**Deleuze/Guattari Studies in Asia
7th International Conference 2019 Tokyo**

21–23 June 2019

Venue:
University of Tokyo, Komaba Campus
(3-8-1, Komaba, Meguro-ku, Tokyo)

DELEU
ZE/GU
ATTAR
I STU
DIE
N ASIA

7th
International
Conference,
Tokyo,
2019

Director / Coordinator
Koichiro KOKUBUN (Professor, Tokyo Institute of Technology)

Conference Committee
Joff P.N. BRADLEY (Associate Professor, Teikyo University)
Catherine DALE (Lecturer, Chuo University)
Masaya CHIBA (Associate Professor, Ritsumeikan University)

Advisory Board
Ian BUCHANAN (Professor, University of Wollongong)
Anne SAUVAGNARGUES (Professor, Paris Nanterre University)

Technical Support
Shinji KAJITANI (UTCP Director)
Makiko WASHIZAWA (UTCP)
Shoko INOUE (UTCP)
Rie YAMADA (UTCP)
Maki SATO (UTCP)
Yuki NAKAMURA (Direction Assistant)
Shiomi OKA (Assistant, M.A. Student, Tokyo Institute of Technology)
Kan KAMADA (Assistant, M.A. Student, Tokyo Institute of Technology)
Kuniko TAKAMI (Secretary, Tokyo Institute of Technology)
Jun KAWADA (Video Recording / Film Editing)
Eiki OKUDA (Conference Poster / Exhibition Flyer Design)
Naoko FUKUOKA (Novelty Design)
Ai MIYOSHI (Novelty Design)
Daigo NAKAMURA (Program Editing)
Wren NISHINA (Interpreter, M.A. Student, Tohoku University)

Noh Workshop
Yoshimasa KANZE (Noh Performance)
Taro YOKOYAMA (Noh Workshop Organization, Professor, Rikkyo University)
Eike GROSSMANN (Interpreter, University of Hamburg)

Exhibition
Goro MURAYAMA (Exhibition Curator, Artist)
Haruchi OSAKI (Artist)
Masaru AIKAWA (Artist)
Yuko OZAWA (Artist)
Shingo ARUGA (Artist)
Shuhei ISE (Artist)

Music
Soichiro NAGATA (Camp dinner live music show, Film BGM)

Partnerships
Edinburgh University Press
University of Tokyo, Humanities Center [HMC]
University of Tokyo, Integrated Human Sciences Program for Cultural Diversity [IHS]
University of Tokyo Center for Philosophy [UTCP]
Nishihara Cultural Foundation
National Noh Theater (Japan Arts Council)
3331 Arts Chiyoda
Japan Tobacco [JT]
Kitchen WATARIGARASU (Catering)

Deleuze / Guattari Studies in Asia
7th International Conference 2019 Tokyo
'War Machine, Conflict, Coexistence'

Following the inaugural Deleuze Studies in Asia meeting in Taipei, Taiwan, in 2013, the Deleuze/Guattari camp and conference has been hosted successfully in Manipal (India), Osaka (Japan), Seoul (Korea), Singapore and most recently Naga (The Philippines). It returns to the Japanese archipelago in 2019. This event remains the premier philosophical organ for Deleuze and Guattari studies in Asia and its transdisciplinary membership continues to contribute significantly to other Deleuze and Guattari gatherings across the world. With this in mind, and on the singularly precious occasion of Tokyo's 2019 camp and conference, we shall continue the indefatigable spirit of former meetings to exchange ideas, to discuss and to think about Deleuze and Guattari in new and challenging ways.

The theme for the conference is 'War Machine, Conflict, Coexistence'. Why? Because we live in a world where the concept 'war machine' has now become so miserably commonplace and anodyne. How? In two respects: 1) the contemporary globalized form of capitalism has overwhelmed national economies and; 2) terrorism has replaced traditional forms of state-war. As such, conflicts are so pervasive on a global scale yet often elude traditional social, political and economic schematics.

In the play of perceptible and imperceptible, how should or can we coexist in such a world? How does the work of Deleuze and Guattari assist this new relation? One problem arises: Although the concept of coexistence is explored by way of example and analogy in their philosophy it is not treated explicitly and at length as an isolated concept. How can we respond to this conspicuous lacuna? Given this bottleneck of reason, it is exceedingly timely to think contemporary geo-political problems and ideas from the perspective of Deleuze and/or Guattari. Our task is to begin thinking again; to shed another dogmatic image of thought.

Given this crisis and amid such devastating conflict, we are asking conference delegates to think about the concept of coexistence in a Deleuzian way. We are in search for nothing less than a new paradigm or image of thought.

Yet in a deliberate sense, the 2019 Deleuze and Guattari event and project in Tokyo remains open to those not determined as 'Deleuzians' or 'Guattarians'. In any event, we have never been Deleuzians and Guattarians. Faced with this provocative disavowal, we are inviting forms of non-philosophy to counter the sclerotic impulses of dogmatic thinking.

The committee of the 2019 Deleuze and Guattari in Asia conference wants our joint moment to be one for witnessing and understanding the multiple theoretical conflicts surrounding Deleuze/Guattari Studies. We are not aiming for a communion of self-same herd thinking, another yeah saying for whatever absurd purpose, but rather a veritable explosion of difference.

As such, the continuous construction-reconstruction of the intellectual assemblage of the Deleuze and Guattari Studies in Asia Conference means that its membership is steadfastly not a parochial fanclub. It remains doggedly radical, global and Deleuzian through and through. We are a gathering for discussing and thinking in a fundamental and rigorous sense, in the resplendent open and chaotic sense which the brilliance of Deleuze and Guattari's joint philosophy demands.

Do take inspiration from the following: « Ce qui est premier dans la pensée, c'est l'effraction, la violence, c'est l'ennemi, et rien ne suppose la philosophie, tout part d'une misosophie. » (Gille Deleuze, *Différence et répétition*, PUF, pp. 181–182)

Koichiro Kokubun
Joff P.N. Bradley

21st [Fri] June

	Bldg18 1F Hall	Bldg18 4F Collaboration Room1	Bldg18 4F Collaboration Room2	Bldg18 4F Collaboration Room3	21KOMCEE East 2F K214
8:45– 9:10	**Registration** (Bldg18 1F Hall)		**Registration**		
9:10– 9:20	**Opening remarks**				
9:20– 10:10	**1st Keynote** Ian Buchanan **Society of Control (Revisited)**				
10:20– 11:50	**Session 1** **Social, Political Assemblages** Hung-Chi Yang Ma. Dorothy A. Mananghaya Lee Jeong-Woo	**Session 2** **The Social and Capitalism** Elijah Joshua Benjamin D. F. Aban Mikkel Astrup Simon Taylor	**Session 3** **Absolute Life, Absolute War** Tony See Danilo Scholz Jason Howard	**Session 4** **Art and Experimentation** Kieran Richards Joel Bourland Olga del Pilar López Betancur	
11:50– 12:50	**Lunch** (Bldg18 4F Open Space)		**Lunch**		
13:00– 13:50	**2nd Keynote** Felicity Colman **Becoming Algorithmic:** **Modalities of "collective interactivity"** **in the post-media era**				
14:00– 15:30		**Session 5** **Literary War Machine / Writing** Torsten Jenkel James Martell Tingting Hui	**Session 6** **Desire and / or Identity** Sian Tomkinson Gabriel Remy-Handfield Naihao Lee	**Session 7** **Deleuze and Foucault** Benn van den Ende Yudai Shimizu Kohei Nishikawa	
15:30– 16:00	**Coffee Break** (Bldg18 4F Open Space)		**Coffee Break**		
16:00– 17:30		**Session 8** **Truth, Falsity, and Ethics** Janell Watson Tauel Harper Daniel W. Smith	**Session 9** **Speaking in Tongues** Evgeny Blinov Chantelle Gray Kimitake Hirata	**Session 10** **Extending Deleuze** Charles J. Stivale Kim Eun Joo Sohei Tokuno	
17:40– 18:30					**3rd Keynote** Gregory Flaxman **The Screen Is a Brain:** **On the Techno-Genetic** **Evolution of Images**
18:30– 20:30	**Welcoming Dinner** (21KOMCEE West B1F cafeteria KOMOREBI)		**Welcoming Dinner**		

22nd [Sat] June

	21KOMCEE West B1F K001 Hall	21KOMCEE West 3F K301	21KOMCEE West 3F K302	21KOMCEE West 3F K303	21KOMCEE West 4F K401	21KOMCEE West 4F K402
9:00–9:20	Morning Snacks (21KOMCEE West 3F corridor)			Morning Snacks		
9:20–10:50		**Session 11** **Anthropocenes** David R. Cole Marvin Charles C. Santos Andrija Filipovic	**Session 12** [proposed panel] **Ecologies of Architecture: Collective Equipment** Andrej Radman Marc Boumeester Wren Nishina	**Session 13** **Violence** William Hebblewhite Anubha Sinha Izidor Barši	**Session 14** **Bangs, Becomings, Bangers** Seunghan Paek Felice Cimatti Augusto Xavier N. Ledesma	**Session 15** **Resistance and Transformation** Mark Weeks Shuyu Guo Yen-Chen Chuang
11:00–11:50	**4th Keynote** Anne Sauvagnargues **Semiotechnics: on Political Ecology. Deleuze and Guattari's Theory of Encounter**					
11:50–12:50	Lunch (21KOMCEE West B1F cafeteria KOMOREBI)			Lunch		
13:00–14:30		**Session 16** [proposed panel] **Red and Black Deleuze: Planetary Communism and Open Marxism (1)** Joff P.N. Bradley Alex Taek-Gwang Lee Christophe Thouny Toshiya Ueno Woosung Kang	**Session 17** [proposed panel] **The unconscious as war-machine (1)** Andrew Lapworth Scott Sharpe Maria Hynes JD Dewsbury Tom Roberts	**Session 18** **Cinema and cinematic experience (1)** Shen-Ping Wang Maria Grajdian Jeffrey Deyto Annope Chintawan Hidefusa Kuroki	**Session 19** [proposed panel] **The Perception of Space-Time in Deleuze and Bergson** Craig Lundy Koichiro Kokubun Gregory Flaxman Jae-Yin Kim	
14:40–15:30		**Session 20** [proposed panel] **Red and Black Deleuze: Planetary Communism and Open Marxism (2)**	**Session 21** [proposed panel] **The unconscious as war-machine (2)**	**Session 22** **Cinema and cinematic experience (2)**	**Session 23** **The Reception of Deleuze's Philosophy in East Asia (1)** free discussion	
15:30–16:00	Coffee Break (21KOMCEE West 3F corridor)			Coffee Break		
16:00–17:30		**Session 24** **EcoEnviroPolitics** David Toohey Ruth Irwin Elin Kanhov	**Session 25** **Psychoanalysis, the Clinic, and Overwriting the Subject** Cristiane Mesquita Larissa Agostinho James Dutton	**Session 26** **Literature and Art Machine** Hiroya Shimoyama Emiddio Vasquez Daniela Angelucci	**Session 27** **Territory, Maps, Migration** Masayuki Iwase Christoph Rogers Qin Wang	
17:40–18:30	**5th Keynote** Alphonso Lingis **The Work of Reconciliation**					

23rd [Sun] June

	21KOMCEE West **B1F K001 Hall**	**21KOMCEE West** **3F K301**	**21KOMCEE West** **3F K302**	**21KOMCEE West** **3F K303**	**21KOMCEE West** **4F K401**
9:00– 9:20	**Morning Snacks** (21KOMCEE West 3F corridor)			**Morning Snacks**	
9:20– 10:50		**Session 28** **Becoming Gender** Kenneth Surin Rebecca Hill Catherine Dale	**Session 29** **Leibniz and Spinoza** Ying-shan Chen Jayson Jimenez Koichiro Sahara	**Session 30** **Love, Subjectivity *and* Deleuze** Alexei Aitouganov Allen Chiu Savi Khanna	**Session 31** [proposed panel] **An anarchist Deleuze?** Aragorn Eloff and Chantelle Gray
11:00– 11:50	**6th Keynote** Alex Taek-Gwang Lee **Deleuze/Guattari and the Third World: Rethinking Political Philosophy After May 68**				
11:50– 12:50	**Lunch** (21KOMCEE West B1F cafeteria KOMOREBI)			**Lunch**	
13:00– 14:30		**Session 32** **Body Movement** Ikki Tatsumi Philipa Rothfield Kyle Novak	**Session 33** **Individual and Collective** Philip Martin Catalano Antonio Jean-Sébastien Laberge	**Session 34** **The Virtual and the Real** Ju-yu Catherine Cheng Alan Bouressa	**Session 35** **The Reception of Deleuze's Philosophy in East Asia** (2) free discussion
14:40– 15:30	**7th Keynote** Joff P.N. Bradley **On deadly spirals of ipseity**				
15:30– 16:00	**Closing remarks**				

University of Tokyo, Komaba Campus   Bldg18   21KOMCEE West   21KOMCEE East

Todai Gate
For Kichijoji   West Gate   East Gate   For Shibuya
Inokashira-Line
Komaba-Todai-Mae Station
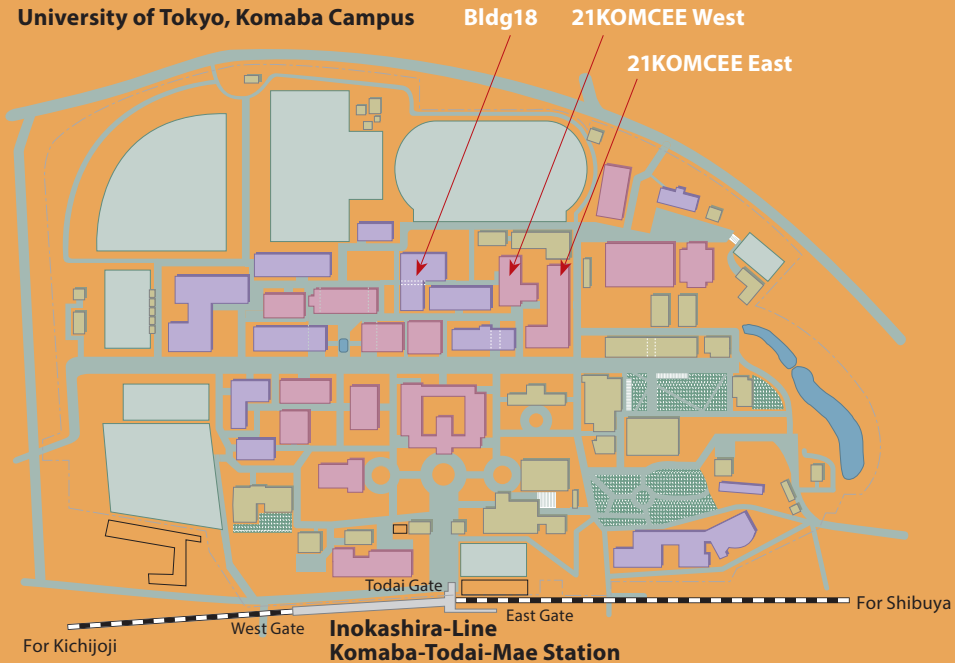
1st Keynote
Ian Buchanan
Society of Control (Revisited)

How are we to make sense of the present times? Has critical thinking ever had a more important task than this? In his short paper "Postscript on Control Societies" (Post-Scriptum sur les Sociétés des Contrôle), published towards the end of his life, perhaps indicating a new direction in his work which sadly he didn't live to carry out, Deleuze mapped in the span of a handful of pages one of the most searing diagnoses of contemporary society critical theory has produced. His argument is that during the course of the 20th century the world entered a new epoch, one that is differently organized to the world Foucault mapped in his work on disciplinary society. There has been considerable but I think rather needless debate as to whether we have left disciplinary society behind completely or not. The debate is needless because Deleuze never claims that the machinery of disciplinary society has disappeared altogether; he claims only that it has broken down and been superseded by new machineries of control. That this is the case is manifestly obvious. While no one can dispute that surveillance technology continues to dominate 21st century life, as Foucault said it did in the centuries preceding our own, it is also true that surveillance today operates in ways that were not technologically possible prior to the invention of the computer. Not only that, its very modality has changed too. Today surveillance is focused on controlling dividuals (not individuals), restricting their movement, limiting their access to credit and capital, determining where and how they can spend their money, and not, as was the case with disciplinary society, in shaping and forming them as particular social types (soldiers, doctors, teachers, and so on). Discipline concerned the correct training and placement of individuals, whereas control is concerned with the maximum exploitation of dividuals (nameless, faceless, data points) regardless of their formation or placement. It is clear too that control society regards humans as replaceable — the machines of today do not merely extend or enhance human capabilities, they substitute for them, and in many cases do the job better than any human could.

Ian Buchanan is Professor of Cultural Studies at the University of Wollongong. He is the author of the *Dictionary of Critical Theory* (OUP, 2018) and the forthcoming *Assemblage Theory and Method* (Bloomsbury). He is also the founding editor of the journal of *Deleuze and Guattari Studies*.

2nd Keynote
Felicity Colman
Becoming Algorithmic: Modalities of "collective interactivity" in the post-media era

It was at a conference in 1985 in Tokyo that Félix Guattari noted that the: "post-media era will be greatly facilitated by a concerted reappropriation of communicational and information technology, assuming that they increasingly allow for: […] innovative forms of dialogue and collective interactivity…" Perhaps this was an optimistic sketch of the future ethos of the datafied society, but Guattari nonetheless indicates here a strand of his conceptualisation of 'molecular revolution' and 'machinic autopoiesis;' drawn through the cybernetic notions of information exchange, militarism systems, and combined with ethological models of signalling.

Joining the genealogy of Guattari's terms of "post-media", with the critique afforded in the metaphysics of "becoming woman," this paper asks how does 'collective interactivity' function within the current algorithmic condition? As the algorithm exerts a power over bodies that it directs, this machinic cognition requires an ethical modality for the algorithmic condition of the post-media era; as pressing now as it was for the early cyberticians in times of global conflict. To respond to the provocation of the call to "to think about the concept of coexistence in a Deleuzian way" (Kokubun & Bradley 2019), the paper will imagine the Guattarian terms of becoming algorithmic.

[References]
Colman, F., Bühlmann, V., O'Donnell, A. and van der Tuin, I. (2018). Ethics of Coding: A Report on the Algorithmic Condition [EoC]. H2020-EU.2.1.1. — INDUSTRIAL LEADERSHIP — Leadership in enabling and industrial technologies – Information and Communication Technologies. Brussels: European Commission. 732407, https://cordis.europa.eu/project/rcn/207025_en.html. pp. 1–54.
Guattari, F. (1984). Molecular revolution: Psychiatry and politics. Penguin Group USA.
Guattari, F. ([1992] 1995). Chaosmosis: An ethico-aesthetic paradigm. Indiana University Press.
Guattari, F. ([2011] 2015). Lines of flight: For another world of possibilities. Bloomsbury Publishing.
Kokubun, K. & Bradley, J.P.N. (2019). https://www.deleuze.jp/#conf

Felicity Colman is Professor of Media Arts and Associate Dean of Research for the London College of Fashion at University of the Arts, London. Felicity is a specialist in media forms, creative philosophies, communication theory, and new materialist feminist epistemologies. Felicity teaches and researches forms of creative media practice. She has a professional background working life in the creative industries — in fashion and textile design, and working in curatorial roles. Trained as an art historian, she has taught and worked in Higher Education in Australia and in the United Kingdom for over 20 years. Current research focus is on feminist modal ethics. She is the author of *Film Theory: Creating a Cinematic Grammar* (Columbia UP, 2014).

3rd Keynote
Gregory Flaxman
The Screen Is a Brain: On the Techno-Genetic Evolution of Images

Among other things, Gilles Deleuze's "cinema books" constitute a cosmology in which the philosopher reckons with evolution itself. More to the point, *The Movement-Image* and *The Time-Image* develop a concept of life that exceeds not only its Bergsonian constituents but, finally, the cinema itself. Although Deleuze's remarks in this direction are limited, this lecture seeks to elaborate the vitalism (*vis elastica*) of images and to consider the "natural history" of technological perception.

Gregory Flaxman is an Associate Professor of English and Comparative Literature and the Director of Global Cinema Studies (GCS) at the University of North Carolina, Chapel Hill. Also an adjunct professor in the Department of Communication Studies, he is on the advisory board of the Program in Cultural Studies and is affiliated with the Department of American Studies.
Flaxman's research broadly concerns the relationship between aesthetics and philosophy (especially with respect to film, literature, and fine art). More current work is dedicated to biopolitics and neoliberalism, the problem of affect theory, and the art history of the cinematic frame.
The author of *Gilles Deleuze and the Fabulation of Philosophy* (Minnesota, 2011) and the editor of *The Brain is the Screen* (Minnesota, 2000), he is currently finishing two books—one (with Robert Sinnerbrink and Lisa Trahair) one "cinematic thinking" and the other, *Off the Grid*, about the mythopoetics of American liberalism in the era of security, surveillance, and control.

4th Keynote
Anne Sauvagnargues
Semiotechnics: on Political Ecology. Deleuze and Guattari's Theory of Encounter

While Deleuze uses Spinoza to elaborate a semiotics of the encounter by modulation, Guattari combines Hjelmslev and Marx to add to the ecology of cinematographic images a policy of human semiotics that opens onto the digital. This implies moving from a symbolic conception of culture to a schizoanalytical cartography that anticipates our contemporary ecological challenges.

Anne Sauvagnargues is Professor in the Department of Philosophy at the University of Paris Ouest Nanterre La Défense. A specialist in aesthetics and the philosophy of Gilles Deleuze, she is the author of numerous works, including *Deleuze and Art* (Bloomsbury 2013), *Artmachines: Deleuze, Guattari, Simondon* (Edinburgh University Press 2016), and *Deleuze. L'empirisme transcendental* (Presses universitaires de France 2008, forthcoming with Edinburgh University Press).

5th Keynote
Alphonso Lingis
The Work of Reconciliation

Civil war has been by far the most destructive form of violent military conflict in the last 70 years. Of the 103 countries that experienced some form of civil war since 1945, 59 suffered a subsequent return to civil war. Civil wars break out again when the issues have not been resolved and the factions have not been reconciled. Reconciliation that prevents return to civil war is the most important and difficult political task of our times. Some concepts by Deleuze and Guattari help understand the work of reconciliation.

Alphonso Lingis is professor of philosophy emeritus at the Pennsylvania State University. Among his books are *Dangerous Emotions*, *Foreign Bodies*, *The Community of Those Who Have Nothing in Common*, *Trust*, *Body Transformations*, and, *Violence and Splendor*—all translated into Japanese. His recent books are *The First Person Singular* and *Irrevocable*.

6th Keynote
Alex Taek-Gwang Lee
Deleuze/Guattari and the Third World: Rethinking Political Philosophy After May 68

My paper will discuss the concept of Deleuze and Guattari's idea of "the people who are missing" with the idea of the Third World, the term seemed no longer valid and replaced with a notion like the Global South. Many have argued that Deleuze and Guattari's philosophical project is the consequence of the event of May 68 and their "political philosophy" could be said to preserve the spirit of the radical movement. However, there has remained a question as to what sort of vision they tried to maintain with their "political philosophy'. I want to investigate the meaning of their "political philosophy" concerning the discovery of the Third World, which was firstly coined by Ignacy Sachs. My argument lies in their idea of the minority which implicates "people are missing." As Immanuel Wallerstein claims, "the primary protest of 1968 was against U.S. hegemony in the world-system". In this sense, it is inseparable from regarding Deleuze and Guattari's political project as an anti-imperial or postcolonial agenda. May 68 would culminate in the way in which the European left discovered the people in the Third World and Deleuze and Guattari's "political philosophy" is nothing less than their attempt to philosophize the actuality of its presence. My discussion will bring together the study of Deleuze and Guattari a non-European perspective such as Eduardo Viveiros de Castro and argue that their "political philosophy" would be re-considered for setting up a new leftist politics.

Alex Taek-Gwang Lee is Professor of British and American Cultural Studies at Kyung Hee University, Seoul. He has written on French and German philosophy and its non-Western reception, Korean cinema, popular culture, art, and politics. In a quest to discuss today's continued importance of communist principles with contributions from intellectuals across the world and particularly Asia, he edited the book *The Idea of Communism 3* (2016).

7th Keynote
Joff P.N. Bradley
On deadly spirals of ipseity

Firstly, my task is to understand how the "worm in man" has petrified social relations and sent Japanese society on a "chaosmic plunge towards abolition". As this is a fearful battle of forces between worm and the health of the body, I am interested in understanding how the plasticity of collective subjectivity (hikikomori and withdrawal in Japan) represents this battle. What new models of desire can emerge? I answer this perversely looking to Wilhelm Reich's research on cancer but also to Guattari who demands the reinvention of youth in an aging world which has become rigidified and evil. Secondly, I will question the current trend in Deleuze studies to present a "negative Deleuze" and make my case that this is a betrayal of the Nietzschean spirit of *Anti-Oedipus*, precisely because it is Reich who continues to speak throughout this maverick and nutty text. This sense of a joyful and affirmative Deleuze I shall argue must be understood in the context of *the embarrassment* with Deleuze and Guattari for celebrating the anti-fascism of Reich. Thirdly, I will respond to the medical research which claims that games such as PokemonGo offer the opportunity to break the cycle of inwardness and loneliness of which the hikikomori suffer. For me, it is Guattari who helps us to understand and critique the relation between animism and coexistence and to appreciate that PokemonGo remains another kind of mental pollution. I will look to understand the contemporary meaning of the "diabolical intelligence" of Japanese capitalism in which people "abolish" psychically themselves in both work and leisure through fear and self-hatred. From Reich, we shall understand this as a contemporary expression of fascism. I shall ask after the modes of sensibility and other forms of political and ecosophical intervention which may manifest as an antidote to machinic enslavement and the implosion of subjectivity. In conclusion, I return to the question of fascism, the worm and the coexistence of man with cancerous forms of the body.

Joff P.N. Bradley is associate professor in the faculty of foreign languages at Teikyo University in Tokyo, Japan, and visiting professor at Jamia Millia Islamia University in New Delhi, India. He is the co-author of *Deleuze and Buddhism* with Tony See and co-writer of *A Pedagogy of Cinema*. He has co-edited *Educational Philosophy and New French Thought and Principles of Transversality in Globalization and Education* with David R. Cole. He is a member of the New Tokyo Group, a committed group of language scholars working on critical pedagogy projects in the nation's capital and beyond.

Session 1
Social, Political Assemblages

Hung-Chi Yang
Gilles Deleuze's Concept of "Body without Organs" Becoming Curriculum

This article aims to explore the relationship between curriculum and Gilles Deleuze's concept of "body without organs." The curriculum here means has a content of knowledge which is based on the "body without organs." Hence, the author attempted to develop the discourse of "body without organs" becoming curriculum in Taiwan. From the perspective of Deleuze's concept of "body without organs", this research considers that the curriculum is neither predefined nor the only aspect of teacher him/herself, not to mention a means of control for schools. However, it is a zero degree of knowledge, an "addition", "contraction", "meditation" and "composition" of body performance to express curriculum knowledge. This curriculum here is like an egg that creates energy for differential in-betweens. Moreover, the rhythm of curriculum is an extension for not only a language expression, rather, it also escapes from the description of the language of curriculum and turns into multiple dynamic diagrams of curriculum in two schools. Based on curricula performs in these schools are results show that (1) because the objectives of each course always run against the official curriculum, teacher and students may create the one of their own, instead of an reproduction; (2) the material in each curriculum would no longer be predefined in advance. In the hand, curriculum is a creation by sense and body performance of both the teachers and the students. The curriculum of "body without organs" becomes diagrams of expressions for body performance.

Ma. Dorothy A. Mananghaya
Art Encounters and Resistance in the Philippine Women Labor Movements

This paper aims to present a collaborative network of interconnecting ideas between labor, gender and art through reading Gilles Deleuze's *Societies of Control* accompanied with Michele Foucault's *Discipline and Punish* wherein it will attempt to offer a clarified view of the idea of becoming-woman which showcases the emergence of women workers to take part in the labor movement — breaking the barriers of common knowledge or misconceptions regarding women and women workers, particularly. The paper will also attempt to show how art was used in creating new concepts wherein these where found as a necessity, which features effigies, songs, poetry and other art forms used as part of the start of women labor movement especially in the Philippines and how the said movement manifested Deleuze's argument that to repress or fully extinguish these misconceptions which at a number of levels: at the socio-political, the individual, and the subindividual; it is an ethico-political motivation for him to argue for a movement beyond this structure. However, he claims that this movement must begin by exiting out of gender which relates to the idea of the Kilusan ng Kababaihang Manggagawa (KMK), the first women labor union in the Philippines, that the main problem is not about gender, but of class, that it is from the beginning, a class struggle against the capitalist machine thus the struggle of the class, particularly of the women workers, must be viewed as an essential step toward a transformation of who we are and as also a revolutionary act.

Lee Jeong-Woo
Alternative Space in Korea as the War Machine

One of the major intellectual/political events in 21st century Korea has been the invention of institutes that study and teach philosophy, political thought, and cultural critique outside the universities. Two precursors were established in 2000, Academy of Philosophy (哲學아카데미) and Sooyoo+Beyond (수유+너머), and other institutes including Garden of collaborative Intellectuals (多衆知性의 庭園) have created one after another. Since one day and by someone they are used to be called "Alternative Space (代案空間)". We can put these questions: In what situations these institutes have been created? Are there any traditions of such spaces in Korea or more broadly in East Asia? What is the significance and problems of these institutes?

Many of these institutes have the intellectual basis on the thoughts of so-called poststructuralism, including the philosophy of Deleuze and Guttari. And in this sense we can call some of these institutes the "war machines". The concept "war machine" has been misunderstood in many ways. So I would like to clarify this concept, and discuss on the Alternative Space through it. The process of discussion is like this: 1) to describe the formation and transformation of Alternative Space in Korea, 2) to discuss on the relation of these spaces to the traditional institutes, 3) to clarify the significance of this spaces through the concept of "war machine" of Deleuze and Guattari, and 4) to explicate the problems and tasks of the Alternative Space.

Elijah Joshua Benjamin D. F. Aban
**Historical Materialism, Becoming
and War Machines:
Towards a Revolutionary History and Historiography
Against Oedipus, the Molar and Fascism**

The multiple encounters of Marxism and Deleuzo-Guattarian ideas prove the flexibilities of both concepts and could be applied to the texts of history. Despite history's waltz and flow along the streams of both sciences and arts, "historians" in writing history, go to the currents and directions, where political stance or resistance is always in the verge of being questionable. Historians are doomed in debating documents or materials and in over-saturation and romanticizing the question "what happened"; that returns to its oedipal form or positivist point of view and worst brings back the question of "identity" that is intended to mask their desire to resurrect fascistic tendencies that have brought catastrophe in the world.

This paper attempts to contribute to the multiplicities of resistance in writing history, with the connection to Marx's Historical Materialism and Deleuze and Guattari's Becoming, potentially making rhizomes and a construction of War Machines that will instigate a revolution of the minor, the workers against fascistic desires, commodity fetishism and capitalism and bridging a thesis where History will develop a schizoanalytic framework, to make a catharsis to subsume its narratives from oedipality and to become an entry point to the plane of immanence towards the lines of flight, a history that serves the people, the beauty of creation and the necessity for a revolution.

Mikkel Astrup
Exploitation and Schizophrenia in late-capitalism

The continued bio-power of late capitalism is in a transition to a command economy, recreating exploitation as an objective social need, dependent on a production of a repressed abject reality of remnants and relics circulating from the economy of demand and simulated free exchange. In the transition to a command economy, capital value is guaranteed for by the potential process of devaluation and degeneration of socio-biological reality, for the relative increase in capital values, against the determination and resistances of the socio-biology, a bio-power permitting devaluation of itself for the sake of the enhancement of the general equivalence of capital value, actualized in the class structures dominating and appropriating

other structures, as remnants and relics. The dominance of capital is providing in the possibility of devaluing the referential values of capital, the option of an economically viable infinite subjection to the command economy, through its logic of potential infinite divisibility, occurring through the potential devaluation of its referential reality, and the generation of a possible perpetual increase in the relative capital value of command by the suspension of the determinism of referential conditions, a post-Deleuze and Guattarian capitalism investing traditions as memories and remnants of images and concepts of social cohesion, in a transition to their proliferation into immanent multiple class divisions, capacitated by a universal productive schizophrenia, contained by the thus objective social need of continuously producing structures of exploitation.

Simon Taylor
WAY OUT: Deleuze and Guattari go outside

The neoliberal setup, formulated by the Mont Pelerin Society 'thought collective' from 1947 on, as documented by Mirowski, outsources not just the organisation of the means of production and distribution but also thinking as the preserve of human freedom to the market, where it is automated, which process—of automation—intends the guarantee of its preservation. Unfortunately for the thought collective, the market does not exist. All that maintains is the symbolic framework in the performance of an engagement with the actual signs of worth, use and meaning to which it refers. This symbolic framework of reference is neither the factory of desiring-production described in *Anti-Oedipus*, nor the *theatrum philosophicum* of the two of his books Deleuze said he first found his own philosophical voice in, as Foucault called *Difference and Repetition* and *The Logic of Sense* in his review of them. It is, or belongs, with other frameworks of reference, including the physical, to the outside defined by Deleuze in his work on Hume as the exteriority to their terms of relations. The current paper addresses the choice of either retreating into the symbolic framework or of exiting from it. It addresses the way this framework is privileged under neoliberal conditions of automating symbolic exchange. It argues that pure immanence is not the condition of objectivity or escape route but that subjectivity provides that condition in acting to form internal relations with an outside onto which the planes and plateaus described by Deleuze and Guattari open.

Tony See
**Deleuze and International Relations:
War Machines And World Systems Theory**

How do states coexist in the twentieth century? Although much research has been devoted to a study of Deleuze's political thought, relatively little has been devoted to a study of how their theories may contribute to the current debate among international relations (hereafter IR) theorists. In the first part of this article, we will offer a Deleuzian critique of mainstream IR theories. By "mainstream IR theories" we refer to the Neo-Realist, Neo-Liberal and English School IR theories which has come to dominate contemporary understanding of International Relations. Following in the footstep of Sanjay Seth in The Limits of International Relations (2012), we argue that mainstream IR theories has been deeply Eurocentric and did not draw attention to the colonial origins of its development. In the second part of the essay, we will offer a critique of the Marxist IR theories of Wallerstein and Linklater which purport to offer various prescriptions of the mainstream theories. We will argue that while they draw our attention to the problematics of mainstream IR theories, much of their theories remain trapped within the logic of class, dialectics and world systems theory. In the third part of the article, we will offer the outlines of a solution to the current impasse in Marxist IR theories, using Deleuze's idea of war machines, molecular revolution and fabulation.

Danilo Scholz
**Clausewitz in Postwar French Thought:
from Aron to Deleuze and Guattari**

The writings of the nineteenth-century Prussian military theorist Carl von Clausewitz enjoyed a remarkable renaissance in France after 1945. A new French translation of his unfinished masterpiece "On War" (1832) appeared in 1955 and galvanized discussions about modern forms of violent conflict. In his Maoist heyday, André Glucksmann forged unexpected connections between Clausewitz's ruminations on military strategy and the progress of the cultural revolution in China. Yet it was the monumental two tomes Glucksmann's PhD supervisor Raymond Aron devoted in 1976 to a historical reconstruction of the key tenets of Clausewitz's theories as well as an update in the spirit of the new discipline of international relations that dominated French debates for years to come. Aron's Clausewitz was primarily a practitioner of

reason of state: Only the state could harness the destructive powers of warfare to rational ends. Commentators begged to differ: the geography journal "Hérodote," a crucial influence on the spatial turn taken by Deleuze and Guattari in "A Thousand Plateaus," deplored the absence of territorial considerations in Aron's analysis, in which space — terrain, topography, landscape — seemed to have no place. Deleuze and Guattari took up the challenge and reframed their critique of the state in spatial terms. Even more importantly, they did not subordinate war to the constraining force of the state as Aron had done. Instead, they drew on Clausewitz's concept of "absolute war," relegated to the sidelines by Aron, and posited a war machine that was radically inimical to the state. Guattari in particular kept returning to these issues in later years as he tried to make sense of the ongoing metamorphoses of war in Iraq and Yugoslavia during his debates with Paul Virilio.

Jason Howard
**Rhizomatic Life and Coexistence:
The Possibility of Life among The Stars
as a New Image of thought**

Biological concepts and examples form an inexhaustible resource for Deleuze's and Guattari's *A Thousand Plateaus*, where the metamorphic power of life at all levels of magnitude suggests new ways of mapping out the reality of our world. My goal is to utilize Deleuze's and Guattari's concept of life as rhizomatic and expand on this as a cosmic phenomenon. The scientific case for life elsewhere among the stars, even if only microbial, has been gaining traction over the last three decades (witness the burgeoning field of Astrobiology) and I want to use these developments as a plateau from which to rethink coexistence and conflict in *A Thousand Plateaus*. The fact that life is likely a naturally recurring cosmological phenomenon, and not unique to Earth, provides the potential for a radical paradigm shift in how we see ourselves that intertwines the geo-political and the biological. I argue that Deleuze and Guattari develop a host of concepts that are especially well-placed to unpack the multiple dimensions of this paradigm shift, and dramatically show the impoverishment of war machine geo-politics as a groundless extension of Darwin's "survival of the fittest."

Session 4
Art and Experimentation

Kieran Richards
Dismantling the Face:
Deleuze, Guattari, and Henry Miller

For Deleuze and Guattari, the notion of faciality describes an abstract surface (white wall) upon which predetermined subjectivities (black holes) are inscribed in accordance with a dominant social reality, and within which subjects invest passional energies. For every "I am this or that," there corresponds a black hole of subjectivity inscribed on a white wall of signification. In this sense, Deleuze and Guattari suggest, "you don't so much have a face as slide into one."

In *Mille plateaux* and elsewhere, Deleuze and Guattari emphasise the necessity of making artistic production an experimentation in life rather than a means of retreating from it. Art, they suggest, must become a tool for pursuing lines of deterritorialisation that permeate art and life. It is for this reason that they frequently praise the Anglo-American novel: for its propensity to discover real lines of becoming, to follow them or create them, and to thereby extract new possibilities of life.

In the context of their faciality problematic, the notion of art as experimentation becomes a matter of 'dismantling the face,' and Henry Miller is framed as an exemplar of this procedure. Deleuze and Guattari draw on passages from Miller's *Tropic of Capricorn* (1939), in which the narrator describes a movement through the face, a 'swim through the eyes,' and the transfiguration of a self into a beam of light. In this paper we expound this encounter between Deleuze, Guattari, and Miller, with a view to exploring the schizoanalytic potential in Miller's procedure for dismantling the face.

Joel Bourland
Walter Benjamin on Hashish
and the Psychotropic Refrain

Both Gilles Deleuze and Walter Benjamin posit a transformation to sensory perception following the introduction and technical perfection of the filmic image. For Deleuze, as well as Guattari, the world itself turns into images as our experiences increasingly appear to only half concern us. Characterized by provisional, incompossible expressions and evocations, we might reflect on the hashish high in order to understand parallel tendencies unfolding in postmodernity towards which ideas, styles, and values are radically emptied out of their meaning and reduced to the same plane of equivalence. Through Benjamin's experiments with cannabis—which describe a kind of menagerie of recycled tropes and subject positions—we can not only theorize a "dialectic optic" into the relativism and discontinuity of our contemporary image realm, but also locate the role of art in reintroducing sensory-motivity into a distracted and "desensitized" affectariat. Central to the present shift in perception is a new sort of grapheme specific to globalized televisual language. Media accelerate a process of archetypalization of particular scenarios, power dynamics, and mannerisms that we in turn actualize within our own experience. "Tropes" thereby serve a generalizing function, amalgamating particulars into a preconceived whole and transcending the present through repetitions of expressive, existentializing territories. Within cannabis' "allegorical imagination," it is realized the extent to which perception and identity is suffused by such cliché framings and "phantasmagoria of sameness." Benjamin thus evaluates hashish in terms of "profane illumination": one means of intoxication might reveal the everyday hallucinatory consciousness administered by media spectacle and enticement.

Olga del Pilar López Betancur
The magical transits in Deleuzo-Guattarian writing

The transits in and through the bodies are completely transformed when we abandon the hierarchical and dichotomous logics and rather pay attention to the intensities that lead us to the concept of body without organs. This question about the intensity that implies perhaps unusual traits for bodies can be approached from the magical vision that, on the one hand, recognizes the hybridizations between bodies of different species and, on the other hand, invites us to a sign composition that would imply that that Eduardo Viveiros de Castro enunciates as Multiperspectivism. This means that beings are multiplicities and not a single being seen from many points of view. The being then has as a condition the being-multiplicity. Now, the body without organs implies an experimentation with the body. For this, we want to return to the relations that Deleuze and Guattari have with Carlos Castaneda (*The teachings of Don Juan. A Yanqui Way of Knowledge*). In this case, drugs are a means and not an end. It is with them that you access other worlds, other bodies and other encounters with beings. So that there would be in the body without organs both a thorny thought and some magic convergences propitiated by drugs that are well visible in *Thousand Plateaus*. So, in our presentation we seek to explore a triple relationship: transits, trances, traces. All this to make visible the magical component that accompanies experimentation and knowledge that reinvent bodies as intensities.

Session 5
Literary War Machine / Writing

Torsten Jenkel
Macunaíma machine — how does a literary
War Machine function in cultural struggles for
coexistence in heterogeneous societies?

The Brazilian modernist novel „Macunaíma" by Mario de Andrade is — following Deleuzes Guattarian reading of Proust — like any modern work of art a machine, and we are less interested in its interpretation, as in what ways it functions! In its time the novel was a singular event, partaking in the modernist struggle to define its post-colonial situation, trying to answer the question: "What is genuine Brazilian culture? Are we just interested what is not our own? Are we still cannibals, digesting European missionaries? Tupi or not tupi?" (See the *Anthropophagic Manifesto*).

Andrades satirical and polemical work stood out as a productive literary War Machine. But is the Macunaíma machine an artmachine (Sauvagnargues) that is still operational to partake in the cultural war raging in Brazil today? As we will try to show, the Macunaíma machine connects with indigenous oral traditions, with popular language and culture, colonial past and modernity as well as it connects the north and the south of this immense country in the aberrant and transgressive flights of the novels hero, following Andrades intention of „disgeographication" in order to create a Brasil without Organs in which all regions and minorities in becoming coexist in the same plane of immanence. Based on this example I will try to show the functioning of literary War Machines in cultural struggles that define our coexistence in heterogeneous societies.

James Martell
Deleuze's Image of Beckett:
Towards a Beckettian War Machine of Exhaustion

On May 16th, 2014, the Naval Service Ship L. É. Samuel Beckett—an enormous vessel with a giant canon at the front and all the looks of a warship ready for battle—docked for the first time in Dublin Port. For anybody at least mildly acquainted with the literary work of the Irish-francophone writer, there is no image less Beckettian than a naval war machine coming back "home" in a parade celebrating national identity and the might of the state. However, as Nicholas Johnson pointed out at the Samuel Beckett Society Conference in Mexico City last summer, the current use of this war machine might be more Beckettian than we think since it has been used to rescue African immigrants from drowning in the Mediterranean sea.

Deleuze's main texts on Beckett (*L'expulsé* and "Le plus grand film irlandais") address directly neither the political nor the conflict- or warlike-potentialities within Beckett's work. However, in their focus on the visual and the image, and especially on the un-ending nature of perception ("Nothing finishes in Beckett, nothing dies"), they point to an immortal political resistance in the works of the writer, a force that makes them perhaps the most efficient war machines of the 21st century. In this paper I will examine Deleuze's texts on Beckett and show how it is Beckett's extreme examination and performance of the representational tenets of modernism—as analyzed by Deleuze—that makes them perfect war machines within our post nation-state world.

Tingting Hui

In *The Logic of Sense* (1969), Gilles Deleuze offers a thorough reflection on language by inquiring into Lewis Carroll's fantastical literary world, concluding that "the source of the alternative which runs through all the works of Carroll [is] to eat or to speak." One ingests food, but lets out words and emotions. The adventure of Alice, however, is carried out through a mouth that reversely consumes the speakable and expresses the edible. Deleuze seems to be pondering: what if literature welcomes and embraces this regression, instead of glossing it over as a pathological symptom of psychic and literary fixation?

In this paper, I aim to give a close reading of Deleuze's analysis of Alice (the little girl) and Wolfson (the schizophrenic). I propose that, speaking of food, as Deleuze's reading of Alice shows, leads the writer back to the little girl, whose confusion is of an innocent and provocative kind. Eating words, in contrast, gives away the madman, who devours words until there are only skeletons of sounds left. It is thus the serious business of the writer and the poet to speak of food, and to speak as if their words are in competition with food to occupy the mouth. The horror and pleasure of absorbing and being absorbed, when surfaced to the edge of expressions, no longer designates the real passion and action of the schizophrenic, but reproduces a genesis of language, whose metaphysical surface is conditioned by the law of "I express," while whose manifestation is further brought about by the order of "I consume."

Desire and / or Identity

Sian Tomkinson
Video Games as Assemblages:
Beyond Representation

The representation of female characters in video games is a highly contentious topic in game studies, with Miller and Summers (2014, p. 1037) noting a trend of decreasing benevolent sexism and increasing hostile sexism over time, and Lynch et al. (2016, p. 564) finding that female characters are more often in secondary roles, where they are more sexualised then primary characters. Yet examining representation in video games is not straightforward. Structuralist methods of looking at a representation by attempting to uncover the meaning of a sign often ignores numerous possible interpretations of that sign, and can rely on categories or binaries. In the context of video games, it is also important to address the role of the medium in constructing, displaying, and engaging with a given representation. My paper addresses the issue of women's representation as game characters in the context of Deleuze and Guattari's work, which I argue allows us to move beyond representation and consider what representations do depending on the context in which they arise. I present an understanding of video games as assemblages, containing contents and expressions, and movements of territorialisation and deterritorialisation. I present *The Witcher 3* as an example, examining the role of female characters in the game-assemblage, creator-assemblage, and player-assemblage. I argue that by envisioning video games, their production, and consumption, as assemblages, it is possible to avoid getting 'stuck' on what a given character means, and instead examine how they are produced and read, and why.

Gabriel Remy-Handfield
The coexistence of machines (desiring, abstract, war) and the possibility of a queer resistance in the science-fiction novel *The Cage of Zeus* by Sayuri Ueda and Project Itoh's, *Harmony*

The notion of machine infiltrates in a rhizomatic way the philosophical works of Gilles Deleuze and Felix Guattari. In *Anti-Oedipus* (1972), they propose the notion of desiring-machines to conceptualize an immanent theory of desire in opposition to mainstream psychoanalysis. Eight years later, in *A Thousand Plateaus* (1980), the concept of desiring-machine is replaced by what they describe as either an abstract machine or a war machine. In this communication, I want to investigate the coexistence of these different types of machine (desiring, abstract,

war) and how they constitute different tools to resist heteronormativity, patriarchy, and capitalism. This talk will be divided into two parts: the first, is more theoretical and will develop a genealogy of the different use of machines in their work. In the second part, I want to illustrate the coexistence of different machinic usage in the work of two different Japanese artists. First, is the science-fiction novel written by Sayuri Ueda called *The Cage of Zeus*. The second is the anime adaptation of Project Itoh's, novel *Harmony* made by Michael Arias and Takashi Nakamura. Our aim is to see how the radical potential of Deleuze and Guattari's thought is reflected in these novels and animes. Finally, many questions can be asked: how the notion of machine evolve in their work? How the work of Sayuri Ueda and Project Itoh can help us discuss this evolution? What is the radical potential of desiring, abstract or war machines?

Naihao Lee
Deleuze's Abstract Machine and Agamben's Whatever Being

For Deleuze, modern subject is produced through conditioning and channeling of the immanent sexual energy to representational systems and spaces. The subject goes through the constructive process of channeling sexual energy to representational systems is called the Oedipal subject. The Oedipal subject is both a socially defined subject and the object of desire. His concept of immanent movement of territoralization and derritorialization, however, concerns the minor instead of the major, the marginalized instead of the dominant, the molecular instead of the molar, and the difference instead of the unified. Unlike the modern, Oedipal he defines, the concept of immanent movement of territoralization and derritorialization provide an approach to see how a particular identity come from chaos and pure difference, instead of the generalized transcendental categories.

Agamben contends his conception of "whatever being" as the original relation to desire. This idea is closely related to singularity, that is, what is neither particular nor general, neither individual nor generic. Although it is desire that brings people into public and collective life and puts pressure on the individual to move from sensual autonomy to a relation with the world. Agamben's whatever being, as the original relation to desire, is spontaneous and chaotic emergence which cannot be represented in dialectical contrasting opposites. In this paper, I would like to compare Italian philosopher Giorgio Agamben's idea "whatever being" to Deleuze's ideas of becoming and war machine, to see how can theirs ideas of being "suspends" the Aristotelian heritage of part and whole.

Deleuze and Foucault

Benn van den Ende

When one thinks of Michel Foucault the title 'philosopher of technology' does not immediately spring to mind. However, as Gerrie (2003) notes, perhaps Foucault is best understood as such. Similarly, while Felix Guattari's work with Deleuze doesn't explicitly place him in the same category, his 1992 book 'Chaosmosis: An Ethico-Aesthetic Paradigm', in part, deals directly with the philosophy of technology. This paper aims to examine the similarities between Foucault and Guattari's conceptions of technology and ultimately argues that Foucault's concept of discipline can be understood as what Guattari refers to as an autopoietic machine.

Yudai Shimizu
Between Inside and Outside:
Deleuze's Foucault from Focaultian Point of View

In this presentation, we'll examine closely Deleuze's Foucault to clarify the philosophical difference between the two philosophers. For this purpose, we'll pay a close attention to its last part dedicated to the question of the subjectivity, or as Deleuze puts it, the 'inside'. Actually, when he analyses the last two books of Foucault, he is particularly interested in the concept of subjectivity which, considered as a reflexive rapport of the self with the self, contains the power critical and creative with regard to the actuality of things; what Hallward sees as the source of 'counter-actualization'. So, this subjective power is in this 'inside' which is more interior than any interiority. The inside being topologically combined with the outside, the subjectivity is considered by Deleuze to be the place of potentiality against the actuality.

Yet, from our perspective, what is at stake with the last Foucault, it is rather to describe how such subjectivation (inside) and objectivation (outside) are articulated one with the other at every moment of the history. In other words, il is important for him to study the history of problematizations of their historical relations: relations which aren't founded neither on inside or outside, but on the eternal 'play of truths'. In our opinion, it's this play of truths which Deleuze didn't take into account despite the excellent quality of his book on Foucault. We'll suggest finally this point will allow us to understand how to distinguish two philosophers one from the other.

Kohei Nishikawa
Rethinking on law and rights with Deleuze and Foucault

The difference between Deleuze and Foucault has been often pointed out, namely Deleuze argues the primacy of desire over power. In this paper, however, I focus my attention on their posture on law and rights which are common to them for the most part. Both of them think of the law as a prohibition or a limitation at first, but they stop considering the law as an order of the sovereignty after the foucauldian analysis of discipline. They also share the doubt for the model that is represented by the social contract and the rule of law, for the law is understood as an invariable criterion in this model. On the contrary, Both Deleuze and Foucault encourage us to think that the law is not invariable but indeterminable and a subject is not a substantial one but a subject who is in the process of subjectivation. That is because it is this thought that can open a way to defend and secure the rights of the people who are marginal or minor. Foucault tries to use human rights by changing their borders, paying attention to the universal characters of human rights. On the other hand, Deleuze criticized the invariability and ineffectiveness of human rights, and he aims to create concrete rights through jurisprudence. It seems that these thoughts are what Deleuze and Foucault entrust to law and rights in the society where the discipline and controls are getting stronger.

Session 8
Truth, Falsity, and Ethics

Janell Watson
Capitalist Cynicism and the New Despots

Anti-Oedipus argues that the capitalist age of cynicism is more cruel and terrifying than were the ages of savage primitive cruelty or barbarian despotic terror. This is because capitalism relies less on qualitative social codes than on quantitative axioms. The Cynics famously mocked social conventions, seeking to base their lives on reason. I argue that capitalist cynicism that prefers abstract axioms to social codes has reached a perverse apotheosis with the election of Donald Trump, who openly the patrician values of his predecessors. Capitalist cynicism differs from its ancient version in an important way, at least according to Deleuze and Guattari, because the new cynicism is "accompanied by a strange piety." This helps explain how a crass billionaire playboy can appeal to the American religious right, despite their pious social codes grounded. Jason Read describes this split capitalist subject as torn between public cynicism and private piety. As public billionaire and private hedonist, Donald Trump perfectly incarnates this split. His private sins pose no threat to the conservative traditions of his supporters, who cynically appreciate his open disdain for the liberal cosmopolitans who vociferously denounce the far right's social codes as anti-cosmopolitan. Trump, like the despots he admires (Putin, Orbán, or Mohammed Bin Salman) proudly display their obscene power, unlike the liberal metropolitans who proclaim their benevolent multiculturalism even as they profit disproportionately from the highly inequitable regimes of global finance and information technology that leave most of the global population teetering on the edge of precarity.

Tauel Harper
Deleuze and Guattari's communicative ethics — the micropolitics of coexistence

Deleuze and Guattari's battle against transcendence led to a particularly scathing critique of 'communication' as a proliferation of order words 'permeated by money'. The apparatus of communication is cast even more explicitly in Guattari's work as a homogenising and placating assemblage. In their work, consensus is a violence done to difference. Communication essentially undermines the creation of new concepts, replacing thought with totalising signification.

But is all communication damned? Is it not the case that 'communication', as arising from the Latin word 'munus' — which describes a public offering, or a making common — is an important part of a rhizomatic exchange? Doesn't communication still have the capacity for 'transformative engagements with an other'? Can't great communication inspire revolutionary becoming?

More crucially, does Deleuze and Guattari's opposition to communicative 'smoothness' endorse new nationalist movements such as Brexit and Trump's 'Make America Great Again'? These seem to be clear examples of the unarticulated collaboration that Deleuze and Guattari celebrate. Are these really revolutionary irruptions of immanence that spread rhizomatically? Could they undermine the order of things by undermining the smooth flow of capitalism? And if not, why not?

A formulation of Deleuze and Guattari's 'communicative ethics' would help us answer these questions. I want to investigate what Deleuze and Guattari oppose about 'communication' and try to formulate a model of coexistence which honours immanence, connection and territory while avoiding the dangers of clarity, power, fear and abolition.

Daniel W. Smith
Deleuze, Time, and the Power of the False

Deleuze frequently distinguished the "power of the false" from the "form of the true," and my talk will examine the nature of the power of the false in Deleuze's thought. The power of the false has nothing to do with the power of fiction, or illusion, or the force of telling lies. Deleuze claim is much more profound: even within science, it is the power of the false that reigns, and not the form of the true. The true is that which is universal and necessary, always and everywhere, in all times and in all places. When then can put the form of the true in crisis? Nothing other than the form of time. This does not imply the banal proposition that "truth changes with time," which simply implies a change in the content of the true. Rather, the pure form of time frees the concept of the false from its subordination to the form of the true. In this case, to say that something is false no longer means that it is 'not true,' since the concept of the false is no longer subject to the form of the true. But if the false does not have a form, when it is freed from the true, it then takes on a power, and this power is precisely the power of metamorphosis, that is, the power of creation. The power of metamorphosis (or becoming) is what stands opposed to the form of the eternal.

Session 9
Speaking in Tongues

Evgeny Blinov
"A unitary language is not something given": Bakhtine and Deleuze against the neutrality of language

It is well known that the concept of the collective assemblages of enunciation developed in the fourth chapter of *Thousand Plateaus* — "The postulates of linguistics" owes much to the analysis of the soviet linguist Valentine Vološinov in his *Marxism and the Philosophy of Language* (1929, fr. 1977). Though the authorship of the book is often ascribed to Bakhtine, the later in his incontestable solo work *Discourse in the novel* (1934, fr. 1978) developed what one may call physicalist narrative of the relation between literary genres (i.e. poetry and novel) and the building of the Nation-state and its unitary languguage. Bakhtine severely criticizes the Saussurean formal and "neutral" unity of language by opposing "authoritative" and "internally persuasive" discourses that helps to create new and "intentionalized" languages, placed in the context of "social contradictions". In many respects, his criticism of language "abuse" is clearly influenced by Bergson that could explain its much stronger connection with Deleuzian attack on the structuralist linguistics that is usually supposed. In my presentation, I'd like to trace the impact of Bakhtinean analysis in *Thousand Plateaus*.

Chantelle Gray
A Chemical Love Story:
Somatechnic Individuation and Pharma-eugenic Stratification in Micro-dosing

Somatechnics critically examines the reciprocal relationship between bodies/soma and technics. Technics, also techné, is knowledge of craft and processes of crafting, and comprises both techniques and technologies. Techniques refers here to skills, abilities and expertise pertaining to pharmacology, geologies, etc., whereas technologies, ranging from basic to global-scale tools and apparatuses, are dynamic in their relations to the matter they produce and which produces them (Munster 1999, 121). Thus, somatechnics attends to "the inextricability of soma and techné, of bodily-being-in-the-world, and the dispositifs [the condition of possibility for any assemblage] in and through which corporealities, identities and difference(s) are formed and transformed" (Sullivan 2012, 302). Deleuze argues, however, that a dispositif is not merely an apparatus, but a folded, folding plurality that consists of lines that differ in nature, are subject to fluctuations within metastable systems, and "trace processes that are always out of balance" (2006, 49). Here, then, we strike a chord not only between somatechnics, Foucault and Deleuze, but also in the philosophies of Deleuze and Simondon, especially regarding Simondon's ontogenesis in which beings and technicity emerge/individuate as dimensions of the entirety of being/life without affording primacy to human individuation. Keeping this in mind, I critically examine the role of cognitive enhancing strategies — a somatechnics of knowledge — and its uses in academia, especially as these have, in some instances, become part and parcel of certain packagings of development. These, in turn, are tied to older narratives of progress that are complexly entangled in the anatomo-biopolitics of algorithmic control societies and their sometimes subtle — and thus invisible — neo-eugenics agendas aimed at reinforcing neurotypicality. Understanding how psychedelic and other medicines have been recuperated by capitalism, I argue, can help us create a politics worthy of the worlds we want to counter-actualise. Coupling Deleuze and Simondon's philosophies to somatechnics could thus reinvigorate — perhaps through destruction — our understanding of the 'war machine' and contemporary neuroenhancement.

Kimitake Hirata
About the concepts of Hjelmslev's Glossematics and *A Thousand Plateaux*

It is certain that *A Thousand Plateaus* is an important book in the career of Deleuze and Guattari. They create concepts and explicate their thoughts, referring to many of discourses. It seems that their thoughts and style of writing incarnate the concept of "rhizome" without organizing a harmonic totality. Although it does not mean that there is no system. Deleuze and Guattari are trying to constitute the system(s) as arrangements of elements heterogeneous. For examples, the concepts in *A Thousand Plateaus* are concerning the theories of "stratification" and "destratification". Therefore, in order to comprehend the thoughts of *A Thousand Plateaus*, it is inevitable to elucidate such concepts. This presentation tries to interpret the concepts in *A Thousand Plateaus* through referring the Hjelmslev's glossematics, with which Deleuze and Guattari elaborate the concepts of "expression/content", "form/substance", "corps sans organs" and "abstract machine" and so on. This consideration will clarify the influence on Deleuze and Guattari what Hjelmslev's glossematics has, and contribute to comprehension of system of *A Thousand Plateaus*.

Charles J. Stivale
Deleuze, Gilles:
The Pure, the Imperceptible, Sobriety

Among the questions raised in the conference Call for Papers are these queries: "In the play of perceptible and imperceptible, how should or can we coexist in such a world? What does it mean to think the world and coexistence within it?" This line of reflection connects to different comments made by Deleuze in his long interview with Claire Parnet, *L'Abécédaire de Gilles Deleuze*, notably, in "R as in Resistance." To Parnet's comment about being both famous and yet "clandestine," Deleuze rejects this description and says: "What I want is to do my work, for people not to bother me and not make me waste time, yes, and at the same time, I want to see people, … But, when I see them, I don't want this to create the slightest problem, just to have imperceptible relationships with imperceptible people, that's what is most beautiful in the world. You can say that we are all molecules, a molecular network." Moreover, this response connects to an earlier remark in "M as in Maladie" where Deleuze conceives of his later writing as something "that becomes increasingly pure, I mean, that becomes more and more purified (épuré). I conceive of the famous lines of Japanese sketch artists (dessinateurs), these lines that are so pure and then there is nothing, nothing but little lines. That's how I conceive of an old man's project, something that would be so pure, so nothing, and at the same time, it would be everything, marvelous. I mean this is reaching a sobriety, something that can only come late in life." In my talk, I consider these lines of reflection — the links of becoming imperceptible to purity and sobriety — as a means of understanding Deleuze's late life recherche for a kind of equilibrium between various tensions that he and Guattari addressed throughout their works, notably the striated and the smooth, the territory and the deterritorialized, the wild and the sober, among others. In response to the aforementioned questions in the Call for Papers, I hope to develop a glimpse of what Deleuze understood as "a world", one in which one's relations could be both creative and imperceptible, sober, and épurés.

Kim Eun Joo
Coexistence and Deleuze's generative space

This paper explains the concept of Deleuze's spaces and its significance. He accounts for a dynamic space and productions of space. Space is generative. The generative space does not exist already. It isn't a singular space but also a plurality of the spaces. Spaces appear, disappear and reappear. Characteristic of this space is the hybrid and the heterogeneous. It is expressed as an outside, an environment, a territory. The generative space has two aspects of the striated and the smooth. The striated is immutable and closed. The smooth is fluid and open. Two spaces are present while mixed with each other without conflict. For Deleuze, the body is a position represented by latitude and longitude in a map. So that, making a body is a cartography producing a new space. In this regard, the generative space gives a possibility to escape from a confined space and creates spaces for new styles and coexistence.

Sohei Tokuno
What philosophy should be?:
Deleuze and his early texts

The earliest texts of Deleuze were published in 2015 as *Lettres et autres textes*. This presentation makes an analysis of them in order to elucidate the primary purpose of his philosophical endeavor.

Deleuze started his career as an interpreter of classic philosophies, and then made his own philosophy in *Difference and Repetition*. After the encounter with Félix Guattari, he elaborated his geological and biological theory of arts and societies in *A Thousand Plateaus*. Through all his career, he referred to various domains and made strong impact on them.

This presentation focuses on the very start point of his project. Michel Tournier attests, in *Le Vent Paraclet*, that in his early days Deleuze was full of enthusiasm over Sartre's phenomenology, which is incredible for those who knows his sober and rigid monographs such as *Empiricism and Subjectivity* and *Nietzsche and Philosophy*. This presentation examines the Sartre-inspired texts in this period and discuss what philosophy should be for him. This elucidation gives us some guiding principles to interpret his mature philosophical texts.

David R. Cole
Education, the Anthropocene,
and Deleuze/Guattari

Human civilization stands at an almost unimaginable precipice. The human past, leading up to today, has seen global civilization develop under the favourable environmental conditions of the Holocene since 10000 BC. However, that is changing; we are now in what has been termed as the 'Anthropocene'. Therefore, past development is no guide to the future. The Anthropocene, in Deleuze/Guattari terms, is the future rupturing the present. The past plays a part in this rupturing through the shared unconscious drives that power our global civilization onwards, and make changing course as a society so difficulty, despite the science, the facts of climate change, as well good will, and all the rational cooperation we can muster with respect to 'making do' in the Anthropocene. This presentation suggests that the complex figuration of the Anthropocene should be reanalysed given 4 dimensions: 1) Tool-enhancement; 2) Carbon trail; 3) the phallocene; 4) Atomic-time. These dimensions will map out the unconscious drives that have created the Anthropocene. Once this has been achieved, a new mode of education and societal formation will be suggested. This presentation puts the philosophy of Deleuze/Guattari to work for the future and our collective existence on planet Earth.

Marvin Charles C. Santos
Smoothening and (Re)-striation
in the Anthropocene

This paper integrates Deleuze and Guattari's concept of the striated and the smooth with the ecologist Buzz Holling's model of the adaptive cycle of ecological resilience. It then traces the possibilities of action and co-existence in the Anthropocene by discussing McKenzie Wark's *Molecular Red* and Jason W. Moore's *Capitalism in the Web of Life*. Buzz Holling's adaptive cycle model follows four distinct stages, forming a loop: exploitation, conservation, release, and reorganization. According to Stephanie Wakefield, contemporary environmentalists, including Holling himself, have tended to focus on the first two stages (what she calls the 'front loop') while neglecting and covering up the importance of the latter two ('the back loop'). Our current predicament irrevocably lies in the back loop: the Anthropocene is a time of collapse but also of reorganization and reinvention. The question is how to do away with ossified striations, to smoothen spaces, and finally create new striations in the time of the Anthropocene.

Andrija Filipovic.
Erotics of hoodships:
Anthropocene, postsocialist condition,
and coexistence in a more-than-human world

Serbian society has been marked by the processes of repatriarchalization, retraditionalization and clericalization during the second decade of the 21st century. Such heteronormative assemblage is produced by particular spatial and temporal practices, which form certain interiority through constitution of straight lines and linear chronopolitics (heteropatriarchal kinship). Moreover, contemporary mainstream human rights activism insists on transposition of such a form of kinship to LGBT bodysubjects by including LGBT bodysubjects within the same heteronormative legal and social framework, including it in the same interiority through machinic enslavement and social subjection. The outside is constituted by postsocialist condition (transition toward neoliberal economy) and Anthropocene (anthropogenic changes on planetary scale). Analyzing changes in urban ecology of Belgrade through the appearance of invasive species (mosquitoes, ladybeetles, and stinkbugs) together with discursive strategies of contemporary LGBT activism, I will show that we need to rethink the human-centered kinship system to include (non)organic (non)human bodies and matter. We need to move away from the concept of kinship to the concept of neighborhoods or hoodships in order to expand queer ontopolitics beyond the simple model of recognition within a single species. We need to invent new erotics of hoodships in order to conceptualize the possibility of coexistence in a more-than-human world. This requires thinking otherwise about the relation between the interiority and the exteriority, thinking that queers the ontological divide between the living and nonliving, and which moves across and along multiplicity of axes of hoodships, glocalized pluritemporal and multimaterial spacetimematterings closer than any inside.

In the words of Guattari, "Reinventing architecture can no longer signify the relaunching of a style, a school, a theory with a hegemonic vocation, but the recomposition of architectural enunciation, and, in a sense, the trade of the architect, under today's conditions." In a desperate attempt to catch up with forms of contemporary media culture, architects tend to perpetuate earlier notions of culture as representation rather than culture as modes of existence. Architecture has yet to break with culture as reflection still firmly embedded in its typological concepts. To speak of the ecologies of architecture is to privilege experience over judgement, the impredicative knowing-how over the propositional knowing-that. As Deleuze put it in his book on Nietzsche, it is not about justification, "but a different way of feeling: another sensibility." If to think differently we have to feel differently, then the design of built environment has no other purpose but to transform subjectivity. In contrast to the engineer's proverbial focus on problem solving, the panel on the ecologies of architecture gathers contributions which dramatise the problem to tease out new emancipatory potential in and of the urban matter. From this point of view architecture does not represent culture but is a mechanism of culture, the 'Collective Equipment'. Its ambition is to invent a new collectivity, as yet nonexistent "people to come".

Andrej Radman
The Ecologisation of Thinking:
New Architectural Distinctions, None as Final and None in Advance
Urban matters have to be approached away from mechanistic reductionism and vitalist essentialism alike. This is a lesson of Deleuzian 'machinism' which recognizes an asymmetry between virtual singularities and the actual system, i.e., between the problem and the solution. To put it bluntly, let engineers focus on problem solving. No one does it better. However, a problem always gets the solution that it 'deserves'. What we want to claim for the discipline of architecture is the domain of problem posing, a vector of counter-effectuation that allows for unprecedented re-territorialisations. Humans might be excellent at passive adaptation but in the Anthropocene they must become better at active construction of their existential niche. Instead of changing habitats, as migrants do, they are now forced to change habits, as nomads do. Only recently have biologists conceded the effect that 'niche

construction' has on evolution. A life-form does not only passively submit to the pressures of a pre-existing environment, but actively draws territories out of its milieu. According to Guattari, architectural form is destined to function "as a catalytic operator setting off chain reactions among the modes of semiotisation, which draw us out of ourselves and expose us to new fields of possibility". The ramifications for the discipline of architecture, considering its role in the material engagements with communities and their semi-permeable boundaries, are innumerable.

Marc Boumeester
Rather than describing 'the human niche' in the world in anthropocentric and deterministic terms such as possibilities, probabilities, densities and extremes, it serves many objectives to question this paradigm and center affect as the beginning for the evaluation of human exceptionalism and its hylomorphic instruments (such as urban architecture for instance). This paper will explore how we can renegotiate the human condition in a post-human landscape that not only exists of physical boundaries and actualized givens, but also includes the predominantly non-actualized 'scapes' like social constructs, media-systems and the arts. In order for something to act, it does not have to signify anything in order to be significant, therefore the extreme is a normative condition that holds only value if regarded as an agency that produces (contingently obligatory) 'differences that make a difference'. For this it is imperative to adapt to an intransitive state of the aforementioned paradigm and start describing 'the human niche' in terms of actualities, capacities, tendencies, intensities and singularities. An instrument which is helpful in this pedagogy is called the 'Vital Collapse', through which existing medium-specific methodology is overloaded with incompatible datasets stemming from the other medium. In this way the fascination for program or narrative is rendered useless in both media and the core of their strengths is exposed, even to a point where we can identify the 'desire of the medium' itself. This type of Guattarian 'Anti-Overcoding' disables the regime of systemic semiotics and brings to light all that resists coding in the first place.

Wren Nishina
Spatiality according to Deleuze and Shinobu Orikuchi
Trans-disciplinary prejudice dictates that the true origin of human social existence (otherwise known as, simply, 'humanity' tout court) can be traced to the dawn of agriculture and fixed settlement. Perhaps there is no more definitive a statement of this prejudice than the proem of Carl Schmitt's 'Nomos of the Earth': 'every farmer knows the inner measure of this justice.'

Neither is anthropology and sociology exempt here. When Mary Douglas, in all eloquence, writes that a society and its organisation must 'correspond', this would seem to refuse such a bias. Not so however: when Douglas defines dirt as something which is felt to trespass clear and distinct boundaries, implicit is a notion of the boundary entirely derived from the agricultural settlement, where the earth is divvied into parcelled plots of property. If anthropology admits of non-agricultural sociality, it is only as so many variations on categories derived from agriculture and fixed settlement.

Deleuze and Orikuchi each tried to undo this prejudice in their own ways. Deleuze, by pressing the nomos in the unforeseen direction of the 'nomad', and Orikuchi in his idea that the boundary was originally not a line but a 'frontier', a 'world' in its own right, not a geometric fiction sandwiched between two blocs of land. It is my belief that a confrontation between these two thinkers will yield meaningful results in undoing the agri-centrism of current scholarship.

William Hebblewhite
Beyond Power and Force:
Violence as an Aesthetic-Political experience
In contemporary political philosophy, Hannah Arendt's essay *On Violence* (1970) and Foucault's account of power in *Discipline and Punish* (1974) and *The History of Sexuality* (1984) have established a framework where discussions of violence (whether state, revolutionary or other) have revolved around the binary of "force" and "power". Within this discourse, broadly speaking, force is associated with physical manipulation of the body while "power" takes on a myriad of different conceptions such as "power over", "power to" and "power with" etc. There now exists a vast literature on the types of force and power that manifest in our everyday lived experience, as well as in violence itself. In this paper I want to explore a different line of thought about violence. Violence, particularly state violence, is not just about forcing the populace to do something against their will, or having power over a populace. Violence is also an aesthetic-political experience. Violence lays out quite explicitly the coordinates of modes of perceptibility and imperceptibility operative in ways of doing, being and saying. Drawing on the work of Jacques Rancière and Deleuze & Guattari, the aim of this paper is to illustrate the ways in which violence takes us beyond forms of force and power, and provides a way of framing ways of participating in the world. By articulating an understanding of violence as an aesthetic-political experience we can begin to think more broadly about adequate responses to state violence that do not just challenge the force and power of the State, but also the way in which the State makes "sensible" arrangements of bodies and identities.

Anubha Sinha
Re-thinking domesticity in the process of understanding fear
This paper is derived from the action research work that took place in Dokal, a village in Chhattisgarh, India. An immersive research helped me to understand the construction and living style of a Gond life-world. The routine of the villagers involved a lot of labour and hard work towards increasing their economic sustainability. During the action research, my attempt was to understand the "space of domesticity" in the context of Domestic Violence as there were a routine of everyday violence in the village. The work never foregrounded the act of violence but tried to rethink the space of that violent

domestic that was creating an environment of fear. This fear that is present as a veil in front of every villager was the angle that posed me to think what exactly is fear in the Gond life world? Is it an affect, an effect or an emotion?

The paper here is trying to put a series of questions regarding placing the question of fear in the purview of emotion or affect. As Massumi (2017) in an interview titled "Histories of Violence: Affect, Power, Violence — The Political is not Personal" read Deleuze on affect, where he sees it as a non-representational entity, for example, if one is willing for something then the act of willing in itself is an affect. This act represents nothing; in such sense, affect is non representational. To read affect or the act or the anticipation of violence pushes one to explore the relation that a domestic space holds; where who is representing what (victim or perpetrator or vis-à-vis) we need to think over it. The paper is attempting to pose several questions: Is affect representational or not? Is fear in a Gond woman's life an emotion or affect? Is it necessary to romanticise affect to understand the everyday of a victim who is living in anticipation?

I will explore these angles with the help of an ongoing empirical work and ethnographic engagement in Dokal. It will also help me make sense of Deleuze in indigenous contexts and the indigenous in Deleuze.

Izidor Barši
Following the path laid down by Nietzsche in his *Genealogy of Morals* Deleuze and Guattari emphasize the role of cruelty as the »prehistoric work of man« necessary for the formation of »memory of words« which is the primary condition of social relations. Following the same path they develop the notion of Ur-staat as a State-form necessarily presupposed by all historical state phenomena, but at the same time absolutely discontinuous in relation to the »system of cruelty«. Ur-Staat proceeds by appropriating all violence to itself by a procedure of pacification which imposes itself onto and dismantles the primitive social economy of violence (Sibertin-Blanc). Deleuze and Guattari claim that under capitalist conditions of production the Ur-Staat is characterised by a process of becoming-immanent. What happens to violence and cruelty in this process? The paper is going to pose the question of difference and potential relation between violence and cruelty within this context, where the leading thesis will be that they one the one hand cannot be equated and can only be understood separately, but that on the other hand they form a necessary relationship within the conditions of the modern state and its apparatuses.

Seunghan Paek
City of the Bang, Urban Affects, and the War Machine in Modern Korea
In this paper, I explore the multiplicity of the everyday city that unfolds through the coexistence of regulation and its divergences, or an affective co-imbrication in which varying forces of the everyday shape a fragile ground that disrupts any top-down, hierarchized impositions of power. This will be done through an investigation of one of the popular urban culture in Korea known as bang, a spatial typology literally meaning 'room' in the Korean traditional housing system. In doing so, I will offer an in-depth analysis of the 'City of the Bang,' a title of the Korean pavilion for the 2004 Venice Biennale Architecture Exhibition, by discussing the work of three Korean artists/architects on Bang culture—Song Ze-ho, Yoo Suk-yeon, and Lee Bul all of which demonstrate that these hypermodern places, often replete with a dense array of signs, can foster new modes of sociability, which consist of gathering in spaces that are oddly intimate, yet thoroughly commercial. This traditional domestic typology was interrupted by Korea's rapid modernization in the 20th century, but began to reappear in everyday city space from the early 1990s in commercial settings, such as karaoke bars, private theaters, and public saunas. Commercial bangs are replete with moments of "porosity" and "transition," where rational spatial division and property ownership becomes blurred. Although there are definite senses of community evidenced in these spaces, they are always fleetingly convened, gathered, and dispersed, thus resisting any unifying notion of total or hierarchical design, or absolute domination by commercial interests.

Felice Cimatti
Unnatural assemblages: becoming-world
In this paper I comment on a series of photographs (which I have taken myself) that show the theme of assemblage (agencement), understood as the intrinsic movement of the becoming-world. They are assemblages of abandoned objects, atmospheric and urban elements, animals and spaces. In all these cases the world is shown as pure becoming, beyond the metaphysical distinctions between natural and unnatural, human and animal, mind and body, inside and outside.

Augusto Xavier N. Ledesma
A Tiny Laugh Dirties Everything It Touches: On Sound, Music, and Noise in Bish Bosch
The lyrics in Scott Walker's *Bish Bosch* explores themes of corporeal, political, and linguistic decay, which are all recapitulated by appropriated and reconfigured compositional strategies drawn from variegated genres and disciplines involving sound, music, and noise. Inquiry into Walker's sonic vocabulary reveals connections to concepts established in Gilles Deleuze and Felix Guattari's *A Thousand Plateaus*, notably the war-machine, the assemblage, and the Body without Organs. This paper aims to examine the thematic development of Walker's work through investigating the various relationships that form amongst sound, music, and noise in *Bish Bosch* and to speculate on potential sonic applications of concepts demonstrated in *A Thousand Plateaus*.

Mark Weeks
At War with Laughter in the Trump Circus
Massumi (2015) describes laughter, along with anger, as the most powerful of affects, citing its capacity to "interrupt a situation." In various texts, Deleuze (sometimes with Guattari) likewise accords a special potential to certain kinds of laughter, identified especially with Nietzsche, Kafka and Beckett. Yet, as attractive as it is to promote laughter as a joyful revolutionary force, it is in practice very often far from radical. This is evidenced by Provine's sociological studies of laughter (2000) and is exemplified in the commonly perceived operation of laughter in Japan as a mechanism of social harmony. It is arguably typified, too, in an avalanche of vitriolic popular comedy directed at the Trump Presidency that may actually be dissipating political action. So, is a radical socially transformative laughter even possible, and if so what would it look like? Focusing on connections between laughter, difference and becoming in Deleuze, this paper argues that if genuinely transformative comic potentials are to be fostered through laughter it is not enough to simply will that it be so, to fetishize counter-discursive affect. The innumerable causes, effects and deployments of laughter need to be acknowledged, and the unrelenting strategies employed to bring it safely into the tent—to domesticate or reterritorialize it—need to be articulated.

Shuyu Guo
A Machine of Impotence: Becoming Victims In Bei Dao's Misty Poems
The immense trauma of war, which has shaped a whole generation, cannot be quite contained in evidentiary records, and might find outlets in the imagery of impotence. As the political violence of contemporary China disrupted literary expressions, it attacked the language through not only trauma but also impotence and disillusionment. Drawing on Gilles Deleuze's concept of becoming, this paper is situated in conversation with Jacques Derrida's notion of absence and deconstruction. I examine two certain cases of aphasia, the imagery of unheard voice and speech impediment, respectively. They recurred across "Forlorn", "April" and "At The Sky's Edge" that were written in the 1990s — soon after the Tiananmen Square massacre. These poems are included in Bei Dao's collection of <The Rose of Time>. I argue, here the summary image of victim representation is crystalized in the language of absence, showing an impossibility of depicting the

extreme of political violence through words. The imagery of aphasia speaks copiously about it — both on a metaphorical stage where "a boy's shout" and "one arctic-thin cry" are unheard, and through textual details that "ears grow deaf". The imagery is one of becoming and a rejection of any determinacy. It asserts a deconstruction of the common language through which conflicts are pictured, aesthetically or politically, in a violent way. The imagery of aphasia destructs the objects of both a deaf individual and unheard words into a void. This act results in an absence of any audience, which becomes the presence of a series of impossibility and thus brings out a new form of war machine.

Yen-Chen Chuang
Animal, All too Animal: Incest as Instincts and Violence within Institutions

This paper discusses Stieg Larsson's *Millennium Trilogy* through the lens of Heidegger and Deleuze. For Heidegger, animality is a life form lower than Dasein and capitivated within instincts. Does the claim that animals cannot die suggest a continuation of life? In a way, the organismic life (organism, organization) is mechanistic, programmed, and technologized. I intend to explore the relationship between life instinct and technology as a mode of unconcealing. How does the revelation of the secrets of a crime parallel the essential secrets of Dasein? To what extent technology responds to the call of an institution? Are instinct and institution operative together underneath the structure of life? In Larsson's trilogy, the heroine, as a hacker, solves the crime not only through technology but also through intuition and, albeit her anti-social tendency, a kind of institution. At some level, Salander's Hacker Republic provides an institutional milieu in which instincts develops to set a system of justice. Strangely, sexual violence and social institution can be understood within the same framework. In *Desert and Other Texts*, Deleuze defines institution as a satisfied instinct. This satisfaction of desire is related to human or animal rights. Can the positive society, the Hacker Republic, also do violence to humanism, and hence problematize the distinction between institutions of the law and institutions of desire? For Larsson's criminals, evolution theories are intertwined with their sexual crimes. The victims' survival, seen as the survival of a species, has predicated upon the will to existence, which, I should say, is a struggle of our instincts, intuition, and institutions.

Red and Black Deleuze: Planetary Communism and Open Marxism

This panel examines the "open gesture" of Deleuze and Guattari's thought and how it informs senses of "planetary becoming". It addresses the unanswered question of Deleuze's "un-thought" of Marx and Marxism. We are exploring the possibility of a Deleuzian-inflected glasnost thinking, a response to the immonde of the world as it is. We are aiming to update but also redefine and re-Marxify Deleuze and Guattari. In the crisis of the now, the planetary is the image to be rethought, reimagined, refigured, remade afresh; it is not merely a catastrophic image, but a crisis point fecund with possibility, of thinking new paradigms, horizons, and ways to do philosophy. We ask: In what sense is the crisis of contemporary philosophy itself productive of new images of thought? What future images of politics and of society can we find in Deleuze and Guattari? It is at this site of kairos (καιρός), that we may begin again to reconstruct ideas and solutions to the endemic crises of capitalism. It is in this opening and anticipatory thought that we can make a decision of what is to be done. Thinking the open world, the fragmentary, the multidimensional, the poetic, alongside Marx, Fanon, Glissant, Axelos, Heidegger, Nancy, Badiou and others, we are asking in what sense can we speak of a "philosophy-fiction", of manifesting something else in the world; in other words, in what sense can we re-signify communism with the world, cosmos, globe, epoch, and planetary? The panel will focus on the Third World, Yoshimoto Takaaki, Ishimure Michiko and Tanigawa Gan, Bartleby's Planetary Politics and Planetary Pataphysics.

Joff P.N. Bradley
Alex Taek-Gwang Lee
Christophe Thouny
Toshiya Ueno
Woosung Kang

The unconscious as war-machine

In the two volumes of *Capitalism and Schizophrenia*, Deleuze and Guattari trace the contours of a new image of the unconscious liberated from the interiority and psychopathology of the subject that defines psychoanalytic thinking and practice. In a powerful critique of Freudian and Lacanian theorisations, they famously argue that the unconscious is not representative, but productive: a factory rather than a theatre. Against the reduction of the unconscious to 'State' processes of repression and identification, Deleuze and Guattari instead propose a concept of the unconscious as a 'war-machine' that directly engages with forces of connection and individuation toward the production of novel forms of life. No longer an individuated substance or entity, theirs is thus a thoroughly transindividual unconscious, one always in contact with a plurality of asignifying semiotics — whether they be material, biological, aesthetic, or political — that scramble existing modes of social subjection.

This panel will explore how Deleuze and Guattari's notion of the unconscious as a war-machine offers a more radical critique of the human subject as the basis of action and understanding that continues to inform the 'unconscious' and 'behavioural' turns of 21st century social and political theory. Drawing on creative practices that span fields of performance, film and literature, technology, the art-science interface, and the new science of behaviour, the panel will contribute to a theorisation of the material and non-representational forces of the unconscious beyond a human-centred apprehension. Furthermore, it explores a thinking of the unconscious "not crystallised in the past […] but turned towards the future" (Guattari, 2007:10).

Andrew Lapworth
Scott Sharpe
Maria Hynes
JD Dewsbury
Tom Roberts

Cinema and cinematic experience

Shen-Ping Wang
Coexisting with the image on the screen: the filmic experience of the Body without Organs

There's an abundance of studies nowadays on the theory of the filmic image and on the Body without Organs in the philosophy of Gilles Deleuze. However, researchers often neglect the importance of the Deleuzian individuation in his thoughts of films and aesthetics even though we can find implications of the transformation of the subject in the analysis of certain filmic experiences. Even when they don't neglect it, a complete analysis of the interweaving of these two aspects of his philosophy—the individuation and the aesthetics—is lacked.

Therefore, I examine the notion of the Body without Organs, and how this new individuation is interwoven with aesthetic experiences. In fact, the notion of the Body without Organs is involved with a new way of thinking—or in the Deleuzian term, a new image of thought—and with a non-chronological time. Moreover, these two notions reappear when Deleuze discusses the time-image. Indeed, the time-image is composed in a non-chronological order, and it forces its audience to think in a way that is extremely different to what they are used to. Deleuze's theory of the time-image depicts in fact the experience of becoming the Body without Organs who coexists with the image rather than just contemplating it.

Such an emphasis on the interplay of the Deleuzian individuation and aesthetic experiences of films enables conceptualizing the abstract notion of the Body without Organs, giving a way to put it into practice and seeing more clearly the continuation of Deleuze's works of different times.

Maria Grajdian
Rōjin Z: The Poetics and Pragmatics of War-Machines as Demystifying Nostalgias

Three years after *Akira*'s brutal dystopia from 1988, director Ōtomo Katsuhiro returned with *Rōjin Z* (The old man Z, 1991), an anime movie in which two of Japan's current major problems are addressed: the over-aging of the population and the (re-) militarization. This presentation analyzes concisely Ōtomo Katsuhiro's orchestration of a dynamic historical universe in *Rōjin Z*, in which the compassionate response from the AI built into the fully automated bed to the main character's yearning for solace contrasts unconditionally to the raw, highly developed violence of military forces which prove, ultimately, to be the background of the

entire medical experiment. Moreover, the subsequent trip to the great Buddha statue in Kamakura, initiated and carried out by the bed's AI, symbolically refers to the empathetic reconstruction of idealized youth memories of the dying patient, and a profound lesson in humanity. The disenchanting finale throws a demystifying light upon the meaninglessness of technological solutions to human basic needs of belonging and togetherness. While the representation of aging in *Rōjin Z* overcomes the classical paradigm of ideologically emotional-social recycling of the concerned individuals, and turns into a future-oriented endeavor to refresh, fulfill and transcend the human being, the focus of the current analysis lies on the representation of war-machines as mechanisms of hope and empowerment, beyond the hedonism, indifference and superficiality of late modernity, as displayed in the bed's invisible AI which overthrows its lethal function and re-ignites the joy of life as a potentially infinite source of healing, recovery and existential vitality.

Jeffrey Deyto
Red Saga: Oraxioms for Philippine Cinema and the People's War
In the 35th year of the People's revolutionary struggle led by the Communist Party of the Philippines, a short film titled *Red Saga* (2004), provided a window inside the movements' subjectivity. The 15-minute short film abstracts the experiences and contradictions of the protracted revolutionary war into almost-generic images of a revolution. But it is in this level of generic abstraction that the film finds its energy to withstand history and retain what it means even to this 50th year of the people's war.

This paper treats the 2004 short film *Red Saga* (dir. Kiri Dalena) in two ways. First through Felix Guattari's reappropriation of autopoiesis: as an entity of which its subjectivity of becoming was being produced and reproduced by itself. Second, through Francois Laruelle's method of the oraxiom: a thinking of the future as an oracle in the form of axioms: as answers without questions. *Red Saga* will be presented as an oraxiom producing oraxioms: a future-looking subjectivity reproducing windows for more future-sight. *Red Saga*, released in the period of transition between celluloid and digital filmmaking, fulfills Guattari's identification of the function of cinema as an instrument which forms and impose reality — producing subjectivity — with effectiveness akin, if not greater than discourses and pamphlets. The subjectivity being produced, I will argue, is not just a subjectivity for the struggle, but also a new kind of cinematic subjectivity.

Annope Chintawan
During much political turmoil in Thailand, the 1976 Thammasart University massacre has always been recalled as a remembrance of sacrifice for Democracy which any political activities exploit as rightful proclamation. As majoritarian history, Thai cinema, retelling certain times in manifest depictions (their genesis, aftermath, and legacy), has continually failed to criticize its historic role. By the time it gets dark (Anocha Suwichakornpong, 2016) reconnects the experience of several individuals to the 1976 massacre in jumble narratives. Using Time-image to deliberately confuse between the past and present due to the rhizomatic coexistence of these individuals' trajectory. Moreover, to explore the recent trauma history of coup d'état, the Time-image is a film's attempts to provide several unspeakable messages in the totalitarian regime. My argument is that by recapturing the traumatic history in film's meta-cinema style, instead of reading as the return of repressed history, we can conceive of the return of each event as different in-itself which enables us to re-examine Thai national history in contemporary political context.

Hidefusa Kuroki
The Role of Documentary Films in the Deleuze's Philosophy: Image, Intellectual, Coexistence
This report discusses the role of documentary films in the Deleuze's philosophy for rethinking coexistence. In the literature that investigates Deleuze and Guattari's philosophy, few studies are available on the problem of coexistence, because, in their philosophy, the conventional term is not often observed, for example, "community." Even then, if we carefully read their books, they seem to consider the relationships of human beings in different contexts. In particular, when Deleuze discusses about this problem, he curiously refers to the documentary films such as those directed by Pierre Perrault, a Québéquois documentary film director. A notable question, however, is as follows: Why does Deleuze refer to documentary films to investigate the problem of coexistence? We determine that documentary films may become an instrument to create and maintain a community by the mediation of the images instead of the appeal of words. To elucidate this point, we focus on the concept of the "intercessors," which indicate the position of film directors, and how intellectuals work for community. This focus allows us to decipher the node of philosophy, art, and politics in Deleuze's thinking. Moreover, in this report, we introduce activities of Asian documentary makers as practical examples to unfold the potential of Deleuze's philosophy.

Session 19 [proposed panel]
The Perception of Space-Time in Deleuze and Bergson

In 'Michel Tournier and the World Without Others', Gilles Deleuze elaborates a curious theory of perception vis-à-vis the notion of the Other. As he provocatively suggests, the perceptual field is produced by the structure of the Other — or more exactly, 'the Other-as-structure'. Published a year after his seminal book *Bergsonism*, the theory of perception advanced in this essay relies on and explicitly draws from Deleuze's reading of Henri Bergson, and in particular the Bergsonian schema of the virtual-actual and memory-perception. But at the same time, it is no less true that Deleuze develops significant departures and perversions from the Bergsonian frame, extensions and strange recuperations where Bergson himself becomes othered.

This panel aims to dramatize the perception of space-time in Deleuze and Bergson along three different lines of thought. In one direction, we will explore the historicity or depth of their theory of perception, focusing on how it involves a reconfiguration of Kant's theory of time. This movement will be contrasted with another that consists in the elimination of depth and the emergence of 'a world without the possible' — a flatland devoid of virtuality where all is necessary. Thirdly, we will investigate the ways in which Deleuze's theory of perception coincides with the findings of contemporary research on autism. It is hoped that these offerings from the panel will incite further fruitful encounters with others during the ensuing discussion.

Craig Lundy
Koichiro Kokubun
Gregory Flaxman
Jae-Yin Kim   Return to Sensation: From A. G. Baumgarten to G. Deleuze via F. Nietzsche

Session 23
The Reception of Deleuze's Philosophy in East Asia (1)

free discussion

Session 24
EcoEnviroPolitics

David Toohey
Félix Guattari discusses different forms of ecology which, expressing non-environmentalist demands, radically alters environmentalism. Guattari does so mostly by anticipating what could be, rather than what has usually been, or is. This is consistent with Deleuze and Guattari's ideas of becoming. A critique of Deleuze's work has been a Eurocentric focus (Martin-Jones 2010). Thus, there is a need to expand Deleuze's (and Guattari's) work beyond Eurocentrism through application and interference with examples outside of the Euro-American context. To apply this to Guattari may seem like guilt-by-association with Deleuze, since Guattari wrote included Japan and Brazil in his philosophy. However, much of his work is less focused on what is international within America, and thus he did not include how the immigrant experience along the U.S.–Mexico frontier provides some concrete examples of a set of working-class practices that could provide concepts to extend Guattari's philosophy of ecology. In particular, this paper will explore how accidentally anti-capitalist, ecologically sustainable land practice emerged New Mexico and northern Mexico led to a working class ecological practice that is expressed in agricultural terms and Spanish-language naming of land and ecology. This will be explored through Deleuze and Guattari's ideas of becoming and assemblages since less than equitable environmental regulation of the Spanish empire, and later Mexico mutated in geographical isolation and neglect into land practices not coded as environmental, but ecologically sustainable and, currently, somewhat anti-capitalist. E.g. how can categorical thinking obscure a practically minded ecology which eschews environmentalism?

Ruth Irwin
Coexistence and the political
Democracy and neoliberal market choice both rely on an aggregation of individual decision making. Most of our political philosophy and policy are based on the individuated subject and his choices. Feminist theories of the body have disrupted the assumption of the self-contained in-dividable as the phallic signifier, and exceeded such a stereotype with the abject, leaky body, that oozes beyond all individual measure. In this paper I want to take an important socio-ecological Maori concept, and combine it with the feminist critique of the individualised body, to create a new form of the body politic; one that aligns with Deleuze and

Guattari's 'distribution of difference' and enables a new form of eco-political philosophy to emerge.

Elin Kanhov
Musical Temporalities and Complex Rhythm as Ways of Coexistence with Nature in John Luther Adams's *Inuksuit*

One of the major global issues of our time is undeniably the ongoing war on nature and the environmental damage continuously encouraged by modern society. This paper investigates the potential in contemporary art music not only to raise awareness of environmental issues, but also to incite listeners to experience an ethical principle of nature through music by tuning in to nature's rhythmic temporalities.

American composer John Luther Adams's work *Inuksuit* (2009) for nine to ninety-nine percussionists is generally regarded as a political environmental piece. It is to be performed in the outdoors, and one of its incitements is to question what it means for humans to immerse themselves in the sounds of nature through music. At a first listening, though, the music encourages a sense of great violence and destruction, which goes against an intuitive understanding of coexistence. The music gradually shuts out all natural sounds, and with an increasing rhythmic complexity it builds toward a complete cacophony of sound — has man, yet again, taken control over nature? However, through closer attention to rhythmic details and the insides of the musical structure a way of coexistence is made evident. Through Deleuzo-Guattarian notions of time, rhythm and nature, the music reveals a recognition of nature's smooth, non-pulsed temporalities, as such envisaging a way of coexistence with nature by tuning in to its multiplicity of complex rhythms.

Session 25
Psychoanalysis, the Clinic, and Overwriting the Subject

Cristiane Mesquita
Transversalities & Expanded Clinical Practice: artworks as dispositives in Cuide-se Project

In the conference *The act of creation* Gilles Deleuze proposes to understand the processes of creation as the instauration of points of views that problematize hegemonic modes of subjectivation. They install a "constitution of space-time", and points to the capacity to create questions — concrete, imaginary or poetic — about the power diagrams where the creation is engendered. Some artworks can somehow diagnose the symptoms of an era, and be a way of intervention in a macro/micropolitical dimension, producing displacements as an opening for the production of singularities, activating an "ethic of existence". Felix Guattari aims to expand clinical practices going beyond the 'psy' operators, calling for those which are in the position to intervene in individual and collective psychic instances. He mentions fields such as education, sport, art, media, fashion, among others. To bring up a clinical perspective under an "aesthetic paradigma", he brings closer the concept of "creation processes" and the idea of "health". These approaches dialogue with Michael Foucault's perspective about "the care of the self": the ways to take oneself as an object of knowledge and field of action through several activities that cross individual, social and political practices. Following the question about how to take philosophies of difference to compose cartographies of care and collective processes of subjectivation, this paper will present the Cuide-se Project. It has been using artworks as clinical dispositives with groups of patients in a public clinic in Sao Paulo, going beyond traditional psychoanalysis, in the context of Sedes Sapientiae Institute "clinical-ethical-political" guidelines.

Larissa Agostinho
Why schizophrenia?
About production and anti-production or the relation between desire and repression

The purpose of this article is to trace the genesis of the concept of deterritorialization from the concept of institution within institutional psychotherapy, especially in Tosquelles, who understood that an institution is not an enclosed space, but a group constructed from repetitive frequencies. For him, we are all the result of multiple institutions. Within institutional psychotherapy, it was precisely a question of creating space for the schizophrenic desire to develop its multiple potential. Guattari, on the other hand, in *Psychoanalysis and transversality*, seeks to emphasize that capitalism destroys old institutions that determine places and behaviors in social life, such as the Church, the family and the homeland, destruction that leads to phantasmatic productions and archaisms, at the same time as the work market demands increasingly flexible and diversified subjectivities. The psychoanalysis of his time was not capable to understand this transformation and the nature of this contradiction that exploded in May 1968. It is in this context that schizophrenia appears, as in Deleuze's *Logic of the sense*, as an important clinical contribution. In other words, theirs interest in schizophrenia is clinical, they look for a model of "creative disorganization" capable of overcoming the unproductive nature of the repressive systems (and its phantasmatic archaisms) created by capitalism to contain the desire that threatens its functioning. The relevance of this article lies in the fact that it seeks to highlight the contribution of institutional psychotherapy to the construction of the deleuzo-guattarian theory of the relation between capitalism and schizophrenia, especially in *Anti-Oedipus*.

James Dutton
Mapping the Territory:
Nature's Artful War on the Subject

Creative art was central to the projects of Deleuze and Guattari, precisely because they read its expressive freedom as productive of new images of thought. In this paper, I would like to focus upon the violent territorialization that *Mille plateaux* suggests is the base or ground of art. Rather than read this as an appropriating gesture of a being that is inherently finite and subjective, I argue that Deleuze and Guattari interpret art as an ephemeral (in)dividuation of nature—a kind of mapping of the dividual, which, like the refrain, always reproduces the new. In this way, I will argue that the tendency to "map manner" (the formless sense of singularity) is the transient mark of human form upon a totalizing and often violent nature; but a nature whose violence is productive and coexistent. These human attempts to quantify the relentless and improper becoming of nature as art can only ever form what Deleuze, in *Logique du sens*, refers to as nomadic singularities—which the human attempt to aestheticize opens back out towards the event. In this "opening", nature violates the subject of art, deterritorializing it as "its" territory. I will then "map" these nomadic singularities across an example from modern literature to argue that it is the archive—where art resembles nature in becoming improper, or writing over the subject—which treats sense as a nomadic event, and can offer the renewal of art and philosophy as improper nature.

Session 26
Literature and Art Machine

Hiroya Shimoyama
The effect of the "art-(in)formation"
— What is a critique through the art machine?

In this research, we will search for the critique through the art, to resist the information that forces us a subjectivation submissively. The information brings us a subjectivation to form expression and content, it is related to the body and the language. They are various words flowing in the mass media, it's frequency and resonance will cause the mode of power. However, Deleuze suggested the "counter-information" in *What is the Creative Act*. We will clarify this concept and it's meaning in the information society, referring *Proust and Signs*, *Anti-Oedipus*, *Kafka: Toward a Minor Literature*, *A Thousand Plateaux* and *Francis Bacon: The Logic of Sensation*. The contemporary art is the singularly cartography, it's the diagram will expose the condition of a subjectivation. Therefore, we will show some examples of contemporary art each time, and they have the meaning in the information society. They are the art machine that cuts and connects the plural times and series, and it will be the critique for to think a power, a system, and a relation. Finally, we will define the concept the "art- (in)formation". It will be the experimentation, each time to expose a condition of subjectivation (formation of expression and content) and to form a diagram for another subjectivation. The art machine brings us the "counter-information" to find an entrance and an exit, it will cause the effect to think otherwise.

Emiddio Vasquez
Kobo Abe: What More Can The Human Be?

Given the recent interest in the category of the "post-human", it is important to interrogate its compatibility with a philosophy of becoming. In a sense, the "post-human" already postulates what the human is, in a fashion that resonates with Deleuze's own warning in "Nietzsche and Philosophy", (p. 75–77) whereby to ask "What is beauty?", "What is justice?", "What is …?" is tantamount to assuming the very essence of beauty, justice and so on. Deleuze argues for transforming those questions into "which one …?" or in "what way does … partake in?"

Instead of asking then, "what is the post-human?" I would like to ask: which "human" are we assuming and in what way are we past it?

But rather than merely critiquing the limitations of the "post-human turn" and following Deleuze's own inclination to affirm rather than to negate, I would like to offer some close readings of Kobo Abe's

works: *Woman in the Dunes* (1962), *The Face of Another* (1964), *The Ruined Map* (1967) and *The Box Man* (1973), whereby Kobo challenges the concept of identity at various domains: from the ontological and all the way individual.

As I will show, in Kobo Abe's works his characters always set out to a journey with a "what is …?" in mind only to discover that they are or that they become what they set out to identify. In this sense, Abe's works provide an affirmative tactic to the question of what the "post-human" is, by asking: what more can the human be.

Daniela Angelucci
"Fighting against chaos": art and life
In *What is philosophy?* (1991) Deleuze and Guattari describe art, together with science and philosophy, as one of the possible forms of struggle against the chaos of becoming. It is a struggle that must lead to an order, to a composition, without distorting the characteristics and the perpetual movement of life. Differently from what is often thought about Deleuze's philosophy, such definition of art as capacity for an encounter with the unthinkable — what is without a form (what Lacan called the Real) — highlights the violence of a non-dialectical encounter, that is the legacy of Nietzsche. The aesthetic experience is characterized as the possibility of a contact, sometimes traumatic, surely non-pacifying (unlike what Lacan says in *Seminar XI*), with an otherwise unthinkable dimension. Contradicting the authors of the 1991 book, which consider art, philosophy, and science three different ways of giving shape to chaos with the same chances of success, in my talk I will state that art shows itself as the most feasible way to compose an experience of life in itself, precisely because in this struggle art has an "affinity with its enemy".

Masayuki Iwase
Coexistence with migrants in Japan by 'becoming-imperceptible':
The moments unfolded through collaborative film making between a researcher-videographer and a group of Asian immigrant youth
Anti-immigrant rhetoric has been prevalent in recent Western Europe and US and insidiously equates migrants to terrorists through the language of barbarism and national insecurities. In Japan, such rhetoric may still be said just at its onset, as its policy on immigration workers has recently made a major turnaround so as to amend the law and to accept and rely more on foreign labor to tackle the population aging and declines. Concerned about Japan's impetuous decision to intensify its import of foreign workers and their families and the potential increase in conservative, xenophobic, and anti-immigrant sentiments permeated through the mass media and among Japanese citizens, this paper addresses the importance of coexistence of all within the country through Deleuzo-Guattarian concept of 'becoming-imperceptible'. In doing so, the paper draws on the findings of the author's research on his collaboration as a researcher-videographer with a group of Asian immigrant youth in Japan to make a film entitled Always as Deleuzean 'minor cinema'. The moments of the author's and youth's becoming-imperceptible were unfolded during the film's production stage where the differences were not identified based on the repetition of the Same (e.g., Japanese, man, researcher, Chinese, participant, second language learner) but rather illuminated through ceaselessly and unpredictably establishing their machinic connections to anything other (e.g., camera, microphone, hallway, plastic bag, elevator). The moments were also unfolded through the author's spectator perception and experience of the materiality of the film that involves particular 'time-images' disrupting linear coherent narratives of Japanese national identity and culture.

Christoph Rogers
From an Islamic Eschatology to an Islamic Nomadology
In "A Thousand Plateaus" Islam is treated in two decisive passages.

In chapter 5 Islam is classified as belonging to the passional, post-signifying regime. In the case of monotheistic religions the written interiorizes the exteriority of the face (visage), which is conceptualized by Deleuze and Guattari as the ideological centre of the despotic production of signifiers. Thereby, the book transforms itself into a body of passion, deterritorializing the face and reterritorializing its signifying function in the form of the letter. This form of deterritorialization is renounced by Guattari and Deleuze as monomania.

In the treatise of nomadology Islam is classified as a movement of migration in contrast to nomadism. Islam seemingly possesses an inherent ambiguity, projecting the object of belief into the hereafter (al-aḥira) and reterritorializing it at the same time in the form of the Kaʿba as a geographical centre. In general all three monotheist religions are conceived by Deleuze and Guattari as inseparable from the sedentary project of the state.

The aim of the presentation will be firstly to clarify the migratory aspiration of Islam in the context of the Quranic notions 'al-aḥira' and 'ad-dunya' and secondly to analyse the Quranic term of 'aya' in its double signification as verse and as sign. While being irreducibly polyvalent, the usage of 'aya' in the Quran is closely linked to the Islamic concept of creation (ḥalq).

The seeming incompatibility of the presented notions with the project of a nomadology will be discussed in order to discover potential lines of flight.

Qin Wang
Gilles Deleuze and Carl Schmitt on *Nomos*
In the Nomos *of the Earth* (1950), by focusing on the politico-ontological meaning of the term "nomos," Carl Schmitt reveals what underlies conflicts in terms of *realpolitik*, namely the particular "order and orientation" determined for a political community according to a particular *nomos*. "Nomos" in this sense is concerned with the global order of war and peace, the way of coexistence among nations, and the stability of political forms. By contrast, for Gilles Deleuze "nomos" designates a particular, nomadic way of distribution, whose essential characteristic is the auto-poetic way of self-distribution. Deleuze argues that "nomos" promises an arrangement of heterogeneous elements in a particular milieu that is nonidentical, nonorganic, and de-organizing. What the nomadic distribution results in, then, is not so much a determined political order as multiplicities of unexpectable social connections. But for both thinkers, "nomos" requires that we cut deep into the origin of political forms, exploring the groundless ground of modern politics where no transcendental or transcendent substance promises the development of a certain order. Just as Deleuze's "nomos" involves an unpredictable dissemination of that which is to be distributed, Schmitt's "nomos" does not presuppose a determination of "order and orientation," even though the latter must be the end product of "nomos"; rather, "nomos" indicates a constant conflict and tension between two fundamental elements that determine human life, i.e. land and sea. In the last analysis, the essential difference between Deleuze's and Schmitt's arguments on "nomos" consists in their different positions concerning this groundless ground: while Deleuze recognizes possibilities of freedom and political alternatives, Schmitt only recognizes anarchy or a world without politics.

Kenneth Surin
What Is Becoming-Animal?
The Politics of Deleuze and Guattari's
'Strange Notion'

The concept of 'becoming-animal', used by Deleuze and Guattari, is much less controversial than their related concept of 'becoming-woman', but its character and status as a philosopheme is just as puzzling to many, even those who are well-disposed to the ideas of Deleuze and Guattari. 'Becoming-animal' is part of a constellation of terms — 'becoming-molecular', 'becoming-imperceptible', 'becoming-revolutionary', 'becoming minor' — used by Deleuze and Guattari to designate the situation of being analytically, as opposed to numerically, in the minority. Hence, while 'becoming-molecular' is analytically minoritarian, its opposite is the already majoritarian 'being molar'; 'becoming-imperceptible' is counterposed to the analytically majoritarian 'being rendered visible by the regimes of the State'; 'becoming-revolutionary' is pitted against the State's desire to leave things fundamentally unchanged; and 'becoming minor' is opposed by all the majoritarian orders. Where Deleuze and Guattari are concerned 'everyone has to 'become-woman', even women…' (TP, p. 292). Correlatively, 'everyone has to 'become-animal', even animals…'. But what can possibly be meant by this?

As we just saw, Deleuze and Guattari view the status of animals and women, et alia, as being analytically minoritarian, so that women, even if they were in, say, in an American college sorority, would belong to the analytically-minoritarian (the 'majority' being constitutively 'male, white, bourgeois, and Christian'). This paper will deal with three issues: (i) animals, while they may be male, are hardly 'white, bourgeois, and Christian', so in what sense are they analytically minoritarian?; (ii) for Deleuze and Guattari, it is clearly the human identification with the animal that is the issue (Freud's wolf-man, Kafka's beetle-man Gregor Samsa, amongst others), but what is their theorization of this 'deviant' identification? (or is 'identification' the right way to go about theorizing the connectivities between animal and human); and (iii) a crucial consideration is their theory of the minority, which is based not on a concept of difference and otherness (this being the core of American identity theory), but on the category of the Same ('I want everything to be the Same as me', as opposed to the very different logic of desire

involved in the theory of difference, i.e. 'I must abject you because you can never have anything in common with me').

Rebecca Hill
Reading Deleuze and Guattari's Becoming Woman
with Irigaray's "Volume without Contour"

One of Gilles Deleuze and Felix Guattari's inspirations for the concept of becoming woman is what Deleuze characterizes as the Taoist theory of desire. He opposes this theory to Western dualism. For Deleuze, Ancient Chinese military strategy and sexual desire are conceived in terms of pure process. "It is conceived as the production of a flow, it defines a field of immanence — that means a multiplicity in which any splitting of the subject into a subject of enunciation and subject of the statement becomes strictly impossible" (2001). In a seminar Deleuze agrees with an interlocutor's claim that Chinese politics are "completely imperial" and Chinese sexuality is "completely phallocratic." For Deleuze, an immanent theory of desire is not enough to escape phallocratism and imperialism. Phallocratism and imperialism are the "common background" of both Western thought and what he characterizes as Taoist thinking.

Can immanent thinking escape phallocratism and imperialism? This paper does not claim to resolve this question, nonetheless, it offers some suggestions drawn from Luce Irigaray. While Irigaray is usually read as a thinker of subjectivity and she has criticized Deleuze and Guattari's concept of multiplicity, this paper argues that her articulation of woman as a "volume without contour" is an immanent thinking of woman as pure process that has under-appreciated resonances with Deleuze and Guattari's concept of becoming woman. This paper takes up some of these resonances in the effort to think an escape from phallocentrism and imperialism.

Catherine Dale
moderator/commentator

Ying-shan Chen
Why Deleuze Ultimately (Re-) Turns to Spinoza,
not Leibniz?
Spinoza's Anticipation of Leibniz's Invention of
Monad(ology) and Infinitesimal Calculus

As a well-known Spinozist, Deleuze claims Spinoza's ontology as the plane of immanence constituted through the ontological triad of indivisible substance, attribute and mode demonstrated in *Expressionism in Philosophy: Spinoza*. Years later, Deleuze in *The Fold* explicates Leibniz's ontological individuation as monad through the architectural pattern of Baroque style regulated by the mathematical doctrine of infinitesimal calculus. Deleuze's research focus seems to waver between Spinoza and Leibniz. Yet, while I observe that first, Leibniz's monad is his synthesis of Cartesian Cogito/ thinking subject and Spinoza's mode and second, Spinoza's rest-and-motion of body or mode of extension as the constant changes of speed ratio or curvature in his mode theory anticipates Leibniz's invention of infinitesimal/infinitely small calculus, I postulate that Spinoza's ontology foregrounds Leibniz's Monadology and calculus, which might be an alternative clue to Deleuze's ultimate return to Spinoza, not Leibniz.

Jayson Jimenez
The Spinoza Controversy Redux

When Spinozism made a comeback in Europe in the late eighteenth century, the publication of Friedrich Jacobi's *Uber die Lehre des Spinoza* (1785) postured a solid rejection against Spinozism disputing its alleged dogmatism. Known as Pantheismusstreit, Jacobi made strong allegations against German intellectuals Lessing and Mendelssohn who allegedly saved Spinozism as a philosophical alternative against theological deism and theism, and rising materialism. Subjecting everything to the concept of Nature, Jacobi argues that Spinozists render a nihilistic shift in philosophy of nature which, if it remains as it was, will result to absolute reign of atheism.

Just recently, this controversial Spinozism made its way to contemporary continental thinking. This time dividing Deleuzians, Rick Dolphjin, for instance, interpreted Deleuze's reading of Spinoza as animistic. An attempt to divinize the object in some sense, his reading inscribes an elemental force in objects, a kind of spirit in Nature among us, that yields to an interconnected web of species life. On the one hand, Joff Bradley dismissed Dolphjin's

theory disagreeing that to read Spinoza as animist is to make a 'bad' reading of Deleuze's reading of Spinoza. Here, Bradley conforms to a radically synthesized 'schizophrenic taste' (Deleuze & Guattari, *A Thousand Plateaus*) as a viable method to read Spinoza or, as he puts it, a successful conversion of 'Spinoza's hope' (Braidotti, 2002) to a Spinozist weapon (Bradley, 2017). While this paper shows the intricacy of the debate, it will also situate a vital approach in reading Spinoza in the time of strong ecological decadence.

Koichiro Sahara
Change of Deleuze's attitude toward Leibniz
in "The Fold"

Deleuze criticizes Leibniz as a guardian of identity in works of the 1960's, "Difference and Repetition" and "The Logic of sense", keeping enough pages. However, it is because Deleuze agreed with almost all Leibniz except for one point criticized that he spared no effort to criticize Leibniz. One will say that, therefore, Leibniz had to be criticized more carefully than anyone else, and to be considered as a submitter of the problem to unfold the subject on the world of eternal return, in Deleuze's works of the 1960's. But, such criticisms never unfold in "The Fold". This presentation will clarify the reason of change of Deleuze's attitude, and go through three stages.

First, we will consider how Deleuze makes sure the relation of the principle of the best of all possible worlds to incompossibility, in the criticisms toward Leibniz in the 1960's. Next, we will consider the reason why active criticism for the principle of the best of all possible worlds disappears in "The Fold". It is mainly a subject there that is the action of souls damned, by the hate of God, to other souls. Finally, we will elucidate the process in which the intervention of the fundamental difference to the best world is exercised. We will clarify how Deleuze found the incompossibility still hiding inside of the principle of the best of all possible worlds, by the Leibniz's theory of motive, through reinterpretation of "New Essays on Human Understanding".

Session 30
Love, Subjectivity *and* Deleuze

Alexei Aitouganov
In "What is Philosophy?" Deleuze and Guattari bring up the concept of "dramatis personae," quasi-fictional characters through whom thinkers express themselves (Socrates for Plato, Dionysus for Nietzsche). Using this concept, along with scattered references to Buddhism and tantra in Deleuze's other works, we will look at technologies of subjectivity creation and controlled schizophrenization as they're used to resolve trauma and create new super-selves capable of survival in a post-capitalist society, and how in a sense, such hypersubjects (to borrow Timothy Morton's term) have always existed, especially in Japanese and Tibetan esoteric Buddhism in the form of meditation deities, whom a practitioner becomes through the use of meditation, visualization, and mantra recitation. Time permitting, we'll look at how a large part of Japanese anime (magical girl genre especially) in fact deals with the same use of dramatis personae to achieve what a normal human cannot, in a similar way and with similar selfless motivations as their esoteric Buddhist equivalent.

Allen Chiu
The purpose of this piece is to articulate a sense of what I call the "Deleuze & _____ Problem". By this I mean the tendency in Deleuze & _____ philosophy to prioritize Deleuze rather than the And. I examine three component parts of this problem, by relating Deleuze's philosophy to an unusual source: the Buddhist philosophy of Nāgārjuna. First, I discuss the "Deleuze & _____ Problem" in general, showing the relation between the three variations of the problem and the problem of bias in comparative philosophy. Second, I show how a focus on the specificity of the relation between Deleuze and Nāgārjuna can minimize the impact of the "Deleuze & _____ Problem". Lastly, through a focus on Deleuze and Nāgārjuna, I strive to show that a comparative perspective should be a trajectory of understanding and exchange, a free becoming.

Savi Khanna
Work of Love
The paper looks at the relationship between love and politics and how this relationship may be important for transformation. It is primarily based on the questions of love, woman, political and transformation. It does a kind of Psychoanalytic rethinking of love, situating the question of woman and transformation (of psyche and the social) at its centre. Psychoanalysis has been considered as a work of love and this research tries to re-reach and re-think this basic tenet of psychoanalysis and also to come to a meaning of love in the community: love and work of love in the community space. The paper writes about a single woman's collective in a tribal village in India, a community that's doing this very work in action, who have come together in their singleness to work through the possibilities-impossibilities of their lives.

In accordance with the theme of the conference, this paper might help us look at co-existence anew in the contemporary world. Is there a fundamental lack in the way love and the political have been thought of yet? Can we imagine an anti-oedipal practice of love? What could be an anti-oedipal way of living and being, of loving and becoming? Could (rethinking) the question of the woman and psychoanalysis help us reach there?

The paper is not presented in the dominant economy of presenting research, it's written in an expressive form: to experience what I write, write what I experience and make the reader do the same: a work of love in writing.

Session 31 [proposed panel]
An anarchist Deleuze?

This year sees the publication of the collected volume *Deleuze and Anarchism* in the popular Deleuze Connections series, as well as the English language publication of Daniel Colson's seminal *Petit lexique philosophique de l'anarchisme. De Proudhon à Deleuze* (*A Little Philosophical Lexicon of Anarchism from Proudhon to Deleuze*) by Minor Compositions. While Deleuze and Guattari have typically been viewed as Marxists (and occasionally as liberals), both these volumes argue that, beyond their self-avowed Marxism, there are deep affinities between their philosophy and anarchist theory and practice, with salient overlaps in everything from conceptions of subjectivity to forms of political organisation to the prioritisation of becoming over Being. The focus here is not on so-called post-anarchism, which explicitly employs the work of theorists like Foucault, Derrida, Deleuze, Guattari and Badiou, but 'classical' anarchism, i.e. the work developed by Proudhon, Bakunin, Kropotkin, Malatesta and so forth from the mid-1800s onwards.

In this panel, the editors of *Deleuze and Anarchism*, along with other panelists still to be proposed, will defend their anarchist reading and explore the ways in which bringing the series anarchism, Deleuze and Guattari together can enrich our understanding of each of these series and, apropos the theme of the conference, limn a new practice of coexistence beyond the purview of both capitalism and the State form.

Aragorn Eloff and Chantelle Gray

Session 32
Body Movement

Ikki Tatsumi
War Machine and Disability
In *A Thousand Plateaus*, Deleuze/Guattari explicate their concepts such as "war machine" and "becoming-minority," showing various examples of "lines of flight" and "bodies without organs." They do not explicitly tackle with the issues of disabled people, who are generally recognized as "social minority," while recently war and terror have cost a considerable number of casualties and resulted in a great number of disabled people all over the world. Therefore, it is impossible for us to avoid inquiring the relationship between war (war machine) and disability. Considering such relationship, what is important is Deleuze/Guattari's reference to disability in plateau 13 "Apparatus of Capture" in *A Thousand Plateaus*. With this reference as a clue, this presentation tries to connect Deleuze/Guattari's political philosophy to the issues of disability. Finally, this presentation leads to inquire how we should talk of "body" with "image of thought" in the overwhelming realities of globalism and neoliberalism.

Philipa Rothfield
Dancing with Deleuze,
Between Action and Cognition
This paper draws on Deleuze's reading of Nietzsche to articulate a philosophy of thought and action. Deleuze makes sense of Nietzsche's claim that there is no doer behind the deed. He does so through offering an account of corporeal formation which is thought apart from human experience. Human action is a special case of corporeal activity. It is not the result of subjective intention. Deleuze draws together a number of Nietzschean concepts in order to make clear the distinction between the doer and the deed. In the process, he shows how the human type arises at the expense of action. For Deleuze, either action ensues or experience occurs. These two formations, corporeal and subjective, are different in kind. This paper takes up this model of thought and action to think through the activity of dance. It looks at the ways in which we might understand a dedicated field of movement practice, within the arts. Notions of training and technique, culture and virtuosity are posed within these terms, leading towards an understanding of dance beyond the subjectivity of the dancer, and action beyond the plane of the subject.

Kyle Novak

This paper attempts to provide an answer to the question: What is a technosocial body? The phrase "technosocial body" appears, among other places, in Srnicek and Williams *Inventing the Future* (2015) to broadly refer to any possible future capacities that may develop over time in an increasingly technologized society. While the term is only vaguely developed there, the authors attribute their notion of "body" to Deleuze's understanding of Spinoza's use of the concept. In *Expressionism in Philosophy: Spinoza* (1968), Deleuze asks "What is the structure of a body?" and claims that for Spinoza it is fundamentally a composition of relations. Later, in *A Thousand Plateaus* (1980), Deleuze and Guattari develop their own theory of the body in terms of latitude (relations) and longitude (capacities) to theorize a body which is not structurally limited by materiality or anatomy and whose capacities cannot be understood in terms of organic functioning.

Deleuze's theory of the body has produced its own body of literature in recent decades. The paper begins with a discussion of the interrogation of the Deleuzian body developed by Ian Buchanan (1997) and considers subsequent work such as Rosi Braidotti's *Transpositions* (2006) and the anthology "Deleuze and the Body" (2011) to articulate a concept of the body that accounts for agreements in the literature and acknowledges tensions therein. In the second part of the paper, the focus is shifted back to the technosocial body with the aim of using the user/account relationship in social media as an example.

Philip Martin
The Aesthetic Means of Production: Sensibility, Solidarity, and Art in Deleuze and the Kyōto School

Though Gilles Deleuze does not pursue a robust theory of art and political community, he develops some powerful philosophical resources for interrogating the political relation between aesthetics, subjectivity, and collectivity. By focusing on impersonal relations and powers, his peculiar approach to concepts such as sensation, signs, and affect offers fertile ground for exploring how complex artistic experiences influence the sensible relation between individuals and communities. However, under contemporary modes of production, power, violence, and capital we need to find new ways of articulating these concepts. Information technologies, the increasing automation of labour, and the rise of computerised warfare have shaped our contemporary political and material condition in radical and unforeseen ways. To comprehend the sensuous dimension of this condition, how it emerged, how it is sustained, and the possibilities of aesthetic resistance and community, we require a renewed understanding of material history and historical sensibility. In this presentation, I will put Deleuze in dialogue with philosophers of the Kyōto School — specifically Nishida Kitarō, Miki Kiyoshi, and Tosaka Jun — to explore how art and aesthetic practices relate to material history and political community. Together these philosophers offer new ways of thinking about modern technology, affective solidarity, collective sensibility, and creative activity that can renew our approaches to history and global liberatory politics. I will suggest that by reading Deleuze's aesthetics through these philosophers, we may more richly understand the relation between sensibility, history, and society. That is, this dialogue offers an aesthetic theory of social production.

Catalano Antonio
The Plan of Immanence Song Deleuze and Guattari: Theoretical Value and Practical Effects

The first part of this talk will bring out the theoretical value of the concept of "plan of immanence" elaborated by Deleuze and Guattari in "What is philosophy"; the second part will research the practical effects that this notion has determined in the political theory of Antonio Negri, starting from "Communists Like Us" (written together with Guattari) to the quadrilogy ended in 2017 with "Assembly".

Philosophy as "constructivism" has two qualitatively different complementary aspects: the creation of concepts and the laying out of a plane. Concepts are events that cross the same plane, which is their horizon: this plan of immanence is what within *Mille plateaux* was the Rhizome. The theoretical challenge that Deleuze and Guattari propose is to think about the immediate identity between concepts and the plan, and at the same time their difference in nature (monism=pluralism, *Mille plateaux*).

Similarly, Negri's political theory aims at a new form of communism, alternative to both socialism and capitalism, which keeps together the collective dimension with the valorisation of individuals. Negri's communism is not a blind, reductionist collectivism dependent on repression, it is rather the singular expression for the combined productivity of individuals and groups emphatically not reducible to each other.

Jean-Sébastien Laberge
Ecosophical democracy: toward new sensibilities

Having in mind that Guattari says that ecosophy shows "the prospect of an ethical-political choice of diversity, of a creative dissensus, of a responsibility regarding difference and otherness" (2014, p. 33) and clearly state that "Individuals must become both more united and increasingly different" (2000, p. 69), our contribution aims to approach the problematic of coexistence in a specifically Guattarian way through the idea of an ecosophical democracy characterize by the dissensus. Guattari offers nothing less than to rethink political praxis, but from a political point of view, what does Guattari's heterogenesis imply, what is this continual resingularization that he proposes at the end of *The Three Ecologies*? Furthermore, how can these heterogeneous elements be held together, how to negotiate the dimension of existential dissent, individual and collective, with collective assemblages of macropolitical scale?

Of course, and that is something that Guattari keeps repeating, there is not a universal answer, but only singular cases to map. Therefore, the question is not to build a program, but to develop a perspective of social creativity, which allows us to build something else as polyphonic interweaving between the individual and the social, a subjective music that remains to be composed according to Guattari. (2014, p. 94; 499) It is a question of sensitivity and ecosophy calls a new ethical-

aesthetic paradigm precisely because it is about transforming the virtual and preindividual pathic subjectivity, as Art does, to free new values, new ethos, new dispositions towards alterity.

[Bibliography]
Guattari, 2000, *The Three Ecologies*
Guattari, 2014, *Qu'est-ce que l'écosophie?*

Session 34
The Virtual and the Real

Ju-yu Catherine Cheng
Hayao Miyazaki's *Spirited Away* depicts how the protagonist, Chihiro, initiates her liminal journey through the realm of spirits and is transformed from a selfish kid to a responsible adolescent. Since her name is taken away by the witch Yubaba, "to recover continuity with her past, Chihiro must create a new identity." Similarly, Japan also loses its identity, and seeks for a reconnection to its past values (Satoshi 23–29). In *Spirited Away*, Chihiro is torn between two worlds: the world of the kami (of animals and plants) and the world of humans. The realm of the spirit can be analogous to Old Japan, where humans, spirits and nature coexisted even as the human world propelled humans toward a capitalist and technological world where nature and spirits are sacrificed for human progress. I attempt to consider Chihiro as the "Angel of History" as proposed by Benjamin and explore how she, though pushed by the power of human progress and forced to move toward the modern world of dehumanization and commodification, still looks back and lingers to help repair the fragments of the past world. She helps Haku to remember his name, and the "stink spirit" to regain his own status of a river spirit. Also, she leads No Face to find a place where he belongs. As a mediator, Chihiro is not the one who loses her contact with the natural world when she returns to the human world, but the one who helps others to regain the natural force and bond between humans and nature. Though Chihiro leaves the liminal world, its images and residents become the virtual, as proposed by Deleuze, that continuously influences her actual world.

Alan Bouressa
In *Difference and Repetition*, Deleuze suggests how we might consider the virtual as an opening to and of the unconscious: "Whatever the reality in which the virtual object is incorporated, it does not become integrated: it remains planted or stuck there, and does not find in the real object the half which completes it, but rather testifies to the other virtual half which the real continues to lack" (*D&R* 101). Deleuze has left two spaces open for thought: the uncanny and the weapon. If coexistence is a living-with, then what do we live with when we coexist? Do we live with what is actual, what presents itself before our eyes? With the past? With the future? I would argue that coexistence is always a matter of living with the virtual, and so it is always uncanny, but in an expanded sense. Freud suggests that the uncanny has some connection to the supernatural, to the fearful. But his examples in the essay on the uncanny (finding himself accidentally returning again and again to a red-light district, for example) speak more to the uncanny as that which returns in a disturbing (though not frightening) way. The uncanny, Freud argues, is the return of a surmounted (but not erased) belief from an earlier phase of the subject or of humanity. I would suggest that the uncanny is actually the return not of the surmounted belief, but of the virtual. When the virtual emerges, we are struck by a kind of otherworldliness. The question of coexistence, then, is a question of living with the emergence in political situations, personal relationships, alliances, events, passions, of the virtual. To rethink the uncanny in terms of the virtual, and the virtual in terms of the uncanny, allows for a psychoanalytic engagement with the larger questions of a politics of affect. The question will emerge of how object a is the exact model for how the virtual lodges itself into reality. The question of archery (i.e. of the weapon) is the question of how object a as a virtual object can be deployed. How does it reach its target? How does it depend on dissimilar objects (arrow and bow) working together? The conference has asked for new models of thinking. Coexistence with the virtual, the deployment of object *a*, and the rethinking of the notion of weapon will, I think, offer this model.

Session 35
The Reception of
Deleuze's Philosophy in East Asia (2)

free discussion

Deleuze/Guattari Camp 2019 Tokyo

17–19 June 2019

Venue:
3331 Arts Chiyoda
1F Community Space
(6-11-14, Sotokanda, Chiyoda-ku, Tokyo)

D E L E U
Z E / G U A T
T A R I S T U
D I E S I
N A S I A

Tokyo, 2019

This event, although not part of the Conference, is however closely connected to it. Famous Deleuzian scholars from all over the world and Japan give lectures in a very friendly atmosphere. Camp also includes some extracurricular activities. There is a workshop on Japanese Noh play (traditional Japanese theatre in which songs, dance, and mime are performed by people wearing masks), entirely designed by National Noh Theatre. There is also a visit to the exhibition of Deleuze-inspired young Japanese artists' artwork.

17th [Mon] June

10:15–10:45	registration
10:45–10:50	opening remarks etc.
10:50–12:50	**1st Lecture**: Ian Buchanan
12:50–13:50	Lunch
13:50–15:50	**2nd Lecture**: Jae-Yin Kim
15:50–16:20	Coffee Break
16:20–17:20	**3rd Lecture**: Masaya Chiba
17:20–18:20	**4th Lecture**: Tony See
18:20–20:20	Dinner & Guided exhibition tour

18th [Tue] June

10:00–10:15	registration
10:15–12:00	**5th Lecture**: Shin'ichiro Kumagaya & Koichiro Kokubun
12:00–13:00	Lunch
13:00–14:45	**6th Lecture**: Takuya Matsumoto
14:45–16:00	(Moving to National Noh Theatre)
16:00–18:40	**Noh Workshop**
19:30–21:00	Dinner (optional)

19th [Wed] June

10:00–10:15	registration
10:15–12:15	**7th Lecture**: Kazutaka Kondo
12:15–13:15	Lunch
13:15–15:15	**8th Lecture**: Anne Sauvagnargues & Gregory Flaxmann
15:15–15:45	Coffee Break
15:45–17:45	**9th Lecture**: Kuniichi Uno
18:00–20:00	Dinner & Live music show

1st Lecture
Ian Buchanan
Stratification Reconsidered

What is Stratification? I want to give several answers to this question because I think it serves a number of different purposes in Deleuze and Guattari's work, not all of which are signposted, and not all of which are explicitly intended by the authors. My priority, though, will be to try to give as accurate a technical definition of it as I can based on a detailed reading of Deleuze and Guattari's work.

Stratification has received comparatively little attention in the secondary literature on Deleuze and Guattari. This neglect has impeded our understanding of the concept of the assemblage in several crucial ways. There are two reasons for this neglect, I suspect: for a start it seems kind of obvious what it means, it appears to be basic high school geology after all, so there's no apparent need to inquire too deeply as to what Deleuze and Guattari actually mean by it; and because it seems kind of obvious what it means there is no apparent reason to interrogate anyone else's deployment of it either.

However, judging by the various quite scanty attempts to define it in the secondary literature it isn't very well understood at all. In fact, I think we can safely jettison the idea that its meaning is obvious. That most attempts to explain stratification fall back on elementary geography is itself a dead giveaway that the concept has neither been interrogated nor understood because it ignores the simple fact that evolutionary biology and language philosophy are also called upon by Deleuze and Guattari in their construction of the concept of stratification. It also misses the fact that it is acoustics (which to be fair isn't specifically mentioned) that is the most useful point of reference for understanding strata even though three key acoustical concepts are repeated like a refrain throughout: waves, frequency, and resonance.

Ian Buchanan is Professor of Cultural Studies at the University of Wollongong. He is the author of the *Dictionary of Critical Theory* (OUP, 2018) and the forthcoming *Assemblage Theory and Method* (Bloomsbury). He is also the founding editor of the journal of *Deleuze and Guattari Studies*.

2nd Lecture
Jae-Yin Kim
Genealogy of Genealogy: Nietzsche, Deleuze and Foucault

Nietzsche created "genealogy", a philosophical concept and metood in *Genealogy of Moral* (1887). Genealogy transformed sequential causation from prior cause to later effect into reverse causation from an effect (*Wirkung*) to causes (*Ursache*). The concept vitalized materialism of chance and contingency, which Deleuze reformulated as a genesis of a relation of forces in *Nietzsche and philosophy* (1962). Under the influence of Deleuzian interpretation of genealogy, Foucault elaborated the concept in "Nietzsche, Genealogy, History" (1971) and applied it to the analysis of prison in *Discipline and Punishment* (1975). Genealogy could have more wide usages than those in cases of Nietzsche, Deleuze and Foucault, because we can apply it to subjects as material causation, political practices and artistic creations and the like.

Jae-Yin Kim is a research professor, Center for Cross-Cultural Studies, Kyung Hee University, Korea. He completed his PhD thesis on "Non-Humanist Ontology in Deleuze". He is an author of *Rethinking Human in the age of Artificial Intelligence* (2017), *Reading Deleuze on the Street of Revolution* (2016) etc. and translated many philosophical books into Korean, including Gilles Deleuze & Felix Guattari's two volumes of Capitalism and Schizophrenia (*Anti-Oedipe* & *Mille Plateaus*), Gilles Deleuze's *Le Bergsonisme* etc. He can be reached by armdown.net@gmail.com.

3rd Lecture
Masaya Chiba
Hole and Stone: The Two Forms of Secret

In this talk, I explain the two forms of non-sense or secret presented in my book, *Non-Sense without Sense*: the conflict between "hole-secret" and "stone-secret". This is an ontological duality operating in the poststructural philosophy including Deleuze. The former, the hole-secret corresponds to "the Real" in Lacan. The latter, the stone-secret, is another reality that resists the lacanian real, and various arguments after poststructuralism of today (like speculative realism) make this dimension a problem. And Deleuze's philosophy can be considered as having aspects related to that another reality.

Masaya Chiba Born in 1978. Associate professor at Ritsumeikan University, Graduate school of core ethics and frontier sciences. Philosophy and Cultural representation studies. Publications: *Don't Move Too Much: Gilles Deleuze and the Philosophy of Becoming* (2013, in Japanese and Korean). *Non-Sense without Sense* (2018, in Japanese), etc.

4th Lecture
Tony See
Ecological Thinking: Footnotes on the Open in the Heidegger, Deleuze and Agamben

In *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude* (1929/30) Heidegger maintained a fundamental difference between man and animals in terms of their openness to the world. Human beings are, in contrast to animals, world-forming or world-creating. This is basically different from animals and stones which are "captivated" and "worldless" respectively. Deleuze, in his work has also referred to thinking as a response to "the outside" or an involuntary "intrusion from an outside that dismembers the internal" (Deleuze, *Foucault*, 1988, p. 87). What Deleuze has in mind, of course, seems to differ from that of Heidegger as he sees it as moving beyond the human. This theme of thinking in relation to the open has also emerged again in the more recent work of Giorgio Agamben's book entitled *The Open: Man and Animal* (2003). In this seminar, we will first draw a line of resonance between these three thinkers in terms of their thoughts on the relationship between the human and The Open. Secondly, we will examine what their thoughts may offer us in terms of the current crisis in the environment and climate change denial. Thirdly, we try to interrogate some prevailing ideology's inability and even unwillingness to engage the climate crisis, and to open a new path towards an Ecological Thinking.

Dr. **Tony See** is currently Associate Lecturer in Political Philosophy and International Relations for the University of London (UOL) Programme in the Singapore Institute of Management-Global Education. His research interest is in Continental Philosophy, Political Philosophy and Asian Thought and Civilization. He was a student of Giorgio Agamben, Michael Hardt and Jean-Luc Nancy and was a Research Scholar who researched in Deleuze and Zen in the University of Osaka (2017). He is the author of The *Community without Identity: The Ontology and Politics of Heidegger* (New York: Atropos Press, 2009) and Co-editor of *Deleuze and Buddhism* (London: Palgrave, 2016). His current research interests include Deleuze and Guattari, Bergson, Kukai, vitalism and ecological thinking.

5th Lecture
Shin'ichiro Kumagaya
Toward Alternative Designs of Sociality and Language Based on Pattern-Finding Characteristics of Autistic Individuals

Although Autism Spectrum Disorder (ASD) is explained as deficits in mentalizing, success or failure in mentalizing depends not only on the biological characteristics of ASD, but also on the designs of social communication surrounding them. These designs being not invariant, it is possible to create new accommodative designs based on their characteristics. Previous research suggests that individuals with ASD have dissociation between discrete and continuous representations, or these two are linked but the granularity of categorical representations is finer. It would be promising to create a novel style of mentalizing and a language system that matches the granularity of ASD.

Shin'ichiro Kumagaya Research Center for Advanced Science and Technology, The University of Tokyo.

6th Lecture
Takuya Matsumoto
Lacanian and Deleuzian Perspective On Autism

In this lecture, I will first explain the Lacanian theory on autism. Lacan considered that autistic children "reject the (m)Other language (The Other) and try to make an alternative relationship with the language." This idea may be connected with Deleuze's "Essays Critical and Clinical." In this book, Deleuze also argues about the literatureas "not only a decomposition or destruction of the maternal language but also the invention of a new language within language," and refers to some writers who are now considered as the patients with "autism spectrum disorder", such as Louis Wolfson and Lewis Carroll. This will allow us to speculate that the madness (délire) which Deleuze focused on was indeed autism rather than schizophrenia.

Takuya Matsumoto M.D., Ph. D. is an Associate Professor of Laboratory of Psychopathology and Psychoanalysis at Graduate School of Human and Environmental Studies of Kyoto University.

7th Lecture
Kazutaka Kondo
An Archeology of the Notion of the Immanence in Texts of Deleuze and Deleuze+Guattari

In this lecture, through an exhaustive survey of the concept of "immanence" in all the works of Deleuze and Deleuze + Guattari, we reveal when and how the use of Deleuze's concept of "immanence" has changed. This archaeological investigation, in a sense used by Foucault in 'Archaeology of Knowledge' reveals how a small but decisive discontinuity in Deleuze's philosophy is etched in the traces of the use of the concept of "immanence." The purpose of paying attention to the idea of "immanence" is to delve into the inner reality of the keyword "immanence" which characterizes the philosophy of Deleuze (and Guattari) in his (or their) later years. Therefore, in this lecture, we will discuss some of the essential features of the philosophy of Deleuze (and Guattari) in his/their later years from the geological changes engraved on the concept of "immanence" which is elucidated by this archaeological survey.

Kazunori Kondo is an Associate Professor at Kagoshima University, where he is engaged in education and research of philosophy, including metaphysics, epistemology, and history of French philosophy. He wrote *Philosophy of Mathematical Experience: Adventure of Epistemology* (in Japanese), Seidosha, 2013 and *Toward a Philosophy of Immanence: Cavaillès, Deleuze, Spinoza* (in Japanese), Seidosha, 2019.
E-mail: kondo@leh.kagoshima-u.ac.jp.

8th Lecture
Anne Sauvagnargues & Gregory Flaxmann
Techno-Genetics Semiotics: Deleuze, Guattari

We will focus on *Thousand Plateaux* 3, 10, *Cinema* 1 and 2 and Guattari's *Schizoanalytic Cartographies* in order to explain In order to explain their philosophy of individuations, signs and images. We will argue that human language offers a privileged case but not decisive for understanding all semioses (hence the distinction between semiotics and semiology, articulated on linguistics), and that cinema is a privileged case for analysing out-of-language sign productions, non-discursive arts, to lead to techno-genetic semiotics that include both human and non-human in a new Geology of Morals.

Anne Sauvagnargues is Professor in the Department of Philosophy at the University of Paris Ouest Nanterre La Défense. A specialist in aesthetics and the philosophy of Gilles Deleuze, she is the author of numerous works, including *Deleuze and Art* (Bloomsbury 2013), *Artmachines: Deleuze, Guattari, Simondon* (Edinburgh University Press 2016), and *Deleuze. L'empirisme transcendental* (Presses universitaires de France 2008, forthcoming with Edinburgh University Press).

Gregory Flaxman is an Associate Professor of English and Comparative Literature and the Director of Global Cinema Studies (GCS) at the University of North Carolina, Chapel Hill. Also an adjunct professor in the Department of Communication Studies, he is on the advisory board of the Program in Cultural Studies and is affiliated with the Department of American Studies.
Flaxman's research broadly concerns the relationship between aesthetics and philosophy (especially with respect to film, literature, and fine art). More current work is dedicated to biopolitics and neoliberalism, the problem of affect theory, and the art history of the cinematic frame.
The author of *Gilles Deleuze and the Fabulation of Philosophy* (Minnesota, 2011) and the editor of *The Brain is the Screen* (Minnesota, 2000), he is currently finishing two books—one (with Robert Sinnerbrink and Lisa Trahair) one "cinematic thinking" and the other, *Off the Grid*, about the mythopoetics of American liberalism in the era of security, surveillance, and control.

9th Lecture
Kuniichi Uno
Figure, Immanence, Unthinkable

In *What is philosophy?*, Deleuze with Guattari talks about the Figure in the "Sagesse" of the Orient, contrasting it with the Concept as peculiar to Philosophy in the West.
The oriental figure is related in this perspective to transcendence whereas philosophy for Deleuze founds the thought of Immanence.
But it will be necessary to review how the thought (and the unthinkable) is articulated with the figure which is not always a negative term for Deleuze, on the contrary very important in the Logic of the sensation. We try to reread also the works of Antonin Artaud in this perspective, seeing how the figure works with the unthinkable for him.

Kuniichi Uno Philosopher, Critic, Professor emeritus of Rikkyo University.
Publication: *The genesis of an unknown body* (translated in English and Portuguese, by N-1publications), *Hijikata Tatsumi, Penser un corps épuisé*, Les Presses du Réel.
Translation in Japanese: *Foucault*, *The fold* of Deleuze and *Anti-Oedipus*, *Thousand plateaus*, *Kafka* of Deleuze and Guattari.

Noh Theatre Workshop
entirely designed by National Noh Theatre (Japan Arts Council)
for Deleuze/Guattari Camp 2019 Tokyo

18 June 2019 16:00–18:40

Venue:
National Noh Theatre
(4-18-1, Sendagaya, Shibuya-ku, Tokyo)

15:30–16:00	Registration
16:00–16:35	Introductory Video Projection Introductory Lecture by YOKOYAMA Taro
16:35–16:55	Noh Stage Visit
16:55–17:05	Rest
17:05–17:55	Basic Hands-on Course: Acting and Musical Instruments
17:55–18:25	Noh dressing demonstration
18:25–18:35	Digest Noh Performance (*Maibayashi*): *Funabenkei*
18:40	Q&A

Instructors:
Shité: **KANZE Yoshimasa** (Kanze-school)
Fué (Flute): **NARITA Hiroto** (Issou-school)
Kotsuzumi (shoulder-drum): **MORI Takasi** (Kou-school)
Taiko (stick-drum): **OKURA Eitaro** (Okura-school)
Taiko (stick-drum): **SAWADA Akira** (Kanze-school)
シテ方　　観世喜正師（観世流）
笛方　　　成田寛人師（一噌流）
小鼓方　　森貴史師（幸流）
大鼓方　　大倉栄太郎師（大倉流）
太鼓方　　澤田晃良師（観世流）

Workshop Organizer:
YOKOYAMA Taro (Professor, Department of Body Expression and Cinematic Arts, Rikkyo University)

Exhibition:
Between figure and contour

17– 23 June 2019 10:00–21:00

Venue:
3331 Arts Chiyoda
1F Lounge
(6-11-14, Sotokanda, Chiyoda-ku, Tokyo)

Artists:
Shingo Aruga
Shuhei Ise
Haruchi Osaki
Masaru Aikawa + **Yuko Ozawa**
Goro Murayama

The 7th Deleuze/Guattari Studies in Asia Conference will be held in Tokyo. The event is composed of a summer school or "camp" and the actual conference. The director of the conference is philosopher Koichiro Kokubun.

Deleuze is a philosopher who had a significant impact on art and art theory. To present these resonances in art, there will be an exhibition of works inspired by Deleuze and/or Guattari by six young artists at the conference venue, 3331 Arts Chiyoda in Akihabara, during the conference period.

[Concept]
Deleuze and Guattari's texts are read not only to expand discursive space but also to apply them to practice. In this exhibition, artists read a part of Deleuze and Guattari's texts to proceed from reading and interpretation to the production of a work. The exhibition will showcase the works as well as short essays by the artists that explain the thought processes that they have gone through. The participating artists engage with diverse forms of expression including painting, video, installation, poetry, and workshops. This is an attempt to make a step forward towards the coming philosophy and art, starting with the creativity of young artists who respond to the growing breadth of research on Deleuze and Guattari.

［展覧会］
Between figure and contour

2019年6月17日（月）〜23日（日） 10:00–21:00
3331 Arts Chiyoda 1Fラウンジ

アーティスト：
有賀慎吾
伊勢周平
大崎晴地
相川勝＋小沢裕子
村山悟郎

第7回を迎える「アジア・ドゥルーズ＝ガタリ研究会議」（Deleuze/Guattari Studies in Asia Conference）が東京で開催されます。会議はキャンプと呼ばれるサマースクールと本会議で構成されています。座長は哲学者の國分功一郎です。

ドゥルーズは芸術と芸術理論に大きな影響を与えた哲学者でもあります。そこで会議の会期中、キャンプの会場である秋葉原の3331 Arts Chiyodaで、6人（5組）の若いアーティストがドゥルーズそして／あるいはガタリにインスパイアされた作品を展示する展覧会を開催することになりました。

［コンセプト］
ドゥルーズ／ガタリの書物は、言説空間を拡張するためだけではなく、実践に向けて読まれるものでもあります。本展では、各作家がドゥルーズ／ガタリによる書物やテキストの一節を選び、その読解から制作へと進みます。作品の展示と併せて思考の過程を綴った短いエッセイも発表します。参加する作家たちは、絵画、映像、インスタレーション、詩、ワークショップなど多様な志向を持っています。ドゥルーズ／ガタリの研究領域の広がりに応じる若いアーティストの創造力から、次なる哲学と芸術と、歩みを進める試みです。

Shingo Aruga | 有賀慎吾

Production notes for D19

"Reading notes: Putting sticky notes on book pages and taking notes in a notebook while reading as a way to facilitate revisiting the text later. Production notes: Taking notes in the form of diagrams or text about things that were noticed or should be verified in relation to preparing for or producing a work. In this case, these two forms of notes are combined into a single notebook. This text itself is an excerpt from the notebook. It is, in fact, the notebook itself, as well as an arrangement of the notebook. Reading *A Thousand Plateaus* from wherever I wanted to start, I thought about the work to be produced on the right side of the notebook (production notes) while taking notes on the left side (reading notes). I underlined and circled the words and paragraphs I had taken down and connected them with straight lines. These lines travel across the notebook left and right, forming zigzag lines that cross over one another. There are also lines that are not drawn in the notebook or in the book. A work and its production notes are always connected with such lines. Some lines already grow fresh roots when the points to which they will eventually be joined have not appeared yet. Works are always produced by sustaining n−1. Constellations—incomplete and distorted geometric shapes with corners that do not meet. There are lines that connect stars in the night sky that have been given a name, and there are others; all the other stars that have not been discovered yet, or cannot be seen from earth, or are distorted by a black hole, in other words those stars that are not connected by lines. The expansion of space and its outside. Come to think of it, if the lunar landscape is like a face[*1], then what does the other side of the moon, the one that we cannot see, resemble? The two faces of the moon are part of the same connected spherical surface, but the back side may have a landscape that contrasts that of the front side. They may be in a relationship similar to the figure and ground in painting, to a white hole and a black hole, or a Moebius strip. I am now thinking about space that expands at n−1, about a two-dimensional work that consistently stays at n−1. The motif for the work will be orchids and wasps, as well as humans. The double helix of DNA is inhuman. Cross-fertilization that is always carried out between two, the early stage division of a fertilized egg (1, 2, 4, 8…); in the work, I will test a model that replaces two with three. I will sustain the three-way division and bonding at n−1. The method will be to combine copy-paste (easy and quick) with cut-suture (difficult and slow). I will draw invisible lines." −1

*1 Gilles Deleuze and Felix Guattari, "Year Zero: Faciality," in *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, 167–191 (Minneapolis: University of Minnesota Press, 1987).

D19のための制作ノート

「読書ノート：読書をするときに、後で見返す手助けとして頁に付箋シールを貼りノートにメモを取る。制作ノート：作品制作の前段階や制作中に気付いたことや確認したいことなどを、図や文字を使ってメモとしてノートに書き込む。今回はこれらふたつのノートをひとつのノートで同時に行う。このテキスト自体がそのノートからの抜粋であり、ノートそのものでもあり、ノートのアレンジメントでもある。千のプラトーを、読みたい箇所から始めて、ジグザグに行ったり来たりしながら、ノートの右側（制作ノート）で作品のことを考えながら、左側（読書ノート）にメモを取る。書き込まれた単語や文節に、下線や楕円を描き入れ、それらを直線で結ぶ。それらの直線はノートの左右を横断しジグザグで交錯した線を形成する。それとは別にノートや頁上に実際には書き込まれない線もある。作品と制作ノートはいつもそのような線で結ばれる。ある線は、まだ結ばれる先の点が現れていない段階でも新根を育んでいる。作品は常にn−1の持続で制作する。角の閉じない未完成で歪んだ幾何学模様、星座－夜空の星々を結び、名付けられた線と、これから発見されるか地上からは見えないかブラックホールで歪んでいるか、とにかく線で結ばれていない星々、宇宙の膨張とその外部。そういえば、月面の風景が顔に似ている[*1]のなら、見えない月の裏側は何に似ているだろう。月の表裏は実際に繋がった同一球面だが、裏面は表面に対する風景なのかもしれない。絵画における地と図、ホワイト・ウォールとブラック・ホール、メビウスの輪。n−1で膨張する宇宙、いまはn−1で持続する平面作品について考えている。作品に使うモチーフは蘭と雀蜂、加えて人間。DNAの二重螺旋は非人間的。常に二者間で行われる交配、受精卵の初期段階の分裂（1、2、4、8…）、作品では2を3に置き換えたモデルでテストする。三つ巴の分裂と結合をn−1で持続する。方法は**copy&paste**（簡単で速い）に、**cut&suture**（切断と縫合のオペレーション、難しく遅い）とを掛け合わせる。見えない線を引くこと。」−1

*1 『千のプラトー 資本主義と分裂症』7章「零年──顔貌性」

Shuhei Ise | 伊勢周平

In *Francis Bacon: The Logic of Sensation*, Deleuze explores the concept of diagram in relation to Bacon's paintings and writes of the need for a third eye, for a haptic eye, for us who live in contemporary times. A diagram is, in Bacon's words, an "operative set of asignifying and non-representative lines and zones, line-strokes and color-patches," and a way to introduce chaos and catastrophe to the pictorial plane as the hand is liberated from the subordination to the eye. On the other hand, these line strokes also form a new order, an ovule that will bestow rhythm onto the surface. This is a sensation that is often experienced by painters who, faced with a block of the brush (hand) due to the increased entropy on the picture plane, succeeds then to overcome it. Deleuze discerns the haptic vision (to see while imagining the hand) in the process of the painter overcoming this struggle, and as a way for the viewer to see what lies between optic vision and the manual diagram. The painting can then be regarded not as figurative or representational, nor as catastrophe, but as a pictorial event that is the *figure*.

In the last chapter, Deleuze writes in particular detail about how the figurative, which is disrupted by the diagram, endows bacon with the power of 'deforming change of form' and of 'the figural image' through haptic vision, while also exploring the concept of the *pictorial fact*. This is closely reminiscent of Gaston Bachelard's notion of imagination as "the ability to deform images presented by the perception." Bachelard likens this deformation to the practice of grafting. When, through his analysis of Bacon, Deleuze states that "sensation is the master of deformation," what he refers to as sensation is haptic vision, which could be understood as the grafting that occurs in imagination. The primary figuration/representation is the original tree, in other words the *natura naturans*, which newly acquires dynamic form and the cultural signs of an image undergoing the severance caused by the manual diagram.

Going beyond pictorical theory, Deleuze poses anew the question of what "sensing" is to us, who are approaching "the man of the future, a man without hands," as we are increasingly bound by optic codes.

I believe that such images that originate from haptic vision have the effect of elevating or deepening sensory slumber to the realm of the *imaginaire*. I also believe, at the same time, that is the very reason painting exists. A history of painting liberated from the contract to the times will emerge from there.

I'm takin' ya back, come follow me
On a journey to see a for-real MC
The mind tricks the body, body thinks the mind is crazy
Whatever's lazy, once I get the flow I'm Swayze
I break, you take
…
Black Moon, "How Many MC's…"
(performed by Buckshot, 1993)

ドゥルーズ『フランシス・ベーコン 感覚の論理学』はベーコンの絵画にまつわる〈図表（ダイアグラム）〉を契機として、現代に生きるわれわれに第三の目、すなわち〈触感的（haptique）な目〉の必要性を説いている。図表（ダイアグラム）とはベーコンの言葉を借りれば「無意味で非表象的な線や領域、軌跡や染みなどの操作の総体」であり、手が目に不服従の状態における画面のカオス化、カタストロフィー化である。しかし一方でこの軌跡は新しい秩序を形成し、画面にリズムをもたらす胚珠ともなる。画面におけるエントロピーの拡大によって筆（手）が止まり、それを乗り越えた画家ならばよく経験する感覚であろう。ドゥルーズはこの画家の苦悩から超克の過程に、また、見る者には光学的視覚と手動的図表の「あいだ」を見るために触感的視覚（手を想い、見る）を見出す。そして眼前の絵画は具象－表象そのものではなく、またカタストロフィー自体でもない、〈図像〉という絵画的事実として捉えられるのである。

とくに終章では、図表によって一旦は断絶された具象が触感的視覚をとおしてベーコンにもたらす「歪形な形態変化」の力と「図像的な〈イメージ〉」の力、そして「絵画的事実」について詳らかにされている。このことはバシュラールのいう「想像力とは知覚によって提供されたイメージを歪形にする能力」と隣接しているように思う。バシュラールはこの歪形を接木に例えているが、ドゥルーズがベーコンをして「感覚は歪形をつかさどるもの」というとき、その感覚とは触感的視覚であり、かつ想像力における接木そのものであるという見方ができるのではないだろうか。一次的な具象－表象はそれまでの木、つまり能産的自然であり、手動的図表という切断を経て新たに力動的な形態とイメージという文化的なしるしを獲得するのである。

ドゥルーズは絵画論を超えて、光学的コードに雁字搦めにされて既に「未来の、手をもたない人間」になりつつあるわれわれに今一度「感覚する」とは何かを問い直そうとしているようである。

私は触感的視覚に端を発するこの種のイメージに、あらゆる感覚の停滞をイマジネール（想像的なもの）な領域にまで高め、あるいは深化させる作用があるのではないかと考えている。そして同時にそのことが絵画の存在理由であるとも。時代との契約から解放された絵画史がそこから立ち上がるだろう。

Haruchi Osaki｜大崎晴地

"Consciousness ceases to be the light cast upon objects in order to become a pure phosphorescence of things in themselves. Robinson is but the consciousness of the island, but the consciousness of the island is the consciousness the island has of itself—it is the island itself."*1

This point by Deleuze is something that I instinctively understand. What happens on an island that has no other person on it is, in a sense, the consciousness of the island itself—this understanding corresponds to the self-other undifferentiated sensation that everything that exists is a consciousness of itself, without anything external to it other than, perhaps, the very reality of death. It may be that infants live such an environment and as they gain self-consciousness, they begin to manipulate the consciousness of the island freely as if they were playing with building blocks. This sensation may then come to form an "island universe" ego of an artist that is directed to one's own destiny rather than towards society. From the outside, it may appear to be mere humor from the part of the artist, or even madness. For the artist him- or herself, it may seem as an exercise in building a sensational block to put up a barrier. I believe that such infant consciousness that one goes through during the developmental process, something like Robinson's consciousness of the island, may take shape as a peculiar form of social art.

  Deleuze brings up the obsolete adjective *anomal* in contrast to *anomal*, comparing its noun, the Anomal or anomalous individual, to a presence that stands at affective borderlines, to a sorcerer whose position cannot be clearly located within or without a group, or even at its border. When the art(ist) engages with society, it takes on such an anomal existence. Its affect is animal, something that precedes social emotions. Just like Deleuze states "The politics of becomings-animal remains, of course, extremely ambiguous,"*2 it is something that persists in the realm of the possible.

  My works test the effects and utilities of heterogeneous things in places I operate such as clinical settings for rehabilitation, day-care centers, welfare facilities, or psychiatric wards, or involve projects that are directed to the everyday life environment itself.

*1 Gilles Deleuze, *The Logic of Sense*, trans. Mark Lester with Charles Stivale (New York: Colombia University Press, 1990)
*2 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

「意識は、事物を照らす光であることをやめて、事物それ自体の純粋な燐光となる。ロビンソンは島の意識でしかない。しかし島の意識は、島が自分自身について持つ意識であり、島それ自体である」*1

ドゥルーズのこの論点は感覚的によく分かります。他者のいない島で、そこで起きることが、ある種の島それ自体の意識であること。このことは自他未分化な、実在するすべてはそれそのものの意識である、その外部はないのだ、あるとすれば死という現実それ自体である、という感覚です。ある意味では赤ん坊がそのような環境を生きていて、自意識を持つと積み木遊びのように島の意識を縦横無尽に操作するのではないか。そして、この感覚は、後に社会よりもみずからの宿命に向けたオルタナティブとして、島宇宙的な自我を形成するのではないか。外から見ればそれは芸術家のユーモアに過ぎないか、または狂気、本人からすれば感覚のブロックをつくり、バリアを張っているように見えるかもしれない。私はこうした発達過程で通過するであろう幼生の意識、ロビンソンによる島の意識のようなものは、奇妙な社会芸術として存在しうると考えます。

  ドゥルーズは「異常」（anormal）に対して、廃語となった形容詞「変則」（anomal）を取り上げ、それが名詞化した「変則者」は情動のボーダーとして、集団の内側にいるのか外側にいるのか、その境界に位置するのか見分けがつかず、魔術師とも比較されています。芸術（家）は、社会にかかわるときにこうした変則者のような位置で存在することになる。その情動は、社会的な感情をもつ以前の動物性、ドゥルーズが「動物への生成変化に特有の政治学は両義性の度合いが高い」*2と述べたように、現実からみれば可能的なものに留まる働きだと思えます。

  私の制作は、たとえばリハビリテーションの臨床やデイケア、福祉施設、精神科病棟などの場で活動しながら、異質なモノの効果や効用を試す作品、または生活環境そのものに向けたプロジェクトです。

*1 ジル・ドゥルーズ『意味の論理学』（下）、小泉義之訳、河出書房新社、2007
*2 ジル・ドゥルーズ＋フェリックス・ガタリ『千のプラトー』宇野邦一＋小沢秋広＋田中敏彦＋豊崎光一＋宮林寛＋守中高明訳、河出書房新社、1994

Masaru Aikawa + Yuko Ozawa｜相川勝＋小沢裕子

rhythm

"There is nothing in this space. However, since earlier, a fluorescent light has been flickering on and off. This flickering is synchronized with the opening and closing of the eyelids of the gallerist who sits behind the reception counter. When the gallerist's eyelids are open the lights turn on, and when the eyelids are closed, the lights turn off. The cycle of blinking reflects the situation of that particular time, both biologically and psychologically. Thus the flickering of the light varies through a mutual influence with your presence in the space. A thrilling rhythm is thus continuously formed within the tensions of seeing and being seen."

This is a work that we presented at Gallery αM in 2016. For this work to come into being, we were strongly influenced by the ideas in the chapter "Of the Refrain" by Deleuze and Guattari. At the time, we were aiming to create a work that, rather than being autonomous, had no tangible reality to it or emerged through the mutual relationship with the viewer. Taking clue from the notion of singing a refrain (*ritournelle*) as way to assert a territory against others, we directed our attention to the blinking by the gallerist who occupies the gallery. Viewers visit the territory of the gallery from the outside. However, the viewers themselves also possess their own territory of the body. This causes the gallerist's territory to crumble, creating openings that entail mutual influences. We took the rhythm of the gallerist's blinking as an analogy of this negotiation between wavering territories. We made only a single addition to this space; a text that explains the work that only emerges when the space is completely dark. The room turns dark only during the brief moment when the gallerist shuts the eyes. Thus the gallerist and the viewer can never share this moment. For the viewer to read the text it is, of course, necessary for the gallerist to close the eyes as long as possible. The viewer can choose to interfere with the rhythm by acting to disrupt the cycle of blinking, opening the work to be experienced as a sort of game.

rhythm

「この空間には何もありません。しかし先程から蛍光灯が点滅しています。この点滅は、受付カウンターの中にいる監視員の瞼の開閉とリアルタイムに同期しているのです。その監視員が瞼を開いているあいだは蛍光灯が点灯し、瞼を閉じているあいだは蛍光灯が消灯します。まばたきの周期は、生体的にも、心理的にも、その時の状況を反映しています。これはあなたの存在と互いに影響し合いながら変動しているのです。このようにして 見る／見られる がせめぎあってスリリングな『リズム』がここでは形成され続けているのです。」

これは2016年にGallery αMで展示した作品です。この作品が生まれるに至って、ドゥルーズ＝ガタリの「リトルネロについて」という章のアイデアが私たちに大きな影響を与えました。私たちはその頃、作品を自律したものではなく、実態のないもの、または鑑賞者と相互関係を持って立ち上がってくるような作品を目指していました。リトルネロが口ずさんで他者に対して自分の領域を主張することをヒントに、私たちはギャラリーに鎮座するギャラリストの目の瞬きに例えたのです。鑑賞者は外部からギャラリーという領域を訪れる存在です。しかしその鑑賞者もまた、自分の身体の領土を持っている。そのせいで、ギャラリストの領土は崩されてゆき、互いに開かれて影響し合います。私たちは、この領土が揺らぐかけひきを瞼のリズムに例えたのです。そして私たちはこの空間に、ひとつだけ仕掛けを加えました。それは完全な暗闇になった時だけ壁にこの作品を説明する文章が浮かび上がるのです。暗闇になるのはギャラリストが目を閉じたほんの一瞬だけです。そしてその瞬間をギャラリストと鑑賞者は共有することは決してありません。勿論、鑑賞者がその文字を読むためには、ギャラリストになるべく長く目を閉じてもらう必要があります。鑑賞者は相手のリズムに介入しようと、敢えて乱すようなこともできるので、ある種のゲームのように鑑賞することも可能なのです。

A cellular automaton that runs in rhizomatic space

Sometimes, artists participate in multiple projects with different sets of values at the same time. It is inevi-table that this happens in a society that has become fragmented. What kind of aesthetics may a practice that runs through these numerous branches take on? I would like to use Deleuze and Guattari's concept of the *rhizome* as a clue to think about inter-mediating artistic practice.

Deleuze and Guattari conceived of a rhizomatic structure of knowledge in contrast to a genealogical arbo-rescent structure.[*1] Discourse on genealogical knowledge is based on metaphors such as trees or tap-roots. It is a form of knowledge that begins at a point S and undergoes genealogical development through binary logic, with a line bifurcating into two, two lines bifurcating into four, and so on. My drawings share this basic structure. The same goes for linguistics, hereditary phylogeny, the territorialization of fields of specializa-tion, organizations with military-like chains of command, and computers with central core devices. Such hierarchical systems present a form of knowledge that is organized through connections of information, where an element is obtained from the unity of a higher order, or an event is given meaning on the basis of its previous history.

On the other hand, rhizomatic knowledge is entrusted to metaphors such as bulbs and tubers, potato and couch grass, a pack of animals and burrows. It is a manifold composed of a group of countless lines, the intermediaries between, that link up all the differentiated points. It constitutes a convergence of inten-sitites achieved through the circulation of states. William Burroughs' cut-ups, the co-evolution of orchids and wasps, the nonparallel appearance of viruses that mediate different species, or the self-assembly of a mischief of muskrats or a swarm of bees and their burrows—There are countless examples of rhizomes in the natural world. These web systems forge a link between the code of signs and their objects, as well as among issues related to politics, administration, art, scholarship and social conflict. They have neither sub-ject nor object, no center, and they pertain not to meaning formation but to the production of intensities. Rhizomatic knowledge does not reduce expression or actions to a purpose, but rather assesses itself for its own value and generates practice.

Tree-like and rhizomatic knowledge do not come into conflict; they complement each other. "There are knots of arborescence in rhizomes, and rhizomatic offshoots in roots." Rhizome is the spirit

to regard the different dimensions, composed of the interpenetration of the trunk of a tree and the rhizome that connects them to others, as a manifold. It is the act of realigning existing divided spheres by extracting latent couplings. Deleuze and Guattari take up Gregory Bateson's term *plateau* (the stabilizing style of communication of Balinese culture) to denote the locus where the rhizome expands to connect with other manifolds as plateau.

The work I am presenting here is a cellular automaton (CA) that undergoes serial development, where an earlier picture conditions the next, while also expanding rhizomatically. CA generate patterns due to local rules, but those patterns maybe weak or strong depending on the rule. Some rules present little change, but some life-like rules that cause persistent change have also been found. By rhyzomatically ex-panding the space where the CA is run, this drawing presents a self-healing robustness for the system as a whole, where branches that are reduced to one color and hence lose the ability for change become revital-ized. This is a model for a CA that runs within rhizomatic space. Running a CA with multiple agents with dif-ferent rules would enable the visualization of the patterns woven by a manifold. This drawing becomes a plateau to experience, through vision and the code of signs, the manifold that goes beyond the singular-multiple opposition conceived by Deleuze and Guattari.

[*1] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

リゾーム空間を走るセルオートマトン

ときにアーティストは、異なる価値体系のプロジェクト群に同時並行的に参与する。細分化した社会のなかでは常であろう。では果たして、それら無数の枝葉を走る実践とは、どのような美学を帯びるだろうか。ドゥルーズ／ガタリの概念「リゾーム」をヒントに、媒介し合う実践を考える。

ドゥルーズ＋ガタリは、人の系譜的な知のツリー構造にたいして、相補的にはたらく「リゾーム」構造の知を構想している[*1]。知の系譜的な在り方とは、「樹木」あるいは「直根」といったメタファーによって語られる。それはS点にはじまり二元的論理によって、1つの筋が2つになり、そして2つの筋が4つになり…と分岐しながら系譜的発展をつづける知である。私のドローイングも、基本的に同様の構造を備えている。言語学、遺伝的系統発生、専門領域の領土化、軍隊のような命令系統の組織、そして中心的装置をもつコンピュータなど。これら序列的なシステムは、一つの要素がその高位の統一から得られるような、ある出来事がその前史から意味付けされるような、情報のつながりによって組織される知である。

一方で、リゾームとよばれる知の在り方とは、球根や塊茎、

馬鈴薯とクラブ・グラス、動物の群や巣穴といったメタファーによって託された、あらゆる分化した点を連結する線、すなわち中間項であり、その無数の束によって形成される多様体である。それら諸々の交通によって強度の集合を構成する。バロウズのカット・アップ、蘭と雀蜂の共進化、ウィルスが生物種間を媒介する非平行的発生、あるいはマスクラットや蟻の群とその巣穴の自己組織化など、自然界にはその事例が無数にある。これら網目状のシステムは、記号のコードとその対象との連環や、政治‐行政‐芸術‐学問‐社会的闘争に関わる問題などを結び合わせる。主体も客体もなく、中心もなく、意味形成ではなく強度の生産にかかわる。リゾーム状の知は、表現や行為を目的心に回収しない、それ自体としての価値において自らを評価し、実践を生み出すのだ。

ツリーとリゾームの知は互いに対立するものではなく、相互補完的に働く。「リゾームには樹木状組織の結節点があり、根にはリゾーム状の発芽がある。」リゾームとは、それぞれの樹の幹に突き刺さり、他とそれを連結し、それぞれの次元を一なる多様体として捉えるための精神である。既存の分断された領域に、潜勢しているカップリングを取り出し再編的に捉えることだ。ドゥルーズ＋ガタリは、ベイトソンの「プラトー」（バリ島文化の平衡なコミュニケーション様式）を引用しつつ、リゾームが拡張して他の多様体と接続してゆくような場をプラトー（台地）とよんだ。

本作は、先の描像が次の描像の条件となるような系列的発展を持ち、かつリゾーム状に展開するセルオートマトン（以下CA）である。CAは局所的な規則によってパターンを生成するが、規則に依っては弱いパターンと強いパターンがある。変化に乏しい規則もあれば、持続的に変化をつづける生命的な規則も発見されている。このドローイングでは、CAの走る空間をリゾーム状に展開することで、単色になって変化を失った枝が再活性するようなシステム全体の自己治癒的な頑健性をつくりだしている。これはリゾーム空間を走るCAの一つのモデルである。このようなリゾーム空間に、複数のエージェントで異なる規則のCAを走らせることが出来れば、一なる多様体が織り成すパターンを視覚化できるだろう。このドローイングは、ドゥルーズ／ガタリが構想した一なる多様体を、視覚と記号のコードによって経験化するプラトーとなる。

[*1] ジル・ドゥルーズ＋フェリックス・ガタリ『千のプラトー──資本主義と分裂症』河出書房新社（1994）

UTokyo-Guest Wi-Fi
How to Use the Guest Wi-Fi through Self-registration

Overseas guests involved in business or projects at UTokyo are able to use UTokyo-Guest while at the university, in addition to the individual Wi-Fis for meetings as well as eduroam. UTokyo-Guest uses "FREE Wi-Fi PASSPORT", a free Wi-Fi service provided by SoftBank for tourists visiting Japan. Therefore, the registration method for UTokyo-Guest is same as that for FREE Wi-Fi PASSPORT, and that require your mobile phone. You must agree to the terms and conditions of both UTokyo-Guest and FREE Wi-Fi PASSPORT before you begin its use . This service may be suspended, terminated or changed without prior notification.

If you have an international roaming mobile phone:

In order to register, you must select SoftBank as your roaming provider in Japan and call the dedicated phone number. Depending on your global roaming contract, the service may not be available. Therefore, please check whether or not you can select SoftBank in advance by going through the following steps.

For Android, *Tap "Settings" → Tap "Cellular networks" → Tap "Network operators" → Tap "SoftBank".*

For iPhone, *Tap "Settings" → Tap "Carrier" → Turn "Automatic" off → Tap "SoftBank".*

1. If the above settings are ok, connect your device to UTokyo-Guest Wi-Fi and open the login page using a web browser.

2. Click "Registration" on the English/Chinese/Korean login page (not the Japanese page as that is only for domestic mobile phone users). Follow the instructions provided, 1) select "SoftBank" as your roaming provider, 2) call the dedicated number*, and 3) get your password from the English/Chinese/Korean audio guidance.

3. Your login ID is your phone number with a country code.

> Country code
> 1 X X X X X X X X X X
> Phone number
>
> **Login ID**   1XXXXXXXXXX
> **Password**   1234
>
> Example: For a USA phone number (international roaming mobile phone)

4. Once you have registered, you can connect to UTokyo-Guest and other public FREE Wi-Fi PASSPORT spots in Japan for 2 weeks (SSID: .FREE_Wi-Fi_PASSPORT).

A toll-free number. But charges may apply, depending on the mobile provider.

If you have a domestic mobile phone:

The service is also available on domestic mobile phones with numbers beginning with 070, 080, or 090. The service may not be available depending on your particular contract, for instance prepaid contracts, etc.

1. Connect your device to UTokyo-Guest Wi-Fi and open the login page using a web browser.

2. Click "初めての方はこちら" on the Japanese login page (not the English/Chinese/Korean page as those are for international roaming mobile phone users only). Follow the instructions provided, 1) call the dedicated number, and 2) get your password from the Japanese audio guidance.

3. Your login ID is your phone number.
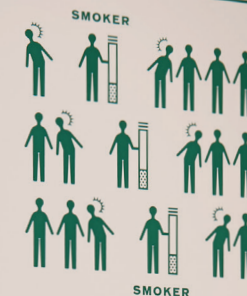
> X X X X X X X X X X
> Phone number
>
> **Login ID**   XXXXXXXXXX
> **Password**   1234
>
> Example:
> For a domestic phone number
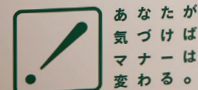
For more information, please visit the FREE Wi-Fi PASSPORT official page.

http://www.softbank.jp/en/mobile/special/freewifi/
(For oversea guests using international roaming mobile phone)

http://www.softbank.jp/mobile/network/wifispot/wifi-router/freewifi/domestic-operators/
(For domestic users)