à la schizoanalyse, après sa rupture avec Lacan... et comment, de mon point de vue, ce passage n'est pas une rupture avec la Psychanalyse, mais une expansion du projet freudien initial.

QUELLE ARTICULATION ENTRE LE BERGSON ET LE SPINOZA DE GILLES DELEUZE?

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Bergson, Spinoza et Nietzsche sont les philosophes qui ont le plus influencé Deleuze –on doit plutôt parler ici de «rencontre» ou de «discours indirect libre» avec eux. Bergson est même le premier des trois sur lequel Deleuze a publié des écrits (dès 1956). J'essaierai d'abord de mettre en évidence : les deux jugements apparemment opposés portés par Bergson sur Spinoza ; quand et à quelle(s) occasion(s) Deleuze a étudié les deux penseurs ; quel était le niveau de sa connaissance de leur œuvre ; quel rôle ils ont joué dans son enseignement et dans son œuvre ; quels rapprochements entre Bergson et Spinoza avaient été opérés en France avant les décennies 1950 et 1960. Ensuite j'étudierai les rares endroits de ses ouvrages où Deleuze insiste sur la parenté profonde entre les deux philosophes (notamment à propos de l'immanence, du monisme caché derrière un dualisme apparent et de la joie), ceux où il met en valeur l'affinité de certaines thèses de Bergson et de Spinoza avec celles d'autres philosophes, et ceux où le spinozisme de Deleuze semble l'emporter sur son bergsonisme, et l'inverse. J'examinerai les références explicites ou implicites de Deleuze à Spinoza dans ses écrits sur Bergson et celles à Bergson dans ses textes sur Spinoza, et l'apport de Deleuze dans la mise en relief des rapports intimes entre la philosophie de Spinoza et celle de Bergson. Je terminerai par un examen des écrits des commentateurs de Deleuze qui ont rapproché, diversement, son bergsonisme et son spinozisme, et des commentateurs de Bergson qui récusent toute parenté entre Bergson et Spinoza.

Yannis Prelorentzos (PhD, Paris-IV-Sorbonne) is Professor of Modern and Contemporary Philosophy at the University of Ioannina (Greece), where he is teaching since 2000. He was invited Professor at the University Paris 1 – Panthéon-Sorbonne (on November 2014). He is the author of *Temps, durée et éternité dans les Principes de la philosophie de Descartes de Spinoza* (P.U.P.S., Paris, 1996), and *Knowledge and Method in Bergson* (in Greek, Eurasia, Athens, 2012). He has also published a long series of substantial articles, in French and in Greek, on topics in the history of 17th, 18th, 19th and 20th c. philosophy. He has translated and commented the central books of *Plato's Republic* in French (3rd ed., Hatier, Paris, 2007), and *Descartes' Passions of the Soul*, *Bergson's Creative Evolution*, *Deleuze's Bergsonism* and *Benjamin Constant's Adolphe* and other novels in Greek. His principal interests lie at the main aspects of the work of 17th century rationalist philosophers (especially Descartes and Spinoza), of Rousseau's, Bergson's, Sartre's, Merleau-Ponty's and Deleuze's philosophy, at philosophical approaches of passions and emotions, at the various interpretations of Socrates in Modern and Contemporary Philosophy and, most recently, at 19th and 20th c. French philosophy. He is finishing a book on the relations between philosophy and literature in France (1930-1960). Y. Prelorentzos has been nominated Chevalier dans l'Ordre des Palmes académiques on January 2015.

**TECTONIC SIGNIFICATION AND THE HUMAN CONDITION.
GILLES DELEUZE'S CONCEPT OF THE FOLD**

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This paper seeks to employ Gilles Deleuze's concept of the fold as this was elaborated in his *The Fold. Leibniz and the Baroque* in order to interpret recent developments in contemporary architecture having to do with the so called intensification of the architectural signifier, attributed to deconstructionist architects such as Frank O Gehry, Zaha Hadid and Daniel Libeskind. The fold or pleat of matter is a trait of baroque, according to Deleuze as well as an operative function which entails perspectivism and implies the individual and her/his primitive forces of desire. Associated with animality and inorganic life, the fold encapsulates all which are against societal conventions and cultural restrictions and confirms the power of instincts over civilization. The joint or the tectonic detail which according to Marco Frascari's 1984 essay "The Tell-the-Tale Detail" is the generator of meaning in architecture as well as the site for invention and innovation has, in recent decades, become liberated from any restrictions imposed by need, form, reason, economy and all the like considerations that architects follow in design. Deleuze's concept of the fold may allow for a conceptualization of architectural meaning as a product of tectonic intensification following the liberation of architectural desire. This very idea and use of Deleuze's fold will be discussed and critically scrutinized.

Constantinos V. Proimos received a Ph.D. in philosophy from the New School for Social Research, NY, NY, USA (2001) after studying sociology, art history and philosophy in Athens, New York and Paris. He has published widely on aesthetics, philosophy of art and art history, his fields of interest and expertise, in Greek and foreign venues. He received a state scholarship (IKY) for his postgraduate studies and was a 1993-1994 Helena Rubinstein Fellow at the Whitney Museum Independent Study Program. His first book, *On the Limits of Aesthetics. The Role of Art in the Writings of Martin Heidegger and Jacques Derrida* was published in Athens in 2003 by Kritiki editions. He has taught at the University of Crete, the University of Cyprus and the Technical University of Crete and in 2003 was awarded a state scholarship (IKY) for his postdoctoral work. He currently teaches as adjunct Lecturer at the Hellenic Open University while being an art critic and curator.

CLASS STRUGGLE, WAR MACHINE, MOLECULAR REVOLUTION

Querrien Anne, Sociologist and Political Scientist, FRANCE, Querrien.Anne@wanadoo.fr

My communication will be from the perspective of someone who experienced political struggle with Guattari. In *Psychoanalysis and transversality*, two texts will be studied: The nine thesis of leftist opposition, by which we declared that we do not share the analysis of the French communist party about the classes assemblage in France and in the world, and urged to change this analysis of political struggle. The second text will be *Machine and structure* which opens up a big path on the side of the official Marxism of that time, that is the Marxism of Louis Althusser. We said that there is not a last overdetermination in infrastructure that revolution can come from minor problems making their trajectory in society. Then I shall examine the «machine de guerre» concept as worldwide nomadic organisation of all minor subjects that capitalism tries but does not manage to incorporate for its own sake. Last I shall come back on the molecular revolution and on the slogan of 68 created by Guattari: «We are all groupuscules» In the whole paper, the practical experience in political groups with Guattari, will be examined, as well as the concepts developed with reference to practice, trying to think the relation between thought and practice.

Anne Querrien is sociologist and political scientist by education, activist by practice. She participate with

Felix Guattari in the foundation of CERFI, centre d'études, de recherches et de formation institutionnelles, and in the creation of the journal Recherches in 1965. She was coeditor of research and practice journals Education Permanente and Vivre en France from 1968 until 1972. Full time in CERFI from 1972 until 1979 she participated in research on collective services, specially school and training activities, participative urbanism. From 1985 until 2010 she was the editor of the journal Les Annales de la Recherche urbaine. Since 2000 she is member of the editorial board of the journal Multitudes, of which she is co-editor since 2008. Since 2010 she is also member of the editorial board of the journal Chimères, founded by Gilles Deleuze and Felix Guattari in 1986. She has published a lot of papers in all the journals mentioned here, but also in others, related to education, training, urbanism, feminism. She is the author of «L'école mutuelle, une pédagogie trop efficace?», Les empêcheurs de penser en rond/Éditions du Seuil, Paris, 2004.

TRANSGENDER BORDER CROSSINGS: AIRPORTS, ASSEMBLAGES, AND THE WAR MACHINE"

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This paper focuses on the airport as a site of both violence and resistance for gender nonconforming and transgender travelers. I make use of Deleuze and Guattari's notions of (1) "assemblage" to discuss the airport as a gathering of networks, agents, and machines that are both productive and destructive and (2) "the war machine" to examine the resistance strategies deployed by those subjected to gendered security apparatuses when passing through borders. In examining how hostility towards gender transgression changes or intensifies during moments of nationalism, racism, and geopolitical violence, I will engage with Deleuze and Guattari's work to ask broader questions: What can the experiences of gender-variant and transgender individuals tell us about policing and surveillance in a post-9/11 era? What happens when those who may not clearly fit binaristic gender categories pass through – or attempt to pass through – borders? And how does the nation-state respond to national subjects who deviate?

Christine Quinan teaches in the Gender Studies Programme at Utrecht University, the Netherlands, and works at the intersection of postcolonial studies and gender/sexuality studies. Christine is currently at work on a project that investigates gender policing and surveillance in a post-9/11, postcolonial/neocolonial era and the effects this has on gender-nonconforming and transgenderbodies and lives. Christine's broad teaching and research interests include gender studies, postcolonial studies, queer theory, contemporary literature and film, and feminist/queer pedagogy.

SUBSTANTIVE COLLECTIVITY

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In beating a refrain inflected by Deleuze and Guattari's notion of "substantive multiplicity" this joint presentation will experimentally rhythm reflections that tie the shifting terrains of class struggle and racial justice to the feminist revolutions in social reproduction from Mumbai to Athens. We aim to pose the question of how to link up through a practice of memory and a practice of politics the becoming resonant with concrete struggles of sabotage, jugaad (work around), of calibaning and witching, of studying, hacking, squatting, disrupting, exiting, and queering. If, for Deleuze and Guattari, an author writing is a common action (pluralism equals monism) then intensity, flow and process and not meaning are of significance. Turning away from methods rooted in epistemologizing pluralism and difference then, we will compose, cut, and study echoes and refrains together through processes of division, separation, collection and

inclusive disjunction. These molecular and micro-political compositions and solidarities are constitutive and reverberate as dissonant, counter-actualising refrains, the incongruous concurrences of motley crews. The Invisible Committee writes that revolutionary movements do not spread by contamination but by resonance. Our presentation will attempt to trace the ways a poesis and rhythm of collectivity is made up of and unfurls resonances as well as resonate “a-signifying ruptures,” and the ways in which the refrain sounds out substantive collectivity in its repeated difference.

Amit S. Rai teaches at Queen Mary, University of London. His study of new media in India, entitled *Untimely Bollywood: Globalization and India's New Media Assemblage* was published by Duke University Press in 2009. Previously he was an associate professor of film, media, and postcolonial studies at Florida State University. He received his PhD in Modern Thought and Literature from Stanford University in 1995 in anthropology and postcolonial criticism, and has taught at the New School for Social Research and the Tata Institute of Social Sciences. He is also the author of *Rule of Sympathy: Race, Sentiment, and Power* (Palgrave: 2002). He is currently at work on a monograph on Indian urban mobile phone cultures tentatively titled, *Jugaad Time: Media, Sensation, and Value*.

Hypatia Vourloumis teaches at the International Centre of Hellenic and Mediterranean Studies in Athens, Greece. Recently a postdoctoral research fellow at the International Research Center ‘Interweaving Performance Cultures’ at Freie Universität Berlin, she received her Ph.D. in Performance Studies from New York University. She is completing a monograph titled *Murmur Nation on the politics, poetics and performance of counter-public paralinguage in postcolonial Indonesia*. Recent publications include essays in *Theatre Journal* and *Women and Performance: a journal of feminist critique* and she is co-editor (with Gigi Argyropoulou) of the forthcoming Performance Research issue ‘On Institutions.’

**BEYOND THE LACANIAN PHALLO-ARBOROCENTRISM:
THE PHALLUS AS A RHIZOME AND THE OBJECT A AS A DESIRING-MACHINE**

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“Desire does not lack anything,” Deleuze and Guattari polemically claim in *Anti-Oedipus* (1972/1973), thus summarizing their inextricably theoretical and political critique of psychoanalysis, namely, the negative conception of desire as lack. For Deleuze and Guattari, psychoanalysis is guilty of a dictatorial reductionism implemented by the conceptual (representational) figures of the Freudian Oedipus and the Lacanian phallus as the two major operators of negatization of desire and repression of the productive and creative forces of the unconscious in general. “Psychoanalysis,” as stated in *A Thousand Plateaus* (1980), “subjects the unconscious to arborescent structures . . . central organs, the phallus, the phallus-tree.” In Derridean terms, this raises the question of the phallus as a transcendental signifier/signified, which organizes and governs the economy of desire, castration and lack, as well as of the so-called phallogocentrism of the unconscious. Merging the philosophical vocabulary of Derrida with that of Deleuze and Guattari, I propose the term phallo-arborocentrism, in reference to which I will attempt to display, first, that the Lacanian phallus is characterized by a conceptual pluralism not easily reduced to the figure of the tree, thus constituting a deterritorializing rhizome rather than an arborescent structure; and second, that while, in the early Lacan of the primacy of the Symbolic, the phallic signifier institutes desire as lack, there is another Lacan, the later Lacan, who, as Deleuze and Guattari admit in *Anti-Oedipus*, defines desire in terms of a real production through the object small α as a desiring-machine.

Charis Raptis has been awarded a PhD in Media Philosophy and Aesthetics by the Panteion University of Athens. He has taught cultural and communication theories in the MA Program in Cultural Management at

Panteion University and theory and image in the MA Program in Digital Arts at the Athens School of Fine Arts. He is the author of Poe, Lacan, Derrida: Connections (Athens: Smili, 2013 – in Greek). He is a member of the editorial board of the Greek journal for psychoanalysis, philosophy and the arts, αληθεια. His research interests and publications centre on Lacanian psychoanalysis, continental philosophy, media theory and their intersection.

**THE AFFECTIVE ECONOMY:
PRODUCING AND CONSUMING AFFECTS IN DELEUZE AND GUATTARI**

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The thought of Gilles Deleuze (and Félix Guattari) bears on ambiguous relation with respect to the “affective turn” in critical thought that it supposedly helped initiate. This ambiguity touches on the very role and meaning of affects. From Deleuze’s writings on Nietzsche and Spinoza through the collaborations of *Capitalism and Schizophrenia* Deleuze and Guattari insist on the central role of the affects, joy, sadness, fear, and hope, as structuring individual and collective life. In that sense, Deleuze and Guattari are rightfully hailed as central figures in a turn towards affect. However, if, as some argue, the “affective turn” is a turn towards the lived over the structural and the intimate over the public and objective, then Deleuze and Guattari’s thought has a much more complex relation to affects. The broader polemical target of Deleuze and Guattari’s *Anti-Oedipus*, beyond the specific polemics with psychoanalysis, is any explanatory theory that would reduce social relations to intimate and individual relations. Deleuze and Guattari’s claim that there is only “the desire and the social, and nothing else” is oriented against such individualistic accounts of subjectivity. Moreover, Deleuze and Guattari’s conception of capitalism as defined by axioms rather than codes is that of a social relation that reproduces itself in and through the encounter of abstract quantities of money and labor power, a social relation that is indifferent to the beliefs and meaning that we attach to it. Thus, if affect is central to Deleuze and Guattari’s thought it is necessary to add the caveats that affect must be thought of as anti-individualistic, as social rather than intimate, as in some sense impersonal. It is then the strength of Deleuze and Guattari’s thought that it posits affect as not only rigorously transindividual, but also economic and political rather than psychic.

**ΑΝΑΠΑΡΑΣΤΑΣΗ/ ΑΝΤΙΠΡΟΣΩΠΕΥΣΗ (REPRESENTATION) ΩΣ ΕΝΑ ΕΡΓΑΛΕΙΟ ΝΤΕΛΕΖΙΑΝΗΣ
ΦΕΜΙΝΙΣΤΙΚΗΣ ΑΝΑΛΥΣΗΣ ΜΕΣΩΝ ΕΠΙΚΟΙΝΩΝΙΑΣ**

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Η μηχανή της αντιπροσώπευσης/ του σημείου/ της ταυτότητας σκέφτομαι πως μπορεί να λειτουργεί σαν ένα από τα Oedipals της ντελεζιανής μιντιακής ανάλυσης, οπότε καλό είναι να εφευρεθεί ένας ακόμη τρόπος που θα διαχέει τις αναπαραστασιακές δυνάμεις και να τις πολλαπλασιάζει. Η στρατηγική της σεξουαλικής διαφοράς, άμα το έχω καταλάβει σωστά, είναι η εξής: κατάληψη του γυναικείου ως φαντασιακός χώρος με τακτική τον πολλαπλασιασμό του π.χ. γυναικείου σε άπειρες σχέσεις/ επιθυμίες/ συμπεριφορές/ σωματομορφίες κ.τ.λ., ώστε ο πολλαπλασιασμός αυτός να δημιουργεί ρωγμές στο ίδιο το σημείο “γυναικείο” και “γυναίκα”. Η φεμινιστική στρατηγική της Ρόζι Μπραϊντόττι, μου έδωσε το πάτημα που χρειαζόμουν (...). Στο βιβλίο *Ντελέζ και Ερευνητικές Μεθοδολογίες*, αναφέρεται πως οι ντελεζιανές μέθοδοι είναι συμπληρωματικές και δεν θέλουν να μειώσουν ή να αντικαταστήσουν τις μεθοδολογίες της αναπαράστασης, αλλά ως παραπάνω από αναπαραστασιακές (*Deleuze and Research*

Methodologies 2013, σελ. 63). Το ερώτημα όμως που προκύπτει είναι γιατί αυτός ο δυϊσμός; Γιατί ή το ένα ή το άλλο;

Το νόημα της αντιπροσώπευσης/αναπαράστασης είναι αποκλεισμένο από την ύλη, το συγκεκριμένο, το χωρικά και χρονικά τοποθετημένο, είναι άυλο, είναι καθολικό. Η αντιπροσώπευση ως ιδέα/σχέδιο (concept) όμως είναι πληθυντικό, είναι ιστορικό, αλλάζει, απλώνεται στον χώρο και τον χρόνο. Όμως, μπορώ να φαντασθώ την αντιπροσώπευση ως μηχανή να συνδέεται με την ύλη, όχι να την καλύπτει, παρά να είναι ένα από τα κομμάτια της. Για παράδειγμα η αναπαράσταση του γυναικείου ή του queer ή του ανδρικού διαφέρει από τόπο σε τόπο και μετασχηματίζεται μέσα στον χρόνο, το σώμα και οι δυνατότητές του δεν είναι σταθερές και ενιαίες μορφές. Μέσα σε αυτό το πλαίσιο, λοιπόν, δεν θα μπορούσε να λειτουργήσει ως μέσο, ως όχημα μέσω του οποίου θα ανατραπεί; Αναρωτιέμαι ποιος είναι αυτός ο τρόπος και άμα αξίζει το ρίσκο. Μπορεί το εφεύρημα της αντιπροσώπευσης να λειτουργήσει ως αντιπροσώπευση της διαφοράς και του γίνεσθαι (becoming) των μιντιακών σωμάτων; Μπορεί η λέξη, το σημείο 'αντιπροσωπεύει' να λειτουργήσει ως κέλυφος αναδεικνύοντας την υλικότητα του; Μπορούμε να αρνηθούμε να δεχθούμε το κυρίαρχο περιεχόμενο της λέξης 'αντιπροσώπευση' ως απαραίτητο, ως άλλες Αλίκες στις χώρες των θαυμάτων (Pisters 2003 p. 115 quotes Teresa de Lauretis *Alice Doesn't*);

DELEUZE AND RADICAL PRAGMATISM

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Since the book on David Hume (1953) a pragmatist inspiration is alive in the work of Deleuze, that is influenced by the William James readings of Jean Wahl. In them not only the proximity of pragmatism to Bergsonism is expressed. From the beginning, especially the pluralistic setting in Deleuze's pragmatism plays a central role. In my contribution, this commitment to pluralism will be reflected in its theoretical importance, by addressing Deleuze's later Nietzsche and Spinoza readings, the difference philosophy and its ontological and epistemological implications. Even the "generalized pragmatics" in *Mille Plateaux* or the idea of "immanence" in *What is Philosophy?* is driven by a radical understanding of pragmatist beliefs.

Marc Röllli, Prof. Dr., is head of the research focus "theory and methods" at Zurich University of the Arts, Switzerland, and full professor at the Department of Philosophy at Fatih University in Istanbul, Turkey. Recent Publications include: Gilles Deleuze. Philosophie des transzendentalen Empirismus, Vienna 2012 (2nd edition); Kritik der anthropologischen Vernunft, Berlin 2011; Philosophie und Nicht-Philosophie. Gilles Deleuze – aktuelle Diskussionen (ed. together with F. Balke), Bielefeld 2011; Mikropolitik. Einführung in die politische Philosophie von Gilles Deleuze und Félix Guattari (together with R. Krause), Vienna 2010.

'ΟΝΤΟΛΟΓΙΚΗ ΣΤΡΟΦΗ' ΣΤΗΝ ΠΟΛΙΤΙΚΗ ΘΕΩΡΙΑ: ΕΠΑΝΑΛΗΨΗ ΚΑΙ ΓΕΓΟΝΟΣ ΣΤΟΝ DELEUZE

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Η κύρια διαφορά ανάμεσα στην οντολογία του Deleuze και του Guattari και σε μία πιο παραδοσιακή μπορεί να αναγνωσθεί ως μία απάντηση στην αξίωση του Bergson ότι η παραδοσιακή οντολογία χωροποιεί τον χρόνο. Η οντολογία του Deleuze και του Guattari παρέχει ένα μέσο για την προσέγγιση του χρόνου ως ένα σύνολο που έχει διάρκεια, μάλλον, και δεν παραμένει στον χωροποιημένο χρόνο της πρακτικής ύπαρξης. Αυτό, με τη σειρά του, οδηγεί στη διαισθητική ενόραση για δημιουργικές λύσεις στα πιεστικά προβλήματα της σύγχρονης ζωής. Η πολιτι-

κή για τον Deleuze αναδύεται από γεγονότα, στα οποία αυτό που αλλάζει πρωτίστως δεν είναι ο κόσμος μας, αλλά εμείς οι ίδιοι, χωρίς το οποίο δεν μπορεί να πραγματοποιηθεί καμία αλλαγή στον κόσμο. Αυτές οι αλλαγές, με τη σειρά τους, είναι ζήτημα επανάληψης. Προτείνει, λοιπόν, μία εναλλακτική σύλληψη της επανάληψης. Από τη μία, η επανάληψη αυτή πρέπει να εστιάζει όχι στις ομοιότητες μεταξύ των επαναλήψεων, αλλά στις διαφορές τους, δείχνοντας πώς αυτές μπορεί να σημαίνουν πραγματική καινοτομία ή δημιουργία: η επανάληψη ουσιαστικά επαναλαμβάνει τη διαφορά και η διαφορά φέρνει μαζί της το καινούριο. Από την άλλη, η επανάληψη πρέπει να είναι κάτι περισσότερο από μία διαφορά που λαμβάνει χώρα στον χρόνο, που γίνεται αντιληπτός ως γραμμική χρονολογική σειρά. Αυτή η χρονολογική ή 'clocktime' αντίληψη είναι ο χρόνος στον οποίο η παραδοσιακή έννοια τοποθετεί τις επαναλήψεις, και δεν κάνει τίποτε περισσότερο από το να μετρά μία αδιάφορη χρονική απόσταση ανάμεσά τους. Είναι αυτό που ο Heidegger ονομάζει καθημερινή ή 'κοινή' έννοια του χρόνου. Ο χρόνος, βεβαίως, βιώνεται με την κοινή αυτή μορφή, αλλά είναι αναγκαίο, να δείξουμε πώς ο κοινός χρόνος πηγάζει από μία πιο πρωταρχική *χρονικότητα* —δηλαδή, από τη θεμελιώδη δομή του χρόνου, η οποία για τον Heidegger σκιαγραφεί τον ορίζοντα της κατανόησης της ύπαρξης. Ο Deleuze προεκτείνει τη σκέψη του Heidegger, παρέχοντας μία περισσότερο ολοκληρωμένη οντολογική επεξεργασία. Προς την κατεύθυνση αυτή, ο Deleuze κατανοεί το παρελθόν ως το εικονικό αρχείο των πολλαπλών δυνατοτήτων και το παρόν ως μία πραγμάτωση αυτών των δυνατοτήτων μεταξύ πολλών. Η τρίτη σύνθεση του χρόνου, το μέλλον, εμφανίζεται ως απρόβλεπτη επιλογή, ανάμεσα στο ανεξάντλητο σύνολο των εικονικών συνθηκών, ενός υποσυνόλου των προϋποθέσεων, που θα γίνουν σχετικές, μέσα από επακόλουθη πραγματοποίηση. Δεν είναι το παρόν μόνο μία πραγμάτωση μεταξύ πολλών, αλλά η σχέση του με το παρελθόν δεν έχει εξαντληθεί ή προσδιοριστεί στην πραγμάτωσή του και μόνον: η σχέση του με το παρελθόν θα έχει καθοριστεί από τις μελλοντικές πραγματώσεις, καθεμία από τις οποίες αλλάζει διαδοχικά τις σχέσεις μεταξύ αυτού του παρόντος και του συναφούς παρελθόν της. Η σύνθεση αυτή μπορεί να θεωρηθεί ως πρακτική του μέλλοντος, διότι — για να θυμηθούμε έναν όρο-κλειδί από τον *Αντι-Οιδίποδα* — η επιθυμία είναι μία δύναμη που ανιχνεύει το παρελθόν από τη σκοπιά του παρόντος, για την αναζήτηση πιθανών συνδυασμών να επικαιροποιηθεί. Με τον τρόπο αυτό, μία καινούρια, μη γραμμική αντίληψη του χρόνου δημιουργείται προτείνοντας έναν εντελώς νέο ρόλο για τη φιλοσοφία.

Η Ελένη Ρούμκου γεννήθηκε στην Καβάλα (1958). Σπούδασε Φιλολογία στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης και έχει Μεταπτυχιακό του Τμήματος Φιλολογίας (1993). Είναι διδάκτωρ Φιλοσοφίας (Πανεπιστήμιο Ιωαννίνων 2003). Σχολική Σύμβουλος Φιλολόγων στη Δευτεροβάθμια Εκπαίδευση. Με κύρια ερευνητικά ενδιαφέροντα την Κοινωνική και πολιτική φιλοσοφία και Νεότερη και σύγχρονη ευρωπαϊκή φιλοσοφία, δημοσίευσε σειρά άρθρων και μελέτες.

TWO REGIMES OF EXERCISES

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The objective of my presentation is to extract, from D&G's work, an important ethical motive. Following Foucault, I understand ethics as a reflection on the modes of subjectivation or "practices of the self". I'm going to argue that those practices (or exercises) have basically two modalities: paranoid and schizophrenic. In the introduction I will discuss the Foucauldian conception of ascetics as a part of his project of the ethic of the Self. In the first part I am going to interpret the theory of practice presented by Sloterdijk in his book *You Must Change Your Life* as a development of Foucauldian ethical project. After shedding some light upon the very concept of practice in Sloterdijk, I will discuss the issue of vertical tension and hierarchy. I believe that the auto-

plastic practices/exercises analyzed by German philosopher follow the scheme of paranoid regime. In the second part I will discuss the D&G concept of becoming and interpret it in terms of schizophrenic regime of the ethical exercise. I shall argue that the true meaning of ethical exercise/practice (if it should remain a practice of freedom) is becoming rather than surpassing the others. In closing remarks I will point at some weaknesses of Foucault's project. My conclusion will be, that only a Foucault-Deleuze-Guattarian ethics, an ethics of the Self-in-becoming, may sound like a refrain of freed.

Cezary Rudnicki (1986) – nomad and pagan; editor and co-founder of *Machina Myśli* – Internet portal to popularize philosophy; PhD student in the Department of History of Contemporary Philosophy, University of Warsaw, where he is preparing a dissertation devoted to the ethics of the Self; he published articles about Deleuze and Guattari, Benjamin, Foucault and Mumford.

QUEER AND RHIZOME: A PROLIFIC ENCOUNTER

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This presentation aims to make a comparison between Judith Butler's queer theory and a possible "queer" theory which can be derived from Deleuze & Guattari's Rhizomatic Model. Butler thinks that formed and normative subjects can grow different according to the rules of the already structured heterosexist game. However if we think from Deleuze and Guattari's point of view, Butler's line of reasoning is one that can lead to a sort of "normalization," because forming a theory this way necessarily leads to a relation between the queer and the normal at the end of the day. Because the subject is still understood in the heterosexist matrix, this can create and hinder subjective possibilities, and thus the critique of this heterosexist matrix necessarily ends up being in the same frame. This leads queer theory to become a critique of the heterosexist structure, which is coherent with queer theory's own structure. So queer can again be understood as a way to differentiate subjects from "the others" in the system. I will argue in favor of a sort of queer theory that structures identity in accordance with a rhizomatic model. This rhizomatic, queer theoretical de-centralization of identities differs from the Foucault-Butler line of queer theory.

Gülben Salman is a Phd candidate in Political Sciences and Gender Studies (Ankara University). She received her BA degree in Philosophy from Middle East Technical University, and MA degree in Political Philosophy from Katholieke Universiteit Leuven (Belgium), with the thesis entitled "Political Philosophy and Kant's Aesthetics: An Attempt to Read History in Kant, Arendt and Lyotard". She published articles on Lyotard, Kant and Deleuze in journals in Turkey and delivered several talks at international conferences. Her main research interests are Contemporary Political Philosophy, Aesthetics, History, Radical Democracy and Queer Theory.

DELEUZE: COMMENT LA VIE EST UNE CONSÉQUENCE DE CE QU'ELLE CRÉE

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Notre propos sera de montrer que si Deleuze est vitaliste, comme il le déclare, ce n'est pas sans apporter une nouveauté fondamentale à la notion de vie. En limitant notre analyse à ses analyses de Spinoza et de Sacher-Masoch, nous tenterons de voir de quelle façon, pour Deleuze, le désir et l'écriture reproduisent le mouvement de la vie. D'un côté le désir « coule et coupe », il semble être discontinu. De l'autre son écriture répond à une logique agrammaticale et schizo-phrénique, elle aussi produit de la discontinuité. Mais alors l'écriture reproduit le désir, ce qui

signifie que ces deux discontinuités se retrouvent à l'intérieur d'une même continuité. La vie, pour Deleuze, suit cette dynamique : elle est une discontinuité en continuité, elle est un processus vers une indifférenciation, une contraction (désir-écriture) qui se dilate vers le *un-toutes choses* (*En Pantà*) du monde.

Salucci Marco: *Docteur en philosophie esthétique (Université Paris 8 et Université d'Urbino) avec une thèse intitulée Gilles Deleuze. Une indéfinition esthétique, Marco Salucci enseigne actuellement la philosophie dans le secondaire et anime des séminaires à l'Université d'Urbino. Après plusieurs articles consacrés aux relations entre Deleuze et l'art, il travaille actuellement sur la notion de vie dans l'interface entre homme et environnement numérique.*

BECOMING-NARRATIVE: THE MASS PROTESTS IN BRAZIL AS IRRUPTION OF A POLITICAL EVENT

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In an interview with Negri in the beginning of the 90's, Deleuze affirmed that we were passing from a disciplinary society to a society of control of information. Almost 15 years later, after experiencing the expansion of digital technologies across most of the globe, we can certainly state that Deleuze's analysis was very accurate in describing our contemporary society. He, nevertheless, also argued that one of the main forms of resistance would be to 'hijack the speech', which means not only to recover the right to speak for ourselves and to compose our own narrative against the imposition of pre-established discourses and control of communication, but also to break this very control over the flux of communication. In this sense, this paper will address the question of how can speech be hijacked in our contemporary society departing from Deleuze's conception of event, but also from the notions of rhizome and the intertwining of forms of content and expression co-authored with Guattari. To do so, I am going to look at the mass protests that happened in Brazil during 2013 as a mass political phenomenon that had the subversive potential to hijack speech, forming a poly-vocal and alternative political narrative that both escaped the forms of classification imposed by the traditional political perspectives, and defied the Brazilian political system.

Matheus Lock Santos *has a Master degree in Communication and Information from UFRGS, Brazil; Undergraduate degree in Social Communication from PUCRS, Brazil. My research lies in the intersection between new mass movement, digital technologies, democracy and public opinion. Currently, I'm investigating the emergence of new forms of mass demonstration and the construction of an alternative political narrative by such movements and its impact on public opinion as a discursive sphere. I've published mainly about political debates on Internet in Brazilian journals, and my latest book, Comunicações Transversais. O Preconceito Digital E Os Efeitos Na Opinião Pública, is about public opinion and digital technologies.*

THE SMOOTH AND THE STRIATED.

BECOMOLOGY AND ECOLOGY IN DELEUZE AND GUATTARI'S ART THEORY

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Despite binary readings of Deleuze and Guattari's, the couple "smooth" versus "striated" cannot be taken as a molar opposition, leading to an ontological difference between smooth virtuality and striated actualization. A closer understanding of image, as individuation-image, along with Guattari's conception of ritornello a a collective and political mode of subjectivation leads us to

a new insight of Deleuze and Guattari metaphysics. Therefore I would suggest to conceive their propositions as a new "becomology", leading to an ecological conception of art.

Anne Sauvagnargues is Professor of Philosophy at the University of Paris, Nanterre, France, and specializes in the philosophy of Gilles Deleuze. She co-directs the collection "Lignes d'art" with Fabienne Brugère for Presses Universitaires de France, and in 2008 she published a book on Deleuze's philosophy entitled *Transcendental Empiricism*. She writes: *Continental Philosophy, Aesthetics, Philosophy of Art and Aesthetics*. She is the author of *Deleuze and Art*.

O POITIS OS ALLOS

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Στο έργο της Μαρίνας Τσβετάγιεβα, η μορφή του ποιητή εμφανίζεται ως ο απόλυτος άλλος. Ο άλλος της κοινωνίας. Τρία στοιχεία κατασκευάζουν αυτή την ετερότητά του : η φυλή (νέγρος), η θρησκεία (εβραϊός,) και το φύλο (γυναίκα). Αυτή η πολύμορφη περσόνα του ποιητή εμφανίζεται από τη στιγμή που η Μαρίνα, παιδί ακόμη, συλλαμβάνει και αντιλαμβάνεται την έννοια του ποιητή. Στο αυτοβιογραφικό της έργο, τη στιγμή που το παιδί αναγνωρίζει τον ποιητή στο πρόσωπο του Αλεξάντρ Πούσκιν, διαπιστώνει ότι είναι νέγρος. Αυτή η αποκάλυψη διαμορφώνει την αντίληψή της : ο ποιητής είναι ένας μαύρος σε μια λευκή κοινωνία: ο άλλος της κοινωνίας αυτής. Αυτή η εικόνα της ετερότητας εμπλουτίζεται με τη μορφή του εβραίου. Ετσι γράφει τον εύγλωτο στίχο «Σ' αυτόν τον υπερ-χριστιανικό κόσμο, ο ποιητής είναι οβριός», επιλέγοντας τον υβριστικό όρο «ζιντ» αντί του απλού «γιεβρέι», αποτυπώνοντας το βλέμμα της κοινωνίας πάνω του. Τρίτο στοιχείο η φυλετική διάσταση. Ο ποιητής γεννά. Στην αυτοβιογραφία της, η μικρή Μαρίνα καταγράφει με δέος τη γέννησή της ως ποιήτριας ακριβώς από την πληγωμένη κοιλιά του ποιητή, υπερβαίνοντας το βιολογικό και την εικόνα του δημιουργού. Η Τσβετάγιεβα προχωρά με σύνθετο και οξυμορικό τρόπο : ανατρέπει την εικόνα της ετερότητας ενώ ταυτόχρονα την ενστερνίζεται, σε απο-δόμησης της ετερότητας μέσα από μια διαδικασία ταύτισης. Η ετερότητα του ποιητή παρουσιάζεται παράλληλα με την ετερότητα ως αλλοτρίωση των γυναικών. Προσπαθώντας να υπερβεί αυτή τη διπλή αλλοτρίωση, το διπλό αδιέξοδο, η Τσβετάγιεβα δημιουργεί ένα έργο αδύνατον να καταταγεί σε ένα λογοτεχνικό ρεύμα. Αποτελεί ενός είδους εξαίρεση.

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ACTUALITÉ POLITIQUE DE DELEUZE ET GUATTARI

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On se souvient de la célèbre formule de Foucault : «Un jour peut-être le siècle sera deleuzien». Aussi voudrions-nous poser la question suivante : notre siècle est-il devenu deleuzien, deleuzo-guattarien ? D'un côté les concepts mis en place par Deleuze et Guattari ont tellement bien réussi qu'ils apparaissent même être partis prenants désormais de la construction de nos sociétés modernes et de leurs systèmes de pouvoir et de domination. La pensée de Deleuze et Guattari aurait ainsi été digérée et intégrée au «nouvel esprit du capitalisme», dont la capacité à s'approprier une pensée critique tout en faisant taire sa puissance subversive n'est plus à prouver... D'un autre côté, persiste bien sûr un usage et une réappropriation critiques de la pensée de Deleuze et Guattari, aussi bien sous forme d'un héritage théorique critique, que sous celle de pratiques instituant à l'oeuvre dans les mouvements sociaux et politiques. Ce destin équivoque des concepts deleuzo-guattariens, comme leurs enjeux politiques actuels seront ainsi au cœur de nos analyses.

Valentin Schaepelynck, philosophe de formation, enseignant-chercheur en sciences de l'éducation à l'Université Paris 8. Ses travaux portent sur les différentes formes d'analyse institutionnelle. Travaille au sein du comité de rédaction de la revue Chimères.

Emmanuel Valat, agrégé de philosophie, psychanalyste, a publié dans les revues Variations, Contretemps et Chimères Daniela Voss, *On Politics and its Ontological Presuppositions: Spinoza and Deleuze. Spinoza believed that the 'freedom to philosophize' (libertasphilosophandi) and the pluralism of opinions are necessary prerequisites. For the preservation of the power of the state. He argues that since this condition is best realized in democracy, the democratic state is the most stable of all political systems. However, democracy is not just one special political form among others, rather the democratic imperative of freedom and pluralism is implicit in any political system. Indeed, it is part of Spinoza's definition of a state in general. What is the metaphysics behind it and to what extent is it anticipated in Spinoza's Ethics? Turning to Deleuze's reading of The Ethics, this paper will examine the relationship between the monism of substance, the real distinction of attributes, and the multiplicity of modes. While Deleuze's interest in Spinoza is rather focused on his metaphysics, he nevertheless sheds light on the ontological presuppositions of Spinoza's political writings.*

REPETITION AS THE MAKER OF DIFFERENCE, GENRE-THEORY REVISITED

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In this paper I propose to rethink the conditions for analyzing cinematic spectatorship of the documentary/mockumentary beyond the representationalist notion of genre (Neale, 1990; Nichols, 2001; Roscoe and Hight, 2001). The crux of the problem is, I argue, the understanding of cinematic spectatorship of the real as a meeting of, on the one side the Subject, and on the other the object. This model of representation, as detailed by Deleuze in *Difference and Repetition* (1968), produce *the problem* as one of analogy, sameness, opposition and similarity, thus methodologically approachable only through translations and interpretations. Genre-theory as construed on this model consequently produces the spectator-subject as an *identifier* of the real and the false (as irreconcilable categories). Here I propose a methodological rethinking of spectatorship, namely as an affective and entangled *spectating event* (Massumi 2002; Barad 2007; Deleuze 1990 [1969]). This, I argue produce a *moving-image-body*. Actualized as a singular assemblage where every new relation and intensity produced through the event-body changes the same, the concept of the moving-image-body enables a micropolitical "molecular analysis that

allows us to move from forms of power to investments of desire” (Guattari, 2009, 284). Thus every moving-image-body can be mapped following the productive force of repetition, that is, through actualizations of virtuals in exploration of the production of new images of thought, realities and subjectivations.

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BERGSON/KASTORIADIS

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We rarely find both the names of Henri Bergson (1859-1941) and Cornelius Castoriadis (1922-1997) in the same sentence. We know that there is no genealogical relation between their philosophies, although both Bergson and Castoriadis produced theories of an open ontology based on the notions of temporality, becoming and heterogeneity. They both proposed the ontology of creativity and Time as Towards-Being, against the contemplative ontology of Essence and Timeless Being. They both refer to the ontological heterogeneity and the interweaving of distinct ontological regions, which Bergson calls ‘interpenetration’, in the way of the mixture, while Castoriadis considers it a ‘layering’, in the way of the magma. They both deal with the notion of representation and the problems of epistemology.

They have different starting posts, since Bergson, who poses the question of Time in an epistemological rather than a sociological frame, begins by criticizing Kant and proceeds to reject 19th century scientific positivism, whereas Castoriadis proceeds from his initial criticism of Marx, to the refutation of the traditional ensemblistic-identitarian philosophy.

However, the studies of Gilles Deleuze brought forth the bergsonian, vitalistic notion of Time, once again, allowing a critical juxtaposition of the aforementioned philosophers. We will attempt to use the deleuzian interpretation of Bergsonism for investigate the similarities and differences between the two theories of Time.

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PLURALISM = MONISM: WHAT DELEUZE LEARNS FROM NIETZSCHE AND SPINOZA

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In this paper, I examine Deleuze’s readings and appropriations of Spinoza and Nietzsche, suggesting that the rhizomatic connections that result in a Spinoza-Nietzsche assemblage anticipate and lead to what Deleuze and Guattari call their “magic formula . . . PLURALISM = MONISM.” I

explore this formula in terms of their discussion of desiring production in *Anti-Oedipus*, and conclude with suggestions as to the political possibilities this formula opens.

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PLURALISM = MONISM.

A JAMESIAN AND WHITEHEADIAN RENDERING OF DELEUZE'S MAGIC FORMULA

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In *A Thousand Plateaus* Félix Guattari and Gilles Deleuze describe the equation PLURALISM=MONISM as “the magic formula we all seek” (TP 20). The paper will discuss William James’ notion of pure experience and Whitehead’s concept of actual entities as answering to this query. From a Jamesian and Whiteheadian angle the equation of pluralism and monism requires a fundamental reworking of the notion of subjectivity, precisely in the way that Guattari has called for in *The Three Ecologies*: subjectivity is not to be equated with consciousness or the individual, the subject doesn’t constitute what is given and forms the precondition of experience, but rather, in an inversion of modern conceptions, it is the *terminus*, the outcome of processes of subjectivation. This also implies reconsidering the relations between ‘the subject’ and ‘nature’. In result, for James and Whitehead subjectivity can no longer be confined to the human. With the concept of actual entities, Whitehead, following William James and his notion of pure experience, formulates a radically non-anthropocentric concept of subjectivity, even a metaphysics of a thousand subjectivities.

«ΤΟ ΜΕΛΛΟΝ ΕΙΝΑΙ ΠΙΣΩ ΜΑΣ»:

Η ΙΔΕΟΛΟΓΙΚΗ ΧΡΗΣΗ ΤΗΣ ΤΑΥΤΟΤΗΤΑΣ ΚΑΙ ΤΟ ΟΜΟΙΩΜΑ ΤΟΥ ΝΤΕΛΕΖ

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Το ελληνικό παρελθόν ιστοριοποιείται από τη διάνοηση του μεσοπολέμου, η οποία μεταγράφει την ιδεολογική και πολιτική διαμάχης εποχής στο πεδίο του πολιτισμού. Μια ερμηνεία της έννοιας της *επανάληψης* ως διαρκής μετασχηματισμός του κοινωνικού πεδίου, αντιπαράθεται κατ’ αυτόν τον τρόπο, στη μοντερνιστική αναζήτηση της «προόδου» μέσω της καινοτομίας. Πάνω σε αυτή τη θέση οικοδομείται μια νέα, επικαιροποιημένη ταυτότητα που πρόκειται να καθορίσει το μέλλον της χώρας. Στην παρούσα ανακοίνωση επιχειρείται μια δεύτερη ανάγνωση της ιδεολογικής χρήσης του πολιτισμικού παρελθόντος, με άξονα το κείμενο του Gilles Deleuze, *Platon et le simulacre*. Η διάκριση του Gilles Deleuze μεταξύ *ιδέας* και *ομοιώματος*, - σύμφωνα με την οποία η ιδέα εμπεριέχει μια «εσωτερική ή παραγόμενη ομοιότητα», ενώ το ομοίωμα παραπέμπει σε μια «εξωτερική αντιστοιχίση»- μοιάζει να εκδηλώνεται στη διάσταση μεταξύ «εφάμυλλης» και «ανάλογης» σχέσης προς τα δυτικά πρότυπα, που εντοπίζεται στο λόγο των διανοούμενων της επονομαζόμενης γενιάς του ’30 και ιδιαίτερα εκείνων που πρό-

σκεινται στην ιδεαλιστική φιλοσοφία. Για αυτό τον κύκλο των διανοουμένων, η αναζήτηση μιας χαμένης ιδεατής ταυτότητας, όπως και η προσομοίωση μιας ταυτοτικής συνθήκης της αναπαράστασης, φαίνεται να αποτελεί πρωτίστης σημασίας στόχο, προκειμένου να διαφοροποιηθεί το ελληνικό από το δυτικό –ηγεμονικό– παράδειγμα. Παράλληλα, η ανακοίνωση αποπειράται να ανιχνεύσει την επιρροή που άσκησε και το σοβιετικό πολιτιστικό πρότυπο στη διαμόρφωση των φιλελεύθερων θέσεων αυτής της γενιάς, στο πεδίο της τέχνης και του πολιτισμού, μια επιρροή που δεν έχει επαρκώς ερευνηθεί.

**STRATEGIC PERSPECTIVISM AND STRATEGIC MELANCOLISM:
ANTINOMY IN THE MINORITARIAN STRATEGY**

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I'll just propose certain points of the idea. It will deal with what Balibar has expressed like an "strategical antinomy", between a majoritarian strategy and a minoritarian one, antinomy that I would try to reconstruct through a double confrontation of the guattaro-deleuzian theory of "devenir-mineur", on the one hand with E. Laclau (strong illustration of the majoritarian way of course, around the populism topics), on the other hand with J. Butler (for the minoritarian strategy, but in a way both close and opposite to the guattaro-deleuzian one – that is to say we should have to deal here with an antinomy inside the minor strategy itself).

Guillaume Sibertin-Blanc est Ancien élève de l'École Normale Supérieure Lettres et Sciences humaines (1998-2002), agrégé (2000) et docteur (2006) de philosophie, Guillaume Sibertin-Blanc a enseigné la philosophie à l'Université Lille 3 de 2002 à 2008. Il poursuit actuellement ses recherches dans le cadre du Centre International d'Étude de la Philosophie Française Contemporaine (ENS Paris) et du programme de formation et de recherche EuroPhilosophie (Toulouse-Le Mirail). Depuis 2008: Codirecteur de la nouvelle collection «ChampContreChamp» aux Editions Mimesis (Milan) et membre du comité de rédaction des revues *Transparence* (Ed. De la Transparence, Paris) et *Filozofija i Društvo* (Institution de Philosophie et de Théorie Sociale, Belgrade). 2002-2008: AMN-ATER à l'Université Lille 3. **Ouvrages principales:** Politique et État chez Deleuze et Guattari, PUF, "Actuel Marx confrontation", 2013; Le rêve suivi de Fantômes de vivants, PUF, "Quadrige", 2013; Le cerveau et la pensée, PUF, "Quadrige", 2011; Le moment philosophique des années 1960 en France, PUF, "Philosophie française contemporaine", 2011; Deleuze et l'Anti-Cédepe. La production du désir, PUF, "Philosophies", 2010; L' énergie spirituelle, PUF, "Quadrige", 2009; Philosophie politique (XIXe-XXe siècles), PUF, "Licence", 2008; Il prépare actuellement deux ouvrages sur Deleuze et Guattari, l'un sur L'Anti-Oedipe (PUF coll. «Philosophies»), l'autre sur la théorie de la «machine de guerre».

QUEER POLITICS AS A NON-REPRESENTATIONAL POLITICS OF A PEOPLE (NEVER) TO COME

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The paper proposes an understanding of queer politics that draws from Deleuzian theorizations of art and aesthetics rather than from the liberal-legalistic vocabulary of recognition, representation and rights. Just as an avant-garde artist, by creating modes of signification and relationality that do not fall into a pre-existing framework of legibility, addresses a (virtual) audience that is yet to come (and thus faces a high risk of failure, as the audience may never come to materialize, after all), so – arguably – queer activism (and queer theory) performs a politics that is “not the terrain of the representation of a people [...] but of their creation,” to use Nicholas Thoburn’s characterization of the Deleuzo-Guattarian concept of “minor politics,” i.e. a politics where “the people are missing.” To put my argument rather formulaically, just as art never

ceases to create (ontologically) “queer objects” (with a broad definition of object), so queer politics never ceases to create queer “social objects,” i.e. queer practices, subjectivities and socialities beyond the current liberal-humanist epistemological normativities. Queer does not and cannot stand for an entity, a “whole” (such as the figure of a homosexual or a sexual minority); instead, it is tendency and event, it resides between the virtual and its actualizations. Closely related to desire, it defies organic units or taxa and cuts transversally across any received order of things.

Tomek Sikora teaches literature, literary theory and cultural studies at the English Department of the Pedagogical University of Cracow. In the years 2000-2006 he co-organized a series of conferences that introduced queer theory into the Polish academic landscape. Three volumes of essays collected some of the work inspired by the conferences, including *A Queer Mixture* (2002) and *Out Here: Local and International Perspectives in Queer Studies* (2006). He co-founded and continues to co-edit the online peer-reviewed journal of queer studies *InterAlia* (published in English and Polish), which has run eight issues so far. Sikora has also published *Virtually Wild: Wilderness, Technology and the Ecology of Mediation* (2003) and *Bodies Out of Rule: Transversal Readings in Canadian Literature and Film* (2014). His main areas of research and publication include critical and queer theory, interdisciplinary American and Canadian studies, biopolitics, Deleuze and Guattari.

**ΔΙΕΡΕΥΝΩΝΤΑΣ ΤΙΣ ΣΥΝΑΡΜΟΓΕΣ ΜΕΤΑΞΥ ΕΜΦΥΛΩΝ ΤΑΥΤΟΤΗΤΩΝ
ΚΑΙ ΣΩΜΑΤΙΚΩΝ ΕΠΙΦΑΝΕΙΩΝ. ΕΝΑ ΘΕΩΡΗΤΙΚΟ ΣΧΕΔΙΑΣΜΑ**

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Ο Gilles Deleuze, διαβάζοντας Spinoza, διερωτάται ποια είναι η δομή ενός σώματος και τι ένα σώμα μπορεί να κάνει, για να πάρει την απάντηση πως η δομή ενός σώματος είναι η σύνθεση των σχέσεων του. Και ό,τι ένα σώμα μπορεί να κάνει συναρμόζεται με την φύση και τα όρια της ικανότητάς του να επηρεάζεται. Έχοντας στο μυαλό τους παραπάνω ισχυρισμούς, σκοπός μου είναι να προσεγγίσω τις σχέσεις βιολογικού και κοινωνικού φύλου, πως οφείλουν να συνδέονται και πως τα ίδια τα υποκείμενα, αμελώντας την οφειλή τους, ζουν τις, ανοιχτές σε πολλαπλές δυνατότητες/κατευθύνσεις, αντιφάσεις των σχέσεων αυτών. Πιο συγκεκριμένα, αυτό σκοπεύω να το κάνω, διαβάζοντας τα σώματα διεμφυλικών αντρών και ακόμα πιο συγκεκριμένα πως συνδέεται και πως αποσυνδέεται το πέος, ως ερωτικό μέλος και ως συστατικό ταυτότητας, με έναν “αληθινό” ανδρισμό. Θα προσπαθήσω, με άλλα λόγια, να διαβάσω το πέος ως σωματικό μέλος, και κατ' επέκταση το ίδιο το σώμα, ως ερωτικό εργαλείο του οποίου η δομή συντελείται από τη σύνθεση των σχέσεών του και αυτό που είναι συναρμόζεται με την φύση και τα όρια της ικανότητάς του να επηρεάζεται.

Simati Andriani: *University of the Aegean, Lesvos. Dep. of Social Anthropology and History. Conferences/announcements: Participation in the symposium of the University of the Aegean, "Manhoods (male and others)", Lesvos, June 2010, with the paper "Symbolic" masculinities, "real" masculinities. Transgender conceptions of anatomy and gender identities in contemporary Athens"; Presentation of my MA research at the Transgender Day of Remembrance, Athens, November 2012; Participation in the symposium "Men and masculinities: identities, cultures and societies". Izmir, September 2014, with the paper "Imagining transgender men in the greek mainstream media. Introducing transfeminism in the greek lgbt communities".*

**DELEUZE, SIMONDON, AND THE PHILOSOPHICAL APPROACH TO TECHNOLOGY
AND CONTEMPORARY AND HISTORICAL POLITICAL SIGNS**

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Technologies are often seen to be “prosthetic” in that they are externalizations of bodily organs or functions (e.g., a hammer mimics my forearm and fist, clothing externalizes the skin, etc.). As Marshall McLuhan put it, technologies are “the extensions of man”; or in Bernard Steigler’s words, “as a ‘process of externalization,’ technics is the pursuit of life by means other than life.” Deleuze was not a philosopher of technology as such, but he was strongly influenced by the work of Gilbert Simondon and André Leroi-Gourhan, two of the most profound thinkers of technology in the twentieth-century. The focus of my intervention will be to propose several concepts that might help us approach the question of technology in a Deleuzian vein: prosthesis, proto-technicity, exodarwinism, de-specialization, and totipotence.

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THE MANY ENCOUNTERS OF DELEUZE AND MARXISM (PLENARY)

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Deleuze and Guattari’s work on schizoanalysis also represented an important shift towards a dialogue with Marx and his critique of political economy. However, in the 1970s prominent Marxists attacked Deleuze (and Guattari) as anti-Marxist. Badiou accused Deleuze of offering a deeply antidialectical conception of social reality and of class struggle. Poulantzas accused Deleuze of offering a theory of domination as despotism that underestimates the analytical primacy of exploitation over domination. This attitude in a way marked one of the most important missed encounters between Marxism and other theoretical currents (one can also think of a similar missed encounter with the work of Foucault). However, things have changed especially since the 2000s with important contributions that not only bring forward the deeply political character of Deleuze’s theoretical endeavor, his critique of capitalist social forms, his conception of social practice and struggle, but also the linkages with the Marxian and Marxist concepts, exemplified in recent interventions by writers such as Nicholas Thorburn, Jason Read or Guillaume Sibertin-Blanc. The aim of this intervention will be to highlight some aspects of the many dialogues between Deleuze and Marxism.

Panagiotis Sotiris (b. 1970) is currently doing research at the Laboratory of Arts and Cultural Management of the Department of Communication and Media Studies at the University of Athens. He has taught social theory and social and political philosophy at the University of Crete, Panteion University, the University of the Aegean and the University of Athens. He has published widely on social philosophy, modern social theory and social and political developments in Greece. He is author of *Communism and Philosophy. The theoretical adventure of Louis Althusser* (in Greek, 2004, *Ellinika Grammata, Athens*).

LINES OF FLIGHT, MINORITIES, WAR MACHINES: RETHINKING DELEUZIAN POLITICS

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Lines of flight, minorities, and war machines: This conceptual triptych that is central to the whole project of schizoanalysis defines, in a certain manner, the contours of the possibility of a Deleuzian politics. Contrary to a conception that there can be no Deleuzian politics, but also contrary to the perception that Deleuzian politics represent only a micro-politics of fragmented and inherently minoritarian struggles, the purpose of this presentation is to suggest that we can think politics after Deleuze in a more complex way. In this reading, not only is Deleuze's thinking deeply political, but also the politics implicit in this conception offer a very complex way to re-think the constant effectivity of social antagonism, the recurring effects of struggles and resistances, the continuous recomposition of collective social subjects. In light of these, and using a concept from Louis Althusser's attempt from the 1970s onwards to reformulate a 'materialism the encounter', the challenge is 'how to organize the encounters', namely to articulate singular struggles, resistances, experimentations, into 'lasting encounters' and broader counter-hegemonic projects, without negating their singular or 'minoritarian' character. In sharp contrast to the dismissal of the Deleuzian project by Marxists in the 1970s, this presentation wants to suggest that both Deleuze's (and Guattari's) confrontation with the 'molecular' foundations of capitalist relations of production and their attempt to think the singular practices of resistance, antagonism and creativity in the plurality of their forms, indeed offer –even in their tentative and uneven character– important starting points for a politics of emancipation.

A CRITIQUE OF THE STATE FORM

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In Deleuze and Guattari's political philosophy, the principle of the state – which they call the 'state-form' – appears as an abstract machine of power operating through different concrete manifestations in history. 'War machines' declare war on the very principle of the state and so they necessarily always operate outside of it. I am interested in the question of the possibility of a revolutionary war machine that positions itself against the very principle of the state and that also knows how to deal with the emergence of the state-form within its domain. Free from the oppressive principles of the state-form, what kind of a revolutionary movement can be achieved? Art has been the site of some of the most productive investigations of this problem. In my paper, I will be looking at the semi-documentary theatre and essayist documentary videos of Rabih Mroué that comment on the discourse of martyrdom adopted by the secular revolutionary left during the Civil War. I will analyze this discourse in terms of its relation to the logic of the state-form—especially through a consideration of how a left wing party might turn into "an embryonic State apparatus." Guattari's theories on the 'subjected group' and the 'group-subject' will guide me in my effort to trace the diagram of martyrdom in that particular context.

Gizem Sözen is currently a diploma student at the Art History Program at the University of British Columbia, Vancouver. She received her BA in Sociology from Koc University, Istanbul in 2009 and her MA in Social and Political Thought Program from York University, Toronto in 2012. Her main research interest is the question of the state and state-form and the various forms of resistances and struggles against it. As she made her PhD applications last term, she is currently struggling to decide if she should pursue her PhD in Art History or Political Science.

**AFFECTIVE POLITICS: BEAUVOIR'S POLITICAL FICTIONS-
LINKING EMBODIED AFFECT TO EMPATHY AND POLITICAL COMMITMENT**

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Embodied, dissensual affects materialize; this disarticulates and disorganizes (implicit and explicit) ways of being. Nonetheless, in such disorganization lies political potential. However, there seems to be no way to harness affects – ephemeral and unrepresentable sensations – in the interests of radical (but not fascistic) democratic action. This dilemma is rooted in part in the sharp distinctions made by Gilles Deleuze between *affect* and *emotion*, and his failure to attend to embodied flows between micropolitics and macropolitics. Deleuze's experimentation involves rethinking the political but he does little to facilitate radical politics understood as acting in concert to further freedom for all. In this paper, I will focus how visceral affects can contribute to cultivating responsive relations and inspiring radical political projects. I do this by drawing on what might be considered an unlikely source – the writings of Simone de Beauvoir. Focusing on her political fiction, *The Blood of Others*, I trace how the implicit transmission of affects between embodied subjects, as distinct from the making of conscious choices, actually fosters responsiveness, builds social ties, and contributes to activist politics.

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Ο ΣΠΙΝΟΖΙΣΜΟΣ ΤΟΥ DELEUZE: ΑΠΟ ΤΗ ΦΙΛΟΣΟΦΙΑ ΣΤΗΝ ΠΟΛΙΤΙΚΗ

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Θα μπορούσαμε να πούμε ότι ο Gilles Deleuze υπήρξε αρχικά ιστορικός της φιλοσοφίας και κατόπιν φιλόσοφος: το μαρτυρούν τα κείμενά του και τα βιβλία του για τον Hume (1953), τον Nietzsche (1962 & 1965), τον Kant (1963), τον Bergson (1956 & 1966) και τον Spinoza (1968 & 1970). Η φιλοσοφική του πορεία ξεκίνησε από τον Nietzsche και τον Bergson, για να προσανατολιστεί εν συνεχεία έντονα προς τον Spinoza. Στη δική του πρωτότυπη ανάγνωση της σπινοζικής φιλοσοφίας, ο Deleuze θα επιμένει στην έννοια της ριζικής εμμένειας. Προτού όμως καταλήξει να υιοθετήσει την πλήρη και οριστική εκδοχή της εμμένειας, αυτή την "καθαρή κατάφαση" της σπινοζικής σκέψης, ο Deleuze θα αμφιταλαντευτεί, κατά κάποιον τρόπο, μεταξύ εμμένειας και υπεβατικότητας. Στο πρώτο του μεγάλο φιλοσοφικό βιβλίο, το *Διαφορά και επανάληψη* (*Différence et répétition*, 1968), θα θέσει υπό διερώτηση τη σπινοζική σύλληψη περί εμμένειας (βλ. σελίδες 59 και 186 της γαλλικής έκδοσης). Στην ανακοίνωσή μας θα προσπαθήσουμε να δείξουμε με ποιον τρόπο η από κοινού εργασία του Deleuze με τον Félix Guattari, ήδη από το *Αντι-οιδίποδας. Καπιταλισμός και σχιζοφρένεια*, μέχρι το αριστούργημά τους, *Mille plateaux*, οδήγησε τον Deleuze σε μια ακόμη περισσότερο ριζική ερμηνεία της σπινοζικής φιλοσοφίας της εμμένειας. Ταυτόχρονα, θα επιχειρήσουμε να επισημάνουμε ότι η διαδρομή του γάλλου φιλοσόφου κινήθηκε τελικά από την ιστορία της φιλοσοφίας προς τη φιλοσοφία, και από εκεί προς την πολιτική (ιδιαίτερα μετά την, από κάθε άποψη κρίσιμη, ιστορική εμπειρία του Μάη του '68).

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S AS IN STYLE, OR RITOURNELLES OF EXPRESSION

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To enter into the Deleuzian conceptual plateau of style is to discover in many ways the very processes of difference and repetition, hence the very movement of *ritournelles*. On the one hand, in a range of texts, Deleuze emphasizes repeatedly that style functions as “a kind of foreign language” within one’s own language, but also that “difference and repetition are the two inseparable and correlative *puissances* of essence” (*Proust* 49). On the other hand, the very range of texts in which Deleuze considers style points also to a range of domains in which styles operate and vary, most notably in philosophy itself, in literary expression, and as what Deleuze calls, in *Negotiations*, as writing as “an attempt to make life something more than personal, to free life from what imprisons it,” adding “Creating isn’t communicating but resisting” (*Negotiations* 143). In many ways, these reflections from *Negotiations* (complementing the longer discussion of style in *L’Abécédaire de Gilles Deleuze* from 1988, at the same time as the *Negotiations* interview) sum up succinctly the differences and repetitions of Deleuze on style throughout his career. Thus, in the context of the multi-faceted thematics of the Athens conference, I will reflect on the Deleuzian concept of style in terms of its necessarily mutating ways of adapting to the challenges of resistance and freedom.

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DELEUZE ET GUATTARI :

LA GÉOGRAPHIE TRANSNATIONALISÉE POUR L'ASPECT MICROPOLITIQUE

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Pour problématiser la géographie comme un concept de dénationalisation dans la philosophie consiste à dépasser la définition strictement territoriale en l’associant à d’autres termes comme reterritorialisation et déterritorialisation. Nous avons tendance aujourd’hui à parler d’une réflexivité de la géographie déracinée et errante dans la perspective micropolitique, d’un devenir singulier et d’autres formes de subjectivité ou intersubjectivité. Alors, retraçant la trajectoire de certains livres de Deleuze et Guattari, donc cette proposition voudrait questionner la formation

d'une pensée macropolitique de l'état-nation sur la géographie, le capitalisme mondial intégré, autour de la forme-État et de la violence souveraine et la guerre sur le territoire et ses mutations contemporaines. Le terme "rhizome" nous aide ainsi à apercevoir le mouvement de la perception géophilosophique chez Deleuze et Guattari. Le mouvement de reterritorialisation et déterritorialisation lui donne donc la rupture et la discontinuité avec l'unité de l'état-nation. Le concept de "géographie" est utile pour notre analyse en présence et facilite la découverte des mouvements transnationaux, des tendances sans frontière et des tensions qui se situent dans la segmentarité transnationale ce que disait Guattari dans *La Révolution Moléculaire*. À ce regard, la géographie devient la pratique des hétérotopies face à l'homogénéité. Gilles Deleuze et Félix Guattari offrent ici un des meilleurs aperçus des enjeux de la pensée sur le devenir. Le devenir est un mouvement d'affect comme le devenir mineur, le mouvement nécessaire ainsi que le déplacement constant du temps et de l'espace, qui permettent de saisir l'événement autour d'un mouvement géographique sans identité.

Engin Sustam wrote his Master thesis: *"Reading the social in the global system and minor politics"* at Mimar Sinan Fine Arts University. In 2005, he wrote his second Master thesis: *"Trauma and forced migration in modern Kurdish literature after 1990s Post-war period, Turkey"* at Écoles des Hautes Études in Sciences Sociales - EHESS, Department of Political Sociology. In 2012 he wrote his dissertation on *"Kurdish subaltern culture and contemporary art in Turkey: deviation, interpenetration and deterritorialization"* at EHESS. His dissertation project is being prepared for publication at L' Harmattan publishing based in Paris. Engin Sustam is an Assistant Professor in the Department of Sociology at İstanbul Arel University since 2013. He also prepares a seminar course for İstanbul Galatasaray University for academic year 2015-2016. (Seminar's name: *Subject and deterritorialisation*). Recently, he is problematizing violence, new revolt movements and post-totalitarianism. Professor Sustam has an interdisciplinary approach with focus on, political philosophy and psychoanalysis. Among his publicised works are *"Global Revolt Movements and Bio-political Domination"* by Wiener Verlag für Sozialforschung Publication, (April 2015, Vienna-Wien), *"Kurdish Subaltern culture and Contemporary art in Turkey"*, by L'Harmattan Publication -Paris, *"Reading Violence and Revolt Movement in the Middle East"* in the review: *Teorik Bakış-Istanbul*, *"The social content of conspiracy theories"* in the review *Teorik Bakış-Istanbul*, *"Rethinking Foucault: Biopolitics and Post-totalitarianism"* by Minör Publications, *"Nostalgia of Ottoman Empire and security discourse of state at the age of Biopolitics "* in the review *Rose de Personne-Paris /Harmattan*, *"Micropolitical dynamics of the revolt movements and politics of dissensus"* by Metis Publications-Istanbul, *"The subject to Subaltern: Kurdish Cultural Studies and Memory"* in *Çizgi Kitabevi Publication-Turkey*, *"Memory, Narration and reterritorialization: cultural expressions and identity expressions in exile "* by Bordeaux University Publications-MSHA. Sustam is interested in sociology, philosophy and arts, his research areas are Postcolonial Studies, Kurdish Studies, Art Theory, Philosophy and sociology of Art, Subaltern Studies, Deleuze Studies, Foucault Studies, Poststructuralist Philosophy, New Revolt Movements, Microsociology, Subculture Studies, etc. Currently, he writes for *L'Intempestive*, *La Rose de Personne-Paris*, *Teorik Bakış-Istanbul*, *Art-İst actual-modern-Istanbul*, *Duvar* and *Dipnot-Istanbul* reviews and is an editorial member of the same reviews.

**THE SCOPE, DEFINITION AND EFFECT OF THE DETERRITORIALIZATION FEATURE
IN AUDIO-VISUAL EUROPEAN FILM THEORY**

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I can name the methodological specificity of my work an "excavations" practice in a "non mother-father" narrative cinematic material. With reference to Guattari's and Deleuze's works I established a model of an archaeological practice of interpretation, because of the image that is always a stratificated one. I found the primary source for this creative research in *Thousand Plateaus* and observed how these diagnosed data operate links with the ensuing stages of reflection on audiovisual culture. Following the post-Deleuzian thought of Laura K. Marks, I outlined a map

of selected cinematic texts orientated in haptic material of film image? Haptic is a better suited word than "tactile" since it does not establish an opposition between two sense organs, but rather invites the assumption that the eye itself may fulfill this non-optical function. They are dimensions of consuming and devouring (physical gesture masking/reproducing different layers of archaeological image). This is the case in the following films: *Sun in a net*, dir. Stefan Uher (1962), *Diamonds of the Night*, dir. Jan Nemeč (1966), *Daisies*, dir. Dušan Hanák (1969). The sound, topology of sound, the case of sounds' displacement, sound/talking/ musical counterpoint are the other faces of the same superior parameter of deterritorializations as a subject of the Eastern European cinema? I am following geological layers of one of the possible examples of minor cinema to get to the invisible dimensions of the collective audiovisual archive. Sound and visual anti-regime have still got something in common with the crystal image, a notion entered actually by Guattari's crystal of time, and defined by him as a *ritornello par excellence* (Deleuze, 1989: 92).

Η ΑΝΑΛΥΣΗ ΤΗΣ ΔΥΝΗΤΙΚΟΤΗΤΑΣ ΣΤΗ ΦΙΛΟΣΟΦΙΑ ΤΟΥ Ζ. ΝΤΕΛΕΖ

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Στην πρώτη περίοδο της φιλοσοφικής του δραστηριότητας (ως τη διατριβή του το 1968) ο Ντελέζ μελετά συστηματικά — μεταξύ άλλων — τη φιλοσοφία του Μπερζόν, ερμηνεύοντας δημιουργικά τη σκέψη του ως απάντηση στην καντιανή υπερβατολογική κριτική. Ο Ντελέζ εστιάζει στη γέννηση της *διαφοράς*, θεωρώντας ότι αυτήν εκφράζει ουσιαστικά η μπερζονική *διάρκεια*, από μεθοδολογική (γνωσιολογική) και οντολογική σκοπιά. Στα πλαίσια λοιπόν της μπερζονικής σκέψης, η *δυνητικότητα* αναδεικνύεται καταρχάς σε εξηγητικό σχήμα για τη λειτουργία της μνήμης — και κατ' επέκταση της συνείδησης —, περιγράφοντας έτσι το ιδεατό πεδίο της αδρανούς ή δυνητικής διαφοροποίησης που συσσωρεύεται στο ασυνείδητο. Ήδη στο σχετικό του κείμενο του 1956 αλλά και στα μαθήματά του πάνω στη *Δημιουργική εξέλιξη* (1960), ο Ντελέζ επεξεργάζεται την έννοια της *διαφοράς* κατά τρόπο ώστε να προσδώσει στη *διάρκεια* κυρίαρχα οντολογικά χαρακτηριστικά, συντασσόμενος με την προσπάθεια του Μπερζόν να εξηγηθεί η γένεση του πραγματικού. Για τον Μπερζόν όμως η διάσταση *διάρκειας* (ή *πνεύματος*) και *ύλης* δεν παύει να συνιστά μια διαφορά φύσης ή δύο αντίθετους πόλους στην προσέγγιση του απόλυτου. Ο Ντελέζ αναιρεί αυτήν την πολικότητα επεκτείνοντας τις αναλύσεις της *Δημιουργικής εξέλιξης* και θεωρώντας ότι κάθε πραγματικό στην ολότητά του ενέχει *δυνητική* και *ενεργητική* διαφοροποίηση, με την τελευταία να δηλώνει την εξατομίκευση που προκύπτει από την αλληλεπίδραση της δυνητικής δομής με τους προκείμενους χωροχρονικούς συσχετισμούς. Προτείνεται έτσι ένας μονισμός της *διαφοράς*, ο οποίος μάλιστα επανεντάσσει στη διαδικασία της ενεργούς διαφοροποίησης το φυσικό πεδίο ως χώρο και ύλη, κάτι που άλλωστε αποτελούσε και στόχο της μπερζονικής σκέψης.

Χάρης Ταμπάκης Υποψήφιος Διδάκτωρ, Πανεπιστήμιο Ιωαννίνων. Γεννήθηκε (1967) και μεγάλωσε στο Αγρίνιο (Δυτική Ελλάδα). Σπούδασε στο τμήμα Φιλοσοφίας, Παιδαγωγικής και Ψυχολογίας του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης, αποκτώντας ειδικευση στη Φιλοσοφία (1991). Μετέβη με κρατική υποτροφία για μεταπτυχιακές σπουδές στη Γαλλία, όπου μελέτησε την αριστοτελική θεωρία της μνήμης (DEA, Paris-IV), με διευθυντή τον G. Romeyer-Dherbey (1994). Συμμετείχε με ανακοινώσεις σε όλα τα μείζονα συνέδρια φιλοσοφίας που οργανώθηκαν τα τελευταία χρόνια στην Ελλάδα και οι δημοσιεύσεις του αφορούν κυρίως την αρχαία φιλοσοφία αλλά και τη λογοτεχνία. Εργάζεται ως φιλόλογος στη μέση εκπαίδευση, ενώ παράλληλα ολοκληρώνει τη διδακτορική διατριβή του στο Πανεπιστήμιο Ιωαννίνων, με θέμα τις θεωρίες του χρόνου και της μνήμης κατά τον Αριστοτέλη και τον Μπερζόν, υπό την επίβλεψη του Γ. Πρελορέντζου.

REVISITING EMPIRISME ET SUBJECTIVITÉ: NOTES ON DELEUZE'S CONCEPT OF EMPIRICISM

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Deleuze's reading of Hume can be fruitfully seen as an attempt to reclaim the concept of empiricism and dissociate it from what was routinely thought to be the 'British tradition of empiricism' and its contemporary analytic legacy. On the other hand, Deleuze's refusal to endorse any standard form of naturalism should also be set next to his, at least partial, rejection of Kantian readings of Hume's empiricism. As he puts it himself in *EMPIRISME ET SUBJECTIVITÉ*: 'The criterion of empiricism becomes evident. We will call 'nonempiricist' every theory according to which, in one way or another, relations are derived from the nature of things'. Therefore an important aspect of Deleuze's project regarding the relationship between the mental, the affective and the corporeal in his anthropology originates in this text and can be summarized as 'the substitution of a psychology of the mind by a psychology of the mind's affections.' In this paper I endeavor to locate this precocious book alongside his virtually unknown early text entitled 'Instinct and institutions' the slightly predates *Empiricism and subjectivity* within Deleuze's overall project and its evolution over time. More precisely I focus on the meaning and scope of this concept of the 'psychology of mind's affections'. Concomitantly I discuss its relation with the alleged vitalism in Deleuze's work. In this context, I think that the idea of a 'pluralism as monism' receives a new light insofar as it is tested against the background of Deleuze's concept of 'transcendental empiricism'. This analysis can be profitably located within the project of *Mille Plateaux* as part of a 'philosophy of surface', an attempt to dissociate philosophical analysis from the image of profoundness while setting the agenda for a philosophical imagery of infinite 'plateaux', that is for a philosophy of surface.

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SCHIZOANALYSIS AND THE PURE MULTIPLICITY OF DESIRING PRODUCTION

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In *Anti-Oedipus*, Deleuze and Guattari attempt to distinguish Lacanian structuralism from its 'reverse side'. In this paper I will argue that this distinction can only be understood in light of a rigorous explanation of the use of the term 'multiplicity'. While Deleuze and Guattari clearly state in *Anti-Oedipus* that "desiring-production is pure multiplicity" and that it is "a multiplicity so complex that we can scarcely speak of one chain or even one code of desire", little work has been done to clarify the importance of this concept in the context of a theory of desire. The concept of a 'multiplicity' comes to Deleuze from Riemann and from Bergson, and appears throughout Deleuze's philosophical development. Over this time a precise understanding of the structure of a multiplicity is developed and a clear distinction is made between 'continuous' and 'discrete' multiplicities. In this paper, my discussion of the concept of the 'multiplicity' will draw on a range of Deleuze's work, running from *Bergsonism* (1966) through to *A Thousand Plateaus* (1980), in order to clarify the distinction between these two types of multiplicity and to show how it can be used to differentiate Lacanian structuralism from its 'reverse side'.

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writings and practices of Fernand Deligny on Deleuze and Guattari's collaborative project. Before starting his PhD research, Ed completed his MA in Cultural and Critical Studies at Birkbeck College, University of London and his BA in Philosophy at Fitzwilliam College, University of Cambridge.

AN OTHER GENEALOGY OF DELEUZE AND GUATTARI FOR A PHILOSOPHY OF LIBERATION

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In seminars from 1981, Félix Guattari elaborates on what would be two complementary analytical fields opened by his own praxis: on one hand, generative schizoanalysis, dealing with fields, territories, objects, persistent subjects, behaviours, efficient causes, formal representations, space-time coordinates, energetic coordinates; and on the other, transformational schizoanalysis, dealing with lines of flight, acts of passage, diagrams, transformation of incorporeals, non-informational, non-systemic, and non-energetic matter, abstract machines. What is interesting is that when he refers to his practice at La Borde, both fields remain in full focus, whereas in his own "philosophical" books, as well as in the correspondence with Deleuze, the first direction tends to recede and the second line of concepts, undoubtedly more seductive, takes pre-eminence. I argue that this internal tendency is reproduced and brought to extremes in the post-socialist history of post-Deleuzian philosophy. By so doing, Western radical thought remains enclosed within an internal critique of modernity and compensates through extravagant avant-garde gestures, leading ultimately to something that East Europeans have called masked defeatism. Thus, Ray Brassier's "anti-correlationist" critique of Deleuze, who ingrains the world with meaning, instead of radically accepting that thought is conjoint with non-being, and Mark Fisher's "capitalist realism", the radical acceptance of the incapacity to imagine anything outside of capitalism, since capitalism does not require, as Deleuze and Guattari have shown, signification or belief in order to function. I argue that this tendency is the biggest obstacle against a continuation of Deleuze and Guattari's work in critical social theory, contemporary Marxism and decolonial thought. I suggest that at an epistemic level, the critically-minded or left-field Western academia turned towards the poststructuralist French philosophy, but in the process of importing it across the Atlantic, the extravagance took over, allowing people to develop critiques of Western modernity all while remaining white and Eurocentric.

As opposed to this tendency, I propose resituating Deleuze and Guattari's inspiring concepts within a different theoretical genealogy. For the limited purposes of this presentation, I present two lines of connection, both coming from psychoanalysis: First are Alice Miller's appeals for waking the Western world from its "millenary somnolence" by listening to the voice of the child, and her description of psychoanalysis as a form of intimate coloniality: the fascination of a Western professional possibility with "discovering the unconscious of others". Secondly, I refer to Jacob Levy Moreno's alternative project of psychoanalysis. As opposed to Freud, who drew his work in Vienna significantly from the experience of his East European immigrant patients, Moreno, a Romanian Jewish immigrant to Vienna and then the United States, drew his theory from his own experience as an East European immigrant in the West. I argue that Miller's theory of the child's voice and Moreno's theory of adult Interpersonal Relations, as well as his methodology for social sciences which included "sociodrama" and "psychodrama", provide a theoretical and historical context that reduces the extravagance of Deleuze and Guattari and opens concrete ways of decolonizing the Western philosophy in substantial alliance with the insurrection of the subjugated knowledges of the world.

THE EMERGENT AFFINITIES OF FORCE IN THE TEXTS OF TEMPLE GRANDIN

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Thought without image has to start with an analysis of the current state of affairs and from that point create something new. Although monism is crucial to Deleuze's empiricist endeavour, he nonetheless works strategically and differentially with oppositions. As such, this paper is concerned with the opposition between the sensible and the intelligible. Bearing in mind that Deleuzian empiricism is not a mere reversal of this opposition, I seek to explore the complications and experimentalism involved in keeping a differential ontology open when our modes of making intelligible so easily fall into a recognition model of thought. In experimenting with means by which we might do this, neuroatypical modes of experience provide, if not a model, at least a provocation. Engaging the quasi-scientific texts of the autistic Temple Grandin, I problematize the rationalisation of her interventions in slaughterhouse design, founded as they are on a supposed affinity between her experience as an autistic and that of animals. Yet, amongst the abstractions that give intelligibility to her experience, are rich descriptions of sensate encounters with the intensive multiplicities of a world of force not yet tamed by recognition. This paper performs a motivated reading of Grandin's texts to tease out some of the ways that Deleuze's pluralist empiricism would keep open the differential ontology that the recognition model prematurely forecloses.

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BOTH AN ARCH AND MANY STONES: THE TIME OF STORYTELLING IN CALVINO'S INVISIBLE CITIES

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Italo Calvino's *Invisible Cities* is initiated by Kublai Khan's invitation of Marco Polo to tell stories in search of the truth of the corrupting empire. The dialogue between the two poses the novel as a problem doubly structured: While Kublai Khan asks from an essentially monist view for a totalizing rule that describes everything in his territory, his quest is answered by Marco Polo's stories of the most unpredictable and diverse particularities of the cities from a radically pluralist view. The coexistence of the two views is reflected in the novel's composition of a monist framing and plural descriptions of the cities. How can a storytelling be both monist and pluralist? Drawing on Deleuze's ideas of time, especially Aion, this paper argues that the complicated time of storytelling composed by the encounter between Kublai and Polo is crucial to this paradox. The contradictory views participating in the storytelling can be transvaluated as two dimensions of a time. As the time of storytelling unfolds itself, the two distinct views encounter and undergo several transformations. The time of storytelling turns Kublai's totalitarian monism into a monism enveloping differences singular to particular cities; and Polo's disparate plural cities into a pluralism expressing a monist vision. Between the monist and the pluralist, the time of storytelling emerges because of the double movements of the actualization of Kublai's virtual monist problem of Kublai's into plural answers and the counter-actualization of Polo's plural city in a monist virtual view.

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THE HYSTERIA OF MANNERIST SELF-PORTRAITURE: PARMIGIANINO

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The aim of my paper is to explore the clinical essence of painting as it was first discovered in its purity in historical mannerism: hysteria. From the convolutions of the world to the convulsions of the body, mannerist paintings are crystals that render visible an excessive presence by immediately expressing their own chronotopic and chronochromatic movement, not in form but in deformation. I develop this concept of hysteria as non-figurative use of figuration in relation to Parmigianino's *Self-portrait in a Convex Mirror*. This image has often been interpreted in psychoanalytical or phenomenological terms as enduring mirror stage. But while it is true that with mannerism there appears a parapsychology of narcissism and alienation, this psychology remains rooted in subjective fantasy and the hegemony of the gaze. It tells us very little about the positive reality of the image in itself. Instead of reducing this reality to the (lost) soul of the painter-spectator, we must explain how sensation, through painting, finds its own, much more artificial body. My thesis is therefore that in mannerist painting, the body is discovered not as a model, but as a power of visibility that is raised to the *n*th power as soon as, by means of hystericization, it is made to escape from its 'natural' organization.

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TO APΘPO TOY FELIX GUATTARI: «MHXANH KAI ΔOMH»

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Η πολιτική κριτική ή η ψυχαναλυτική πράξη, που εκτυλίσσεται εμμενώς, υιοθετεί το διπλό βλέμμα του Ιανού. Εξετάζει την αντιπαραγωγή, δηλαδή κάθε δομικό καθορισμό (αναπαράσταση, πληροφορία, επικοινωνία, κοινωνικοί κωδίκες), κάθε φαντασιακό και συμβολικό σύστημα ισοδύναμων και υποκατάστατων της «εγωγικής» ή ταυτοτικής ασφάλειας σε *παραλληλία* με το μερικό αντικείμενο/αίτιο της επιθυμίας το οποίο, επιφυλάσσοντας τη διαφορά σε μια κατάσταση πραγμάτων, εκτελεί χρέη μηχανής και διαβάλλει με εξωθητική έννοια. Πρόκειται για διφυή αναλυτική αξίωση που απηχεί την μαρξιστική παράδοση, καθώς οι παραγωγικές σχέσεις (ιδεώδεις χωρίς να είναι αφηρημένες) και οι παραγωγικές δυνάμεις ενός κοινωνικό-ιστορικού πεδίου είναι αδιαχώριστες και αλληλοπροϋποτιθέμενες, χωρίς η μία να ακολουθεί την ίδια λογική συγκρότηση ή να είναι το οντολογικό θεμέλιο της άλλης. Δεν αρκεί η λακανική κριτική σε εκείνη την ψυχολογία που στοχεύει στην ενδυνάμωση του υποκειμένου της δομής και η παραδοχή της ύπαρξης του υποκειμένου του ασυνειδήτου, αλλά απαιτείται η μετατόπιση της εστίασης στις κοινωνικές πρακτικές και τις συλλογικές διομαδικές διαδικασίες υποκειμενοποίησης, στην συσχέτισή τους με το συμβάν και την ιστορία. Εξίσου κριτικά ανεπαρκής αποδεικνύ-

εται μία συμβατική μαρξιστική δομική ανάλυση της ταξικής πάλης που παραγνωρίζει την ετερογένεια μεταξύ του αντικειμένου της επιθυμίας, στο βαθμό που γίνεται κοινωνικά συνειδητό, και των σημείων συμβολής και συνέχειας των οικονομικών και κοινωνικών ενορμήσεων. Η αντιπαραγωγή σαν παραγωγή καταγραφής σηματοδοτεί τον υπερκερασμό της επιθυμητικής παραγωγής, τείνει προς μια διολισθαίνουσα νευρωτική ισορροπία που υπόσχεται μία φανταστική ολική εκφόρτηση, κατάσταση που ως επί το πλείστον εκφράζεται κοινωνικά σε καιρούς καταπίεσης και στασιμότητας. Η μη-σημαίνουσα τομή, αντίθετα, ανοίγεται στη θεματική της αντιστροφής του πλατωνισμού.

Ο Kreon Vasilias γεννήθηκε στο Μαρούσι Αττικής τον Νοέμβριο του 1987. Σπούδασε Ψυχολογία, Πολιτική Επιστήμη και Κοινωνιολογία στο Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών και Φιλοσοφία στο Παρίσι. Το 2011 εκπόνησε πτυχιακή εργασία με τίτλο: "Λειτουργία του πατέρα και ψυχώσεις" και το 2014 διπλωματική με τίτλο "Μια λειτουργιστική προσέγγιση της σύγχρονης κοινωνικής θεωρίας". Εργάστηκε σαν ασκούμενος ψυχολόγος στο Ψυχιατρικό Νοσοκομείο Αττικής το 2007 και σε κέντρο ημέρας της Πανελλαδικής Ένωση για την Ψυχοκοινωνική Αποκατάσταση και την Επαγγελματική Επανάταξη, στο κέντρο της Αθήνας το 2009.

AN ITINERARY OF THE QUESTION: CANADIAN WOMEN WRITERS ON MULTICULTURALISM

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This paper contributes to the panel theme of Canadian multiculturalism and to the conference theme and focus on the philosophy of Deleuze and Guattari – by considering “thinking the multiple” by Canadian and Quebecois women writers, a key area of my research. Women writers in Canada and Quebec have been at the forefront of engagements with and challenges to Canadian multiculturalism and philosophical and political outlooks associated with it. In their fiction and non-fiction work alike, Canadian and Québécoise women writers have taken up the exploration, examination, and critique of concepts of identity and difference, and presented new understandings that align with, but also challenge, Deleuzian perspectives on these key components of multicultural discourse. I briefly consider three examples: the first from Nicole Brossard’s ground-breaking work, in which the Quebecois author has long envisioned the potential and possibility of “absolute difference” à la Deleuze. The second example combines NourBese Philip’s *Frontiers: selected essays and writings on racism and culture 1984-1992* and Himani Bannerji’s *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Gender* (2000), two collections whose early critique of multiculturalism identified its liberal pluralism and called for an integrative anti-racist, feminist and class politics (Bannerji 5). And a third example drawing from Nishnaabeg Leanne Simpson’s *Islands of Decolonial Love and Dancing on our Turtle’s Back* as selections from a wealth of work by Indigenous scholars who maintain the centrality of Indigenous thought, theory, philosophy – to “thinking the multiple” and to the transformation not only of our understanding of subjectivity but of human societal and political relations and structures as well. These three examples reflect different periods in thinking about identity, difference, and “the multiple” in the Canadian context and in the “itinerary” of the question of Canadian multiculturalism.

Christl Verduyn is professor of English and Canadian Studies at Mount Allison University, where she holds the Davidson Chair in Canadian Studies and is Director of the Centre for Canadian Studies. Her teaching and research interests include Canadian and Québécois literatures, women’s writing and criticism, multiculturalism and minority writing, life writing and Canadian studies, and she has published extensively in these areas, most recently *Canadian Studies, Past, Present, Praxis* (with J. Koustas, 2012) and *Critical Collaborations: Indigeneity, Diaspora, and Ecology in Canadian Literary Studies* (with S. Kamboureli, 2014).

THE LACANIAN GENEALOGY OF THE DELEUZIAN BODY WITHOUT ORGANS

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“Every philosopher has at most but one idea” – and his work is above all else a conceptual construct which shelters and does justice to this idea. Which was this idea in the case of Deleuze and Guattari and what form did the undifferentiated One of their synergy take? The latent axiomatics of this fascinating and inspired twin hyper-delirium paradoxically coincides perfectly with the anti-psychiatric and meta-Freudian dictum on schizophrenia in the following Lacanian phrase: “for the schizophrenic the Symbolic in its entirety is Real.” When the Symbolic is deterritorialized so that its *topos* coincides with that of the Real, every act of production is shaped as and through a desiring-machine. To disperse any doubt regarding this Lacanian genealogy of desiring-machines, it is enough to realize that Deleuzian desire partakes in this nodal expression as a cryptonym for jouissance. After this clarification, we may say, in brief: when the Symbolic in its entirety moves to the camp of the Real, every act of production tends to take the form of a desiring-machine. In light of its Lacanian genealogy, it becomes possible to understand why such a desiring-machine ostracizes lack and denies its imaginary duplication. In this respect, the Body without Organs (BwO) offers us an irreplaceable testimony.

Dimitris Vergetis is a Psychoanalyst and the Director of the Greek journal for psychoanalysis, philosophy and the arts, *αληθεια*. He is a Member of the International Psychoanalytic Society and Instructor.

**ΧΩΡΙΚΕΣ ΜΕΤΑΓΡΑΦΕΣ ΤΗΣ ΕΝΝΟΙΑΣ ΤΗΣ ΠΤΥΧΩΣΗΣ ΣΤΗΝ ΑΡΧΙΤΕΚΤΟΝΙΚΗ,
ΩΣ ΤΟΠΙΑΚΑ ΕΥΑΙΣΘΗΤΗ ΠΡΟΣΕΓΓΙΣΗ**

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Η παράλληλη χρονικά επεξεργασία των μεταδομικών συγκροτήσεων ως διαφορικές και διαφοροποιητικές, από τους R. Thom και G. Deleuze στο πεδίο των μαθηματικών και της φιλοσοφίας αντίστοιχα, αποδίδουν τη μετακίνηση από την στατική αντίληψη του χώρου σε μια δυναμική επιτελεστική πρόσληψη του. Αυτή περιγράφεται από τους όρους «μαθηματική φαινομενολογία» και «υπερβατολογικός εμπειρισμός», αντίστοιχα. Οι όροι αυτοί όπως θα δούμε στο αντίστοιχο μαθηματικό μοντέλο, αλλά και την γενικότερη εννοιολογική προσέγγιση της πτύχωσης, αναφέρονται ειδικότερα σε μια διευρυμένη τοπολογική προσέγγιση. Η τοπολογική μαθηματική επεξεργασία αφορά σε χωρικές συγκροτήσεις σύνθετων στοιχειωδών αντικειμένων οι οποίες θα υποστηρίξουμε ότι καταλήγουν στη γενικότερη θεώρηση του τόπου ως συνεκτικό πεδίο προβληματισμού. Ως εκ τούτου οι αφηρημένοι και πολυδιάστατοι τοπολογικοί χώροι, αφορούν στην χωρική εκφορά των θεωρητικών προσεγγίσεων και μέσω του σχεδιαστικού ενεργήματος υποβοηθούμενο από τις σύγχρονες τεχνολογίες κατασκευής ψηφιακών παραστάσεων αποδίδουν εκφραστικές προσεγγίσεις της σύνθετης πολιτιστικής ταυτότητας του τόπου και των όρων μεταβολής της. Οι παραστάσεις αυτές μπορούν να χαρακτηριστούν ως πολλαπλές εναλλακτικές προσδοκίες του ενικού.

Θα δείξουμε ότι τα προηγούμενα αποτελούν μια τοπιακά ευαίσθητη προσέγγιση. Σύμφωνα προς την διευρυμένη τοπολογική θεώρηση, το τοπίο αφορά στη συνθήκη συνοχής του θεωρητικού προβληματισμού ως το βαθύτερο περιεχόμενο της έννοιας του τόπου αποδίδοντας έμφαση στα ιδιόμορφα χαρακτηριστικά και τις εντατικότητες ενός συγκεκριμένου πραγματικού τόπου και ως εκ τούτου ορίζει μια τοπιακή και νοητική συνέχεια τοπολογικής τάξης.

Η **Ανθή Βερυκίου** γεννήθηκε, ζει και εργάζεται στην Αθήνα. Σπούδασε Πολιτικός Μηχανικός στο ΔΠΘ και Αρχιτέκτων Μηχανικός στο ΕΜΠ. Είναι απόφοιτος του Μεταπτυχιακού Προγράμματος Σπουδών του τμήμα-

τος Αρχιτεκτόνων ΕΜΠ: Σχεδιασμός, Χώρος, Πολιτισμός και υποψήφια διδάκτορας του τμήματος Αρχιτεκτόνων ΕΜΠ. Η διδακτορική της έρευνα υποστηρίζεται από το πρόγραμμα: Υποτροφίες Αριστείας Ι.Κ.Υ. Μεταπτυχιακών Σπουδών στην Ελλάδα – Πρόγραμμα Siemens.

DELEUZE ET LES GRECS. ESSAIS DE POLÉMOLOGIE

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"Parce que Deleuze négligeait la pensée présocratique, la considérant comme "caverneuse", aucune étude ne s'est intéressée aux rapports existant entre ces deux pensées. Je me risque sur cette piste, notant que l'une et l'autre sont "inexclusives" (elles réfutent l'esprit d'exclusion), qu'elles sont traversées par un mouvement continu et contigu, qu'elles tendent toutes deux à jeter à bas l'esprit de guerre, pour l'empêcher de jeter à bas la vie".

Arnaud Villani, *agrégé de Lettres Classiques et de Philosophie, Docteur d'Etat, professeur de Philosophie en Chaire Supérieure au Lycée de Nice jusqu'en 2010. A publié de nombreux ouvrages, notamment autour de Deleuze et des Présocratiques. Derniers ouvrages parus: Logique de Deleuze, Hermann 2012; Parménide, Sils-Maria "5 concepts" 2013. A paraître: Héraclite; Avant la Philosophie.*

ON POLITICS AND ITS ONTOLOGICAL PRESUPPOSITIONS: SPINOZA AND DELEUZE

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Spinoza believed that the 'freedom to philosophize' (*libertasphilosophandi*) and the pluralism of opinions are necessary prerequisites for the preservation of the power of the state. He argues that since this condition is best realized in democracy, the democratic state is the most stable of all political systems. However, democracy is not just one special political form among others, rather the democratic imperative of freedom and pluralism is implicit in any political system. Indeed, it is part of Spinoza's definition of a state in general. What is the metaphysics behind it and to what extent is it anticipated in Spinoza's *Ethics*? Turning to Deleuze's reading of the *Ethics*, this paper will examine the relationship between the monism of substance, the real distinction of attributes, and the multiplicity of modes. While Deleuze's interest in Spinoza is rather focused on his metaphysics, he nevertheless sheds light on the ontological presuppositions of Spinoza's political writings.

Daniela Voss teaches philosophy at the Free University of Berlin. She is the author of *Conditions of Thought: Deleuze and Transcendental Ideas (EUP2013)* and the co-editor of *At the Edges of Thought: Deleuze and Post-Kantian Philosophy (EUP 2015, forthcoming)*.

AGAINST MULTICULTURALISM: THOUGHTS ON DECOLONIALITY, SOCIAL JUSTICE AND RADICAL COLLECTIVITIES

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This paper begins against multiculturalism and proceeds to argue that it is time to move on. The paper then turns to debates concerning the decolonial project and social justice which presently occupy a certain unthoughtfulness that needs to be thought. By this, I mean to place both decoloniality and social justice in conversation with multiculturalism with the aim of generating a call for thinking a radical new collective imaginary. Indeed, the question that bears down on multicult-

turalism, decoloniality and social justice ideas, discourses and even practices is - what kinds of futures might constitute their ultimate trajectory? This paper thus probes and also risks the problem of articulating and imagining a radical collectivity-yet-to-come. It seeks to insert the following question into the debate - what kinds of politics might be required in the present so that other kinds of futures might be glimpsed. In this moment it sometimes seems impossible to think and act in the present in ways that might produce different futures, but I would argue that our inability to risk such acts leaves us lodged in the late modern capitalist futile renovations of the culture, state and nation with no apparent horizons of possibility.

Rinaldo Walcott is an Associate Professor and Director of Women and Gender Studies Institute at the University of Toronto. Rinaldo is the author of *Black Like Who: Writing Black Canada* (Insomniac Press, 1997 with a second revised edition in 2003); he is also the editor of *Rude: Contemporary Black Canadian Cultural Criticism* (Insomniac, 2000). As well Rinaldo is the Co-editor with Roy Moodley of *Counselling Across and Beyond Cultures: Exploring the Work of Clemment Vontress in Clinical Practice* (University of Toronto Press, 2010). *Black Diaspora Faggotry: Frames Readings Limits* is forthcoming from Duke University Press. Rinaldo's research is centered in Black diaspora politics, gender and sexuality, and decolonial politics. He is also a Research Fellow of the Broadbent Institute.

STATE PHILOSOPHY AND THE WAR MACHINE

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This paper will put together political philosophy into conversation with Deleuze and Guattari's war machine thesis along four axes: a shared understanding of political structure as an assemblage of desire; competing understandings of dialectical and non-dialectical becoming; how moments of semblance in the unfolding of Hegelian right offer points where the war machine can emerge from within State structures and finality; Hegel's civil servant as the mediating figure within the State in the war machine. In establishing the exchange, I hope to demonstrate how Hegel's and Deleuze and Guattari's accounts present comparable structures and ambiguities, but with very different priorities surrounding them. While Hegel aims to contain the excessive contingencies and multivalent desires that mark the ideals of his State's Ethical Life, Deleuze and Guattari seek to use them to problematize the State's purported rationality, and whereas Hegel's political philosophy culminates with Ethical Life as the highpoint and precondition of politics, Deleuze and Guattari show that these same arrangements find their precondition in a fundamental exteriority. Recent scholarship on Deleuze and Hegel has moved beyond the simplistic viewpoint that Deleuze's philosophy of difference has no real relation to Hegel's dialectical thought, and has demonstrated clearly how Deleuze has significant affinities with Hegel even while breaking sharply with him, and, indeed, how Deleuze's and Hegel's projects share many philosophical aspirations. With respect to their political thought, I hope to show that the relation between Hegel and Deleuze and Guattari is that of a disjunctive synthesis, wherein they are intimately intertwined but incapable of full and final resolution. The stark antithesis to Hegel often appearing in Deleuze's and Deleuze and Guattari's rhetoric must be understood in light of a much more complex and subtle connexion.

PLURALISM AND THE SIGN IN DELEUZE AND GUATTARI

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This talk will explore the idea that, together and apart, Deleuze and Guattari give us a diagram

for a pluralistic sign. This plural sign as process also works as one way of approaching political pluralism. The talk will cover the sign in early Deleuze texts then in the two volumes of *Capitalism and Schizophrenia* with Guattari. A range of definitions of the plural sign will be considered and it will be argued that Deleuze and Guattari point towards the most radical version of the sign as multiplicity of processes resistant to representation and to sufficient formalism. The argument will be made that the plural sign is essentially political through a requirement for selection and variation in intensity of values. This requirement will then be considered in relation to different types of political action and valuation, and contemporary and historical political signs.

James Williams teaches philosophy at the University of Dundee. His recent work on Deleuze includes Gilles Deleuze's *Philosophy of Time: a Critical Introduction and Guide* and a new and extended edition of his Gilles Deleuze's *Difference and Repetition: a Critical Introduction and Guide* (both with Edinburgh University Press). His current work is on the process philosophy of signs, with a forthcoming book *A Process Philosophy of Signs* due out in 2016, also with EUP.

ANIMAL REFRAINS

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Amongst the mediatic domains of text, image and sound, the latter is special because its closer proximity to raw perception before symbolic reference. Thus most theories of music interpret it as either "sub-representational" (addressing raw emotion) or "super-representational" (addressing the universal and absolute) (Cox 2011: 145f). The present paper argues that music is the art that inherently combines sub-representational with super-representational, and that its essence and power consists in enabling bidirectional transitions from one to the other. The objective of the paper is to provide anthropological, sociological and mythological background to musical phenomena that figure prominently in Deleuze and Guattari's work, that is refrain and repetition. In doing this, the paper introduces a further element, namely silence, as the "background" which charges these structural phenomena with meaning. Musical anthropologists have connected the birth of music to animal domestication and to harnessing the reproductive instincts of domestic animals (Vogel 1973, 1978). The sub-representational aspect of music has thus deeper repercussions in social history, and characterizes its special status as an art, as is shown by several examples from music history. Silence is dealt here in its metaphorical, rhetorical and sonic aspects. Metaphorical as the silence of the voiceless - those not endowed with an articulate will of their own, rhetorical as a means for indicating meaning through placement in a musical structure (with reference to baroque theory of musical figures), and sonic as the encompassing background against which the meaning and effect of sounds is engendered.

Yannis Zannos has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M.) in Berlin, Germany, and Research Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He has taken part at numerous international collaborative Media Arts projects and has realized multimedia performances both alone and in cooperation with other artists. He is teaching audio and interactive media arts at the Department of Audiovisual Arts and at the postgraduate course in Arts and Technologies of Sound of the Music Department at the Ionian University, Corfu. Publications include: "Ichos und Makam" (*Comparative Studies on the Modal systems of Greek and Turkish Music*, 1994), "Music and Signs" (edited proceedings of the 1997 conference on Music Semiotics and Systematic Musicology), and a number of articles on Music Technology and Media Arts. Participation in artistic collaborations include with Martin Carlé (2000) programming of interactive sound for Eric Sleichim / B!ndman Quartet, and Ulrike and David Gabriel; *Cosmos-X - Multimedia installation with multiple audio and video projections based on the work of Iannis Xenakis, with Efi Xirou* (2005-2006); and with Jean-

Pierre Hébert real-time sound programming for the installation series on "Sand" (2004-2005). Currently Yanis Zannos is focusing on how environmental issues as well as problems of multiculturalism are reflected in media-art.

MICROPOLITICS OF BEAUTY IN RIEFENSTAHL'S OLYMPIA

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Deleuze and Guattari begin the 9th chapter of their book 'A thousand plateaus' titled '1933: Micropolitics and Segmentarity' with an admittance of human fragmentation (2002, p. 208), as "we are segmented from all around and in every direction. The human being is a segmentary animal." In the 1933 election in Germany Hitler seized power and the National Socialist State began to resonate and propagate the fascist ideology. In 1936 Riefenstahl directed the film Olympia documenting the Berlin Olympics. In consecutive segments of athletic events and ceremonies the film propagates the micropolitics of beauty and grace, struggle and vigor, stamina and power. These micropolitics are the main fascist element of the film.

In Olympia everything is political, but this paper emphasizes specifically on unconscious microperspectives and effects, a micropolitics of perception, motion, beauty and virility. The film propagates the microfascisms that gave the state unequalled ability to act upon the masses, microfascisms essentially necessary even after the National Socialist State had been established. Since the masses do not passively submit to political power, it is the film's molecular or micropolitical effect on desire that makes fascism the mass movement it is. Desire results from a highly engineered setup that manipulates energies and potentially gives it a fascist determination. In Olympia, collective representations presuppose a flow of belief, submission and desire.

Katerina Zisimopoulou is a practicing architect in Greece and a doctorate candidate at the National Technical University of Athens. She completed her Masters in Architecture at the University of California Los Angeles as a Fulbright scholar and received a Masters degree from the National Technical University of Athens. She has worked as an assistant tutor in architecture, as a professional designer and construction architect, and as a consultant for charity and cultural institutions, as well as politicians. She has participated in groups that excelled in national architectural competitions and has presented her research work at national and international conferences. Her research interests focus on the architectural and cinema history and theory of the interwar, heritage, technology and production, and politics in architecture, specifically mechanisms of space control as part of a diachronic social agenda.

GILLES DELEUZE AND CHAOS THEORY

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Αφετηρία της μελέτης αυτής θα είναι ο εντοπισμός κάποιων γενικών συσχετισμών ανάμεσα στη χωρική υπόσταση των χαοτικών συστημάτων, που περιγράφεται σε μεγάλο βαθμό μέσα από τη φράκταλ γεωμετρία και ορισμένων βασικών εννοιών της Ντελεζιανής φιλοσοφίας όπως το πεδίο της εμμένειας (plane of immanence), η διαφορά εις εαυτόν (difference in itself) και ο λείος χώρος (smooths pace):

Το πεδίο της εμμένειας, ως μια νοητή τομή των ακαθόριστων χαοτικών δημιουργικών δυνάμεων, μας παρέχει κατά κάποιο τρόπο το φρακταλικό αποτύπωμά τους, σε δημιουργικό υπόβαθρο. Η διαφορά εις εαυτόν συνδέεται με την αναίρεση του φόντου, της βάσης ή του εδάφους με βάση το οποίο ορίζεται μια οντότητα και την ταυτόχρονη έλευσή του στην επιφά-

νεια της οντότητας αυτής με την ιδιότητα του βάθους. Υπό αυτή την έννοια εκφράζει μια κλασματική διάτρηση της επιφάνειας καθώς επίσης και την διάνοιξη ενός πλαισίου οργανιστικής αναπαράστασης (orgiastic representation). Ο λείος χώρος, σε αντίθεση με τον εγχαραγμένο χώρο των ακέραιων διαστάσεων (γραμμή, επιφάνεια, στερεό) περιγράφεται από κλασματικές διαστάσεις οι οποίες κυμαίνονται στο ενδιάμεσο των αντίστοιχων ακέραιων τιμών. Ένας τέτοιος χώρος φέρεται να διακατέχεται από μια συσσώρευση γειτνιάσεων που συνεπάγεται τη δημιουργία διάχυτων ζωνών δυσδιακριτότητας.

Στη συνέχεια, σε ένα δεύτερο επίπεδο, θα προσπαθήσουμε να εξετάσουμε κάποιες πιο συγκεκριμένες αντιστοιχίες που προκύπτουν ανάμεσα σε βασικά επί μέρους χαρακτηριστικά των χασοτικών συστημάτων και σε διάφορες θεωρίες του Ζ. Ντελέζ. Αναλυτικότερα, θα εξετάσουμε:

- α) το καθεστώς της ευαισθητής εξάρτησης από τις αρχικές συνθήκες (μικρά αίτια - μεγάλα αποτελέσματα) στα χασοτικά συστήματα σε σχέση με την έννοια της απεδαφικοποίησης (εξάπλωση διακυμάνσεων - εξάπλωση γραμμών φυγής).
- β) το καθεστώς των παράξενων ελκυστών (strange attractors) σε σχέση με την έννοια του «σκοτεινού προδρόμου» (dark precursor) (αόρατες δομές που φανερώνονται μόνον μέσα από τα αποτελέσματά τους).
- γ) τέλος, η μορφολογική μεταβολή των συστημάτων κατά την είσοδό τους στη χασοτική κατάσταση, θα συσχετιστεί με την έννοια της Πτύχωσης (ταυτόχρονη ανάδυση όλων των υπολανθανουσών μορφικών δυνατοτήτων ως εκδίπλωση της άπειρης πτύχωσης).

Ο Stathis Alexandros Zoulias γεννήθηκε στο Παρίσι στις 7-8-1980. Το 1998 αποφοίτησε από το ελληνογαλλικό σχολείο Lycée Léonin της Νέας Σμύρνης. Την περίοδο 2000-2006 φοίτησε στην Αρχιτεκτονική σχολή του Πανεπιστημίου Πατρών. Συμμετείχε στο εργαστήριο-σεμινάριο Κ.Α.Μ. στην πόλη των Χανίων το καλοκαίρι του 2004 το οποίο αποτέλεσε μέρος της ελληνικής συμμετοχής της Biennale Αρχιτεκτονικής της Βενετίας του 2004 θέμα «Παραδείγματα». Την περίοδο 2006-2008 παρακολούθησε το μεταπτυχιακό πρόγραμμα «Χώρος, Σχεδιασμός, Πολιτισμός» της Αρχιτεκτονικής σχολής του ΕΜΠ (αποφοίτηση 2009). Παράλληλα, την περίοδο 2007-2010 παρακολούθησε και το μεταπτυχιακό πρόγραμμα Architecture et Philosophie στην École Nationale Supérieure d'Architecture de Paris La Villette καθώς κι ένα σεμινάριο για τον G. Deleuze στο πανεπιστήμιο Paris 8 και το Maison des sciences humaines. Το Σεπτέμβριο του 2010 ξεκίνησε τη διδακτορική διατριβή του στην Αρχιτεκτονική σχολή του ΕΜΠ σχετικά με τη φιλοσοφία του G. Deleuze και τη συνθήκη της τύρβης. Έχει συμμετάσχει σε τρεις ομαδικές εικαστικές εκθέσεις, το «Locus Solus» στο μουσείο Μπενάκη της οδού Πειραιώς το 2010, την διαγωνιστική έκθεση του Πανελληνίου συνέδριου Αρχιτεκτόνων στο Ζάππειο το 2011 (3^ο βραβείο) και την έκθεση «Αντικουλτούρα» στο CAMP το 2012.

MULTIPLICITY, THE MULTIPLE AND THE MULTITUDE

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Deleuze and Guattari's notion of multiplicity can be traced back to the works of the mathematician and physicist Riemann, who defines discrete multiplicities and continuous multiplicities. Bergson develops the Riemannian distinction further by relating discrete multiplicities to space, and continuous multiplicities to duration. In this sense space allows quantitative differences or differences in degree, and duration takes on or bears qualitative differences or differences in kind. In my paper I will argue that Deleuze and Guattari transfer this Bergsonian distinction to the political realm, structuring around them such oppositions as the smooth and the striated, the war machine and the apparatus of capture, and stratification and nomadism. Deleuze and Guattari's notion of multiplicity will be examined vis-à-vis Alain Badiou's notion of the multiple, based on mathematical set theory, and Michael Hardt's and Antonio Negri's notion of the multitude. In different ways both these trends tend to eradicate differences in kind and favor the

quantitative over the qualitative. By contrast, I will argue that it is precisely the qualitative multiplicity (by contrast with Badiou's and Hardt and Negri's approaches) which eventually makes social and political change possible.

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