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The new aesthetic paradigm

It was only quite late in Western history that art detached itself as a specific activity concerned with a particularised axiological reference. Dance, music, the elaboration of plastic forms and signs on the body, on objects and on the ground were, in archaic societies, intimately connected with ritual activities and religious representations. Equally, social relations, economic and matrimonial exchanges, were, in the group life, hardly discernible from what I proposed calling territorialised Assemblages of enunciation. Through diverse modes of semiotisation, systems of representation and multireferenced practices, these assemblages managed to crystallise complementary segments of subjectivity. They released social alterity through the union of filiation and alliance; they induced personal ontogenesis through the operation of peer groups and initiations, such that individuals found themselves enveloped by a number of transversal collective identities or, if one prefers, found themselves situated at the intersection of numerous vectors of partial subjectivation. In these conditions, an individual's psychism wasn't organised into interiorised faculties but was connected to a range of expressive and practical registers in direct contact

with social life and the outside world. Such an interpenetration of the socius with material activities and modes of semiotisation leaves little place for a division and specialisation of work — the notion of work itself remaining blurred — and, even less the disengagement of an aesthetic sphere distinct from other spheres (economic, social, religious or political).

It is not my intention to retrace, even summarily, the diverse paths of deterritorialisation of these territorialised Assemblages of enunciation. Let us just note that their general evolution will move towards an accentuation of the individuation of subjectivity, towards a loss of its polyvocality — simply consider the multiplication of names attributed to an individual in many archaic societies — and towards an autonomisation of Universes of value of the order of the divine, the good, the true, the beautiful, of power.... This sectorisation of modes of valorisation is now so deeply rooted in the cognitive apprehension of our era that it is difficult for us to trace its economy when we try to decode past societies. How can we imagine, for example, that a Renaissance prince did not buy works of art but attached to himself masters whose fame reflected on his prestige. Corporatist subjectivity with its pious implications for master artisans of the Middle Ages who built the cathedrals remains obscure to us. We cannot restrain ourselves from aesthetising a rupestral art which, to all appearances, had an essentially technological and cultural significance. Thus any reading of the past is inevitably overcoded by our references to the present. Coming to terms with this does not mean that we should unify fundamentally heterogeneous points of view. A few years ago an exhibition in New York presented cubist works and productions of what is generally called primitive art side by side. Formal, formalist and ultimately quite superficial correlations were made, the two series of creations being detached from

their respective contexts — on the one side, tribal, ethnic, mythical; on the other, cultural, historical, economic. We shouldn't forget that the fascination that African, Oceanic and Indian art exercised on the cubists was not only of a plastic order but was associated with an exoticism of the period, informed by exploration, colonial expeditions, travel journals, adventure novels, whose aura of mystery was intensified by photography, cinema, sound recordings and by the development of field ethnology. If it is not illegitimate, and doubtless inevitable, to project onto the past the aesthetic paradigms of modernity, it can only be on the condition we recognise the relative and virtual character of the constellations of Universes of value brought about by this kind of recomposition.

Science, technology, philosophy, art and human affairs confront respectively the constraints and resistances of specific materials which they loosen and articulate within given limits. They do this with the help of codes, know-how and historical teachings which lead them to close certain doors and open other ones. The relations between the finite modes of these materials and the infinite attributes of the Universes of the possible they imply are different within each of these activities. Philosophy, for example, generates its own register of creative constraints, secretes its material of textual reference; it projects their finitude onto an infinite power corresponding to the auto-positioning and auto-consistency of its key concepts, at least at each mutant phase of its development. For their part, the paradigms of techno-science place the emphasis on an objectal world of relations and functions, systematically bracketing out subjective affects, such that the finite, the delimited and coordinatable, always takes precedence over the infinite and its virtual references. With art, on the contrary, the finitude of the sensible material becomes a support for the production of affects

and percepts which tend to become more and more eccentred with respect to preformed structures and coordinates. Marcel Duchamp declared: "art is a road which leads towards regions which are not governed by time and space." The different domains of thought, action and sensibility position, in dissimilar ways, their movement from infinity into the passage of time, or rather into epochs capable of returning to or intersecting each other. For example, theology, philosophy and music today no longer compose a constellation as strong as during the Middle Ages. The metabolism of the infinite, proper to each assemblage, is not fixed once and for all. And when an important mutation appears within a domain, it can have "fallout," it can transversally contaminate many other domains (for example, the effect on the arts and literature of the potentially unlimited reproducibility of text and image by the printing press, or the power of cognitive transference acquired by mathematical algorithms in the sciences).

The aesthetic power of feeling, although equal in principle with the other powers of thinking philosophically, knowing scientifically, acting politically, seems on the verge of occupying a privileged position within the collective Assemblages of enunciation of our era. But before approaching this issue, it is necessary to further clarify its position within the anterior assemblages.

Let us return to the territorialised Assemblages of enunciation. Strictly speaking, they don't constitute a particular historical stage. Though they may characterise societies without writing or State, we can find relics or even active renaissances of them in developed capitalist societies — and without doubt they can be thought to hold a significant place in post-capitalist societies. Aspects of this kind of polysemic, animistic, transindividual subjectivity can equally be found in the worlds of infancy, madness, amorous passion and artistic creation. It might also be better here to speak of a proto-aesthetic paradigm, to

emphasise that we are not referring to institutionalised art, to its works manifested in the social field, but to a dimension of creation in a nascent state, perpetually in advance of itself, its power of emergence subsuming the contingency and hazards of activities that bring immaterial Universes into being. A residual horizon of discursive time (time marked by social clocks), a perpetual duration, escapes the alternative of remembering-forgetting and lives with a stupefying intensity, the affect of territorialised subjectivity. Here the existential Territory becomes, at the same time, homeland, self-belonging, attachment to clan and cosmic effusion.

In this first illustration of an Assemblage, the category of space is in a position that can be described as globally aesthetised. Polyphonic spatial strata, often concentric, appear to attract and colonise all the levels of alterity that in other respects they engender. In relation to them, objects constitute themselves in a transversal, vibratory position, conferring on them a soul, a becoming ancestral, animal, vegetal, cosmic. These objectities-subjectities are led to work for themselves, to incarnate themselves as an animist nucleus; they overlap each other, and invade each other to become collective entities half-thing half-soul, half-man half-beast, machine and flux, matter and sign.... The stranger, the strange, evil alterity are dispelled into a menacing exterior. But the spheres of exteriority are not radically separated from the interior. Bad internal objects have to respond to everything governing the exterior worlds. In fact, there isn't really any exteriority: collective territorialised subjectivity is hegemonic; it folds one Universe of value into another in a general movement of folding over on itself. It gives rhythm to times and spaces at the pleasure of its interior tempo, its ritual refrains. The events of the macro-cosm are assimilated to those of the micro-cosm — to which they are also accountable. Space and time are thus never neutral receptacles; they

must be accomplished, engendered by productions of subjectivity involving chants, dances, stories about ancestors and gods.... Here there is no effort bearing on material forms that does not bring forth immaterial entities. Inversely, every drive towards a deterritorialised infinity is accompanied by a movement of folding onto territorialised limits, correlative to a jouissance in the passage to the collective for-itself and its fusional and initiatory mysteries.

With deterritorialised assemblages, each sphere of valorisation erects a transcendent autonomised pole of reference: the Truth of logical idealities, the Good of moral will, the Law of public space, the Capital of economic exchangism, the Beautiful of the aesthetic domain.... This carving up of transcendence is consecutive to an individuation of subjectivity, which itself is divided up into modular faculties such as Reason, Understanding, Will, Affectivity.... The segmentation of the infinite movement of deterritorialisation is accompanied by a reterritorialisation, this time incorporeal: an immaterial reification. The valorisation which, in the preceding illustration, was polyphonic and rhizomatic, becomes bipolarised, Manicheanised, hierarchised and, in particularising its components, tends, in a certain way, to become sterilised. Dualisms in an impasse, like the oppositions between the sensible and the intelligible, thought and extensity, the real and the imaginary, involve a recourse to transcendent, omnipotent and homogenetic instances: God, Being, Absolute Spirit, Energy, The Signifier.... The old interdependence of territorialised values is thus lost, as are the experimentation, rituals and bricolages which led to their invocation and provocation — with the risk that they would reveal themselves as evanescent, dumb, without "surety" and even dangerous. Transcendent value presents itself as immovable, always already there and thus always going to stay there. From its perspective, subjectivity remains in perpetual lack, guilty a priori,

or at the very least in a state of "unlimited procrastination" (following Kafka's expression in *The Trial*). The "lie of the ideal" as Nietzsche wrote, becomes "the curse on reality."[1] Thus modular subjectivity has no connection with the old dimension of the emergence of values which are neutralised under the weight of codes, rules and laws decreed by the transcendent enunciator. It is no longer the result of the changing contours of an intrication of spheres of valorisation secured to matters of expression — it is recomposed, as reified individuation, from Universals laid out according to an arborescent hierarchy. Imprescriptible laws, duties and norms take the place of the old prohibitions which always arranged a place for conjuration and transgression.

This sectorisation and bipolarisation of values can be defined as capitalistic due to the neutralisation, the systematic dequalification, of the materials of expression from which they proceed — which puts them into the orbit of the economic valorisation of Capital, treating as formally equal the values of desire, use values, exchange values, and which puts differential qualities and non-discursive intensities under the exclusive control of binary and linear relations. Subjectivity is standardised through a communication which evacuates as much as possible trans-semiotic and amodal enunciative compositions. Thus it slips towards the progressive effacement of polysemy, prosody, gesture, mimicry and posture, to the profit of a language rigorously subjected to scriptural machines and their mass media avatars. In its extreme contemporary forms it amounts to an exchange of information tokens calculable as bits and reproducible on computers. Modular individuation thus breaks up the complex overdeterminations between the old existential Territories in order to remodel the mental Faculties, a self, organs, personological, sexual and familial modalities of alterity, as so many pieces compatible with the

mechanics of social domination. In this type of deterritorialised assemblage, the capitalist Signifier, as simulacrum of the imaginary of power, has the job of overcoding all the other Universes of value. Thus it extends to those who inhabit the domain of percept and aesthetic affect, who nevertheless remain — faced with the invasion of canonical redundancies and thanks to the precarious reopening of lines of flight from finite strata to incorporeal infinity — nuclei of resistance of resingularisation and heterogenesis.

Capitalistic deterritorialised Assemblages do not constitute well defined historical periods — any more than do emergent territorialised Assemblages. (Capitalistic drives are found at the heart of the Egyptian, Mesopotamian and Chinese empires, then throughout the whole of classical Antiquity.) The third type of processual Assemblage will be even more difficult to delimit, since it is only presented here prospectively, from traces and symptoms it appears to manifest today. Rather than marginalising the aesthetic paradigm, it confers on it a key position of transversality with respect to other Universes of value, from which it intensifies, each in its own way, creationist nuclei of autopoietic consistency. However, the end of the autarky and desertification of the Universes of value in the previous illustration is not synonymous with a return to the territorialised aggregation of emergent Assemblages. One does not fall back from the regime of reductionist transcendence onto the reterritorialisation of the movement of infinity in finite modes. The general (and relative) aesthetisation of the diverse Universes of value leads to a different type of re-enchantment of the expressive modalities of subjectivation. Magic, mystery and the demonic will no longer emanate, as before, from the same totemic aura. Existential Territories become diversified, heterogenised. The event is no longer enclosed in myth; it becomes a

nucleus of processual relay. The incessant clash of the movement of art against established boundaries (already there in the Renaissance, but above all in the modern era), its propensity to renew its materials of expression and the ontological texture of the percepts and affects it promotes brings about if not a direct contamination of other domains then at the least a highlighting and a re-evaluation of the creative dimensions that traverse all of them. Patently, art does not have a monopoly on creation, but it takes its capacity to invent mutant coordinates to extremes: it engenders unprecedented, unforeseen and unthinkable qualities of being. The decisive threshold constituting this new aesthetic paradigm lies in the aptitude of these processes of creation to auto-affirm themselves as existential nuclei, autopoietic machines. We can already sense the lifting of shackles from the sciences constituted by the reference to a transcendent Truth as the guarantee of its principle of consistency, which increasingly appears to relate to operational modelisations that stick as close as possible to immanent empiricism. But in any event, whatever the detours of History, social creativity seems called upon to expropriate its old rigid ideological structures, in particular those which served as a guarantee of the eminence of State power and those which still make a veritable religion out of the capitalist market. If we turn for a moment to a discipline like psychoanalysis, which claimed to affirm itself as scientific, it is increasingly clear that it has everything to gain from putting itself under the aegis of this new type of aesthetic processual paradigm. Only in this way can it re-acquire the creativity of its wild years at the turn of the century. Its vocation (depending on apparatuses, renewed procedures and references open to change) is to engender a subjectivity free from adaptive modelisations and capable of connecting with the singularities and mutations of our era. We can multiply the examples. In every domain we could find the same

interlacing of three tendencies: an ontological heterogenification of Universes of reference deployed across what I have called the movement of infinity; an abstract, machinic transversality articulating the multitudes of finite interfaces which manifest these Universes in the same hypertext[2] or plane of consistency; a multiplication and particularisation of nuclei of autopoietic consistency (existential Territories). This processual aesthetic paradigm works with (and is worked by) scientific and ethical paradigms. It is installed transversally to technoscience because technoscience's machinic Phylums are in essence creative, and because this creativity tends to connect with the creativity of the artistic process. But to establish such a bridge, we have to shed our mechanist visions of the machine and promote a conception which encompasses all of its aspects: technological, biological, informatic, social, theoretical and aesthetic. Once again, it is the aesthetic machine which seems to be in the best position to disclose some of its often unrecognised but essential dimensions: the finitude relative to its life and death, the production of proto-alterity in the register of its environment and of its multiple implications, its incorporeal genetic filiations.

The new aesthetic paradigm has ethico-political implications because to speak of creation is to speak of the responsibility of the creative instance with regard to the thing created, inflection of the state of things, bifurcation beyond pre-established schemas, once again taking into account the fate of alterity in its extreme modalities. But this ethical choice no longer emanates from a transcendent enunciation, a code of law or a unique and all-powerful god. The genesis of enunciation is itself caught up in the movement of processual creation. We see this clearly, with scientific enunciation, but always with multiple heads: an individual head, of course, but also a collective head, an institutional head, a machinic head with

experimental apparatuses, informatics, data banks, artificial intelligence.... The process of differentiating these machinic interfaces fragments the autopoietic enunciative nuclei and renders them partial to the extent that it itself deploys itself everywhere across the fields of virtuality of Universes of reference. But how, with this explosion of the individuation of the subject and this fragmentation of interfaces, can we still speak of Universes of value? No longer aggregated and territorialised (as in the first illustration of Assemblage) or autonomised and transcendentalised (as in the second), they are now crystallised in singular and dynamic constellations which envelop and make constant use of these two modes of subjective and machinic production. One must never confuse here machinism and mechanism. Machinism, in the way that I understand it, implies a double process — autopoietic-creative and ethical-ontological (the existence of a "material of choice") — which is utterly foreign to mechanism. This is why the immense machinic interconnectedness, the way the world consists today, finds itself in an autofoundational position of its own bringing into being. Being does not precede machinic essence; the process precedes the heterogenesis of being.

Emergence tied to collective Territories, transcendent Universals, processual Immanence: three modalities of praxis and subjectivation specifying three types of enunciative Assemblage involving equally the psyche, human societies, the living world, machinic species and, in the last analysis, the Cosmos itself. Such a "transversalist" enlargement of enunciation should lead to the fall of the "ontological Iron Curtain" (following Pierre Lévy's expression) that the philosophical tradition erected between mind and matter. The establishment of such a transversalist bridge leads us to postulate the existence of a certain type of entity inhabiting both domains, such that

the incorporeals of value and virtuality become endowed with an ontological depth equal to that of objects set in energetico-spatio-temporal coordinates. It is less a question of an identity of being which would traverse regions, retaining its heterogeneous texture, than of an identical processual persistence. Neither a Platonic Whole, nor an Aristotelian Prime Mover, these transversal entities appear like a machinic hyper-text — establishing themselves far beyond a simple, neutral support for forms and structures at the absolute horizon of all processes of creation. Thus one does not situate qualities or attributes as secondary in relation to being or substance; nor does one commence with being as a pure empty container (and a priori) of all the possible modalities of existing. Being is first auto-consistency, auto-affirmation, existence for-itself deploying particular relations of alterity. The for-itself and the for-others stop being the privilege of humanity; they crystallise everywhere that machinic interfaces engender disparity and, in return, are founded by it. The emphasis is no longer placed on Being — as general ontological equivalent, which, in the same way as other equivalents (Capital, Energy, Information, the Signifier) envelops, encloses and desingularises the process — it is placed on the manner of being, the machination producing the existent, the generative praxes of heterogeneity and complexity. The phenomenological apprehension of being existing as inert facticity only occurs in the case of limit experiences such as existential nausea or melancholic depression. Awareness of machinic being, on the other hand, will instead be deployed across multiple and polyphonic spatial and temporal envelopments and across potential, rational and sufficient developments in terms of algorithms, regularities and laws whose texture is just as real as its actual manifestations. And here once again emerges the thematic of virtual ecology and ecosophy.

The machinic entities which traverse these different registers of the actualised world and incorporeal Universes are two-faced like Janus. They exist concurrently in a discursive state within molar Fluxes, in a presuppositional relationship with a corpus of possible semiotic propositions, and in a non-discursive state within enunciative nuclei embodied in singular existential Territories, and in Universes of ontological reference which are non-dimensioned and non-coordinated in any extrinsic way.

How can we associate the non-discursive, infinite character of the texture of these incorporeals with the discursive finitude of energetico-spatio-temporal Fluxes and their propositional correlates? Pascal shows us a way in his response to the question: Do you think it is impossible that God is infinite and indivisible? "...I would like to show you something infinite and indivisible. It is a point which moves everywhere at infinite speed; because it is in all places and whole in each place."[3] In fact only an entity animated by an infinite speed (that is to say no longer respecting Einstein's cosmological limit of the speed of light) can hope to include both a limited referent and incorporeal fields of possibles and thereby give credibility and consistency to the contradictory terms of a proposition. But with this Pascalian speed deploying an "infinite and indivisible thing" we are still only left with an ontologically homogeneous infinity, passive and undifferentiated. The creativity intrinsic to the new aesthetic paradigm demands more active and activating folds of this infinity, in two modalities, which we will now examine, whose double articulation is characteristic of the machine in the wider sense envisaged here.

An initial chaosmic folding consists in making the powers of chaos co-exist with those of the highest complexity. It is by a continuous coming-and-going at an infinite speed that the multiplicities of entities differentiate into ontologically hetero-

geneous complexions and become chaotised in abolishing their figural diversity and by homogenising themselves within the same being-non-being. In a way, they never stop diving into an umbilical chaotic zone where they lose their extrinsic references and coordinates, but from where they can re-emerge invested with new charges of complexity. It is during this chaosmic folding that an interface is installed —an interface between the sensible finitude of existential Territories and the trans-sensible infinitude of the Universes of reference bound to them. Thus one oscillates, on one hand, between a finite world of reduced speed, where limits always loom up behind limits, constraints behind constraints, systems of coordinates behind other systems of coordinates, without ever arriving at the ultimate tangent of a being-matter which recedes everywhere and, on the other hand, Universes of infinite speed where being can't be denied anymore, where it gives itself in its intrinsic differences, in its heterogenetic qualities. The machine, every species of machine, is always at the junction of the finite and infinite, at this point of negotiation between complexity and chaos.

These two types of ontological consistency — heterogenetic being-quality and homogenetic being-matter-nothingness — do not involve any Manichean dualism, since they constitute themselves from the same plane of entitative immanence and envelop each other. But the price to pay for this initial level of immanence and complexity is that it does not deliver the key to the stabilisation, localisation and rhythmisation of decelerating chaosmic stases and strata, of "freeze framings" of complexity, of what prevents the latter from turning back and from once again being swallowed up by chaos and of what leads them, on the contrary, to engender limits, regularities, constraints, laws, and everything that the second autopoietic folding must assume.

In fact, it is not legitimate to try to intercept finite contingency on such a direct route between chaos and complexity. There are two reasons for this. On one hand, the fleeting complexion which emerges from chaos to return there at infinite speed is itself the virtual bearer of reduced speeds. On the other, the chaosmic umbilicus, insofar as it develops consistency, also has a role to play in the birth of finitude with its two functions of existential grasping and transmonadism. Thus, we will be led to superpose the immanence of infinity and finitude onto the immanence of complexity and chaos; we will have to assume that the primordial slowing down manifested in finite speeds, proper to limits and extrinsic coordinates and to the promotion of particularised points of view, inhabits chaos just as much as the infinite entitative speeds which attempt to domesticate philosophy with their conceptual creations. The movement of infinite virtuality of incorporeal complexions carries in itself the possible manifestation of all the components and all the enunciative assemblages actualisable in finitude. So chaosmosis does not oscillate mechanically between zero and infinity, being and nothingness, order and disorder: it rebounds and irrupts on states of things, bodies and the autopoietic nuclei it uses as a support for deterritorialisation; it is relative chaotisation in the confrontation with heterogeneous states of complexity. Here we are dealing with an infinity of virtual entities infinitely rich in possibles, infinitely enrichable through creative processes. It is a force for seizing the creative potentiality at the root of sensible finitude — "before" it is applied to works, philosophical concepts, scientific functions and mental and social objects — which founds the new aesthetic paradigm. The potentiality of the event-advent of limited speeds at the heart of infinite speeds constitutes the latter as creative intensities. Infinite speeds are loaded with finite speeds, with a conversion of the virtual into the possible, of the reversible into irreversible, of the deferred

into difference. The same entitative multiplicities constitute virtual Universes and possible worlds; this potentiality of finite, sensible bifurcation inscribed in an irreversible temporality remains in an absolute, reciprocal presupposition with a-temporal reversibility, the incorporeal eternal return of infinitude.

A throw of dice
Never
Even indeed when thrown in eternal circumstances

From the depths of a shipwreck...

This irruption of the irreversible, these choices of finitude can only be framed — so as to acquire a relative consistency — on condition that they are inscribed on a memory of being and positioned in relation to axes of ordination and reference. The autopoietic fold responds to these two demands by putting into action its two inextricably associated facets of appropriation (or existential grasping) and trans-monadic inscription. But the grasping only confers auto-consistency on the monad to the extent that it deploys a transmonadic exteriority and alterity such that neither the first nor second benefit from a relation of precedence, and that one cannot approach either of them without referring to the other.

Let us nevertheless start with the grasping side: it establishes a "holding together" between:
— the respective autonomy of the complexion and its chaosmic umbilicus, their distinction, their absolute separation;
— and their equally absolute concatenation, within the same plane of double immanence.

Our experience of such ambivalent positioning and fusional abolition is given through the apprehension of Kleinian partial

objects — the breast, faeces, the penis...which crystallise the self even as they dissolve it in projective-introjective relations with the other and with the Cosmos. An incorporeal complexion, snatched up by grasping, will only receive its character of finitude if the advent-event of its encounter with a transmonadic line occurs, which will trigger the exit, the expulsion of its infinite speed, its primordial deceleration. Before this crossing of the threshold, the existence of the incorporeal complexion, just as much as that of the composition and of the assemblage — candidates for actualisation — remains aleatory and evanescent. The complex entitative multiplicity is only indexed by an autopoietic nucleus. Here, we evoke the experience of earliest dream recollection with the wild flight of its traits of complexity. Everything really begins when transmonadism enters the scene to inscribe and transform this first autopoietic coupling. We too must start again from its side.

The permanent metabolism of nihilation, the depolarisation and dissipation of the diverse that shapes the monad, prevents it from delimiting a distinctive identity. The fusional nothing of a "given" monad inhabits the nothing of another monad and so on to infinity, in a course of multidirectional relays with stroboscopic resonances. How does such a trail of nihilation, at once omnipotent and impotent, come to be the means of inscription for a reappearance of finitude, how does it become deterritorialisation? It is because where there was only infinite disappearance, absolute dispersion, the transmonadic slide introduces an ordered linearity — one moves from one point of consistency to another — thereby allowing the ordination of incorporeal complexions to crystallise. Chaosmosis functions here like the pickup head of a Turing machine. The chaotic nothing spins and unwinds complexity, puts it in relation with itself and with what is other to it, with what alters it. This actu-

alisation of difference carries out an aggregative selection onto which limits, constants and states of things can graft themselves. Already we are no longer at the speeds of infinite dissolution. There is something left over, a remainder, the selective erection of semblances and dissemblances. In symbiosis with infinite complexions, finite compositions insert themselves within extrinsic coordinates, enunciative assemblages fit together in relations of alterity. Linearity, the matrix of all ordination, is already a slowing down, an existential stickiness. It might seem paradoxical that it is the persistence of a nihilation — or rather of an intensive deterritorialisation — which gives its corporeal consistency to autopoietic states of things and points of view. But only this type of linear and rhizomatic distancing can select, arrange and proportion a complexity which will now live under the double regime of a discursive slowing down and of an absolute speed of non-separability. The virtual complexion which has been selected is then stamped with an irreversible facticity enveloped by a proto-temporality that can be described as instantaneous and eternal and easily recognised in the phenomenological apprehension of Universes of value. Transmonadism through the effect of retro-activity crystallises within the primitive chaotic soup spatial coordinates, temporal causalities, energy levels, possibilities for the meeting of complexions, a whole ontological "sexuality" composed by axiological bifurcations and mutations. In this way, the second fold of autopoietic ordination — intensely active and creationist — separates from the inherent passivity of the first chaosmic fold. The passivity will transform itself into a limit, a framing, a sensitive refrain out of which an enrichment of finite and "controlled" complexity can emerge — while ontological heterogeneity will transform itself into alterity. Nothing will work until such an event-advent of primordial slowing-down and selection has happened — from the moment it is inscribed on

the transmonadic, autopoietic network. Such an aleatory limit of a virtual point of view becomes a necessary and sufficient accident in the extraction of a fold of contingency, or a "choice" of finitude. From now on we have to make do with it, start from there, return to it and circle around.

Through this precipitation of crystals of finitude and this declination of attractors of the possible, the limits of territorialisation will be irremediably promoted — limits such as those of relativity and of photon exchange, of regularities and constraints; limits like that of a quantum of action, limits that scientific assemblages will semiotise into functions, constants and laws. But the decisive point remains that the transmonadic breakout, far from resolving itself on the fixed horizon of nihilation, curls up along an infinite twisting line of flight whose circumvolutions, like those of strange attractors, give chaos a consistency at the intersection of the actualisation of finite configurations and an always possible processual recharge — the medium for ordinal and novel bifurcations, for energetic conversions escaping the entropy of territorialised stratifications — and open to the creation of mutant assemblages of enunciation.

It is a striving towards this ontological root of creativity that is characteristic of the new processual paradigm. It engages the composition of enunciative assemblages actualising the compossibility of two infinities, the active and the passive. A striving that is in no way constrained, catatonic or abstract like those of capitalistic monotheisms, but animated by a mutant creationism, always to be re-invented, always about to be lost. The irreversibility belonging to the events-advents of autopoietic grasping and transmonadism is consubstantial with a permanent resistance to circular, reterritorialising repetitions and with a constant renewal of aesthetic boundaries, scientific apparatuses of partial observation, philosophical conceptual

montages and the establishment of "habitats" (*oikos*) that are political or psychoanalytical (ecosophy). To produce new infinities from a submersion in sensible finitude, infinities not only charged with virtuality but with potentialities actualisable in given situations, circumventing or dissociating oneself from the Universals itemised by traditional arts, philosophy, and psychoanalysis: all things that imply the permanent promotion of different enunciative assemblages, different semiotic recourses, an alterity grasped at the point of its emergence — non- xenophobic, non-racist, non-phallocratic — intensive and processual becomings, a new love of the unknown.... In the end, a politics and ethics of singularity, breaking with consensus, the infantile "reassurance" distilled by dominant subjectivity. Dogmatisms of every kind investing and obscuring these points of creationism, points which necessitate a permanent confrontation (in the analysis of the unconscious as in all the other disciplines) with the collapsus of non-sense, with insoluble contradictions — the manifestations of short-circuits between complexity and chaos. For example, the democratic chaos which conceals a multitude of vectors of resingularisation, attractors of social creativity in search of actualisation. No question here of aleatory neo-liberalism with its fanaticism for the market economy, for a univocal market, for a market of redundancies of capitalist power, but of a heterogenesis of systems of valorisation and the spawning of new social, artistic and analytical practices.

So the question of inter-monadic transversality is not simply of a speculative nature. It involves calling into question disciplinary boundaries, the solipsistic closure of Universes of value, prevalent today in a number of domains. Let us take as a final example an open redefinition of the body, so necessary for the promotion of therapeutic assemblages of psychosis: the body

conceived as intersection of partial autopoietic components, with multiple and changing configurations, working collectively as well as individually; all "the bodies" — the specular body, the fantasmatic body, the neurological corporeal schema, the biological and organic soma, the immune self,[4] the personological identity within familial and environmental eco-systems, collective faciality, refrains (mythical, religious, ideological...) So many existential territorialities linked by the same transversal chaosmosis, so many monadic "points of view" terraced or structured across fractal ascents and descents, authorising a combined strategy of analytical approaches (institutional psychotherapeutic, psychopharmalogical) and personal recomposition that is either delirious or of an aesthetic character.... It is one and the same thing to declare these territories partial and yet open to the most diverse fields of alterity: this clarifies how the most autistic enclosure can be in direct contact with ambient social constellations and the machinic Unconscious, historical complexes and cosmic aporias.

1   Friedrich Nietzsche, *Ecce Homo*, trans. W. Kaufmann, Vintage, New York, 1989, p. 218.
2   Cf. Pierre Lévy, op. cit.
3   Pascal, *Pensées*, trans. A.J. Krailsheimer, Penguin, Harmondsworth, 1968, p.153.
4   Anne-Marie Moulin, *Le dernier langage de la médecine. Histoire de l'immunologie de Pasteur au sida*, PUF, Paris, 1991.

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The ecosophic object

Geopolitical configurations are changing at a great pace whilst the Universes of technoscience, biology, computer technology, telematics and the media further destabilise our mental coordinates on a daily basis. The suffering of the Third World, demographic cancer, the monstrous growth and degradation of the urban fabric, the insidious destruction of the biosphere by pollution and the incapacity of the system to reconstruct a social economy adapted to the new technologies — all of this ought to lead to the mobilisation of minds, sensibilities and wills. But the acceleration of a history, which might lead us to ruin, is masked by the sensationalist (in fact banalising and infantilising) imagery that the media concoct from current events.

The ecological crisis can be traced to a more general crisis of the social, political and existential. The problem involves a type of revolution of mentalities whereby they cease investing in a certain kind of development, based on a productivism that has lost all human finality. Thus the issue returns with insistence: how do we change mentalities, how do we reinvent social practices that would give back to humanity — if it ever had it — a sense of responsibility, not only for its own survival,

but equally for the future of all life on the planet, for animal and vegetable species, likewise for incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of cosmos?

It is certainly worthwhile reconstituting collective means of communication and action appropriate to a historical situation which has radically devalued old ideologies, social practices and traditional politics. In this respect, we should note that it is entirely possible that the new communication technologies will contribute to a renewal of similar means of elaboration and intervention. But it is not these, as such, that will trigger creative sparks, that will engender pockets of awareness capable of deploying constructive perspectives. New collective assemblages of enunciation are beginning to form an identity out of fragmentary ventures, at times risky initiatives, trial and error experiments; different ways of seeing and of making the world, different ways of being and of bringing to light modalities of being will open up, be irrigated and enrich one another. It is less a question of having access to novel cognitive spheres than of apprehending and creating, in pathic modes, mutant existential virtualities.

To recognise subjective factors in History and the leap of ethical liberty involved in advancing a genuine virtual ecology in no way implies withdrawal into oneself (as in transcendental meditation) or a renunciation of political engagement. It requires, on the contrary, a refoundation of political praxis.

Since the end of the Eighteenth century, the impact of science and technology on developed societies has been accompanied by an ideological, social and political bipolarisation between progressive currents — often Jacobinist in their understanding of the State — and conservative currents advocating a fixation on traditional values. It was in the name of the Enlightenment,

liberty, progress, then of the emancipation of the workers, that a left-right axis was established as a kind of basic reference.

Today, the social-democracies have been converted if not to liberalism then at least to the primacy of the market economy, whilst the generalised collapse of the international communist movement has left a gaping hole in one of the extremes of this bipolarity. In these conditions, should we imagine that the bipolarity ought to disappear, as the slogan of some ecologists would have it: "neither left, nor right"? Wouldn't it be the social itself which will be effaced, like an illusion, as certain adherents of post-modernism have affirmed? As opposed to these positions, I consider that progressivist polarisation ought to be reconstituted through more complex schemas, according to less Jacobinist modalities, more federalist, more dissensual, in relation to which the different mixtures of conservatism, centrism, even neo-fascism, would be repositioned. The traditional party formations are too enmeshed with the different wheels of the State for systems of parliamentary democracy to disappear overnight. And this despite their obvious loss of credibility, expressed by a growing disaffection of the electorate, as well as by a flagrant lack of conviction on the part of those citizens who do continue to vote. Political, social and economic stakes are increasingly rare in electoral battles — which most of the time are no more than large mass media manoeuvres. A certain form of "politics for politicians" seems destined to be eclipsed by a new type of social practice better suited both to issues of a very local nature and to the global problems of our era.

The masses of the Eastern bloc threw themselves into a kind of collective chaosmosis in order to free themselves from totalitarianism, to live differently — fascinated as they were by Western models. But it is becoming increasingly evident that the failure of "socialism" is also an indirect failure of the allegedly liberal

regimes which lived in hot or cold symbiosis with it for decades. Failure in the sense that Integrated World Capitalism — though it has managed to guarantee sustained economic growth in most of its citadels (at the cost, it's true, of considerable ecological devastation and ferocious segregation) — is not only incapable of releasing Third World countries from their impoverishment, but also because it has nothing to offer other than very partial answers to the huge problems assailing the Eastern bloc and the USSR, thus exacerbating the bloody inter-ethnic ordeals from which there currently appears to be no way out.

An expanded ecological consciousness going far beyond the electoral influence of the "Greens" should in principle lead to putting the ideology of production for the sake of production back into question, that is, production centred on profit in the capitalist context of cost structure and debilitating consumerism. The objective would no longer be to simply take control of State power in place of the reigning bourgeoisie and bureaucracy, but to determine with precision what one intends to put in their place. In this respect, it seems to me that two complementary thematics should come to the forefront in future debates on the recomposition of a progressivist cartography:
— the redefinition of the State, or rather of State functions which are in reality multiple, heterogeneous and often contradictory;
— the deconstruction of the concept of the market and the recentering of economic activities on the production of subjectivity.

Bureaucratisation, sclerosis, the slide of State machines towards totalitarianism do not only concern the Eastern bloc but also Western democracies and Third World countries. The withering away of State power, once advocated by Rosa Luxemburg and Lenin, is more relevant than ever. The com-

munist movement brought discredit on itself — and to a lesser extent so did the social-democrats — for having been incapable of struggling effectively against the ravages of State control in every domain; the parties laying claim to these ideologies having become themselves, with the passage of time, appendages of State apparatuses. Nationalistic questions are re-emerging in the worst subjective conditions (nationalism, uniformity, racial hatred...) since no appropriate federalist response has been advanced as an alternative to an abstract and fictitious internationalism.

The neo-liberal myth of the world market has acquired incredible powers of suggestion over the last few years. According to this myth, no sooner does an economic ensemble submit to its law than its problems dissolve as if by magic. The African States which haven't been able to enter this market are condemned to vegetate economically and to beg for international assistance. A State like Brazil, where resistance by the oppressed continues, is destabilised in its relation to the world economy and by hyper-inflation; while countries like Chile and Argentina, which are subject to the monetarist controls of the IMF, have only been able to tame inflation and stabilise their finances by plunging 80% of their populations into unimaginable misery.

In fact, a hegemonic world market does not exist, but only sector-based markets corresponding to so many power formations. The financial market, the oil market, the real estate market, the armaments market, the drug market, the NGO market, etc., have neither the same structure nor the same ontological texture. They only adjust to one another through the relations of forces established between the power formations which sustain them. Today a new ecological power formation is appearing under our noses and, consecutively, a new ecological industry is in the process of making a place for itself within

other capitalist markets. The systems of heterogenetic valorisation — which counterbalance capitalist homogenesis rather than passively contesting the ravages of the world market — have to put in place their own power formations which will affirm themselves within new relations of forces. Artistic assemblages, for example, will have to organise themselves so as not to be delivered, bound hand and foot, to a financial market itself in symbiosis with the drug market. The education market cannot remain absolutely dependent on the State market. Markets valorising a new quality of urban life and post-mass media communication will have to be invented. Exploding the hegemony of the capitalist valorisation of the world market consists in giving consistency to the Universes of value of social assemblages and existential Territories which situate themselves, in a manner of speaking, against the implosive evolution we are witnessing.

In order to counteract reductionist approaches to subjectivity, we have proposed an analysis of complexity starting with an ecosophic object with four dimensions:
— material, energetic and semiotic Fluxes;
— concrete and abstract machinic Phylums;
— virtual Universes of value;
— finite existential Territories.

The ecosystemic approach of Fluxes still represents an indispensable awareness of the cybernetic interaction and feedback involved with living organisms and social structures. But it is as much a matter of establishing a transversalist bridge between the ensemble of ontological strata which, each in their own way, are characterised by specific figures of chaosmosis. Here one is thinking of the visibilised and actualised strata of material and energetic Fluxes, of the strata of organic life, of those of the Socius, of the mecanosphere, but also of the incor-

poreal Universes of music, of mathematical idealities, of Becomings of desire.... Transversality never given as "already there," but always to be conquered through a pragmatics of existence. Within each of these strata, each of these Becomings and Universes what is put into question is a certain metabolism of the infinite, a threat of transcendence, a politics of immanence. And, each one of them will require schizoanalytic and ecosophic cartographies which will demand that partial components of enunciation be brought to light where they exist but are unrecognised and where scientism, dogmatism and technocracy prevent their emergence. Thus chaosmosis does not presuppose an invariant composition of the four ontological dimensions of Fluxes, Territories, Universes and machinic Phylums. It has no pre-established schemas, as is the case with the universal figures of catastrophe in René Thom's theory. Its cartographic representation forms part of a process of existential production involving territorialised components of finitude, irreversible embodiment, processual singularity and the engendering of Universes of virtuality which are not directly locatable within extrinsic discursive coordinates. They come to being through an ontological heterogenesis and affirm themselves within the world of significations as a rupture of sense and existential reiteration. The positionality of these refrains in the ordinary world will be effected, for example, as a derivative and a-signifying function of mythical, literary, fantasmatic and ... theoretical narrativity.

The theoretical discourses of Marxism and Freudianism which claimed to be solidly constructed on scientific diagrammatics only found their social affirmation to the extent that they themselves catalysed such nuclei of partial subjectivation. Our own attempt at meta-modelling enunciation, based on existential Territories and incorporeal Universes obviously cannot avoid the impossibility of its direct objective representation.

Simply, our theoretical refrain would be more deterritorialised than current representations of the Unconscious, structure, system.... Grasping the non-discursive dimension of enunciation and the necessary articulation between complexity and chaos led us to advance the concept of a pre-objectal entity as an element in the ontological texture, transversal to Fluxes, machinic Phylums, Universes of value and existential Territories — the being [*l'être*] before being [*être*] now conceived from a multicomponential and intensive perspective. The entity animated by infinite velocity dissolves the categories of time and space and consequently even the notion of speed. From the intensity of its slowing down the categories of the object, of the delimited set and of partial subjectivation can be deduced. The chaosmic fold of deterritorialisation and the autopoietic fold of enunciation, with their interface of existential grasping and transmonadism, implant at the heart of the object-subject relation — and before any instance of representation — a creative processuality, an ontological responsibility which binds liberty and its ethical vertigo at the heart of ecosystemic necessities.[1]

To speak of machines rather than drives, Fluxes rather than libido, existential Territories rather than the instances of the self and of transference, incorporeal Universes rather than unconscious complexes and sublimation, chaosmic entities rather than signifiers — fitting ontological dimensions together in a circular manner rather than dividing the world up into infrastructure and superstructure — may not simply be a matter of vocabulary! Conceptual tools open and close fields of the possible, they catalyse Universes of virtuality. Their pragmatic fallout is often unforeseeable, distant and different. Who knows what will be taken up by others, for other uses, or what bifurcations they will lead to!

The activity of cartography and ecosophic metamodelisation, where being becomes the ultimate object of a heterogenesis under the aegis of a new aesthetic paradigm, should be at the same time more modest and more audacious than the conceptual productions to which the University has accustomed us. More modest in renouncing any pretension to durability or eternal scientific authority, and more audacious in taking sides in the extraordinary sprint currently occurring between machinic mutations and their subjective "capitalisation." Engagement in innovative social, aesthetic and analytical practices is thus correlative to crossing the threshold of intensity of speculative imagination, coming not only from specialised theoreticians, but also from assemblages of enunciation confronted with the chaosmic transversality proper to the complexity of ecosophic objects. And opening up ethico-political options that relate as much to the microscopic aspects of the psyche and socius as to the global destiny of the biosphere and mecanosphere from now on calls for a permanent reappraisal of the ontological foundations of existing modes of valorisation in every domain.

This cartographic activity can incarnate itself in multiple ways. A distorted foreshadowing is presented to us by the psychoanalytic or family therapy session, the reunions of institutional analysis, professional networking, socio-professional or neighbourhood collectives.... The common characteristic of all these practices appears to be verbal expression. Today the psyche, the couple, the family, neighbourhood life, the school, the relation with time and space, with animal life, sounds, plastic forms — everything has to be put back into the position of being spoken. Yet the ecosophic (or schizoanalytic) approach is not confined to the level of verbal expression alone. Of course Speech remains an essential medium, but it's not the only one; everything which short-circuits significational chains,

postures, facial traits, spatial dispositions, rhythms, a-signify-
ing semiotic productions (relating, for example, to monetary
exchange), machinic sign productions, can be implicated in
this type of analytical assemblage. Speech itself — and I could
never overemphasise this — only intervenes here inasmuch as
it acts as a support for existential refrains.

The primary purpose of ecosophic cartography is thus not
to signify and communicate but to produce assemblages of
enunciation capable of capturing the points of singularity of a
situation. In this perspective, meetings of a political or cultural
character will have the vocation of becoming analytical and,
inversely, psychoanalytical work will have to gain a foothold in
multiple micropolitical registers. Like the symptom for
Freudianism, the rupture of sense, the dissensus, becomes a
privileged primary material. "Personal problems" should be
able to irrupt on the private or public scene of ecosophic enun-
ciation. In this respect, it is striking to notice how the French
ecological movement, in its diverse components, has shown
itself to be incapable of dealing with basic issues. It is complete-
ly dedicated to a discourse of an environmental or political
nature. If you ask ecologists what they intend to do to help the
homeless in their suburb, they generally reply that it's not their
responsibility. If you ask them how they intend to free them-
selves from a certain dogmatism and the practices of small
groups, many of them will recognise that the question is well-
founded, but are quite unable to suggest any solutions! When
in truth their problem today is not how to keep themselves at
an equal distance from the left and the right, but how to con-
tribute to the reinvention of progressivist polarity, how to
rebuild politics on different bases, how to rearticulate transver-
sally the public and the private, the social, the environmental
and the mental. In order to move in this direction, new types of
dialogue, of analysis, of organisation will have to be tested; per-

haps at first on a small scale then later on a larger one. If the
ecological movement in France today, which appears to have
so much promise, fails to engage with this problem of recom-
posing militant situations (in an entirely new sense, that is to
say, of collective assemblages of subjectivation) then it will cer-
tainly lose the capital of confidence invested in it, and the tech-
nical and associative aspects of ecology will be recuperated by
the traditional parties, State power and eco-business. To my
mind, the ecological movement should concern itself, as a mat-
ter of priority, with its own social and mental ecology.

In France, certain intellectual leaders were traditionally
invested with the mission of guiding opinion. Happily this peri-
od seems to be over. After having experienced the reign of the
intellectuals of transcendence — the prophets of existentialism,
"organic" intellectuals (in Gramsci's sense) of the great militant
era, then, closer to us, the preachers of the "moral generation"
— perhaps we will now have to come to terms with an imma-
nence of collective intellectuality, one that penetrates the world
of teachers, social workers, and technical milieux of every
description. Too often the promotion of leading intellectuals by
the media and publishing houses has had the effect of inhibit-
ing the inventiveness of collective Assemblages of intellectuali-
ty which in no way benefit from such a system of representa-
tion. Intellectual and artistic creativity, like new social prac-
tices, have to conquer a democratic affirmation which pre-
serves their specificity and right to singularity. This being the
case, intellectuals and artists have got nothing to teach any-
one. To return to an image that I proposed a long time ago,
they produce toolkits composed of concepts, percepts and
affects, which diverse publics will use at their convenience. As
for morality, it has to be admitted that a pedagogy of values
does not exist. The Universes of the beautiful, the true and the
good are inseparable from territorialised practices of expres-

sion. Values only have universal significance to the extent that they are supported by the Territories of practice, experience, of intensive power that transversalise them. It is because values are not fixed in a heaven of transcendent Ideas that they can just as easily implode, attaching themselves to catastrophic chaosmic stases. Le Pen has become a dominant object of the collective libido — either to elect or reject him — due to his skill in attracting media attention but principally because of the weakening of the existential Territories of subjectivity of what is called the left — the progressive loss of its heterogenetic values relating to its internationalism, antiracism, solidarity, innovative social practices.... Be that as it may, intellectuals should no longer be asked to erect themselves as master thinkers or providers of moral lessons, but to work, even in the most extreme solitude, at putting into circulation tools for transversality.

Artistic cartographies have always been an essential element of the framework of every society. But since becoming the work of specialised corporate bodies, they may have appeared to be side issues, a supplement of the soul, a fragile superstructure whose death is regularly announced. And yet from the grottoes of Lascaux to Soho taking in the dawn of the cathedrals, they have never stopped being a vital element in the crystallisation of individual and collective subjectivities.

Fabricated in the socius, art, however, is only sustained by itself. This is because each work produced possesses a double finality: to insert itself into a social network which will either appropriate or reject it, and to celebrate, once again, the Universe of art as such, precisely because it is always in danger of collapsing.

What confers it with this perennial possibility of eclipse is its function of rupturing with forms and significations circulating

trivially in the social field. The artist — and more generally aesthetic perception — detach and deterritorialise a segment of the real in such a way as to make it play the role of a partial enunciator. Art confers a function of sense and alterity to a subset of the perceived world. The consequence of this quasi-animistic speech effect of a work of art is that the subjectivity of the artist and the "consumer" is reshaped. In short, it is a matter of rarefying an enunciation which has too great a tendency to become entangled in an identificatory seriality which infantilises and annihilates it. The work of art, for those who use it, is an activity of unframing, of rupturing sense, of baroque proliferation or extreme impoverishment, which leads to a recreation and a reinvention of the subject itself. A new existential support will oscillate on the work of art, based on a double register of reterritorialisation (refrain function) and resingularisation. The event of its encounter can irreversibly date the course of an existence and generate fields of the possible "far from the equilibria" of everyday life.

Viewed from the angle of this existential function — namely, in rupture with signification and denotation — ordinary aesthetic categorisations lose a large part of their relevance. Reference to "free figuration," "abstraction," or "conceptualism" hardly matters! What is important is to know if a work leads effectively to a mutant production of enunciation. The focus of artistic activity always remains a surplus-value of subjectivity or, in other terms, the bringing to light of a negentropy at the heart of the banality of the environment — the consistency of subjectivity only being maintained by self-renewal through a minimal, individual or collective, resingularisation.

The growth in artistic consumption we have witnessed in recent years should be placed, nevertheless, in relation to the

increasing uniformity of the life of individuals in the urban context. It should be emphasised that the quasi-vitaminic function of this artistic consumption is not univocal. It can move in a direction parallel to uniformisation, or play the role of an operator in the bifurcation of subjectivity (this ambivalence is particularly evident in the influence of rock culture). This is the dilemma every artist has to confront: "to go with the flow," as advocated, for example, by the Transavantgarde and the apostles of postmodernism, or to work for the renewal of aesthetic practices relayed by other innovative segments of the Socius, at the risk of encountering incomprehension and of being isolated by the majority of people.

Of course, it's not at all clear how one can claim to hold creative singularity and potential social mutations together. And it has to be admitted that the contemporary Socius hardly lends itself to experimentation with this kind of aesthetic and ethico-political transversality. It nonetheless remains the case that the immense crisis sweeping the planet — chronic unemployment, ecological devastation, deregulation of modes of valorisation, uniquely based on profit or State assistance — open the field up to a different deployment of aesthetic components. It doesn't simply involve occupying the free time of the unemployed and "marginalised" in community centres! In fact it is the very productions of science, technology and social relations which will drift towards aesthetic paradigms. It's enough to refer to the latest book by Ilya Prigogine and Isabelle Stengers where they evoke the necessity of introducing into physics a "narrative element" as indispensable to a genuine conception of evolution.[2]

Today our societies have their backs up against the wall; to survive they will have to develop research, innovation and creation still further — the very dimensions which imply an awareness of the strictly aesthetic techniques of rupture and suture. Something is detached and starts to work for itself, just

as it can work for you if you can "agglomerate" yourself to such a process. Such requestioning concerns every institutional domain, for example, the school. How do you make a class operate like a work of art? What are the possible paths to its singularisation, the source of a "purchase on existence" for the children who compose it?[3] And on the register of what I once called "molecular revolutions," the Third World conceals treasures which deserve to be explored.[4]

A systematic rejection of subjectivity in the name of a mythical scientific objectivity continues to reign in the University. In the heyday of structuralism the subject was methodically excluded from its own multiple and heterogeneous material of expression. It is time to re-examine machinic productions of images, signs of artificial intelligence, etc., as new materials of subjectivity. In the Middle Ages, art and technique found refuge in the monasteries and convents which had managed to survive. Perhaps artists today constitute the final lines along which primordial existential questions are folded. How are the new fields of the possible going to be fitted out? How are sounds and forms going to be arranged so that the subjectivity adjacent to them remains in movement, and really alive?

The future of contemporary subjectivity is not to live indefinitely under the regime of self-withdrawal, of mass mediatic infantilisation, of ignorance of difference and alterity — both on the human and the cosmic register. Its modes of subjectivation will get out of their homogenetic "entrapment" only if creative objectives appear within their reach. What is at stake here is the finality of the ensemble of human activities. Beyond material and political demands, what emerges is an aspiration for individual and collective reappropriation of the production of subjectivity. In this way the ontological heterogenesis of value becomes the focus of political concerns which at present

lack the site, the immediate relation, the environment, the reconstitution of the social fabric and existential impact of art.... And at the end of a slow recomposition of assemblages of subjectivation, the chaosmic explorations of an ecosophy — articulating between them scientific, political, environmental and mental ecologies — ought to be able to claim to replace the old ideologies which abusively sectorised the social, the private and the civil, and which were fundamentally incapable of establishing transversal junctions between the political, the ethical and the aesthetic.

It should, however, be clear that we are in no way advocating an aesthetisation of the Socius, for after all, promoting a new aesthetic paradigm involves overthrowing current forms of art as much as those of social life! I hold out my hand to the future. My approach will be marked by mechanical confidence or creative uncertainty, according to whether I consider everything to be worked out in advance or everything to be there for the taking — that the world can be rebuilt from other Universes of value and that other existential Territories should be constructed towards this end. The immense ordeals which the planet is going through — such as the suffocation of its atmosphere — involve changes in production, ways of living and axes of value. The demographic explosion which will, in a few decades, see the population of Latin America multiply by three and that of Africa by five[5] does not proceed from an inexorable biological malediction. The key factors in it are economic (that is, they relate to power) and in the final analysis are subjective — cultural, social and mass mediatic. The future of the Third World rests primarily on its capacity to recapture its own processes of subjectivation in the context of a social fabric in the process of desertification. (In Brazil, for example, Wild West capitalism, savage gang and police violence coexist with interesting attempts by the Workers' Party movement at

recomposing social and urbanistic practices.)

Among the fogs and miasmas which obscure our *fin de millénaire*, the question of subjectivity is now returning as a leitmotiv. It is not a natural given any more than air or water. How do we produce it, capture it, enrich it, and permanently reinvent it in a way that renders it compatible with Universes of mutant value? How do we work for its liberation, that is, for its resingularisation? Psychoanalysis, institutional analysis, film, literature, poetry, innovative pedagogies, town planning and architecture — all the disciplines will have to combine their creativity to ward off the ordeals of barbarism, the mental implosion and chaosmic spasms looming on the horizon, and transform them into riches and unforeseen pleasures, the promises of which, for all that, are all too tangible.

1   On the ethical obligation towards a "progeny", cf. Hans Jonas, *The Imperative of Responsibility*, University of Chicago Press, Chicago,1984.
2   "For mankind today, the 'Big Bang' and the evolution of the Universe are part of the world in the same way as in prior times, the myths of origin," in *Entre le temps et l'éternité*, Fayard, 1988, p.65.
3   Among the many works on institutional pedagogy, see René Lafitte, *Une journée dans une classe coopérative: le désir retrouvé*, Syros, Paris, 1985.
4   On the networks of solidarity subsisting amongst those "defeated" by modernity in the Third World: Serge Latouche, *La Planète des naufragés. Essai sur l'après-développement*, La Découverte, 1991.
5   Jacques Vallin (de l'INED), *Transversales Science/Culture*, Number 9, June, 1991. (29 rue Marsoulan, 75012 Paris). *La population mondiale, la population française*, La Découverte, Paris, 1991.