THE DARK PRECURSOR

International Conference on Deleuze and Artistic Research

Orpheus Institute, Ghent, Belgium 9–11 November 2015

Edited by Paulo de Assis and Paolo Giudici

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Conference Chair
Paulo de Assis

Conference Coordinator
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FOREWORD

The Dark Precursor: International Conference on Deleuze and Artistic Research (DARE 2015) explores possibilities, uses, and appropriations of Gilles Deleuze and Félix Guattari's philosophy in the field of Artistic Research. As references to Deleuze's philosophy, alone or in collaboration with Guattari, have become frequent across the varied expressions of artistic research, the conference aims to identify, trace, and map concepts and practices that connect artistic research projects to their philosophy, both from the scholar's and from the practitioner's perspectives. DARE 2015 takes place from 9 to 11 November 2015 in three different venues: the Orpheus Institute, De Bijloke Muziekzentrum, and the Sphinx cinema, all in walkable distance from one another and within the city centre of Ghent (Belgium).

The conference is hosted by the Orpheus Institute, the leading European centre for artistic research in music, which is home to the docARTES doctoral programme, the Orpheus Research Centre in Music (ORCiM), and the MusicExperiment21 project funded by the European Research Council.

INTRODUCTION

> La foudre éclate entre intensités différentes, mais elle est précédée par un "précurseur sombre," invisible, insensible, qui en détermine à l'avance le chemin renversé, comme en creux. De même, tout système contient son précurseur sombre qui assure la communication des séries de bordure.
>
> Gilles Deleuze, *Différence et répétition*. Paris: PUF, 1968, 156.

The philosophy of Gilles Deleuze and/or Félix Guattari has become increasingly relevant to the field of artistic research. It acts as a key reference for many artist-researchers, who engage with knowledge across academic and non-academic fields of practice. At the same time, the term artistic research remains suspended in its definition in order to highlight immanent modes of knowledge creation. The extent and depth of Deleuze's and/or Guattari's influence on this emerging field is largely uncharted, nor has their philosophy been evaluated from the perspective of artists who work at the borders of philosophy. DARE 2015 is the first international conference entirely dedicated to the relation between artistic research and Deleuze's and/or Guattari's philosophy, and includes both artistic presentations and scholarly papers that investigate this relation.

Art plays a crucial role in the philosophy of Deleuze. He dedicated a substantial part of his oeuvre to literature, theatre, painting, cinema, and music. Importantly, he understood art as a mode of thinking, irreducible to and imbricated with philosophy and science. Like art, philosophy and science are both creative practices; and, like philosophy and science, art is research in the sense of continued experimentation and infinite learning. Moreover, and independently of his writings on the arts, Deleuze created philosophical concepts that are open to different kinds of reflections and appropriations by artists and artist-researchers.

Choosing as its title the concept of "dark precursor," the conference reflects the duality and openness inherent to artistic research. The expression "dark precursor" has been appropriated from meteorology, where it designates a stage in a cloud-to-ground lightning sequence. The "stepped leader," as the dark precursor is technically referred to, develops when the charge separation within a stormy cloud is so strong that the surrounding air is ionised and becomes conductive (plasma). Thus, a charge transfer ensues from the top of the cloud to its base, and from there, a flow of negative charges makes its way toward the ground. Along the path that now connects the cloud and the ground, a much stronger flow of positive charges travels freely from the ground upward, generating heat. In one thousandth of a second, the air surrounding the return stroke becomes five times hotter than the sun's surface and the incandescence produces the brilliant flash of the lightning.

The notion of the dark precursor concerns the question of how a communication between heterogeneous systems, "of couplings and resonance," occurs without being predetermined. In relation to artistic research we ask how can we compose these resonances, how can we create new couplings that are not accidental but rigorous and at the same time indeterminate? How can we create in the midst of a primordial difference?

DARE 2015 encourages artist-researchers and scholars to experiment with all modes of presentation and to engage in all possible areas of interference between Deleuze's and/or Guattari's philosophy with artistic research. For instance, presentations address questions about the creative act in artistic practices and transdisciplinary research (music, film, painting, writing, new media, etc.); the genesis of forms and processes of individuation (dark precursor, diagram, abstract machine, assemblage, haecceity, fold, etc.); the production, validation, and dissemination of knowledge in artistic research (dramatisation, experimentation, metamodelling, rhizomatics, schizoanalysis, etc.); styles of thinking (image of thought, form, sign, utterance, code, etc.); the ethico-aesthetic paradigm and its politics, subjectification, and universes of value (becoming-x, habit, life, nomadism, double capture, micropolitics, resistance, etc.).

In line with the theme of the "dark precursor," DARE 2015 exponentially offers presentations that exceed simple interpretations and representations of either Deleuze's and/or Guattari's philosophy or an artistic practice at hand. Beyond obsolete modes of interpretation or enclosed hermeneutic approaches, DARE 2015 fosters the creative act as the most profound and illuminating human gesture.

Paulo de Assis and Paolo Giudici

PRESENTATIONS

KEYNOTE PRESENT ATIONS

Éric Alliez

Kingston University, UK, and University of Paris 8, FR

ON CONTEMPORARY PHILOSOPHY AND ART: TOWARDS A DIAGRAMMATIC CRITIQUE OF AESTHETICS
Day 3, 11 November, Sphinx Cinema, 11:00–12:00

It is less a matter of trying to produce a philosophy *of* contemporary art than of maintaining a position in-between Art and Philosophy so as to introduce an oscillation between them, a new pulsation passing between *contemporary art and contemporary philosophy*. We will seek to show how the diagram, in the form of a *diagrammatic thought*, can be mobilised as the probe-head of a contemporary art, the concept of which it helps to construct by distinguishing it from the aesthetic regime of art and the formal analysis that subtends its all too generic constitutive indetermination.

Éric Alliez, born in 1957, is Professor at the CRMEP, Kingston University, and at the University of Paris 8. His books include *The Guattari Effect* (2011), *Capitalism and Schizophrenia and Consensus: Of Relational Aesthetics* (2010), *L'œil-cerveau* (2007), *La Pensée-Matisse* (2005), *The Signature of the World* (2005), *and Capital Times* (preface by Gilles Deleuze, 1997). Forthcoming: *Undoing the Image: Of Contemporary Art (Défaire l'image: de l'art contemporain*, in collaboration with Jean-Claude Bonne, Presses du réel: Paris, 2013).

Ian Buchanan

University of Wollongong, AU

ART AND SCHIZO SOCIETY
Day 2, 10 November, De Bijloke Kraakhuis, 15:00–16:00

Deleuze and Guattari's theory of art is surprisingly asocial—it treats creativity almost as an instinct, as something that people possess as an innate capacity. But even if this were true, it would tell us nothing about the way creativity is expressed. There is a need, I think, to situate Deleuze and Guattari's work on art within the context of their work on culture and society and think more clearly about the relationship between the two. In this paper I will explore Deleuze and Guattari's hypothesis that we live in a schizo society and examine its implications for thinking about art in the twenty-first century.

Ian Buchanan is Professor of Cultural Studies at the University of Wollongong, Australia. He is the founding editor of the *Deleuze Studies* journal and the author of the *Oxford Dictionary of Critical Theory*, as well as the editor of four book series: *Deleuze Connections* (EUP), *Critical Connections*, *Plateaus* (EUP), and *Deleuze Encounters* (Continuum).

Julien Bruneau

Independent dancer, choreographer, and visual artist, Brussels, BE

STRATA: A LECTURE PERFORMANCE
Day 1, 9 November, De Bijloke Auditorium, 12:00–13:00

My first creative gesture, always, is inwards. I look inside; I dive inside. I bathe myself in the numerous, interconnected yet distinct streams of sensations, thoughts, and feelings that incessantly rush through me. I drift upon them; I observe how they intersect, split one another apart, or converge. Amidst the buzzing of inner activities that living appears to be as soon as one suspends one's project-oriented actions, one sees tentative tropes emerging, heteroclite assemblages forming themselves. Some persist, others vanish quickly to cohere later in a different combination. My work attempts to investigate how we constantly compose our experience from the multiplicity of which we are made. Artistic research too proceeds from an introspective drive: art turning itself toward art in an attempt to question anew its processes and its effects; research as a movement that goes nowhere but insists to be where it is, digging up the very place upon which it stands. Following such a self-reflexive movement, art encounters itself as not self-identical, animated as it is by multiple other practices—craftsmanship, daily life, theory, philosophy, politics . . .

Strata, the online publication on which this lecture performance is based, is an instantiation of such an introspective approach. It is a cross section of my own work, applying my compositional strategies to question my own practice. A collage of images, text, and video fragments on an endless white page, it was created in 2014 on an online platform for multi-modal publications, Oral Site, which is hosted by Sarma, a workplace focusing on artistic research and discursive creation. Although explicit references to Deleuzian concerns do surface in *Strata*—direct quotations as well as excerpts of an interview with I. Stengers—it is mostly through its rhizomatic mode of composition that it meets the philosopher's work. With no centre, no end, no linearity, it offers itself as an environment to get lost in. By maintaining their reciprocal heterogeneity, clusters made of distinct documents create a wide constellation, a field of tensions where relationships are endless, yet (or because of this) are never totally effectuated. In this composition, gaps are pivotal and the trade with the non-actualised is constant. It invites the visitor to a diagrammatic experience in which meanings and affects emerge in the midst of invisible trajectories that saturate the page as one's attention bounces from words to drawings to filmed movement, from personal anecdotes to art history to philosophical digression or political concerns. In its associated lecture-performance series, *Strata* is screened for the audience and offers itself as a score for a digressive exegesis. We navigate its large plane, unfolding one of the countless ways to think and feel its layering. Live dance and/or drawing extends its constellation into the room as the performer—myself—embodies the particular mythology instantiated by the publication (http://olga0.oralsite.be/oralsite/pages/Strata).

Julien Bruneau (Belgium) is a dancer, choreographer, and visual artist based in Brussels. At the intersection of movement, drawing, and language, his work investigates the dynamic interplay between interiority and collectivity. Since 2010, he has given his research the name *phréatiques* (aquifers), a project developed with the collaboration of M. Dalinsky, A. Llaurens, L. Myers, S. Si Ahmed, and J. Peeters. In this frame, he has created performances and dance pieces, as well as drawings, *in situ* installations, an experimental discursive event, and an online publication. As a whole, his practice addresses the interactions between the many layers of our being in the world. More importantly, his work aims to invoke the ungraspable flow that animates these layers and percolates through them. Bruneau's work has been supported, produced, and/or shown by Bains Connective, Sarma, Kaaistudio's, Netwerk, Les Halles, Zsenne, De Pianofabriek, Roma Europa Festival, Vooruit, Workspacebrussels, WP Zimmer, Iselp, and The Drawing Box, among others. He graduated from La Cambre (Brussels) in 2002 and completed a master's in choreography at the Theaterschool (Amsterdam Master of Choreography) in June 2014. Web: http://julienbruneau.be

Edward Campbell

University of Aberdeen, UK

THE DARK PRECURSOR AND THE MUSICS OF THE WORLD

Day 2, 10 November, De Bijloke Kraakhuis, 11:00–12:00

In a musical context, Deleuze's concept of the Dark Precursor stimulates us to consider a range of ways in which heterogeneous, intensive systems can be related, thereby enabling communication or, to use later Deleuze–Guattarian terminology, "consistency." The words "fusion" and "crossover" are regularly used to cover that growing multiplicity of cases where previously independent musics encounter one another as forces, in ever-variable plays of give and take. Such is the case in the fusions of Indian and various Western musics pioneered by musicians such as Ali Akbar Khan, Ravi Shankar, John Coltrane, George Harrison, John Mayer, and Joe Harriott, and more recently Anoushka Shankar. An alternative example is the Mugham-based jazz of Azerbaijani musician Aziza Mustafah-Zadeh, but the examples could be multiplied ad infinitum. Alternatively, in the case of Western art music in France, the experience of the 1889 Exposition Universelle in Paris was pivotal in expediting much more intimate engagements between Western composers and a range of other world musics, which went beyond the nineteenth-century interest in exotica. Exposure to the Javanese gamelan and the Annamite theatre was of great importance for Debussy. André Jolivet and Olivier Messiaen were seriously affected by the sound of the gamelan heard once again at the Exposition Coloniale in 1931. Messiaen's music is marked by Greek and Hindu rhythms, a range of pitch modes, Eastern-sounding instrumental groups, and a sense of temporal stasis that he related to Japan. Pierre Boulez's early ethnomusicological aspirations, his contact with Messiaen and ethnologist André Schaeffner, and his lifelong interest in aspects of Asian and African music are apparent in his own work. An interest in and inclusion of aspects of Asian and African musics is also found in the work of younger composers, such as Hugues Dufourt's monumental *Erewhon* (1972–76) for percussion or Georges Aperghis's opera *Tristes Tropiques* (1990–95). Viewing this series of musical encounters and inseminations, the challenge then is to think the Deleuzian Dark Precursors that operate between global musical traditions. The range of music considered in the talk embodies varying degrees of fusion between forces. Given that every viable composition or improvisation can be viewed as the work of consistency, the question arises, is consistency absolute or are there degrees of consistency? Who can judge whether a musical experience achieves Deleuzian consistency? Is the fact of its existence sufficient guarantee? Does consistency imply molecularity? Are less molecular forces less consistently integrated within the work? Finally, to what degree do compositions/improvisations of varying consistency manifest different values and relations?

Edward Campbell is Senior Lecturer in Music at the University of Aberdeen and co-director of the university's Centre for Modern Thought. He specialises in contemporary European art music and aesthetics including historical, analytical, and aesthetic approaches to European modernism, the music and writings of Pierre Boulez, contemporary European opera, and the interrelation of musical thought and critical theory. He is the author of the books *Boulez, Music and Philosophy* (CUP, 2010) and *Music after Deleuze* (Bloomsbury, 2013) and co-editor/contributor to *Pierre Boulez Studies* (CUP, forthcoming 2016). He is currently working as co-editor on *The Cambridge Stravinsky Encyclopedia* as well as on a monograph on the importance of Asian and African music in French music since Debussy.

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Marcel Cobussen

Leiden University, NL

TOWARDS A SONIC MATERIALISM
Day 2, 10 November, De Bijloke Kraakhuis, 12:00–13:00

In 1986 James Clifford wrote in his introduction to *Writing Culture*, "Why bother about the ear?" as our culture is the result of acts of inscription, reading, and interpretation, acts within the domain of vision, visibility, and perspective. However, the final decades of the twentieth century have given rise to what is now known as "auditory culture" or "sound studies," a new discourse that takes the aural relation between humans and their environment as its main topic.

Increasingly, sound studies must deal with ontological, epistemological, and methodological questions, such as How can sonic phenomena be scrutinised? How can knowledge on the sonic world be generated? And which methods enable the articulation of this phenomenon? These questions have led to the first initial and cautious steps toward what can be called a *sonic materialism*, which tries to avoid the pitfalls of a (new) essentialism and realism and argues in favour of acknowledging temporality and process (perhaps somehow comparable to Deleuze's idea of becoming).

In my presentation I will try to sketch some contours of what a sonic materialism could be(come) and how this deviates from the conceptual frameworks that have dominated Western culture and discourses, as Clifford described back in 1986.

Marcel Cobussen wanted to become a professional soccer player. He did not succeed. Too bad. Now he is both a musician and a philosopher. He studied jazz piano at the Conservatory of Rotterdam and art and cultural studies at Erasmus University Rotterdam (the Netherlands). He teaches music philosophy, sound studies, and artistic research (https://www.youtube.com/watch?v=vSntkLlncLw) at Leiden University (the Netherlands) and the Orpheus Institute Ghent (Belgium). He was a supervisor and part-time researcher at Lund University and the Malmö Academy of Music (Sweden) from 2006 to 2011. Cobussen thinks around sound and music. The results include several books, articles, book contributions, and an online dissertation, *Deconstruction in Music* (http://www.deconstruction-in-music.com/). At home, he plays mostly free improvised music and experimental (Japanese) electronic music. Otherwise, he enjoys fitness, travelling, listening, and sleeping. Note: he only writes about music he appreciates (not reversible). He lives with wife, Ida, and daughters, Eva and Sarah, but loves rabbits, penguins, and camels as well. So far, he is quite satisfied with his life.

Arno Böhler / Susanne Valerie Granzer

University of Vienna, AT / University of Music and Performing Arts, Vienna, AT

CORPUS DELICTI #2 // UNTIMELY PRECURSORS
Day 1, 9 November, De Bijloke Mezzanine, 12:00–13:00

On 30 July 1881 Nietzsche sent a postcard to his friend Franz Overbeck, enthusiastically expressing his surprise at having discovered he had a famous precursor in the history of philosophy:

> I am utterly amazed, utterly enchanted! I have a precursor, and what a precursor! I hardly knew _Spinoza_: that I should have turned to him just _now_, was inspired by "instinct." Not only is his overtendency like mine—namely to make all knowledge the most powerful affect—but in five main points of his doctrine I recognise myself; this most unusual and loneliest thinker is closest to me precisely in these matters: he denies the freedom of the will, teleology, the moral world-order, the unegoistic, and evil. (Postcard to Franz Overbeck, Sils-Maria, 30 July 1881)

In our fictional lecture-performance, Franz Overbeck (Arno Böhler) responds to Nietzsche's postcard by recommending that he read two young French philosophers: Gilles Deleuze and Michel Foucault. Overbeck is particularly enthusiastic about Deleuze's book _Nietzsche and Philosophy_ and Foucault's _Discipline and Punish: The Birth of the Prison._ He claims that both authors have finally understood that his friend Nietzsche's work, due to its _untimeliness,_ is _a foreign body_ to what has been called philosophy so far. Having started the "Prelude of a Philosophy of the Future," Nietzsche's thought is now at last recognised as being a precursor of thought events, still waiting to be discovered and called into being posthumously.

Such a futuristic mode of thinking and doing philosophy, says Deleuze, "has an essential relation to time." It is fundamentally untimely, that is to say:

> ... essentially against its time, a critique of the present world. The philosopher creates concepts that are neither eternal nor historical but untimely and not of the present. The opposition in terms of which philosophy is realized is that of present and non-present, of our time and the untimely (UM II _Use and Abuse of History_, Preface). And in the untimely there are truths that are more durable than all historical and eternal truths put together: truths of times to come. Gilles Deleuze, _Nietzsche and Philosophy_. London and New York: Continuum 2006, 100.

Franz Overbeck's reflections in response to Nietzsche's postcard are interrupted by Susanne Valerie Granzer, who presents a selection of texts by philosophers whose philosophy has been interpreted as a disruption, or sometimes even as a crime against the classical canon of philosophy they inherited: Spinoza, who was cursed for his thoughts, the man in Kafka's _The Trial_ who was executed without reason, and the poets in Plato's _Republic_ who were expelled from the state.

The lecture-performance _stages_ philosophy, rendering the words uttered in the performance as a sensual, bodily experience, to be shared with the audience.

Arno Böhler (Univ.Doz.Dr.habil.) teaches philosophy at the University of Vienna and is founder of the philosophy-performance festival Philosophy On Stage. He was research fellow at the University of Bangalore, University of Heidelberg, New York University, University of Princeton, and University of Bremen. He heads the PEEK project "Artist-Philosophers. Philosophy AS Arts-Based-Research" (AR275-G21) at the University of Applied Arts Vienna, sponsored by the Austrian Science Fund (FWF).
Web: http://homepage.univie.ac.at/arno.boehler

Susanne Valerie Granzer (Univ.Prof.Dr.) is Professor of the central artistic subject Acting at the University for Music and Performing Arts Vienna, Max Reinhardt Seminar. As an actress she played starring roles at National State Theatres across Europe (Vienna, Basel, Düsseldorf, Frankfurt, Berlin). Parallel to her professional work as an actress she studied philosophy at the Goethe-University Frankfurt and the University of Vienna and achieved her PhD in philosophy in 1995. In 1997 she founded the Viennese art factory GRENZ-film, together with the Vienna-based philosopher Arno Böhler.
Web: http://personal.mdw.ac.at/granzer

Brian Hulse

College of William and Mary, Williamsburg, US-VA

THE SONARIUM, OR, TOWARDS A SPATIALITY PROPER TO SOUND

Day 3, 11 November, Orpheus Auditorium, 14:00–15:00

One of the most refreshing aspects of Deleuzian philosophy is the imperative to create concepts. For music, a field long dominated by less-than-satisfactory incursions from other domains, the need for better concepts could not be more acute. In this paper I explore a concept constructed from within a sound-centred experience, what I'm calling "the Sonarium," which I will argue has the potential to open thought to something closer to what I intuit about the way(s) we experience sound, and a better place from which to set out asking questions about musical ideas, musicality, rhythm, and beyond. One advantage to thinking about sound in terms of the Sonarium is that it disrupts the central intervention of this abstract creature we call pitch. Indeed, it challenges the authority of any preconceived object or dimension ordinarily recognised by scholars (and the well-known biases that attend these divisions). But ultimately the Sonarium is a productive concept, as I will argue, and resonates with some of Deleuze's most challenging metaphysical concepts. It also reinvigorates some Bergsonian strands that have largely gone silent in discourse about Deleuze but which are exceedingly helpful for music.

Brian Hulse (PhD Harvard) is Associate Professor of Music at the College of William and Mary in Virginia (USA). He has published articles and given talks on a variety of topics, most notably those engaging the work of Gilles Deleuze and Henri Bergson. With Nick Nesbitt he co-edited the volume *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*, in which he provided the chapter "Thinking Musical Difference: Music Theory as Minor Science" (Ashgate, 2010). Forthcoming publications include "Becoming-Composer" (*Perspectives of New Music*) and "On Repetition and Musical Ideas" (*Deleuze Studies*). In addition, Hulse is a composer with albums on Centaur Records (*Stain*, 2015) and Albany Records (*pseudosynthesis*, 2009).

Bernhard Lang in conversation with Maarten Quanten

Independent musician and composer, AT / De Bijloke Music Center, Ghent, BE

THE DIFFERENCE ENGINES

Day 2, 10 November, De Bijloke Auditorium, 19:30–20:00

I started reading Deleuze in 1995, starting with *Difference and Repetition*. As my previous philosophical background was mainly determined by Viennese logical positivism, Deleuze led to a kind of shock for me; when I stated rereading the text in the English translation, it became the starting point for a completely new way of composing and thinking. This reoccurred in 2007 while reading *Le Pli* and *Mille Plateaux* and made me delve into the notion of abstract machines and monadologies. In 2014 I finally did write a piece based on "The Exhausted," wherein the Deleuze text (beside the reference to Beckett) is explicitly sung. During the conversation, I would like to elaborate on the influence of experimental visuals on my composition, and the possible association with Deleuze's notions of "movement-image" and "perception-image."

Bernhard Lang first studied piano at the Bruckner Konservatorium in Linz. He continued in Graz, learning classical and jazz piano, arrangement, while studying philosophy and German philology. Between 1977 and 1981, he worked with leading jazz bands, including Erich Zann Septett. He studied composition with Polish composer Andrzej Dobrowolski, who introduced him to the techniques of new music, and counterpoint with Hermann Markus Pressl, who sensitised him to the twelve-tone techniques of Joseph-Matthias Hauer. He continued his studies with Gösta Neuwirth and Georg Friedrich Haas, who introduced him to microtonal music. *Zeitmasken* for string quartet was performed at the Musikprotokoll Festival in 1986, marking the beginning of his career as a composer. In that same period, he began teaching music education, harmony, and counterpoint at the University of Graz and, from 2003, composition. At the Institute for Electronic Music Graz, he developed the Loop Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. Since 1999, his main focus has been on music, where he applies his work on interpretation and especially on contrast, as in the cycle *Differenz/Wiederholung (difference/repetition)* and the music theatre works *Das Theater der Wiederholungen* (2003),

I HATE MOZART (2006), and *Der Alte vom Berge* (2007). Since 2003, he has worked with numerous choreographers, including Xavier Le Roy, Willi Dorner, and Christine Gaigg, with whom in 2010 he created *NetTrike*, performed in a duplex concert between IRCAM and Graz. Author of various projects in collaboration with Austrian musicians, artists, and writers, Bernhard Lang is also a member of LALELOO VLO and various improvisation groups.

Maarten Quanten (b. 1982) studied musicology in Leuven and Berlin. In 2009 he received his PhD with a dissertation on temporal structures in the music of Karlheinz Stockhausen and Gottfried Michael Koenig. He worked as a researcher at the Brussels Museum of Musical Instruments and taught at the School of Arts in Ghent. Currently he is Contemporary Music Programmer at Music Centre De Bijloke in Ghent and Lecturer in Music History at the Royal Conservatory of Brussels.

Erin Manning

Concordia University, Montreal, CA

BESIDE THE POINT: WHERE THE IN-ACT OF ACTIVISM LURKS
Day 1, 9 November, De Bijloke Kraakhuis, 11:00–12:00

> Thunderbolts explode between different intensities, but they are preceded by an invisible, imperceptible dark precursor, which determines their path in advance but in reverse, as though intagliated.
> Gilles Deleuze, *Difference and Repetition,* London and New York: Continuum, 1994, 119.

> The *problem* is determined by *singular points* which correspond to series, but the *question*, by an *aleatory point* which corresponds to an empty square on the mobile element.
> Gilles Deleuze, *The Logic of Sense*. New York: Columbia University Press, 1990, 56.

> The possible implies becoming—the passage from one to the other takes place in the infra-thin.
> Marcel Duchamp, *Notes*. Edited and translated by Paul Matisse. Boston: G. K. Hall, 1983, 22.

In this paper, I will explore the force of seriality of the "infrathin," a concept brought forth by Marcel Duchamp, in light of the notions of both the dark precursor and the aleatory point. Considering the complex durations at the heart of activist practice (from the emergency of the moment to the deadlock of burnout and depression), I will inquire into the ways in which an ethico-aesthetic practice can reorient the thought of the political at the heart of the act.

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the SenseLab, a laboratory that explores the intersections between art practice and

philosophy through the matrix of the sensing body in movement. Her current art practice is centred on large-scale participatory installations that facilitate emergent collectivities. Current art projects are focused around the concept of *minor gestures* in relation to colour, movement, and participation. Publications include *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationscapes: Movement, Art, Philosophy* (Cambridge, MA.: MIT Press, 2009), and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014). Forthcoming book projects include a translation of Fernand Deligny's *Les détours de l'agir ou le moindre geste* (Duke UP) and a monograph entitled *The Minor Gesture* (Duke UP).
Web: senselab.ca; erinmovement.com

Marc Ngui

Independent visual artist, Toronto, CN

DRAWINGS FROM A THOUSAND PLATEAUS
Day 1, 9 November, De Bijloke Bibliotheek, 12:00–13:00

The Thousand Plateaus drawing project is a paragraph-by-paragraph visual interpretation of the book *A Thousand Plateaus.* I was introduced to the book by my friend. I found the ideas quite elusive and felt compelled to make diagrams so that I could better understand and retain an understanding of the ideas the authors were describing. The writing in *A Thousand Plateaus* is packed with images. I'll read a paragraph and then try to focus on one of the prominent images and then draw it out. The drawing style is very immediate. It has evolved from an automatic style that I was experimenting with as a means of accessing subconscious material. The drawings were produced quickly with very little left-brain processing. This style was then adapted to illustrate ideas that were developed by a design collective called RNA. The RNA drawings were preoccupied with the burgeoning digital networked culture of the late 90s. I found that a very simple diagrammatic style could be used to articulate fairly complex ideas about information, networks, and the self. I then adapted the RNA drawing style to make the visual interpretations of *A Thousand Plateaus.*
I treat drawing as both an act of making and a form of thinking. The drawings on *A Thousand Plateaus* are attempts to make diagrams that illustrate some of the complex relationships that the authors describe as they develop the thesis of each plateau. I think of the drawings as snapshots of the ideas that are constantly in motion, evolving, devolving, digressing. Each diagram is a representation of how I understand that particular paragraph. The text is very rich; if the task of illustrating a particular paragraph were to be given to ten different artists, you'd get a wide range of responses.
The original drawings were created sequentially in sketchbooks, one page per paragraph. I was originally using graphic design markers and gel ink pens. I'm using watercolours now as they are more lightfast than the markers. I showed them to Sally Mckay, an artist, publisher, and curator in Toronto. Sally included them in a group show with Scott Carruthers and Crystal Mowry called *Quantal Strife.* For the gallery installations, I selected several sequences of drawings

to display. These were framed and hung, and the sequences were then tied together visually by a wall drawing. I am currently publishing the third plateau (athousandplateaus-drawings.tumblr.com).

Marc Ngui is a Toronto-based artist born in Georgetown, Guyana. His practice includes drawing, painting, animation, and installation. He also works as a cartoonist and has published two graphic novels, *Enter Avariz* (2002) and *The Unexpurgated Tale of Lordie Jones* (2005), and is currently working on a third. With Magda Wojtyra, Ngui is one half of the collaborative art project *Happy Sleepy.* Marc has exhibited work at the JR Ishinomaki Line Art Festival, Onagawa, Japan; Supermarket Art Fair 2013, Stockholm, Sweden; the Kitchener Waterloo Art Gallery, Kitchener; Fine and Dandy Gallery, Toronto; Doris McCarthy Gallery, Toronto; Open Space Gallery, Victoria; and the Toronto Comics Arts Festival.

Taina Riikonen
University of Helsinki, FI

SILENT BUZZ OF THE SCHIZZES: THE RESEARCH UNIT AS A SONIC DESIRING-MACHINE (SOUND WORK)
Day 2, 10 November, De Bijloke Rotonde, 09:30–10:30

Silent Buzz of the Schizzes: The Research Unit as a Sonic Desiring-Machine (2015) is a sound installation that explores sonic registers, flows, codes, and interruptions of silent sounds in the realm of academic research and the hallways of Helsinki Collegium of Advanced Studies. At the current time of crisis for universities (considering funding, etc.), the increasing demand for spectacular, efficient, and pretentious performances has entered researchers' rooms. This sound installation investigates the potential counter-power to this demand in terms of the Deleuze-Guattarian concept of the "desiring-machine." Both the recorded sounds and the treatment of them aim to embody the idea of a research collective as a particular system of interruptions.

Taina Riikonen (PhD) is a sound artist who explores diverse sonic frequencies through recording, sound making, and writing. In her sound works she often investigates body sounds, machine sounds, and urban environmental sounds. Riikonen's writing touches the practice of recording, sensing sounds, artistic research, and the autoerotic aspects of listening. At the moment Riikonen works at the Helsinki Collegium of Advanced Studies as a postdoctoral fellow in the arts.

Anne Sauvagnargues

Paris West University Nanterre La Défense, FR

DELEUZE AND GUATTARI AS VJAY: DIGITAL ART MACHINES
Day 2, 10 November, De Bijloke Kraakhuis, 14:00–15:00

I would like to focus on relations between art and technology. Our digital machinic phylum transforms entirely the relationship between "art," "images," and social assemblages. Though Deleuze rarely addressed the digital transformation of our contemporary art machine, Guattari often did. My concern is to articulate "images" as Deleuze understood them in the *Cinema* books using the ritornello, proposed by Guattari in *The Machinic Unconscious* and in *Thousand Plateaus*, in order to explain what I call the "ecology of images." I will focus on two contemporary pieces: the video *Diaries* (2006) by Tania Mouraud (www.taniamouraud.com) and *"I hate love stories"* (1989), a computer painting by Georgik (www.centrepompidou.fr/cpv/resource/cknXny/r5eaL78)

Anne Sauvagnargues is Full Professor at Paris West University Nanterre, she has written several books and articles on art and Deleuze and Guattari including *Deleuze and Art* (Paris, 2005; Bloomsbury 2013), *Deleuze: Transcendantal Empirism* (Paris, 2010), and *Artmachines: Deleuze, Guattari, Simondon* (Edinburgh University Press, 2015).

Martin R. Scherzinger

New York University Steinhardt, US-NY

AGAINST DELEUZE, BOULEZ (MUSIC AS ORACLE)
Day 3, 11 November, Orpheus Auditorium, 15:00–16:00

In his book *The Age of Extremes*, Eric Hobsbawm notices the curious way the arts and aesthetics demonstrate an uncanny aptitude for prophetic foresight. For Hobsbawm, the avant-garde revolution in the 1910s, for example, took place long before the world whose collapse it expressed actually fell apart. It is for this reason that the cultural historian should pay close attention to the evolving aesthetic modalities of art in the context of particular political conjunctures. What are we to make of Gilles Deleuze's use of the music and writing of Pierre Boulez in service of a philosophy that reads like an oracle? Against his own philosophy of discipline and punishment, Michel Foucault prophetically suggested that the century to come would be known as Deleuzian. When it comes to the critical reception of Boulez's compositional aesthetics, the fairly predictable association of serialism (via Webern) with a kind of hermetic totalitarianism (the music's mathematics as antisocial hyperintegration, etc.) has given way in more recent times to a more empirically grounded critical association of serialism and dodecaphony with the cultural politics of the Cold War. What the latter critique misses (modernism as the false mask of capitalism) is the truly uncanny prophetic resonance (in Hobsbawm's sense) of post-war radicality with the new modalities of social life produced by the neo-liberal digital information network that emerged at the end of the twentieth century. The paper demonstrates the prophetic dimensions of Boulez's oeuvre by way of the politico-musical philosophy of Deleuze and Félix Guattari. Boulez's music and music theory claims residency in and serves as an important conduit for the writings of Deleuze and Guattari in the 1970s and 1980s. For example, the philosophers creatively adopt serial musical structure as a philosophical trope for thinking identity across strata. The terms they employ are largely borrowed from Boulez's technical writings on music written nearly twenty years earlier. By situating the philosophers' engagement with music in the historical context of a romantic-modern tradition (which, broadly, emphasises

the critical aspirations of music), the paper assesses the political valences of their central arguments in the current context of postmodern capitalism, to which their work is addressed. The paper demonstrates how the philosophers' use of Boulezian aesthetics is ultimately prophetic of dominant modalities of techno-political praxis today.

Martin Scherzinger is Associate Professor of Media, Culture, and Communication at NYU Steinhardt. His research specialises in sound studies, music, media, and politics of the twentieth and twenty-first centuries, with a particular interest in the music of European modernism and after, as well as African music and transnational musical fusions. His research includes the examination of links between political economy and digital sound technologies, the poetics of copyright law in an international frame, the relation between aesthetics and censorship, the sensory limits of mass-mediated music, the mathematical geometries of musical time, and the history of sound in philosophy. This work represents an attempt to understand what we might call contemporary "modalities of listening"; that is, the economic, political, metaphysical, and technological determinants of both mediated and (what is perceived as) immediate auditory experience.
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Peter Stamer
Independent theatre maker, Vienna, AT and Berlin, DE

POSTHUMOUS—26 LETTERS TO DELEUZE: A VIDEO WORK IN BECOMING
Day 3, 11 November, Sphinx Cinema, 12:00–13:00

In three sessions between winter 1988 and spring 1989, philosopher Gilles Deleuze, sitting in his living room, answered questions posed by a television crew. The principle was as simple as it was sophisticated. The topics he was confronted with followed the letters of the alphabet—from "A as in Animal" to "Z as in Zigzag." Via these twenty-six letters, Deleuze revisited and reformulated a variety of his philosophical concepts. To avoid zig-zagging in his discourse, Deleuze received the list of topics beforehand and worked assiduously on the answers he then extemporised during the recordings. It's the arbitrary form of the alphabet and Deleuze's way of talking that makes the *Abécédaire* so fascinating for me: Deleuze offers an incredibly generous, enlightening, witty, and, yes, instructive insight into his philosophical oeuvre—and despite the alleged formality of the alphabetical order, Deleuze does philosophy-on-the-go from A to Z. Now, close to the twentieth anniversary of Deleuze's death by defenestration on 4 November 1995, I cannot help approaching Deleuze's *Abécédaire* from a particular perspective: of the man who spoke to Claire Parnet and to the camera as a living ghost. I know that the room he was interviewed in was not the room from the window of which he leapt, but I can't help being haunted by that feeling. There on this armchair sits a philosopher, already severely sick, who talks as if he was dead: "What saves me is the clause: all that will be used, if usable, only after my death. I speak from after my death." I would have wished to sit next to him, to smuggle myself into this room and look at him over the shoulders of the others, to place myself between him and Claire Parnet, to roam around in the living room where they talk and try to take notes, or to hum a tune. Maybe the filmic inserts, the discursive captions, and the puns I put in-between Deleuze's statements are my way of getting close to him, as if opening a window onto the world, giving way to my perspective of his world, becoming a mute spectator-interviewer who is too late to ask questions.

A futile thought of mine, somehow totally inappropriate, but well . . . "The artist tears percepts out of perceptions," as Deleuze says in "I as in Idea." Sometimes, tearing out is the equal of smuggling in something else in-between. And this is the idea of me paring down Deleuze's seven-and-half hours of dialogue to a sixty-minute found-footage movie. This project in becoming (yes, I haven't used each letter of the *Abécédaire*, rather I have selected concepts I felt more familiar with from my own work) is addressed to Deleuze without address. My letters *to* Deleuze are directed *toward* him—in the direction of—visual postcards everyone can read. *Dear Gilles . . .*

At the very end of the chapter "Z as in Zig-Zag"—the last letter in the alphabet and the last take of the interview—when the camera has already veered off but is still rolling, Deleuze says off-camera, "Posthume, Posthume!" He says these words with an audible smile of vitality. A first version of the then two-and-a-half-hour video work has been developed and presented at EMPAC Troy/New York in March 2014 on the occasion of an artistic residence.

Peter Stamer (Berlin) works as a director, performer, mentor, and curator in the field of contemporary theatre and performance. During his theatre studies in the 1990s he worked as dance dramaturge at Nationaltheater Mannheim and in 2001 he was appointed curator for theory at Tanzquartier Vienna. Peter curated two editions of the festival Tanznacht Berlin in 2008 and 2010. Together with Silke Bake he conceived and curated the NU Performance Festival, Tallinn, in 2011 in the framework of Tallinn Cultural Capital 2011. Since 2008, he has regularly been invited to mentor in several European art education institutions. Peter's recent theatre works include, among others, the performances *For Your Eyes Only, The Waiting Room* (with Diego Agullo), and the two-day theatre marathon *The Circus of Life A–Z* (with toxic dreams), which was presented in June 2015 at Tanzquartier Vienna. Together with collaborators including Silke Bake, he is developing the international building-performance project *A Future Archeology for Berlin, Vienna, and Cairo*. He is co-editor of *How to collaborate?*, which will be published in spring 2016. In November 2015, his theatre piece based on a landmark text by Nietzsche will be presented at Philosophy on Stage at Tanzquartier Vienna.
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Mick Wilson
University of Gothenburg, SE

ARTISTIC RESEARCH, THE UNIVERSITY, AND THE TRAJECTORY OF A DELEUZIAN MOTIF
Day 1, 9 November, De Bijloke Kraakhuis, 10:00–11:00

This presentation seeks to problematise a certain appropriation of Deleuzian devices within the rhetorical field of artistic research, with particular reference to the reinstatement of "Art" the renewed attention to the specificity of the aesthetic, and an associated metaphorics of exceptionalism, revolt, resistance, refusal, and flight. This problematisation is not proposed as an act of delegitimation with respect to a given "reading" of Deleuze, but rather as an intervention into the field of operations across art-philosophy. In the wake of the perceived failure of institutional critique and the politics of representation in artistic research programmes, the paper asks, What are the critical alternatives to bourgeois revolt and aesthetic exceptionalism for artistic research conducted within the precincts of the contemporary university? What might the turn to Deleuze offer in this regard?

Mick Wilson is an artist, educator, and researcher based in Sweden and Ireland. He is currently the first Head of the Valand Academy of Art, University of Gothenburg (2012–); was previously the founder Dean of the Graduate School of Creative Arts and Media, Ireland (2008–12); and before this was first Head of Research for the National College of Art and Design, Ireland (2005–7). Edited volumes include, with Paul O'Neill, *Curating Research* (2014), *Curating and the Educational Turn* (2010), and, with Schelte van Ruiten, *SHARE Handbook for Artistic Research Education* (2013). He has been active in developing doctoral education across the arts through his work as Chair of the SHARE Network (2010–14), as a member of the European Artistic Research Network, EARN (2005–), and as Editor-in-Chief for the recently established Platform for Artistic Research Sweden, *PARSE Journal* (2015–). Recent art projects/exhibitions include: *Aesthetics Jam*, Taipei Biennial (2014), *Joyful Wisdom*, Rezan Has Museum, Istanbul (2013), *The Judgement is the Mirror*, Living Art Museum, Reykjavík (2013), *some songs are sung slower*, the Lab, Dublin (2013), and *Of The Salt Bitter Sweet Sea: A Public Banquet*, CHQ, Dublin (2012). Recent publications include "Opening to a Discussion on Judgement," *PARSE 1, Judgement* (2015), "Dead

Public: An Unfinished Enquiry" in *Vector: Artistic research in context* (2014), "Anachronistic Aesthesis" in *Experimental Aesthetics* (2014), "Between Apparatus and Ethos: On Building a Research Pedagogy in the Arts" in *Artists with PhDs: On the New Doctoral Degree in Studio Art* (2014), "We are the Board, but What Is an Assemblage?" in Art as a *Thinking Process* (2013), "Come Promises From Teachers" in *Offside Effect: Papers from the 1st Tbilisi Triennial* (2013), "Blame It on Bologna" in *MetropolisM* (2013), "Art, Education and the Role of the Cultural Institution" in *European Management Models in Contemporary Art and Culture* (2013). He was co-convenor with Paul O'Neill and Janna Graham of the 4th Moscow Curatorial Summer School, 2015.

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Paulo de Assis and HERMESensemble

DELEUZABELLI VARIATIONS # 4
Day 1, 9 November, De Bijloke Concert Hall, 18:00–19:30

Inspired by Gilles Deleuze's *Logic of Sense* (1969) and *Difference and Repetition* (1968), by William Kindermans's musicological essay *Beethoven's Diabelli Variations* (1987), and by Michel Butor's *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* (1971), the *Deleuzabelli Variations # X* expose Beethoven's *Diabelli Variations* op. 120 to several musical encounters, letting other times and styles interfere with Beethoven, and making unconnected connections happen. In the time-frame of the original piece diverse techniques of elimination, suppression, substitution and replacement are used. Alongside interventions from other times and styles, including composers such as Bach, Mozart, and Cramer, six new pieces were especially written for this performance.
The title is a triple homage: to Beethoven, Gilles Deleuze and Anton Diabelli. Beethoven's music functions as the backbone structure of the performance while Deleuze's idea of differential repetition provides a sort of method related to processes of continuous transformation and permanent becoming; and Diabelli's name must be highly praised, for without him none of this would ever have happened.

Pre-concert screening: Untimely Variations*, an interview with Paulo de Assis by Thomas Heiber and Gerhard Schabel.*

Paulo de Assis is a trained concert pianist and musicologist with wider interests in composition and philosophy. As an artist-researcher he is the Principal Investigator of the European Research Council–funded project Music Experiment 21, which challenges orthodox definitions of musical works and their renderings. Active as a soloist and pianist-conductor, he has authored two books (on the music of Luigi Nono and Camillo Togni) and edited seven others (on music notation and contemporary music). He is a research fellow at the Orpheus Institute, Ghent.
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HERMESensemble Antwerp is a collective of contemporary music and art. The repertoire and performance practice of the classical avant-garde forms the starting point of the productions, but the ensemble strives consciously to shift artistic boundaries: on the one hand seeking confrontations with early music, pop, and non-Western music, on the other hand examining synergies with other disciplines, such as (music) theatre, visual arts, video, film, and multimedia. Many of their concerts are characterised by an explicit visual character, such as the projects with PELLICULES. The concerts will often take place in appropriate locations, such as in an industrial architectural space or in an exhibition. HERMESensemble has developed its expertise in contemporary musical expression by investigating the performance practices of the American, Belgian, German, French, and Italian avant-gardes. It creates and presents contemporary works by several internationally renowned composers and artists, usually in close personal collaboration. In addition, the range of activities of the ensemble prioritises promoting young home-grown talent and creating new Flemish work. Hermes Ensemble is supported by the Flemish Government.
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Ensemble Alter Ego and Philip Jeck, ME21 Collective, and Ingeborg Dalheim

OUTLANDISH

Day 2, 10 November, De Bijloke Concert Hall, 20:00–23:15

Outlandish is a concert connected to Deleuze and artistic research in many ways, starting with the title, which as a synonym of "deterritorialised" refers to one of the mutual affects of philosophy and artistic practice that DARE 2015 proposes to explore. But more importantly, there are personal and material connections produced by Bernhard Lang's Belgian premiere of *The Tables are Turned* (2010), Marc Ngui's *Drawings from A Thousand Plateaus* (ongoing since 2004), and Juan Parra C.'s *The Egg*, which is both the electronic Dogon Egg he built and the new piece he will premiere.

Alter Ego ensembe, since its foundation in 1991, has performed in the most prestigious venues and festivals of contemporary music across the world. However, the main feature of Alter Ego is its continuous collaboration with artists belonging to different artistic experiences: electronic musicians (Deathprod, Philip Jeck, Matmos, Pan Sonic, Robin Rimbaud aka Scanner), pop singers (John De Leo, Frankie HI-NRG), visual artists (D-Fuse, Andrew Hooker, Michelangelo Pistoletto), actors (Vladimir Luxuria), performers (Irvine Arditti, David Moss, Neue Vocalsolisten). Alter Ego works in close collaboration with composers such as Louis Andriessen, Gavin Bryars, Alvin Curran (worldwide premiere for Alter Ego and Frankie HI-NRG), Philip Glass (European premiere at Settembre Musica Festival 2002 in Turin of 600 Lines, an inedited opera of the 1968 that Glass gave Alter Ego with an European exclusive), Jonathan Harvey, Toshio Hosokawa, Giya Kancheli, Bernhard Lang, David Lang (in residence at the 36thNuova Consonanza Festival), Alvin Lucier, Terry Riley (worldwide premiere of The slaving wheel of meat conception, commissioned by Romaeuropa Festival and Accademia Nazionale di Santa Cecilia, with the participation of Matmos and Riley himself playing the piano), Frederic Rzewski (worldwide premiere of Main Drag for RAI Radio 3), Kaija Saariaho, Laszlo Sáry, Salvatore Sciarrino, Jōji Yuasa… Web: www.resiartists.it/it/artist_bio.php?artist=125&lng=eng

Philip Jeck studied visual art at Dartington College of Arts. He started working with record players and electronics in the early '80's and has made soundtracks and toured with many dance and theatre companies as well as his solo concert work. His best known work "Vinyl Requiem" (with Lol Sargent): a performance for 180 '50's/'60's record players won Time Out Performance Award for 1993. He has also over the last few years returned to visual art making installations using from 6 to 80 record players including "Off The Record" for Sonic Boom at The Hayward Gallery, London [2000]. In 2010 Philip won The Paul Hamlyn Foundation Composers Award.

Philip Jeck works with old records and record players salvaged from junk shops turning them to his own purposes. He really does play them as musical instruments, creating an intensely personal language that evolves with each added part of a record. Philip Jeck makes geniunely moving and transfixing music, where we hear the art not the gimmick. Web: www.philipjeck.com/biography_photos_images.html

Ingeborg Dalheim studied at the Norwegian Academy of Music with Mona Julsrud and Svein Bjørkøy. She has made baroque vocal interpretation her speciality and worked with conductors including Gabriel Garrido, Rinaldo Alessandrini and Alan Curtis. Since 204 Dalheim has been a member of Les Arts Florissants, directed by William Christie, and also performs on a regular basis with Hespèrion XXI, directed by under Jordi Savall.

ME21 Collective is composed of artist researchers directly involved in the project MusicExperiment21, coordinated and directed by Paulo de Assis. The collective thus includes musicians, performers, composers, dancers, actors, and philosophers without having any standard or even stable formation. ME21 Collective's modes of communication include conventional formats such as concerts and installations but also lectures, publications, and web expositions. Three members of the ME21 Collective will participate in *Outlandish*: Heloísa Amaral, Lucia D'Errico, and Juan Parra C.

Heloísa Amaral is born in Brazil and studied piano, historical keyboards and conducting in Freiburg, Germany and at the Norwegian Academy of Music in Oslo. Her early interest for contemporary music has led to collaborations with composers such as Helmut Lachenmann, Nicolaus.A. Huber, Matthias Spahlinger, Simon Steen Andersen, Marina Rosenfeld and Natasha Barrett. Member of ensemble asamisimasa between 2003 and 2009, Heloísa works currently as a freelance pianist and harpsichordist, performing mainly as a soloist, with violinist Karin Hellqvist or with Ensemble neoN. Recent projects include concerts with Duo Hellqvist/Amaral at Villa Romana (ITA) and Pan Festival (KO) as well at the Festival Internacional de la Imagen (COL), a performance of works for voice and piano by Trond Reinholdtsen and Helmut Lachenmann at Huddersfield Contemporary Music Festival, solo and chamber concerts at Darmstadt Summer Course 2014 and Café OTO, London; a recording on experimental label Hubro Music's Lush Laments for LM. In addition to her career as a performer, Heloísa is active as curator and researcher, with special interest for the political and philosophical aspects of contemporary music practice. She is now Head of Education at Ultima Oslo Contemporary Music Festival and curator of Ultima Academy.
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Lucia D'Errico is an artist devoted to experimental music, performing on acoustic and electric guitar, bass guitar, oud, and several other plucked string instruments. As a performer and improviser, she collaborates with contemporary music groups, and with theatre, dance, and visual art companies. She studied classical guitar at Conservatorio B. Marcello, Venice, and modern languages at Universitto experiment, Venice. Currently, she is working on doctoral research on recomposing Baroque music (ME21 at Orpheus Institute Gent, docARTES programme at Leuven University). She is also active as a freelance graphic designer.
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Juan Parra C. studied composition at the Catholic University of Chile and Sonology at the Royal Conservatory of The Hague (NL) Part of several ensembles related to Guitar Craft, a school founded by Robert Fripp, he is a regular collaborator of artists like Brice Soniano, Richard Craig and KLANG. Juan is founder and active member of The Electronic Hammer (a computer and percussion trio) and Wiregriot (voice and electronics). In 2014, Juan obtained his PhD degree from Leiden University with his thesis "Multiple Paths: Towards a Performance practice in Computer Music". Since 2009 Juan is joint researcher of the Orpheus Institute.

Jan Michiels and Deborah Walker

Jan Michiels, Piano, Royal Conservatoire of Brussels and Orpheus Institute, Ghent, BE
Deborah Walker, Cello, Paris, FR

MICRO-/CONCERT (WITH PIECES BY PASCALE CRITON, CLARA MAÏDA, OLIVIER MESSIAEN, LUIGI NONO)
Day 2, 10 November, De Bijloke Kraakhuis, 17:30–18:00

Programme:
Clara Maïda, *Doppelklänger* (2008)
Pascale Criton and Deborah Walker, *Chaoscaccia* (2012) [cello]
Olivier Messiaen, *Petites esquisses d'oiseaux* (1985), Le Rouge-gorge (1)
Olivier Messiaen, *Petites esquisses d'oiseaux* (1985), Le Merle Noir
Olivier Messiaen, *Petites esquisses d'oiseaux* (1985), Le Rouge-gorge (2)
Luigi Nono, *.....sofferte onde serene...*

Jan Michiels (b. 1966) is Professor of Piano at the Royal Conservatoire Brussels, where he also leads the class on contemporary music. He studied with Hans Leygraf at the Hochschule der Künste in Berlin, where he was awarded an exceptional distinction for his interpretations of Bartók's Second Piano Concerto and Ligeti's Etudes. A laureate in several international competitions (including the Queen Elizabeth, Brussels) he conducted piano masterclasses in London, Murcia, Hamburg, Oslo, Montepulciano, and Szombathely. In addition to his activity as a pianist, Jan Michiels has a doctorate in the arts centred on Luigi Nono's *Prometeo*. He is a senior research fellow at the Orpheus Institute, Ghent, and an active member of the core team of ME21.

Deborah Walker is a new music performer and improviser based in Paris. She was born in Reggio Emilia (Italy) in 1981 and studied cello in her hometown. After graduating she moved to Paris to continue her cello studies with Agnès Vesterman and Anssi Karttunen. Since 2007 she has been a member of Dedalus, a variable experimental and contemporary music ensemble, which has collaborated with Tom Johnson, Pascale Criton, Christian Wolff, Antoine Beuger, and Jurg Frey, among others. She has played in many festivals including I Suoni delle Dolomiti, Italia Wave, ZKN in Karlsruhe, Festival d'Avignon, Festival Nomad in M'Hamid (Morocco), and Switch ON (Malaysia), and she tours regularly in Europe. Deborah has recently been working on pieces for solo cello with Pascale Criton and Eliane Radigue. She also takes part in theatre, dance, and circus performances, both as a composer and a performer. Deborah is currently completing a PhD about Fluxus performances in Italy.

Toshiya the Tribal (aka Toshiya Ueno)

A JOURNEY OF REFRAINS, VIBES, AND AMBIENCE: FELIX GUATTARI AND JAPAN IN TERMS OF MINIMAL TECHNO AND TECHNO-POP
Day 3, 11 November, Orpheus Dinning Hall, 18:30–19:30

In his numerous texts, Guattari confirmed the potential of rock, pop, and hip hop in their transversal, mobility, and actuality, although his taste was to dislike these music genres. As is well known, the refrain was a crucial notion in the thought of Deleuze and Guattari. This DJ-set presents the possible interpretation and appropriation of refrains in performances and vibes in techno and ambient music. In addition, to commemorate Guattari's interest in Japan and his friendship with Kobo Abe (Japanese novelist) in the 1980s, here contemporary minimal-techno is mixed and mushed up with some Japanese techno-pop and rock music. This set then echoes Deleuze and Guattari's quotation: "Philosophy is no longer synthetic judgement; it is like a thought synthesizer functioning to make thought travel, make it mobile, make it a force of the Cosmos (in the same way as one makes sound travel)" (Deleuze and Guattari 1987, 343).

References
Deleuze, Gilles, and Félix Guattari. 1987. A Thousand Plateaus. Translated by Brian Massumi. Minneapolis: Minnesota University Press.
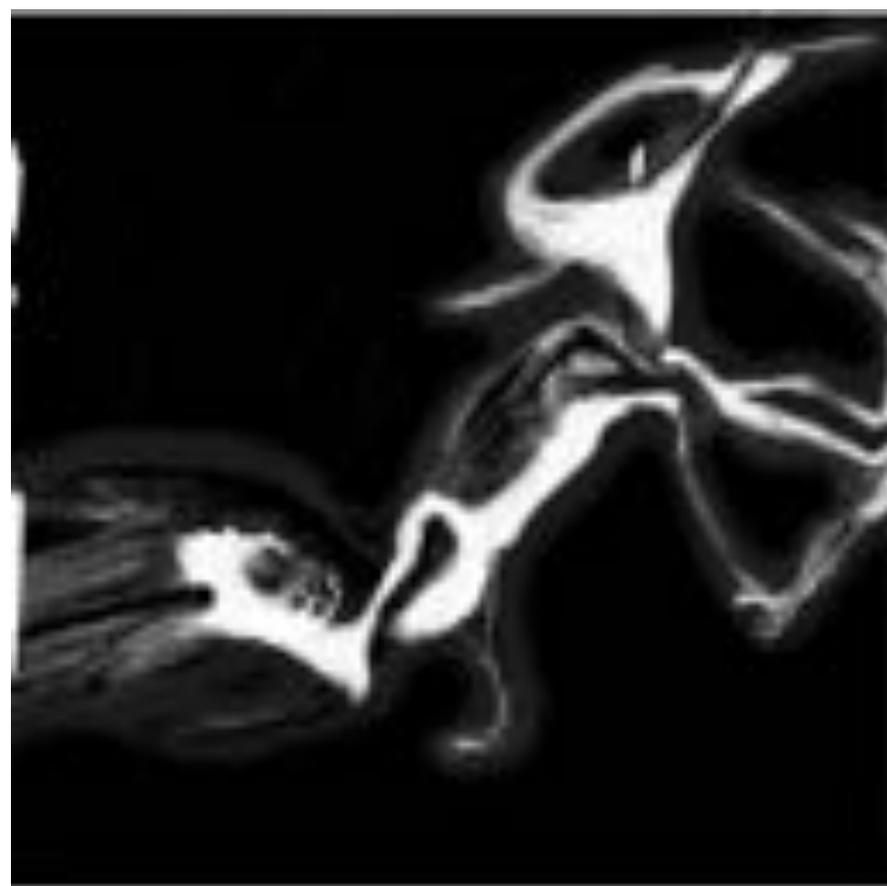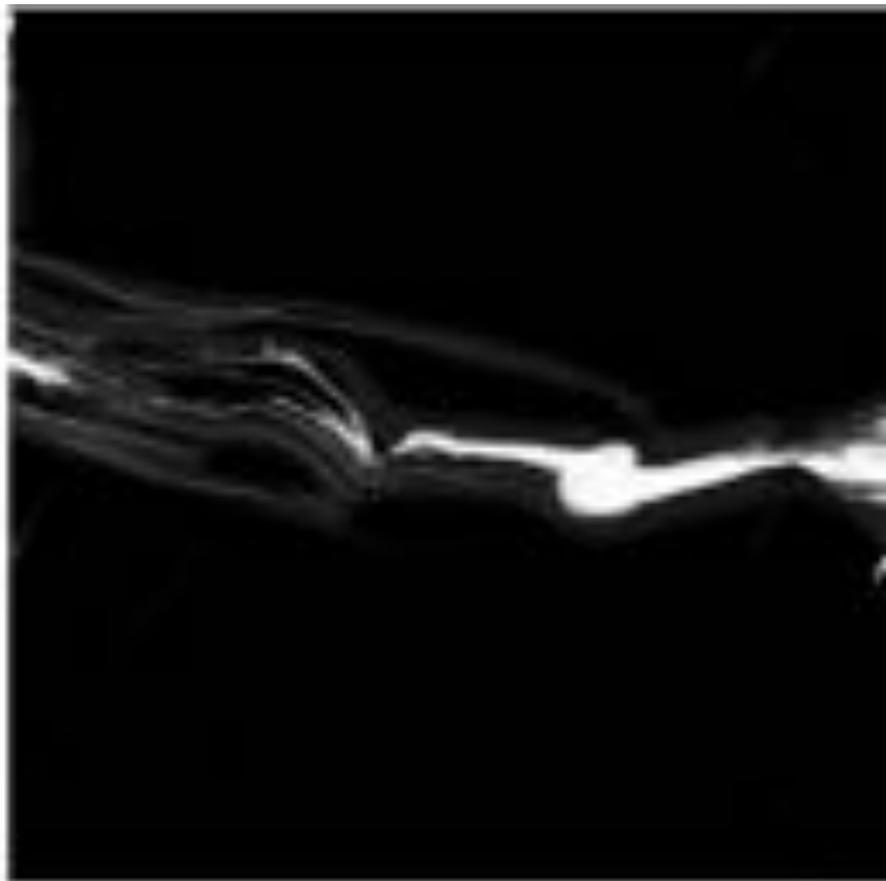
DIA LOG UES

Dialogue I: On Performance or Untimely Fabulation

Day 1, 9 November, Orpheus Concert Hall, 14:00–16:00

With: Christoph Brunner (Chair), Arno Böhler, Susanne Granzer, Julien Bruneau, Erin Manning, Christel Stalpaert

The question of the dark precursor should not be mistaken as an instant in a chronological unfolding of events. In determining intensities "in advance but in reverse, as though intagliated" the dark precursor actually lacks a sense of empirical time and it lacks its article. It is not a mere "one" but a singularity— that is, an actual occasion beyond the measure of time while being in time. What if we conceive of the performative dislodged from a simplified sense of present while accounting for its power of instauration—its capacity for making present that which is in time but never of a mere present moment? With the participants of this Dialogue, we will explore different modes of untimely fabulation, a mode of thinking and literally invoking the in-act of performance across forms of creative practice in philosophy and art. Performance becomes the point of entry for negotiating a sensibility for ethico-aesthetic attunements toward emergence, without knowing in advance how a situation, a body, or relations will play out in their actualisation. The in-act of performance designates a thought and practice in the act of its very own fabulation—that is, of the coming Dialogue.

Christoph Brunner

Dialogue II: On Visual Art or How Does Art Think?

Day 2, 10 November, Orpheus Concert Hall, 14:00–16:00

With: Kamini Vellodi (Chair), Éric Alliez, Ian Buchanan, Marc Ngui, Anne Sauvagnargues, Peter Stamer

This dialogue brings together philosophers and artists to address issues at the core of Deleuze's ontology of art. It will be oriented around the question of art's contemporary work as a critical production of thought. This is a question that, explicitly or implicitly, connects all our speakers—from Eric Alliez's notion of the diagrammatic regime of thought between art and philosophy that distinguishes itself from an aesthetic regime of forms, to Ian Buchanan's desire to excavate the schizophrenic construct of the social from Deleuze and Guattari's ontology of art, and Anne Sauvagnargues's wish to articulate the Guattarian category of the ecological image as one capable of accounting for our digital transformation of contemporary art; from Peter Stamer's construction of his cinematic idea of Deleuze, to Marc Ngui's diagrammatic thought-drawings of *A Thousand Plateaus*. This question of art's thought is one that traverses Deleuze and Guattari's writings on art, distinguishing their position from any aestheticisation, formalisation, or historicisation, and forging a platform from which any privileged relation to the "visual" as a historically legitimated category is intensively problematised. How does the (visual) work of art think, and how can we in turn think this thought? How does this thinking illuminate the question of a singularly artistic research? Is this a question whose horizon is that of the contemporary and, if so, why? How can Deleuze and Guattari's works revitalise the increasingly fraught status of the categories of image and visual?

Kamini Vellodi

Dialogue III: On Music or The Combat of Chronos and Aion

Day 3, 11 November, Orpheus Concert Hall, 16:30–18:30

With: Paulo de Assis (Chair), Edward Campbell, Pascale Criton, Brian Hulse, Martin Scherzinger, Deborah Walker

> Whereas Chronos was inseparable from the bodies which filled it out entirely as causes and matter, Aion is populated by effects which haunt it without ever filling it up. Whereas Chronos was limited and infinite, Aion is unlimited, the way that future and past are unlimited, and finite like the instant.
>
> Gilles Deleuze (1990, 165).

Already in 1969, thinking about extra temporality of the event, and inspired by the Stoics, Deleuze rehabilitated for contemporary thought the distinction between Chronos and Aion. Introducing an outside of time into the inner fabric of time itself, Deleuze argued for a chronology that is *derived* from the event—the event being the singularity that originates any given chronology. For a musician, for someone permanently involved in the radical here and now of the performative moment or compositional decision, Deleuze's argumentation seems completely logical, even if paradoxical. Later, in collaboration with Guattari and particularly in *A Thousand Plateaus* (1980), Deleuze further developed notions of time that are seminally related to Pierre Boulez's concepts of the smooth and the striated: (1) the non-pulsed and the pulsed flow of musical time, and (2) the continuum or the discontinuum of musical spaces. Boulezian dualisms, like Deleuzian ones, are meant neither as oppositions nor as dialectical pairs; more creatively, they refer simply to attractors, which might be activated or not, according to different actualisations of forces. The combat of Chronos and Aion is, therefore, not to be seen as a fight between opponents, but rather as lightings, as bidirectional discharges of power between two fields loaded with differential energy.

For this dialogue, the combat of Chronos and Aion is taken both as an initiator to the discussion and as a *pars pro toto* in terms of possible relations between Deleuze and musical practices: How and to what extent can the work of Gilles Deleuze contribute to or enhance new understandings of music? How can it be used reflexively and productively? Is there a new music after Deleuze, a new musicology after Deleuze, a new performer after Deleuze, a new listener after Deleuze?

This dialogue is born out of a public dissensus: Brian Hulse's review (*Deleuze Studies* Journal 9 [1]) of Edward Campbell's book *Music after Deleuze* (2013), and Edward Campbell's response to Hulse's review (*Deleuze Studies* 9 [1]), a debate that makes reference to some texts by Martin Scherzinger and a debate that was published at a time when Martin was a visiting research fellow at the Orpheus Institute (February 2015). In a slightly provocative gesture, but in the sense of enabling a richer debate on Deleuze and music we decided to invite all parts and have a productive dialogue on music *before*, *after*, *with*, or *without* Deleuze.

Paulo de Assis

References

Campbell, Edward. 2013. *Music after Deleuze*. London: Bloomsbury Academic.

Deleuze, Gilles. 1990. *The Logic of Sense*. Translated by Mark Lester with Charles Stivale. Edited by Constantin V. Boundas. New York: Columbia University Press.

Kamini Vellodi is Lecturer in Art History and Visual Culture at Exeter University. She is an academic and a practising artist. She completed her PhD "Tintoretto's Difference: Deleuze, Diagrammatics and the Problem of Art History" at the Centre for Research in Modern European Philosophy, Middlesex University, London (UK), under the supervision of Eric Alliez and Peter Osborne. She works on the critical relations between post-Kantian continental philosophy (particularly the work of Deleuze) and art history, with a focus on problems of methodology and the theory and philosophy of art history. Her work has been published in the journals *Art History, Parrhesia*, and the *Journal for German Aesthetics and Art History*. As an artist she has exhibited widely, in the UK, Europe, and India, and her work is held in numerous private and public collections, including Asia House, London, and the Sammlung Essl collection, Vienna. She is currently engaged in bringing her PhD to publication.
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Christel Stalpaert is Full Professor of Theatre, Performance, and Media Studies at Ghent University (Belgium) where she is director of the research centres S:PAM (Studies in Performing Arts and Media) and PEPPER (Philosophy, Ethology, Politics and Performance).

Her main areas of research are the performing arts, dance, and new media at the meeting point with philosophy. She has contributed to many journals such as *Performance Research*, *Text & Performance Quarterly*, *Contemporary Theatre Review*, and *Dance Research Journal* and edited works such as *Deleuze Revisited: Contemporary Performing Arts and the Ruin of Representation* (2003), *No Beauty for Me There Where Human Life is Rare: on Jan Lauwers' Theatre Work with Needcompany* (2007), and *Bastard or Playmate? Adapting Theatre, Mutating Media and the Contemporary Performing Arts* (2012). She is Editor in Chief of *Documenta, Studies in Performing Arts and Film* (Academia Press Ghent) and is currently finishing her book on *Performing Violent Conflicts and Traumas: Towards an Embodied Poetics of Failure*.
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See individual presentations for the remaining biographies.

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Akoo-o collective

NOMAD DERIVE
Day 2, 10 November, De Bijloke Foyer, 11:00–13:00

The goal of the workshop is to create a sound map of the area around the conference and compose a soundwalk using mobile phones and GPS to augment the sensorial dimensions of experiencing the city. We offer to participants the use of Android mobile phones, headphones, software, and recording equipment. Participants are advised to bring their own laptops and Android OS devices if possible, although Akoo-o can provide a number of mobile phones. The workshop will be scheduled as follows:
(1) Theory (distinction of sound walks, listening walks, audio walks; promenadology; public space art; link with the Deleuzian notion of nomadism and rhizome; locative media art). (2) Walk around the area of the conference venue to get acquainted with conscious listening and the specific site; field recordings of the area. (3) Editing the audio material (field recordings); acquaintance with editing software and basic techniques. (4) noTours (getting acquainted with this open source locative media platform to create a sound walk using the area map). (5) Walk to the area to listen to the soundwalk. (6) Discussion.
Participants are inducted into the process of soundscape composition, sound design, and sound mapping within the framework of site-specific artistic practice and promenadology and are familiarised with the use of innovative locative media applications. We will exemplify in practice field recording techniques and sound editing, as well as reproduction and sound composition based on the map of the city, using the open-source platform "noTours." noTours (http://www.notours.org/) is an open-source software platform developed by escoitar.org collective for creating site-specific and interactive artistic works with the use of locative media technology, which results in an environment of "augmented aurality" within public space.
Starting from the situationist practice of "derive" and the Deleuzian concept of "nomadism," we create itineraries that escape from concrete urban planning—which is primarily visual, geometrically aligned, and panoptically designed.

We suggest a new cartographic model that could represent various layers of perception and experience of urban space and is based on mobility rather than stasis: this would include time as a fourth dimension, the subjective glance, the relational and emotional layers of experience; finally, it should be open to a polyphonic narration about space, at the process of its transformation into place. Strolling within an aurally augmented city is an open-ended artistic gesture that is ready to be reinterpreted and retoured by each listener. noTours is a tool for *détournement* and moving, appropriating the popular format of tourist guides and transforming it into a medium for non-touring and non-guiding.
The notion of "augmented aurality," as used in the artistic practice of soundwalks, consists of intervening in space using audio means. It is an experience of immersion in a hybrid environment between material and potential reality, which employs the multiple levels of the constantly transforming notion of public space. As Deleuze and Guattari imply, many social activities, including art, can constitute a war-machine drawing, "a plane of consistency, a creative line of flight, a smooth place of displacement," by reforming or acting against dominant systems and/or practices. In the case of soundwalking, nomadism is not relevant because it suggests fleeing the city but because it proposes wandering as resistance to the city's confined and bordered space. In these soundscape compositions narratives prevail, communities acquire space and voice, and buildings are not the mere subjects of a sightseeing tour; the city is not a collection of historical information but a space to aurally, artistically, and socially wander within the microframes this space rhizomatically consists of. Music and narrative become tools; leaving behind ethnography, documentary, score, concert hall, museums, and institutions, they become pliable materials, fragments of a living organism, of a city-score whose music is made by and is addressed to people. Actually the notion of nomadism and war machine apply here "as a war of becoming over being, of the sedentary over the nomadic."
Nevertheless, one should not assume that locative media soundwalking is in itself an act of drift against dominant systems. Locative media technology relies upon the ultimate panoptical device, satellite supervision, which in turn is adopted within the lures of postmodern, immaterial capitalism. But as the capitalisation of individual movement establishes itself alongside the colonisation of private space by "dotcom neoliberalism," it is the movement between milieux, the reflection upon our shifting habitat, and the *détournement* of the parts of a well-oiled machine that can give us the ability to escape from a stagnant structure. From this perspective, we tend to view the work of art as

a process, a dialogue between fields, a discursive negotiation with our social, physical, and digital environment, and an approach that reflects on the way the workshop is performed.

Akoo-o is a collective composed of Nikos Bubaris (anthropologist, sound artist), Sofia Grigoriadou (visual artist, sound artist), Dana Papachristou (musician, musicologist), Giorgos Samantas (anthropologist, sound artist), Geert Vermeire (curator, member of the noTours team).

Nikos Bubaris is Assistant Professor at the Department of Cultural Technology and Communication at the University of the Aegean in Greece. His research interests lie in the fields of sound studies, cultural theory, and media studies. He has published in journals, books, and conference proceedings on audio technologies, acoustic communication, sonic cultures, sound design and art, mobile media, computer games, and user-interface and interaction design. He has edited books on cultural industries, cultural representations, and cultural theory and has produced various sound and multimedia works for art, museum, and cultural exhibitions, actions, and performances. He is member of the art-research collective Fones.
Web: http://aegean.academia.edu/NikosBubaris

Sofia Grigoriadou is currently completing a Master of Fine Arts degree at the Athens School of Fine Arts. She graduated from the ASFA (2013) and the Philosophical, Pedagogical, and Psychological Department of the University of Athens (2006). She participated in various exhibitions, conferences, and artistic projects, such as Workshop on Value, 4th Biennial of Athens (2013); *Refuge Project II—Testimonials*, Milos (2014), *Listening to Each Other/Einander zuhoren—Stadt—(Ge)Schichten*, Goethe Institute, Athens (2014); Digital Storytelling in Times of Crisis, Athens (2014); 2nd Istanbul Design Biennial, Istanbul (2014); Archaeological Dialogues, Archaeology, Anthropology and Contemporary Art Workshop, Athens (2015). She has organised and carried out artistic workshops and educational programmes and worked with children with special needs. She collaborates with Elpida Rikou and Io Chaviara in the framework of TWIXTlab, an art project situated in-between contemporary art, anthropology, and the everyday. Her artistic practice includes mapping, fieldwork, installation, text, audio, video, and photography.
Web: https://sofiagrigoriadou.wordpress.com

Dana Papachristou is a musicologist and artist who focuses on the combination of arts through the use of new technological media. She studied music at the Hellenic Conservatory, musicology at the Kapodistrian University of Athens, and music culture and communication in the departments of Media and Music Studies, leading to her dissertation, which looks into the "Relation of Music and Painting within Modernism Throughout the Correspondence of Schoenberg and Kandinsky." At the moment she

is working on her doctoral thesis in the discipline of philosophy of music in regard to Deleuze and Guattari, "The Aesthetics of New Media Art in the Works *Anti-Oedipus* and *Mille Plateaux*," at Paris 8—Vincennes and the Ionian University. She is a senior student in composition in the class of Theodoros Antoniou and a piano studies graduate (studying with Vicky Chistophilou). In the recent years she has participated in interdisciplinary research projects about contemporary music and its relationship with other forms of art and in several music projects, and has worked as a musician in education.
Web: http://danapapachristou.blogspot.gr

Giorgos Samantas is an anthropologist engaged with sound as cultural substance. He has studied social anthropology and history (Aegean University, GR) and visual anthropology (Manchester, UK). He has participated in group exhibitions, artistic events, and conferences in Greece, UK, Slovenia, and Albania, and has been a member of the Fones collective in Athens [Border Crossing Network—Salovci, Slovenia (2007) and Korca, Albania (2008); *Researching and Crossing the Boundaries of "Electronic/Digital" Music*, Synch Festival, Athens (2009); *Senses in Motion*, Manchester, UK (2011); *Voices: Invitation for Exchange—Ανταλλαγη/Austausch/Exchange*, Broadway Gallery, Athens; Fones@EMPROS Theatre (2012, 2013); Fones@CAMP! (2014); *Listening to Each Other/Einander zuhoren—Stadt—(Ge)Schichten*, Goethe Institute, Athens (2014)]. He is a co-organiser of the "sound circles" workshop in TWIXTlab and is also engaged with the exploration of anthropology "beyond text," using video, sound, and photography as a means to expand anthropological media.

Geert Vermeire is a Belgian curator, poet, artist, art education expert, and librarian. As an artist he creates site-specific installations and performances. As a member of the noTours team he is involved in projects based on community involvement via locative media, sound mapping, and sound-space installations, specifically in relation to literature. In Geert Vermeire's creative work, technology as a tool has the paradoxical intention of slowing down awareness and inverting time, creating tangible memories and traces. He has worked in several countries in Western Europe and Latin America, including at SMAK Museum of Contemporary Art Ghent, E-Culture Fair/World Creativity Forum Hasselt, Manifesta9 (Belgium), B-Tours Festival Berlin-Leipzig and Ruhr Triennale Essen (Germany), Monastery of Tibaes—Festival Encontros das Imagens in Braga, Casa dos Bicos, and the FBAUL Art University in Lisbon (Portugal), Fotofestiwal Lodz (Poland), BAW Festival Digital Art Tirgu Mures (Romania), A Balkan Tale (Belgrade City Museum, National Museum of Kosovo, Tirana, Skopje, and at Kunstsammlungen Chemnitz), Goethe Institut Athens, Museum Bathhouse of the Winds, Athens, the Athens School of Fine Arts, the University of Thessaly (Greece), Centro Cultural de Banco do Brasil, and the National Library and National Museum of Brasilia (Brazil). Forthcoming and ongoing projects take him to Greece, France, Cyprus, and Lebanon.
Web: www.geertvermeire.be

Julia Bee / Brisson-Darveau / Brunner / Egert / Mason / Ramos

Heinrich Heine University of Düsseldorf, DE
Zurich University of the Arts, CH
Zurich University of the Arts, CH
Ghent University, BE
Concordia University, Montreal, CA
Université de Montréal, CA

ACTIVELY NOT ARRIVING:
A DURATIONAL ATMOSPHERIC INTERVENTION
Day 1, 9 November, De Bijloke Foyer, 14:00–16:00

We propose the creation of a singular foyer for encounter and thinking-feeling in a collaborative, open-source environment. Concretely, we plan to install a space for ongoing modulation between art and philosophy/thinking. Located in a transient area of the conference, the space will processually tend intensities as they modulate in the intervals of the event, offering specific techniques and materials, such as collective writing, open microphone, collaging/cut-ups/diagramming, and platforms for presentations and discussions to extrapolate themselves into the atmospheric space through new formulations. In this sense, we are thinking of a space inhabited by the desire for situations that oblige us to think and act in the presence of what is at stake. In the temporal aspect of the increasingly professional expectations of what constitutes a successful academic/artistic life, we are thinking about the things "we didn't get to," "won't get to," and "don't need to arrive at" as the attractors of a *dark precursor* that is not a moment in time but a movement-across as trans-temporal force. Being in the arch of getting there (while not arriving) is the process and is the atmosphere we are looking to activate in Ghent.

"Actively not arriving" is what we consider study, as delineated by Stefano Harney and Fred Moten. This conception of study does not rely on any "official" beginning of the process, as would be the case in more traditional educational contexts. In other words, study is always already happening, constantly creating new ways of thinking collectively. We add to this a concept of "atmospheres": how does study formulate itself atmospherically, as modular forces that can be collectively tended? How do we study together? What is the role of study in contrast to knowledge production and communication? What is at stake emerges here out of a concern for the ways that knowledge and practice are combined in artistic research. We are wondering how modes and moods of atmospheres of study generate new kinds of fugitive planning, that is "research on the go," rather than research that fits a given framework to be aligned with and to then extract its peer-reviewed surplus value. Study is seeking out the arch as that which makes an event collectively move across different practices, bodies, thoughts, and feeling. An arch in its very arching is without a discrete beginning and end, a dark precursor actualising itself as both a local milieu and a trans-temporal process. How can we take account of these processes in the immediacy of study, as that which is always already underway? And how can we tend to its unfolding throughout the arching of an event and the potential of its remnants that are left hanging in the air? not beginning, not ending, not arriving: a continuing radiation.

We are part of SenseLab—A Laboratory for Thought in Motion, where we experiment in collective practices converging around research creation. Coming from different disciplinary backgrounds in the humanities and arts our interest resides in composing situations for slow, emergent, and delicate techniques for relation and their capacity to problematise transversally.

Clive Cazeaux

Cardiff Metropolitan University, Wales, UK

WHEN ONTOLOGIES COLLIDE IN ARTISTIC RESEARCH
Day 1, 9 November, De Bijloke Foyer, 16:30–18:30

This is not a formal academic paper but a seminar offered as an occasion where artists and philosophers can discuss the relationship between Deleuze and examples of artistic research, with a view to identifying some of the openings and obstacles created by the relationship. I am a philosopher based in an art school (in Cardiff, Wales, UK) interested in the philosophy of artistic research. I am *not* a Deleuzian but am interested in the reasons why Deleuze's work has become so influential for artistic research. At the centre of my interest is how we think about producing, experiencing, and evaluating artistic research in Deleuzian terms. For it seems that three factors come into play at this point, but the way in which they interact is far from straightforward.

Deleuze's philosophy operates through an extensive vocabulary of technical terms that draw upon and take issue with the history of philosophy in the interests of defining an ontology. Art is assigned a specific power within the ontology.

However, art is already determined by a large number of histories and theories, many of which have been absorbed as immediate, subjective responses—for example, ideas informed by representation, expression, metaphor. An account, such as Deleuze's, that gives art a specific ontological status is going to be at odds with these. How do we produce, experience, describe, or evaluate a work of art when conflicting ontologies are at play?

There is the question of art *as research* and the tensions that arise once the contest between art and knowledge is acknowledged. A Deleuzian framework might assist here, on account of its emphasis on art's relationship with other domains and its metaphysics of becoming. But the question remains of how a theory of knowledge can be extracted from Deleuze, and how it differs from or goes beyond Nietzsche's already iconoclastic epistemology and use of metaphor. The seminar will be devoted largely to discussion. I will give a ten-minute introduction in which I set out the questions above with reference to two or more pieces of research from artist-researchers who are exhibiting or performing at "The Dark Precursor." Permission to discuss works will be sought from the artist-researchers concerned, but I shall also have representations of Deleuzian artistic research available as stand-by references. This means that the art-research works will supply the percepts and affects (and concepts too, arguably) that impinge upon the concepts used in philosophical discussion.

The seminar is offered in the spirit of collaboration, and is motivated by the contention that there is not enough looking at art and artistic research in ontological terms. Due to philosophy's reluctance to engage with the particularity of the senses (Deleuze might be an exception), and also because, as academics and artists, we increasingly see ourselves as "deliverers of content," the value of listening, looking, responding, and drawing aesthetic judgement into philosophical thinking and attending to what emerges when one form collides with another is often overlooked.

Clive Cazeaux is Professor of Aesthetics at Cardiff School of Art and Design, Wales, UK. He is the author of *Metaphor and Continental Philosophy: From Kant to Derrida* (Routledge 2007) and the editor of *The Continental Aesthetics Reader* (Routledge 2011). He is presently writing a book entitled *Art, Research, Philosophy*, due for publication by Routledge in 2016. He can be found online at the Art Philosophy Junction and contacted there. Email: ccazeaux@cardiffmet.ac.uk

Lucia D'Errico

Orpheus Institute, Ghent and KU Leuven, BE

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Day 3, 11 November, Orpheus Auditorium, 18:30–19:00

The world (the body) is made of convex and concave shapes, and of the rearrangement of the one into the others. Concaveness is perishable and open, an unclear and fleeting sensation. Convexity is abstract fixation, assertion, a strong and rigid continuity. The paradoxical point of coexistence between the two—eternity matched with mortality—is what one is alert to: "a thing you could ruffle with your breath; and a thing you could not dislodge with a team of horses."

The insistence on transitoriness can elicit durability. Duration cannot but be expressed in transient terms, as the least possible lapse between a before and an after—an empty space between parentheses. How can it be provoked, how can the walls be thinned of meaning, of language, to the point that what is not-contained in there, not-containable in there, can be made visible, audible?

A ragged line is drawn, along which some shapes appear. It is a ghostlike walk, the pathway traced by a moving figure that has already vanished; or a thread of smoke, or snail slime. In this evanescent trajectory, something seems to impart permanence and clarity: the memory of an image—its failed memory? Oblivion: remembering is a shame! How can something that is forgotten be represented? Does representation not imply remembrance? A code, a grid, where longitudes are appointed beforehand in order for us to remember things forever as they are? Memory is but prefigured knowledge: the safe pathways of resemblance, traced in advance and which dictate to be followed.

There is another kind of trajectory, always on the verge of bifurcation, and that is the path marked in the darkness of amnesia. What next? One has no plan, no choice, no expectation, only a fall—a failure. Every step opens the possibility of a new turn: things grow into something else, and at the same time their something-elseness grows into what they are. Here resemblance is an effect, sensible resemblance, indeterminacy made clear, clarity blurred.

A concave furrow and the blade of the plough that will cut it, both are frozen in the autonomous unawareness of each other: this darkness in which aberrant paths are marked, this unfathomable space where inconsistent thoughts move faster than those of the mind, is the knowledge of art.

Lucia D'Errico is an artist devoted to experimental music, performing on acoustic and electric guitar, bass guitar, oud, and several other plucked string instruments. As a performer and improviser, she collaborates with contemporary music groups and with theatre, dance, and visual art companies. She studied classical guitar at Conservatorio B. Marcello in Venice and modern languages at Università Ca' Foscari in Venice. Currently, she is undertaking doctoral research (ME21 at Orpheus Institute Ghent, docARTES programme at Leuven University) on recomposing Baroque music. She is also active as a freelance graphic designer.
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Sean Crossley / Beau Deurwaarder

Independent Artist, Brussels, BE / Victorian College for the Arts, Melbourne, AU

THE POISON GARDEN: A SORCERY HANDBOOK

Day 2, 10 November, Orpheus Penthouse, 12:00–12:30

"The Poison Garden" is a collaborative arts project uniting the visual work of Brussels-based artist Sean Crossley and the writing of Melbourne-based philosopher Beau Deurwaarder. Over its two-year lifespan, the efforts from a series of international residencies, conference presentations, exhibitions, publications, and strange experiments will be compiled into a conceptual handbook of sorcerous instruction. Anchored by a methodology of research and practice, this collaboration will permit a conceptual reimagination of the figure of the sorcerer and sorcerous practice, without recourse to conventional occult motifs or naive appropriations of witchcraft, mysticism, or magic. For us, the practice of sorcery is the careful procedure of the manipulation of forces, the directing of an alliance between incompatible elements, bound by strict pragmatic techniques. The promise of sorcery is the abstract enforcement that assures at once integration and interference: the jeopardy of security, knowledge, and actions, in the name of an anonymous pasture in thought. In whatever form it takes, the sorcerous performance experiments with accursed economies of capacity and consequence, captured exclusively by the efficacy of its ceremony. The excessive and the untimely animate the conductivity of this procedure, conjuring associations with the impossible from within the very boundaries of the possible. Implausibly, the practice of sorcery shifts the coordinates of plausibility that bind the framework of measured, habitual membership, and ordain the sorcerer to the peripheries of thought, in order for the potency of their curse to cast purchase.

This pledge to the material site of the anomalous interrogates and infiltrates the collective parameters of our work. Our collaboration operates as a discreet demonstration of the imbalanced and combatant forces immanent to the production of its presentation. What we are pursuing within our joint practice is a procedure that licences *unnatural participation* to take place: a spell bound by philosophical and aesthetic experiments as both an execution and an exorcism of their incantation.

This venture was born from a theoretical fascination with the "Memories of a Sorcerer" passages in *A Thousand Plateaus* and a collaborative desire to experiment with the instruction these short passages summon. Following a collaborative publication and exhibition in Brussels last year, we have committed the next two years of work to inhabiting this conceptual terrain in order to consider how heterogeneous models can be affiliated in pursuit of unchartered domains of practice.

At "The Dark Precursor," we will co-present a scholarly paper detailing the experimental procedure we have devised for our theoretical incantation to take hold. To do so, we will evaluate Deleuze and Guattari's sorcerous visions alongside those of Georges Bataille, Alain Badiou, and Isabelle Stengers, as well as against the material forces that operate within our own practice. Our presentation will showcase a constellation of new work that will at once embody and interrogate the accursed conditions under analysis, in a format designed to surrender its facility to the fidelity of sorcerous contamination.

Sean Crossley is an Australian artist living and working in Brussels. His practice focuses on complexities found around the image, subject, and language. Prioritising the associative possibilities of images above their autonomy, he has used models such as theatre, industry, and alchemy to displace and reconceptualise language, expression, and abstraction. Primarily, he is interested in non-hierarchical visual spaces that encourage experimentation within the broader fields of image culture. Sean has conducted solo and group exhibitions and has won an array of grants and rewards. He has recently had his works acquired by influential European collectors, and has upcoming residencies in North America, Prague, and Vienna.
Email: contact@seacncrossley.com

Beau Deurwaarder is an Australian philosopher attracted to occulture, non-knowledge and schizoanalytic strategies. His work is inspired by the thought of Gilles Deleuze, Alain Badiou, Isabelle Stengers, and Georges Bataille. Beau hosted a solo exhibition in Melbourne last year, in which his work rewrote *A Thousand Plateaus* into exactly one thousand sentences. He also presented aesthetic research at the International Deleuze Studies Conference in Istanbul, as well as at conferences in France and across Australia. Beau is currently completing a Master of Fine Art at the Centre for Ideas at the VCA in Melbourne.
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Iphygenia Dubois / Lore Horré

KASK School of Arts, Ghent, BE

AFTERIMAGE: DARK PRECURSOR
De Bijloke Foyer

One morning in September, during the preparations for the conference, we noticed these large black-and-white photographs hanging on the walls of De Bijloke. We learned that every season, De Bijloke invites a visual artist to reflect on music: Michiel Hendryckx (2011/12), Randall Casaer (2012/13), Jan Van Imschoot (2013/14), Dirk Zoete (2014/15), and, this season, Iphygenia Dubois and Lore Horré with their new series *Afterimage*. No other relation between *Afterimage* and DARE 2015 was apparent, except that we would soon be sharing the foyer. A small incident we were about to ignore and yet the conference topic forced us to think again.

> We can recognise an ambivalence important to Nietzsche: all the forces whose reactive character he exposes are, a few lines or pages later, admitted to fascinate him, to be sublime because of the perspective they open up for us and because of the disturbing will to power to which they bear witness. They separate us from our power but at the same time they give us another power, "dangerous" and "interesting." (Deleuze 1983, 66).

There and then, external circumstances were forcing an encounter, inducing a double capture (Deleuze 1987, 7). Artistic research is made of such encounters. Sometimes, something passes across disparate series in art and research, producing when it happens the tingling electric feeling of the sublime and, when it has happened, the electrifying fascination with what it creates. In this passage, Lyotard seems to capture the dark precursor at the highest intensity:

> Sublime feeling is analyzed as double defiance. Imagination at the limits of what it can present does violence to itself in order to present that it can no longer present. Reason, for its part, seeks, unreasonably, to violate the interdict it imposes on itself and which is strictly critical, the interdict that prohibits it from finding objects corresponding to its concepts in sensible intuition. In these two

aspects, thinking defies its own finitude, as if fascinated by its own excessiveness. (Lyotard 1984, 55)

A few weeks later, I remembered where in Deleuze I had found something about the afterimage and found the reference in Brian Massumi's translator's foreword to *A Thousand Plateaus*. I quote it here as a conclusion to this short introduction and as a good omen for Iphygenia and Lore and for the entire DARE 2015:

> In Deleuze and Guattari, a plateau is reached when circumstances combine to bring an activity to a pitch of intensity that is not automatically dissipated in a climax. The heightening of energies is sustained long enough to leave a kind of afterimage of its dynamism that can be reactivated or injected into other activities, creating a fabric of intensive states between which any number of connecting routes could exist. (Massumi 1987, xiv)

(Paolo Giudici)

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Iphygenia Dubois (1991, Antwerp) and Lore Horré (1993, Halle) are both visual artists based in Belgium. They're currently enrolled in the master's programme in photography at KASK, School of Arts, Ghent, graduating in June 2016. Their first collaboration was in 2014 with *Magnolia*, which was the result of self-chosen isolation. In an old monastery, which used to belong to Les Oblats de Marie-Immaculée, they lived in the traces of someone else's past. The work tells the story of the extant past in the present, the desolate surrounding, and how the photographers coped with these experiences. In 2015, they started a new project commissioned by De Bijloke Muziekcentrum Ghent. *Afterimage* researches the phenomenon of images that are left on the retina. What remains of the things we see and share together? The images remain abstract and suggestive to emphasise this intangible subject.
Web: iphygenia.tumblr.com; lorehorre.be

Einar Torfi Einarsson

Iceland Academy of the Arts, Reykjavík, IS

RE-NOTATIONS III:
SCHUMANN'S KREISLERIANA, I MOLTO AGITATO

Day 3, 11 November, Orpheus Auditorium, 19:00–19:30

What is a score? What is notation? What is the function of notation? These ontological questions assume that we can capture some essence of a particular thing. But essences can transform and thus we have to dismiss the concept of essence, or transform it with difference *à la* Deleuze. The answer to such questions is therefore an invitation to experiment with transformations.

If we say that a score under normal circumstances has the potential to release a certain sound world through the engagement of performers, then we must say that the *Re-notations* project does not release an audible world but a visual world of patterns through the engagement of particular diagrammatic relations. Thus, notation has been transformed in the sense of direction, aim, and function. The notation employed by the *Re-notations* project does not aim for performance and sonification, rather it contemplates the materiality of performance; it looks back on a particular musical situation, a specific musical location, and fuses time and spatial elements. Is it still notation? "Is" is the wrong word. This way of looking (notating) is both deterritorialisational and reterritorialisational. By extracting the specific stratum of the musical situation in question and replacing/releasing it into another notational context, the "music" or certain music forces escape for a moment and we experience the interplay of deterritorialisation and reterritorialisation (both of notation itself and the music being notated). At the same time—the multidimensional potential of music is intensified—music is always becoming (even the classics).

Re-notations is a project/machine that re-notates classical piano masterpieces from a specific angle and with an entirely different aim from the original. It is notation that folds itself onto other notations, other scores, other musics, examining their signifier–signified relations with materiality. Re-notations are always in-between, they do not have their own music; they relate, they repeat, they allow escape. Re-notations focus on the materiality and physical context of the works examined and give us a specific perspective on music, a perspective that maps out the activity in space and time of the physical materials involved: hands and fingers on specific locations on the piano keyboard. Through this, the intensity and density of the involved activity is revealed as an overcrowded space of movements.

A pattern emerges, but not from design or from an author but from a specific diagrammatic relation. Music seen from this perspective is constantly occupying the same locations where actions keep folding one another, repeating differences. A performance of spatio-temporal multiplicity is disclosed. Each keystroke (depression) is accounted for as a link between a spatial location on the keyboard and a temporal axis. Exhausted location, excessive quantity, superimpositions, and interpenetration become the subject of this notational act where the relationship between hands and keyboards, time and materiality, are put to the foreground. The "score" is becoming an abstract, virtual, diagrammatic "recording" of the physical and material situation the music demands: a limited number of space-points are occupied and activated in specific temporal order. This order becomes obscure within a multiplicity of condensed locations. This is the escape of a clandestine stratum of a musical multiplicity (a slice). Thus, notation reverses or diversifies its direction and becomes an active post-performance activity, not instructional, not authoritative, but speculative, reflective, and itself performative.

Einar Torfi Einarsson is an Icelandic composer and researcher. He obtained his PhD from the University of Huddersfield, where he studied on the Jonathan Harvey Scholarship. His music has been performed throughout Europe by ensembles such as ELISION Ensemble, Klangforum Wien, and Ensemble Intercontemporain. His research interests lie in the interplay of poststructuralist philosophy and notation. In 2013–14 he was a postdoctoral research fellow at the Orpheus Institute (ORCiM, Ghent, Belgium). Currently he lectures at the Music Department of the Iceland Academy of the Arts, where he also serves as the coordinator for the Composition Research Unit (CRU).

Verina Gfader

Goldsmiths, University of London, and University of Huddersfield, UK

MORE BRILLIANT THAN THE PAST
Day 1, 9 November, De Bijloke Foyer, 12:30–13:00

This is a proposal for a more open and communal approach to dark precursor in the sense of not suggesting a traditional presentation, but rather a production-in-time. On the basis of my experience and editorial/research/textual artistic practice, I propose to "archive" or "protocol" the conference, engaging with what is happening there directly and with the community. The focus will be on one day in particular. The taking account of the "now" may also include looking at the actual surroundings and topography of/around the Orpheus Institute: meteorologies—study of the atmo-sphere . . . which could potentially lead into a piece of printed matter or a virtual resource (score, glossary, poster, semi-fictional account) with the focus on a collective voice rather than my own individual self. An alternative format of what is called conference proceedings?! Conference participants should be aware of my activity of collecting during the event and of the subsequent piece, which is to be published and made accessible to readers in the conference proceedings. (Former projects can be found there too, to underline my continuing work on printed matter, textualities, and re-formatting formats.)

> De-authored production is the natural state of things, for artists, curators, and producers. The idea of authorship in terms of autonomy or ownership is a market term, not a philosophical one. Nothing exists in a void, and that's why the word process always pops up (or its contemporary synonym, research)—the process of how a community or an idea emerges . . . I think what we do is editing, not publishing. (Eldahab 2011)

Unfolding the connections of the intervention to Deleuze/Guattari here is grounded in expanding the thinking around fabulation, the "act of legending," and communities—that is, a people to come—essentially to reclaim a space and voice for futurity (the capital of time) as it is trapped in our lives, inextricably linked with the false supremacy of capitalism.

> Fabulation is a superior concept because its essence is to activate the "powers of the false," to falsify orthodox truths in the process of generating emergent truths. To fabulate, in Pierre Perrault's words, is to "legend *in flagrante delicto*" (cited in Deleuze 1989, 150; translation modified), and in doing so, to summon forth a 'people to come'. (Bogue 2011)

Further references to Deleuze and Guattari: there are sensual, methodological, intense–flat, conceptual, diagrammatic, stratigraphic, mad connections emphasised in the way my art research is one among many, whose work is heavily informed by their various elaborations. Recent interest includes specifically Guattari's legacy in relation to the minor cinema (futurity, animation) and then again, and again, La Borde economies.
The title is a homage to *More Brilliant Than the Sun: Adventures in Sonic Fiction* by Kodwo Eshun (1998).

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ElDahab, Mai Abu. 2011. "Mai Abu in conversation with Will Holder." In *From Berkeley to Berkeley: Objectif Exhibitions*, 2008–2010, edited by Mai Abu ElDahab, 10–11. Berlin: Sternberg Press.

Verina Gfader is an artist and researcher based in London. Beyond academic work she is Creative Director for EP, a new book series across art, architecture, and design from Sternberg Press, Berlin; she is currently researching for the second volume, *Design Fiction.* Her postdoctoral research, after studies in visual media, photography, and fine arts, included a research residency at Tokyo University of the Arts (Geidai) to explore the structural coherence between non-commercial Japanese animation and geographical, institutional, and social ideas. Her current focus is on animation–vital lines–concepts of vitality; volcano islands, statelessness, and distant fictions; cognitive capitalism; and text and alliance, expanded geographical space, and the accumulative nature of knowledge in art. In her practice she pursues models, drawing, text material, and fictional institutions. Projects include *Adventure-Landing: A Compendium of Animation* (authored book, 2011), "Talk Geometries: Towards Anime's Sensorial Vocabularies" (invited speaker), Kinema Club Conference for Film and Moving Images from Japan XIII, Reischauer Institute, Harvard University (2014); and "Saas-Fee Summer Institute: Art and the Politics of Estrangement" (participant), Saas-Fee, Switzerland (2015).

Pouya Gholami

Independent filmmaker, Teheran, IR

TWO SHORTS
De Bijloke Bibliotheek

And: Conjunction (2010, 14 min.). A new day is starting. While the city awakes, two clowns tell a story about a city and its people in an empty field without any population. Time passes away. Two men, two women seek for something lost . . .

> AND is neither one thing nor the other, it's always in between, between two things; it's the borderline, there's always a border, a line of flight or flow, only we don't see it, because it's the least perceptible of things. And yet it's along this line of flight that things come to pass, becomings evolve, revolutions take shape. (Gilles Deleuze, *Cahiers du Cinéma* 271, November 1976)

Web: https://youtu.be/-sv63evmg3w

The Four (2010, 8 min.). This short film tries to put into experience a combination of different planes of compositions—the ontological-mathematical logic of Hollis Frampton's work (*Zorns Lemma,* 1970), William Burroughs's cut-up method, and Georges Bataille's scatological desire—across a theological and concrete field. Each part traces and repeats parts of *Allah* by Mansour Al-Hallaj. Hallaj is a symptom of heretical clashes in the middle-earth milieu, tortured and sacrificed by his society because of his (her)ethic(al) ideas about the relation between infinite and finite. An underground folk-rock singer recites the poem. This film is about the powers of chaos and the challenges with determined rational structures. In this experience every shot is one second.
Web: https://youtu.be/wfWQN2ytUd4

Pouya Gholami is an Iranian translator, writer, and experimental filmmaker who lives in Tehran. Working freelance he has co-translated and co-written several books and essays in post-Nietzschean and autonomist style, some of which have been published, while most have not yet obtained permission. He also works in the fields of women's studies, gender studies, and sexuality, which are banned by the government censorship apparatus. These fields of theoretical research are not only interconnected but also affect and are affected by political issues. His translations include Gilles Deleuze's *Masochism: Coldness and Cruelty*, and Michael Hardt and Antonio Negri's Declaration.
Web: asabsanj.com

Ronny Hardliz

Middlesex University, London, and Goldsmith University of London, UK

ARCHITECTURE AND INDIFFERENCE

Day 1, 9 November, Orpheus Auditorium, 16:30–17:00

This paper will propose an understanding of architectural sense making, or simply architecture, as a process of indifferentiation and elaborate on the role of my artistic research vis-à-vis architecture as being itself an architectural process of indifferentiation. If we can say with Deleuze that restless immanence bleeds off in itself as "*a* life," then the immanence of the "architectural," or the "architectural" in immanence, is "*a*" architecture contained within "*a* life." In this sense of what we could also call architectur*ability* the paper will draw on philosophical notions not so much as explanations but rather as possibly indifferent, and therefore architectural, paradigms.

Trained in architecture and involved in both research and curatorial projects, my art practices produce and explore instances of *the architectural*. Even though some form of building or construction is involved, such architectonic instances are better described as *gestures of encounter*. Encounter constitutes "the architectural," be it as physical joining of building material or as human relationship.

With "the architectural" understood as "gestures of encounter," any instance of life is always already subsumed under "the architectural." Therefore it is inherently impossible to separate any research practice from its subject: research on "the architectural" finds its first field of exploration in the *architectural setup of the research* itself (video1/3).

The method of "inverse model building" will be used to evidence, both scholarly and artistically, such *indifference* between making architecture and architecture itself. In the artistic presentation, thin foil and vacuum will be used to build an inverse model in scale 1:1 of (and within) the space where the scholarly presentation will take place (video2). What we call architecture is nothing but a *contingent* effect of a modelling process: the model itself *is not* what it stands for; nevertheless, the model itself always *is a model as such*. This being of the model as model is contingent because the nature of such being simply does not matter for its representational function of standing for something else.

For architecture, however, its contingency certainly does matter because architecture primarily is what it is. More than a model, architecture is always an exemplar. By indifferentiating between Gilles Deleuze's concept of difference and Giorgio Agamben's philosophy of indifference, thus taking Agamben's philosophy as an example, this research paper will therefore suggest to replace the notion of "model" with that of "example" in order to explore a possible paradigmatic ontology and analogical epistemology of architecture.

What is the role of indifference in such a theory of paradigmatic architecture? To grasp indifference it seems necessary to recognise that, in terms of encounter, a differentiation between *two* instances of architecture does not make sense, on the contrary, it is by *indifferentiation*, by attributing equal *exemplary* value to *all* instances of architecture, that encounter becomes an architectural mode of sense making. It is through indifferentiation of contingent encounters, be they material or human, that architecture manifests as exemplary and, finally, "makes" sense.

Further reading

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Ronny Hardliz is an independent practising artist and researcher holding an MA in architecture from the Swiss Federal Institute of Technology (ETH) in Lausanne. Currently he is a candidate for a mixed mode PhD entitled "'wall sandwich'—The Architectural in Art Practice from Destruction to Non-Construction" at the Art and Design Research Institute of Middlesex University in London and is a Swiss National Science Foundation DocMobility fellow in the doctoral degree programme "Curatorial/Knowledge" within the Department of Visual Culture at Goldsmiths University of London.
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Marina Kassianidou

Independent visual artist, London, UK

BECOMING PAPER
Day 2, 10 November, Orpheus Penthouse, 12:30–13:00

The installation *Becoming Paper* includes the collages *Light Captures* (2012–present) and *Dotted Lines* (2010–present). The methodology I employed during making involved approaching the surface on several levels: visual, material, and conceptual. This necessitated using marks that responded to each surface. This methodology has been influenced by and resonates with Gilles Deleuze and Félix Guattari's notions of zones of indiscernibility and becoming-imperceptible.

According to Deleuze (1998: 78) a zone of indiscernibility is "a slippage, an extreme proximity, an absolute contiguity." This extreme proximity or contiguity leads to continuity between others, thus undermining notions of absolute differentiation and fixed boundaries. Moreover, zones of indiscernibility are the milieu of becoming; that is, of a movement in the direction of an-other, an experiencing of oneself beside something other (Deleuze and Guattari 2004, 323–24). It is precisely this sense of movement towards an-other that I tried to capture through my process of working. Rather than simply adding my marks on a surface, I aimed towards zones of indiscernibility between my marks and the surface, thus moving in the direction of the surface and existing alongside the materials I worked with.

Light Captures consists of clear tape collages on packing paper. The satin-like surface of the paper and the combination of packing paper and tape when preparing packages led to these works. To make each collage, I trace around the highlights I can see on the paper. I then cut pieces of tape to match each highlighted part and place them over the corresponding areas of the paper.

In *Dotted Lines*, I punch holes in sheets of lined paper and glue the punched out chads onto other sheets of the same type of paper. When gluing the chads, I try to alter the printed lines by recreating them, however imperfectly, or by disrupting them.

The meticulous process of making these works involves an approach of the artist to her materials: physical proximity and familiarisation with each surface over time. The resulting marks partially disappear into each surface, thus challenging conceptualisations that view marking as an activity ruled by binaries: mark/surface, presence/absence, original/readymade, subject/object, and self/other. Instead, the surface and the artist's marks coexist in a non-oppositional and non-hierarchical relationship, forming zones of indiscernibility between them. My marks are thus becoming-surface. Moreover, through this process, they are becoming-imperceptible. According to Deleuze and Guattari (2004, 308), becoming-imperceptible does not simply entail disappearing but rather "worlding." Therefore, imperceptibility may activate reconceptualisations of self/other relations and may suggest different ways of relating to the world—ones that involve opening up to the world (even if that world is a sheet of paper), attending to it, and transforming with it.

It is my hope that, as my presence as the artist is subdued, a space opens for viewers to renegotiate their relationship with the work. Viewers are asked to open themselves to the work, approach it, and be attentive to it. Perhaps in that process, they will experience becomings of their own.

The presentation will involve guided viewings of the work. The viewings will include a short artist's talk discussing the connections between the works and Deleuze and Guattari's concepts.

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Marina Kassianidou is a visual artist whose work focuses on relationships between mark and surface. Her practice combines drawing, collage, installation, and site-specific works. Her theoretical interests include poststructuralist philosophy, psychoanalytic theory, and feminist theory. She has just completed a PhD in fine art at Chelsea College of Arts. She graduated from Stanford University, as a CASP/Fulbright scholar, with degrees in studio art and computer science (both with distinction). She obtained an MA in fine art from Central Saint Martins College of Art and Design. Her work has been shown in exhibitions in Europe and the USA. Selected awards include grants from the A. G. Leventis Foundation and fellowships at the Virginia Center for Creative Arts, Hambidge Center, and Ragdale Foundation. She has participated in conferences in Europe and the USA and her writings have appeared in the journals *ArtSEEN*, *The International Journal of the Image*, and *RevistArquis*.
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Eleni Kolliopoulou

Independent visual artist, GR

NOIR DÉSIR: ABOUT SUBJUGATED AND ACTING BODY "IN DESIRE"

Day 1, 9 November, De Bijloke Bibliotheek, 15:00–15:30

A few years ago, our professor of aesthetics at the Academy showed us Deleuze's *L'Abécédaire.* In "D comme Désir," the following was a significant moment for me: "we never desire an object, for example a woman, but the 'landscape' that is what we sense that is 'inside' this woman and our imaginary engagement with this (landscape)." I imagined an almost empty landscape, except for allusions to a city, the perception of time (rhythm and light) and the desirous. While the waves of desire roll over the landscape, I embody that body's desire, its tendency to receive and incorporate the external force that dominates it. The lightning strikes: you see.
Web: vimeo.com/65993881; elenivisualart.iblogger.org/

Federica Pallaver

Goldsmith, Bolzano/Bozen, IT

MATTER-FLOW: STUDIES OF MINOR COMPOSITION

Day 2, 10 November, Orpheus Penthouse, 11:00–11:30

Among Deleuze's encounters with art, jewellery has certainly never had any particular relevance, if compared with literature, painting, cinema, or music. And yet, jewellery making and metal arts (metallurgy, smithery, metalworking) more widely, appear at a crucial juncture of *A Thousand Plateaus.* Not only because of their relation to "nomadism"—"something lights up in our mind," Deleuze writes, "when we are told that metalworking was the 'barbarian' or nomad art par excellence, and when we see these masterpieces of minor art" (Deleuze and Guattari 1987, 401)—but above all because metal is the pure matter-movement, or "matter-flow." Metal, Deleuze says, is "neither a thing nor an organism, but a *body* without organs," the "conductor of all matter" (ibid., 411). The "first and primary itinerant," then, is the artisan-metallurgist, who *follows* the flow of matter. Metal arts let emerge "a vital state of matter as such, a material vitalism": a "nonorganic life" (ibid.). For Deleuze, "Metal is what forces us to think matter, and it is what forces us to think matter as continuous variation" (Deleuze 1979)—that is, as pure "modulation" (in Simondon's sense). Metal and metal arts, then, allow us to break with the form-matter dualism of the hylomorphic model, typically exemplified by moulding techniques. Instead of a succession of forms and variability of matters, metal arts indeed operate a capture of nonorganic forces through a "continuous development of form" and a "continuous variation of matter" (from which also follows, according to Deleuze, the essential relationship between metallurgy and music). In short, the artisan-metallurgist replaces the static relation, form-matter, with the dynamic relation, "material-forces," creating properly metallic "affects."

This conception opens the possibility of a decisive displacement with respect to contemporary jewellery, which remains mostly tied to figuration (or organic representation) and the hylomorphic model by merely reproducing forms and looking for a diversity of materials. The pursuit of this possibility is the attempt of the works I present. The aim is to experiment with a non-

hylomorphic approach to matter-flow and the genesis of forms. To this end, I tried to construct an assemblage between two heterogeneous material elements (metal and glass formed by lightning-induced melting of sand) upon which I performed different processes of deformation. The result is a series of "consolidated aggregates," of "coupled figures," where the metallic form is not obtained by any casting or moulding operation (such as lost wax casting or electroforming), but primarily by means of one of the most ancient goldsmith's techniques (though completely liberated from any decorative, figurative, or narrative function), called *repoussé*, which consists of a continuously variable modulation or folding of thin metal leaves. The genesis of form is thus immanent and topological (instead of transcendent and geometrical), inseparable from forces exerted upon the material. This reveals a "vague" materiality in which forms are not imposed to matter but emerge as intensive affects of the material itself. These works of minor art thus attempt to contribute to the questioning of what Deleuze calls a "phenomenology of matter."

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Federica Pallaver is a goldsmith living in Bolzano, Italy. After completing her studies in goldsmithing in Florence in 1992, she further studied by working with Giampaolo Babetto in Padua (1992), following courses at the Sommerakademie in Salzburg (Austria) with Robin Quigley (1994) and Erico Nagai (2001), in Florence at Alchimia with Giovanni Corvaja (2006), and in Padua at the Pietro Selvatico Institute of Art with Graziano Visintin (2008). Her works have been displayed in individual and collective exhibitions in Italy, at Prisma gallery (Bolzano), Cristiani gallery (Turin), Ugo Carà Museum of Modern Art (Trieste), Fioretto gallery (Padua), Alchimia (Florence), in Germany, at Oko gallery (Berlin), and Schmuckfrage gallery (Berlin), in England, at the Roundhouse (London), in Lithuania, at AV17 gallery (Vilnius), and Russia, at the Amber Museum (Kaliningrad). In 2010 she was invited to the 13. Erfurter Schmucksymposium in Erfurt (Germany). Since 1996 she owns an atelier in Bolzano.
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Chiara Passa

Fine Art Academy of Rome, IT

LIVE SCULPTURE
De Bijloke Bibliotheek

Live Sculpture is an interactive and performative video-sculpture, built as an auto-poietic and communicating mirror. When the viewer's body stands in front of *Live Sculpture*, it is scanned and filmed in real time by a webcam installed behind a Baroque frame and then reanimated and reshaped in a full-size video projection simulating a three-dimensional marble sculpture. The new live image of the viewer-sculpture is entirely built from an ever-changing interactive mesh, which tunes in and reacts to body movements, the environment, light, and the speed of the viewer. My artistic research has always investigated changes in "liquid space" through a variety of techniques, technologies, and devices. The liquid space is unfolded in Live Sculpture by the subject herself, on one side, reshaping the human into something alive and vibrant and, on the other, challenging the notion of sculpture.

As a self-producing structure (Maturana and Varela 1980), *Live Sculpture* reveals strata, details, and nothing beneath: always in transformation, never reaching another side, never affirming. The interactive mirror—"mirror, mirror on the wall, who is the fairest of them all?"—gestures to infinity and its "Baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other" (Deleuze 2006, 3). However, if the viewer might find intimacy in the continuous Droste effect, *Live Sculpture* remains "a Baroque chiaroscuro, a trompe-l'œil that fools 'trompe' no one, yet no one cares to touch its depthless folds. This is the space of the fully accepted, repeated but never shared illusion of unity that is difference" (Philippopoulos-Mihalopoulos 2013, 77).

Web: www.chiarapassa.it/videoenglish.html

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Chiara Passa is a media artist and lecturer at Fine Art Academy of Rome who currently lives and works in Rome. She works in different media, such as internet art projects, animations, interactive video installations, digital art in public space (site-specific artworks and video-sculptures), internet artworks (widgets, apps, and web-apps for mobile platforms). Her work is shown internationally, for instance at "ISEA-Disruption" exhibition and conference, Vancouver (2015); "Morphos," Vortex Dome Los Angeles, curated by Ethan Bach (2014); Media Art Histories 5: RENEW Conference, Riga (2013); "Not Here Not There" LEA-Leonardo Electronic Almanac, MIT Press (2012); "AppArtAward," ZKM|Zentrum für Kunst und Medientechnologie, Karlsruhe (2011); FILE | Electronic Language International Festival, São Paulo (2011); "Soft Borders Conference-Upgrade International," São Paulo, curated by Martha Gabriel, 18–21 October (2010); Artech 2010 "Envisioning Digital Spaces" International Conference on Digital Art, Guimarães, Portugal (2010); Electrofringe—Festival of New Media Art, Newcastle, Australia, (2008); Festival A10 Medialab, London (2008); MAK—Museum of Contemporary Art, Vienna (2007); Milano in Digitale, Festival di Arte Elettronica, Fabbrica del Vapore, Milan (2007); MAXXI—Museo Nazionale delle Arti del XXI Secolo, Rome (2006); CCCB—Centro de Cultura Contemporània de Barcelona (2006); Museo Nacional Centro de Arte Reina Sofía, Madrid (2006); BizArt Center, Shanghai (2005); Centro per L'Arte Contemporanea Luigi Pecci, Prato (2005); MACRO—Museo di Arte Contemporanea, Rome (2004); PEAM—Pescara Electronic Artist's Meeting, Pescara (2004); 11° Biennale, of young artists of Europe and the Mediterranean countries, "Cosmos—A Sea of Art," Athens (2003); VIPER—International Festival of Film, Video, and New Media, Basel (2003); "XIV Quadriennale" Anteprima, Palazzo Reale, Naples (2003); GAM—Galleria d'Arte Moderna Torino, Turin (2001); GNAM—Galleria Nazionale d'Arte Moderna, Rome (2001); Biennale de Valencia "El mundo Nuevo," Valencia (2001); 48° Biennale di Venezia, Venice (1999); Fondazione Bevilacqua La Masa, Venice (1999).

Sílvia Pereira

Independent artist-researcher

OMNIADVERSUS SELF-ACTUALISING THE SUBJECT
Day 1, 9 November, De Bijloke Bibliotheek, 14:30–15:00

"OMNIADVERSUS Self-Actualising the Subject," or "O," is a theoretical, visual, and performative art research project that has been developed since 2010. It is an ongoing piece that undertakes artistic research on post-identity through heteronomy, the formation of artistic subjecthoods, the interdependence between subject and object as artistic values in non-art approaches. O proposes a revision of the question of authorship through a conceptual and immersive practice and inquires about the functionalities of the self in art politics.

O is a rhizosphere-like platform that revives concepts that are put to an experimental performative practice. It explores these concepts to an empiric extent, setting its research to analyse and develop knowledge over the aftermaths of such experiences. Its formulation has been influenced by ubiquitous concepts in philosophy and in critical theory and by a subsistential affinity encountered with *Mille Plateaux*. These are undertaken as playful elements for research, with ultimate considerations in self-overcoming, becoming-other, metamorphosis of the being, schizoanalysis and schizophrenic practices, the existential nomadic, multiplicity, and impersonality.

O's practice happens through an immersive performance with existential contours, consisting of launching several artist-personae, or immersive heteronyms, that develop distinct lines of investigation resulting in individual bodies of work, by inducing the manifestation of *agencements*, practising deterritorialisation, and evolving through becoming-other.

The heteronyms, are integrated in particular cultural and social backgrounds and interact in specific circuits, describing their existence as living personae. Evolving in an autonomous way and independent of one another, they create different artistic approaches, as by-product multiplicities surging within the context of immersion. Promoting insights into the overcoming of the self through multiple-subject approaches, O aims to cast the self as the art piece, ungraspable, within several prisms and cultural influences. This is in accordance with the identity forming process of subjectivation, which the heteronyms relate to in the field of

visual and performing arts.

These heteronyms are impersonated by a sole person who temporarily disengages from using her official, familiar identity and sets off on a post-identity journey, immersing herself in a field of action with other identity attributes (such as name, origin, generation, gender), allowing these to become tinted by the circumstantial contact in the cultural-social environment they are immersed in. This self-approved allowance for frequent identity shifting according to an external leverage strives to recreate and actualise the concept of identity as an ever-changing interfacial embedding of the self, as a medium for self-overcoming, beyond arborescent compliances.

The launching of the heteronyms' personalities allows for observations about the formation of identity in a bid to transgress its own officialised restrictions.

O enables practices toward an ultimate merging of subject and object, as a formula for retrieving significance ahead of dualism, impoverishing the fields of stage/wall representation.

O encourages processes of becoming, immanence acts as the subject emerges as an artistic object in unexpected existential formats, as in life itself, sustaining non-art statements.

It conceives trajectories of life as the artistic object per se, living-as-form, with their inevitable processes of deconstruction/reconstruction unveiling the possibility of "being-zero" as an excellent source of the art medium.

The authorship of OMNIADVERSUS is deliberately presented sous rature due to the reasons explained above which defend the impersonality of the author; thus it should always be presented in this way.

~~Sílvia Pereira~~ is an artist who is not based in any specific location; Sílvia currently explores Portugal, Iceland, Japan, and Germany as zones for research. She has a BA/MA degree in fine arts specialising in sculptural behaviours (University of Barcelona) and is currently concluding a post-master degree in artistic research at a.pass, Brussels, and initiating a PhD in artistic studies and mediation of the arts (University FCSH-NOVA, Lisbon). *OMNIADVERSUS* is her ongoing main artistic practice and research, through which she pursues a constant self-actualisation of the subject by personifying multiple identity orientations. Positioning herself in specific cultural circuits and experiencing a local *dérive* has become determining and crucial to the development of her body of work. She has exhibited in Germany, Iceland, Portugal, Spain, France, Italy, Australia, and Japan and her films have been screened in festivals such as Festival International du Court Métrage, Clermont-Ferrand, France, In-Sonora, Madrid, and FILE, Electronic Language International Festival, São Paulo, Brazil, and the MONAFOMA Festival, Australia.
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Elisabeth Presa
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LIFE MUST FIRST IMITATE MATTER
Day 2, 10 November, Orpheus Penthouse, 11:30–12:00

This is a small exhibition of sculptural experiments-in-progress in mixed media, including phosphorescent honey, paper, and plaster. The works touch on the themes of double affirmation and "couples and coupling" in the thought of Deleuze by focusing on two of his "cold creatures of resentment," Ariadne and Venus.

Both Venus and Ariadne are identified with astrological phenomena. Transits of Venus are among the rarest of predictable astronomical phenomena, the last one occurred on 5 June 2012. In mythological accounts, Ariadne's crown is set as the small constellation of stars, Corona Borealis, visible in the Northern Celestial Hemisphere. My small experiments trace the intricate pattern of Venus transiting the sun, as well as Ariadne's metamorphosis into a constellation of stars—her luminous rebirth of "perpetual virginity."

Deleuze describes how Masoch's Venus initiates a flow of desire, characterised by waiting and suspense becoming a plenitude of "physical and spiritual intensity." Images thicken and slow. They gather as frozen reflections in the tain of a mirror or lens. In the frozen silence of the steppe and other geographic and celestial cartographies, "woman and animal become indiscernible." Bringing these two ideas together one might think of Mallarmé, who describes "a quarrelsome and agonising frame, of a mirror hung up in the back (of a room), with its reflection, stellar and incomprehensible, of the *Ursa Major*," a constellation depicted as a bear in celestial cartographies. The mirror forms the zone of indiscernibility between human, animal, and stellar anatomies as reflected in the linguistic structure of the sonnet itself. Matter reflects life as life reflects art.

In another night sky, Ariadne's lament of abandonment dissolves into lightness as she draws closer to Dionysus. The architectural burden, of carrying and bearing the weight of Theseus's labyrinth, gives way to the radiant and sonorous labyrinth of Dionysus. Ariadne acquires "small ears: the round ear,

propitious to the eternal return." The labyrinth becomes the ear, the circle, a ritornello, or a ring of shimmering stars. Venus and Ariadne offer a *techne* that functions as a practice for living. While a wound or misfortune embodied is not always visible, the opposite is true for the "splendour and brightness which dry up misfortune." If we understand the "splendour and magnificence" of the event as the luminous yet mysterious moment of "the immaculate conception," as Deleuze writes in *The Logic of Sense*, then we see that life is not something that happens accidentally to us. When purely expressed, the event "signals and awaits us" as one might imagine a pregnancy to come, the unborn, as it were. Untangled from their own suffering and resentment, Ariadne and Venus become regenerating organisms, perpetually affirming the potentiality of life. This is their luminous style, their "great and rare art."

By mapping Ariadne and Venus through the thought of Deleuze, I experiment through art, exploring how following a thread of light, a flow or movement of matter, a vibration or trembling, one may discover patterns, rhythms, and velocities for living.

Elizabeth Presa is a Melbourne-based visual artist whose work often engages with philosophy and traverses a wide range of references from animals to philosophy, literature to feminism. She is the Head of the Interdisciplinary Centre for Ideas, in the Faculty of the VCA+MCM, The University of Melbourne.
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Mark Rautenbach

Independent artist and educator

[TERROR]TORY

Day 2, 10 November, De Bijloke Foyer, 16:30–19:00

[terror]tory is an assemblage of processes that develops portraits of fluid identity; identities that are unravelling and becoming. In his lecture "Subjectivity and Thought in Gilles Deleuze," Manuel De Landa (2009) describes identity through an analogy: as the matter brought down by a river, layered over time on the ocean floor. This layering refers to habitual routines and repetitive narratives, which become identified with the subject, I am. He points out that the identified—myself or the mountain—also has historical evidence and therefore cannot be reduced to a mere social/linguistic construct. Following De Landa, [terror]tory explores identification as a territorialisation of consciousness, which occurs primarily in an inherited/taught/socialised/genetic way, becoming the bedrock of what identity is based on. In a Spinozan sense, all things are unavoidably the way they are and that which emerges is necessary. However, it seems that the matter that makes the bedrock can prove problematic if, for example, the matter layers on beliefs such as "I'm not good enough." Apparently this matter cannot be removed physically or psychologically, we are stuck with it, it is "the matter" (as in "what's the matter?").

Deleuze points out that beneath these layers of habitual routines and narratives that harden and densify, we find a domain of intensive and volatile magma (desires/will to power), which cause a folding, fracturing, stretching, moving of the matter above it. Psychically he refers to these ruptures/disruptions as states of "delirium" (vertigo, meditation, shock, yoga, breath work, psychedelics) that afford the consciousness glimpses of experiences that support its non-dependence on identity—that consciousness is not what it identifies with. De Landa adds that psychological wellbeing is dependent on a certain amount of stable identity; however, identification becomes arthritic and Spinoza points out that human perception is primarily lodged in an erroneous perception structure mechanism, identifying with what isn't rather than with what is (I

continue to watch sunrises and sunsets, even though I know the earth revolves around the sun!). [terror]try researches methods that can tap into the psychic magma—practices that loosen identity, opening up to new possibilities and creativity.

[terror]tory engages with the following practices as a methodology to catalyse and maintain fluid identity: This methodology is performed by using clothing as the matter of identity. This clothing is personal and owned by the performers. Deterritorialisation occurs by "filleting" a garment, removing the fabric from its seams. This process is a shifting of paradigm from a transcendent, linguistic ontology; it liberates the fabric of being from categories/territories from the map, making the material of identity virtual. Reterritorialisation begins with the fashioning of yarn from the liberated fabric—relating to the matter, eliciting the narrative. These yarns are bound into balls—an introspective cocooning procedure. The balls are gifted to and swapped with others—the exchanging of stories, listening and relating to others. Knitting begins. Sitting with the narratives creatively developing new fabrics of identity that relate to the materiality of being, witnessing and assisting in the emergence of new forms of becoming: sitting with, witnessing, and co-operating with emergent forms in an embodied way. The new material can be unravelled, be gathered, be stretched, and have spaces. All the fabric from the original territory has been used; however, it has changed state.

These processes embody sustainable "delirious" practices: mediation (sitting with), yoga (embodied practice), relating to stories of another. The performance itself becomes a "delirious practice." As a craftivist work it deliberately uses the politics of gendered spaces and practices as a means of disruption within places and practices—specifically, knitting (female, domestic, personal, unseen, craft, private) in a public/academic (male, intellectual, public, valuable, important, visible) context. Knitting in an academic/public context creates a disorienting juxtaposition, a disruption serving as a delirium to shift consciousness.

Web: terror-tory.blogspot.com; vimeo.com/134178378; vimeo.com/134127764.

References

Manuel De Landa. 2009. "Subjectivity and Thought in Gilles Deleuze." European Graduate School Video Lectures. 11 videos. Accessed 15 July 2015. https://www.youtube.com/playlist?list=PL30032170CD028499.

Art making is a constant activity of my being human, sometimes in the wings or occupying centre stage. My recent work uses my body as an immediate form of expression and art[efact] making as a method to assist in performances as props or ways to engage viewers into co-creating, usually taking the form of public yarn making and knitting. My non-performative work explores the materiality of matter heavy with metaphorical content (e.g., love letters, education documents) and stuff that cannot be composted or recycled. The various art processes transform this matter resulting in emergent objects and assemblages. Thread and paper are recurrent materials. I am born South African and based in Cape Town. I have taught design at a tertiary level and design and visual art at a high school, owned and directed a hand-painted t-shirt and fabric company, and worked in various art departments of the commercial and movie industry.
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Michael Schwab

Zurich University of the Arts, CH and Orpheus Institute, Ghent, BE

with Séverine Ballon, Florian Dombois, Einar Torfi Einarsson, Miguel Figueira, and Taslim Martin

PROTO-OBJECTS
Day 1, 9 November, De Bijloke Bibliotheek, 14:00–14:30

For the installation *Proto-Objects*, Michael Schwab commissioned four independent collaborators to respond to his artistic analysis of his own brain activity. This was recorded as he was exposed to a succession of one hundred pictures, randomly chosen from the history of art (from 1420 to 1912). The initial EEG scan took place as part of the research project "Wissen im Selbstversuch/ Knowledge through Self-Experimentation" (2009–10, PI: Yeboaa Ofosu, see http://www.hkb.bfh.ch/?id=2453) at the Hochschule der Künste Bern (CH) and was carried out by Dr. Thomas Koenig at the Universitätsklinik für Psychiatrie und Psychotherapie Bern (CH). The raw EEG data was statistically analysed and geometrically transformed with the help of Padraig Coogan, Leon Williams (both Royal College of Art, London, UK), Michael Klein (Universität Heidelberg, D), and David Pirrò (Kunstuniversität Graz, AT). This work resulted in the construction of one hundred three-dimensional "proto-objects," each corresponding to what is deemed significant in Schwab's cognitive response to each particular picture.

The name "proto-object" was first used by Schwab in a book chapter (Schwab 2012) that utilises Hans-Jörg Rheinberg's research on "experimental systems" for possible epistemologies and methodologies of artistic research. Rheinberger makes a distinction between two spaces, the graphematic and the representational space (see Schwab 2013). Surprising events that lack explanation are produced in experimental settings and traced in the graphematic space as "epistemic things." Epistemic things are gradually transposed into the representational space where they register as knowledge. According to Rheinberger (1997, 28) appropriating François Jacob, epistemic things announce future knowledge and, thus, drive history. However, in the context of techno-scientific experimental systems, and despite being rooted in the graphematic space, the future of an epistemic thing lies in the representational space—that is, research must feed into science.

The installation *Proto-Objects* speculates that this economy is reversible, following a two-step procedure. The material installation transfers an actualised technical object back to an epistemically underdetermined space, a virtuality suggested by a multiplicity of images from different disciplinary backgrounds. In this installation, Einar Torfi Einarsson transforms Schwab's proto-objects into scores to be interpreted and played by the cellist Séverine Ballon; the contemporary artist Florian Dombois uses the one hundred objects to develop a "language of things," in which he writes poetry; the architect Miguel Figueira modifies Van Gogh's *Pont de Langlois* (1888) on the basis of the proto-object corresponding to that painting; and Taslim Martin uses one proto-object as the template for a creamer and sugar set.

Needless to say, there are no "real" proto-objects outside their presentation as manifold, "the real object is reflected in a mirror-image as in the virtual object which, from its side and simultaneously, envelops or reflects the real: there is 'coalescence' between the two . . . a double movement of liberation and capture" (Deleuze 1989, 68). Keeping what Deleuze says here in mind, the installation *Proto-Objects* may be seen to suggest alternative modes of signification within artistic experimental settings.

References
Deleuze, Gilles. 1989. *Cinema 2: The Time-Image.* Translated by Hugh Tomlinson and Robert Galeta. London: Athlone Press.
Rheinberger, Hans-Jörg. 1997. *Toward a History of Epistemic Things: Synthesizing Proteins in the Test Tube.* Stanford, CA: Stanford University Press.
Schwab, Michael. 2012. "Between a Rock and a Hard Place." In *Intellectual Birdhouse: Artistic Practice as Research*, edited by Florian Dombois, Ute Meta Bauer, Claudia Mareis, and Michael Schwab, 229–47. London: Koenig Books.
———, ed. 2013. *Experimental Systems: Future Knowledge in Artistic Research.* Leuven: Leuven University Press.

Séverine Ballon's work as a performer focuses on regular performance of key works of the cello repertoire and numerous direct collaborations with composers. Her research as an improviser has helped her to extend the sonic and technical resources of her instrument. She has worked with such composers as Helmut Lachenmann, Liza Lim, Mauro Lanza, and Rebecca Saunders. Her work crosses the centuries from gut strings to electronics, over a wide range of aesthetics from Feldman to Ferneyhough.

Florian Dombois (b. 1966 in Berlin) is an artist who has focused on models and time, landforms, labilities, and tectonic activity. To extend his artistic development, Dombois studied geophysics and philosophy in Berlin, Kiel, and Hawaii. In his dissertation "What Is an Earthquake?", he undertook a comparison of historical and contemporary, artistic and scientific articulations of earthquakes and developed his "art as research" method. Between 2003 and 2011 he was a professor at the Bern University of the Arts (CH); since 2011 he has been a professor at Zurich University of the Arts (CH). His work has been shown in national and international solo and group shows. In 2010 he received the German Sound Art Prize. The book *Florian Dombois: What Are the Places of Danger; Works 1999–2009*, edited by Kunsthalle Bern, was published by argobooks, Berlin, in 2010. Web: http://floriandombois.net

Einar Torfi Einarsson is an Icelandic composer and researcher. He obtained his PhD from the University of Huddersfield where he studied on the Jonathan Harvey Scholarship. His music has been performed throughout Europe by ensembles such as ELISION Ensemble, Klangforum Wien, and Ensemble Intercontemporain. His research interests lie in the interplay of poststructuralist philosophy and notation. In 2013–14 he was a postdoctoral research fellow at the Orpheus Institute (ORCiM, Ghent, Belgium). Currently he lectures at the Music Department of the Iceland Academy of the Arts where he also serves as the Coordinator for the Composition Research Unit (CRU).

Miguel Figueira (Coimbra, 1969), architect (FAUP, Oporto, 1993), won the American Institute of Architects Award (Montreal, 1990), had his first professional experience at atelier Bugio with Pedro Maurício Borges (Lisbon, 1992/93), and attended Taller D'Urbanisme at ETSAB (Barcelona, 1993). He ran an office in Lisbon, between 1993 and 1997, with Pedro Maurício Borges and Paulo Fonseca. Between 1997 and 2002, he was responsible for the technical department of the local administration of the heritage village of Montemor-o-Velho under a national programme for urban degraded areas. Until 2014 he led the municipal urban design office. Today he lives and works at Montemor-o-Velho, teaches at UCP University, and embodies the scientific committee of CEMAR maritime centre. Since 2009 he coordinates the technical studies for CIDADESURF. Awards include: Movimento Milénio Award for Cities, 2011; National Award for Architecture "Alexandre Herculano," 2003; and an honourable mention in 2014 from Instituto da Habitação e Reabilitação Urbana for his public space interventions at Montemor-o-Velho. His work has been distinguished by the International Association of Art Critics—Association Internationale des Critiques d'Art—AICA 2011 Award.

Taslim Martin worked as a carpenter and joiner for thirteen years before attending art school both in Cardiff and at the Royal College of Art, where he was awarded the Sir Eduardo Paolozzi Travel Scholarship, which facilitated his research into West African sculpture. He spent two years as an artist-in-residence at South Hill Park Arts Centre, Berkshire, culminating in a solo exhibition in 2000. Following the award of his first public art commission, he has mostly been engaged in gallery exhibitions, public art commissions, and teaching. His creative output ranges from portrait sculpture to public art and design. Investigating cultural identity through archetypes and hierarchy and exploring the sculptural potential of functional objects craft skills play a key role in Martin's work. He has exhibited in the UK and internationally and his works are in the permanent collections of the British Museum and the Horniman Museum. Martin lives and works in London.

Michael Schwab is an artist and artistic researcher who interrogates post-conceptual uses of technology in a variety of media including photography, drawing, printmaking, and installation art. He holds a PhD in photography from the Royal College of Art, London, that focuses on post-conceptual post-photography and artistic research methodology. He is tutor at the Zurich University of the Arts as well as a research fellow at the Orpheus Institute, Ghent, and the University of Applied Arts, Vienna. Currently, he is senior researcher in the ERC-funded research project "MusicExperiment21" and joint project-leader of "Transpositions," a research project funded by the Austrian Science Fund. He is co-initiator and Editor-in-Chief of *JAR*, the *Journal for Artistic Research*. Recent publications include *Experimental Systems: Future Knowledge in Artistic Research* (Leuven University Press, 2013) and *The Exposition of Artistic Research: Publishing Art in Academia* (together with Henk Borgdorff; Leiden, 201

Joanna Sperryn-Jones

University Centre Blackburn College, UK

CUTTING UP CONFERENCE PAPERS
Day 1, 9 November, De Bijloke Foyer, 12:00–12:30

"Breaking" is the main theme running through my work but it arises in many different contexts and I deal with it on different planes. My research simultaneously explores and draws parallels between personal experiences in life: breaking bones, making/breaking sculpture, and philosophical concepts of the break.

During my doctoral research one of my supervisors commented on my writing that any paragraph from any section could easily be placed into any other section and that themes reoccurred throughout. As I started physically cutting, rearranging, and adding new thoughts and sources on Post-it notes, I realised a distinct similarity with the processes I use in my sketchpad where visual material is stuck in with masking tape enabling rearrangement on a daily basis. I ceased to worry about finding a definitive structure to my writing and instead perceived the process as playful and under continual review. Juxtaposition of material from various disciplines brought different structures into contact, creating breaks on a philosophical level and a methodology of breaking.

This draws upon William Burroughs's (2003) "cut-up technique," which interested him because of the unpredictable spontaneity this method introduced. In my sculptural installations audience participation in breaking similarly introduced unpredictability and uncertainty through the variety of responses and interactions. This led me to explore audience participation in my writing through experimental formats for conference papers for example, allowing the audience to cut up, reconfigure, and add to my paper before I re-presented it.

For the duration of this conference I propose using audience participation to create a continually shifting assemblage of writing and images. I would prefer this to be sited in a space that people move through or a social space, such as a corridor or bar, to allow for frequent informal interaction. On day one I would like to introduce the project and provide Post-it notes on which participants can write their personal experience of breaking and then add to this space. Following this, I will invite participants to cut sections from Deleuze and Guattari's *Capitalism and Schizophrenia* (2004a, 2004b) and add these to their experiences. If presenters at the conference are willing, I would like them to add any notes they have used to prepare or deliver their own presentations. Throughout I would encourage constant rearrangement and additions as people see connections or related structures.

The form of *Capitalism and Schizophrenia* reflects its content in that my experience of reading the book exemplified what I was reading: some parts were read in a linear order; however, I re-read some sections many times and didn't read others at all. Disassembling the book and utilising fragments to create a changing assemblage fits with this ethos. The intention is to use Deleuze and Guattari's ideas on structure to reflect on the process (and include these reflections back into the process). Starting from participants' personal experiences encourages a shift from abstract theory toward lived experience; the resulting tension could, for example, be interpreted through concepts of smooth and striated. My authoritative position is challenged as the viewer's participation introduces multiple views; opening possibilities to reflect on arborescence and rhizomatic structuring.

References
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———. 2004b. A Thousand Plateaus: Capitalism and Schizophrenia. Translated by Brian Massumi. London: Continuum.

Joanna Sperryn-Jones, Dr., is the Programme Leader for BA (Hons) Fine Art at Blackburn College, UK. Her research explores experiences and perceptions of breaking via processes of making and breaking in sculpture and writing. She completed a PhD from Norwich University College of the Arts and University of the Arts London in 2013. Her doctoral thesis simultaneously explored and drew parallels between personal experiences in life, such as breaking bones, with those of making/breaking sculpture, Derrida's concept of the break, and breaking as a methodology. Joanna has exhibited in the UK and internationally in Germany, Denmark, Greece, Norway, Finland, USA, and Canada. She is a member of the London Art Xchange, who created an artwork for Richard Wentworth's *Black Maria* at King's Cross, London. She has contributed chapters to three books: two on artistic research and another on destruction art.
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Gillian Wylde

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A AS IN ANIMAL

Day 1, 9 November, De Bijloke Bibliotheek, 15:30–16:00

Art, according to Gilles Deleuze, does not produce concepts, though it does address problems and provocations (Grosz 2008). The video "A as in Animal" is an artwork that is on the lookout for encounters. Assembled edits and cuts within the video are rendered both exact and invisible, inciting both problems and provocations. Processes of performative assemblage and appropriation are constants through the work as a critical engagement with post-production, philosophies, and the mediated. The work draws on Deleuzian concepts of assemblage and multiplicitous attractions and influences, taking its title from *L'Abécédaire de Gilles Deleuze* (1988–89). Deleuze didn't think much of television and stated that the interview should not be aired before his death. In the interview, Deleuze discusses with Claire Parnet the crucial link between creativity, the very possibility of thinking, and animality, through the practice of *être aux aguets* (being on the lookout) for *rencontres* (encounters). To avoid zigzagging in his discourse, Deleuze received the list of topics beforehand, and although he worked assiduously on the answers, he then improvised during the recordings (Peter Stamer 2014).

"A as in Animal" assembles collected material from this interview and other sources from internet searches and YouTube browsing activities. The best of Deleuze can be found on the internet for sure—working and thinking through performative assemblage(s) of browser doings, apparatus, or equipment structurings, rhizomatic unfoldings, non-human historiographies, and philosophies. The film highlights search actions of retrieval and playback. Panic or anxiety fluctuates across a variety of disciplines including, among others, linguistics, gender studies, social theories, and art practices. Keeping fit with Donna Haraway, Derrida, blue and green screen special effects, and a spy mission project "Acoustic Kitty." Together with reverse path tracings, dissonance, discordance, and difference are brought into close proximity without a video camera or recording device, and spread "like the surface of a body of water, spreading towards available spaces or trickling downwards towards new spaces through fissures and gaps, eroding what is in its way."

Emergent indeterminate properties pervade both sound and image. We cannot know whether we are inside or outside through use of blue screen and green screen effects. Images and sounds, objects and things highlight contingency and multiplicity and overlap. This approach articulates activities of accumulation, arrangement, and movement that call attention to processes, which are improvisatory. Activities that are on the lookout for encounters, movement, and "doing" are prioritised. Through this process, less emphasis is placed on observation, representation, and subjectivity. Articulations stutter between different intensities, intensities that include over-saturation of colour, shimmering substances, non-diegetic sound, and transdisciplinary couplings that are resonant with rubbing up to the non human. The video work is shaped conceptually by site and the context of peripheral indifferences. Software presets and preconditions are cut with modalities of classification and taxonomy that flicker with continued involuntary repetition of sounds and image. The cat breaks the bowl, the cubists spend their time trying to glue it back together.

References

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Grosz, Elisabeth. 2008. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.

Stamer, Peter. 2014. *26 Letters to Deleuze*. A project by Peter Stamer with Jörg Laue and Alain Franco at the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute, Troy, New York. A work-in-progress performance Saturday 22 March. Accessed 20 October 2015. http://peterstamer.com/works/26-letters-to-deleuze/.

Gillian Wylde makes performative work for video, page, and installation. Central to her work is a critical engagement with new technologies and the mediated. "Material things or stuff" in relation to the video camera and processes of appropriation and post-production are constants through most of her work like, perhaps, a savage smell or hairy logic.
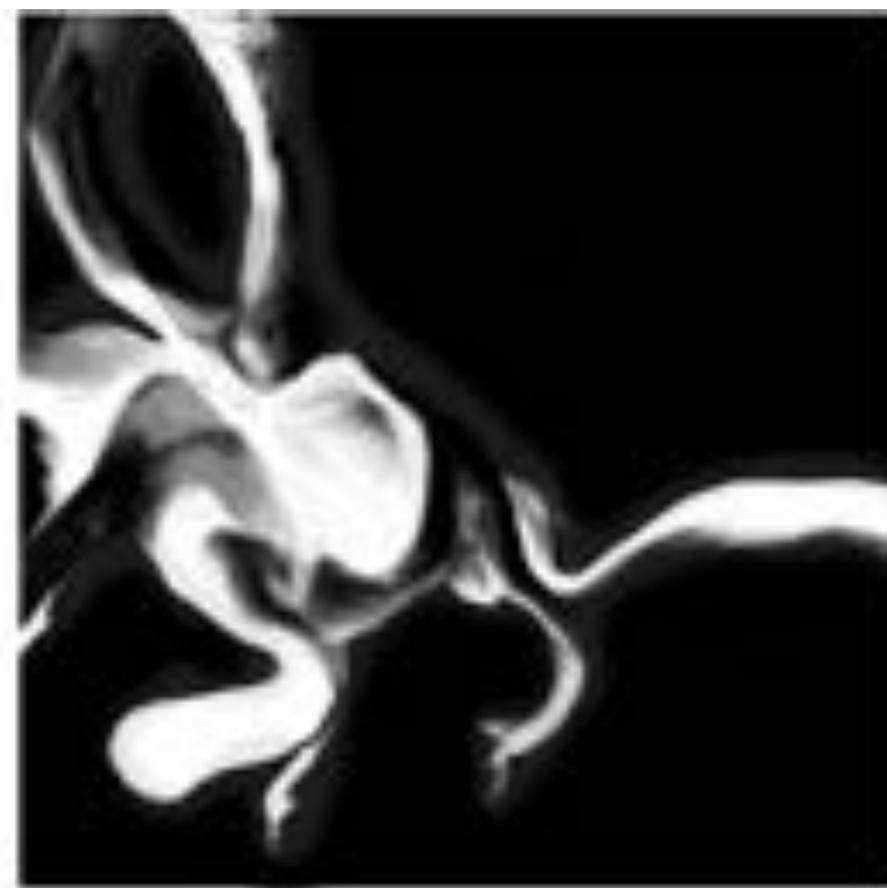
PRES

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Patricia Alessandrini / Richard Craig

Goldsmiths, University of London, UK / Middlesex University, UK

MEMORY AS DIFFERENCE, MATERIAL AS REPETITION: A PERFORMATIVE PRESENTATION OF COMPOSITIONAL STRATEGIES AND MULTI-SOURCE INTERPRETATIVE METHODS

Day 3, 11 November, Orpheus Concert Hall, 09:00–09:30

We will present an experimental compositional and interpretative practice in relation to notions of memory, repetition, and duration employed by Deleuze in *Différence et répétition* and *Le bergsonisme*, while secondarily employing concepts from *Le pli*.

A performance for flute and electronics by myself and Richard Craig using a multiple-source interpretative method to provide auditory material to the performer in addition to scored materials will demonstrate a compositional process currently in development. This process has evolved out of the Computer-Assisted Compositional method applied in most of my compositions to date, which is in essence the assembly of an electroacoustic *maquette* through layering of various recordings of pre-existing repertoire, and the subsequent transcription of this *maquette* into instrumental parts.

To describe the process in more detail: (1) the duration of each note (or other articulated unit) of various recordings of a given work is determined; (2) the recordings are time-stretched proportionally note by note so that, when superimposed, they are synchronised; (3) the superposition of these different versions may be subjected to further time-stretching to heighten the subtle variations between them and bring out the artefacts of the phase vocoding; (4) a spectral analysis of the *maquette* is performed using IRCAM's SuperVP and/ or Audiosculpt software; (5) the spectral data is quantified and transcribed, principally using IRCAM's Open Music environment; (6) the *maquette* may also provide material for the electronics.

This superposition, which highlights the differences between the recordings, will be considered in relation to notions of repetition from *Différence et*

répétition: "Perhaps the highest object of art is to bring into play simultaneously all these repetitions, with their differences in kind and rhythm, their respective displacements and disguises, their divergences and decentrings; to embed them in one another and to envelop one or the other in illusions the 'effect' of which varies in each case" (Deleuze 1968, 364). If repetition (in this case, by superposition) is to be considered as material—as it constitutes all the material for the composition—then memory is difference (Deleuze 1966, 94). Memory provides the possibility of expressivity in this process, in the perception of subtle distinctions between the various instantiations of the original composition, as well as between the new composition and the original composition upon which it is based. The newly composed utterance, a kind of interpretation or (re-)presentation of the pre-existing work (Alessandrini, 2014) creates several problematics not only of reference but also of memory: if the listener has previous knowledge of the work "interpreted" by my composition, how is that knowledge called into play in the listening process? How is the fact that the new composition is based on an existing work audible if one has no knowledge of the specific composition being referenced? How may the performers' knowledge of the pre-existing work influence his or her interpretation? And how does my own memory of the original work subjectively and intuitively influence the compositional process, in addition to the objective use of data derived from analyses of recordings?

These questions will be addressed in terms of Bergson's theory of memory as elaborated by Deleuze, in particular his description of the "leap into ontology" (Deleuze 1966, 52). To understand the difference of nature between memory and material, it is necessary to make the distinction between "*l'être*" of the past, as opposed to "*l'être-présent*," which is "pure *devenir*" (Deleuze 1966, 49).

The identity of the "model" for the new composition poses another ontological problem, as it situates itself between performance history, score, and a new instantiation, the *maquette*. This problem will be addressed by drawing upon notions of *monade* and *objectile* from *Le pli* (Deleuze 1988): the work as it is subjected to this process is considered as *monade* in the Deleuzian sense of a unity composed of multiplicities (Deleuze 1988, 5) and its materialisation in the compositional and performative process as *objectile*.

For the *objectile* to maintain its dynamically changing substance and form in relation to the infinite multiplicity of the *monade*, each performance should actively engage the multiple aspects of the compositional process, from *maquette* to score. The demonstration will posit a solution, by communicating sonic elements from the *maquette* to an instrumentalist, Richard Craig, while

allowing this sonorisation to be interpreted expressively (by myself, as electronics performer). Our performance will once again touch upon notions of memory, and the passage between a generalised past and a particular present as devenir.

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Patricia Alessandrini's works engage with issues of representation, interpretation, perception, and memory, and are often multimedia, theatrical, and collaborative. She studied composition and electronics at the Conservatorio G. B. Martini di Bologna, Conservatoire National de Région de Strasbourg, and IRCAM, Paris, and holds PhDs from Princeton University and the Sonic Arts Research Centre (SARC), respectively. Her principal composition teachers were Ivan Fedele, Tristan Murail, and Thea Musgrave. Her compositions and installations have been presented in venues and festivals in the Americas, Asia, Australia, and over fifteen European countries. She is also a performer and improviser of live electronics. She was composer-in-residence at the 2010 soundSCAPE festival and with the International Contemporary Ensemble in 2012, and will be featured in the Musique augmentée series of the Ensemble InterContemporain in 2015–16. She previously taught at the Accademia Musicale Pescarese and Bangor University, and is currently a part-time lecturer in sonic arts at Goldsmiths.

Richard Craig is a flautist specialising in contemporary music. His performances with groups such as ELISION, Musikfabrik, Klangforum Wien, and Das Experimentalstudio ensemble, have taken him to international festivals such as Maerzmusik Berlin, Wittener Tage für Neue Musik, and the Venice Biennale. He has given recitals throughout the world performing new work and presenting his collaborations. At the centre of Richard's work is the collaboration and development of new repertoire for the flute, and he is involved in commissioning as well as composing his own repertoire. He is currently Honorary Research Fellow at the University of Huddersfield and a PhD candidate at Middlesex University, supervised by Jonathan Impett.
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Jesper J. Alvaer (with Isabela Grosseová)

Norwegian Artistic Research Programme, NO

EXHIBITION AS PSYCHIC EVENT: INTERPRETATION METHOD AS DELINEATING IMAGINARY CAPACITIES
Day 2, 10 November, De Bijloke Mezzanine, 09:30–10:30

Extracted from the exhibition *Competence* at the Fotograf gallery, Praha (2015), in collaboration with Isabela Grosseová, "Exhibition as Psychic Event: Interpretation Method as Delineating Imaginary Capacities" is an artistic lecture in which a particular exhibition will be presented and discussed. The presentation will bring out aspects of the exhibition that served to produce a certain type of psychic or virtual event for visitors. This is thus an attempt to grasp the here and now in terms of somewhere else and, by doing so, expand the actual inventively. (*Automatisation of subjectivity*)

The out-of-category data generated from this experience will become the main object of the presentation. An open, customised version of an interpretational method, inspired by the BNIM (Biographical–Narrative–Interpretation–Method), will serve this particular presentation. (*Assemblage*)

This apparent schematic interference will involve an informal division of the audience in a provisory playful interpretation by setting up a blind panel, giving us a real-time spontaneous transfer of what was at stake in the exhibition (there and then), as well as in the presentation of the essential strategies applied in the exhibition in order to enable the world to surprise us again (here and now), however gently. (*Process*)

Beside demonstrating a temporary collapse between theory and practice, the overall interest is to enable a discussion on how this transposition or dislocation may (re-)produce but not repeat certain substantial components in the overall theme relating to competencies. We may discover possible blind spots and render visible realities on which we are missing out, through delineating our imaginary capacities. (*Becoming*)

Jesper Alvaer, after ending his studies (MFA in Prague), worked as a research assistant within an EU project on participation in planning. Before that Alvaer continued his artistic practice, mostly site-specific (context related) production, which means that each project demanded another approach and work relation, be it for a particular institution (museum) or biennale. After almost fifteen years abroad (France, Czech Republic, Japan, and the US), a job offer brought Alvaer back to Oslo to coordinate the MFA programme at the Art Academy in Oslo. Two years later, at the end of 2013, he became a research fellow at the same institution in Oslo. Alvaer is preoccupied with a cluster of projects that stage the dislocation of artistic production and reception though establishing a series of work situations (case studies) in which he applies different methodological approaches, some of which are closely receptive to Deleuze-Guattarian thinking. Alvaer shares his time mostly between Oslo and Prague.
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Manola Antonioli

Ecole Nationale Supérieure d'Art de Dijon, FR

MACHINES DE GUERRE URBAINES
Day 2, 10 November, De Bijloke Mezzanine, 17:00–17:30

L'urbain contemporain, dont les espaces hétérogènes échappent à la maîtrise de l'urbanisme et de l'architecture comme « sciences royales », est de plus en plus parcouru et habité par de petites « machines de guerre » dont les règles de fonctionnement rappellent celles évoquées par Deleuze et Guattari dans leur « traité de nomadologie » et qui s'efforcent de créer de nouvelles formes d'échange et de communication entre des espaces trop lisses (ville diffuse, générique ou junkspaces) et d'autres trop striés (gated communities et ghettos en tout genre, destinés aux populations les plus riches ou aux populations les plus pauvres, rues et espaces publics qui ne peuvent plus assurer leurs fonctions de communication car ils sont étouffés par la surabondance de réglementation, la minéralisation des espaces, l'omniprésence des normes de sécurité). Les petites « machines de guerre urbaines » qui s'inventent autour de nous tous les jours se distribuent stratégiquement dans un espace ouvert et non hiérarchisé (comme dans le jeu de Go) ; elles impliquent des acteurs très divers (architectes, artistes, chercheurs, philosophes et simples citoyens-citadins concernés par le devenir des milieux qu'ils habitent) ; elles agissent selon les principes des sciences et des techniques « mineures », non pas à partir d'un « projet » d'un « plan » ou de lois prédéfinies qu'il s'agirait d'appliquer, mais en construisant leurs projets ou leurs plans sur le terrain, dans les chantiers, dans les rues et les places des villes ; elles comprennent de petites unités, qui agencent et inventent leurs propres outils et moyens techniques par des « compositions d'affects », en réponse à des « problèmes-événements », à chaque fois singuliers.
La communication proposée vise à donner un aperçu de la variété des nouvelles armes qui sont ainsi en train de s'inventer : guérilla végétale, émergence de nouveaux paysages produits par la nouvelle place faite à la nature et à ses dynamiques spontanées dans les villes, formes inédites d'agriculture urbaine, interventions artistiques et architecturales dans les interstices et les « territoires entre-deux », marches et dérives urbaines, cartographies et

navigations, « récits de territoire », mais aussi « micro-usines urbaines » qui exploitent les outils offerts par les technologies les plus avancées pour créer de nouvelles relations avec les territoires et entre leurs habitants ou stratégies qui détournent les discours dominants sur les « Villes 2.0 » ou Smart Cities pour inventer de nouvelles formes d'appropriation et de partage de la vie urbaine dans la superposition de plus en plus fréquente entre espaces bâtis et espaces virtuels.

Manola Antonioli, philosophe de formation (doctorat en philosophie et sciences sociales de l'EHESS, Paris, thèse soutenue en 1997 sous la direction de Jacques Derrida, avec les félicitations du jury) a publié plusieurs ouvrages personnels et dirigé des ouvrages collectifs consacrés (entre autres) à Maurice Blanchot, Jacques Derrida, Gilles Deleuze et Félix Guattari. Elle est l'auteur de nombreux articles publiés en France et à l'étranger sur la philosophie et l'esthétique contemporaines, la philosophie de l'urbain et de l'architecture, les enjeux éthiques et politiques de l'évolution technologique. Ses recherches actuelles portent essentiellement sur les figures contemporaines de l'espace, à l'intersection entre philosophie, théorie du design, esthétique, architecture et urbanisme. En tant que chercheuse associée au laboratoire HAR (Histoire de l'art et des représentations de l'Université de Paris Ouest Nanterre La Défense), elle codirige actuellement des projets de recherche et création dans les domaines de l'écosophie et de l'imagination environnementale, ainsi que sur les enjeux actuels (esthétiques, philosophiques et politiques) de la théorie et la pratique du design et de l'architecture. Elle enseigne l'histoire et la théorie du design et de l'architecture à l'ENSA Dijon, où elle est également en charge de la recherche en design à partir de l'année universitaire 2014–15 et elle est également chargée de cours de philosophie de l'architecture et de l'urbain à l'Ecole Nationale Supérieure d'Architecture de Versailles. Elle a obtenu son baccalauréat (mention très bien) en Italie en 1986.

Bill Balaskas

Royal College of Art, London, UK, and Leonardo Electronic Almanac, the MIT Press, Berkeley, US-CA

BLINDNESS
Day 2, 10 November, De Bijloke Mezzanine, 18:00–18:30

In his lecture-performance titled "Blindness" Bill Balaskas will reflect on the ideological state of post-crisis Europe and the role of contemporary art as a communicator of the antagonisms and anxieties that still linger. Connecting Deleuze and Guattari's aesthetic and political preoccupations, Balaskas will adopt (and adapt) the two thinkers' "Body without Organs" (BwO), in dialogue with the model of the rhizome, in order to highlight the deep contradictions inherent in the domination of neo-liberal capital. On a formal level, the artist will employ the fluidity that characterises the BwO as the fabric of his lecture, thus producing a rhizomatic, non-hierarchical, and non-linear narrative reminiscent of the structure followed by Deleuze and Guattari in *A Thousand Plateaus*. Blurring the boundaries between personal narration, scientific documentation, and poetic allegory, Balaskas will bring together a wide variety of seemingly unrelated sources and media, including re-edited extracts from his video works, graphs exemplifying economic theories, a literary analysis of José Saramago's novel *Blindness*, a cover version of the song "Blindness" by U2, personal exhibition anecdotes, and extracts of works by Deleuze and Guattari. Through the amalgamation of these elements, Balaskas will aim further to explore one of the most prominent preoccupations in his artistic practice: "the fluid and petrified substance of money" that functions as the BwO of any capitalist being (Deleuze and Guattari 2004, 11). For Deleuze and Guattari, capital's distinctly schizophrenic character epitomises the nature of the BwO as "a body without an image" (Deleuze and Guattari 2004, 9). In a perverted and bewitched capitalist world, "capital increasingly plays the role of a recording surface that falls back on all of production" (Deleuze and Guattari 2004, 11). Through his lecture-performance, the artist will suggest that this "non-image"-surface is, in fact, produced through an unprecedented elevation of spectacle within the public sphere. For Balaskas, the totalitarian enactment of the image

that we experience today should be understood as the last, "blinding" refuge of a socioeconomic model that is struggling to survive. In this context, "blindness" is not only a condition that emanates from a particular economic system (capitalism) but also a profound cultural choice that aims to deliver us from the need to face a new reality. This voluntary lack of vision affects not only the way we evaluate culture and aesthetics but also our very understanding of the societies within which art is called to perform its role.

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Bill Balaskas is a London-based artist working across different media. His works have been widely exhibited internationally, in more than one hundred solo and group exhibitions in the last decade. He has received nominations for several awards, including the AUDI Art Award for the most innovative young artist in 2013. In 2012, he represented the UK in the London Cultural Olympiad and in Maribor, the European Capital of Culture. Articles on and reviews of his work have appeared in publications such as *Frieze*, *Wallpaper*, *Domus*, the *Art Newspaper*, *Espoarte*, *Le Monde*, *El País*, and *El Mundo*. In addition to his artistic practice, Bill Balaskas is an awarded writer and an editor for the Leonardo Electronic Almanac (MIT Press). In recent years, he has given talks about his work at the University of Oxford, the 11th Sharjah Biennial, Tate Liverpool, Germanisches Nationalmuseum, Central Saint Martins, and the Victoria and Albert Museum.
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Silvia Balestreri / Luís Fabiano Oliveira / Vandaceli Bressiani

Universidade Federal do Rio Grande do Sul, BR

STUTTERING MACHINE, WAR MACHINE, ACTORIAL MACHINE CARMELO BENE

Day 2, 10 November, De Bijloke Auditorium, 09:30–10:00

In his *Abécédaire*—Gilles Deleuze from A to Z—in "C for Culture," Deleuze states that he does not like theatre, with two extreme exceptions: Bob Wilson and Carmelo Bene. It was through Deleuze's text "Un Manifeste de moins" that we came to Carmelo Bene (1937–2002) and to the several lines of creation that cross(ed) the work of this Italian artist. According to the philosopher André Scala, Deleuze and Guattari probably thought of Carmelo Bene when they wrote the chapter in *A Thousand Plateaus*, "10,000 BC: The Geology of Morals (Who Does the Earth Think It Is?)." Therefore, Professor Challenger, the strange Conan Doyle character appropriated by Deleuze and Guattari in this *plateau*, the one who made the Earth scream with his vocal metamorphosis and his voice that had become hoarse, would be, according to Scala, suitable for the dislocations promoted by Bene in his theatre works. These dislocations impressed Deleuze and other scholars, journalists and audiences, and can be seen not only in the scenic elements but also in the variations from one work to another, in the approximations and appropriations of different texts, in the unstoppable production of lines of flight in his work, and in the public appearances of the "character" CB—in his relations with the state and parastate, with critics, and with the audience itself. Carmelo Bene's theatrical creations became more extreme with time, until he got to the conception of what he called "actorial machine" or "actorial machine CB." This work intends to approach the concept of actorial machine, approximating it to the concepts of "war machine" and "stuttering machine"—or machine of stutter—a term we prefer to "antilanguage machine," which is the term journalist Maurizio Grande used in reference to Bene's work. Our purpose is to investigate the meaning intended by Bene when he referred to actoriality (*attorialità*) as a machine. In this presentation we intend

to bring to light some impressions of Bene's way of acting and creating, on the basis of our observations of his work—through videos, movies, pictures—our contact with people that were close to the artist, and recent research conducted in his personal papers in Rome.

Silvia Balestreri is Professor at the Departamento de Arte Dramática and Programa de Pós-graduação em Artes Cênicas (Performing Arts Department and Performing Arts Post-Graduate Programme) at the Universidade Federal do Rio Grande do Sul (Federal University of Rio Grande do Sul), Porto Alegre, Brazil. From 1986 to 1992 she worked with Augusto Boal at the Center of Theater of the Oppressed in Rio de Janeiro (CTO-Rio), of which she was co-founder. Between the years 1995 and 2005 she integrated the Psychology Institute faculty at the Universidade Federal do Rio de Janeiro (Federal University of Rio de Janeiro), where she developed her interdisciplinary research in theatre and psychology. She holds a PhD in psychology from the Subjectivity Studies Group at the Pontifícia Universidade Católica de São Paulo, one of the most important academic groups of study and diffusion of the works of Deleuze and Guattari in Brazil. Today she coordinates the research project "Theater and Subjectivity Production: Micropolitical Exercises," which focuses on the works of the Italian multiartist Carmelo Bene.
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Vandaceli Bressiani is an actress at the Núcleo de Estudos e Experimentação da Linguagem Cênica—NEELIC (Group of Studies and Experiments in Staging), Porto Alegre, Brazil, and she is also a teacher at the NEELIC Theater School in the same city. She is taking her BA in theatre with emphasis on acting at the Universidade Federal do Rio Grande do Sul (Federal University of Rio Grande do Sul) and integrates as an undergraduate student (within the Scientific Initiation Program) the research project "Theater and Subjectivity Production: Micropolitical Exercises," led by Prof. Silvia Balestreri, in which her role is to organise and systematise the material by Carmelo Bene obtained by the research group.

Luís Fabiano de Oliveira is a master's degree student at the Programa de Pós-graduação em Artes Cênicas (Performing Arts Postgraduate Programme) at the Universidade Federal do Rio Grande do Sul (Federal University of Rio Grande do Sul), Porto Alegre, Brazil. He obtained a BA in theatre directing at the Departamento de Arte Dramática (Performing Arts Department) from the same university. He integrates the research project "Theater and Subjectivity Production: Micropolitical Exercises," led by his advisor, Prof. Silvia Balestreri. His dissertation research is focused on Carmelo Bene's *Teatro Senza Spettacolo.*

Jūratė Baranova
Lithuanian University of Educational Sciences, Vilnius, LT

HETEROGENEITY OF THE WORD AND THE IMAGE: WHAT IS THE POSSIBLE DARK PRECURSOR?
Day 2, 10 November, Orpheus Penthouse, 09:30–10:00

The concept of heterogeneity is one of the key concepts in Deleuze and Guattari's universe. Heterogeneity moves through all possible spheres of becoming. If one starts to discuss art at this moment, the concept of heterogeneity comes into play. They wrote, "To us, Art is a false concept, a solely nominal concept; this does not, however, preclude the possibility of a simultaneous usage of the various arts within a determinable multiplicity" (Deleuze and Guattari 1987, 300–301). There is also essential heterogeneity between visible and speakable. In his book *This is Not a Pipe*, Foucault, in cooperation with René Magritte, discovered the innate incompatibility between the word and the image. Foucault (1983, 36) noticed that Magritte discovered the gulf "which prevents us from being both the reader and the viewer at the same time."

There is no preformed order between heterogeneities, but is there any possible common point of communication between them? In the book *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari noticed that this communication is neither imitation nor resemblance; at the same time, something else entirely is going on—what is this something else? In his early book *Difference and Repetition*, Deleuze (1994) wrote that every system contains its dark precursor—the third party—which ensures the communication of peripheral series. Given the variety among systems, this role is fulfilled by quite diverse determinations. Deleuze does not define exactly what this dark precursor or a third party is. In his book on Foucault, Deleuze returned to the problem by mentioning that Kant had already encountered a similar problem: he had to find a third agency beyond the two forms—a spontaneity of understanding and the receptivity of intuition: the *schema* of imagination. Deleuze (1988: 68) discerns that even Foucault "needs a third agency to co-adapt the determinable and determination, the visible and the articulable, the receptivity of light and the spontaneity of language."

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In his text on Foucault, Deleuze reflects upon Foucault's discussion with the Belgian painter Magritte. In his experiments with words and images, Magritte included the words in the pictures alongside the image, or even instead of the image or in a paradoxical correlation with the image. The Lithuanian artist and writer Jurga Ivanauskaitė (1961–2007) was inspired by Magritte's experimental games in her visual works and in her literature as well (Ivanauskaitė 2011, 2013). Her poster for the rock group Antis (in English, "the Duck") is based on the heterogeneity of the three meanings of the word "antis" and the impossibility of reducing the three meanings to any single one. This picture raises questions very similar to those that Foucault asked about Magritte's "This is not a Pipe": Does the word "duck" (*antis*) written on the wall have anything in common with a real duck or only with a metaphorical duck, meaning the duck as "the forgery in the press"? Do these three ducks (the painted object, the name of the rock group, and the word on the wall) have something in common? Is there any hierarchy between the ducks? Which one of these is the most "real"? What is the possible point of meeting? Is the picture the dark precursor of the three heterogeneous ducks? Deleuze would have answered: it is a thought. This battle between heterogeneous spheres—the impossibility of being a reader and a seer at the same time—inspires thought. In *Foucault*, Deleuze writes, "Visibilities are not defined by sight but are complexes of actions and passions, actions and reactions, multisensorial complexes, which emerge into the light of day." As Magritte says in a letter to Foucault, "thought is what sees and can be described visibly" (Deleuze 1988, 59). Thought has a close relation with a diagram and the cinema. The diagram is an abstract machine or the map of relations between forces, which proceeds by primary nonlocalisable relations and at every moment passes through every point. Deleuze (2003) used Foucault's concept of diagram to reflect upon Francis Bacon's painting. On the other hand, Deleuze in *Cinema 2* considered thought not as imagination but as a main dark precursor between the word and the image in creating modern conceptual cinema (see Baranova 2014, 2015). Thought is not so much the shock, discovered by Eisenstein, but the powerlessness to think as revealed by Artaud. Deleuze (1989, 165) writes that "thought has no other reason to function than its own birth, always the repetition of its own birth, secret and profound."

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Jūratė Baranova is a professor in the Department of Philosophy, faculty of History, at Lithuanian University of Educational Sciences. Her publications in Lithuanian include: *20th Century Moral Philosophy: Conversation with Kant* (2004), *Philosophy and Literature: Contradictions, Parallels and Intersections* (2006), *Nietzsche and Postmodernism* (2007), *Cinema and Philosophy* (with co-authors, 2013), *The Phenomenon of Jurga Ivanauskaitė: Between Surrealism and Existentialism* (2014). She has also edited and published the following books in English: *Between Visual and Literary Creation: Tarkovsky and Ivanauskaitė* (2015), *Lithuanian Philosophy: Persons and Ideas* (2000), and *Contemporary Philosophical Discourse in Lithuania* (2005). Recently, she co-wrote the English-language book *Gilles Deleuze: Philosophy and Arts*, financed by the Lithuanian Academy of Science (No. MIP-067/2014). She is a member of the Lithuanian Writers Union and has published the literary essays *Meditations: Texts and Images* (2004) and *The Fear to Drown* (2009).
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Anna Barseghian / Stefan Kristensen

Utopiana, Genève, CH / Université de Genève, CH

NO VOICE IS LOST
Day 3, 11 November, Sphinx Cinema, 10:00–10:30

In *A Thousand Plateaus*, Deleuze and Guattari write that "There is always a woman, a child, a bird to secretly perceive the secret. There is always a perception finer than yours, a perception of your imperceptible, of what is in your box." Our proposition is concerned with the perception of this imperceptible through the practice of the refrain (*ritournelle*) and how this is able to make visible long-hidden experiences and reunite scattered memories. The core argument is that the ghosts remaining after a catastrophe such as a genocide are still active as long as their role has not been properly worked out. One way of doing so is to let the ghosts speak through the gestures and words of the living, and the way they speak can be described using the notion of refrain, introduced by Deleuze and Guattari. Our project tells the story of Gülizar (1875–1948), an Armenian girl who became a legend during her lifetime because she was abducted by a powerful Kurdish tribe chief as a fourteen-year-old girl, but resisted him and managed to return to her village. Gülizar's story lives on not only in Armenian communities but also among the Kurdish people living today in the area where she lived, in the Plain of Mush (Eastern Turkey). We have explored different ways of letting her presence be felt, and found that the different versions of her story, from the Armenian or Kurdish oral traditions, formed a territorialising refrain that asked many important questions connecting the unconscious, memory, and the politics of resistance.

The legacy of historical collective traumas has been widely discussed in psychoanalytical contexts. The works of Abraham and Torok, or of Janine Altounian, among many others, have shown that collective traumas can be transmitted through several generations. But this approach is centred on the individual perspective; the collective dimension of the traumas requires an approach to memory free from the individual psychic space and on another plane. On this question, Deleuze and Guattari's suggestions in the "Refrain" chapter of *A Thousand Plateaus*, as well as Guattari's own developments in his *Machinic Unconscious*, are useful. They understand the notion of refrain as both the intimate and the collective "temporalisation of our relation to landscapes and to the living world"; as such, it seems to be a necessary component of collective memories.

The issue is then on two levels: first it is about bringing a collective unconscious to the foreground; second, it is about mobilising a vivid memory in order to favour social change. The contribution will show the video *No Voice is Lost*, featuring the memory of Gülizar's story through the testimonies of different people (Kurds and Armenians) for whom this story is important, along with the landscapes where she lived before 1915. The song (lament) about Gülizar is the refrain able to reconnect the living and the dead with this space, with this landscape, and cast a bridge over the breaches of time.

Anna Barseghian, après des études d'architecture en Arménie, a continué comme artiste visuelle. Elle a obtenu un diplôme postgrade en communication visualisation infographiques à l'Université de Genève. Parallèlement à son travail en tant que directrice artistique d'Utopiana, Anna Barseghian développe un travail artistique et curatorial. Dernièrement, elle a conçu et réalisé l'événement Désir sans destin qui a eu lieu au Théâtre Saint-Gervais en collaboration avec Stefan Kristensen, la compagnie Sturmfrei de Maya Bösch, en mai 2013 à Genève. En tant qu'artiste, elle est co-auteur de deux grands projets de recherche documentaire : *Arménographie* (2005–8) en collaboration avec Stefan Kristensen, et *Spectrographie* (2010–11), en collaboration avec Stefan Kristensen et Uriel Orlow. Le premier est un essai sur la représentation de la dispersion des Arméniens à travers des photos, des interviews vidéo et des textes, tandis que le second est une exploration de l'existence des « fantômes » dans les anciennes terres des Arméniens en Turquie orientale, à travers des vidéos et photos.

Stefan Kristensen est docteur en philosophie (Genève et Paris I) depuis 2007. Il est actuellement postdoctorant à l'Unité d'histoire de l'art de l'Université de Genève et boursier de recherche de la Fondation Alexander von Humboldt, à l'Université de Heidelberg. Il a publié de nombreux articles au voisinage de l'art, de la philosophie et de la psychologie du 20e siècle. Il est cofondateur de l'association Utopiana avec Anna Barseghian et a participé activement à la conception et à l'organisation de la plupart des événements et des projets. Il mène également avec Anna Barseghian une démarche artistique centrée sur la figuration de l'absence.

Zsuzsa Baross

Trent University, CA

GODARD AND/WITH DELEUZE: C'EST COMME ÇA QUE LE MONDE NAÎT

Day 1, 9 November, De Bijloke Kraakhuis, 16:30–17:00

In light of the theme of the conference, I propose to revisit the problematic of the seminar I gave last year at the Collège International de Philosophie: Le cinéma selon Jean-Luc Godard (see: https://www.academia.edu/3516264/le_cinema_selon_JLG). More precisely, I plan to bring into relation two distant singularities: Godard's enigmatic notion "le cinéma: une forme qui pense" and the just as opaque if not profoundly mysterious concept of the "sombre précurseur" (in its original formulation in *L'Abécédaire*: "Le précurseur sombre, c'est ce qui mettait en rapport des potentiels différents. Et une fois qu'il y avait le trajet du sombre précurseur, les deux potentiels étaient comme en état de réaction. Et, entre les deux, fulgurait l'événement visible: l'éclair. Il y avait le précurseur sombre et puis l'éclair. C'est comme ça que le monde naît. Il y a toujours un précurseur sombre que personne ne voit et puis l'éclair qui illumine.").

In my presentation I hope to retrace the path of a double movement, or perhaps a zig-zag, that goes first from Deleuze to Godard, then back to Deleuze by a different path. For if it is indeed by light(en)ing that thought itself proceeds (Ça devrait être ça la pensée. Ça doit être ça la philosophie), then Deleuze's notion is an instance of its referent, performative of the very force it names. It twice illuminates (c'est l'éclair qui fait voir les choses). First there is Godard's montage as the *form* that thinks. I will show it to be an operation that not only makes visible, developing (in the photographic sense) the potentialities, the virtual signs that each image carries and are imprinted on its celluloid, but also that it does so by instantaneously bringing distant images in a "state of reaction" (see my "Cinema, Memory, History" in *Posthumously for Jacques Derrida*, Sussex Academic Press, 2012). Thus, their contraction, entering into a rapport for the very first time, is both an illumination and an act of creation: *C'est comme ça que le monde naît*. Second, this *coup de bâton* turns upon itself and illuminates its

effective operation as pre-subjective. It is an event that takes the thinker by surprise, which one may hope for but cannot calculate. One needs to wait for it, as Bacon the painter waits for his accidental marks to give birth to something new, one waits for something to arrive.

Zsuzsa Baross is Professor at the Cultural Studies Department, Trent University, Canada. She is the author of *Posthumously: For Jacques Derrida* (2011) and *Encounters: Gérard Titus-Carmel, Jean-Luc Nancy, Claire Denis* (2015) and has published numerous essays in anthologies and journals, including *Derrida Today*, *Deleuze Studies*, *Angelaki*, *International Studies in Philosophy*, and *New Literary History*. Her most recent public presentations include as plenary speaker ("La fin du monde") at the conference *In Memoriam of Jacques Derrida*, Institut Français, Budapest (13–14 October, 2014); the seminar "Le Cinéma selon Jean-Luc Godard" at the Collège International de Philosophie, Paris (9–14 January, 2014), and at the conference "Il y a du rapport sexuel: Le corps dans l'écriture de Jean-Luc Nancy et le cinéma de Claire Denis" also at the CIPh, May 2013.
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Can Batukan

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TONALITY IN MUSIC AS A KEY CONCEPT TO EXPLAIN LIFE

Day 3, 11 November, Orpheus Auditorium, 09:00–09:30

What do I mean by *tonality*? Is there a closeness between *tonality* and *affection*? Why did Deleuze use so many musical terms such as "rhythm," "vibration," "resonance," "tone," and "ritornello"? (Deleuze and Guattari 1980; Deleuze 2002).

Each musical piece is a totality of sound waves. Produced by single or multiple sources, they interact between themselves and with the environment that they are in, creating an "atmosphere" by travelling distances and transmitting energy; furthermore, they go through our bodies. So what do we mean by tonality in music? Is it so crucial in understanding Deleuze? Is it so crucial in understanding life? Can an oscillation be related to what we call "the soul" in living beings? Can music, as a certain form of harmony in sound waves be considered as a model for explaining *affectivity*?

"Tonality" and "affection" are closely related terms that constitute the antithesis of all thinking based on human rationality. Furthermore, these two concepts may serve as tools to understand the animal question and its links to music (Heidegger 1995).

Animals can produce various sounds with rhythm, tonality, intensity, and variation, and so on; nevertheless, we assume that they do not have a language. There are scientific studies that prove plants are affected by certain types of music and react according to the levels of tonality and atonality, to expressions of affectivity. It is argued today that all living creatures have a language in their own way to communicate with one another (Gould and Gould 1994; Dawkins 1998; Grandin and Johnson 2005).

These are the pure basis of "having a soul" or "being alive" (vitality). This "being alive" does not lie in human logos (reason) only; it lies in the production of meaning inside the universe. Tonality (in music, in painting, in literature) explains the nature of this production and, for Deleuze, this can be examined in all kinds of art and thinking, but music differs from the others especially in its physical relation to the body.

Deleuze says that we need to understand that everything in the universe is a "becoming" and build our "becoming-animal" by "recapturing the forces" (Deleuze 2002, 56) through arts, literature, and music—especially through music—to travel distances inside bodies, to grasp the unity of the body/soul. How? (Deleuze and Guattari 1980, 237).

"Becoming-animal" can only be built by grasping the functioning of *affects* defined by Spinoza. "Becoming-animal" as the grasping of the nature of affects and the affirmation of life as a whole unites all becomings (Deleuze 1969). Those sound waves which are going through our bodies can be considered as mediums of transmitting energy between "bubbles" of life, as Uexküll (1957) once called it: as transmitters between *worlds*. Just as language is a transmitter of meaning and significance for humans, music can be a transmitter of meaning and *affectivity* for all living beings. Music is an infinite source to show why there cannot be a single and central point of view (human perception and sensation) from which to understand and explain the universe (Zourabichvili 2003). Following the analysis of the concept of *devenir-animal*, we may clarify the role of tonality in music in the elucidation of life in general.

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Can Batukan was born in Ankara in 1978. He graduated from Saint-Joseph High School and studied mathematics and economics with a minor in literature and philosophy at Istanbul BILGI University. In 2015, he completed his PhD research, entitled "The Question of the Animal in Heidegger and Deleuze," at the University of Galatasaray. His main areas of interest are continental philosophy, critical theory, philosophy of music, animal philosophy, philosophy of nature, philosophy of life, metaphysics, ontology, Eastern philosophies, Presocratics, Aristotle, Spinoza, Nietzsche, Heidegger, Derrida, Foucault, and Deleuze.

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BECOMING-PIG: HUMANIMAL PROXIMITIES AND ZONES OF TRANSIT IN KIRA O'REILLY'S INTHEWRONGPLACENESS
Day 1, 9 November, De Bijloke Mezzanine, 17:00–17:30

This paper explores the resonances between the Deleuze-Guattarian theory of becoming-other and the series of bodily mutations that take place in the Irish performance artist Kira O'Reilly's live piece *Inthewrongplaceness* (2005–9). *Inthewrongplaceness* stems from a scientific experimentation in a laboratory environment, in which O'Reilly explored the possibilities of biotechnology to recreate the body in an alternative way—by growing living lace out of her own skin cells alongside pig's tissue. As a response to her experience in an animal research facility, O'Reilly performed a naked dance with the carcass of a pig, during which disconcerting shape-shifting transformations, boundary-crossings, and mergences occurred between the human and the dead pig. As a biotech-induced corporeal event, O'Reilly's piece critically interrogates the distinctions between self and other, human and animal, art and science, and raises crucial questions regarding interspecies interactions, cross-species metamorphoses, and ontological liminalities.

Much of the secondary literature on O'Reilly's performance approached these questions through spatial, representational, and pre-given terms. This recalls the issue of the reductive and static interpretations of subjectivity via the "process of naming that tends to confer stabilized being"—a problem that dominates performance art criticism, as delineated by Susan Melrose (2006, 8). The critical scholarship analyses the temporary entanglements of the human and the pig within the performance predominantly via stabilised metaphors, such as "half human, half animal" entity (Bissell 2011), "centaur-like creature," or "hybrid" (Zurr 2008). Yet such kinds of discursive constructs, with their emphasis on the preconceived idea of the "outcome" and "renewed" identity designations, fail fully to specify the dynamic and durational aspects of the bodily amalgamations taking place in O'Reilly's performative piece. These fixed positional paradigms, while undeniably helpful for rendering the effects of

transformation in more graspable terms, steer the temporal processes of bodily change inherent in O'Reilly's work all too quickly back onto the transcendent schemes. Citing Brian Massumi (2002, 3), on such kinds of commentaries, "there is 'displacement,' but no transformation; it is as if the body simply leaps from one definition to the next."

In this paper, I look at how one might rehabilitate O'Reilly's practice from the limitations of such readings by turning towards Deleuze and Guattari's processual and relational ontology of "becoming-other." Rather than spatial and end-result-oriented models, I argue in favour of approaching the transitional, intervallic, and in-between modes of being opened up in the blurring of human and animal states during her live performance; I do this through the notion of "becoming-animal," as a way to access nonrepresentational, nonteleological, and nonidentitarian ways of thinking about those mutations and transitions. The visceral intimate performance, during which O'Reilly holds, caresses, and merges with the pig, is considered as a process of "becoming-pig" whereby the artist is momentarily put into contact with pig "affects." Drawing on the Deleuze-Guattarian notion of "zones of proximity" (Deleuze and Guattari 1987, 240), this paper further contends that, during the fleeting passages and transitory moments of interpenetration, the pig and the human flesh contaminate each other to the point of indistinction and create what I call "humanimal proximities" and "zones of transit" that are common to both. This way, not only do I arrive at a reading that provides an alternative to the linear, predictable, and clichéd images of change ubiquitous in the existing literature of O'Reilly's work, I also scrutinise the largely uncharted implications of Deleuze-Guattarian thought for the emerging field of biotech-assisted artistic praxis. This paper construes the importance of this reading of O'Reilly's performance as posing a challenge to the ontological pre-eminence of humans and providing the possibility of an escape "if only for an instant" (ibid.) from the confines of the molar institutional spaces—laboratories and slaughterhouses—that continue to promote hierarchies and inequalities against animals.

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Burcu Baykan is a graphic designer and performance researcher. Currently she is finalising her doctoral thesis in the structured PhD programme in digital arts and humanities at Trinity College Dublin. Her dissertation is a Deleuze-Guattarian investigation of contemporary body-oriented art practices, including performance, installation, video art, sculpture, bio-art, and interdisciplinary collaborations within these fields.
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Peter Bertram

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WHAT IS AN ACADEMY?
Day 1, 9 November, Orpheus Auditorium, 14:30–15:00

The presentation shows an artistic research project made by the author at the Royal Danish Academy of Fine Arts, School of Architecture, in Copenhagen. The project explores the academy institution through written reflection and the making of architectural models and drawings. The drawings and models will be shown visually, accompanied by a verbal and textual presentation.

Initially, the presentation will discuss aspects of the intuitive method as it is developed in *Bergsonism* (Deleuze 2006a, 13–35). The intention is to frame the relationship in an artistic research process between written reflection and the making of architectural models and drawings. If architectural designs are often developed with the intent of solving a problem or improving a given set of conditions in accordance with some desired state, it is through the wrestling between different components of a drawing or a model that a problem is invented. In this respect the role of writing is not to explain the dynamics of drawing, for instance. Rather the invention of a concept challenges a bad concept already integrated in architectural practice. Language and architectural media are conceived as different material domains. Second, the presentation will discuss how an academy institution might frame a problem-inventing process, elaborating the relationship between the articulable and the visible suggested earlier. The discussion makes specific reference to the distinction developed in *Foucault* (Deleuze 2006b: 41–43). It presents a series of architectural models and drawings of an imaginary academy developed alongside the aforementioned reflection. The intention is to exemplify a number of concrete ways in which the different elements of the project influence one another across the difference between writing and making. It will attempt to draw different diagrams of the relationship between the "programme" of the academy and its spatial disposition. Finally, the presentation points to a general problematic posed by the research project. The principle architectural question explored by the project is the nature of the relationship between spatial arrangement and life. Architecture is often conceived solely within a moral dimension and the necessity to control the outcome and its implications for a given social context. The intention is to suggest an artistic dimension of architectural practice transgressing a narrow understanding of the exploratory drawing or model as a speculative artefact removed from the world. If a moral and problem solving approach strives to render the channels of translation as direct and clear as possible, the project explores the notion of immanent life and the implications for architectural practice (Deleuze 2001, 24–33). In this respect architectural media are productive precisely because they are different from buildings and because "aesthetic" manipulation cannot be divorced from ethical inquiry.

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Peter Bertram is an architect, researcher, and educator at the Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen. He received his master's degree from the Royal Academy in 1995 and completed his PhD at the same institution in 2008. His PhD was conducted as an artistic development work concerned with the conditions for the production of the new in architectural processes. On numerous occasions, he has exhibited his work in Denmark and abroad, including at the Architecture Biennale in Venice in 1996. He has written a number of articles published in anthologies and conferences and has published the following books: *Intuitiv Metode* (intuitive method) (2009), *Frembringelse* (the bringing forth of difference) (2011), *The Makings of an Architectural Model* (2012), *Invention of a Problem* (2013), and *On the Art of Notation* (2014).

William Bogard

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THE CAESURA OR BREAK IN TIME
Day 1, 9 November, De Bijloke Kraakhuis, 17:30–18:00

A "caesura" is conventionally defined as a break in metric time, a pause where time is not counted. A common device in the arts, but relevant to all modes of expression involving repetition, the caesura is said to introduce a "natural feeling" into exact or "metronomic" time. This is the *active* sense of the caesura, where it functions as a conscious device that reflects the rhythmic intuitions of a composer or performer—when to take a breath, when to sustain, release, or attack a line. However, there is a *passive* or unconscious sense of the caesura. Before it is actively placed in a line, a caesura already marks a passive shift in power, in *affect* as distinct from feeling. Feelings of joy and sadness, as Spinoza says, are at bottom increases or decreases in our power. Power, however, does not shift from metronomic to "natural," but from potential to actual. In this sense, the caesura is about the actualisation of affective power, about becoming-intense. The caesura is the "non-place" of power, not just a device for the disruption of metre.

Time passes intensively, and caesuras create fluctuations in intensity. They are in fact immanent to how time passes. The power of an event, that is, its actualisation, coincides with its distribution of intensive breaks. What generates that distribution? It depends on local affinities, attractions, energy traps, and thresholds. Caesuras always have content but are not bound to one. A caesura is a break that *repeats*, but every repetition differs in itself, just as every break in breathing breaks breathing differently, and every interruption marks an immanent synthesis of time. We can think of the genesis of an affective temporal line, or multiplicity of lines, first as this passive distribution of caesuras. It is prior to any active control (which feeds on it) and actualises potentials before they are captured by various metrics. The distribution of caesuras forms a kind of proto-rhythm or uneven oscillation, immanent to time passing, which is spontaneous and ungrounded. In other words, events in themselves actualise rhythmic potentials. Caesuras *prepare* those events; they

are the paradoxical syntheses of potential and actual times. The caesura is the "arrhythmic" pause or "glitch" that makes time pass, creates passive rhythms, and actualises capacities to affect and be affected.

William Bogard is Deburgh Chair of Social Sciences at Whitman College and the author of *The Simulation of Surveillance: Hypercontrol in Telematic Societies* (Cambridge University Press, 1996). His writings on digital media theorise its potentials for embodied control and resistance. His recent work explores the relation of information and affect within the context of control societies, and the machinic integration of electronic and political resistance in circuits of networked capital. He is currently working on a book about digital interface control and its relation to rhythmic and gestural expression.
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Juliana Soares Bom-Tempo

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POUR UNE "CLINIQUE-POÉTIQUE": EXPÉRIMENTATIONS EN RISQUE DANS LES IMAGES EN PERFORMANCE

Day 3, 11 November, Orpheus Penthouse, 15:30–16:00

Cette recherche implique les champs connexes de la philosophie, les arts et la clinique. De ce fait, "Comment se construit une image en performance?" et "Y aurait-il dans la création et l'exécution des certains images en performance, l'événement d'une « clinique poétique »?" Face à ces questions, nous allons penser la performance comme un agencement qui produit une image, elle même, produit un champ de force. Une performance crée un plan de consistence qui produit une liaison des éléments en jeu et engendre les processus d'individuation, c'est-à-dire produit des images. "Il n'y a plus designation de quelque chose d'après un sens propre, ni assignation de métaphores d'après un sens figuré. Mais la chose comme les images ne forment plus qu'une séquence d'états intensifs. . . . L'image est ce parcours elle-même, elle est devenue devenir" (Deleuze et Guattari 1975, 39–40). La conception des images chez Deleuze a été contrasté. Ce concept affirme d'abord la différence comme une pensée "sans images," dans *Différence et Répétition* (Deleuze 1968, 173), mais, après la rencontre de Deleuze et Guattari et du rapport de son philosophie avec le cinéma, "l'image est devenue condition d'individuation de la pensée," comme propose Anne Sauvagnargues (2013, 173) dans son texte intitulé "Écologie des imags et machines d'art." Ce nouveau concept d'image produit un agencement que connecte les millieu et les créations dans la production d'une écologie imagétique. "L'individuation ne se définit ni par son unité, ni par son identité, mais par son opération de coupure qui détache, dans l'univers mouvant des forces, un rapport provisoire de vitesses, de lenteurs et d'affects" (Sauvagnargues 2013, 179–80). D'autre part, cette production imagétique des performances peux produit un diagnostique des forces en rapport avec la vie quotidienne que dirigé les modes de vie et les régimes de rélations, par le biais les créations des images extraordinaire. Ces images crée une problematization des images dogmatique que conduit la vie ordinaire. Ce diagnostique problematizateur peux produit l'événement d'une clinique poétique. Face à cette composition, quatre éléments-indicateurs ont été elaborés pour pensée l'événement d'une Clinique-Poétique, qui sont: les zones à risque; les mobilisations des signes; le figure de la viande et une éducation par des affects. Ces éléments-indicateurs ont été construits auprès des images en performance des œuvres: Crútero; Carne; Cariogamia e o risco do aborto; Clara; Ovo-boca; Ilhas, linhas, palavras . . . germens; Egg-Mouth-Debris. Ces images ont été prises comme des études de cas, qui ont engendré les zones à risque pour créer des processus d'individuations, jamais conclus par complet, portant Il y a toujours quelque chose de pré-individuel, qui recrée également l'environnement dans lequel ce processus se produit. Elles produisent également une mobilisation des signes territorialisés par l'ordinaire, ce qui fait les variations dans les mots d'ordre dictés par la vie quotidienne dans d'autres compositions de sens et d'autres machinations. En outre, elles génèrent un figure de la viande, ce qui perturbe les organes, les isolant dans la production d'un champ de force qui brise le corps et détruisent la fonctionnalité des organes. Qui plus est, les images en performance produire une éducation par des affectes, mettant les perceptions en devenirs et le découplage du visible et dizibles dans la production de petits déserts qui invoquent la création d'un peuple encore à venir. Présentées dans cette façon, les images se déplaçaient vers la recherche des puissance de la production des espace-temps, mettant les territoires en zones à risque, elles mobilisent les signes qui forme les quotidians, elles ouvrent les organismes à une désorganisation et à la production de l'éducation par des l'affectes pour l'événement d'une clinique poétique.

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l'art de la performance, intervention urbaine, la corporéité et des images. Performances Arrêt: Crútero (Brésil—2008, 2012, 2013—Berlin / Allemagne, 2014); EGG MOUTH DEBRIS (Teufelsberg—Berlin / Allemagne, 2014). Vidéos: EGG MOUTH (Brésil—2013; MC 2—Campinas / Brésil—2014); Effet de la Vérité (Brésil—2013); Mon amour de Lisbonne (Lisbonne / Portugal, Brésil—2013); EGG MOUTH DEBRIS (Performance Platform Lublin—LUBLIN / POLOGNE—2014).

Adrienne Boulton-Funke

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FILMMAKING AND AN ARTS-BASED METHODOLOGY OF INTUITION: AFFECT AND THE VIRTUAL IN RESEARCH AND PEDAGOGY

Day 2, 10 November, Orpheus Concert Hall, 12:00–12:30

Drawing on my arts-based educational doctoral research in 2015 with two secondary visual art teacher candidate participants, Christen and Kelsie, this session explores an emergent arts-based methodology of intuition to provoke the conditions for new and creative thought in both research and pedagogy. This presentation will examine participants' filmmaking and Deleuze and Guattari's concept of the nomad to consider how art practice enables unique forms of ontological inquiry described through Deleuze's work on Henri Bergson's concept of intuition. Intuition is understood as a process through which memory and perception become amenable to change through affective jolts to thought. As such, intuition emerges as a disposition that enables certain experiences to destabilise rather than affirm tacit and recognisable thought. Christen's and Kelsie's films made during their return to their high schools will be examined for the ways in which filmmaking provoked a sensorial and affective form of inquiry of school space, creating the potential for participants' alternate memories and perceptions of their experience of schooling to emerge. In doing so, Christen's and Kelsie's art practice allowed for what Charles Garoian in *The Prosthetic Pedagogy of Art* (New York: SUNY Press, 2013) referred to as slippages of perception so that alternate understandings of their memories of schooling were made available.

Christen's and Kelsie's filmmaking shifted their performance and movement within the school space away from prescribed identities as teacher, student, and student teacher. Rather than performing these particular identities, their movement responded to the embodiment of memories produced by sensory and affective engagement with the space. In doing so, time rather than a linear progression became a virtual confluence of past, present, and future desire,

enabling memories to be lived rather than recalled and thus made amenable to change. This artistic and nomadic form of inquiry destabilised the homogeneity and dominant discursive productions of the territory of schooling, allowing for alternate understandings to emerge.

Elaborating on these understandings, the session will present and discuss what has emerged as an arts-based methodology of intuition to create the conditions for participants to encounter tacit and sedimented knowledge and ways of knowing related to teacher practice. This methodology draws on the concept of intuition as a disposition that seeks to explore modes of embodied inquiry to disrupt tacit perceptions of practice. Intuition, as a disposition that problematises, differentiates, and temporalises experience inheres in the capacity of researchers and teacher candidates to ask different types of questions and disrupt normative expectations of practice, "to learn to what extent the effort to think one's own history can free thought from what it silently thinks, and so enable it to think differently" (Elisabeth A. St. Pierre. "Nomadic inquiry in the smooth spaces of the field: A preface." In *Working the ruins: Feminist poststructural theory and methods in education.* Edited by E.A. St. Pierre and W. Pillow, 365-383, London and New York: Routledge, 2000, 260).

Adrienne Boulton-Funke holds a Master of Arts degree in art education from the University of British Columbia (2009) and a Bachelor of Education Secondary Art Education from the University of Saskatchewan (1994). She has taught visual arts in middle years and secondary schools for thirteen years and at the Mendel Art Gallery for two years. She is completing a PhD in curriculum studies (art education concentration) in the Faculty of Education at UBC, Vancouver, Canada, and has recently taken an assistant professor position in art education in the Department of Art and Design at Missouri State University.
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Christopher Brown
Independent researcher, Los Angeles, US-CA

NEUROAESTHETICS AND EXPERIMENTAL AUDIO-VISUAL PERFORMANCES
Day 1, 9 November, De Bijloke Mezzanine, 15:30–16:00

This paper first develops a contemporary (re)interpretation of Deleuze's essay "Postscript on Control Societies" before using it as a lens through which to explore the psychosomatic affects of experimental audio-visual performances. Through a critical analysis of the 2014 performance "Zones of Influence," I hope to establish a conversation between Deleuzian thinking, the emergent direction of a wide range of "underground" art, and recent neurophysiological research. Although originally theorised and composed between 1984–85, due to its highly ambitious and innovative technological nature, "Zones of Influence" was not able to be completely realised until nearly thirty years later, when it premiered in Los Angeles as one of the first fully-mature examples of a new genre of experimental performance seeking to integrate audio and visual experience in completely unprecedented ways. In this instance, highly advanced software allows the three artists involved (two musicians and one visual artist) to organically grow an experience that adaptively mutates in response to their continual improvisation while intimately connecting the audience's aural and visual perception in a way that almost never occurs during the rhythms of "normal" life.

Specifically, because they are able to facilitate very active and focused meditative experiences, experimental audio-visual performances gain significant political relevance when viewed in relation to the often reductive and limiting neurophysiological implications imposed by the repetitive, accelerating, and fragmentary semiotic structures that seem to dominate contemporary mass-media culture.

Nevertheless, the manner in which "Zones of Influence" simultaneously hyper-stimulates the mind in many ways effectively distinguishes it from other contemporaneous experimental performances that are also fully capable of inducing meditative perceptual states. This distinction is ultimately what makes

it an excellent example of a nascent era of techno-psychedelic art quite literally capable of enhancing the transversal connective and creative capacities of the mind.

Chris Brown is an artist, writer, and theorist whose work explores the psychogeographies of postmodern landscapes—specifically, how the perception of these environments influences the unfolding of interactions within them. His current research investigates the intersections of communal creativity, post-capitalist theory, and post-anthropocentric subjectivity. His other interests include experimental art and meditation. Chris holds an MA in Aesthetics and Politics from the California Institute of the Arts (CalArts) School of Critical Studies, where his thesis concerned the concept of aesthetic intervention. He has also earned honours degrees in philosophy and international business from Whittier College, where his studies focused on organisational psychology, contemporary existentialism, global ethics, and non-Western thought. Chris lives and works in Los Angeles.
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Louisa Buck

University of Brighton, UK

SISYPHUS AND DELEUZE
Day 3, 11 November, Orpheus Penthouse, 09:30–10:00

This paper will examine how my art practice applies ideas of classical reception theory in the production of a history of the myth of Sisyphus. As reception history reveals alterations and shifts of meaning through time and cultures, so the myth of Sisyphus can be seen as a metaphor of layers of repetition laid upon each other as each cycle of punishment begins, alluding to Deleuze's concepts of difference and repetition. These are ideas born out of Nietzsche's theory of eternal return, taken from the punishment of Sisyphus, first mentioned in Homer's *Odyssey*.

This Classical Reception history is realised as an illustrated journal. It is an assemblage of texts and images of Sisyphus as they have appeared chronologically and explores the evolution of myth and changes in meaning. My own drawings are included, in my guise as Sisyphus, as he attempts to articulate his own story. The decision to construct a visual diary, a common device employed both by artists and by those undergoing therapy as a tool to record and explore complex processes and to unpack thoughts, ideas, and emotions, is relevant because ideas of classical reception come out of Freud's theories of psychoanalysis: a peeling away of layers to reveal core meanings. The conceit of this illustrated journal is to explore a single idea and how it has been expressed in a multiplicity of ways. It alludes to both the repetitions found in Sisyphus's tale and in the reproductions and re-enactments of his narrative that have reoccurred through history.

Echoing the Greek Stoic philosophers, eternal return posits that the universe is recurring and will continue to recur an infinite number of times; that "This life as you now live it and have lived it you will have to live once again and innumerable times again; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life must return to you, all in the same succession and sequence" (Nietzsche 2001, 194). Deleuze, however, believed that all repetition

contained differences, "the only thing that returns or is repeated is the power of difference" (Colebrook 2002).

Sisyphus's re-enactment can be seen, according to Deleuzian theory, as a way of perceiving the same act in different ways, although the actions remain the same: burden can become determination; eternity as constant purpose, futility as endeavour. The act of pushing the boulder up the mountain only to witness it tumbling down again without hope of ever reaching the summit becomes an act of becoming; a true becoming as it has no end. To strive without resolution is to learn to enjoy the journey and the attempt. Released from ambitions of outcome, the action becomes a metaphor for faith and trust and an awareness of the present. Deleuze insists that we value action and ideas of becoming in and of themselves.

This paper will look at how the Deleuzian theories of repetition and difference were born out of the stories of Sisyphus, and altered it in turn—how the original myth can be interpreted for new readers.

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Louisa Buck is a PhD student at University of Brighton. Her research subject is "Why do British political cartoonists use images of Greek mythology?"

Carles Candela

Independent filmmaker, editor, and teacher of vocational training

WHEN CINEMA STILLS
Day 1, 9 November, De Bijloke Auditorium, 18:00–18:30

Cinema and photography are forms of figurative expression based on time. Cinema's root is the register of movement and duration; the capture of an instant and its continuity in time is the founding principle of photography. When the constituent elements of cinema and photography are placed in contact, the capacity of a film image is revealed as a form that shows us time in its foundation.

We want to display, through Gilles Deleuze's philosophy, how the collision between moving and still image inside the cinematic form suggests non-chronological dimensions of time, which assist us to go deep into the experience of its perception.

There are several ways through which bring us closer to the photographic and cinematic experience of time: the snapshot of a moment that is part of a development, the register of a duration throughout the performance of a movement, the inscription of memory and recollection inside the discourse, the time of reading and the time of the act of realisation. All of the above, through mechanical capture, the allusion to it or its subjective perception, are forms of aesthetic delight.

Gilles Deleuze's philosophy of cinema and his conceptual tools are useful to understand how this capacity of images is developed. The key terms of this analysis are "image-time," "pure optical situations," and, especially, "crystal-image."

Still and moving images show us time in its foundation and place ourselves inside the denial that cinema is always developed in the present and that chronological time is a spatial deployment.

We will try to make an epistemological and phenomenological approach that comes from the collision of still and moving images. Our approach runs through the study of the inclusion of the constituent element of cinema—the still image—in its discourse. Thus, we consider this fact as a source of knowledge in the study

of the image. The stillness of an image produces tenses, which are not printed in the discourse. When these tenses are embraced, they help the spectator to create a more active and less guided perception of the events. For this purpose, we will refer to three films, which show this dialectic in different ways: *Les plages d'Agnès* (directed by Agnès Varda, 2008), *Tren de sombras* (directed by José Luis Guerín, 1997) and *Alice in den Städten* (directed by Wim Wenders, 1974). In these examples, cinema is reflected on itself through the relation between the illusion of movement and the act of showing its basic genetic element, the photography or photogram. This is done by the deconstruction of the form, which leads to distancing and therefore to the rejection of representation forms based on transparency. Cinema looks at itself and reveals its mechanism through which its own realities are created. In this way cinematographic art develops new spaces and new perceptions to unfold reality as a new matter.

To accomplish successfully our premises, we decided to develop the main part of our research through a visual essay. This clash between moving images, still images, and our discourse leads us to go deeper into our artistic research as a filmmaker. Thus, after this research we have made two short film essays, which crash still images, moving images, and sound into one another (https://vimeo.com/128908099).

Carles Candela was born in Crevillent (Alicante) in 1974. He received a degree in audiovisual communication from the University CEU San Pablo, Valencia, in 1999 and a master's in interculturality and communication policy in the information society in 2012. He is currently writing a PhD thesis about the documentary image. He teaches cinema, video, and photography in the Juan Comenius vocational training school (Valencia). He has worked since 1999 as a director, editor, and producer of films, series, and documentaries for cinema and television.
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Aaron Cassidy and Diego Castro Magas

University of Huddersfield, UK

THE PLEATS OF MATTER / THE MATTER OF PLEATS
Day 2, 10 November, De Bijloke Auditorium, 17:30–18:00

This presentation comprises two intertwined components—"The Pleats of Matter" and "The Matter of Pleats"—as the perspectives from both composer and performer, respectively, on the Deleuzian concept of the fold as exemplified through the case study of Aaron Cassidy's *The Pleats of Matter* for solo electric guitar and electronics.

The composition *The Pleats of Matter* (2005–7), which takes its title from the first chapter of Deleuze's *The Fold*, is a work that explores the nature of folds, bends, and pleats, and their concomitant implications of surplus, enveloping, collapsing, and obfuscation. It is a work in which overflowing trajectories of material and process collide, overlap, collapse, and slide, where strata melt and rupture and deform, and where form and shape are only the final by-product of lines folding into one another, of shapes subsumed by other shapes, of forms twisted within other forms.

The guitar itself is a folding: the interaction between finger and string and fret, the bending and wrapping of strings with the nut and bridge and tuning pegs, the folding and slackening from the tremolo bar. . . . In this work, these folds are all made independent—not so much layered as merely simultaneous. The two hands traverse the fretboard independently, freed from their conventional roles and geographies, the actions of the hands as likely to appear behind or above an already-depressed fret as below. Joining this interface between finger and string is the tremolo bar, itself bent and folded by both hands and the occasional elbow, two foot pedals that bend and shape and twist pitch and timbre, and a further array of amplification and processing modifications on two additional electronic strands.

In "The Matter of Pleats," presented from the performer's perspective, the fold is examined as a concept likely to inform processes of individuation of physical gesture. The fold, as an operation that projects towards two infinities (or an infinity in two directions: "pleats of matter" and "folds in the soul"), sets a

context for discussing the differences between the inside and the outside of physical actions and musical objects. And given that both physical actions and musical objects become one and the same in Cassidy's work, a paradigm shift from sonic means-end-oriented training (for example, of traditional virtuosity) is required, implying the claim that music exists not only in the exclusive realm of sound.

Aaron Cassidy is an American composer and conductor based in England since 2007. His work has been programmed by leading international contemporary music specialists including ELISION, Ensemble SurPlus, musikFabrik, EXAUDI, Ictus Ensemble, ensemble recherche, Talea Ensemble, and the Kairos, Diotima, and JACK string quartets at major international festivals and venues including Donaueschingen, Ultraschall, Warsaw Autumn, Huddersfield, Darmstadt, Gaudeamus, Dark Music Days, Bludenz, June in Buffalo, the ISCM World Music Days, Southbank Centre, Merkin Hall, Miller Theatre, Le Poisson Rouge, and Monday Evening Concerts. He has received grants and commissions from Südwestrundfunk, allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Haupstadtkulturfonds Berlin, New York Foundation for the Arts, ASCAP, the American Music Center, AHRC, British Council, and London Cultural Olympiad 2012. Recordings of his work are available on NEOS, NMC, HCR, and New Focus Records. Cassidy currently serves as Professor of Composition and Research Coordinator for Music and Music Technology at the University of Huddersfield.
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Diego Castro Magas was born in Santiago de Chile in 1978. He started music lessons (guitar performance and music theory) under the guidance of Chilean composer Fernando Carrasco in 1992. Later, he studied guitar performance at the Catholic University of Chile with Oscar Ohlsen (diploma in guitar performance with summa cum laude in 2000) and in University Ramon Llull with Ricardo Gallén and Fernando Rodríguez (MA in guitar performance, 2005). His first solo CD was released in 2009, featuring the first published recording of Ferneyhough's guitar duo *No Time (at all)* alongside brilliant Chilean guitarist José Antonio Escobar. He was Lecturer in Guitar Performance at the Catholic University of Chile between 2006 and 2012. Currently, he is a PhD student in contemporary performance at the University of Huddersfield under the supervision of Philip Thomas.
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Miguelángel Clerc Parada
Independent artist-researcher, The Hague, NL

FROM PAINTING TO SOUND: MUSICAL REFLECTIONS ON DELEUZE'S *FRANCIS BACON: THE LOGIC OF SENSATION*
Day 1, 9 November, De Bijloke Kraakhuis, 14:30–15:00

In *Francis Bacon: The Logic of Sensation*, Deleuze becomes the philosophical voice of Bacon's paintings. The book's main arguments are developed in relation to Bacon's thoughts and from Deleuze's sensations and visual reflections on the paintings. Bacon resonates through Deleuze's words; both the painter and the philosopher intermingle in the perception of the paintings and on the meanings of the philosophical arguments. Thoughts become images and images become thoughts. Does sensation have a logic? Or is logic merely the philosophical language derived from sensation?

The written expression of Deleuze's sensations and my sensation of his words made me perceive and relate visual philosophical notions within the context of musical experience and thinking. My musical thoughts and sensations (or sonic imaginations) herein described arose from the experience of reading Deleuze's book on Francis Bacon before establishing any connection with his writings on music. I relocated Deleuze's visual notions to describe, in a particular way, musical layers and events spread through a musical piece. I will explain how my musical arguments relate and are similar to some of Deleuze's thoughts on music, whilst emphasising the reason why some of his ideas on painting serve to describe and think musical problems with a different language and specificity.

In this presentation, I will introduce the three main pictorial elements that Deleuze describes in Bacon's works: (1) spatialising fields, (2) the figure, and (3) the place. I will explain how I relate these pictorial elements to musical phenomena in my work and to the phenomenon of deterritorialisation through music as thought by Deleuze. In particular, I will delve into the idea of the "isolation of the figure" in Bacon's paintings and explain how I relate "isolation" to a musical phenomenology. I will also describe how the mutual exchange and coexistence of the pictorial elements can be related to the interaction

and resonance between multiple sonic layers and/or multiple realities, which consequently establishes a link between Deleuze's visual thoughts on Bacon's work and Jean-Luc Nancy's ideas on resonance through listening.

To illustrate the relation of the pictorial elements to musical ones I will present a musicalised animation of Bacon's painting *Head VI* (1949). The music will be created with processed material from the recording of my composition *A Bao A Qu* (2012) for nine musicians, a piece that I used in my doctoral dissertation to describe the relation between Deleuze's notions on Bacon's paintings and my music. The animated painting will transform in synchrony with the music, revealing and explaining through an audiovisual experience how visual elements can be associated with the musical ones.

Miguelángel Clerc Parada (Chile, 1979) is a composer, guitarist, and researcher. He has composed music for dance productions, theatre, installations, ensembles, and soloists, in artistic venues in Europe, Asia, and the Americas. He has participated as a speaker at workshops, conferences, and seminars in Chile, England, the Netherlands, and Belgium. Clerc holds a master's degree in music composition from the Royal Conservatory in The Hague and a PhD in artistic research from Leiden University and the Orpheus Institute in Ghent (docARTES doctoral programme in musical arts).
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Richard Craig

Middlesex University, London, UK

THE EMERGENCE OF THE INTERPRETER IN THE PREPARATION AND PERFORMANCE OF *UNITY CAPSULE* FOR SOLO FLUTE BY BRIAN FERNEYHOUGH

Day 3, 11 November, Orpheus Concert Hall, 15:30–16:00

My paper will attend to the emergence of the interpreter and the repositioning of the contemporary music score from a Deleuzian viewpoint. The manuscript of *Unity Capsule* is a highly detailed and labyrinthine one that embodies both resistance and provocation for the performer. In my paper I will explain the processes I embarked upon to learn *Unity Capsule* and adopt the Deleuzian interpretations of *résistance* and *création* to articulate the aesthetic and technical demands the piece places upon the player. As part of this process, I will also chart how the performer emerges from the score to challenge hierarchical preconceptions pertaining to the performer–composer relationship.

The perspective I will adopt in this paper is an autoethnographic one that will interleave film excerpts of Deleuze as himself, taken from his final project, the *Abécédaire*, directed by Pierre-André Boutang. Alongside, there will be a complete performance with technical demonstrations of the iconic and "impossible" *Unity Capsule* by Ferneyhough. This will include projections of my annotated score as well as explanations of my schematics and the conceptual trajectories that led me to my interpretation. My purpose is to open an interrogation into the score-object, the existence of the performer in this new territory, and the implications of such an immersive experience on collaborative practices in the future.

Richard Craig is a flautist specialising in contemporary music. His performances with groups such as ELISION, Musikfabrik, Klangforum Wien, and Das Experimentalstudio Ensemble have taken him to international festivals such as Maerzmusik Berlin, Wittener Tage für Neue Musik, and the Venice Biennale. He has given recitals throughout the world performing new work and presenting his collaborations. At the centre of Richard's work is the collaboration and development of new repertoire for the flute, and he is involved

in commissioning as well as composing his own repertoire. He is currently Honorary Research Fellow at the University of Huddersfield and a PhD candidate at Middlesex University, supervised by Jonathan Impett.
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Pascale Criton / Deborah Walker
Pierre et Marie Curie University, Paris, FR / Cellist, Paris, FR

VARIABLES, DIAGRAMS, PROCESS
Day 2, 10 November, De Bijloke Kraakhuis, 17:00–17:30

The characteristic of a musical time-space, whether sound is the result of material sources or generated by machines, is to give consistency to previously unheard sound individuations—without identity (Deleuze 2003). To this end, mapping and spatial-temporal diagrams determine the variables' changes and the modelling of dynamic events—following either a gestural or techno-generated process. Far from excluding each other, the complementary poles of the continuous and discontinuous are in constant exchange while becoming fields, varying their dimensions and distributions, renewing the composition of their relations in variable, gradual, and imperceptible transformations, speeds, and density changes (Criton 2015).

Transitivity, more than stable continuities, retains our interest here, setting contiguity of different sizes (smooth/striated), indiscernible areas, and dazzling couplings that allow linear, exclusive, or restrictive models to be abandoned and be moved from one category or "middle" to another (Criton 2011).

The presentation will outline a few transitive situations—sensory, gestural, spatial continuities. Through *Chaoscaccia* for cello (2013) and *Circle Process* for violin (2012), the presentation will focus on performance and gestural processes, pushing the dramaturgy of gesture to its event size, in order to grasp its driving idea and to identify its principle, both processually and extensively. What will enable affects to gain speed and direction, and introduce dynamic, intensive, and extensive associations? Through *Plis* (2008) and *Ecoutes croisées* (2014), the possibilities of ubiquitous (Criton 2012) and multimodal listening (Criton 2014) will be discussed.

Chaoscaccia (Criton and Walker 2013) follows a gesture process to explore a scordatura in 1/16th tone on the cello. The route is determined by a gesture map and consists of five steps: (1) rebounds, (2) parlando, (3) multiphonies, (4) mutando, and (5) disappearing. The basic principle is concerned with instability and sudden changes (shift process) between different states. Each

state proceeds in an unstable mode and emerges without a forced beginning or ending. The duration of the cycle is open and it can be played in a concise or extensive manner. The cello is sonorised with two microphones (on foot), which can be directional or cardioid (type Neumann 184).

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Pascale Criton studied composition with Ivan Wyschnegradsky, Gérard Grisey, and Jean-Etienne Marie. She earned a PhD in musicology (1999) and undertook a musical computing course for composers at IRCAM (Paris) in 1986. Her works explore sound variability, ultrachromatism, multi-sensoral receptions, and the spatialisation of listening. Artistic director of Art&Fact, she initiates concerts combining music, architecture, and materials that invite the public to experience new sound representations (*Ecouter Autrement*, Centre Pompidou-Metz, 2015). Her works are performed internationally by ensembles such as l'Ensemble 2e2m, l'Itinéraire, Aleph, Accroche Note, Taller Sonoro, and Dedalus, are commissioned by the French Ministry of Culture, Radio France, and Sacem, and are published by Jobert Editions. She is currently an associate researcher at the Lutherie Acoustique Musique laboratory (Pierre and Marie Curie University, CARS). Her encounter with Gilles Deleuze determined her interest in philosophy and from 1974 to 1987 she became one of his interlocutors concerning music. She recently co-edited *Gilles Deleuze, la pensée-musique* (Cdmc, Symétrie, 2015).
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Deborah Walker is a new music performer and improviser based in Paris. She was born in Reggio Emilia (Italy) in 1981 and studied cello in her hometown. After graduating, she moved to Paris to continue her cello studies with Agnès Vesterman and Anssi Karttunen. Since 2007 she has been a member of Dedalus, a variable experimental and contemporary music ensemble, which has collaborated, among others, with Tom Johnson, Pascale Criton, Christian Wolff, Antoine Beuger, and Jürg Frey. She has played in many festivals, including I Suoni delle Dolomiti, Italia Wave, ZKN in Karlsruhe, Festival d'Avignon, Festival Nomad in M'Hamid (Morocco), and Switch ON (Malaysia), and tours regularly in Europe. Deborah has recently been working on pieces for solo cello with Pascale Criton and Eliane Radigue. She also takes part in theatre, dance, and circus performances, both as a composer and performer. Deborah is currently completing a PhD on Fluxus performances in Italy.

Ana Paula de Campos / Anna Paula Silva Gouveia / Marlyvan Moraes de Alencar

State University of Campinas and Anhembi Morumbi University, BR
State University of Campinas, BR
Pontifical Catholic University of São Paulo, BR

REPEAT, PLEASE: AN EXPERIENCE OF CREATION
Day 2, 10 November, Orpheus Auditorium, 10:00–10:30

In this presentation, we outline a creative experiment organised by the Ornata group and carried out during the course "The Body, Memory and Becoming: Encounters and Vestiges of Art Jewellery" by art students of the Institute of Arts, State University of Campinas. Ornata is a group of teachers and researchers that runs courses and workshops for art students and employs a teaching methodology that seeks to deconstruct preconceived meanings of jewellery. By drawing attention to its symbolic potentiality, as a sign of power associated with the body, it posits jewellery as a potent medium for artistic creation, an individual and social object able to mediate or interrogate relationships of desire, power, and memory.

The methodology developed by Ornata is informed by Deleuze and Guattari; in the course, the guiding principles were the theorists' concepts of "becoming" and "difference and repetition" and the relationship of these concepts to memory. The goal was to create an object in which the concept of "Becoming" is manifested, materialised, and produced through the body and for the body. We started from the notion of duration, in which being is conceived as an overlap, as a continuous construction in which past and present contract. As a strategy, we suggested to the students a procedure to produce something so that the body could evoke and/or invoke the concepts of becoming, and difference and repetition. We decided to highlight how time could be made tangible through the body by using the voice. We asked the students to repeat poems or extracts for ten consecutive days and record them. Through this procedure, the transformed speech gives rise to a word that would in turn be translated into an object.

The stages of the exercise were to select poems or extracts from Ana Cristina Cesar (a Brazilian poet) on the basis of a possible relationship found by the teacher between the poem and the student who recites it. Students were instructed to repeat these poems for ten consecutive days, recited at least twice a day. The reading should be governed by the way the text resonates with the student and not by its interpretation. Only the recording of the voice interests us, and the recordings must be posted on the group's Facebook page every day. After ten days, we collectively listened to the recordings—only the first and last—to compare the transformations over time and we compiled keywords that expressed the difference in utterance between each student's first and last recording. The results were discussed among the group and two verbs that reflected the change in utterance (conjugated in the present continuous) were suggested, for example, "swallowing." The students were asked to use the concept of translation (explored in previous exercises) to make an object for the body related to the verbs identified in the process, but not by making a representation. The guidelines for developing the piece were to think where in the body the object would be placed and what materials would better translate this action.

The objects presented showed unusual connections afforded by the choice of materials and the way they were worked. The relationship between the objects and the body was also unexpected. Thus, the unusual combination of different artistic and material languages, together with the methodological approach described above, set in motion a creative situation that contributed to foster imagination and to stimulate creation.

Ana Paula de Campos received her PhD in arts at the State University of Campinas (Unicamp) in 2011. Currently she teaches at Anhembi Morumbi University—SP, Brazil. Generally her research focuses on issues related to jewellery—as a symbolic social product—and their interfaces with art, with design, and, more recently, with philosophy. She is also affiliated as a visitor-teacher in the Post-Graduation Program in Arts from Arts Institute (Unicamp), which develops research on art-jewellery and creative processes. She has published articles on design and art, as well as on materials and education. In addition, she develops special projects and organises events and exhibitions.
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Pieter-Jan Decoster / Nancy Vansieleghem

Ghent University, BE / Luca School of Arts, Ghent, BE

MAKING THE DIGITAL SPIRITUAL: A RESEARCH EXPERIMENT IN ART EDUCATION

Day 2, 10 November, Orpheus Auditorium, 09:30–10:00

The point of departure of our research is that the digital screen, just like Deleuze's concept of cinema, can be perceived as an automaton. This means that it automatically creates a particular kind of attention, "producing a shock to thought, communicating vibrations to the cortex, touching the nervous and cerebral system directly" (Gilles Deleuze, *Cinema 2. The Time-Image.* Minneapolis: University of Minnesota Press, 1989, 156).

In the everydayness of life, it could be argued that the digital screen produces not only scripts and algorithms but also culturally coded events that are not necessarily unproblematic. A particular kind of loss of identity can characterise the screen experience. An example of this is that the individual, by means of the screen, imitates patterns like that of the selfie, producing and consuming this or that particular "I." Simultaneously, however, the individual does not know anymore who or what this "I" is or could be, nor how this "I" has to relate to the world, which also increasingly receives its meaning from within tethered digital time and space.

At the same time, the digital screen offers new possibilities to study the world and oneself. The intention of this research is to look for the conditions that make this possible. This poses the question of how the screen can function as a spiritual automaton. According to Deleuze, the power of cinema does not simply lie in the logic of a medium that supposedly yields its potentiality automatically. Rather, because of and from within cinema, the spectator instead of imitating life can and has to reset it in a way. Deleuze's research into cinema can be interpreted as a quest to find the conditions that allow the automaton to become spiritual, a question we revisit in connection with the digital screen. Looking artistically at the screen can be interpreted as a pedagogy in relation to this object; that is, research concerning conditions and particular kinds of limitations that produce new ways of thinking that cannot be compared with

mere communication and information. In that sense, the question arises of how experiences with the digital screen can disclose particular forms of thinking and open up new ways of being in the world that otherwise might fall into oblivion.

In this presentation/paper therefore we want to present a particular research project we have set up, in which we want to experiment with the potentiality of the digital screen. In the project we explore how it is possible to think about an online course in which the internet is understood not as an efficient tool to enhance one's individual development but as a technology that has a particular materiality, and in its materiality is operative in itself. We want to do experiments in which the virtuality of the internet becomes real/material. Instead of just catching attention, we do experiments in which we try to generate attention, which implies a slowing down of digital time. This is part of a way of thinking of art education as a collective practice that allows inhabiting the matter at hand.

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Nancy Vansieleghem works at LUCA School of Arts, Ghent campus, where she teaches courses in pedagogy, psychology, and communication in (audio-)visual arts. She coordinates the research group Art, Practices and Education. Her research is on the potentiality of philosophy and childhood within educational (research) practices. Currently she explores the artistic potentiality of screen learning by setting up collective online experiments.
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Lois Fitch
Royal Northern College of Music, Manchester, UK

DELEUZE AND PAINTING: MUSIC AND THE FIGURE
Day 1, 9 November, Orpheus Kraakhuis, 14:00–14:30

Much of Gilles Deleuze's work reflects his interest in pure semiology and power structures. However, particular examples in his sole-authored work explore the abstractions of his theoretical oeuvre through close and vivid analysis of artworks themselves, most notably in *Francis Bacon: The Logic of Sensation*. Deleuze's reading of the paintings draws in part on the painter's interviews with David Sylvester, a perspective expressed in language that could not be less un-Deleuzian, and yet captures some of the essential motifs that go to the core of Deleuze/ Guattari's characterization of 'Schizophrenia': the 'body without organs', sensation as an alternative to representation, and conformity to prevailing hierarchies such as those manifest in capitalist systems. Deleuze develops numerous concepts through his reading of Bacon's figurative paintings, especially that of the 'figure', an entity distinct from the figurative, or that which represents. The concept of 'figure' is a complex one, but relates only in part to the fact that Bacon mainly painted (human) figures. Deleuze himself suggests that those few paintings that do not depict a human or animal figure — such as the series of paintings from the mid/late 1980s that includes the two versions of Jet of Water (1988), or Blood on the Floor (1986)— are nonetheless figural in the sense he intends. This opens up the possibility that other art forms, such as music, can also incorporate the figural according to Deleuze and Bacon's particular understanding of sensation. Moreover, Deleuze's writings on music (and in particular his concept of the refrain) are arguably less persuasive, and certainly less focused on actual artefacts (as opposed to abstract theory) than his discourse on Bacon. This paper explores how Deleuze's critique of Bacon's works can usefully enable discussion of the related concepts of figure, sensation, and force in music, with reference to the music of Brian Ferneyhough (b. 1943) and other contemporary composers who have either expressed specific interest in Bacon or Deleuze's work or whose artistic outputs suggest that this conceptual framework might offer useful interpretative insights.

Lois Fitch received her Doctorate from Durham University after studying with Max Paddison. After completing a teaching fellowship at Durham, she became Programme Leader, BMus at Edinburgh Napier University, and in 2008, moved to the Royal Northern College of Music, Manchester where she is now Head of Undergraduate Programmes. In 2012 she received an Early Career Fellowship from the Arts and Humanities Research Council to complete her monograph Brian Ferneyhough (Intellect: Bristol and Chicago, 2013). Future projects include returning to the subject matter of her PhD (Gilles Deleuze, Francis Bacon and the writings and music of Brian Ferneyhough) and undertaking research into performers' annotations and performance practice in contemporary scores.

Elizabeth de Freitas

Manchester Metropolitan University, UK

MATHEMATICAL MONSTERS AND THE CONTINUUM
Day 2, 10 November, Orpheus Auditorium, 11:00–11:30

As Erin Manning (2015, 48) says of artfulness, there is always "a rigorous process that consists in pushing technique to its limit, revealing its technicity." This technicity becomes more than a confining habit when it is attuned to the force of its own potential, when it evolves into a technicity that unleashes "a becoming that could not have been mapped in advance" (ibid., 60). Technicity is thus at the heart of becoming monstrous, rather than in opposition to it. This presentation uses Deleuze's work on problematics to discuss performance art that explores mathematical technicity and mathematical monsters. Examples of monsters are everywhere in mathematics, as though the discipline itself were a breeding ground for them. Lakatos (1976) argued that mathematics is the process of creating opportunities for monsters to be born, and then redesigning the rules in order to banish them. Deleuze (1994) opposes two kinds of mathematics—problematics and axiomatics—to describe this process of birthing and bearing monsters. For problematics, mathematics is propelled by an inventive automatism and by the event-nature of concepts, while for axiomatics (or theorematics), mathematics entails the derivation of a set of theorems from a set of axioms. The latter serves state-sanctioned major mathematics, "whereas problems concern only events and affections" (Deleuze 1994, 160).

This presentation focuses on the mathematical *continuum*, an enduring source for mathematical invention and paradox over many centuries. The mathematical continuum refers to both the geometric number line and the real number system that occupies it. Concerns that Euclid's axioms could not, in principle, construct the continuity of the number line lead to various attempts to do so in the nineteenth century. Dedekind (1831–1916), intent on banishing all geometric "intuition" from mathematics, used sets and "cuts" to compose the infinite granularity needed for the continuum. Cantor (1845–1918) would offer a similar approach, proposing necessary and sufficient conditions for

continuity that relied on set theoretic constraints. These attempts to erase the materiality of the number line reveal an awkward haunting. How can a line be composed of points? The mathematical continuum seems to vibrate with traumatic desire, a desire to be both discrete and continuous, counted and uncountable, separate but connected.

Deleuze and Guattari (1987) tap into the mathematical concept of the infinitesimal as the calculating engine of their ontology—a means of differentiating the continuum and tapping singularities, the generative and immanent dark precursors of the bendable line. In this presentation, I discuss artists who explore the mathematical continuum as an attractor both for problematics and for axiomatics, a site of artful technicity and spiritual automatism. I discuss the work of performance artist Idris Onez who performs the affective material dimensions of mathematics, the traumatic investment in cutting up the continuum, showing how mathematics taps an animal desire, a desire that sustains the vibrancy and potentiality of the continuum. In a five-minute video, Onez performs the monstrous desire of mathematics, a desire to reassemble the discrete with the continuous, the finite with the infinite, the point with the line. I argue that this work links to Deleuze's notion of a "spiritual automatism" in following a will to art that breaks with a phenomenology of the human body as the administrator of all its participation. The mathematical continuum serves *a non-human will to art*, "aspiring to deploy itself through involuntary movements," but always risking new methods that may destroy that same will (Deleuze 1989, 266). In pushing technique to its limit, the scratching and cutting of the mathematical continuum is an artful automatism that recalls surrealist automatic writing in which the hand becomes a conduit for non-human forces. But rather than see automatism as a *conduit* or *form* of communication between the human and the nonhuman, this is an automatism that plugs into pure immanence, an iterative but creative automatism that escapes the logic of resemblance, correspondence, exchange, and remainder.

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Elizabeth de Freitas's research focuses on the philosophical and cultural studies of education, with particular emphasis on research methodologies and mathematics education. She is an associate editor of the journal *Educational Studies in Mathematics*. She is the author of the novel *Keel Kissing Bottom* (Random House), co-editor of the book *Opening the Research Text: Critical Insights and In(ter)ventions into Mathematics Education* (Springer), and co-author of the book *Mathematics and the Body: Material Entanglements in the Classroom* (Cambridge University Press).

Elena Del Río

University of Alberta, CA

DIGITAL FOLDS, OR CINEMA'S AUTOMATED BRAIN
Day 2, 10 November, De Bijloke Kraakhuis, 10:00–10:30

The digital etching of the film image brings forth what this image already contains in a virtual state. It submits the linear, discrete flow of space and time to a modulating wave that reconstitutes this flow as a new entity. The digital thus gives new birth to the cinema by extracting, intensifying, and thus liberating certain qualities that were repressed or concealed under the requirements of a classical epistemology.

My presentation will look at two digital experimental videos by multimedia artist Gregg Biermann, *Magic Mirror Maze* (2013) and *Iterations* (2014), respectively based on the films *The Lady from Shanghai* (Orson Welles, 1947) and *Rear Window* (Alfred Hitchcock, 1954). I will consider these digital videos as instances of an algorithmic appropriation of cinema that is modelled on Leibniz/Deleuze's concept of the fold and its fundamental double tendency towards continuation and differentiation. The foldings and unfoldings of film images in these works modulate an aesthetic structure that still is, and yet is no longer, cinematic. Through a combinatorial assemblage of images that breaks away from both classical and nonclassical forms of film editing, *Magic Mirror Maze* and *Iterations* part from the time-based figural expression that is cinema by carrying to a literal extreme the pursuit of the time-image: to make peaks of present and sheets of past coexist in a single image.

Applying rigorous algorithmic modulations that seem to resonate immanently with the aesthetic and conceptual principles of their respective films, these videos carry out a double, indivisible process—on the one hand splitting the self-contained film shots, on the other hand forcing into these split images a temporality of impossible simultaneity. This new temporality of simultaneous wholeness suggests a possibility that is also characteristic of Leibniz's monad: the expression of the whole within the singular.

Algorithmic modulations are programmed in advance and applied to the film from the outside, and yet, once this programme has been entered, human intervention is at an end, and the automated code is left to do its work on and with the images in ways that are entirely autonomous and indeterminate. The digital code paradoxically releases a multiplicity of images in a state of continuous variation and immanent modulation. Transitions from moment to moment are almost imperceptible, yet they ceaselessly arise from the trajectory formed by the images themselves.

It is in the inherent capacity of moving images to bind time and affect together that we can identify the unique ability of cinema to liberate and intensify affective potentialities. But the digital can go further in some respects. As opposed to the arborised paradigms of editing identified with classical and disjunctive styles in cinema, the serialised, algorithmic style of digital composition preserves the chaoid states of the brain and precludes the formation of familiar paths of recognition. When following a logic of experimentation, the digital appropriation of cinema performs with exactitude the task that Deleuze assigns to art: to give rise to a composed, sensory chaos, a materiality that is synonymous with sensation.

Elena del Río is Associate Professor of Film Studies at the University of Alberta, Canada. Her essays on the intersections between cinema and philosophies of the body in the areas of technology, performance, and affect have been featured in journals such as *Camera Obscura*, *Discourse*, *Science Fiction Studies*, *Studies in French Cinema*, *Quarterly Review of Film and Video*, *Film-Philosophy*, *The New Review of Film and Television Studies*, *Canadian Journal of Film Studies*, *SubStance*, and *Deleuze Studies*. She has also contributed essays to volumes on the films of Atom Egoyan and Rainer Werner Fassbinder, on the philosophy of film, and on Deleuze and cinema. She is the author of *Deleuze and the Cinemas of Performance: Powers of Affection* (Edinburgh, 2008) and *The Grace of Destruction: A Vital Ethology of Extreme Cinemas* (Bloomsbury, forthcoming 2016).
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Luís de Miranda
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ON THE CONCEPT OF CREAL: ETHICAL PROMISES OF A NON-TELEOLOGICAL CREATIVE UNIVERSAL

Day 1, 9 November, De Bijloke Mezzanine, 14:00–14:30

The French novel *Paridaiza* (De Miranda 2008a) describes a totalitarian digital duplication of our planet. A small group of rebels subverts the hedonistic-fascist system in which millions of players are imprisoned. The liberators implant a virus within the code of the immersive world in the form of a disruptive signifier. Five combined letters function as the grain of sand in the gears: "Créel," a portmanteau for *créé-réel*, "created-real"—therefore "Creal" in English. In a simultaneous essay on Deleuze (De Miranda 2008b), republished in English (De Miranda 2013), the generic term "Creal" qualifies the kind of non-anthropocentric and non-teleological universal proposed by modern process ontologies: "Creal" designates what Deleuze and Guattari (1994) called the "chaosmos" or "plane of immanence," what Bergson ([1911] 2007) called "duration," "creative evolution," or "life," and what Whitehead ([1929] 1976) called "creativity process," adding that "creativity is the universal of universals characterizing the ultimate fact." Castoriadis (1986), faithful to the Pre-Socratic tradition, spoke of the dual unity of "Chaos/Cosmos" (and "Physis/Nomos") in a two-sided cosmology.

The Creal is not teleological, as it tends to explode in all possible (and virtual) directions. The Creal might be historically post-anthropocentric (coming after Descartes and Hegel), yet it is ontologically pre-anthropocentric and constantly ante-historical (there is an analogy between the Creal and what science today calls dark energy). According to Creal ontologies, humans cannot be said to create fully: they edit, "institutionalise," coordinate, direct, channel, co-realise, or shape a small portion of Creal. Creal is the dynamic differential core of the flesh of the world, "such stuff as dreams are made on" (Shakespeare, *The Tempest* 4.1). The less I act or control, the more I am *creal*—this was the main finding of the surrealists (Alquié 1965). As long as we posit an absolute that is defined as a non-Protagorean and non-teleological constant renewing, we become less inebriated with our overestimated human power to create.

This paper will show how most Creal-cosmologies tend to defend an "agonal" (or agonistic) conception of creation, at the risk of inoculating an essentialised notion of eternal struggle in their ontology. Henri Bergson ([1946] 1992) spoke of cosmic creation as an emotive machine that produces worlds and gods via a constant combat of spirit against matter; for him, the Creal is an "immense efflorescence of unpredictable novelty," and the Real is the solidified and somewhat zombified side of life. Deleuze and Guattari (1987) spoke of "esprit de corps" as the spirit of seditious plural bodies that constantly decode the binary Real. A world is an agonistic compound of Creal and Real: it is a "creorder" (Nitzan and Bichler 2009).

Yet, precisely because of their intrinsic agonism, Creal-cosmologies contain a clear ethical promise. Here, the rationale shall be Lacanian, following a study (De Miranda 2007) of Lacan's *Ethics of Psychoanalysis* (1997): to be sustainable a structure, an order, and a discourse all need a totemic absolute situated at the invisible core of the chain of signifiers. The invisible universal around which realities are constructed maintains their cohesion as an *axis mundi*. If we accept this to be true, we realise that postmodern attempts to construct durable worlds or communities without an explicit contractual absolute contain a formal fallacy and a political risk. It might be that the only way for polities to avoid the menace of totalitarianisms is to agree by a global social contract on an absolute that shall take the place of less plural and less democratic absolutes. I argue that, logically, creation is the only absolute that can constantly self-destroy and systematically recreate the respect for alterity. The Creal is an ethical absolute, not a scientific one. It can be understood as an open common ground to overcome the general devaluation of postmodernism, the over-evaluation of capital-humanism, and the menace of imperialistic state religions.

In De Miranda's *L'Art d'être libres au temps des automates* (the art of freedom in the era of automatons) (2010), an essay on the philosophy of the digital, the term "ordination" defines the form of agency that humans can deploy to order and actualise a zone of Creal. The growing computational protocolisation of societies are not necessarily a threat, and we must continue to facilitate the self-empowerment of "people to come" with active digital literacy. Humans are "ropes over an abyss," as Nietzsche (1974) said, bridges between Creal and coordinating machines. Our contemporary equivocal position in the middle of a chaotic universal, on one side, and an algorithmic universal, on the other, is our ethical chance: by identifying neither with the Creal nor with any ordered world, we maintain a position as arbitrators in agonal societies. To conclude, I

shall propose that "agonistic pluralism," a political theory inspired by Hannah Arendt ([1958] 1998), might be the most compatible with the Creal hypothesis. As Chantal Mouffe (2000) writes: "While we desire an end to conflict, if we want people to be free we must always allow for the possibility that conflict may appear and to provide an arena where differences can be confronted. The democratic process should supply that arena." Perhaps, once we remember with Nietzsche, Lacan, Spinoza (Deleuze 1988), or Sade (Lacan 1989) that conflict is but the anthropocentric perceptive on the perpetual and multiple Creal becoming, we might become immature enough to abandon the paradigm of agony and replace it with a Heraclitean idea of childish creative play: "Eternity is a child playing, playing checkers. The kingdom belongs to a child" (Heraclitus quoted in Levenson and Westphal 1994). However, politics are not made by children …

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Luís de Miranda, born 1971, is currently writing a PhD on the conceptual history of "esprit de corps" at the University of Edinburgh (School of Languages, Literatures, and Cultures), for which he received a three-year research scholarship. He is also tutoring in French literature, philosophy, ethics, creative writing, and directing the Crag—the Creation of Reality Group. Previously, Luis, born in Portugal, lived mostly in France, where he authored thirteen books, novels, and essays, some of which have been translated into Arabic, English, or Spanish. He has also worked as a publisher, an editor, a book critic, and a cultural reporter.
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Zornitsa Dimitrova

Independent researcher and University of Münster

DELEUZIAN EXPRESSIONISM AS AN ONTOLOGY FOR THEATRE

Day 2, 10 November, De Bijloke Auditorium, 09:00–09:30

This paper addresses the problematic ontology of postdramatic theatre. In particular, it looks at examples of "in-yer-face" productions, such as Sarah Kane's *4.48 Psychosis* and *Cleansed*, as well as Caryl Churchill's *The Skriker* and *Far Away*. In doing so, it aims to uncover a novel way of positioning the notion of mimesis within the ontological texture of these non-Aristotelian works for the theatre. Herein mimesis becomes a constitutive principle and a generative procedure that guarantees continuity between disparate entities, such as words and worlds, pre-representational regions and representation, infinite indetermination and finitude. It is similar in form and function to Deleuze's notions of "expression" and "re-expression" within Spinoza's substance–essence–attribute and attribute–mode–modification triads as described in *Expressionism in Philosophy*.

Just as expression carries forward a progression from the infinite to the finite whereby the expressible (substance) becomes expressed sense, so does mimesis assume the role of a generative intermediary in the composition of literary worlds in postdramatic theatre. As a relational and transmissive component, Deleuze's "expression" does not agree with Romanticist treatments of the term as "the internal made external" but captures the very motion of the expression of substance within what Thacker defines as a regime of "a radical Neoplatonism without a centre." Thus described, expression becomes a topological progression. It precipitates the emergence of literary worlds from a vantage point of univocity, acting as a fluxional immanent substratum that is fundamentally generous, affluent, and flowing forth.

Assuming this vantage point, one begins to notice that postdramatic works for the theatre—albeit nonsensical to the habitual gaze—exhibit a quasi-causal logic governed by the continual interaction of Deleuzian "expression" and "sense." This becomes especially visible in "in-yer-face" plays with their violence and excesses—almost campy and grotesque in their insistence on the aberrant. Rather than explaining such plays in experiential terms, the present paper assumes the stance that their "nonsensical" infusions expose the work of an event of sense within a play's ontological texture. Confronted with the consolidation of an event of sense within the motion of expression, plays are at pains to readjust, recompose, and thus incorporate the supernumerary within their textual fabric. In the listed cases, the result is an inimical, injurious immanence.

Zornitsa Dimitrova is a doctoral graduate of University of Münster and holds degrees in Indology, philosophy, and English literature from the universities of Sofia and Freiburg. Her dissertation, "Expression as Mimesis and Event," sketched out an emergentist dramatic theory governed by interweaving ontologies of immanence and transcendence. She has published on dramatic theory and on philosopher Gilles Deleuze; her research interests include performance and ritual studies, event theories, and mimesis.

Lilija Duobliene

University of Vilnius, LT

UNFORMED SOUND IN MULTIMEDIA COMPOSITION: THE ŠARAPOVAS PROJECT *SILVER DUST*

Day 3, 11 November, Sphinx Cinema, 09:00–10:00

The idea of the presentation is based on the Deleuzian concept of the deterritorialisation of refrain, using unformed sound and an investigation into how this type of sound works in the multimedia project *Silver Dust*. The experimental video project, created by Lithuanian artist Andrius Šarapovas, is interdisciplinary, comprising music, dance, and poetry (Nivinskas, Juodkaite, Navakas, and others). The uniqueness of this project is that Šarapovas has been interested in Deleuze's philosophy for a few years and framed the composition by following some ideas of Deleuze. In the video project *Silver Dust*, different art lines run separately, parallel, or in different directions, are full of cracks, and at the same time create unity through the invisible links. The project is compounded from twelve short pieces.

How does Deleuze and Guattari's mention of "broken tones" and "raw sounds" in *What is Philosophy*? stimulate the appearance of the art's machine, vibration, and clinches between the different art lines in the composition *Silver Dust*? How much raw sound and how much sound modification during the sound editing deterritorialises the refrain of composition, mentioned in Deleuze and Guattari's *Thousand Plateaus* (1987)? How does this machine erase the boundary between natural and artificial unformed sound in music and produce clinches with dance and poetry? Is it the work of a dark precursor, described in Deleuze's early work *Difference and Repetition*?

We don't pretend to identify where the pick of interconnection and resonance becomes obvious and which unformed sound is of crucial importance. Everyone perceives the appearance of resonance slightly differently. Unformed sounds are welcomed into the composition; later sounds are recreated by design, engineering, and montage. As Šarapovas stated in an interview, "When everything is said and all harmony, rhythmic things step aside, there is nothing in front of you; the new briefing and intensity for creation approaches"; the pretext for that is raw sound (in a wrong way, an old double bass sound, a phone call, and the sound of an opening door are played). These sounds from one side are the cracks of a line, a bridge to counterpoints and a condition for experimenting with the intensity of frequencies while searching for deterritorialisation. They are also clinches, in Deleuze and Guattari's words first of all—flesh, which leads to blocs of sensation, percepts, and affects and waiting for resonance. "Flesh is only the developer which disappears in what it develops: the compound of sensation" (Deleuze and Guattari 1994, 183). Unexpected and unformed sounds inspire the performance's team, and first of all Šarapovas reacts to the moment "the one which 'is lacking in its place' as it lacks its own identity" (Deleuze 1994, 120). That provokes new turns in the art machine. Raw sounds quiet down and, to the contrary, some musical sounds are re-created into a loud noise, experimenting with different pitch and rhythm in the process of sound editing. Consequently, sounds are held, as Deleuze and Guattari state, in their "extinction," "production and development" by the multimedia art machine. Moreover, Šarapovas tries to compound raw sound/noise in music and poetry and the raw view/noise in image to allow their interconnection during montage, opening conditions for vibrations and couplings between heterogeneous elements, as well as division. "All that, however, would be possible only because the invisible precursor conceals itself and its functioning, and at the same time conceals the in-itself or true nature of difference" (Deleuze 1994, 119).

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Lilija Duobliene is Head of the Educational Department at the Faculty of Philosophy, University of Vilnius, Lithuania. She obtained an MA diploma in history and social sciences (1984), didactics of philosophy (1996), and a PhD in the field of didactics of philosophy (2000) at Vilnius University. Her research topics are in philosophy and ideology of education, creativity, and cultural encountering. Her works are based on the theories of M. Foucault, M. de Certeau, J. Dewey, and G. Deleuze. In recent years she has been working on Deleuze's philosophy, applying it to the fields of education and music. She has written

many articles and a monograph, among them articles developing Deleuze's philosophy in the field of education and creativity, and recently has been involved in the research project "Gilles Deleuze: Philosophy and Art."

Adreis Echzehn / Elfie Miklautz

Independent Artist / Vienna University of Economics, AT

MOBILISING DELEUZE: THINKING IN IMAGES AND SOUNDS
Day 1, 9 November, De Bijloke Bibliotheek, 16:30–17:30

Our presentation refers to the project "Other Spaces—Knowledge through Art." Funded by FWF Austrian Science Fund, the project brought together artists and scientists, with their differing means of approaching the world. Focusing on Deleuze's notion that the process of becoming is essential in thinking about philosophy, art, and science, the means at our disposal were those that artists and scientists utilise when writing, composing, staging, philosophising, interpreting, inventing, informing, and so on. The question of which aspects can be seen as common and/or different was not prematurely hypostasised with scientifically formulated theories, but was instead left open, thereby enlarging the realm of possibility for the unexpected or surprising.

The presentation shows the outcomes of a collaboration between conceptual art, cultural sociology, and composition, in the form of an audio-visual production named "Al niente—A Dissolution." This Italian musical phrase literally says "to nothing," meaning a diminuendo that fades until nothing is heard anymore—"a living silence" for the video's makers Adreis Echzehn and Elfie Miklautz, who in this way examine the phenomenology of hearing and time experiences in other spaces.

Their double-screen video with an independent soundtrack by two collaborating composers follows a triple blind concept based on a compilation of music and sounds, videos, texts, and photographs produced by the authors. The focus is upon finding spaces in which everyday temporal constructs are lifted, permitting a deceleration to be experienced. It is about the search for heterotopias in which silence becomes audible, about experiencing the atmosphere of a place through the sense of hearing, thus exploring and exhibiting correspondences between exterior spatial experiences and sound spaces and interior experience spaces. What we want to discuss after showing the video is the cooperation between artists and a scientist working independently of one another to create a common

result that went beyond the differences, showing repetitions with minimal but substantial aberrations and following different paths of transition. Our creation is, so to say, an example of answering the question raised in the call for the conference: "the question of how a communication between heterogenous systems, 'of couplings and resonance,' occurs without being predetermined." We will show and talk about how we composed these resonances and how we created "new couplings that are not accidental but rigorous and at the same time indeterminate." The challenge for the scientist was working without any concepts and definitions—for example, of silence or nothingness—but instead experimenting with contemplating: trying to find the passage from affections and perceptions to affects and percepts in a Deleuzian sense with the aim to create a bloc of sensations standing for itself, untranslatable into words and assumptions. Contemplating in this way means becoming the percepted part of the world, having passed into it—"We are not in the world, we become with the world; we become by contemplating it . . . Becoming animal, plant, molecular, becoming zero" (Gilles Deleuze and Félix Guattari, *What is Philosophy?* Translated by Hugh Tomlinson and Graham Burchell. New York: Columbia University Press, 1994, 169).
Web: www.spaciergang.org/category/alniente/.

Adreis Echzehn is a conceptual artist, author, filmmaker, and photographer. He previously worked as a bar pianist and published stories in print media like *DIE ZEIT*, *El País*, DTV books, *La Repubblica, GEO Magazine,* and so on. He was a joint owner of a publicity agency when he conceived durable periodicals, for example, for doctors at leisure or football connoisseurs. He has received various awards, such as [at Rome] the international Premio *Mezzogiorno Chiama Europa.*
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Elfie Miklautz is Professor of Sociology at the WU Vienna University of Economics and works on the interface of art and science. In her interdisciplinary research she combines sociological, philosophical, anthropological, and aesthetic concepts. She has worked on topics such as symbolic economy, material culture, gift exchange, creative industries, and music aesthetics. Her current work deals with knowledge through art.
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Jae Emerling

University of North Carolina, Charlotte, US-NC

TRANSMISSIBILITY: A MODE OF ARTISTIC RE-SEARCH
Day 2, 10 November, Orpheus Concert Hall, 11:30–12:00

Artistic research can be defined as a mode of critical and creative practice wherein an artist attempts to construct a passage between the past and the present. This passage has nothing to do with allusion or unconscious stylistic filiation. As Marquard Smith has written, "to research, which by definition is 'to look for with care,' is an act not only of interpreting the world but changing it." Even more pressing for artistic research, he asks that we recognise how and why "each historical moment has its own épistéme of re-search." He hyphenates "re-search" to emphasise this complicated structure of repetition and difference, of always being in the middle between past and future. I argue that to think artistic *re-search* with a fidelity to the specificity of our own episteme requires us to understand that an artwork is what it does: it renders new passages, new modes of production, between past and future. These passages are always *untimely* because they are aleatory, unhistorical lines of time that flow within the present. I define transmissibility—as the mode of an artwork, as the creative aim of artistic re-search—as such a passage that traces the lines of time that compose the present. Transmissibility has nothing to do with representing the cultural past. Instead, it has everything to do with a temporal deframing of any cultural representation *and* with the composition of other modes of culture within the present. For me, this is what makes artistic re-search vital and creative. Artistic re-search is a futural force that creates ontological, ethical, and epistemic effects, if only because it reveals how and why varying temporalities are enfolded within each supposedly discrete tense. I will argue that artistic research is best conceived as transmissibility, as a "power of the future" as Deleuze tells us. Transmissibility shuttles us between aesthetic labour (creation, research) and cultural reception (historiography, criticism, encountering an artwork). Following Deleuze, the aim here is to conceive of artistic research as a two-fold, simultaneous operation: it *deframes* the present, meaning it undoes or renders the actual discourse, opinions,

clichéd feelings, and expressions; and (or as) it *composes* new lines and temporal linkages (indeterminate points), new becomings. This two-fold, simultaneous operation occurs because an artwork is not simply an object but is critical thought, a futural material-force. This function of deframing and composing occurs in time, opening us to a multiplicity of temporal durations (the internal difference of time itself). As such, it opens us to unforeseen, affective events—*material encounters that force us to think and to become.*

Jae Emerling is an associate professor of modern and contemporary art in the College of Arts and Architecture at the University of North Carolina, Charlotte. In 2011 he was a visiting professor of contemporary art in the Faculty of Arts at VU Amsterdam. He received his PhD in art history from the University of California, Los Angeles. He is the author of *Theory for Art History* (2005) and the award-winning *Photography: History and Theory* (2012), both published by Routledge. His work has also appeared in the *Journal of Visual Culture*, *CAA Reviews*, *Journal of Art Historiography*, and the Los Angeles–based magazine *X-TRA: Contemporary Art Quarterly*. He is currently working on a book about the aesthetic-historiographic concept of transmissibility. Some of this work has recently appeared in two anthologies, *Contemporary Art about Architecture* (2013) and *Bergson and the Art of Immanence: Painting, Photography, Film* (2013).
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Catherine Ferguson

University of Leeds, UK

THE FAÇADE WITHIN
Day 1, 9 November, Orpheus Auditorium, 14:00–14:30

The painting is finished and it is a static object—this is a fact but still it can't be fully known. Inside perception there is an awareness that there is a process of individuation anterior to that individuated "object" and the individuated "subject" who is looking. What is at stake is to discover, through writing, a thought that is older than I am; let's say it's a thought that belongs to painting. Where does writing begin this task? Perhaps, with something that I notice that is not what I expect it to be. There has been a rupture; for what should be a legible sign has become problematic. This legible sign (a motif of an Albers painting, turned upside down, embedded in Uslé's painting *La Garganta de Albers, Las Muelas de Gaudí* [2003]) doesn't address me as ironically postmodern. The cliché has been overcome and, together with the sign of Gaudí, an interior "organisation" has come about. This is the organisation that Maturana and Varela describe as generative of the autopoietic living organism—the painting as a form of life. But its organisation is not reducible to its components, hence, writing must invent something schematic: an internal architecture that can demonstrate how these objects from the past return to create the new—a "radically" new that is not given by that past. Albers and Gaudí return as objects of perception, of course (because I can name them), but there is something else that is invisible and which Uslé's painting has extracted and which creates these works anew.

This paper will propose such a schema. It will attempt to show how an "opposition" between the metonymic operation of Albers's rhythms and the metaphoric operation of Gaudí's façades (between diachrony and synchrony) is both created and overcome in Uslé's painting through the creation of the figure of an "arche-metaphor." The work of the arche-metaphor is metamorphosis. Perception is displaced and complicated through a schematisation of the "unlived" or virtual—what accompanies every perception but which can only return through involuntary memory. Ultimately, the arche-metaphor

works through the medium of the façade to produce the façade in its essence; disconnected from the empirical façades of the past, it is the façade as a pure and empty form through which different moments resonate in time. The paper will attempt to argue that this essence of "façadeness" is the dramatic event through with the fractured "I" appears—"façadeness" as the revelation of Deleuze's pure and empty form of time.

Catherine Ferguson is an artist and writer based in London. She completed a fine art PhD in 2007 titled "Painting, Deleuze and the Art of 'Surface Effects'" and is a lecturer in fine art at the University of Leeds and a visiting tutor at Chelsea College of Art. The relation of painting to its history and contemporary context is an ongoing concern together with issues raised about the relation of painting to writing. Recent research includes exhibiting work at Berloni Gallery, London (2015) and Pulchri Gallery, The Hague (2014); the curatorial project *Straddle the Line*, APT Gallery, London (2014); conference papers at "Daughters of Chaos," 8th International Deleuze Studies Conference, Stockholm (2015); and the publications "The Façade and the Picture Plane" in *The Journal of Contemporary Painting* (forthcoming, 2016), "Painting and the Metaphor of Discourse" in *Painting with Architecture in Mind*, edited by Edward Whittaker and Alex Landrum (Bath Spa University Press, 2012).
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Daniel Fetzner / Martin Dornberg

Hochschule Offenburg, DE / Albert-Ludwigs-University, Freiburg, DE

PEAU/PLI: A SKYPE PERFORMANCE AND ITS METAMORPHOSES

Day 2, 10 November, De Bijloke Auditorium, 16:30–17:00

An actor reciting Deleuze and Anzieu and a dancer in a bubble. A delirium of words, electric signals, movements. Criticising and exploring connections, intercorporeality, and processes of embodiment.
The outside is not a fixed limit but a moving matter animated by peristaltic movements, folds, and foldings that together make up an inside: they are not something other than the outside, but precisely the inside of the outside (Deleuze 1993, 96–97).
In the performance *PEAU/PLI* the ubiquity of different media moistens the physical sensation of the participants. Enfolded by the noise of the data cloud, the "Skin-Ego" (Anzieu 1985) loses its contour, the boundary between the self and the environment is no longer clearly determined. Thousands of Deleuzian "folds" are to be experienced.
An actor performs texts by Anzieu and Deleuze in a former worker's pub. He interacts via Skype and electric vibrations with a dancer in a plastic bubble, enfolding his "Skin-Ego" in the streets of the surrounding quarter. In the hyperlocal encounter of the interacting improvisation, dissonant presence experiences are evoked by the artists. The performance was folded again and again, for example, at gallery Schaufenster in Selestat (France), at Regionale 2014 and in the book *Intercorporeal Splits* (Fetzner and Dornberg 2015).
Which forms of artistic encounters and of collective forms of thought and affect arise in this performance and its metamorphoses? What kind of place, time, and body relationships emerge? Which roles play the technical, medial, and topological agents in the formation of the common intercorporealities and in the emergent socio-technological processes? How can the philosophy of Deleuze contribute to our understanding or/and influence these projects and the corresponding processes of artistic research, its methodologies, and its transdisciplinarity?
Web: http://pp.metaspace.de

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Daniel Fetzner (b. 1966), studied architecture and media studies in Munich, London, and Berlin. He was Creative Director of echtzeit GmbH Berlin (1998–2001), Professor for Media Design at Furtwangen University (2002), a visiting professor at San Francisco State University and a guest artist at ZKM Karlsruhe (2007), a professor at German University Cairo as Head of the Media Design Department (2009–2011), and a visiting professor at Srishti School of Art, Design, and Technology, Bangalore (2012). Since 2014 he is Professor for Artistic Research at Hochschule Offenburg.

Martin Dornberg (MD, PhD, b. 1959) is a German philosopher and researcher/medical practitioner in the field of internal medicine, psychosomatics, and psychotherapy. Since 1989 he has been a lecturer in the Philosophy Department of the Albert-Ludwigs-University, Freiburg im Breisgau, and the Centre of Anthropology and Gender Studies (ZAG) and since 1998 he is Director of the Centre of Psychosomatic Medicine and Psychotherapy at St. Josefs Hospital in Freiburg and the Consultation Service for Psychosomatics and Psychotherapy for St. Josefs and the Loretto-Hospitals in Freiburg. In 2008 Daniel Fetzner and Martin Dornberg founded the group mbody—artistic research in media, somatics, dance, and philosophy.

Paolo Galli

Royal Conservatoire Antwerp, University of Antwerp, and Orpheus Institute, Ghent, BE

MACHINING THE VOICE THROUGH THE CONTINUOUS VARIATION

Day 3, 11 November, Orpheus Concert Hall, 09:30–10:00

The main aim of my artistic research project is to investigate the interactions between the phonetic characteristics of a text and the timbral and formal features of a composition, including voice, instruments, and electronics, and to explore the transformations between sound and sense.

According to Deleuze and Guattari (1987, 97), it is impossible to conceive a separation between linguistics and stylistics "because a style is not an individual psychological creation but an assemblage of enunciation." In this regard, a writer's style will be characterised by the attempt to expand the limits of the standard language by making "the standard language stammer, tremble, cry or even sing" (Deleuze and Guattari 1994, 176). "Making language itself stammer . . . involves placing all linguistic, and even nonlinguistic, elements in variation" (Deleuze and Guattari 1987, 98). Therefore, all the phonological, syntactic, semantic components can be affected by a process of continuous variation leading to the creation of "a language within a language" (ibid., 97).

If every linguistic element contributes to the development of a literary style, vocal music, in turn, will be stylistically determined by the possibility of interacting with all the linguistic dimensions. In this perspective, the dissemination of new linguistic theories, the improvement of vocal and instrumental techniques, and the development of new technologies, enabled Luigi Nono to establish in his compositions an interaction with all the linguistic elements, especially focusing on the phonetic features of a text, thereby emphasising the timbral dimension of the language. As stated by Deleuze and Guattari (1987, 96): "Only when the voice is tied to timbre does it reveal a tessitura that renders it heterogeneous to itself and gives it a power of continuous variation: it is then no longer accompanied, but truly 'machined,' it belongs to a musical machine that prolongs or superposes on a single plane parts that are spoken, sung, achieved by special effects, instrumental, or perhaps

electronically generated." As a paradigmatic example of a musical machine, I will present an analysis of *Omaggio a György Kurtág* (1986) by Nono. Through the phonemic analysis (International Phonetic Association 1999) of the text and the analysis of vocal and instrumental techniques, I will demonstrate how Nono could explore a "zone of indetermination" (Deleuze and Guattari 1987, 273) within which "something or someone is ceaselessly becoming-other (while continuing to be what they are)" (Deleuze and Guattari 1994, 177), giving rise to "that secret neuter language without constants" (Deleuze and Guattari 1987, 96) where a voice never ceases to become an instrument and an instrument to become a voice. This analysis will be linked to my compositional practice, being a substantial part of my research, which is based on the use of music as a tool for text analysis through the composition of a piece for voice, instruments, and live electronics. The creation of a musical machine will be based on the application of the continuous variation to the invariants of language, such as the phoneme's *distinctive features* (Jakobson, Fant, and Halle 1961). Since the distinctive features are classified according to a binary opposition, and since each pair of features implies the presence of a specific acoustic characteristic, I aim to explore the continuum between opposite terms forming a series of distinctive features. In this regard, the "continuum of values and intensities" (Deleuze and Guattari 1987, 98) was identified by Deleuze as one of the key factors characterising Bene's theatrical practice when, writing about *Manfred* (Bene 2008a), Deleuze (2008, 1466) highlighted Bene's ability "to fix, create or change the basic color of a sound." This ability allowed Bene to blend his voice with the sound of the orchestra, thus creating a "single sound *plateau*" (Giacchè 2007, 84).

As my composition is still a work in progress, my presentation will highlight the early stages of my creative process, such as the phonemic transcription of the poem by Caproni (1999, 724–25), the phonemic analysis of the text, and the adoption of heterogeneous techniques of text fragmentation.

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Paolo Galli studied composition at the Istituto Superiore di Studi Musicali Gaetano Donizetti (Italy) from 2001 to 2010. Subsequently, from 2011 to 2013, he undertook a master's in composition at the Royal Conservatoire Antwerp, under the supervision of Professor Wim Henderickx. In 2014 he was accepted as a doctoral student of the docARTES programme; at the same time, he decided to pursue his career as a researcher at the Royal Conservatoire Antwerp. His deep interest in vocal music and linguistics is shown by some of his latest compositions, such as *Il mare come materiale* for soprano and ensemble (2012), on a text by Giorgio Caproni, and *r-p-o-p-h-e-s-s-a-g-r* for solo mezzo-soprano (2013), on text by E. E. Cummings. Furthermore, in 2015, he collaborated in the ME21 project "Deleuzabelli Variations," coordinated by Dr. Paulo de Assis, by composing "*. . . heraus in Luft . . . ,*" a comment on the Diabelli Variations 21–28.
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Marcello Garibbo

University of Bonn, DE

DELEUZE'S PHILOSOPHY OF CINEMA: REFLECTIONS ON SUBJECTIVITY, IMAGES, AND VISUAL ARTWORKS

Day 2, 10 November, Orpheus Penthouse, 09:00–09:30

In "Die Zeit des Weltbildes" Heidegger (1938) describes the modern age as the time when the world first became a "world-image." At the origin of this shift lies a complex relation between the self, reality, and its representation. By ascribing to subjectivity a foundational role, philosophers such as Descartes and Kant transformed reality into a representation, thus turning the world into a world-image. Hence they gave philosophical grounding to what can be called a representational conception of the image. The outcomes of this conception are still visible today, as questions concerning the nature of images and their relation to representation are gaining an increased attention, in both philosophy and art history (Strehle 2011, 507; Bottici 2014, 2). In the present paper, the conception of the image is investigated at the threshold between philosophy and art. Focusing on Deleuze's analysis of the role of time in cinema, this paper argues that Deleuze develops a conception of the image beyond the representational framework. The argument of the paper should be articulated in two steps. First, I outline what exactly I mean by the representational concept of the image. Rather than analysing the works of any particular philosopher, I focus on a celebrated painting of the Italian Renaissance entirely based on central perspective: the mysterious *Cittá ideale*, which portrays a utopian vision of the city of Urbino. Following the recent work of art historian Hans Belting, I suggest that particular features of the central perspective anticipated the modern concepts of subjectivity and representation. Then I move to consider Deleuze's reflections on cinema. Here I shall focus on Deleuze's analysis of "opsigns" and "sonsigns" in Italian neo-realism and the related concept of the crystal image. By presenting purely optical and sound situations in which no action is involved, opsigns and sonsigns place time at the centre of the cinematic image (Deleuze 1989, 2). Following Deleuze, I suggest that time here is to be understood as being both pre-subjective and pre-objective. It is the time of pure memory, constantly split within a virtual and an actual side, pre-existing the conscious life of any particular subject (Deleuze 1989, 53). Such time finds expression in the crystal image, in which actual and virtual sides of the image are merged (Deleuze 1989, 69). Through an analysis of the crystal, I show how Deleuze presents a concept of the image beyond the categories of subjectivity and representation. I conclude by drawing some consequences of this concept for both philosophy and visual arts.

Beside the painting *Cittá ideale*, I will make reference to the following visual works to illustrate some points: De Sica's *Ladri di Biciclette* (1948), Pasolini's *Accattone* (1961), Andrei Tarkovsky's *Mirror* (1975), and Alexander Sokurov's *Russian Ark* (2002).

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Marcello Garibbo is from Imperia, a small town in Liguria. He holds a BA in philosophy from Heythrop College, University of London, and is currently studying mathematics and philosophy at the University of Bonn. He is working on the history of philosophy, especially Aristotle, and contemporary metaphysics. A general interest in the relationship between philosophy, mathematics, and the arts brought him to Deleuze.

Julia Garstenauer
University of Vienna, AT

DELEUZE AND THE PAINTINGS
Day 1, 9 November, De Bijloke Kraakhuis, 15:0–15:30

When the so-called performative turn in the arts appeared in the 1960s, it seemed that painting, and in particular figurative painting, has been carried finally to its grave—an end that has often been announced since the emergence of photography and, later, the emergence of abstraction.

Therefore, it comes as a surprise that Gilles Deleuze chooses Francis Bacon, a so-called figurative painter, to describe the power of painting. In *Portrait of Lucien Freud on Orange Couch* (1965) we see two large areas of colour, and a sitting figure in the middle; this figure is not just anyone, but another figurative painter: Lucien Freud. His face and hands are blurred, deformed, unrecognisable.

For Deleuze the performativity or the power of painting does not exist in the rush from figurative to abstract painting, but in the transfer from visual dogma—whereby paintings have merely existed to be seen—into a *haptic* sensation (Deleuze 2003, 155). "Haptic" doesn't mean the tactile sense only but, in reference to the ancient Greek *háptein*, a general fleshly being-touched (Deleuze 2003, 122–23; Deleuze and Guattari 1987, 492–99).

The process of paintings becoming haptic is accompanied, as I want to show in my lecture, by two crucial aspects. First, there is a shift in the classic distinction of *form and content* to *form as force.* There exists no empty canvas because everyone's canvases are always already covered by clichés, representational images, and well-established relationships; namely, by an inherited image of thought that shapes us. To overcome it and create something new it's necessary for the painter "to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos" (Deleuze and Guattari 1994, 204). In the act of painting, forms and clichés have to be attacked *to provoke forces.* Second, the form as force is possible not only for abstract painting but also—and perhaps especially—for figurative painting. Bacon's portrait of Freud is indeed a figurative portrait, but one that has abandoned its representational character by showing that the form is always already an assemblage of formless forces. What intervenes here is the *diagram*: it confuses *figurative forms* and turns them into an isolated *figure* (Deleuze 2003, 157) without figurative, narrative, and illustrative character (Deleuze 2003, 2). A multiplicity of forces is created by the act of painting itself. My lecture should not be a theoretical approach to paintings. In contrast, the starting point of thinking will be the *aisthesis* of concrete projected pictures, in order to involve the audience in the act of painting: being affected by pictures, getting part of a picture, destroying its clichés, its figurative forms, becoming a *figure*. The process of becoming haptic will thus be practiced in a performative manner in the lecture itself as a mode of artistic research.

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Julia Garstenauer studied philosophy and German language and literature at the University of Graz, Austria. Since 2012 she has been writing a PhD at the Department of Philosophy of the University of Vienna. Her main fields of research are aesthetics, epistemology, performativity, haptic theories of touching, painting, and modern art. She organises theatre projects with young people in cooperation with the Schauspielhaus Graz ("Wie wir leben wollen," 2015) and she is also active as a curator.
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Verina Gfader / Mikhail Karikis

Goldsmiths, University of London, and University of Huddersfield, UK / University of Brighton, UK

HOLLYWOOD FLATLANDS: TAKING A LINE FOR A WALK
Day 2, 10 November, Orpheus Concert Hall, 11:00–11:30

Sergei Eisenstein's conceptual contribution to an infinitely elastic cartoon line—he was working on an unfinished book on Walt Disney at that time—is centred on the capacity of stroke drawing to assume any form whatever in a continuous amoeba-like contour: an ability he describes as "plasmaticness," behaving like the primal protoplasm. In contrast to a structural line, which maintains its precise shape and would break under pressure, the plastic line assumes a polyformic character and also produces polymorphic characters on the page or screen. A sort of vitality is built in here, whereby the line becomes a human/inhuman agent reproducing "life's" unpredictability. On the agenda of "Hollywood Flatlands" is line reading: to look at different conceptions of the figurative line in motion, and from there trace concepts of a vital and poetic line, as well as animation's dedication to reproduction and lifelikeness.

This is a proposal for an image lecture based on a seminar, titled "Vital lines," which I run at Goldsmiths, University of London. From six sessions in total, one lecture/seminar has been chosen to be translated into a flow of images in response to the written manuscript. Nothing is spoken; the image assemblage speaks its own rhythm, vocabulary. Conceptually, plasmaticness or the vital line links to a current voicing of Guattari, his thinking (partially in the shadow of Deleuze) in the process of becoming key to reading immediate living–working environments—their interconnectedness, drifts.

My dedication to Deleuze and Guattari's thinking began when working on a PhD in fine arts at Central Saint Martins, London, in 2000. The image lecture proposed here takes account of how the two thinkers have informed my art research in the subsequent years. It does so in discreet and almost clandestine ways: surpassing text, affirming modesty and ignorance, avoiding an overload of linguistics—logocentrism. Thereby the formation of a (speaking) subject or subjectivity is superseded by avoiding *one* form, mode, and voice of interpretation of a given content/written words. In this sense my contribution also subtly refers to Guattari's "theory of enunciation, in which . . . the ground of enunciation is existential, not discursive" and Maurizio Lazzarato's (2014) call for "ethical differentiation" and a constructed subject-function in communication and language:

The subject-function in communication and language is in no way natural: on the contrary, it has to be constructed and imposed. According to Deleuze and Guattari, the subject is neither a precondition of language nor is it the cause of a statement. Deleuze argues that we as subjects are not what generate the statements in each of us; they are produced by something entirely different, by 'multiplicities, masses and packs, peoples and tribes: all collective arrangements which are within us and for which we are vehicles, without knowing precisely what those arrangements are.' These are what make us speak, and they are the true drivers of our statements. There is no subject, only collective arrangements of enunciation which produce statements. 'The statement is always collective, even when it appears to be expressed by a unique, solitary individual such as the artist.'" (Lazzarato 2006)

The three components of this presentation (the original lecture, the image lecture, and the presentation at the conference) inflect each other and relate to *plasmaticness*, the key concept of the image lecture, not in the way they together or on their own reiterate—to a degree—the very function of "subject" and a neglect of an originary form, but, rather, in the naturalness of "things" and a structural sense of elasticity, poetry, and something potentially polyformic and polymorphic. (Instead of being considered a literal claim of plasmaticness, this is an enquiry into certain properties of a contemporary, i.e., current, plasmaticness on the basis of other technological and historical-conceptual means.) A score will be produced during the conference.

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Verina Gfader is an artist and researcher based in London. Beyond academic work she is Creative Director for EP, a new book series across art, architecture, and design from Sternberg Press, Berlin; she is currently researching for the second volume, *Design Fiction*. Her postdoctoral research, after studies in visual media, photography, and fine arts, included a research residency at Tokyo University of the Arts (Geidai) to explore the structural coherence between non-commercial Japanese animation and geographical, institutional, and social ideas. Her current focus is on animation–vital lines–concepts of vitality; volcano islands, statelessness, and distant fictions; cognitive capitalism; and text and alliance, expanded geographical space, and the accumulative nature of knowledge in art. In her practice she pursues models, drawing, text material, and fictional institutions. Projects include *Adventure-Landing: A Compendium of Animation* (authored book, 2011), "Talk Geometries: Towards Anime's Sensorial Vocabularies" (invited speaker), Kinema Club Conference for Film and Moving Images from Japan XIII, Reischauer Institute, Harvard University (2014); and "Saas-Fee Summer Institute: Art and the Politics of Estrangement" (participant), Saas-Fee, Switzerland (2015).

Mikhail Karikis is a Greek/British artist living in London. He studied with avant-garde British architects Archigram, theatre director Philip Prowse, art theorist Norman Bryson, and artist Lis Rhodes. The title of his doctoral thesis at the Slade is "The Acoustics of the Self" (2006). His work embraces a variety of media to create immersive audio-visual installations and performances that emerge from his long-standing investigation of the voice as a sculptural material and a socio-political agent. He often collaborates with communities whose lives challenge the mainstream, highlighting alternative modes of human existence and action.
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Lindsay Gianoukas
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SPACE AND SENSATION: ZOÉ DEGANI'S ART OF PLURALISING SIGNS ONSTAGE
Day 1, 9 November, De Bijloke Mezzanine, 17:30–18:00

This presentations assumes that "art thinks no less than philosophy, but it thinks through affects and percepts" (Deleuze and Guattari 1994, 66). Artists do not only think the world, but also necessarily create worlds. Analysing the creation process of Brazilian artist and set designer Zoé Degani, whose practice couples her work and life inextricably, this proposal intends to offer an insight into her universe and its many worlds.

Working in the south of Brazil, in a specific context where scarce funds and precarious theatres do not support a profession and from a genuine environmental consciousness, Degani has built a career pinching scraps, as well as necessarily reinventing skills. This particular way of creating and thinking her work, re-signifies objects exhausted by consumerist objectivity, impresses forces upon spaces, walls, floors and structures, thus revealing a molecular theatrical quality that escapes its specificity, composed in a visual and pictorial language. Furthermore, her work presents a proliferation of signs: radiographs, keys, dolls, basins (which are "urban shells" for this artist who grew up on a beach), chairs, flowers, and bandages, among other recurrent elements thought of as a personal casting of pieces. Throughout, from performance to sculpture, from installation art to video, from public space to the stage, those signs impel performers' bodies to athleticism through scenic objects, most of the time built from materials with no further use. The violence of encountering requires from her audience an action of deciphering. For instance, in *The Bath* (a dance play deployed from an already plural installation art), a giant tube was both the wave that danced with the performers putting their bodies at risk, as well as the presentification of the dry tubes from a civilisation without water. Although the object sustains a representational role and is what it actually is, its presence is more powerful than its meaning. Spectators (witnesses) sitting on tons of coarse salt experience the feeling of dryness: the lack of water is made actual

through spatial sensations, not the representation of an illusion.

Degani's signs go beyond semiology. Although a reading can be traced, they are a force opposing referentiality. In a complex arrangement of the visual and the manual, coupling the imagery and structural, bodies and objects, the undeniable concreteness of the material and the whole possibilities of its derivations, her compositions have a precise maths, physics, and geometry in their making as well as a thrust of human sensation. Before helping a character on stage, Degani's pieces make the human figure appear: they are prosthesis or machines to athleticism, they put bodies in a state of becoming. Through manipulating places and creating objects, the "saturation of every atom" is noted as a composing operation. An example is the spatial composition for *The Lesson* (Ionesco), which works as the student's suffering, allowing it to fit in a mutilated doll, in a torture chair; the space, more than representing oppression, was its real configuration, through columns dressed in corsets, through the children's heads stuck inside a blackboard. This material operations cross scenes, resign dancer's movements, relativise dramatic texts, and pluralise sensations. There are layers of reading, of composing, of signs. Out of the stage, which depicts a public space fixed under an overpass, *The Sky*, is a visual composition crossing real life, clouds contradicting concreteness. 'In her "previous-scenic" work, the triad life-death-rebirth was a frequent theme bringing to surface the inevitable passage of time. After all, what this oeuvre do is to take the present from all representation.

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Lindsay Gianoukas, stage name of Ms. Lindsay T. Gianuca (1983, Southampton, UK), is an actress and dancer who works in theatre, cinema, advertising, and television in Brazil. As a dancer, she performs in contemporary dance and tap. She graduated in social communication and journalism (PUCRS), has a predilection for the writing, and has never stopped working and investigating in the field of the arts. Holding a master's degree in performing arts (UFRGS), her main research fields are contemporary arts, creative processes, and their relation to the philosophies of difference. Currently, she is a collaborating partner of the Brazilian Association of Research and Post-Graduation in Performing Arts (ABRACE) and works as a professor in the Universidade Federal de Pelotas (UFPEL), where she teaches subjects such as bodily and vocal expression, fundaments of dramatic language, and others subjects in the Dramatic Arts Graduation Programme from the Arts Centre (CA). She lives in Porto Alegre, Rio Grande do Sul, Brazil.
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Keir GoGwilt

Independent violinist and University of California, San Diego, US-CA

WHO INTERPRETS?
Day 3, 11 November, Orpheus Auditorium, 10:00–10:30

Beginning with David Stromberg's recording of Helmut Lachenmann's *Pression*, I ask the question: who interprets?

Operating within a conventional understanding, one would say that David Stromberg interprets *Pression*. This understanding indicates that interpretation marks the individual subject. However, it could also be said that Lachenmann reinterprets the instrument–body complex, bringing this complex into a new orientation of expressive structures through extended techniques of notation and cello playing. It is not simply a question of the performing subject interpreting the score but also of the performing body itself interpreted by systems of notation.

Taking Deleuze's reading of Nietzsche as a starting point, I will argue that performance does not have to be organised around the interpreting subject. As Deleuze (1983) describes, the "will to power" is not a "who" but a force of creation. A current that runs through *The Logic of Sensation* is that invisible forces manifest themselves on the body: "Bacon's bodies, heads, Figures are made of flesh, and what fascinates him are the invisible forces that model flesh or shake it" (Deleuze 2003, xi).

Borrowing from Deleuze's conceptual framework, I argue that "technique" cannot be thought of as co-extensive with the body's movements—simply instrumental in conveying the performer's "interpretation." Rather, I argue that Deleuze's philosophy allows one to reappropriate *technique* as a structuring entity (or invisible force) that plays across the body, without falling into a hylomorphic scheme in which form is distinguished from matter. Technique is never present; it is not an appendage; it is not co-extensive with the material body or the psychological subject.

It is easier to say what technique is *not* than what it *is*. However, again in line with Deleuze's reading of Nietzsche, I argue that technique should be spoken of in terms of *becoming*, not *being*. Technique is continually developing in relation

to different modes of articulating music: as we have seen, Lachenmann's notation is one example of composition reinterpreting the body and technique. However, many technical treatises—from Pierre Baillot's violin treatise to Gerhard Mantel's cello manual to the acoustics research of the bassist Knut Guettler—can be thought of as critical reinterpretations of the body, affecting and indeed *becoming* part of the technical assemblage.

I will argue that a critical and theoretical language about technique that incorporates Deleuze and Guattari's philosophy might allow us to describe performance on its own terms, aesthetically and formally independent (and yet co-dependent) from (and with) composition. The work of Mantel and Guettler treats technique as an independent object of study shifting between the phenomenological and the empirical. This research values technique in a fundamentally different manner from its treatment as a means of expressing an "interpretation" of musical compositions.

Guettler and Mantel work with technical bodies as machinic assemblages, developing a bodily calculus in line with Deleuze and Guattari's "minor science": "This science is characterized less by the absence of equations than by the very different role they play: instead of being good forms absolutely that organize matter, they are 'generated' as 'forces of thrust' by the material, in a qualitative calculus of the optimum" (Deleuze and Guattari 1987, 364–65). Guettler and Mantel introduce knowledge about the body, but a knowledge that is inseparable from material action. This knowledge follows the indeterminacies of the technical body's programmed action, disrupting (to different degrees) the methodologies of "royal science." It is of note here that differences in valuing and observing the technical component of musical practice led to propose radical revisions to the structure of conservatory education, demonstrating the close relationship of material practice, aesthetics, and politics.

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Keir GoGwilt graduated from Harvard University (2013) with high honours and was awarded the Louis Sudler Prize in the Arts. Currently he is enrolled as an MA candidate in music (integrative studies) at UCSD, where he is the inaugural recipient of the Prebys Award.

As a violinist, Keir has soloed with orchestras including the Chinese National Symphony, Orquesta Filarmonica de Santiago, and the Bowdoin International Music Festival Orchestra. He has collaborated closely with composers such as Matthew Aucoin, Tan Dun, and Tobias Picker, and has performed as a recitalist and chamber musician at the Spoleto Festival in Italy, the Shalin Liu center at Rockport, and Miller Theatre. He has served as associate concertmaster of the Canadian Opera Company and recorded for Tzadik records. Keir's scholarly work draws on critical theory to reimagine technics, hermeneutics, aesthetics, and politics as they relate to musical composition and performance. Email: kgogwilt@gmail.com

Miguel González Virgen

KU Leuven, BE

DUCHAMP'S ART COEFFICIENT: THE DARK PRECURSOR AT WORK

Day 3, 11 November, Orpheus Penthouse, 09:00–09:30

The aim of this presentation is to introduce a definition of artistic research derived from the historical tradition of modern art. Further, it will show how Deleuze's concept of the "dark precursor" is both a development and an affirmation of the metaphysics that underpins that tradition.

Modern art metaphysics, first outlined by Nietzsche in *The Birth of Tragedy*, conceives the artist as a medium that translates into concrete form the experiences gained during and after a supra-subjective and supra-historical state. In this condition, a non-personal force manifests itself to the artist during a breakdown of the *principium individuationis.* On the return from this breakdown, difference becomes present and shows the artists the process by which the World of beings emerges out of Oneness.

The artist is then free to engage difference and produce completely new entities as a way to differentiate the One. However, difference continues manifesting itself in the way the artist's will cannot be translated identically into material form. Duchamp called this difference the "art coefficient" of a work of art ("The Creative Act," 1957). He referred to it as the difference between what an artist intends to express with what the artist actually realises in a work of art—"an arithmetical relation between the unexpressed but intended and the unintentionally expressed." Duchamp conceived the work to reduce the art coefficient as a struggle carried out by the artist guided by "pure intuition," which he described as a mediumistic capacity that is beyond conscience. Following Deleuze, it is possible to think of Duchamp's intuition as a dark precursor that by opening paths of potential communication attempts to break down the difference between a possible series and its actualisation in the external world. As an exploring flash that out of the darkness of "the labyrinth beyond space and time seeks a way out to a clearing"— as Duchamp described intuition—the dark precursor makes its final discharge in the concrete work of art. Conceived as part of the process of eternal recurrence, the struggle to actualise a possible series is in reality the struggle for the return— through the artist-medium—of a series of images that have existed before in the infinity of time. The Same returns but as it emerges into material form it can never be identical to what the artist has intuitively grasped beyond space and time.

Artistic research relies on Duchamp's "art coefficient." Artistic research is the struggle made by artists in the search for the formal solutions that will reduce the difference between what the artist has perceived through intuition as an explorative lightning, and what is finally actualised. Artistic research is the launching of an artist's dark precursor that, struggling back and forth through knowledge fields and formal series, seeks to link an image from circular time with a series of multiple presents, forcing the image's eternal return as the Same but totally different. The dark precursor seeks to link through the maximum of difference the two pre-existing series, that of circular time and that of its tangent, the straight line of pure time that creates the paradox of the present. Artistic research as the launching of the dark precursor amplifies the difference between an object, even between knowledge, with itself. "Nietzsche's eternal Return, neurasthenic / form of a / repetition in succession to infinity" (Duchamp 1983). Finally, in the artist's effort, the art coefficient is never reduced to zero because at one point the "invisible precursor conceals itself" and takes over the operation of transubstantiation of the in-itself, an operation in which the artist no longer plays a part.

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Miguel González Virgen was born in 1964 in Colima, Mexico. He completed his BA at Harvard College graduating *magna cum laude* in 1988. In 1991, he received a Master of Architecture from the Graduate School of Design of Harvard University. Between 1991 and 2006, Miguel worked as an architect and as an art critic in different countries, including Japan, Switzerland, and Mexico. In 2004, he wrote *Of Games, the Infinite and Worlds: The Work of Gabriel Orozco*, published by the Douglas Hyde Gallery of Trinity College, Dublin. Later, between 2006 and 2011, he was head of the Visual Arts Program at CEDIM, one of the leading art and design schools of Mexico. In September 2013 Miguel arrived in Belgium to start his research project leading to a PhD degree at KU Leuven. His dissertation project is titled "Towards a Metaphysics of Art as a Grounding for Paradigmatic Art Research."

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Sozita Goudouna

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ECO-SPECIFICITY: PERFORMING THE HETEROGENEOUS CENTRE OF THE ECOLOGICAL IMPERATIVE

Day 2, 10 November, De Bijloke Mezzanine, 11:30–12:00

Sites of performance, of exhibition, or display are revealed to be culturally specific situations that generate particular contexts, ethics, and narratives regarding art, art history, and society. Community involvement and the social division between the notions of the public and the private are strongly associated with the ethos that is generated during the performance of site- and eco-specific art projects. This presentation addresses Deleuzian philosophy in relation to the question of the relation between *oikos* and "eco-dramaturgy" through an examination of the "eco-critical" and site-specific project "Eleventh Plateau" by the non-profit company Out of the Box Intermedia that took place in 2011 at eleven sites on the island of Hydra and the uninhabited island of Dokos, Greece.

The paper discusses the inseparability of the work and its context and the intersection between performance and visual arts, landscape architecture, and environmental science, to propose a theoretical framework for examining new models of site-specificity affected by the unstable relationship between ecology, location, and society.

"Eleventh Plateau" is a multidisciplinary project involving collaboration across universities, art companies, and scientific institutes that seeks to understand the landscape of Hydra, its origins, its influences, and the derivative effects of these on its natural and cultural milieu and to promote a shift of the ecological ethos of the island in the expanded context of art practice.

"Eleventh Plateau" refers to the eleventh plateau in *A Thousand Plateaus*, "1837: Of the Refrain" where the refrain (ritournelle) is defined as "any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes." (Deleuze and Guattari 1987, 356) A refrain can be sonorous, musical. A bird song can be a refrain; "there is no form or correct structure imposed from without or above but rather an articulation from within, as if

oscillating molecules, oscillators, passed from one heterogeneous centre to another, if only for the purpose of assuring the dominance of one among them" (ibid., 362).

"Eleventh Plateau" creates an intra-assemblage that holds together the heterogeneous elements of the different sites/plateaus. This intra-assemblage can be seen as an alternative territory. A territory is the first constituent of an assemblage, and as such is fundamental to it. It is a place of passage. The territory is the critical distance between two beings of the same species. "Eleventh Plateau" focuses on practices of critical intervention that promote a specific ethos relating to the definition, production, presentation, and dissemination of art. The aim is to readdress in an activist sense urgent social problems such as the ecological crisis. The project investigates the different layers of the islands: the archaeological past, contemporary economic culture, the ecological future, the excluded and the popular, zoology (animal/human interrelations), and land art and shifts in the representation of nature by displacing the performances and the objects of art from the theatre or gallery to the landscape.

Web: http://www.outoftheboxintermedia.org; https://vimeo.com/33345060

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Sozita Goudouna is the Andrew Mellon Curatorial Fellow at Performa New York, an arts organisation committed to the research, development, and presentation of performance by visual artists. Her book on respiration and art, *Mediated Breath*, is forthcoming in 2015. She is elected as the Treasurer of the Board of Directors at International Association of Art Critics AICA Hellas and as a member of the Board of Directors at the International Theatre Institute Hellenic Centre. She is the artistic director of the European funded art programme "Kappatos Athens Art Residency" under the auspices of the Ministry of Culture. Artists in residence include Lynda Benglis, Santiago Sierra, Martin Creed, Roy Ascott, Marie Voignier, and others. She is an Onassis scholar, holds a PhD from the University of London on the interfaces between the visual and performing arts, and has also studied philosophy, theatre, and directing in London (BA, MA Royal Academy of Dramatic Arts and Kings College London).

Juan-José Guerra-Valiente

Norwich University of the Arts, UK

THE THIRD MILIEU: DELEUZE AND THE UNIVERSE OF THE FIXED TIME-SPACE

Day 1, 9 November, De Bijloke Kraakhuis, 18:00–18:30

French composer Pierre Boulez first introduced the concepts of smooth and striated space-time in his musical oeuvre. Later, Deleuze and Guattari further developed these musical theories, applying them to a wide range of non-musical purposes throughout their philosophical works, particularly in the homonymous chapter (plateau) included in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987). However, the question that arises from these concepts is how these two systems communicate, transform, and alternate and at the same time remain different without becoming the *same* (Deleuze).

This paper seeks to explore a third milieu, adjacent to the smooth-striated that would allow the perception of the communication, transformation, and exchange processes between these two heterogeneous systems: the fixed space-time, which was also introduced by Boulez and later analysed in more depth by Deleuze, particularly in his essay "Boulez, Proust and Time: 'Occupying without Counting'" (1986).

The methodology used for this research involves the creation of a series of drawings and diagrams using analogical and digital techniques with the aim of further exploring these ideas. Moreover, this paper argues that there is a strong relation between the functions of the fixed time-space and Deleuzian diagrams (drawing/graph/map). Furthermore, these diagrams would operate beneath the smooth and the striated and they could connect these two heterogeneous systems as the fixed space-time would do. Consequently, the fixed-diagram would function within a multiplicity, as a multi-linear system of conceptual diagonals that introduce a particular type of temporal homeostasis on the system, which would not alter the functions assigned to the individual assemblages of the smooth-striated.

Finally, the outcomes of the research have resulted in a series of maps, plans, landmarks, and itineraries that function as traces in the process of becoming involved in the interaction between the smooth-striated and the fixed space-time.

Juan-José Guerra-Valiente is a practising artist based in Norwich (UK) who has recently finished a master's degree in fine art at Norwich University of the Arts (distinction and Vice-Chancellor Commendation). He has exhibited his works in Spain, Portugal, Italy, France, and the UK. Juan-Jose has been artist in residence and guest lecturer at University Campus Suffolk, UK. His practice and research embrace the relation between different art disciplines, in particular drawing and music. Additionally, his work relates to dance and architectural spaces.
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John Hails

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CECI N'EST PAS LA MUSIQUE: LAYING THE GROUNDWORK FOR A SCHIZOANALYSIS OF BRIAN FERNEYHOUGH'S *CARCERI D'INVENZIONE I* (1982)

Day 1, 9 November, Orpheus Concert Hall, 18:00–18:30

The interaction between composer and performer, performer and audience, recording and audience, and memory and active recall, form a complex rhizomatic web that locates the phenomenon of music in a constant process of becoming. All aspects of musical creation, performance, and recollection are locked into various artefacts that can be seen as tracings (notations, the vibration of air, a memory) that, to be activated as music, must be returned to the map of temporally bound perception. This act generates yet another tracing through the act of writing (to the page, to the air, to the memory) that is frequently mistaken for the phenomenon of music.

By taking Brian Ferneyhough's *Carceri d'Invenzione I* (1982) as a case study, this presentation will demonstrate how Deleuze and Guattari's theorems of deterritorialisation can be applied to the different states of becoming present in the musical act (Delezue and Guattari 1988). The composer's own writings (Ferneyhough 1995) and analysis of his sketches (Toop 1994; Fitch 2013) will illuminate the creative act that resulted in the published notated score (Ferneyhough 1982). Discussions around performance practice and the interpretation of notation (Fitch 2013) will similarly explore the act of realisation into sound. Finally, research into the perception of sound and the functioning of musical memory (Hallam, Cross, and Thaut 2009; North and Hargreaves 2008) will be employed to propose a similar analysis of how specific passages in the work may be perceived and remembered.

This attempted schizoanalysis contributes to the literature on the ontology of the musical work (e.g., Goehr 1992) and attempts to function as an avant-garde aesthetic, engaging directly with creative practice and attacking an Academy that valorises the past to the detriment of the present.

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John Hails (b. 1978) is a composer, improviser, and lecturer based in Edinburgh, UK. Within his research, ethnomusicology, aesthetics, and music psychology form a symbiotic relationship with compositional and performative activities to produce new avenues of investigation. He is currently Senior Lecturer: Reader in Music at Edinburgh Napier University, the Subject Group Leader for music, and the Director of the Applied Music Research Centre.

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Rachel Holmes / Liz Jones

Manchester Metropolitan University, UK / Hong Kong Institute of Education, HK

FLICKERING ALCHEMY: CURATING NOISY TRANSGENIC EMPIRICAL CREATURES

Day 2, 10 November, Orpheus Auditorium, 11:30–12:00

Following Deleuze and Whitehead, we begin with a movement from without, a process, never with a "subject" of a process. This abstract merely opens onto what Manning and Massumi (2014, 12) describe as "a commotion of relational activity, each vying to be written down."

> Mummy, do you like being human?
> No, not really. Do you?
> No. I'd like to be something useful, like a door handle.
> (Alfred, aged nine years ten months)

> The colour comes . . . then the shape . . . then the size, the whole thing needs time to get integrated. To be described as a door, there is the position, the open or closed.
> (Mukhopadyay in Iverson 2006, 237).

Empirical materials, an image and a quotation—we are struck by their immanent relationality. Unfolding in/onto each other, as generative forces that participate in the production of new possibilities, as "one artwork catches another in its movement of thought" (Manning 2015, cited in Grusin 2015, xxiii), they produce ideas of doors, handles, and wood; shadows and surfaces; fullness and flatness; voices and vibrations; human bodies, edges, flows, and intensities. As researchers and following Guattari (1995), the movement of thought caught not in the presence of passively representative images but in vectors of subjectivation, bridging the text, absorbs our attention into "door handle," arising from while remaining deeply entangled with the splintering fibres striating the flat surface of the door. The handle somehow modulates our experiencing, busying our bodies and creating a panoply of sense (Manning and Massumi 2014).

With consciousness flickering, components of heterogeneous series collide. We scavenge around the transgressive spaces evoked by this image and text, already preparing to write about Alfred's vivid imaginings of himself as a door handle, "already tending toward expressions in use-value" (Manning and Massumi 2014, 8)—an opening, an escape, a place to hide. The handle-ness almost disintegrates, instead figuring as already opening the door to pass through, its use-full-ness critically apparent to us. However, by encountering art as a Deleuzian occasion for experimentation, we resist "door handle" as a mere object of recognition. The captivating expressions drawn to our attention by Mukhopadhyay and Alfie are experimented with-in and across Woodman's photograph, interestingly interfering with our ordered thoughts amid sharp turns and crooked paths across interdisciplinary fields.

This paper will look at those processes of curation and experimentation in relation to our own art-ful research writing practices, particularly "its choreographic capacity to bring to life the lingering nonhuman tendencies that bridge fields activated by distinct artistic processes" (Manning 2015, cited in Grusin 2015, xxiii). Forcing thought via Deleuze's series of fundamental encounters between art and philosophy, we will play with molecular curatorial movements that conjure something of the intensive plane below bodily, ethnographic, and rational organisation of qualitative early years research. We will grasp haecceities from the imperceptible, catching our thinking in the midst, and composing with it.

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Rachel Holmes has been a teacher for nineteen years, working across the fields of early years, Key Stage 1, further, and more latterly higher education. She currently works in the Educational and Social Research Institute at Manchester Metropolitan University as a professor, leading the Children and Young People Research Group. Her research moves across the interstices of applied educational research, social science research, and arts-based research within cultures of childhood. Her interests are located around notions of "childhood territories," such as ways childhood becomes imag(in)ed through fictional, documentary, and ethnographic film; children's child(self)hood, identities and objects, and ways to (left)field childhood via opening up off-centre research methodologies.

Liz Jones is Chair Professor of Early Childhood Education at the Hong Kong Institute of Education, a position that she has held since April 2015. Before that she was Professor of Early Childhood Education at the Manchester Metropolitan University, UK. Her research interests range across a number of theoretical locations including poststructuralism, deconstruction, feminism, and queer theory. More recently Liz has been working with new materialism, affect, and activist philosophy in order to reconfigure children and childhood.

Christoph Hubatschke

University of Vienna, AT

REFUSING MOVEMENT/S: REFLECTIONS ON THE "INTRA-ACTIONS" OF CURRENT SOCIAL MOVEMENTS AND ART

Day 2, 10 November, De Bijloke Mezzanine, 17:30–18:30

> Anybody who stands still in a forward-moving crowd is just as big a hindrance as if he moved against the crowd. (Robespierre in Büchner's *Danton's Death*)

On 17 June 2013, the very day the Turkish government prohibited demonstrations in Istanbul in reaction to the occupation of Gezi Park, Erdem Gündez, a Turkish artist and activist, became, what is now known as one of the most prominent "figures" of the Gezi Park movement, namely the "standing man." Simply standing in the middle of Taksim square, facing the Atatürk Cultural Centre, not moving, not shouting, not doing anything but standing there for hours. At first his presence went unnoticed, but after some time more and more people not only were interested but also joined Gündez until the police banished them from the square and arrested a number of people. The "standing man" was a performance as well as a political act, criticising the prohibition of demonstrations, demonstrating without actually "demonstrating" in a classical way. Similar to Bartleby's "I would prefer not to" the "standing man" refuses to move. Sharing a similar immobility with many characters in Beckett's work, the standing man also creates a territory, changing the space around him; "in their trash can or on their bench, Beckett's characters stake out a territory" (Deleuze and Guattari 1987, 503). Like a standing wave or a wheel that turns so fast it looks as though it does not turn at all, the "standing man" is characterised by intensity and not by speed or extensity.

The activists squatting public squares do something very similar. In building tents, in actually living on the square, they don't follow the rules set by the government; they don't behave as they are told to. They are not passengers, passing the street; rather, they stand still and therefore block traffic and disturb the public policy, thereby staking out a territory. Again their actions are not characterised by speed but rather by intensity, as showcased by a slogan the Spanish 15M movement created: "We're going slow, because we're going far." Modifying this slogan one could propose: we're refusing movement, because we are a movement.

In the first part of my paper I will discuss the "standing man" and other artistic projects and their manifold "intra-actions" (Barad and Kleinmann 2012) with social movements. Drawing on these artistic practices as processes of intensity—a resisting and at the same time creative force—I will argue against current popular theories of acceleration, which promote speed over intensity. In the second part I want to explore the shared processes of "fabulation" in the "intra-actions" of political art and political practices and to what degree these fabulations are nonutopian attempts to constitute what Deleuze calls "the people to come."

Creating not only new modes of thinking but also new modes of acting politically, art plays an important role in current social movements and the creation of new strategies of protest. As Deleuze states in the famous interview with Toni Negri: "Art is resistance."

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Christoph Hubatschke graduated in philosophy and political science in Vienna. Currently, he holds a doctoral fellowship at the Austrian Academy of Sciences, working as a scientific researcher at the Department of Philosophy of the University of Vienna on his dissertation, in which he tries to systemise the philosophy of technology in the work of Deleuze and Guattari in the context of current social movements. The working title of his dissertation is "New Figures of Resistance: Social Movements and New Technology in the Philosophy of Deleuze and Guattari." His publications and presentations range across the fields of poststructuralist political theory, theory of democracy, philosophy of technology, social movement studies, and Deleuze-Studies. He teaches political theory and poststructuralist media studies at the University in Vienna.
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Nir Kedem
Tel Aviv University, IL

THE POLITICS OF INTIMATE GRAMMAR: A LITERARY SYMPTOMATOLOGY OF THE ISRAELI–PALESTINIAN CONFLICT

Day 2, 10 November, De Bijloke Auditorium, 12:30–13:00

This presentation is part of an emergent, larger research project of founding an experimental "literary clinic," which studies a diverse body of literary works as both clinical symptoms of and critical interventions in the ongoing experience of the Israeli–Palestinian conflict. The project takes its cue from Deleuze's approach to literature, and offers a dynamic theoretical practice that constantly revises and invents the concepts it employs to read literature. By attending both to specific effects and lived contexts of the literary work, the literary clinic strives to engender critical readings that question and explore the uses of literature for life and of theory for literature in the reality of the Israeli Occupation.

Deleuze states that "literature begins only when a third person is born in us that strips us of the power to say 'I'" (1997, 3), and that "narcissism in authors is odious" (1995, 134). Should we assume that Deleuze precludes the possibility that the "I" could function as a means of political resistance and express the revolutionary demand of the people to come? This paper argues that we may conclude otherwise once Deleuze's approach to literature is plugged into the literary machine of David Grossman, a contemporary Israeli author, whose works will be presented here as both symptomatic maps of the illnesses of the Occupation and critical minoritarian experimentations that resist the majoritarian Israeli "state grammar"—the current dominant expressive mechanism of Israeli culture whose constructions of reality function as means for legitimising and justifying the Occupation.

In the framework of the literary clinic, the aim of this paper is therefore twofold: (1) to delineate a form of writing the "I" as a strategy of resistance to state grammar, hence as an artistic research practice that both critically rethinks the Israeli oppression *and* creatively fabricates (through language) an alternative vision of life. By reading Deleuze with Grossman's novel *The Book of Intimate Grammar* (first published 1991), this paper will show how the intimate grammar of writing the "I"—effected by the becoming-child of the author and the becoming-imperceptible of the character—not only undermines the negative logic of enmity that dominates the Israeli state grammar but also transforms and politicises the expressive power of the literary first person, with its newly discovered capabilities of seeing and knowing reality. (2) To offer a preliminary conceptualisation of "reading-with" as a creative practice (and in this sense "artistic"), in contrast to "reading-through" as a practice of interpretation that subjects the literary work to already established criteria and values. By outlining three aspects of "reading with"—onto-methodological, ethical, and political—this paper will describe the potential uses of Deleuze's philosophy for a dynamic literary theory; one that is committed to critically evaluating its concepts and procedures, as well as to constantly experimenting with its capacity to produce diverse practices of reading in changing contexts.

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Nir Kedem is a lecturer in the Literature Department and the Department of Film and Television at Tel Aviv University, Israel. He moderated the international conference "Deleuzian Futures," and edited a special issue of *Deleuze Studies* bearing the same title. He is currently working on turning his doctoral dissertation, *The Viral Politics of Queer Resistance*, into a book.
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Rahma Khazam
Independent researcher, Paris, FR

ART AND KNOWLEDGE AT THE INTERSTICES
Day 2, 10 November, De Bijloke Mezzanine, 11:00–11:30

Mika Hannula (Hannula, Suoranta, and Vadén 2005) highlights the uncertainty surrounding artistic research: because its results are hard to evaluate, its contribution to scientific or academic knowledge remains questionable and problematic. This paper will draw on the work of Deleuze and Guattari to validate the notion of artistic research. It will deploy such concepts as "becoming," "rhizomatics," and "dramatisation" to show that artistic knowledge is by no means problematic but, on the contrary, can in certain cases call into question the legitimacy of academic and scientific knowledge itself.

Take Esther Shalev-Gerz's research project *Trust and the Unfolding Dialogue* (2013) (see Bowman 2015). For the Lithuanian-French artist, a work of art is the ultimate expression of trust: by believing that an artwork speaks about itself and the world around us, the spectator opens up a space of trust that allows dialogue to unfold. Shalev-Gerz describes her research project as a kind of map in a Deleuzian and Guattarian sense, in that it depicts the space opening up between these two notions connected by the "and." She further stresses that this field is far from stable and embodies a particular Deleuzian state of becoming—that is, as situated between heterogeneous terms and as eschewing any particular goal. Deleuzian concepts provide a theoretical justification and context for Shalev-Gerz's project, which generates an interstitial form of knowledge—a kind of insight or intuitive understanding that constitutes the basis of knowledge yet is disregarded by traditional research.

Whereas Shalev-Gerz foregrounds the indeterminacy of her research, the work of Japanese artist Yutaka Makino engages with the Deleuzian concepts of heterogeneity and difference. In his sound installation/performance *Atmosphere* (2012), continuously modulating sounds delineate different sound environments in the gallery space. Exhibiting continual differentiation with respect to one another, these sound environments eschew all reference to an underlying system or score, thereby displaying real difference as opposed to adherence to a norm. In this and other works, Makino closes the gap between concepts and sensory experience pried open by traditional research: by using the technique of dramatisation, he enables the relations between sound and space to be felt as well as known.

Finally, Welsh artist Bethan Huws (2015) carries out in-depth research on Marcel Duchamp that she incorporates in her artworks and exhibitions. Lacking a conceptual framework or "official" points of reference, her work can be viewed in terms of rhizomatics, understood as a non-hierarchical system lacking organising principles. At the same time, however, her meticulous investigations and perspicacious analyses blur the boundaries between artistic and scholarly art-historical research.

Further examples will explore the concept of metamodelling, defined as a means of juxtaposing a variety of models without privileging any one of them. It too can be used to challenge accepted definitions of knowledge, and validate the purposive indeterminacy characterising artistic research.

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Rahma Khazam is a British freelance writer and art critic based in Paris, France. She holds degrees in philosophy (University of Edinburgh) and art history (Sorbonne, Paris) and a PhD in art and aesthetics (Sorbonne). Her key research areas are aesthetics, contemporary art and architecture, modernism, and the theory and history of sound art. Her writing has been published in artist catalogues, thematic anthologies, and contemporary art magazines such as *Frieze*, *Springerin*, and Artforum.com and she has lectured at, taught at, or participated in conferences at Ecole Nationale Supérieure des Beaux-arts, Paris, Tuned City, Berlin, University of Winchester, UK, Ecole Supérieure d'architecture de Paris Malaquais, Université de la Sorbonne Paris 8, Contemporary Art Centre Vilnius, Lithuania, Ecole Supérieure d'Arts et Médias de Caen-Cherbourg, CUNY New York, Latvian Academy of Music, Riga, UNSW Sydney, and the Royal Museums Greenwich. She is a member of AICA (International Association of Art Critics).
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Gökhan Kodalak

Cornell University, Ithaca, US-NY

DELEUZE, FLAT AESTHETICS, AND THE DIAGRAMMATIC GENESIS OF ART AND ARCHITECTURE

Day 1, 9 November, Orpheus Auditorium, 15:00–15:30

The notion of diagram, or abstract machine, was developed by Gilles Deleuze as a relatively consistent yet multi-modal concept throughout his oeuvre. The diagram obtained a-signifying yet generative capacities when discussed in relation to literature and art (as in Deleuze's works on Proust and Bacon), acquired organisational capabilities when utilised in unpacking institutional apparatuses (as in his work on Foucault's apparatuses), and developed topological tendencies when operated in the explication of ecological life (as in his geo-ontological works developed together with Félix Guattari).

In recent art and architectural discourse, Deleuze has become one of the primary figures whom architects and artists seek for theoretical support in their uses—and sometimes abuses—of diagrammatic processes of creative production. Despite the popular upsurge, however, the multi-modal nature of Deleuze's diagram has been appropriated into academic and professional discourse reductively for legitimising unrelated formal exercises, for garnishing underdeveloped conceptions, and for allying artists, architects, and theorists with the so-called fashionable trends of French theory. Although effective in certain cases even with this myopic application—creative abuses are always welcome—the multifaceted notion of diagram developed by Deleuze has a lot more to offer for understanding and enriching the genesis of artistic and architectural production if pursued to the very limits of its radical implications. This paper pursues a rigorous explication of diagrammatic operations embedded in a comparative analysis between Francis Bacon's artistic assemblages, especially *Figure with Meat* (1954), and that of the Vogelkop bowerbird's architectural assemblages, especially the sophisticated bowers of Western New Guinea. Using comparative conceptual diagrams, the presentation will unpack how certain architectural and artistic diagrams are drawn on paper and canvas, while others act upon individual bodies and variable operations and yet still others function through a developmental matrix composed of embodied perceptions of extensive landscapes and trans- individual affects of intensive fields. In the end, this paper is an experimental attempt to explore the possibility of whether Deleuze's flat ontology—which excludes self-proclaimed supreme actors such as transcendent Gods and omnipotent humans, and defines an immanent Spinozan cosmos in which all individuals and assemblages are differential modes of a univocal substance on an equal ontological footing—can give birth to a flat non-anthropocentric aesthetics.

Gökhan Kodalak is a PhD candidate at Cornell University, New York, in architecture, art, and planning. As the founding partner of ABOUTBLANK, an interdisciplinary architecture office from Istanbul, he has designed a number of award-winning architectural projects, exhibitions, and urban installations. His theoretical articles and ABOUTBLANK's profile have been published.
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Oleg Lebedev

Université Catholique de Louvain, BE

JOURNEY INTO THE UNKNOWN: ROMEO CASTELLUCCI'S THEATRE OF SIGNS

Day 2, 10 November, De Bijloke Auditorium, 10:00–10:30

Fundamental doubts on the nature of representation constitute the essential theme of Romeo Castellucci's work. The paper analyses how, through very specific scenic devices, Castellucci confronts spectators not only with the power of theatre but also with its tremendous darkness. Exposed to violent sensible impressions and pure vibrations (sounds, odours, ruptures of rhythm), the spectator is forced to see beyond the image and to think the unthinkable.

It is argued that what constitutes the genuine elements of such a theatre is what Deleuze, and before him Artaud and Proust, called "signs." Signs testify for the power of nature and spirit, working beneath words, gestures, characters, or represented actions. Far from being linked simply to a signifying expression, a content, or an affection of the subject, they are above all a manifestation of forces of a differential of intensity. In that regard, on the one hand, signs are always sensible, already part of a process of actualisation, but, on the other hand, they already point towards the virtual system of relations, the ideal coordinates of a problem. This is the reason why signs are always to be interpreted, and why they put our thought in motion. There is a great danger in this interpretation, however, since signs are deadly not only when they are lost in the distance (they do not touch us, they do not reveal the nature of the problematic) but also when they strike us with full force (they abruptly reveal the unbearable abyss, and lead to madness or death the one they have confronted). The art of Castellucci (originating from Greek tragedy) is precisely to tear spectators apart between these two kinds of signs.

The questions we would like to ask are hence very simple: What is the origin of these signs in which one finds the maximum drama in the least possible information? Why do they manage to make such a deep impression on us? Or, as Castellucci himself puts it about his experience of listening to Schubert, "Where do my tears come from, void of content and so far removed from the sentimentality I loathe?" Paradoxically, isn't it because signs withhold force that they express their potency, beyond any theatre of representation, any explicit content, and any meaning? Therefore, we believe Castellucci prominently displays the new image of thought Deleuze promotes in all his works: the will no longer to have the choice, to have the spirit forced by sensation, to have the need for thought to go as far as the tremendous darkness, but also to have the need to interpret signs, to elevate ourselves from this darkness to light. While projecting images from Castellucci's productions (*Parsifal*, *Orphée et Eurydice*, *Schwanengesang* D.744, *Go Down Moses*, *On the Concept of the Face of the Son of God*, *Ödipus der Tyrann*, *Human Use of Human Beings*), we question to what extent spectators genuinely cannot see without being seen in return, why that which is worth being represented is always the representable; ultimately, we address the main problem Deleuze was obsessed with: the sensible origin of thought.

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

Jimmie LeBlanc

Independent composer, CA

CAPTURE DE FORCES ET LOGIQUE DE LA SENSATION DANS *GÉOMÉTRIES DE L'ABÎME* (LEBLANC, 2014), *IN VIVO* (CENDO, 2007–2010), ET *THE RESTORATION OF OBJECTS* (MCCORMACK, 2008)

Day 3, 11 November, Orpheus Concert Hall, 15:00–15:30

La sémiotique des arts non-discursifs telle que développée par Deleuze, notamment autour de la peinture de Francis Bacon, repose sur des concepts qui semblent tout désignés pour aborder le fait éminemment non-linguistique et sensible de la musique, et ce, tant du point de vue de la composition que de l'analyse. Ainsi, de même que la peinture sait se faire figurative, abstraite ou matérielle, la musique sait s'organiser de manière plus ou moins discursive (« optique ») ou expérientielle (« haptique »). Par exemple, une sonate classique repose sur une structure formelle fortement narrative (cf., Byron Almén). À l'inverse, les trames microtonales d'un Giacinto Scelsi s'offrent davantage sur le mode expérientiel. Entre optique et haptique, en passant par l'abstraction, la sémiotique du philosophe français rejoint en plusieurs points l'idée d'*art comme expérience* (cf., Dewey, Shusterman), et nous permet une meilleure compréhension des esthétiques qui se tiennent à distance du discursif pour attirer notre attention sur ce qui fait heccéité dans l'œuvre musicale. Au milieu d'une tradition reposant largement sur l'art de la rhétorique (formes baroques et classiques), sur l'emprunt de métaphores extra-musicales (peinture du mot à la Renaissance, poème symphonique), de modèles empruntés à la science (Iannis Xenakis, musique spectrale), la possibilité d'une musique non-discursive requiert la création de cadres théoriques et conceptuels qui permettent d'en approcher le matériau sans l'assimiler indûment aux formes et modèles du discours fonctionnant sur le mode de la représentation.

En tant que compositeur, cette réflexion nous a amené à développer un paradigme compositionnel où la musique peut être pensée selon les termes d'une sémiotique des arts non-discursifs, notamment à travers les concepts originaux de *figures* et de *textures performatives* (au sens d'événements sonores qui « performent » plutôt qu'ils ne « racontent »). Empruntant ouvertement à la figuralité deleuzienne, ces concepts, accompagnés d'un certain nombre de stratégies compositionnelles, nous permettent de concevoir le matériau musical comme « capture de forces » et de l'organiser selon une « logique de la sensation », et ce, en dehors de tout projet de nature discursive ou narrative. Suivant la dynamique du *précurseur sombre*, c'est entre les pôles de l'intuition et de la pensée organisatrice qu'il y a fulgurance de la figure sonore ; dès lors, il s'agit de créer un espace conceptuel où l'heccéité musicale peut surgir des profondeurs de la sensibilité et être organisée selon des critères qui en préservent la nature immédiate, sensible et non-discursive, c'est-à-dire non-prédéterminée par la pensée.

Lors de cette présentation, nous illustrerons cette sémiotique musico-figurale à l'aide de notre quatuor à cordes *Géométries de l'abîme* (2014), et nous élargirons la portée de notre cadre théorique en abordant deux autres œuvres pour la même formation : *In Vivo* (2007–2010) de Raphaël Cendo (France), et *The Restoration of Objects* (2008) de Timothy McCormack (USA), deux compositeurs dont le travail, s'il ne se réclame pas ouvertement de la philosophie deleuzienne (McCormack), s'y inscrit en fort rapport de résonance (Cendo).

Web: www.jimmieleblanc.net/dare2015/references.html

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Jimmie LeBlanc is a Canadian composer born in 1977 in the Province of Quebec. He studied composition and musical analysis at the Conservatoire de musique de Montréal and has completed a doctorate in music composition at the McGill University Schulich School of Music. Ensembles that have performed his music include Ensemble Contrechamps, Esprit Orchestra, Nouvel Ensemble Moderne, and Camerata Aberta. Recently, he was the recipient of the Lutosławski Award 2008 and won the 2009 Canada Arts Council Jules-Léger Prize for New Chamber Music for his work *L'Espace intérieur du monde*. He is the author of *Luigi Nono et les chemins de l'écoute* (L'Harmattan, 2010), "Xenakis' Æsthetic Project: the Paradoxes of a Formalist Intuition" (*Xenakis Matters*, Pendragon Press, 2012), and "Serge Provost: Une approche spectrale de la transtextualité" (*La création musicale au Québec*, PUM, 2014).
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Mikahil Lylov / Eke Marhöfer

Akademin Valand, Gothenburg, SE

DURATIONS OF KNOWING: TOWARDS ATTENTIVE ANTHROPOLOGICAL FILMMAKING

Day 2, 10 November, Orpheus Concert Hall, 12:30–13:00

To elaborate a critique on the affiliation between anthropological filmmaking and the colonial projects of the West, we attempt to shift the attention from the conditions of representation to the questioning of the role representation plays in the techniques of power and domination. Our contribution will try to provide some examples that allow representation to be moved to a secondary position of importance and that highlight nonrepresentational features of film practice that still allow for a critical perspective.

Anthropological film and image production can be characterised (1) as a practice of perceiving and recording visible forms of doing and (2) as being in a direct relationship to knowledge on both sides of a recording device. One might say that such films are knowledge records. One of the general characteristics of film is duration; thus, anthropological films might be said to present durational knowledge. Our contribution will discuss the relationship between film practice and practices of understanding and comprehension as determined by two qualities: duration and attention.

Contrary to identifying the practices of understanding as constructing an immediate concept of a real temporal event, we will attempt to outline some characteristics of durational knowledge. We will rely on the concept of duration as a qualitative multiplicity elaborated by Bergson and Deleuze. According to them, multiplicity is heterogeneous and continuous, inexpressible in a unified manner. What is most important about knowledge as multiplicity is that it does not resemble the result of its implementation, and what is most important about film as a multiplicity is that it does not resemble what was filmed. For Deleuze, conditioned practices are empirical and individuated while the condition of this individuation will be different from the former, and thus impersonal and pre-individual. This allows us to say that knowledge and film practices are not representations of reality, rather they are a differential element of the reality without identity, they are virtualities.

While singling out virtualities, anthropological film also follows corporeal events. It attends a situation, a thing, or a subject. Attention is an event of following and of creation of relation, meaning that one pays attention to the others' attention. Relations of attention are intensive, so they can hardly be accumulated and measured, but they can be described by their degree of power. We will present these two notions based on our own film work and compare them with the speculative use of images by French sociologist of science Roger Caillois.

Web: https://vimeo.com/97414289 (Password: 123)

Mikhail Lylov is an independent artist and curator who lives in Berlin. His practice includes films, installations, performances, and writings. The works establish and discuss situations in which economic and knowledge models are questioned, renegotiated, or rendered useless. Lylov's work investigates a genealogy of the divide between mental and material in different contexts, especially in labour and anthropology. He looks for situations in which concepts become sensually available forms and knowledge turns into a matter of perception. Lylov's projects have been supported by "Le Pavillon" programme at Palais De Tokyo, Paris, Cité Internationale des Arts, Paris, the BFI (British Film Institute, London), Berlinale—Internationale Filmfestspiele Berlin, International Film Festival Rotterdam, Courtisane Festival, Ghent, and Houston Museum of Fine Arts.

Elke Marhöfer is an artist living in Berlin. Via moving images and suppositious writing, Marhöfer works with notions of self-admitted foreignness and radical othering. She collaborates with dear friends and things and revises notions of animal, vegetable, and object relations. Marhöfer studied at the University of the Arts Berlin, the School of the Art Institute Chicago, and the Whitney Independent Study Program, New York, and is enrolled on a practice-based PhD at the University of Gothenburg. She received fellowships from IASPIS Residency, Sweden, Akademie Schloss Solitude, Stuttgart, and Cité des Arts Paris. Her films have been screened at the British Film Institute, London, Berlinale—Internationale Filmfestspiele, Berlin, International Film Festival, Rotterdam, Courtisane Festival, Ghent, Cinematek Brussels, Images Festival, Toronto, and the Showroom, London. Her art exhibitions include at Palais de Tokyo, Paris, FCAC Shanghai, Manufactura's Studio, Wuhan, Museum für Gegenwartskunst Siegen, Houston Museum of Fine Arts, and NGBK, Berlin.

Clara Maïda

Independent composer, Paris, FR, and Berlin, DE

FOR A NANOMUSIC—"SOUND DESIRING MACHINES" AND MULTIPLE TIME

Day 2, 10 November, De Bijloke Kraakhuis, 16:30–17:00

Deleuze and Guattari's concepts had an important impact on my musical thinking. When I started reading both philosophers, I had been working for several years at the intersection of musical writing and psychoanalysis. In *Order of Release, Border of Relish* (2002–4), I developed a transversal between musical time and the time of the unconscious. Echoes, resonances, and rebounds between sound fragments build a complex and non-linear temporal form. Processes of condensation or dissolution induce a mutative and elastic musical matter with heterochronic textures, a multiplicity of strata, and transitory sound objects.

When I read Deleuze and Guattari, it occurred to me that the minimal units I was combining in ever changing sound constellations—their capacity for connection and propagation through the sound field—could be referred to the "asignifying" particles of the "machinic unconscious (Guattari 1979; Deleuze and Guattari 1980). In my music, small modular three-pitch pendular figures are the elementary constituents of a sound "abstract machine," and are pushed by antagonistic forces: stratification or "destratification," "territorialisation" or "deterritorialisation" (Deleuze and Guattari 1980), repetition or mutation.

These pendulums, with their modular quality and their constant pivoting movement, keep forming evolving "assemblages" (Deleuze 1964; Deleuze and Guattari 1980) whose ramifications (chains of interconnected pendulums) can either converge towards one centre, such as Guattari's "black hole" [Guattari 1979], with the condensation on one object or figure, or create independent lines and migrate toward other zones. Since they keep circulating and building ever renewing fleeting configurations, they can be considered as sound "desiring machines" (Deleuze and Guattari 1972). In these sound rhizomes (Deleuze and Guattari 1980), repetition has an important function. It is a step-by-step process. Each repetition of a pendulum alters its envelope, generates a small gap, a small

differance (Derrida 1967). It is a "differentiating repetition" (Deleuze 1968). Being caught in a permanent flow, these elementary figures both repeat and mute, simultaneously form and dissolve. This formal paradox characterises all my pieces. Abstract figures are elaborated only in order to show that they can be undone, that they are plays of forces. They are perceptible only because they insist. Their appearance/disappearance reveals not only a "capture of forces" (Deleuze 1981) but also the paradoxical "becoming" of a present that suggests before and after, past and future, "Aion" (Deleuze 1969) or the "empty form of time" (Deleuze 1968)—time as a pure process.

The musical form is not preformed; it is the result of the sound trajectories, of different "becomings" according to the different pieces.

Psyché-Cité/Transversales (2005–7) is a psychogeography. The sound topology is both a *becoming*-machine and a *becoming*-scream, a "zone of indiscernibility" (Deleuze 1981) between the brain and the metro, the psyche and the city, scream and noise. It is a hybrid sound territory. *Mutatis mutandis* (2008) is a whole set of vibrations. Fluxes of particles coagulate or trace more or less dense migratory paths. It is "musical genetics," with repetitions and errors (such as DNA). It is a *becoming*-filament and a *becoming*-molecule. *Shel(l)ter* (2009–10) refers to an atomic bunker in Berlin and to nuclear physics. It is a *becoming*-atom, a "nanomusic."

From the *Body Without Organs* (Deleuze 1981; Deleuze and Guattari 1972, 1980), a kind of "organum-body" underlies my music topographies—that is, a never definite and never stabilised sound body since the invested vibratory fields are never frozen.

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Clara Maïda is a French composer who has lived both in Paris and in Berlin since she was the guest of the Artists-in-Berlin programme of the DAAD. She has studied music and psychology and attended the composition courses of H. Lachenmann, P. Manoury, T. Murail, G. Grisey, and M. Stroppa at the Acanthes Centre and at the Paris Superior Conservatory of Music. She has received several international awards and grants such as the Berlin Senat and Paris Hors Les Murs grants, the Stuttgart and Berlin-Rheinsberger composition first prizes (Germany), an honorary mention at Prix Ars Electronica (Austria), as well as many commissions from institutions and festivals in France and Germany. Her pieces have been performed by numerous contemporary music ensembles around the world and broadcast on radio in several countries. She has given lectures in different institutions in Europe, New York, and Australia and two CDs of her works have been released (DAAD/Edition RZ, Berlin; Metamkine Label/Marseille GMEM).
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Nicolas Marty
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L'IMAGE-TEMPS
Day 1, 9 November, Orpheus Concert Hall, 16:30–17:30

En juin 2015, j'ai présenté à Sheffield (EMS15) une perspective d'analyse fondée sur l'utilisation des concepts d'image-mouvement et d'image-temps, introduits par Deleuze pour décrire l'évolution du cinéma au 20e siècle. Considérer une pièce de musique acousmatique comme une image-temps revient à dire que la musique ne serait plus seulement un art du temps (dans lequel le temps serait articulé par le mouvement), mais pourrait laisser de côté l'articulation du temps au profit de son déploiement dans l'espace.

En parallèle de ce travail musicologique, j'ai produit une série de quatre pièces acousmatiques. Il s'agissait aussi de montrer qu'en plus de pouvoir être exporté pour *l'analyse* d'autres arts, les concepts deleuziens peuvent servir d'inspiration pour la créativité esthétique. Il s'agit de mettre en avant une conception moléculaire de la musique, non pas pour rejeter la conception molaire de la musique comme art du temps (linéarité, contrastes, tensions / détentes, énergie), mais pour mettre en avant une autre possibilité, peu explorée en-dehors des drones et de la musique de transe : celle de la musique où *rien ne se passe*, où quelque chose est *donné à voir* plutôt qu'à vivre par sympathie kinesthésique.

Les trois premières explorent différents aspects de la durée, de l'espace et du silence, dans un cadre cinématographique : même dans le cas d'une diffusion sur acousmonium, les pièces doivent être diffusées sur le plan frontal (sauf la quatrième pièce quadriphonique).

La première pièce, *Funambules et autres abstractions* (5'), donne au silence un rôle prégnant, une existence propre. Il entoure les fragments sonores apparaissant comme des percées dans le silence plutôt que des sons articulés (image optique/sonore). La forme n'y est pas téléologique, mais plutôt fragmentée, rhizomatique (image-cristal).

La deuxième pièce, *Les lèvres d'Isis* (2') est extrêmement proche du silence complet, permettant aux sons « parasites » de la salle d'y prendre part. La

pièce révèle l'érotisme de ces sons. La forme est linéaire, bien que fragmentée, et chacun des fragments constitue une image lisible, un système de relations subtiles.

La troisième pièce, *Le dormeur du val* (3'), articule quatre identités spatiales, mettant en avant la distance entre l'auditeur et le son articulé. Encore une fois, les sons apparaissent comme sur un écran de cinéma, sans que l'auditeur y soit immergé. La forme est rhizomatique.

Alors que la quadriphonie et l'espace tridimensionnel sont généralement utilisés, en musique acousmatique, pour générer des mouvements immersifs dans l'espace, elle sert dans la quatrième pièce, *Une des chambres n'aurait presque pas de fenêtre* (10'), à mettre en place une identité spatiale : le haut-parleur arrière-gauche est notamment utilisé exclusivement pour diffuser un texte en morse stylisé.

De manière globale, il s'agit de proposer une conception systémique, rhizomatique, non-téléologique et non-causale de la forme musicale, par opposition aux conceptions dominantes qui, en s'inspirant parfois des propositions des sciences cognitives, mettent l'accent sur l'articulation, la continuité, la dialectique et la rhétorique. Le même médium peut proposer, à condition que l'auditeur veuille bien s'y prêter, une autre manière d'écouter.

Nicolas Marty est doctorant en musicologie à l'université Paris-Sorbonne, où il étudie l'écoute des musiques acousmatiques. Ayant terminé ses études de Musique Assistée par Ordinateur en 2010 au conservatoire de Bordeaux, il y suit actuellement les cours de composition instrumentale de Jean-Louis Agobet et les cours de composition électroacoustique de Christophe Havel. Il est chargé de cours en informatique musicale à l'Université Bordeaux Montaigne, a coordonné avec François Delalande le numéro 8 de la revue *Musimédiane* (« Musique électroacoustique ») et a organisé la session euroMAC2014 « Listening to Electroacoustic Music through Analysis », dont il prépare actuellement les actes pour publication chez Delatour fin 2015.
Son esthétique compositionnelle repose sur une forme de temporalité étendue et contemplative. L'élément pulsé ou strié est relégué au second plan, au profit d'un déploiement lisse (bien que ponctuellement articulé) de l'espace. L'élément humain est mis de côté autant que possible pour lui privilégier d'autres formes d'existence.
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Elke Marhöfer
Akademin Valand, Gothenburg, SE

MACHINIC COMPANIONS: EXPLORING NONHUMAN PERCEPTIONS, TEMPORALITIES, AND EXPRESSIONS
Day 2, 10 November, Orpheus Auditorium, 12:00–12:30

Scientific research needs objects and apparatuses for investigations, but usually forgets them when it retrospectively constructs objectivity. Karen Barad refers to this as a "quantum entanglement" between the object and the "agencies of observation." In a guided screening of my film *prendas—ngangas—enquisos—machines* (16 mm, Cuba, 2014), I will trace how research tools are not to be understood as somnambulant immobilities but as intensive ecological and relational forces with autonomous qualities. The camera, for example, is undoubtedly a moving "body" with expressive capacities, formed by the entanglement of the different rhythmic worlds, rather than just cultural and technical equipment. It breathes. It doesn't "capture" reality but dynamically disturbs it, or moves conjointly with its surroundings. It never remains at one speed or one affect throughout a film, but each change of speed and each affect, every tiny turn inside my head, becomes a real movement. The camera maintains a state of constant change and becoming together, or at the same time. It doesn't conflate, but creates human and nonhuman assemblages by actualising symbiotic sensibilities in motion. Describing machinic (opposed to mechanistic) relations or alliances, Deleuze and Guattari come up with the seductive wording "machinic phylum." Unlike biology's classical animal or plant phylum, the machinic phylum decodes kingdoms, classes, orders, and families, and crosses them diagonally. The machinic phylum is natural and artificial, a "destratifying transversality." The machinic phylum is helpful as it enables us to understand technology not just as tied to a human "evolution" but also as a living system that folds, unfolds, and refolds organic and machinic matter into one another. Learning from and accessing nonhuman perceptions, temporalities, and expressions turns a camera into a machinic companion and the making of art into a situated practice of ecology.

Elke Marhöfer is an artist living in Berlin. Via moving images and suppositious writing, Marhöfer works with notions of self-admitted foreignness and radical othering. She collaborates with dear friends and things and revises notions of animal, vegetable, and object relations. Marhöfer studied at the University of the Arts Berlin, the School of the Art Institute Chicago, and the Whitney Independent Study Program, New York, and is enrolled on a practice-based PhD at the University of Gothenburg. She received fellowships from IASPIS Residency, Sweden, Akademie Schloss Solitude, Stuttgart, and Cité des Arts Paris. Her films have been screened at the British Film Institute, London, Berlinale—Internationale Filmfestspiele, Berlin, International Film Festival, Rotterdam, Courtisane Festival, Ghent, Cinematek Brussels, Images Festival, Toronto, and the Showroom, London. Her art exhibitions include at Palais de Tokyo, Paris, FCAC Shanghai, Manufactura's Studio, Wuhan, Museum für Gegenwartskunst Siegen, Houston Museum of Fine Arts, and NGBK, Berlin.

Hubert Gendron-Blais / Joel Gorrie / Joel Mason

Senselab, Concordia University, Montréal, CA
Cellist and sound artist, the Mighty River, Montréal, CA
Senselab, Concordia University, Montréal, CA

THE STRUGGLE HEARS AND PLAYS ALL THAT WE FORGET IS STILL HAPPENING
Day 3, 11 November, Orpheus Auditorium, 16:30–18:30

Deeply moved by the recent social movements of strikes against austerity that have troubled the quietude of Quebec's society, we desire to explore the affective territories opened by these recent struggles.

If art is a "capture of forces" (Deleuze 2002), music can be understood as a way to make heard the sound of events, their vibrational materiality. Music: a mode of thought in its own right that allows reflections of the sonic dimension of actuality but that also creates new virtual, incorporeal universes (Guattari 2013). Our proposition asks, How can music express the sound of politics, the ambiance of the different manifestations of power, and the sonic dimensions of particular political struggles? Such refraction of loss and endless potential is, as Guattari insists, art in its instinctual procession—a procession that invites a variety of subjectivities, including those closely located in human, musical, and environmental spatialities. Sound can in some ways be thought of as a dark precursor of political dynamics—harmonic nodes vibrating from the rebirth already present in the birth of the common. The countless subjectivities in social movements express themselves sonically, with music tracing feeling's material repetitions, dramatising its arc, playing on and between its overt over-concreteness, thereby displaying the potentialities of an unclear, subconscious process against the authority of "a clear subject" (Guattari 2000). The sound of politics is in the echo of its undeniable materiality, in the decay where its materiality is modulated: not in the front-page headline but in the ink that bleeds through from an edition that was never printed.

We propose a collective experimentation that aims to hear, think, and create around the sound of the strike movements, their refrains, their rhythms, their resonances, in an attempt to share the intensity of the evanescent common that occurred. Our performance will consist of improvisatory co-compositions

utilising guitars, a cello, amplifiers, a projector, voice, and sound alteration technologies. The focus on the sonic texture being composed will be maintained by slowly increasing the presence of darkness in the room as well as designing visual projections that function more as negative space than as visual objects. Paying attention to these tools, to their non-beginning, prehuman locations, we are interested in improvising with movement, repetition, language (French and English, performatively) and sonic reformulations of the immanent physical space of the conference. We seek modes of research-creation that stretch sound and sound-capture between a political event's many non-happenings and its leftover insistent scar of "one thing having happened."

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Hubert Gendron-Blais est auteur, musicien et chercheur. Outre ses publications littéraires (poésie, nouvelles) et universitaires (Scènes contemporaines, Les Cahiers d'histoire, Inflexions, etc.), il a contribué activement aux ouvrages collectifs On s'en câlisse. Histoire profane de la grève. Québec. 2012 (Sabotart et Entremonde, 2013) et traces—déprises (2014). Détenteur d'une maîtrise en science politique (UQÀM), doctorant en philosophie—humanities à l'Université Concordia (Montréal) et chercheur au SenseLab, sa pratique de recherche-création se situe aux confluents de la musique, de l'esthétique et de la pensée politique, accordant une attention particulière aux concepts d'affects et de communauté. En musique, il participe activement au projet rock expérimental ce qui nous traverse ainsi qu'au groupe indie rock Des Ébauches.
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Joel Gorrie is a musician, educator, and improviser, most often in contexts related to the cello. He is currently musically and sonically exploring ideas of tension and release, the use and constraint of various tools, repetition and ostinato, and patterns and their deviations. His research interests include autism and socio-sensory experience, musical pedagogy as a means of social change, as well as how improvisation can utilise physical and conceptual constraints to channel creative focus in neuro-diverse environments.
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Joel Mason is a writer, sound artist, and playmaker. He writes on arts-based research and social theories of whiteness and blackness; he creates interactive dramatic events involving circus, affect, whiteness, blackness, improvisation, sociality, music, and the political deployments of human voices. He is a research assistant at the SenseLab in Montréal, a philosophical movement laboratory founded by Erin Manning and Brian Massumi, and also a member of Berlin composer Sandeep Bhagwati's Matralab (at the intersection of new music, technology, and the body). In 2014, he wrote "The (Un)choreography of Dance Politics: An Experimental Social Poesis" with Anique Vered for *Inflexions*, a journal for research creation. He is currently co-editing the next issue of *Inflexions*. He is in his second year of PhD studies at the Centre for Interdisciplinary Studies in Society and Culture at Concordia University in Montréal.
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Frédéric Mathevet

Université Paris I, FR

PARTITIONS SUSPENDUES, PARTITIONS CIRCONSTAN-CIELLES, PARTITIONS GRAPHIQUES ET PARTITIONS ÉTENDUES : L'ŒUVRE COMME RE-DIAGRAMMATISA-TION « ÉCOPRAXIQUE »

Day 3, 11 November, Orpheus Concert Hall, 14:00–15:00

Plasticien ouvert à toute mutabilité, mon travail artistique est le travail d'un « bricoleur » enchevêtrant les supports qu'ils soient numériques, picturaux ou sonores, comme le vecteur d'un langage plastique indocile. N'ayant jamais voulu choisir entre les arts plastiques et la musique, je mène un travail artistique où se contaminent, se rapprochent et se confrontent arts plastiques et pratiques musicales.

Dans cet atelier transdisciplinaire, la notion de « partition » (Score) s'est rapidement imposée comme le lieu privilégié de « précurseurs sombres » singuliers. En effet, « sous-produit » ou « objet artistique mineur » (la partition est aussi une « recherche de son propre point de sous-développement »), la partition est la condensation, la précipitation (au sens chimique du terme), de branchements fautifs et de nouveaux raccords entre des percepts des affects et des concepts très hétérogènes. Dans notre atelier, ces partitions se constituent autant d'images que de sons, autant de dessins que de vidéo que de processus interactif ou autogène.

Nous proposerons une démonstration sonore et visuelle de "partitions" et nous montrerons comment celles-ci engagent des « agencements » en amont de leur réalisation. Des surfaces sensibles d'inscription sur lesquelles on fait l'exercice de la « notation », c'est-à-dire de l'inscription du sensible « comme il tombe ». Les partitions sont des révélateurs (comme on le dit de la photographie) d'accidents et d'interférences, en amont de leur écriture, comme en aval de leur interprétation.

À partir de ces exemples précis nous montrerons comment la « partition » peut être comprise dans le sens étendu que donne Deleuze à la notion de diagramme.

En effet, par la perspective d'interprétation que le concept de partition mobilise ensuite, elle ouvre vers de nouvelles lignes de fuites et travaillent à une re-diagrammatisation des signes en présence et récoltés. En cela la « partition » s'opposerait à cet autre diagramme nommé « machine abstraite » et qui referme toutes nouvelles possibilités.

Au contraire, les partitions que nous mettons en œuvre sont ces objets ambigus qui ne sont pas seulement descriptif mais, tout à la fois « ingérant, digérant, redistribuant » s'ouvrant vers des lignes de fuite. La partition apparaîtra dans cette description comme une pratique du démontage, « constituant autant de points d'émergence ou de créativité, de conjonctions inattendues, de continuums improbables », ouverte à toutes les métamorphoses (shapeshifting) et faisant de l'œuvre une prégnance, une actualisation temporaire et collective révélée à égale importance par tous les acteurs-réseaux de son apparition.

Nous choisirons de mêler à l'analyse, quelques exemples d'interprétation live et/ou enregistrée pour faire de ce moment un moment d'échange sur une recherche indissociable de la pratique. Nous nous appuierons sur

(1) les partitions circonstancielles (underscore) : partitions nomades, écriture dessinée sur le motif (sonore).

(2) Les partitions suspendues, partitions mutables et interactives, qui propose une re-diagrammatisation des signes en présence qui dans le jeu performatif de sa réalisation engage la fabrication de « nouvelles possibilités de fait ».

(3) Musique Maigre et musique de poche : recherche autour d'une musique décroissante et écologique.

Frédéric Mathevet se définit comme plasticien et compositeur. Il est chercheur associé à l'ACTE (UMR 8218) à Paris I (CARS). Docteur es arts, il est co-rédacteur en chef de la revue en ligne L'Autre Musique et du laboratoire du même nom qui entremêle chercheurs et praticiens dans un acte créatif libéré. Il a notamment publié deux manuels d'arts plastiques, dont le second numéro est consacré au cas particulier de la musique et a participé à de nombreuses expositions à Paris, Montreuil, Toulouse et Londres. Il y a donné plusieurs concerts multimédias dont *Faire la peau 2* pour un bodhràn (Nice, Paris, Noisiel), *Rec-u-Aime* pour un violoncelle, une mezzo-soprano et une tricoteuse (La ferme du buisson), *Mécaniques funambules* pour saxophone baryton (Petit Bain, Divan du monde), *The Exorcist* pour voix, basse et piano préparé (Cité du cinéma).

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Vincent Meelberg

Radboud University Nijmegen, NL, and Academy of Creative and Performing Arts, Leiden and The Hague, NL

PERFORM NOW! MUSICAL PERFORMANCE AS AFFECTIVE, DISRUPTIVE PRACTICE

Day 3, 11 November, Orpheus Auditorium, 09:30–10:00

Musical performance is an encounter. It is an encounter between sounds, bodies—both human and otherwise—and ideas. All these actants are affected by this encounter, just as the encounter itself is influenced by the actants involved. Consequently, this encounter co-determines how the performance will continue. Put differently, an encounter is disruptive: it disturbs the actants' state of rest and incites them into action, into doing something that they did not intend to do before the encounter.

Gilles Deleuze suggests that disruptive encounters between bodies, objects, sensations, and thoughts can be conceptualised in ethical terms. He asserts that bodies and thoughts can be defined as capacities for affecting and being affected. For Deleuze, ethics is the study of the relations of speed and slowness, of the capacities for affecting and being affected that characterise each thing. These things can be anything: an animal, a body of sounds, a mind, or an idea. According to Deleuze, this amounts to an ethics of joy, in which the production of joy is a positive expansion of affective capacity, while sadness is a negative stagnation of feeling.

In my presentation I will propose that a musical performance, being a disruptive encounter itself, also always has an ethical dimension. Through an analysis of a performance by my free improv trio Molloy, I will argue that musical performance is an act that infringes the autonomy of the performers, instruments, and sonic bodies. Because of its intrusive nature, it is a performance that influences the capacity of these bodies to undergo joy.

I will analyse the recording of a collective improvisation by Molloy as well as my own and my fellow band members' impressions of this performance, using autoethnography and interpretative phenomenological analysis. In this investigation I will focus on interaction: interaction between performers, performers and instruments, sounds and performers, sounds and instruments, and so on, and the manners in which these interactions contribute to the improvisation as it develops during performance. As these interactions are responsible for the infringements on the autonomy of all actants, human and non-human, that are involved in the performance considered as encounter, a proper examination of these interactions may lead to a greater understanding of what musical performance is, or can be.

My aim is to demonstrate the productivity of Deleuze's theory of ethics in the analysis of musical performance. Following authors such as Suzan Kozel (2007) and Anthony Uhlmann (2009, 2011), and building on the ideas I introduced in Meelberg (2011), I will argue that interaction is the core of those encounters we call performance, and that Deleuzian ethics is able to articulate the specificity of the interactions that constitute a performance. Conversely, I will suggest that musical performance may be a very productive means to teach us what ethics is really about. It is about the way we human subjects deal with encounters between bodies, ideas, sounds, and minds, and vice versa.

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Vincent Meelberg is a senior lecturer and researcher at the Department of Cultural Studies at Radboud University Nijmegen, the Netherlands and at the Academy for Creative and Performing Arts in Leiden and The Hague. He studied double bass at the Conservatoire of Rotterdam and received his MA both in musicology and in philosophy at Utrecht University. He wrote his dissertation on the relation between narrativity and contemporary music at the Department of Literary Studies, Leiden University. Meelberg has published books and articles about musical narrativity, musical affect, improvisation, and auditory culture, and is founding editor of the online *Journal of Sonic Studies.* His current research focuses on the relation between musical practices, interaction, and creativity. Beside his academic activities he is active as a double bassist in several jazz and improvisation ensembles as well as being a composer.
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John Miers

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BACON AND THE CARTOONIST: THE EMERGENCE OF THE FIGURE THROUGH TWO OPPOSING DIAGRAMS

Day 1, 9 November, De Bijloke Kraakhuis, 15:30–16:00

In *The Logic of Sensation*, Deleuze describes Francis Bacon's practice as a constant struggle to avoid or surpass figuration, illustration, and narrative, all of which are central elements of the art practice most commonly known as "cartooning"—the drawing of comic strips, books, and graphic novels. This paper will focus on Deleuze's use of the concept of the "diagram" and the "figural" in *The Logic of Sensation* to argue that comics create sensual experience through discursively articulated depictions.

Deleuze opens the chapter on the diagram by saying "We do not listen closely enough to what painters have to say. They say that the painter is already in the canvas, where he or she encounters all the figurative and probabilistic givens that occupy and preoccupy the canvas." The probabilistic givens are the established figurative practices that surround the painter, a bombardment of imagery and methods of representation that threaten to pull the painter into illustrative cliché. So how can they be avoided? Bacon says, "make random marks (lines-traits); scrub, sweep, or wipe the canvas in order to clear out locales or zones (color-patches); throw the paint, from various angles and at various speeds." Through this act of exorcism, the figurative givens, the clichés, are removed, expelled from the canvas. This process creates the diagram, which is not a painting, or an image, but a set of possibilities.

For comics scholar Thierry Groensteen, the cartoonist's diagram is created through a process of "gridding." Like Bacon's givens, this process can pre-exist the making of any marks on the drawing surface. It is "a stage of reflection that is not always incarnated," and operates as "a primary repartition of the narrative material." Rather than avoid figuration, cliché, cartoonists must create their own set of clichés—a set of marks that allow serial recognition, potentialities that allow them to give form to the narrative material: this is the diagram of a cartoonist. And it is through this seriality, this repetition, that the figural—in the sense described earlier of a presence that is dependent on depiction but not contained within it—is created in comics. It is also through seriality that the figural, which Deleuze describes as a sense of presence and awareness of identity created by a work that, while dependent on depiction, cannot be located solely in that depiction.

If you take individual depictions of a character in a comic to be serial appearances of the same character pulling different expressions, then you have in mind a figure that is not contained within any of these individual figurations; this, I want to suggest, is comics' equivalent to Deleuze-Bacon's figural. Deleuze characterises Bacon's creation of "the improbable visual figure" as a constant negotiation between free manual actions and the presence of a pre-existing visual whole. My comic *Starts Out Vague* magnifies the opposition of these pictorial and prepictorial acts in attempting to analyse the figurative regime operative in the act of drawing known as cartooning. It is built from sequences of figurative images produced using the following process: perform movements, copy these movements by manipulating a digital three-dimensional model. This process begins with movements that are transcribed in a medium that has no edges or surface, and ends with reinjection into the overdetermined surface of the comic's page, where not only specific places but also a specific order of movement through those places are privileged by the constraints of gridding. Finally, the reading protocols that guide the navigation of a comic are fundamentally discursive: in comics, the figurative is placed into discourse, and through this interaction emerges the figural.

Personal Introduction. The familiar question regarding the ability of the art object to embody or communicate knowledge that artist-researchers frequently encounter is inverted in the case of the cartoonist-researcher: the art form is frequently used for factual narratives and explanatory texts, and held by educators to be a highly effective means of transmitting information. Developing my artistic research methodology has largely consisted of resisting the urge to explain rather than explore theory. My work as a scholar emerges directly from my work as a cartoonist: it was through artist's talks at academic symposia that I was introduced to the emerging discipline of comics studies, and the desire to develop my cartooning motivates my research. My PhD explores the role of visual metaphor in meaning making in comics, and my ongoing research aim could be described as an attempt to frame the making of comics as primarily an act of drawing rather than of storytelling.

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Claudia Mongini / Andres Vahos / Emiddio Vasquez

University of Paris 8 Vincennes—Saint-Denis, FR
University of Paris 8 Vincennes—Saint-Denis, FR
Independent artist and researcher

DIAGRAMMATIC TRAITS: SCREAM(S)—FORCE(S)— MANIFOLD(S)
Day 1, 9 November, De Bijloke Rotonde, 14:00–16:00

Departing from Kant-Deleuze's notion of synthesis understood as a "rule of construction" by which a complexion of heterogeneous elements is driven to the consistency of a concept, this panel inquires its diagrammatic conditions— that is, its operative potential for the creation of transversal relations. Andres Vahos engages in the operative dimension of the cry—an operation problematising the lien between image and force—by constructing a relation between the sensible "signal" and the invisible or inaudible forces stirring the cry. Claudia Mongini examines the Leibnizian concept of force in terms of its logics: the potential for a synthetic construction of an "architecture of multiplicities." Force is grasped in its intrinsic relational conditions, as a mechanism of transversal production. Emiddio Vasquez's intervention departs from a pragmatic problem encountered in his making of art, the presence of "false dualism" between analogue and digital. He proposes to think of this impasse in terms of Riemaniann (and Deleuzian) manifolds. This panel asks whether the operation of synthesis—a factor producing (and problematising) difference in each intervention—can be transposed as a critical point of inquiry *between* the papers as well, thus opening the point of view of a (problematic) relation between aesthetics, ontology, and artistic practice. Can this strategy be conductive towards the creation of an *agencement* of artistic research?

« DU CRI AU SOURIRE » : ÉLÉMENTS D'ESTHÉTIQUE DELEUZIENNE
Andres Vahos, University of Paris 8 Vincennes—Saint-Denis

Selon Deleuze, le crissement, le bégaiement et la glossolalie sont des traits de « l'image moderne de la pensée ». Si les deux derniers sont abordés à l'aide de notions issues de la linguistique, le crissement semble moins thématisé. Notre présentation audiovisuelle montre l'importance du « cri » dans la philosophie de Deleuze et problématise cette notion à partir de la dimension critique et clinique des forces qui nous poussent à « crier ». Pour Deleuze, les principes philosophiques constituent des véritables cris, les concepts étant le chant qui module et la signature qui clôture un cri. Deleuze classe souvent les philosophes en fonction des cris qu'ils cherchent à pousser.

Cependant, le cri ne deviendra un « cas spécial » pour Deleuze que dans le cadre de ce qu'il nomme la « schrizophrénisation » de la littérature et l'« hystérisation » de la peinture. Dans la formule d'Artaud, « briser la langue pour toucher la vie », Deleuze voit un procédé actif de désorganisation du langage qui transforme la valeur phonétique des lettres-organes par l'action tonique des « cris-souffles ». Les cris d'Artaud sont les crépitements d'un langage affectif dont le ciment est « fluide » et le corps « a-organique ». Lorsque Bacon affirme qu'il cherche à « peindre le cri, plutôt que l'horreur », son vœu comporte pour Deleuze la déformation des figures par l'exploration amiboïde des « contours » : la « bouche qui crie » devient un organe indéterminé par lequel le corps s'échappe vers un « aplat » matériel « vif et dur ». Si le « fait intensif » du Corps sans Organes permet à Deleuze de rapprocher Bacon et Artaud, il nous semble que le geste du cri invite à les séparer : le cri-souffle est une action qui « plonge » les mots dans la « profondeur » du corps tandis que le cri peint est une opération qui « module » les figures dans la « profondeur maigre » d'un système corps-couleur-plan.

En 1969, Deleuze développe dans son "roman logique et psychanalytique" l'idée d'une genèse de la parole qui suppose une série de transformations énergétiques : des pulsations « physiques » qui deviennent des pulsions « libidinales » pour se transformer ensuite dans l'énergie potentielle d'une « surface » désexualisée. Le système sonore du corps, dont le cri-souffle fait partie, retrouve ainsi son plein usage dans une bouche libérée du bruit, possédée par les voix venues d'en haut et remplie de paroles insolites. Plus tard, en 1981, avec le cri-peint, Deleuze explore la vibration, l'accouplement et la dissipation des figures par une "force sans objet" qui conserve cependant le contour d'un inquiétant sourire. Il faudrait alors distinguer le cri-souffle qui menace "du fond" le corps-langage

avec une catastrophe, la "faillite" de l'organisation inappréciable du point de vue logique de la « surface », mais aussi le cri-peint dans la « profondeur superficielle » de la viande où les têtes rencontrent le "chaos" en conservant le sourire.

Further reading

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Andres Vahos is PhD candidate in philosophy at the University of Vincennes—Saint-Denis. His research is directed by Eric Alliez (LLCP, Paris 8, and CRMEP, Kingston University) and focuses on the relations between the concept of synthesis and the process of differentiation in Deleuze and Guattari's "metaphysics." His research interests include (post)Kantian critical philosophy and a speculative approach to Deleuze's ontology in its relations with (bio)sciences, politics, and technologies. His recent academic participations include "The Net and the Burrow: Diagrams and Network Strategy in Contemporary Capitalism" (Université Nanterre, Paris-Ouest. June 2013) and "The Coupling Material-Forces in Deleuze and Guattari's Constructivism" (7th International Deleuze Studies Conference, Istanbul, 2014).
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ON THE LOGICS OF FORCE IN DELEUZE-LEIBNIZ
Claudia Mongini (University of Paris VIII Vincennes—Saint-Denis, FR)

Departing from the problem of the relation between the one and the many from which Deleuze, in his book on Leibniz, constructs the *singular* relation between the sensible and the intelligible, I will introduce the concept of force, in terms of a fold of matter. I take into particular account the process of synthetic construction, in its double aspects of genesis and production, which Leibniz developed in a series of geometrical studies.

The first problem to be addressed consists in the delineation of the character of Leibniz's constructivist logic. This is expressed by the potential of creating real entities—that is, both concrete objects and abstract relations. Thereby, I will carefully analyse the combinatorial facets from the point of view of their "technical criteria": I will enter into the complex relation subsisting between the concept of invention understood as expression of singularity and the project of construction of a "logical architecture of multiplicities." Within this frame of reference, the concept of logic comes to constitute the *trait d'union* between the project of a generative metaphysics (onto-logics) and an epistemological one. I will proceed with the examination of the concept of force, by placing the question of the role of physics within the onto-epistemological dimension delineated before. By taking into consideration Leibniz's essays written from 1690 (the essays on mechanics and the 1692–98 essays on dynamics), I will focus on two problems: the question of experience and that of genetic construction out of a supra-geometric entity.

Two movements of thought will be articulated: an a posteriori one, which takes into account the effect produced by force, and an a priori one, which considers instead force from its generative conditions—space, time and action. I will then address the concept of derivative force in its relation to contingency—that is, in relation to the specificity of concrete chains of entities. Out of this description I will problematise the concept of force in its intrinsic relational (and thus transversal) conditions. I will articulate this question on the two levels examined before: on the ontogenetic level, by following the question of how the movement of force comes to generate a minimal condition within nature; and on the epistemic level, by outlining the problem of the relation between matter and dynamics before the cuts produced by the disciplinary division of knowledge have taken their effect. This level of problematisation allows the problem to shift from matter-force to force-brain, and thus raises the aesthetic question of an autoplastic reconstruction of the machinic complex of nature. Can this level be considered in terms of a knot where philosophy is intimately tied up with art as process?

Claudia Mongini is a researcher based in Vienna and Paris. She first studied physics at the University of Turin, wrote a PhD about chaos theory and neuroscience, and engaged in philosophy and fine arts in Vienna. Since 2001 she has been dealing with scientific-artistic crossovers, both within her artistic practice and her theoretical research. Her current project consists of a philosophical reconstruction of the concept of force between Leibniz and Kant from the point of view of Guattari-Deleuze. It is realised in collaboration with the department of Practiques et Théories du Sens at the University of Paris 8, where she is enrolled on a PhD.

HOMEOMORPHIC SOUND
Emiddio Vasquez (independent artist and researcher)

Taking as a point of departure Deleuze and Guattari's thoughts in *What is Philosophy?* on the inseparability of sensation from the material conditions of any art form's medium, one cannot help but ask, What are we to make of digital art, and in particular digital sound? It is all too simple to dismiss the battered dualism of analogue versus digital reproduction of sound, but the resurgence of analogue synthesis along with the ever-expanding industry of digital sound synthesis invites us to explore further these two domains. From an ontological perspective, these two domains correspond to the two types of multiplicities (discrete and continuous ones) that Deleuze imposes on Bergson's philosophy by referring to physico-mathematician Bernard Riemann. The latter defines music as being a rare case of a continuous manifold that we can experience in everyday life, which in return necessarily problematises its digital or discrete reproduction.

This problem invites us to rethink the means by which the smooth and striated fuse with one another, as Deleuze and Guattari put it. I would like to elaborate on a possible approach borrowed from topology: homeomorphisms. With this criterion in mind, I would like to discuss some of the techniques that validate this fusion and critically engage with ones that do not. I propose this critical discussion in relation to particular cases concerning the analysis of musical samples as well as problems encountered in my own experience of making music. The idea of synthesis will thus be explored in respect to a multilayered set of levels: on the level of disjunction between analogue and digital and on that of ontology and mathematics, as well as within breaks occurring in practice.

Emiddio Vasquez was born in the Dominican Republic (1986), raised in Cyprus, and divides his time between philosophy, sound, visual art, and mathematics. His interests are particularly devoted to concepts of continuity in various domains/forms and the ontological "many." Vasquez has taught on Riemannian manifolds in workshops held at the CAAD ETH in Zürich and at Normalcy in 2014. His sound and video work has been presented in various exhibitions.

Catarina Nabais
University of Lisbon, PT

PERVERSION IN MASOCHISM: COLDNESS AND CRUELTY
Day 2, 10 November, De Bijloke Auditorium, 12:00–12:30

To understand the way Deleuze thinks about perversion is to understand the specificity he sees in masochism—its difference from sadism. It is to understand how he reads Masoch from the critical point of view, showing that Masoch takes the phantasm as a genuine double of the world and how literature therefore arises as its ideal realisation. Sade creates a literature of reason, of the cold thought where rigorous demonstrations show that reasoning itself is violence, that demonstration itself is violence. Obscene descriptions give the sadistic the power of showing themselves apathetically all-powerful. Masoch is the inventor of the phantasm, the author of the imagination that multiplies the denials as a proceeding of his art of suspense. He denies reality in order to incarnate, in suspense, the dialectic ideal *phantasmé*. He proceeds by multiplication of the denial as an ascending path towards the intelligible. He creates pedagogical trials of initiation to this path in order to reach his ideal. Sade's obscene language and detailed description, on the one hand, and Masoch's suspense and suggestive setting, on the other, both serve to conjugate literature and sexuality—this is, both clinical and critical plans.

Among Deleuze's work, *Masochism: Coldness and Cruelty* has perhaps the most clinical literary approach, in which critical aspects cannot be understood without their clinical mirror. This book is an experience of reading the art of the novel as a perverse affair. Deleuze always considers Sade and Masoch to be major writers, so literature becomes a thought on the world's epiphanies and novelistic configurations. In this book, for the first time, Deleuze gives a clinical function to artistic creation and takes a writer as an example of the intrinsic link between literature and life, of what he will say lately: literature as a health affair. And all the analysis of Masoch's and Sade's literature is done within a conception of the phantasm as dark precursor.

Catarina Pombo Nabais received a PhD in philosophy from Université Paris VIII, Vincennes—Saint-Dennis, with the thesis "L'Esthétique en tant que Philosophie de la Nature: le Concept de Vie chez Gilles Deleuze. Pour une Théorie Naturelle de l'Expréssivité. Regards sur la Littérature" (2007), under the supervision of Jacques Rancière. She is a postdoctoral researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL), was Head of the CFCUL Science and Art FCT Research Group from 2008 to 2014, and since 2014 is Head of the CFCUL Science-Art-Philosophy LAB. She is the author of *Deleuze: Philosophie et littérature* (Paris: L'Harmattan, 2013).

Tero Nauha

Theatre Academy of University of the Arts Helsinki, FI

SCHIZOPRODUCTION AND ARTISTIC RESEARCH

Day 2, 10 November, De Bijloke Rotonde, 16:30–17:00

In my artistic research for my PhD at the Theatre Academy in the University of Arts, Helsinki, I have used the metamodel of schizoanalysis both in creating artistic works and in pedagogical contexts. Recently I have run extensive workshops around the topic "What is Real?" in the Theaterdiscounter in Berlin and MoKS artists' centre in Mooste, Estonia, with the performance artist Karolina Kucia. Beside this, we both have been working with the Ueinzz theatre group from São Paulo, directed by the philosopher Peter Pál Pelbart and psychotherapist Ana Carmen, whose practice is focused on schizoanalysis in experimental theatre practice.

The basis for this presentation is the theoretical background of schizoanalysis and practical findings on how it functions as a dynamic tool in creating materials both for artistic production and for how one perceives subjectivity in relation to the group, milieu, social norms, or political bodies. Schizoanalysis is a tool for comprehending how "the real" is being constituted as lived territory through machinic modulation of the flux and in regard to virtual universes of reference. However, my intention is to contrast schizoanalysis as a "system of a systems," or as the world in relation foreclosed real. These are two aspects that are intertwined in my artistic research: heterogenesis of subjectivity in contrast with the one, not as substance but as unforeseeable void—or, in other terms, the transcendental system of schizoanalysis with the radical immanence of the real.

Schizoanalysis functions as a dynamic tool for meta-modelling the world as being produced by "immanent capitalism." In groups and individual practice, I've used schizoanalysis as a tool to trace processes as philosophy: how certain machinic conjunctions in relation with the flux produces a particular existential territory with the universal reference, how some machinic conjunctions may create new "lines of flight," and why some others retract to habitual refrains of subjugation. However, in my research I have encountered troubles

comprehending the real through the particular system of meta-modelisation. It may seem only to be a horizon, an exterior, or the virtual universal reference. What it does is both analyse and produce relations, exchanges, and conjunctions. The real is being assigned to the asignified territory of the unconscious.

Following the critique of these philosophical concepts by François Laruelle, my attempt is to contrast this philosophical form of thought with the proposition that subjectivity has only unilateral relation with the real. The world is being modelled by schizoanalysis propagating new forms of existential territories or retraction to ossified refrains. The world does not equate with the real, which is separated without separation. In the case of performance art, in this non-correlation with capitalism as philosophy, the foreclosure can be found in body. Not body as severalty, but as "one" body. A body is not only part of the assemblage but also foreclosed real. It is both machinic production and foreclosed indifference as the void. Still, it is only through the heterogenesis or modulation, where the comprehension of the philosophy of capitalism may be regarded as hallucination, that the world is not conflated with the real. Where the process of artistic practice is a process of stitching and ripping apart, probing for lines of flight to create consistency, the practice has only a non-relation with the foreclosed carnality of the body and the unprecedented real. This presentation includes materials that will be published by Förlaget, Malmö, Sweden, in their series "Provocation." The book, titled *Heresy and Provocation*, will be presented at the Mad House event in Helsinki on 19 November 2015.

Tero Nauha is a performance and visual artist. He studied fine arts at the Rijksakademie van Beeldende Kunsten in Amsterdam. He is a PhD candidate in artistic research at the Theatre Academy of University of the Arts Helsinki. His research uses a critical approach to schizoanalysis applied to artistic practice in the context of post-industrial capitalism. He is a member of the Performance and Philosophy group, IFTR, and the Society for Artistic Research. His research has been presented at PSi, IFTR, and the Performance and Philosophy and New Materialism conferences, among other venues. His artistic works have been presented at the Manifesta10, Frankfurter Kunstverein, Theaterdiscounter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, New Performance festival, Turku and Kiasma Theatre in Helsinki, and others.
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Gabriel Paiuk
Conservatorium Den Haag, NL

DELEUZE'S CINEMA STUDIES AS A MODEL FOR A PROBLEMATISING SOUND PRACTICE
Day 2, 10 November, De Bijloke Rotonde, 11:00–11:30

Within *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, Deleuze exposes cinema as a practice of thought. Cinema articulates perception, lived experience, and material components through particular strategies of formal organisation. These strategies are presented as rendering particular "regimes" of the image. A fundamental aspect of this proposition is that each regime yields a diverse status of the image, defines a particular mode of engagement with the visual.

In chapter 6 of *The Time-Image*, Deleuze opposes the crystalline regime of the image to the organic one. Within the organic regime, images "assume the independence of its object . . . stand for a supposedly pre-existing reality" (Deleuze 2013, 131) and are articulated to convey a continuity external to themselves. This is the domain of the sensory-motor schemes, where images become components of trajectories and "oppositions within a field of forces" that define a "hodological space" (133).

On the other hand, within the crystal regime of the image, the conveyance of an external continuity is interrupted. "It is now the description itself which constitutes the sole decomposed and multiplied object"; the image "stands for its object, replaces it, both creates and erases it" (131), drawing attention to the immanent and multiple conditions of its emergence. Rather than being determined by what they would refer to in themselves: "it is not a matter of knowing if these are exteriors or scenery" (131), it is the way they are articulated that defines its status. Translating this perspective to the domain of an artistic sound practice implies understanding how the status of sound would arise out of diverse regimes of sound.

I aim to propose that Luigi Nono's *"No hay caminos, hey que caminar . . . Andrej Tarkovskij"* for seven instrumental groups is an example of a work that sets up a crystalline regime of sound. As is the case in the realm of the images Deleuze

refers to, it is not a matter of sounds being referential or mimetic to sounds outside the frame of the concert hall; instead, it pertains to how the sound's status arises out of the logics of the organisation of the work. An organic regime sets up sounds as interrelated figures within an imaginary space, a "hodological" space where parameter variations define trajectories. The claim is that within *"No hay caminos…"* each component in the formal articulation of the piece does not participate in constituting a detached field of trajectories or figural relationships. Rather, the sequence of sound instances is articulated as to sensitise the listener to the multiple threads (affective, material, perceptual) that constitute our apprehension of these instances. Through a process of successive recontextualisations, our active grasp of sound is put into question. One fundamental example of how this strategy is deployed within this work is the way in which the spatiality of sound is dealt with. Rather than building up a plan of formal relationships that would render space as an imaginary field, contrasts are set up that expose the inherent spatial characteristics of every sound. By articulating this strategy, sound is exposed as a multiple instance, its status defined by intermingling conditions. This becomes a hint towards conceiving a practice that takes as its main aim the problematisation of the way listening unveils and our engagement with sound is constituted.

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Gabriel Paiuk is a composer and sound artist from Argentina currently residing in the Netherlands, where he is a faculty member of the Institute of Sonology (The Hague). His works take the form of sound installations and performative works for instruments and particular loudspeaker setups and have been performed by ASKO ensemble, KNM Berlin, Slagwerk Den Haag, Francesco Dillon, Rank Ensemble, Modelo62, and Ensemble 306, among others. He was awarded the Gaudeamus composition prize in 2006 for his electronic work/sound installation *Res Extensa*. In 2009, he was director of the Center for Advanced Studies in Contemporary Music in Buenos Aires. In recent years he has articulated his compositional practice with theoretical research, leading to talks and workshops in contexts such as Master Artistic Research at KABK (The Hague), the Amsterdam School for Cultural Analysis (University of Amsterdam), and the KASK School of Arts (Ghent), and to a publication in *Organised Sound* magazine (Cambridge University Press, UK). Web: www.gabrielpaiuk.com. Email: gabriel@gabrielpaiuk.com

Dana Papachristou

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LOCATIVE MEDIA SOUND WALKS: CONNECTING NOMADISM WITH CONTEMPORARY GEOLOCATED *FLÂNERIE* AND OPEN SOURCE PRACTICES

Day 2, 10 November, De Bijloke Rotonde, 09:00–09:30

Soundwalking is a practice that encourages conscious listening and interaction with the sound environment in a non-linear and improvisational manner. There is a theoretical relevancy with "promenadology" and Benjamin/Baudelaire's *flânerie*, as the user/listener is invited to wander through an "aurally augmented" urban environment. The result establishes rhizomatic maps and lines of sound/audio walks relevant to the city, as perceived and aurally captured by the artist. The practice of soundwalking suggests wandering new routes, thus questioning linear urban planning, and uses field research and sound recording and their juxtaposition to escape from the model of the "panoramic city," which is mostly perceived visually.

Most soundwalks and geo-located sound installations use open-source platforms that combine locative media (GPS) with music/sound/performative compositions by applying them to a region's map. The artist's and the listener's function often coincide, both in cases where the sound is recorded while crossing the area and in those cases where the path chosen by the walker/listener determines the artistic result.

In this paper I will attempt to connect the concept of "nomadism," as introduced and explained by Deleuze and Guattari, with contemporary artistic practices of sound walks, site-specific sound compositions, and geo-located sound interventions in urban public space by juxtaposing the principles of nomad art with those of open-source platforms and *flânerie*.

As Deleuze and Guattari (1980) imply, many social activities, including art, can constitute a war machine drawing "a plane of consistency, a creative line of flight, a smooth place of displacement" (ibid., 423) by reforming or acting against dominant systems and/or practices (ibid., 500). In the case of soundwalking,

nomadism does not apply by suggesting fleeing the city but by proposing wandering as resistance to its confined and bordered space (Deleuze 1985, 149): in these soundscape compositions, narratives prevail, communities acquire space and voice, buildings are not mere subjects for sightseeing tours, the city is not a collection of historical information but a space to aurally, artistically, and socially wander within the micro-frames of which this space rhizomatically consists. Music and narrative as tools, leave behind ethnography, documentary, score, concert halls, museums, and institutions and become pliable materials, fragments of a living organism, of a city-score whose music is made by and is addressed to people. Actually the notions of nomadism and war machine apply here "as a war of becoming over being, of the sedentary over the nomadic" (Deuchars 2011, 3).

Departing from the distinction of audio walks, sound walks and listening walks, I will connect these contemporary artistic practices with the Deleuzian notion of rhizome and nomadism in order to indicate how the sound routes of wandering create experiential, non-dichotomous relations between public space and people that inhabit it or cross it, and how this process is a becoming-art through the inclusion of lines of flight and soft spots that converse with displaced artistic tools and site specific sound representations.

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Dana Papachristou is a musicologist and artist who focuses on the combination of arts through the use of new technological media. She studied music in the Hellenic Conservatory, musicology in the Kapodistrian University of Athens, and music culture and communication in the departments of Media and Music Studies, leading to her dissertation, which looked into the "Relation of Music and Painting within Modernism throughout the Correspondence of Schoenberg and Kandinsky." Currently, she is working on her doctoral thesis in philosophy of music "The Aesthetics of New Media Art in Deleuze and Guattari's *Anti-Oedipus* and *A Thousand Plateaus*" at Paris 8—Vincennes and the Ionian University. She is a senior student in composition and a piano studies graduate.
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SLOWNESS AS A PURE FORM OF TIME: TSAI MING-LIANG'S *STRAY DOGS*
Day 1, 9 November, De Bijloke Auditorium, 17:30–18:00

In recent years, the term "slow cinema," often circulated simply as a buzzword for a trend of global art cinema, has been theorised in more sophisticated ways. Despite the differences in their focuses, the recent theories of slow cinema have a common tendency to highlight how slow cinema, by slowing down the pace of life and restoring the supposedly insignificant details of life, challenges the accelerated pace of global capitalism and thereby renders the viewing subject more contemplative. While this form of challenge is significant, however, it runs the risk of endorsing the neoliberal packaging of slow life. Is slow cinema now subsumed under the economy of global cinema, albeit under its niche market? Would it be possible to rethink the notion of slow cinema in a way that undoes neoliberal economy and at the same time creates a new mode of affective life? This paper retheorises slow cinema by resituating Deleuze's philosophy of cinema in the context of his theory of the three syntheses of time, as well as in the historical context of neoliberalism. In this retheorisation, I show how the limitations of recent discourses on slow cinema can be attributed to their exclusive reliance on the Bergsonian second synthesis of time and how slow cinema at its most radical can be theorised as a type of time-image characterised by the Nietzschean third synthesis of time or its pure form of time. In this alternative theory of slow cinema, I would argue, slowness is no longer regarded as the degree to which the plenitude of life is restored, but rather as that to which time returns the power of becoming and dissolves the homeostasis of life. In this sense, slow cinema ceases to serve the neoliberal valorisation of affective life and instead produces, in Deleuze's terms, a pure form of time that can bring affective life beyond (or below) this valorisation. From this perspective, I also argue how Malaysian Taiwanese filmmaker Tsai Ming-liang's recent film *Stray Dogs* (2013) radicalises this power of slowness. By comparing an impoverished family's and an upper-middle-class family's slow

life, the film debunks the packaged "mainstream" slow cinema and, instead, suggests alternative images of slowness in a way that resituates Glauber Rocha's aesthetic of hunger in the context of neoliberalism. This alternative slowness is especially embodied in the impoverished family members' instinctual bodily attitudes, such as those of sleeping, eating, urinating, and weeping, as they are shown in excessively extended durations. This excess enables slowness to break with the second synthesis of time and, instead, to constitute a pure form of time that forces the viewer to cross the limit of neoliberal governmentality against the now "mainstream" slow cinema's tendency to compel the viewer to "contemplate" life in its economic sense.

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Jecheol Park is Assistant Professor of Film and Media Studies in the Department of English Language and Literature at the National University of Singapore. His recent essays have appeared in the journal *Film Criticism* and the collection *World Cinema and the Visual Arts*. He is currently working on a book manuscript titled *Politicizing Cinematic Affects: East Asian Art Cinema in the Neoliberal Condition*.
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Juan Parra C.

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THE EGG

Day 2, 10 November, De Bijloke Foyer, 19:30-20:00 (repeat 22:00-22:30)
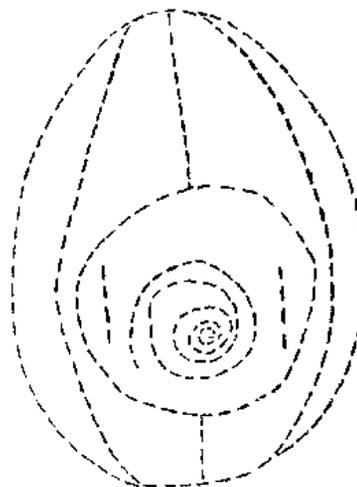
The Dogon Egg and the Distribution of Intensities. (ATP 149)

Juan Parra C. studied composition at the Catholic University of Chile and sonology at the Royal Conservatory of The Hague (NL). Part of several ensembles related to Guitar Craft, a school founded by Robert Fripp, he is a regular collaborator of artists such as Brice Soniano, Richard Craig, and KLANG. Juan is a founder and active member of the Electronic Hammer (a computer and percussion trio) and Wiregriot (voice and electronics). In 2014, Juan obtained his PhD degree from Leiden University with his thesis "Multiple Paths: Towards a Performance Practice in Computer Music." Since 2009 Juan is a joint researcher of the Orpheus Institute. He is a team member of ME21.

Giulio Piatti

University of Rome "Tor Vergata," IT, and University of Toulouse "Jean Jaurès," FR

L'ART AU-DELÀ DE L'HOMME: ANTONIONI ET VERTOV PAR DELEUZE, ENTRE CRÉATION ET DÉCOUVERTE

Day 1, 9 November, De Bijloke Mezzanine, 15:00–15:30

Le cœur du cinéma, selon Gilles Deleuze, c'est la capacité de restaurer des vastes zones acentrées et décadrées (Deleuze 1983, 94), bien au-delà du tournant humain de l'expérience. En autres termes, le cinéma n'est rien d'autre que le soi-même de l'image, théorisé pour la première fois par Bergson dans le premier chapitre de *Matière et mémoire*. Il n'y a plus ni distance ni *mimesis* : le cinéma ne représente pas le réel à travers la fiction, mais coïncide avec la réalité, conçue comme un champ transcendantal et impersonnel d'images-mouvements. Cinéma et réalité ne diffèrent pas : l'univers devient, mieux, un metacinéma en soi (ibid., 88).

Dans ma présentation je propose de vérifier cette idée deleuzienne à travers la discussion de l'œuvre de deux réalisateurs : Dziga Vertov et Michelangelo Antonioni. Vertov réalise le programme matérialiste du bergsonisme, à travers une poétique caractérisée par un *ciné-œil* super-humain et un montage constructiviste axé sur le rythme et l'entre-deux : films comme *La sixième partie du monde*, *L'homme à la caméra* ou *Le ciné-œil* rejoignent effectivement un monde qui précède l'homme, c'est-à-dire le lieu des relations, des variations universelles qui se déroulent invisibles au-dessous des yeux humains (Vertov 1975, 139). Antonioni se concentre sur les champs vides, où l'homme est désormais disparu : dans ses films, comme par exemple *L'eclisse*, *Il deserto rosso* ou *La notte*, les paysages vides et abstraits semblent dominer les personnages, désorientés et silencieux. Les champs vides se constituent comme une réflexion sur le néant et l'abstrait, conditions de possibilité génétiques de la réalité : Antonioni recherche « l'image absolue » (Antonioni 2009, 61–62) de la réalité, qui coïncide avec un « blanc sur blanc » impossible à filmer, univers virtuel qui est en train de s'actualiser dans la réalité concrète.

Ce qui est intéressant, soi dans la poétique Antonioni que dans celle de Vertov, c'est, en général, le statut de l'art, c'est à dire la présence, dans l'acte artistique d'un élément créatif—la création du nouveau, l'actualisation d'un virtuel pré-individuel—et d'un élément ontologique—la découverte d'un univers caché, qui était déjà là, imperceptible. La stricte relation entre création et découverte, dans Vertov et Antonioni, devient fondamentale chez Deleuze pour la réflexion philosophique. Réaliser un film, inventer un concept ou découvrir une fonction, c'est créer le nouveau, mais aussi rejoindre et rendre visible un virtuel qui, existant, n'était pas (encore) perceptible : au bout de cette ambiguïté on trouve le cœur secret de la réflexion deleuzienne, axée autour de l'événement comme devenir imperceptible et de la question du monisme-pluralisme, où les différents plans avec leurs spécificités—concepts, affects/percepts et fonctifs—rejoignent l'indécidabilité (Deleuze et Guattari 1991, 206), en faisant résonner la voix de l'être, son univocité aussi bien que sa richesse. Ici faire de l'art ce n'est plus raconter soi-même, mais arracher la perception aux objets, en créant des affects et des percepts non humains, impersonnels, capables de transformer l'imperceptible en *percipiendum* (Deleuze et Guattari 1980, 345).

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Giulio Piatti earned his bachelor's and master's degrees in philosophy at University of Turin and he is currently a doctoral student in social and philosophical science at University of Rome "Tor Vergata," in co-tutorship with University of Toulouse "Jean Jaurès." His research interests include the idea of the impersonal in Henry Bergson's and Gilles Deleuze's thought, connections between cinema and philosophy, and French post-structuralist philosophies. He is a member of the advisory board of *Sensibilia—Colloquium on Perception and Experience* and part of the editorial board of *Philosophy Kitchen*, a contemporary philosophy review.
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Radek Przedpełski

Trinity College Dublin, IE

MOULDWORKS: AN ART RHIZOMATIC INQUIRY INTO HAECCEITIES IN MATERIAL (AND) THOUGHT

Day 1, 9 November, De Bijloke Rotonde, 12:00–13:00 (repeats at 18:00)

Conducting an art-philosophical inquiry into the Polish neo-avant-garde artist Marek Konieczny and his mobilisation of Polish Baroque, I have embarked on what Simon O'Sullivan calls "art rhizomatics." O'Sullivan (2006, 36–37) defines "a rhizomatics of art" as a mode of art writing that attends to the researcher's particular enfoldment in the world and resonates with the art objects themselves. My art rhizomatics is an immanent research practice that generates new worlds parallel to Konieczny's artworks themselves. For "Dark Precursor" I would like to extend this practice further to include experimentation with Deleuze-Guattarian thought, namely the concept of haecceity.

Mouldworks seeks to explore the resonance between haecceity and the materiality of mould as it emerges from my particular experience of living as an immigrant in a Dublin bedsit and researching the art of the 1970s and the Baroque amid Ireland's newly resurgent property bubble and its attendant vectors of gentrification, the debate about the shape of the new multicultural Ireland, and the influx of refugees. Deleuze and Guattari (2005, 261) define haecceity as "a mode of individuation distinct from that of a thing or a subject" epitomised by "a season." They posit haecceities as a set of coordinates, "the sum total of the material elements belonging [to a body] under given relations of movement and rest, speed and slowness (longitude); the sum total of the intensive affects it is capable of . . . (latitude)." Many commentators have emphasised the individual, yet impersonal nature of haecceities (Young 2013, 153).

Mouldworks explores migrating mould colonies as a diagram of heterogeneous force relations penetrating both the molecular and the social planes. Notoriously unwieldy—in a state of constant asexual reproduction and vibrating across diverse milieus—mould spores affect in unpredictable ways, secreting diverse colours, textures, and distribution patterns. Therefore, they can be considered haecceities. Rather than develop gigantic land art projects like those by Robert Smithson, my particular longitude offers the infinitesimal realm of mould as my field of operation. Inhaling Dublin mould every day, I think about the iconic photography of Roman Vishniac who turned away from the documentation of diaspora cultures to embrace photomicroscopy, therefore revealing diaspora as a haecceity.

*Mouldwork*s attempts to register the diasporic haecceities by putting into mutual resonance a series of staged photographic images of humanoid figures draped in black velvet, set against Dublin's iconic open-sea bathing places, and a video documentation of a mould removal procedure performed with a silicon cutter. The Baroque drapery with its many folds introduces perceptual instability associated with haecceities, whereas the sea is haunted by the threat of migrant invasions as well as waterborne powers of contamination.

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Radek Przedpełski is a doctoral student in the School of Languages, Literatures, and Cultural Studies at Trinity College Dublin, researching Polish conceptual and performance art of the 1970s. His other research interests include performances of virtuality in new Polish-Jewish music and Polish-Tatar poetry. Radek is also a part of the interdisciplinary Digital Arts and Humanities PhD programme run jointly by four Irish universities. He firmly believes theory-based research into art can/should be performed via artistic praxis. He is a freelance photographer and sound artist. Radek holds an MA degree in digital media from Dublin Institute of Technology (specialisation in sound design) and an MA in English language and culture from Nicolaus Copernicus University, Toruń, Poland (specialisation in critical theory and postcolonial studies).

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ZIGZAGGING: BOUND BY THE ABSENCE OF TIE
Day 1, 9 November, Orpheus Auditorium, 15:30–16:00

The paper will unpack Deleuze/Guattari's machinic conception of consistency, which is determined neither by the autonomy of the vitalist whole (organicism) nor by the geometric expression of the whole in its parts (mechanicism), but by the dark precursor's zigzagging between the Scylla of submissive empathy and the Charybdis of dominating abstraction. In the words of Deleuze: "it is not a matter of bringing things together under one and the same [universal] concept, but rather of relating each [singular] concept to the variables that determine its mutations." The argument starts from the hypothesis that the current digital turn in architecture effectively reproduces the Cartesian duality of mind and body, removing the former from contexts of engagement with the environment while treating the latter as no more than a kind of recording mechanism, converting the stimuli that impinge upon it into data to be processed. It is for this reason that we want to revamp the legacy of Deleuzian transcendental empiricism in general and Gibsonian ecological perception in particular.

The American psychologist Gibson vehemently rejected the reductionist information-processing view, with its implied separation of the activity of the mind in the body (abstraction) from the reactivity of the body in the world (empathy), arguing instead that perception is part and parcel of the total system of relations constituted by the ecology of the life form or its mode of existence (metastable plasticity). Let us make it, after Guattari, ecologies in the plural: environmental, social, and psychical (transversality). Life forms perceive the world directly, by moving about and discovering what the environment affords, rather than by representing it in the mind. Hence, meaning is not the form that the mind contributes to the flux of raw sensory data by way of its acquired schemata. Rather it is continually becoming within relational contexts of pragmatic engagement. Empathy and abstraction are mutually constitutive. Everything starts from the sensible to be consequently extended to that which makes sensibility possible; that is, sensations mobilise the differential forces that make thinking possible. This is what Deleuze means by "pedagogy of the senses"—we are completely at the mercy of encounters (epigenetic turn). To quote the late media guru Kittler, "It's funny, this thing turning back on itself. It's called feedback (and not, as should be noted, reflection)." The cognition is *extended* and not interiorised or centralised, *embedded* and not generalised or decontextualised, *enacted* and not passive or merely receptive, *embodied* and not logocentric, *affective* and not unprovoked. If architects ever stopped to consider how much of life is guided by ego-logic (intentionality) and how much by eco-logic (gratuitous encounters), they would certainly pay far more attention to relational properties or the bind by the absence of an a priori tie.

Andrej Radman, Dir.ir., has been teaching design and theory courses at TU Delft Faculty of Architecture since 2004. In 2008 he joined the section affiliated with architecture theory as an assistant professor. A graduate of the Zagreb School of Architecture in Croatia, he received a master's degree with honours and a doctoral degree from TU Delft. Radman is a member of the National Committee on Deleuze Scholarship and the editorial board of the peer-reviewed journal for architecture theory *Footprint*. His research focuses on radical empiricism in general and the legacy of the founder of the ecological approach to perception, J. J. Gibson, in particular. He is a licensed architect and recipient of the Croatian Architects Association Annual Award for Housing Architecture in 2002. Email: A.Radman@tudelft.nl

Fabrice Raffin

Picardie University-Amiens et Sorbonne Nouvelle-Paris 3, FR

LA PENSÉE NOMADE—UN PROCESSUS D'INNOVATION ARTISTIQUE

Day 2, 10 November, De Bijloke Mezzanine, 16:30–17:00

Repenser l'innovation artistique, requalifier les avants-garde contemporaines, non à partir de leur production mais à partir d'une démarche et des processus de création, des postures artistiques, tel est l'objet de cette communication. Pour ce faire, le propos s'appuiera sur le "traité de nomadologie" et la possible définition d'un concept de pensée nomade comme processus artistique innovant, quelle que soit la discipline concernée. La présentation sera illustrée par des projets artistiques contemporains comme Gigacircus (http://gigacircus. net/fr/) et Conteners (http://www.conteners.org/), comme exemple de mise en application créative de la pensée nomade et des mobilités.

Pour ces expériences artistiques, la pensée nomade et le nomadisme artistique ne sont pas uniquement affaire de mobilité. Si, dans le monde des arts, la mobilité constitue un principe nécessaire de diffusion voire de création, le nomadisme artistique relève d'une référence à la fois plus large et plus profonde si l'on considère le statut de l'artiste aujourd'hui et les contours du monde de l'art. Précisément, le nomadisme n'est pas seulement un mode de mobilité physique, "selon la lecture que Deleuze fait de Nietzsche, il est une forme de pensée qui suit une ligne de fuite qui ne se laisse pas prendre dans les mailles des forces institutionnelles."

Cette forme de pensée est constitutive de la figure de l'artiste dès le 19ième siècle. Néanmoins, de fait, elle n'implique pas systématiquement la mobilité physique. Au 19ièmesiècle, la pensée nomade est avant tout une posture fondée sur une défiance des pouvoirs et mœurs d'une époque, une « machine de guerre » qui n'implique pas le déplacement, l'échange ou la confrontation directe. Elle apparaît plus comme un mode d'opposition au « monde bourgeois », à l'académisme, à l'État, qu'un nomadisme physique ou un « mouvement social » au sens strict.

La pensée artistique nomade va ainsi puiser au 19ième siècle dans

l'autonomisation d'un « champ » où le monde de l'art se construit sur la figure d'un individu qui affirme son individualisme et son identité créatrice. Plus précisément, cette logique de l'art nomade si l'on suit Deleuze et Guattari dans leur « Traité de nomadologie » pourrait se décliner selon plusieurs caractères que nous développerons dans notre intervention: *Processus* (Hydraulique, tourbillonnaire, hétérogène, problématique); *Formes et contenus* (Symétrie, asymétrie, dissymétrie); *Art excentrique* (excentré—centrifuge); *Art nomade* (écart au monde et construction de soi).

Fabrice Raffin is a socio-anthropologist, lecturer at the University of Picardie Jules Verne and Sorbonne Nouvelle Paris 3. He is director of research of SEA Europe in Paris. Former scientific adviser for the French Minister for Culture and Heritage, he specialises in the analysis of artistic practices and the city, urban planning, and urban development. Raffin is author of Poitiers, *Genève, Berlin—Friches industrielles—A Changing European Cultural World* (Editions l'Harmattan, 2007) and co-author of *Factories of the Imagination* (Ed. Imprimeur, 2000). As a testimony to the expertise and running process of those places, this work also deals with the issues of their urban, social, cultural, and political inscription in order to emphasise how they can be useful to cultural action.
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Kriss Ravetto

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OUTTAKE
Day 2, 10 November, De Bijloke Kraakhuis, 09:00–09:30

By looking at Dennis Adams's 1998 film *Outtake*—a film that consists of Adams distributing photographic copies of 416 separate frames of Ulrike Meinhof's 1969 film *Bambule*—I will discuss how the copying and redistributing of the seventeen-second sequence of Meinhof's film asks us to think about a rather complex set of relations from difference to repetition, copy to cinema, cinema to the remake, the remake to history, and history to the recognition and repetition of images. What makes *Outtake* technically interesting in terms of copying is that it is a parody of the remake. Adams re-recorded the film as a site-specific art piece by attaching a camera to his arm as he distributed each still frame shot (one by one) to any passer-by who would take one.

Outtake literally copies the seventeen seconds of *Bamuble*. Nevertheless, the pace and the performance of this film on the Kurfurstendamm in Berlin comments on the fact that the film is both recognisable as a film and not recognisable as a copy of Meinhof's film (even though it enacts the copying and distribution of her film). The films ask us to reconsider the relation of modern art to the culture of appropriation. But, more importantly, it asks us to consider the propriety of the image: How can one own an image if an image is only recognisable as an image once it has been repeated?

Outtake asks us to think about the semantics of what constitutes an image, presenting the image as volatile—vibrating, modulating, touching the mind with the power to unthink (disassociate) relations, images, and events. This talk will use Deleuze's *Difference and Repetition* (1994) to think about how repetition, appropriation, and the practice of unthinking challenges our understanding of copyright and, with it, the ability to own images or tether them to dogmatic thinking. Due to increasingly more restrictive copyright legislation, the artistic practice of appropriation has recently resulted in contentious copyright issues, which makes this art practice difficult if not illegal. A number of law cases have emerged that investigate the division between what constitutes a transformative work from a derivative one (as for example the copyright infringement cases against Andy Warhol, Damien Hirst, Richard Prince, and Jeff Koons).

Deleuze describes the work of repetition as "a work of inventing vibrations, rotations, whirlings, gravitations, dances or leaps which directly touch the mind." It is this repetition of images, sounds, and sequences that allows us to recognise the work of art as a unique work (what is a unique work is always derivative, it must be recognised as such). But, according to Deleuze, with repetition also comes transgression—that is, repetition questions the unique work by treating it ironically, thus troubling any authorial claims to copyright. Repetition's double articulation challenges how we determine copyright in the case of a work of art.

Nobody recognises Meinhof's handiwork in the image that is handed out. It is only in the reassemblage of images that any resemblance to the "original" film takes place. Yet, what takes place is an assemblage of distribution or a dispersal of an abandoned work.

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Kriss Ravetto-Biagioli is a film and media scholar whose work focuses on representations and theorisations of violence in film and media and online. Her research interests include: nation building and ethnocentric and sexual violence in the Balkans and Eastern Europe; Nazism, Fascism, and the Holocaust; the relation of image to gesture and experience in film and digital media theory; surveillance and social media; digital art and experimental cinema and the uncanny; and glitching and the discourse of emergence. This research has resulted in *The Unmaking of Fascist Aesthetics* (University of Minnesota Press, 2001); she has completed a new manuscript, *Mythopoetic Cinema on the Margins of Europe*, and is currently working on a new book project on surveillance and the digital uncanny.

She has published articles on film, performance, installation art, new media, and the hacker group Anonymous in *Camera Obscura*, *Film Quarterly*, *LEA*, *PAJ*, *Representations*, *Screen*, *Third Text*, and numerous collected volumes. She is the co-editor with Professor Martine Begneut of the Edinburgh University Press series on film studies. Her interest in the "digital uncanny" and the culture of surveillance has inspired "Recoded," the large international conference on the politics and landscapes of new media, and "Figures of the Visceral" and "Gaming the Game." She is co-organising the Mellon initiative in Digital Culture with Professor Colin Milburn (English and STS) and is a core researcher on the IMMERSe and IFHA projects. She is also affiliated with the science and technology studies programme and the graduate programmes in cultural studies, performance studies, and science and technology studies.
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Felix Rebolledo / Andreia Oliveira / Tania Mara Galli Fonseca

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INTUITION AND CREATIVE PROCESS
Day 1, 9 November, De Bijloke Mezzanine, 14:30–15:00

With the aim of deepening the discussion about a philosophical approach within artistic research, we seek to explore the interaction between process in artistic practices and the Bergsonian/Deleuzian method of intuition and the establishment of a common ground between both. We propose to look at intuition from three vantage points: first, as a mode of knowledge-creation that is aesthetic, immediate, and unmediated, unprocessed by rational reflection and not founded in established scholarship; second, as a method as proposed by Bergson and intuitively developed by Deleuze in *Bergsonism* (1988)—how the three (five) rules of the method are not to be reconciled with a priori or a posteriori determinations as things in themselves but instead with the differential progression of otherness as the event's becoming; third, as within the advancement of creative process as the production of change in terms of time seen as solution to a specific problem.

Intuitive innovation lies at the juncture of the repositioning of method and valuation. The convergence between ways of knowing, ways of being and ways of doing is producing new practices that articulate epistemology, ontology, and praxis along new creative lines as hybrid pursuits. The aesthetic problems brought forth—both in terms of immediate experience and art practice—are not always expressible, classifiable, or determined according to disciplined knowledge. They require deployment within variegated ecologies of being, of thought, of practice, of encounter, for the advance of a solution as intuitional apprehension. To conciliate the tension between creative process, method, and valuation within artistic practice, we move away from the perennial preoccupation with the production of tangible, material results and recognise that different articulations of intuition produce in different ways. In contrast to the understanding of intuition as an immediate apprehension of unmediated experience, the method of intuition involves a critique of false problems and the inventive production of genuine ones. This consists in the narrowing, convergence, and contraction of a problem's positing into a solution, and thinking in terms of duration. These strategies align and attune one another toward the casting of a precise and unambiguous problem while determining the instantaneous formulation of an exact, exacting, and fitting solution in creative process.

Rather than elaborate a step-by-step protocol or a DIY how-to guide to the correct use of intuition as method, we situate the three moments of intuition as appropriate problematisation, differentiation within differentiation, and temporalising problems relative to the creative advance of process. As such, we posit intuition as the reorientation of the concern of research-creation with the differential of the experiential as an attunement of the immediate, self-referential advance into novelty with the affective and the durational. The immediacy of creative experience becomes knowledge through the direct comprehension of temporality through difference arising in doing—ultimately, it is through intuition that creative process as difference in kind can become known as the advance of time.

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Felix Rebolledo is a PhD candidate in social and institutional psychology (UFRGS, Porto Alegre, Brazil), a lecturer in screenwriting and documentary theory at UNIFRA in Santa Maria, RS, Brazil, a researcher at LabInter/UFSM, Brazil, and a member of the SenseLab (Montreal, Canada). He is a member of the editorial collective of the journal *Inflexions*. His research interests revolve around cinema and the image.
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Andreia Machado Oliveira received a multidisciplinary PhD from UFRGS (Brazil) and Université de Montréal (Canada). She is a professor in the graduate programme of visual arts and graduate programme in networked educational technology at UFSM (Brazil), is currently chair of the InterArtec/Cnpq research group and of the Interdisciplinary Interactivity Lab (LabInter), and is a member of the SenseLab (Montreal, Canada). She is a multimedia artist with expertise in the fields of art and technology, contemporary subjectivity, and interactive systems.
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Tania Mara Galli Fonseca holds a PhD in education from UFRGS (1996) and a postdoctorate from the University of Lisbon (2004). She is a professor and CAPq researcher in the graduate programmes in social and institutional psychology and IT in education at UFRGS in Porto Alegre, Brazil. She is editor of the Cartografía book series with UFRGS University Press and Sulina Press in Porto Alegre and Head of the Corpo, Arte e Clínica CAPq Research Lab. She has extensive experience in psychology with an emphasis in studies of subjectivity and work. Her work articulates the philosophy of difference through the concepts of time and subjectivity, body-art-clinic, and labour and technology, with emphasis on creative processes and resistance.
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THE IMAGE AS A PROCESS OF INVENTION WITHIN ARTISTIC RESEARCH
Day 2, 10 November, De Bijloke Kraakhuis, 09:30–10:00

To think about the image is to already activate and engage in artistic research. And to think about artistic research in a hybrid world, we need a different approach to think the image—one that considers both the natural and the technological milieu. We argue that the image only occurs within an associative reticulation that integrates a hybrid actuality. Here, hybrid refers to the acknowledgement of the simultaneous co-existence of the natural and the artificial/technological, the actual and virtual, and the human and non-human in physical space and cyberspace recognised as an actant in the present.

From this perspective, we understand the image as a composite, layered experience in a multifaceted and hybrid reality and the artwork as an effect of the activity of invention within artistic process. Thus, we elaborate on the concept of the image developed in Deleuze's *Difference and Repetition* (1994) and its later taxonomy explicated in *Cinema 1: The Movement-Image* (1986) and *Cinema 2: The Time-Image* (1989) and compare this categorical scheme to Simondon's imagistic individuation elaborated in *Imagination et invention* (2008). Echoing Bergson, Deleuze points out that we don't perceive things in our mind, we perceive things where they are, in the world. Things exist as a polymorphic evolutive and a temporal diversity in a transductive relationship between the memory-image of the past, the perception-image of the present, and the invention-image of the future. Simondon's ideation of the image also steers away from a static conception. It is understood as emergent within and through a transductive four-phased process within the associated milieu: the motor-image, perception-image, mental-image, and invention-image.

Through these phases, we are able to modulate the relation between the human and the milieu to eliminate the polarising hierarchical importance between participating elements in the genesis of the image. The image is thus understood as a temporary, intermediate reality between individuals and milieus existing

within an evolutive technological diversity. The image appears in the directed interaction between participants and the environment they are in: it is not produced by the subject. Rather the image produces and develops the subject, allowing it to manifest itself as an immanent function of creation while being relatively independent from it.

Within such an approach, the image is not restricted to the usual optical perception of objects but is directly related to systems of relationship within the milieu, to experience itself. In this manner, in the perspective of a discourse of concepts such as art, technology, and nature, emerging from a processual and systemic vision, we bring forth the idea of image, milieu, and invention as a process of individuation within artistic research.

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Spencer Roberts
University of Huddersfield, UK

FOR (AND AGAINST) BIGGS AND BÜCHLER
Day 2, 10 November, Orpheus Auditorium, 09:00–09:30

The debate concerning the legitimacy of artistic research that has taken place over the last two decades is notable for the way in which it has drawn attention to rival "representational" and "performative" images of thought. Early critics of practice-led research such as Durling, Friedman, Elkins, and Biggs employed broadly representational arguments in a quasi-legal context of judgement to suggest that processes of artistic research were in some sense unrecognisable when an attempt was made to see them through the conceptual lens of "research." In contrast, advocates of artistic research, such as Haseman, Bolt, Sullivan, Borgdorff, and Slager have proposed that research arising out of artistic practice possesses distinctive qualities—conjoining interests in the experimental, the experiential, and the non-representational with a set of predominantly transformative aims.

For Deleuze (2001), any act of thinking is guided by a pre-conceptual aesthetic/ stylistic "image" that in some sense precedes it. Deleuze suggests that a particularly "dogmatic" image of thought pervasively permeates the history of philosophy, and likewise serves to structure received notions of "common" and "good" sense. As such, it conditions the conceptual distribution into which things may fall, as well as the processes of practical reasoning that are typically employed in the judgement or disciplining of phenomena (resemblance, opposition, analogy, and identity). Significantly, Deleuze positions taxonomic construction, scientific method, and legal adjudicative procedures as products of this image (Lefebvre 2008)—all of which have figured prominently in the broadly positivistic criticism/contestation of artistic research.

Perhaps because of the refractive, asymmetrical relationship between representational and performative images of thought, an interesting and long running feature of the legitimacy debate has been the failing of participants on both sides of the discussion to engage critically with their opposition. In an attempt to address the lack of sustained critical confrontation between

oppositional voices, this paper seeks to engage closely with a prominent sceptical position. To this end, the work of Michael Biggs and Daniela Büchler is interrogated from a conceptual, aesthetic, and relational perspective, revealing its Wittgensteinian and Kantian roots and subjecting them to critical scrutiny from the perspective of Deleuzian thought. The critique of Biggs and Büchler's project is presented here in the spirit of Massumi's (2002) conception of the example as an "odd beast"—as that which enables an incisive and direct confrontation with a singular position, while functioning emblematically to address a much wider terrain. Thus Biggs and Büchler are positioned as avatars of a more generalised sceptical position, and their project is positioned as a prominent expression of the dogmatic image of thought. It is argued here that Biggs and Büchler's resistance to the affective and the performative is pervasive, colouring their approach to philosophy, art, and aesthetics and placing them at odds with the largely material-experiential and transdisciplinary interests of many artistic researchers. With Deleuze's (1995) stylistic and operatic conception of philosophy in mind, a series of performative, aesthetico-conceptual strategies are developed to problematise Biggs and Büchler's project—confronting a linguistic-pragmatism of the right with a Deleuzian process-pragmatism of the left.

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Spencer Roberts is a senior lecturer in the Department of Art, Design, and Architecture at the University of Huddersfield in the UK. He teaches a series of discipline specific theory modules alongside a general departmental lecture programme that collectively operates under the rubric of theory-as-practice. His artwork focuses upon corporeal textual production and physical computing as a material form of expression. His recently submitted doctoral thesis explores a number of broadly Deleuzian, process-philosophical perspectives on artistic forms of research, exploring their at once integrative and differential dimensions while attempting to complicate a number of textually oriented sceptical positions through the employment of aesthetico-conceptual interventions.

Irina-Gabriela Rus
University of Bucharest, RO

HANS BELLMER AND THE BODY WITHOUT ORGANS
Day 3, 11 November, Orpheus Penthouse, 15:00–15:30

Gilles Deleuze defines the "Body without Organs" (BwO) as a de-organised body, in opposition with an organism, governed by thresholds of levels, by a rhythm that "plunges into chaos," substituting temporality and diegesis. The BwO is an unformed matter, occupied and populated by intensities that circulate through it; the organs aren't necessarily absent from the body, but they lose their predetermined functions, they become unstable, changing their position, their functions, and they "sprout everywhere." I shall decline the Deleuzian concept of the BwO in order to apply it to the artistic works of the German artist Hans Bellmer. His surrealist hyper-sexualised dolls seem to proliferate organically as their body parts—such as legs, breasts, and joints—multiply frantically. For instance in Bellmer's "Doll" (1934) one can observe that the ball-joints that hold the doll together are defunctionalised as the limbs that should be attached to the joints are absent. Yet, through those absent limbs the body reaches its end, while the roundness, fullness, and prominence transforms the joints into sexualised body parts. In other works, such as the "Doll" (1935), the ball-joints form a conglomerate that engulfs the body and "sprouts" beyond its limits. Their defunctionalisation goes even further, as some of the smaller ball-joints are no longer attached to the doll, thus suggesting a continuous process of germination and re-organisation.

The substitution of organs and bodily functions can also be observed in the graphic sketches that Bellmer created to illustrate his small book *Petite anatomie de l'image.* The sex organ re-territorialises different parts of the body; it becomes a line of flight, a smooth space along which it can extend in any direction. In one of the sketches, one can distinguish that the trunk of a woman's body becomes a phallic shape that protrudes from it and at the same time behaves as a part of it. In another, one can see the legs in the place of the arms, the space between them functioning both as an armpit and as the intimate area of the sex. These sketches account for the contamination of tissues, while Bellmer's

accompanying writing describes the migration of the bodily functions—the sense of smell relocates in the heel; sight is lost only to be exerted by the tip of the nose and through the left lobe of the ear.

Sue Taylor, in her book, *Hans Bellmer: The Anatomy of Anxiety* (2000), interprets his works from a psychoanalytical perspective, considering them as a manifestation of rebellion toward the father figure, consistent with the Oedipus complex. Taylor also details Bellmer's occasional cross-dressing and identification with female sexuality in his writings as signs of castration anxiety and a homoerotic attachment to his father.

By addressing the problem of the BwO in Bellmer's work, I shall attempt to deconstruct this psychoanalytical interpretation through schizoanalysis (a method Deleuze introduces in *Anti-Oedipus: Capitalism and Schizophrenia*), in order to restore the artist's heterogeneity rather than reduce it to the conflict with his father or the political regime that classified his works as decadent.

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Irina-Gabriela Rus is a PhD student at "Space, Image, Text, Territory" Doctoral School at CESI—Center of Excellence in Image Study, an academic structure under the University of Bucharest. The title of her PhD Thesis is "Anxiety and Laughter in the Works of Francis Bacon and James Ensor." She first encountered the concept of "Body without Organs" in Deleuze's book on Francis Bacon. Her research interests include fields such as anthropology, art history, film theory, visual culture, and critical theory, which she pursues either individually or interdisciplinarily.
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Jan Schacher

Royal Conservatoire Antwerp, Artesis Plantijn University College, Antwerp, BE, and Zurich University of the Arts, CH

NEW ISLANDS—THE "MANIFOLD" OF PERFORMING GESTURAL ELECTRONIC MUSIC
Day 1, 9 November, De Bijloke Kraakhuis, 12:00–13:00

New Islands is an entwined, manifold, physical, sonic, gestural, electronic, mediated, yet immediate musical performance.

The performance's main issues are presence, agency, and mediation. This manifests in an interwoven, complexly folded situation of physically performing with electronic sound processes and technological instruments. At stake are the relationships between the artist's body, actions and affects connected to the resulting soundworld, abstract narrative, and the imagination triggered in the audience. This happens in the social situation of the concert space, the period shared in co-presence with the audience, by sharing the moment of shaping the sounds and the overall musical form.

The performance is tied to the key elements of the physical actions, the perceived intentionality and agency of the performer, yet also the invisible presence of the "machinic" agency, and the interaction and dialogue with the musical processes and structures. Algorithmic, rule-based processes are counterbalanced by a state of pre-reflective, intuitive "surfing" of the piece.

The stage situation represents an "island" in the flow of everyday life, which comes naturally for the audience but is equally true for the performing artist. The moment onstage represents the tip the iceberg, a singularity, a focal point, the compression moment of a practice that spans a considerably larger scope. This compression results in a "manifold," a "fold," and a "millefeuille" of elements that are infinitely entwined. Yet, given a beginning and an end in a performance, this multiplicity of elements becomes finite, at least in time, and can be perceived and experienced as a unified object, created and shared in the presence of the audience/viewers.

The metaphor of the "manifold," a concept from abstract mathematics, serves to point toward a state of affairs where many dimensions intermingle, explode, and get wrapped and enfolded in such a way as to render nearly impossible the

task of identifying, isolating, and evaluating the individual constituent parts; or at least it only permits approximations to singular exemplars of the experience in question.

This abstract model represents the multiplicities of implications, operational domains, and significances present in any musical performance situation, particularly when applied to non-predetermined or non-textual practices.

New Islands investigates a core question through "showing/doing": whether and how the signifiers, act(ors/ants), and shifting scopes that get (re)present(ed) in the stage situation are organised hierarchically and how they represent a gridded cultural space; whether and how they embody a decentred, shifting, and enfolded web of relationships and strata that we are forced to continuously traverse in multi-perspectival, shifting perceptions.

www.jasch.ch/islands.html

Jan Schacher (Jasch) is an artist-researcher active in electronic, exploratory, and contemporary forms of music, live-performance, and media art. His main focus lies in works for stage and exhibition that combine digital media and gestural interaction. He has been invited as artist, lecturer, and researcher to numerous institutions and has presented installations, screenings, and performances in clubs and at festivals, such as the Sonar Festival, Barcelona, Transmediale Festival, Berlin, the Holland Festival, Amsterdam, the Singapore Arts Festival, the Edinburgh International Festival, the Sonic Circuits Festival, Washington DC, the Ultima Festival, Oslo, the Sound Reasons Festival, Delhi, and many other venues throughout Europe, North America, Asia, and Australia. His research topics cover performance, embodiment, and awareness as well as empirical work on motion and gesture in music. In addition to his artistic work, Jan Schacher holds a position as a research associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts. He is currently pursuing a doctorate in the arts at the Royal Conservatoire Antwerp and the Orpheus Institute, Ghent, Belgium. Web: www.jasch.ch

Angelika Seppi
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EVENTUM TANTUM:
ON THE PARADOXES OF SENSE, DARK PRECURSORS, QUASI-CAUSES, AND THE EXCESSIVE REST
Day 2, 10 November, Orpheus Penthouse, 10:00–10:30

Deleuze's notion of the "dark precursor" makes its first appearance in *Difference and Repetition* as that agent or force that initiates and ensures the communication between two series of differences. It is thus assigned the task of differentiation as such and burdened with its own disappearance once the differences have been differentiated. A certain affiliation with the tradition and critique of reification, with the logic of the disappearance of the process under the product, has been asserted by various readers of Deleuze: difference as becoming (process/virtuality) tends to disappear within the differentiated as being (product/actuality). I will try to show, why the question that makes Deleuze so interesting for contemporary art is how one can reveal the traces of the artistic process while it insists on them and at the same time, buries them beneath its product? How can one not fall back into a deterministic or reductionist model of causes and effects? In *The Logic of Sense*, this problematic is further developed within a theory of the event, defined as the event of sense and, thus, as strictly incorporeal. The "dark precursor," I would like to argue in my presentation, reappears in The *Logic of Sense* as the "quasi-cause," a notion Deleuze develops out of the stoic differentiation between the body, on one hand, and incorporeal effects, on the other hand. I will trace the notions of the "dark precursor" and the "quasi-cause" within the two cited works and point out their relevance for a non-deterministic and non-reductionist account of the world as infinite becoming. I will do so by confronting these Deleuzian concepts with exemplary artistic positions and their influence on artistic research since the late 1960s, thereby questioning the (im)possibility of escaping reification.

Angelika Seppi studied philosophy and art history at the University of Vienna and the Universidad de Chile. In 2007 she obtained a Master of Philosophy degree with a thesis on the relationship between law and justice by exception and sovereignty, and in 2012 she received a doctoral degree in philosophy with a thesis on the problems of reason, beginning, and repetition in philosophy and the arts. From 2011 she was a student/researcher at the Institute of Art History, University of Vienna, and at the Art University Linz, and from October 2014 she is a research assistant at the Department of History and Theory of the Form at the Department of Art and Visual History of the Humboldt University of Berlin and the Cluster of Excellence Image-Knowledge Creation: An Interdisciplinary Lab.
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Janae Sholtz

Alvernia University, Reading, US-PA

FLUXUS AFFECTS OF INDETERMINACY: AN ALEATORY POINT BETWEEN ART AND PHILOSOPHY
Day 1, 9 November, De Bijloke Mezzanine, 16:30–17:00

Deleuze is interested in exploring the dark night, the outside of thought. He addresses the emergence of thought itself, the event whereby sense is wrested from a mute, immanent field of sensibility: "that blind, acephalic, aphasic and aleatory original point which designates 'the impossibility of thinking that is thought,' that point where 'powerlessness' is transmuted into power" (Deleuze 1999, 199). This event occurs when something forces our faculties to communicate their intensive differences between one another, producing a "phenomenal flash": the sudden shock of sensation (ibid., 30/20). This event of thought is provoked rather than internally generated, and it is provoked by the "dark precursor"—the being of the sensible. For Deleuze, provocation of thought is an ethical imperative, yet the dark precursor is dark in relation to thought, to which it is imperceptible, unthinkable (ibid., 236–37); this is the paradox of thinking about that which cannot be thought. Our claim is that to "think" this event means to change the nature of thought, to think affectively. This is why we are particularly interested in the idea of art as a kind of thinking—a thinking by and through the intensification of affect. We are interested in the creation of new affects that have a potential to change the flows and cadences of present configurations, and in amplifying affects that contribute to or engender a sensitivity to the immanent intensive and affective processes that condition thought. Whereas thought cannot directly apprehend the dark precursor, artistic affects can usher us toward an experience that more closely resembles the intensive level at which it operates. Given that the dark precursor is both pure disparity and the absolutely indeterminate, we are particularly interested in affects of indeterminacy as possibly contributing to this sensitivity. This is particularly important for our interest in the performances of the neo-avant-garde art collective Fluxus, which creates new affective spaces by merging the artist and audience, generating the indeterminate performance. The question

we wish to develop is, what do Fluxus affects do? Preliminarily, we propose that Fluxus performances are paradigmatic of resistance and mobility, providing a model of the becoming of thought and providing an affective encounter with indeterminacy.

This presentation will focus on the early musical performance of Phillip Corner's *Piano Activities* (Weisbaden, 1962) and the later performance of Dick Higgins's *Danger Music* as examples of two signature features of Fluxus "score events": the integration of chance and contingency and an intentional liberation of affective potentials through the deconstruction of traditional assumptions of the nature of the art genre itself. Both of these features are integral to developing what I am calling the "affect of indeterminacy," which could serve as a visceral experience to bridge the gap between the dark precursor as a theoretical construct and what Deleuze truly would like us to understand—the affective power of the dark precursor as a transformative moment. Art does not provide a theoretical application, but enacts the real provocation of thought.

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Janae Sholtz is Assistant Professor of Philosophy and Coordinator of Women's and Gender Studies at Alvernia University. She recently published *The Invention of a People: Heidegger and Deleuze on Art and the Political* with Edinburgh University Press. Dr. Sholtz researches continental philosophy with a focuses on French thought and is interested in subjects such as dramatisation, the event, transgression, immanence, powers of affect, and the aesthetic/political conjunction.

Laura Lake Smith

Lamar Dodd School of Art, University of Georgia

IMAGING THE IN-BETWEEN: THE SERIAL ART OF RICHARD TUTTLE

Day 3, 11 November, Orpheus Penthouse, 10:00–10:30

Since 1964, the American artist Richard Tuttle (b. 1941) has made approximately three hundred disparate series in the mediums of drawing, sculpture, printmaking, and painting. Although Tuttle's commitment to serial art is unrivaled within the postwar period, his art has yet to be interpreted by scholars in conjunction with the concept of seriality, perhaps because it so deliberately confounds our expectations of the series. Unlike most serial projects in art, Tuttle's series neither repeat nor progress in any discernible way, making his an artistic practice that provocatively resonates with various philosophical concepts of Gilles Deleuze, whose writings are contemporaneous with Tuttle's development of his puzzling serial art.

Central to Tuttle's unconventional seriality are the serial objects themselves. Constructed of common materials such as twigs, cellophane, and wire, these objects seem slapdash and incomplete, a sense of provisionality that is further complicated by the fact that these objects are highly abstract—devoid of overt subject matter and resistant to representation. When viewed in serial succession, these strange objects do not read as consistent or progressive but rather as disjointed and disparate, as if each object in the series signaled something different. What is more, the last object in each series appears to be an arbitrary end, an abrupt break in the series that would have continued, if allowed. Indeed, in viewing Tuttle's series of art, we find them to be unresolved, incoherent, and amid a process of fluctuation. But to what end this curious seriality? Why might Tuttle continually make abstract series that refuse resemblance and identity and seem to only evince ideas of perpetual difference and fluctuation?

Drawing on Deleuzean concepts such as "difference and repetition" as well as "becoming," this paper takes seriously Tuttle's paradoxical reliance on the systematic method of seriality and considers Tuttle's method with implications

for both for art and life. By focusing on two examples of Tuttle's seriality (an early series and a more recent one), this paper examines how, in its resistance to and coherence and conclusion and its insistence on differentiation and fluctuation, Tuttle's seriality manifests ambiguity and uncertainty, ideas that, in turn, challenge and upend the traditional conceptions of art as a fixed solution. For Tuttle's seriality is always in-between beginnings and ends, imaging a process that is as if between a question and its answer, linking the experience of Tuttle's series to our own meandering processes of thought and ongoing pursuits of knowledge.

Laura Lake Smith is a PhD candidate in the area of Modern and Contemporary Art at the Lamar Dodd School of Art at the University of Georgia in Athens, Georgia , USA. Her dissertation, "Imaging the In-between: The Serial Art of Richard Tuttle," focuses on the American artist Richard Tuttle and his unconventional series of art and for which she recently received a 2015-2016 Luce/ACLS Dissertation Fellowship in American Art.
Her other research interests include photography from the 19th-century to present day as well as filmic representations from early cinema culture to contemporary video art, which have rendered scholarly papers and articles on artists such as Christian Marclay and Tracey Emin. Smith also works on the problematic distinctions between the real and the representation in modernism and post-modernism.

Juliana Hodkinson / Danielle Sofer

Independent composer and researcher / University of Music and Performing Arts, Graz, AT

MUSIC IN TRANSIT: AN INTERACTIVE INTERVIEW WITH JULIANA HODKINSON
Day 2, 10 November, Orpheus Concert Hall, 09:00–10:30

In the past, the conference format has enforced a separation between the concert hall and the presentation stage, and hence also between the composer, performer, and researcher; however, as those involved in music are surely aware, the fluidity between these roles—the many hats of musicking—can overwhelmingly complicate such clear-cut divisions. Given the new possibilities of distributing audio (digitally and even wirelessly), a musical analysis could plausibly be heard simultaneously with the very music it seeks to explore; such is the aim of this performance-presentation.
Juliana Hodkinson describes her compositional practice as a kind of sonic writing that oscillates between musical notation, composition for instruments and extramusical objects, and the creation of digital audio. Milk and metal, bells and drums, toys and politicians, silence and noise, news media and field recordings, strings and winds: pointillist references that lead the compositional work away from the limited signifying economy of internal ontological coherence toward an aesthetic of proliferating and dynamically emerging sonic and multi-sensorial contexts. Martin Heidegger (1971, 152) once said, "A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing." Like a film or skin, this mesh is porous, and in the post-digital age such boundaries need not adjoin one another, but might interlope ectopically, anachronistically, or multiplicitously across a non-Euclidean diorama of extending plateaus.
Whereas a traditional interview may extract music from its placial situation, this performance-presentation constitutes the typical texts of music's reception synchronically within a given performative space. Seeking to coalesce traditional research practices with current compositional technologies, this "interactive interview" between musicologist and music theorist Danielle Sofer and composer and musicologist Juliana Hodkinson begins with a spoken dialogue

of prepared interview materials, including excerpts from texts by Deleuze and/or Guattari and Erin Manning. In the course of the work, this prepared format becomes increasingly interposed by musical and verbal interference. Set up in this way, artistic practice seemingly causes the object of research to fissure, erupt, and escape those who study it, thus replicating the archaeological habits of research more accurately than a traditional conference presentation. Blurring the walls of the concert hall with the boundaries of "transitive places" in a much broader context, our collage locates itself within the delineated territories of Hodkinson's recent compositions to create a transverse quilt of mix-matched identities, many parts of which are nominally fixed but which in their performance/recitation remain at once analogically open.

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Juliana Hodkinson is a composer and independent researcher. Her artistic work ranges from intimate semi-staged object and chamber pieces to large-scale electroacoustic works, often involving text or visual or theatrical elements. She has also created installations and electronic performances embracing field recordings, samples, voice, radio, and Foley. Her work has been commissioned widely—by, among others, Konzerthaus Berlin, Louisiana Museum of Modern Art, Interfilm Festival, Chamber Made Opera, the Danish National Museum at Royal Jelling, Den Anden Opera, Operanord, Berliner Festspiele/MaerzMusik, Südwestdeutsche Rundfunk, Spor Festival, Odense Symphony Orchestra, l'Orchestre Royal de Chambre de Mons, Scenatet, Kammerensemble Neue Musik, Aphids, and Esbjerg Ensemble. Her academic background is in musicology, languages, and philosophy. She has published articles and essays on contemporary music, sound art, opera, collaborative artistic practices, and cultural politics. She has taught composition and music aesthetics at Technische Universität Berlin, the Royal Danish Academy of Music, and the University of Copenhagen.

Danielle Sofer trained as a violist and pianist but abandoned performance in graduate school to pursue an academic career in music history and theory; however, somehow she has never been able to remove herself completely from a performing role. Danielle is currently employed as a university assistant at the Kunstuniversität in Graz, Austria, where she is writing the dissertation "Making Sex Sound: Erotic Currents in Electronic Music." Danielle has published on Deleuze's notion of eroticism as it pertains to electronic music and on the music of central European composers active in the 1920s. An article revisiting the concept of "structural listening" is forthcoming as is a book co-edited with Christa Brüstle on the life and work of composer Elizabeth Maconchy.

Ben Spatz
University of Huddersfield, UK

OUT FROM THE EGG OF SILENCE: FOR A TOPOLOGY OF SONG
Day 3, 11 November, Orpheus Concert Hall, 10:00–10:30

> The metaphorical example . . . of a fertilized egg which differentiates into a fully formed organism, can now be made quite literal: the progressive differentiation of the spherical egg is achieved through a complex cascade of symmetry-breaking phase transitions.
> Manuel DeLanda (2013, 11)

This paper will explore the ontology of song through the Deleuzian philosophies put forward by Manuel DeLanda and Elizabeth Grosz, with a focus on symmetry breaking and the fractal structure of (embodied) knowledge. Extending a notion I first put forward in *What a Body Can Do: Technique as Knowledge, Practice as Research* (2015), I argue that embodied research explores relatively reliable potentialities of human practice in a way that is closely analogous to laboratory research as understood by social and historical epistemologies. DeLanda's rigorously analytical interpretation of Deleuze will form the basis of my proposal, while Grosz's more impressionistic discussion in *Chaos, Territory, Art* (2008) will provide additional background for theorising the functionality of song as (topological) action.

While a typology of songs would aim to categorise and order songs as coherent units, a topology of song is concerned with the processual generation of song in time—that is, with defining the phase space of song into which individual songs, song fragments, and song-actions intervene. From this perspective, song is not an "object" in Graham Harman's speculative sense but more like a Deleuzian "zone of intensity" or what Hans-Jörg Rheinberger calls an "epistemic thing." While song as a cultivated organic resource may attain sufficient temporary individuality to be called upon at will, and thereby function as a relatively reliable bodily affordance, this individuality is nothing more than what DeLanda refers to as the virtual topological structure of a multiplicity. Hence, singing is

an example of "the actualisation of the virtual in time" and the specific acts of symmetry breaking that we call "songs" are newly enacted each time we begin to sing—just as a natural symmetry returns in every moment of silence. In the case of song, silence is precisely analogous to DeLanda's undifferentiated topological "egg."

My presentation will include live vocal performance excerpts drawing on the ongoing embodied research project "Judaica," which seeks to develop a technique of song-based practice grounded in the coordination of voice, movement, and association in the complete unit of human performance that twentieth-century theatre pioneers Konstantin Stanislavsky and Jerzy Grotowski called "action." I will demonstrate how vocal actions may use rhythm, melody, timbre, and other embodied techniques to generate the symmetry-breaking events that we experience as song. I contend that the flexibility of song across these and other dimensions derives from its topological structure, a fact that is routinely concealed by the epistemological dominance of recorded audio tracks and written scores in the study of music. My analysis of song is intended to re-examine and foreground the centrality of embodied technique in human life and to support innovative analyses of embodied practice, which I see as fundamental to the future of artistic research.

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Ben Spatz is Senior Lecturer in Drama, Theatre, and Performance at the University of Huddersfield. He is author of *What a Body Can Do: Technique as Knowledge, Practice as Research* (Routledge 2015) as well as numerous shorter works published in both scholarly and artistic journals. Ben holds a PhD in Theatre from the City University of New York and was a Fulbright Fellow at the Grotowski Institute in Poland from 2004–5. He has performed and presented works of experimental theatre and embodied research at venues throughout New York City, including Abrons Arts Center, New York Live Arts, Movement Research Festival, Cave Soak Festival, United Solo Festival, and the Lincoln Center Rubenstein Atrium. Ben's theoretical work applies social epistemology and critical realism to the analysis of embodied practice in physical culture, performing arts, and everyday life, while his embodied research explores traditional Jewish songs through a new methodology of laboratory-based post-Grotowskian song-action.
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Åsa Stjerna

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EXPLORING THE LONGITUDE AND LATITUDE OF PUBLIC SPACE THROUGH SOUND ART

Day 2, 10 November, De Bijloke Rotonde, 11:30–12:00

This presentation addresses site-specific sonic practices from the artistic practitioner's perspective. The intention is to outline a proposal for a revitalisation of the field of site-specificity beyond transcendentalism, offering a challenge to conceptualisations of "form" and "content" that still hover around site-specific practice today.

Departing from the assumption that spatial production understood in its broadest sense should always be understood as process (Massey 2005) and informed by Spinoza's notion of "body," which later on was developed in Deleuze and Guattari's (1987) "ontology of assemblage," public space can be understood in terms of assemblage in consisting of a tremendous number of components, human and non-human, material and immaterial, each of which has specific relations and its own agency—that is, the specific capacity to affect and be affected. Focusing on sound, sound from such perspective can be understood as having its own agency as a vital part of the production of the assemblage we refer to as public space.

The focus for this presentation is on bringing forward various crucial effects that such an assumption has on site-specific (sonic) practice in terms of vital spatial practice: "Site-specific practice it's not a question of how one should 'install' a work but a question of how to articulate an assemblage" (Cox and Stjerna 2015). Such a statement returns to the idea of considering the site as a body composed of two vectors: latitudes and longitudes. "Latitude" concerns the specific material, historical, political, and social components of a place and the way in which they establish different relations. "Longitude," then, is about my ability as an artist to understand and to modify these relations in the work, how I can reformulate those relations through sound.

Consequently, site-specific practice, on the one hand, should be understood as an exploration of the heterogenic and complex force relations that together

constitute the assemblage of a place and, on the other hand, the modification of these relations through art. As a practitioner, I think of myself as exploring what Deleuze and Spinoza call the longitude and the latitude of the place. Through some recent actualised artistic projects, I intend to discuss site specificity as an ability to trace the ways that specific relations form or have formed a specific site or spatial context and the ability to alter it through art (Cox and Stjerna 2015).

The proposed presentation is mainly based on the first chapter of my ongoing (still untitled) artistic research project on sound art in public space.

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Åsa Stjerna is a Swedish sound artist who uses sound and listening as artistic media in the exploration of public space. Through her site-specific sound installations, she explores the often hidden underlying historic, social, and political structures connected to a place, making these perceivable. Stjerna has participated in a number of exhibitions in Sweden and internationally. Her recent works and exhibitions include a permanent sound installation at the Swedish Institute in Paris commissioned by the Swedish Art Agency (2014), and works presented at the Transmediale Media Festival, Berlin (2013), Nordic Music Days, Stockholm (2012, the Ultima Contemporary Music Festival, Oslo (2011), and the Akademie der Künste, Berlin (2009). Stjerna is currently a PhD student at the Academy of Music and Drama at University of Gothenburg.
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Chris Stover

The New School, New York, US-NY

TIME, TERRITORIALISATION, AND IMPROVISATIONAL SPACES

Day 2, 10 November, De Bijloke Kraakhuis, 18:30–19:00

The ongoingness of improvisational musical space is productively described by a creative engagement with Deleuze's three syntheses of time. The first synthesis describes a process of contracting the past into the ongoing, living present and the projections onto an open range of future actions engendered by such a contraction; the second synthesis confirms the present as the now-actual instantiation of the trajectories that determine the past's own contraction. Both these syntheses are in continuous dialogue with each other, as well as with the third synthesis, which involves recognising the "event" as a location where actions take place that engender movement into the future. Interactive musical improvisation consists of an ongoing flow of such events, which give meaning to past trajectories and partially determine future ones.

For any improvisational utterance this can be thought of as the continuous, ongoing instantiation of a living present territorialised by the particularities of its past—dimensions or manifolds. Because the kinds of improvisational utterances I am concerned with represent singularities within loosely-defined ranges of "types" (the real or imaginary syntactic constraints of jazz improvisation, for example), the notion of territorialisation (and de- and reterritorialisation) is particularly apt, since it involves bringing milieus, strata, and codings into communication, from an action-first perspective. For example, an external milieu of jazz syntax comprises notes, chords, rhythms, conventional gestures, histories, exemplary recordings, and so on, while an internal milieu comprises the semantic and syntactic connections between them: teleological harmonic motions, voice-leading behaviours, cumulative rhythmic impulses, motivic developments. Connections between the raw data of external milieus and the behavioural considerations of internal milieus are drawn within the territory to create meaning and expression. It is in the territory, therefore (and in deterritorialisations within the territory) that

innovation happens, that conventions and performance practices are decoded and transcended, and that possibilities arise for differentiation, individualised/singular interpretations of codes, and plural communications across strata.

These actions occur in time, are constituted in time, and constitute the time of the improvisational performance. This paper engages the identity-generative aspects of Deleuze's three syntheses to consider carefully the ways in which the singularities of the now-past that constitute the ongoing living present are assembled within the collective improvisational territory to project a virtual future (some version of which will become actual at the point at which it becomes a living present), and how through the ongoingness of that action the identity of the improvisational utterance is formed. By considering an improvisational utterance as a territorialising act, with multiple rhizomatic connections and multiple entry and exit points, we can consider Deleuze's larger thematisations of repetition as difference and difference as identity in two ways: by foregrounding the internal repetition that characterises the types of improvisational spaces here under consideration (involving cyclical forms, creative variations, and call and response—this is Deleuze's "refrain" taken in its most purely musical sense) and by locating a performative utterance along multiple historical trajectories, foregrounding the ways in which it defines the temporal space where its identity is acted out.

Chris Stover is an assistant professor of music theory and composition at the New School in New York City. His current work constructs a phenomenology of affect, interaction, and improvisation that focuses on rhythmic and microrhythmic processes, and he also works on dialogues between music and dance in diasporic West African music and the analysis of improvised musical performance. His work is published in *Music Theory Spectrum*, *Journal of Jazz Studies*, *Journal of Music Theory Pedagogy*, *Open Space Magazine*, and in several edited volumes. He spent the summer of 2015 in Brazil as a Fulbright Research and Teaching Fellow, conducting research on interaction and improvisation in Afro-Brazilian music. He is also a highly active performer and composer in New York City. Email: stoverc@newschool.edu

Eleanor Stubley

McGill University, Montreal, CA

MAINTENANT: SEEING THE UNTOUCHABLE, TOUCHING THE UNSEEN

Day 3, 11 November, Orpheus Concert Hall, 18:30–19:30

> We can say . . . of time . . . that it is the whole of relations.
> Gilles Deleuze (1986, 10)

A cinematic screen is filled with the image of my hands conducting, caught from above and behind my left shoulder. The motion and the touch of my hands captivate as they reach out into the blackness of empty space to make visible the materiality of sound as I sculpt and shape the evolving music. The image of sculptor Joël Prévost's hands appear deeply immersed in the sensuality of their touch as his fingers probe what lies hidden beneath the surface of his clay. It is an unexpected pairing—music and sculpture—yet, centre stage at a slightly forward angle, Prévost's finished sculpture of my hands, suspended in motion, draws the images together. Its form as sculpture speaks to the fleetingness of the unfolding moment and its longevity as a present grasped. The play between the sculpture and the images, the fleetingness and the grasping, points to the image of the hand that holds time embodied in the roots of the French word for now, *main-tenant*. This exposition explores the transformational power of the moment in all its temporal complexity.

The project stems from the long-standing gap between knowledge about music and that garnered through its embodied experience in the moment. Driven by a definition of music as a temporal art, the gap has framed listening as a function of the ear alone. Deleuze (2004, 73), however, argues "even in the joining of sensations . . . there is resonance." Hearing has a tactile dimension. Touch is also a movement, a gesture through which one situates or places oneself in relationship to an evolving whole; and, as both a touching and being touched by, it "necessarily constitute[s] couplings of sensation. . . . [that] produce resonance" (ibid., 66). Prévost's sculpture of my hands, made while I conducted, allowed me to cultivate these relationships and marry my own touch and

hearing to the tactility of the sculpting clay to make visible the thought—the grasping—that had been hitherto hidden in my gestures.

These couplings also make tangible the "invisible," "insensible," "dark precursor" that precipitates the paradigmatic transformations of sudden flashes of creative insight. As in a developing variation, the multi-sensory, temporal, and spatial possibilities of film are used in combination with the sculpture onstage continually to "look again," each time from a different perspective. Enhanced through a kinaesthetic memory invoked by my (live) voice, the ensuing rub of sight, sound, motion, stillness, past and present, spawns the echoes from which Michel Serres (1995, 119) argues time itself is born. My hands are constantly "re-membered," as echoes, many "unheard" and seemingly without a past, become an opening to the future. Time itself is set in motion and sound renews Deleuze's concept of touch. The exposition unfolds around Pászti Miklòs's *Fekete Lány* and is based on a poem by Federico García Lorca originally "found" through gestures of the hand.

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Eleanor Stubley, as a versatile conductor and an accomplished scholar, is constantly reaching beyond the given to renew and revitalise music as a performing art. She seeks not only to bridge the gap between theory and practice but also to erase the gap altogether through an unswerving focus on the transformative relationship between body and music. As a conductor, she has received awards for innovative inter-arts programming and appeared in the 2005 CBC film production *The Pines of Emily Carr* (Director, Donald Winkler). As a scholar, she interweaves the archival interests of a musicologist and the formal curiosity of a theorist with the memory of her conducting hands to renew our sense of time, space, and place in musical experience. She is Associate Dean of Graduate Studies at the Schulich School of Music, McGill University, and was awarded the Queen Elizabeth II Diamond Jubilee Medal in 2013.

Nina Stuhldreher

Independent visual artist, Berlin, DE, and Vienna, AT

THE LAST FRONTIER OF (UN)CONSCIOUSNESS AND THE ARTS: ON NEURODIVERSITY AND ARTISTIC THINKING IN TIMES OF SELF-OBSERVATION, EVOLUTION'S MOST RECENT "KILLER APP"

Day 2, 10 November, De Bijloke Mezzanine, 09:00–09:30

This presentation, connecting my own performative knowledge with recent debates, discusses neurodiversity as a potential game-changer for the notion of art. Applying two key concepts of contemporary identity politics (disability studies, postcolonial theory) to the highly idealised but never closely analysed process of artistic thinking, it aims to parallel the global rise of self-observation (social media, post-Snowden era) with the increasing self-reflection and contextualisation that artists are both forced into and voluntarily choose nowadays. It will seek to describe examples of artistic perception processing, provide a historic background for the concepts of dis/ability and neurodiversity, and reflect upon the benefit of introducing these subjects to the debate about the epistemology of art. Finally, it will culminate in Deleuze- Guattarian (anti-) cyberneticism, surfing the current battlefields of knowledge production on desire machines and testing base-jumps from an (assumed) natural to the cultural matrix that nowadays dominates. Here, artistic research is revealed as a twenty-first century cyborg-utopia conceived to heal the phantom limb pain of cultural scientists permanently bordering on a lack of practice, before reporting live from the fields of artificial intelligence where the sun of cognitive singularity rises above the ocean of collective media consciousness.

More in depth, I will explain in a rule-of-three-like method how the construction of "dis/abilities" was related to the emergence of wage labour in early capitalism, introduce the new claim for "neurodiversity" as demanded by the disability and mad pride movements, and probe the application of this idea to artistic thinking in the context of debates about university reforms and practice-based PhD studies. Initial descriptions of "neuroatypicalities"—

especially of visual-based thinking that is supposedly predominant in artists and people with Asperger's syndrome—will lead us to theories about different intelligences, including language-related nuances in perception processing, showing that the pre-verbal and the pre-conscious are not to be confused. By doing so, I intend to offer an artist's perspective of the non-verbal structure of Deleuze and Guattari's desire machines, before subsequently pointing out comparisons between their "unconscious" and other topical cognition theories, scientific findings, and art projects (such as, the Otolith Group's "Sensitives," Crary's daydream, Google's Deep Dream, new findings on "desire"/the reward system).

It appears that the overall expansion of a consciousness addicted to media and shaped by labour, squeezed into eternal attention and self-awareness, perfectly mirrors the ongoing colonisation through theory that artists are permanently exposed to in the environment of academia and of the apparatuses of public project funding. While claiming to stand by artists when designing artistic research programmes, theorists often actually ignore the artists' needs, implementing "curriculised" versions of their own fantasies about an ideal artwork and ideology-driven wishes for a certain social function of art. Whereas—with the assemblage being the potential epitome of artistic production strategies—the link between Deleuze and artistic research is obvious, a debate is still missing that connects Deleuze and Guattari's theories to a more general and also factual-political view of "the last frontier of (un)consciousness," as one could call the youngest evolutionary shift in the anthropocene that has become even more visible thanks to the Snowden revelations about its techno-governmental preconditions. Regarding these parallels, the artistic research debate might actually profit from zooming out to a macroscopic point of view and co-engaging in the attempt to answer to the question, Where is collective intelligence going and what role is (mass)surveillance taking in that?

Previous versions of this talk were presented at "Compared to What?," an annual conference of the German Society for Media Sciences (GfM) Vienna, Austria, January 2015 (for abstract see popkongress.de), and at the Inaugural (Rest of the World) Conference of the SLSA (American Society for Literature, Science, and the Arts) and SymbioticA, University of Western Australia, Perth/AUS, October 2015.

Nina Stuhldreher (Berlin/Vienna) describes herself as a reality researcher who operates with artistic strategies. She is an ex-photography prodigy, ex-media curator, ex-magazine editor, ex-collaborative workforms junkie. She was a member of the curricula commission for the PhD in Practice programme at the Academy of Fine Arts Vienna, is currently an artist in residence at Löwenpalais Berlin, and a future lecturer on "Neurodiversity and Cognitive Disobedience" at Kunstuniversität Linz. A selection of her exhibitions/performances include at ZKMax, Munich, Shedhalle, Zurich, 20er Haus, Vienna, Secession, Vienna, Museum of Modern Art, Vienna, Galerie Koch and Kesslau, Berlin, LeRoy Nieman Gallery, New York, ATA Contemporary Art Center, Bulgaria, the House of Art, Brno, Lentos Museum, Linz, 3. Berlin Biennale, Tin Sheds Gallery, Sydney, and the Bristol Biennale (upcoming).
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Edward Thornton

Royal Holloway, University of London, UK

THE PARADOXICAL FORM OF CREATIVE PRACTICE: EXPLORING DELEUZE'S THEORY OF TIME IN *LOGIC OF SENSE*

Day 1, 9 November, De Bijloke Kraakhuis, 17:00–17:30

Deleuze is a philosopher of creation, intent on explaining the necessary preconditions for the possibility of radical creativity in all its forms. For Deleuze the problem of creation, and the connected problem of genesis, is central to his aesthetic, political, scientific, and purely philosophical theories. This paper will offer an analysis of the way in which Deleuze clears a space for the possibility of radical creativity by developing a non-deterministic theory of time.

The creative practice that Deleuze wishes to describe must be rigorously defined, pragmatic, and methodologically viable, while simultaneously affirming a poststructuralist metaphysic that embraces indeterminacy and radical change. This philosophical position generates a paradox: creative practices must be both non-deterministic and somehow controllable or predictable.

Instead of considering this paradox as a barrier to the possibility of creative thought, in *Logic of Sense*, Deleuze uses this paradox as the starting point for an original philosophy of creativity that is based on a radical understanding of time. Here Deleuze describes the way in which the nonsensical structure of a paradox allows us to see the process by which sense is generated. His theory functions by bringing to light the circular temporal structure of the paradox, and especially the paradoxes developed by C. S. Lewis in his *Alice in Wonderland* series. Unlike the linear time of lived experience, which Deleuze calls "Chronos," the paradoxical form of time that defines a creative practice is non-linear and intensive. Deleuze calls this second form of time "Aion."

The theory of Aionic time developed by Deleuze in *Logic of Sense* is not only intended to provide an answer to the problem of creative practice, it is also part of a larger theory of language. In this book, Deleuze aims to show how the paradoxical form of time that defines the creative process is also the key to describing how resonances can be developed between the two heterogeneous realms of bodies and language. It is the circular and non-extended empty form of the Aion that allows the two sides of the signifying series to interact.

In this paper I will outline the theory of time that Deleuze puts forward in *Logic of Sense* and will attempt to show how this work creates a theory of intensive time, which allows for the possibility of a creative practice that is both rigorous and non-deterministic. I will end by looking at the practical implications for artists wishing to create this form of creative practice and for researchers who wish to engage with them productively.

Edward Thornton is a PhD student in the Philosophy Department at Royal Holloway, University of London. His research interests include twentieth-century European philosophy, post-structuralism, and psychoanalysis and his doctoral research project is an attempt to analyse the philosophical and political implications of the work of the French philosopher Gilles Deleuze, in light of his complicated relationship with psychoanalytic thought. This project is supported by a full AHRC scholarship via the TECHNE Research Consortium.

Natascia Tosel

Université de Padoue, IT et Université Paris 8 Vincennes—Saint-Denis, FR

HIPPIES USE SIDE DOOR: L'HUMORISME COMME PRÉCURSEUR SOMBRE
Day 3, 11 November, Orpheus Penthouse, 14:00–14:30

Gilles Deleuze, dans *Logique du sens*, définit l'humorisme comme un art des surfaces, une opération destinée à montrer les effets du devenir plutôt que chercher les causes profondes du présent; il est une mise en série des simulacres au lieu d'une représentation des modèles et des copies. L'humorisme peut être lu alors comme le précurseur sobre, qui met en relation des potentiels et les fait réagir. Ainsi résulte l'évènement visible, l'éclair qui illumine la surface. L'humorisme comme précurseur sobre conduit à une explosion ou chute qui, Deleuze le rappelle dans *Francis Bacon*, a toujours un rôle actif: il peut être une clinique plutôt qu'une simple critique destructrice. Donc, il faut se demander si l'humorisme, rapporté par Deleuze surtout à la littérature et à la philosophie (les Stoïciens, Sacher-Masoch, Carroll), est présent comme précurseur sobre même dans l'art.

Ce travail voudrait répondre par l'affirmative à cette question, utilisant comme exemple principal l'œuvre d'une artiste allemande, Cosima von Bonin, à laquelle a été dédiée l'exposition du Mumok (Museum Moderner Kunst Stiftung Ludwig Wien) l'année dernière. Son exposition s'appelait "Hippies use side door" et elle incluait beaucoup d'œuvres différentes de l'artiste mais en lien entre elles. En particulier, on peut lire comme une série, la répétition du même sujet: des animaux en peluche qui servent de simulacres et qui sont pris sur un moment d'improductivité (plusieurs se reposent après le travail, certains vomissent après une fête, d'autres dorment tranquilles sur des missiles). Ces animaux rendent visible ce qui en réalité est toujours devant nos yeux, mais que nous ne sommes pas habitués à regarder, c'est-à-dire les paradoxes du capitalisme: le système qui a comme loi la production, produit des moments d'improductivité. Von Bonin réussit cependant à éviter une rechute dans une critique au système peu originale, il ne s'agit pas ici construire un anti-art. L'œuvre de l'artiste allemande, en utilisant l'instrument de l'humorisme, dépasse donc la dimension critique pour arriver à celle clinique: en effet, il n'y a aucun jugement sur l'improductivité des personnages et aucune condamnation de la fatigue du travail imposée par le capitalisme, il y a seulement une mise en série du repos. Ce dernier est éclairé par l'humorisme, car il nous indique une ligne de fuite imprévue et créatrice: le repos.

Donc, dans Deleuze autant que dans Von Bonin, il ne s'agit pas de chercher une logique de la négation, mais plutôt de découvrir *une esthétique de l'attente*. On peut donner un exemple de cette esthétique à travers une comparaison entre le masochiste deleuzien et l'œuvre que Von Bonin a appelé "*Idler, Lezzer, Tosspiece*." La perversion masochiste, qui est caractérisée par l'humorisme, est selon Deleuze une expérience d'attente et de suspension: le masochiste attend un plaisir qui est toujours en retard et il s'attend à la douleur comme condition de plaisir possible. Par ailleurs, le petit homme blanc, qui est représenté par Von Bonin, est assis sur une chaise en hauteur dans une position d'attente, qui est confirmée par l'élément humoristique présent dans la scène: une araignée a fait sa toile sur le nez de l'homme. Dans les deux cas, il s'agit d'une méconnaissance de la réalité (le masochiste construit un plaisir-fantasme; l'homme blanc ignore les couleurs qui gravitent autour de lui), qui n'est pas une négation du réel, mais plutôt une perversion de la loi. Cette loi est celle du monde capitaliste, qui nous impose le principe de la frénésie et de la vitesse dans le travail autant que dans le temps libre. Au contraire, Deleuze et Von Bonin montrent, à travers l'humorisme, une clinique fondée sur la suspension dans l'action, c'est-à-dire, une esthétique de l'attente.

Natascia Tosel est née à Trevise (Italie) en 1989, elle a étudié philosophie à l'Université Ca' Foscari de Venise (2008–11), à l'Albert-Ludwig Universität Freiburg en Allemagne (2012) et, ensuite, elle a obtenu la licence en philosophie à l'Université de Padoue en 2013, avec une thèse sur le concept deleuzien du devenir-révolutionnaire. À partir de 2014, elle est une doctorante en philosophie à l'Université de Padoue, en cotutelle avec l'Université Paris 8, et elle travaille sur la question de la jurisprudence dans la pensée de Deleuze. Elle a déjà participé comme maître de conférences à plusieurs colloques internationaux, par exemple: V Convegno di Etnografia e Ricerca Qualitativa à Bergame, International Conference Deleuze in Praxis à Amsterdam, SGEM-International Multidisciplinary Scientific Conferences on Social Sciences and Arts à Albena, Daughters of Chaos—Deleuze Studies International Conference à Stockholm et Deleuze: Virtuel, machines et lignes de fuite au Centre Culturel International de Cerisy.
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Steve Tromans / Mike Fletcher

Birmingham City University, UK / Birmingham City University, UK

ALONE/TOGETHER: SIMULACRAL "A-PRESENTATION" IN/INTO PRACTICE-AS-RESEARCH IN JAZZ

Day 2, 10 November, De Bijloke Kraakhuis, 19:00–19:30

> No series enjoys a privilege over others, none posses the identity of a model, none the resemblance of a copy . . . Each is constituted by differences, and communicates with the others through differences of differences.
>
> Gilles Deleuze (2004: 348)

This lecture-recital, interposing live music making and spoken word is concerned with our understandings of the creative processes by which musicians make music with the core repertoire in their particular disciplinary field, and with how research in/into such processes can best be undertaken and communicated. It will draw on, as an exemplar, my ongoing practice-as-research in a duo capacity with the saxophonist Mike Fletcher—a fellow member of the contemporary jazz scene in Birmingham (UK). In this research, expert music making with the standard repertoire in jazz forms the basis for a range of "theoretical practices" (Melrose 2005), including (as will be discussed in the presentation) notions primary to the Deleuzian canon.

In Deleuze's well-known attack on what he called "the failure of representation" (2004, xvii), he proposed the collapse of the Platonic model/copy concept of identity in favour of an ontology of difference grounded in heterogeneous "a-presentation" (ibid., 27) that privileges "no prior identity, no internal resemblance" (ibid., 372–73). Deleuze refigured Plato's own term "simulacrum" to indicate this internally differentiated "positive power which denies the original and the copy, the model and the representation" (2004, 299). Resonating with Deleuze's concerns, my own research has explored the theorisation of the ontology of musical works (in this case, jazz standards) with regard to the simulacrum, beyond the limitations of the model of the original and the copy that remains prevalent, however implicitly, in how we tend to think of the relationship between works in a canonical repertoire and performances of "the same" (see Brown 2011).

Through a series of practice-as-research enquiries, Fletcher and I have experimented with ways of playing jazz standards from multiple different perspectives, in the simultaneous performance of key aspects of the pieces in question. In so doing, we have sought to investigate a deconstruction of the original/copy model of the identity of the jazz standard via the apparatus of a simulacral "a-presentation." "Simulacra are not perceived in themselves," wrote Deleuze (2004: 313), "what is perceived is their aggregate in a minimum of sensible time." By means of performing multiple perspectives of the same jazz standards in "aggregated" form, we will argue that my practice-as-research enables listeners—and, crucially, fellow researchers—to experience a temporally-grounded "sense" of the internally-differentiated, simulacral ontology of jazz standards, in terms of the complex manifold nature of their utilisation by jazz musicians.

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Steve Tromans is a Birmingham-based pianist and composer working predominantly in the disciplinary fields of jazz and improvised music. He has given in the region of six thousand performances at a national and international level, and composed over one hundred works for a variety of ensembles and music-making situations. Tromans's Birmingham-Chicago Improvisers' Ensemble project, bringing together expert improvisers from the UK and the USA, was featured on BBC Radio's *Jazz on 3* programme in 2013 and 2015. In recent years, Tromans has undertaken practice-as-research in improvised performance, giving mixed-mode lecture-recitals at a host of academic conferences/guest workshops, and has received publication in a series of music and performing arts journals and books. He is currently a postdoctoral researcher in jazz at Birmingham City University.

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Mike Fletcher is a multi-instrumentalist and composer who performs throughout the UK and Europe. As a nominee for the ECHO Rising Stars 2014/2015 programme he has recently appeared at the Barbican Centre as part of the London Jazz Festival, Hamburg's Laiezhalle, and BOZAR in Brussels. Mike works predominantly in the fields of jazz and improvised music, with his primary interest being in balancing composition with improvisation. In 2013, he was chosen by BBC Radio 3 to tour on lead alto with the European Jazz Orchestra under the direction of Ann-Sofi Søderqvist and has more recently toured Europe with his trio as part of the ECHO project. Mike is currently undertaking a PhD in composition at Birmingham City University and is preparing a chapter for inclusion in a forthcoming edited collection of academic articles in the field of jazz studies.
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Shan-ni Tsai

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HOW TO MAKE ONESELF A DARK PRECURSOR: MR. PALOMAR'S PRACTICED DEATH AND LITERARY EPIPHANIES

Day 2, 10 November, De Bijloke Auditorium, 11:00–11:30

Through the personae of Mr. Palomar, Italo Calvino explores the resonances between things in themselves and abstract patterns. Two series—things whose particularity demands description and patterns that claims to recognise universality in things—resonate with each other in *Mr. Palomar*. The resonance is caused because Mr. Palomar serves as the dark precursor. Overwhelmed by experiences of things, he tries to think with a body. He manages to react by being forced to describe their particularity and to tell stories that point toward universality. As a dark precursor, Mr. Palomar makes things and patterns participate in one another and create moments of epiphanies that are beyond description and stories. He thinks by artistically reacting to what overwhelms him bodily. How is this creation possible? How can the dark precursor constantly trigger epiphanies? What does Mr. Palomar do to make himself a dark precursor? This paper analyses the practice of Mr. Palomar that makes possible creation through a dark precursor. By doing so, this paper attempts to propose an example of artistic research in literature by exploring Mr. Palomar's moments of literary epiphany. Another of Calvino's novels, *Invisible Cities*, is also discussed to present the author's consistent project in the context of the analysis of *Mr. Palomar*.

The first part of the paper discusses Mr. Palomar's deliberate death and the empty state of the dark precursor. While the two interlocutors in *Invisible Cities* suspend their dialogue to communicate profoundly in silence, Mr. Palomar practises death, imagining that he does not exist so as to let the heterogeneous series of which he is composed participate in one another. This practised absence can be put in dialogue with Deleuze's description of a dark precursor as "missing" from or always "displacing" its own place. The indeterminacy of

the dark precursor makes creation happen in its own discordant accord between series. In the case of Mr. Palomar, he has to suspend his formed subjectivity in order to be the empty dark precursor full of creativity.

The second part of the paper explores how the two series of things and patterns resonate with each other. Since *Invisible Cities*, things in themselves and their patterns have been two major aspects of Calvino's concern. While the stories in *Invisible Cities* happen between the two characters representing each of the concerns, *Mr. Palomar* explores the resonance between two series through three literary practices: descriptions, stories, and meditation. While descriptions and stories are two aspects of his concern—particularity of things and the universality of their patterns, it is in meditative moments that the two series resonate and give rise to literary epiphanies presented by meditative words functioning between descriptions and stories. In such moments, the interactions between the two literarily express thoughts of the unthinkable and thus recreate both descriptions and stories.

Shan-ni Tsai is a master's student in the Department of Foreign Languages and Literatures at the National Taiwan University. Her research interests include Deleuze, psychoanalysis, Benjamin, literature of/after modernism, and East Asian thought. She has presented papers on Deleuze's philosophy of time in relation to Italo Calvino, and on language in relation to Beckett. She is now working on Deleuze's concepts of time and death in relation to East Asian thought.

Toshiya Ueno

Wako University, Tokyo, JP

GUATTARI'S ECOSOPHY AND NATURE AS MACHINIC ASSEMBLAGES: IN READING LITERATURES AND FILMS BY KOBO ABE

Day 2, 10 November, De Bijloke Mezzanine, 12:00–12:30

In this paper I will explore Guattari's tactical idea of ecosophy (or virtual ecology) as the integrative moment of his itinerary in both theory and practice. In the mid 1970s Deleuze began using the term "strange ecology" in the mid 1970s, in his *Dialogues* with Claire Parnet, much earlier than Guattari, who began to engage with the problematics of ecology in the mid 1980s. In reference to literary authors such as Woolf, Melville, and Hofmannsthal, Deleuze (and Parnet) raised the notion of "unnatural participation" or "participation (or nuptials) against nature," which later in *A Thousand Plateaus* Deleuze and Guattari elaborated further in their detailed conceptualisation of "becoming" (woman, animal, and imperceptible). Guattari, for his part, also proceeded with this line of thought by proposing the notion of "the production of subjectivity," combined with concepts such as "absorbent subjectivity" or "partial or pathic subjectivity" in his late work *Chaosmosis*. As Deleuze in *Dialogues* made a remark on the equivalence between a literary author and a traitor (or trickster), one of tasks of the novelist is "to lose one's identity and face." By writing something, the writer has to (can) become something itself, at the same time he or she has to disappear, to become unknown (Dialogue 33). The writer can invent a kind of field, environment, and ambience by becoming objects in writing (referents). Such writing always consists of "working between the two" rather than "working together" (ibid., 13), where "we are desert but populated by tribes, flora and fauna" (ibid., 9). Guattari's late writings on ecosophy were drawn from the earlier conceptions of Deleuze. In this context, Japanese writer Kobo Abe must be addressed. Even a cursory Guattarian-influenced reading of two of his novels (later made into films in which he collaborated), *The Woman in the Dunes* and *The Face of Another*, affords us a certain creative interpretation on Deleuze

and Guattari's philosophy, and Guattari's ecosophy especially. In the mid 1980s, Guattari and Abe met for discussions a couple of times. Inspired by Abe's avant-garde works in his novels and films, rather than merely apply the ideas of Deleuze and Guattari to Abe's work this paper will focus on the perspective of "Nature as machnic assemblages" in Guattari's late works.

Toshiya Ueno is a professor, critic, and TJ/DJ at the Department of Transcultural Studies, Faculty of Representational Studies, Wako University, Tokyo, and a visiting professor at the Department of East Asia Studies, McGill University, Montreal 2007–12 (winter semesters). In the 1980s he was involved with free pirate radio in Tokyo, which Felix Guattari visited and did a workshop with. He has published numerous books in Japanese on critical theory, cultural studies, and social philosophy and is currently preparing a book on Guattari. Among his publications in English are "Guattari and Japan" in *Félix Guattari in the Age of Semiocapitalism*, edited by Gary Genosko (*Deleuze Studies* special issue 6 [2], 2012) and "Unlearning to Raver," in *The Post Subcultures Reader*, edited by David Muggleton and Rupert Weinzierl, Berg, 2003.

Allard van Hoorn

Independent sound artist, NL

URBAN SONGLINES
Day 2, 10 November, De Bijloke Rotonde, 17:30–18:30

The tradition of Songlines, a system for navigating and connecting to their land among Australian Aborigines, can be translated to mapping urban space by creating music from its topography, initiating a discussion on how we use and experience the public domain and to what degree we can claim ownership over it. In this project I translate buildings, sites, and objects in public space into music, working site-specifically with architects, designers, dancers, musicians, and choreographers to rethink our relationship to the city. The "Urban Songlines" created are given away to DJs for free, allowing these places, transposed in space and time through sampling, to be shared and (re) experienced.

Allard van Hoorn (29 February 1968, Leiden, NL) is a performance, sound, and installation artist who creates work that examines our relationship with urban landscapes and our systems of classification. He visually and acoustically translates the built environment and nature to call into question our preconceived notions and perceptions of the spaces we inhabit. His work has been and will be presented in biennials and triennials such as Bucharest (art, 2016), Tbilisi (art, 2015), Havana (art, 2015), Istanbul (art, 2015 and 2013), Gwangju (design, 2011), and Shenzhen (urbanism and architecture, 2013) and in institutions such as Stedelijk Museum, Amsterdam, Pinakothek der Moderne, Munich, and Rosenthal Contemporary Arts Center, Cincinnati. He has tutored at the Architectural Association Interprofessional Studio, the Royal College of Art, London, and the Sandberg Institute, Amsterdam. He has created content for publications such as *Domus, Volume/ Archis, and Urban China.*

Sybrandt van Keulen

University of Amsterdam, NL

AESTHETICS OF POWER
Day 3, 11 November, Orpheus Penthouse, 14:30–15:00

This paper presents an interpretation of *Landfall* (2005–10), a site-specific work by Hiryczuk and Van Oevelen. In *Landfall* the scenery of Surtsey, an island that emerged after a volcanic eruption in the 1960s off the south coast of Iceland, is exposed on ten large billboards in a newly developed area in Amsterdam, the Dutch main business hub called Zuidas. Conceptually *Landfall* is based on a single action—"Surtsey is superimposed on Zuidas" —yet the work *in situ* requires a second action: "The recreation of Surtsey on Zuidas through projection" (Hiryczuk and Van Oevelen 2011, 16). One action will be considered in more detail: the superimposition referred to, which folds two maps into one construction, thus enabling us to frame and to reflect on the architectonics of capitalism. Recreation may thus be considered to be a critical power relationship of difference with itself.

A close reading of Gilles Deleuze's *Desert Islands (Causes et raisons des îles désertes)* (2004) should provide sufficient reference points to be able to analyse the (in) tensions between the distinguished strata of *Landfall*. Guided by the French title of *Desert Islands*, the aim is to clarify the differences and relations between the "causes" and "reasons" of islands. More in particular, what could be the reason (taken as motive) to "superimpose" the frame of "Surtsey" upon the "Zuidas"? Certainly, a "frame is transposed and forced in to be imposed on," but in this case one of the consequences, that it "fits badly," seems not only to be regarded as intended but also as desirable (Derrida 1987, 69).

Some basic artistic techniques and tricks could be grasped, yet first and foremost this paper aims to gain insight into the status of "the island" in art and philosophy. To gauge the philosophical depth of Deleuze's concept of "desert island" a detour to Kant's distinction of phenomena and noumena seems therefore indispensable (Kant 2007). One of the three sources of (sublime) aesthetic power referred to above—of nature, art, and architecture—becomes the main matter of philosophical as well as artistic work: How can Deleuze's notion of "desert island" be understood as a critique and repetition of Kant's noumenon? Which site-specific projections does the frame of one desert island affect and effectuate, both as a tool of critical recreation and as a point of focus, in an actual state of a body politic?

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Sybrandt van Keulen, Dr., is a philosopher who has lectured at the Jan van Eyck Academy (Maastricht), Frank Mohr Institute (Groningen), and in philosophy of art at the University of Amsterdam. His most recent publication is *Hoe kunst en filosofie werken* (*How Art and Philosophy Work*) (Amsterdam: Boom, 2014).

Mhairi Vari

Visual artist, represented by Domobaal Gallery, London, UK

PERPETUAL DOUBT, CONSTANT BECOMING
Day 1, 9 November, Orpheus Auditorium, 17:00–17:30

The philosophical proposition of the rhizome offers a "structure" (or anti-structure) that goes some way to describing the often unnameable, intangible processes required for the production of art—establishing a set of conditions that support the necessity for unknowingness and uncertainty as methodology. In taking the rhizome as a basic principal for consideration in the generation of physical work, employing emergent processes rather than construction by design, my practice engages this key concept from Deleuze and Guattari in multiple ways:

In aiming to be composed "not of units but of dimensions, or rather directions in motion," (Deleuze and Guattari 1987, 21) the work consists of many strands, structured from hundreds of thousands of rubber bands, that wrap, stretch, loop, hang, and twist around and across an architectural space. The work exists in the space between, growing among things, opportunistically inhabiting and encompassing architecture as part of its structure where the work "forms a rhizome with the world" (ibid., 11)—rather than existing separately to it.

The work does not rest within a single discipline: the lines act like drawings in three dimensions—it consumes and melds with architecture, the push and pull of effusive colour in space emphasises painterly qualities while often referencing, in it's analogue form, digital technologies and the vastness of "the web." The practice exists more broadly within the expanded field of sculptural installation where ideas and processes for generating art are not separable into constituent parts but exist in symbiosis.

The entangled network of filaments from which the work is constructed are like threads of visual organisation connecting any point to any other point in a meshwork and bit-coding of information. The seemingly abstract, annotative qualities of the work act like a mapping in the space of its own making. The vibrating strands become a fluid diagram—"a shifting map" (ibid., 19)—of the performative act that constituted its construction.

There are different timescales embedded in the work. The piece may take minutes, hours, or days to install, although the strands, with their handmade morphology, have been hundreds, thousands of hours in the making.

The elastic band is a unit of variable measure, therefore the work lacks exactitude as its overall length is immeasurable and is relative to the amount of tension and weight exerted upon the ropes. The strands are still being made, but there is no definable amount, no given end to the making of the material: "It has neither beginning nor end, but always a middle from which it grows and which it overspills." (ibid., 21) There are many beginnings and ends lost among the mass metreage of loops that expand or contract across space.

Nomadic in nature the work can be packed down and reinstalled (almost) anywhere. Taking form for a finite period of time until rolled up ready to be remade in a unique, but relative, form in another time and space—much as worm-casts represent the aftermath of movement through the ground and exist for a while on the surface until they become washed down again by rain. They can reform, but each time, differently.

The title of the work reflects the overarching uncertainty of process through which one may burrow to arrive at the production of an artwork. The work is a processual murmuration where any seeming point of arrival quickly loses itself as it melds into a point of departure—the journey to seek form continues—arrested momentarily only by fleeting instances of articulation.

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Mhairi Vari is a Scottish artist based in London and represented by Domobaal Gallery. She completed postgraduate studies in fine art at the Royal Academy Schools, London, and exhibits internationally. Recent exhibitions include *Elbow* curated by Ian Dawson, CandC Gallery, London; *perpetual doubt, constant becoming—John Street*, Domobaal Gallery, London; *LOL Memory*, Art13 Project, Olympia, London; *Repeater—Park Avenue* (permanent installation), New York; *Domain*, Domobaal Gallery, London; *Haste Ye Back—Desert Rose*, ARTicle Gallery, Birmingham. In 2010–11 she was Wheatley Fine Art Fellow at Birmingham Institute of Art and Design. Vari works as a visiting lecturer on BA and MA Fine Art courses around the UK.
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Philip Waldner

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A PHILOSOPHER'S TIME TRAVEL BETWEEN SCIENCE AND FICTION

Day 1, 9 November, De Bijloke Auditorium, 17:00–17:30

Cinema is a major example of what Deleuze calls a "shock to thought" (Deleuze 1989, 156). Instead of being predetermined by an "image of thought" with its various implicit moral and representational presuppositions (Deleuze 1994, 129–67), Deleuze tries to expose himself *fully* to this shock that forces philosophers to think anew. In his cinema books, Deleuze analyzes how films deliver a new concept of image, which includes time, leaving all forms of representation behind: the "movement-image" that expresses time indirectly and the "time-image" that expresses time directly. Deleuze, who considers himself also as a science fiction author in the preface of *Difference and Repetition* (1994, xx–xxi), steps into the role of a "dark precursor" (ibid., 119) questioning the future of the image and our thinking about time.

My presentation will focus on the "series of time," a third type of image that Deleuze briefly mentions in the second cinema book (Deleuze 1989, 55). To accomplish this task, I will analyse a complex science fiction thriller that gained a cult status over the years, Shane Carruth's film *Primer* (2004). I argue that the film clarifies what Deleuze means by the "series of time," insofar as *Primer* connects the time machine of the plot closely to a paradoxical element circulating between series. Reading *Primer* from the perspective of Deleuze's cinema books also allows further consequences. First, showing how the time machine works in the film, the "series of time" can be clearly distinguished from the "time-image," as instantiated in Alain Resnais's *Je t'aime je t'aime* (1968). Second, the "series of time" allows us to reconnect Deleuze's film-philosophy with *Difference and Repetition*. Third, the time machine in the film exposes principles of identity and resemblance as artificially constructed "primary" differences, thus supporting our understanding of Deleuze's philosophical practice as a dark precursor itself. Fourth, the series of time opens up a new dimension of time beyond the succession model, as the powers of the false

confront various possible worlds inconsistent with one another but sharing the same universe (the paradoxes of time travel). Finally, the series of time draws a line of flight from the newly elaborated notion of image toward the unseen interval between images. The shock of cinema, as the falsifying, forceful (self-)affection of time, forecasts new philosophical practices. For this reason, I intend in my presentation to adopt Deleuze's somehow futuristic narration, oscillating between stringently arguing science and intentionally misleading *fiction*.

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Philip Waldner is a twenty-six-year-old student at the University of Vienna (Department of Philosophy, formerly at the Department of Mathematics, but he dropped out), who is currently writing his master's thesis about Deleuze's cinema books. In addition to his studies, he works as a freelance journalist for various local Austrian newspapers. He gained experience of reviewing concerts in the ten years of his classical piano education (completed in 2007 with a degree), published smaller reviews on books in a philosophical journal (*Journal Phänomenologie*, Vienna), and did a presentation on Judith Butler at a workshop in Vienna ("Transformations of the Political"). Nevertheless, this is the first time he has attended an international conference—and he's proud to be here. His fields of research include cinema, aesthetics, artistic research, philosophy of language, and theoretical philosophy.

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Aline Wiame

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A CARTOGRAPHIC CREATIVITY: DELEUZE, GUATTARI, AND DELIGNY TOWARD NEW MEANS OF PHILOSOPHICAL EXPRESSION

Day 2, 10 November, De Bijloke Mezzanine, 12:30–13:30

Mapping has become a popular and much commented on practice in social sciences, humanities, and art history. Although mapping is often used to furnish a global view of an idea or to clarify a situation, I would like to argue that it can be a much more complex activity—a "dark precursor" —which escapes usual representation and touches the core of creative processes whether they are of artistic or conceptual orders. In *A Thousand Plateaus*, maps play a discreet though important part as rhizomatic ways of escaping representation: maps are oriented toward experimentation; they do not reproduce but construct the unconscious; they have multiple entryways; they are open and connectable, detachable, reversible, susceptible to constant modification (Deleuze and Guattari 1987, 12). In *Schizoanalytic Cartographies*, Félix Guattari (1989, 18, 32) goes further by defining maps as "existential circumscriptions" and by suggesting that mapping calls for an aesthetic account of our experiences. Maps in the frame of this paper thus perform as a means of experimentation toward an encounter between art and philosophy.

To understand how mapping can give us such an access to an impersonal plane of creativity, this paper will focus on one of the most important influences on Deleuze and Guattari on this topic: Fernand Deligny's work with autistic children. Deligny (1913–96) was a French educator who promoted an approach to autistic children through the wander lines they trace in space. Deligny's mapping of the children's journeys didn't aim to carry any therapeutic, "normalising" purpose; in fact, it was not *aimed* at all. Through the maps, Deligny wanted to escape our linguistically- and symbolically-shaped reality in order to bring to light the pre-personal "common" (*le commun*) we share with autistic people (see Álvarez de Toledo, 2013; Deligny 2007).

The main questions structuring this paper will thus concern the "aimless" and the "common" characteristics of those maps and what they can teach us of creative processes. In the preface to *Difference and Repetition*, Deleuze (1994, xxi) writes on the search for new means of philosophical expression. Could Deligny's maps be one of those means? How would that affect our views on the formation of subjectivity? What would it tell us about the political production of a common space? How do the maps relate to what Deleuze calls "the virtual"? Would the performativity of those maps affect the very way we tell stories about the creation of art and the creation of concepts?

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Aline Wiame holds a PhD in philosophy from the Université Libre de Bruxelles, where she is currently working as an FNRS postdoctoral fellow. She works on the interactions between performance and philosophy, conceptual mapping, contemporary French philosophy (Bergson, Souriau, Foucault, Deleuze) and posthumanist studies. Her book *Scènes de la défiguration: Quatre propositions entre théâtre et philosophie* will be published at the end of 2015 by French publisher Les Presses du réel.
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Elisabet Yanagisawa

University of Gothenburg, SE

THE FOLD—A PHYSICAL MODEL OF ABSTRACT REVERSIBILITY AND ENVELOPMENT

Day 2, 10 November, De Bijloke Auditorium, 17:00–17:30

For artistic research, the model of the fold is exceptionally interesting because it deals with how form and content intertwine in a physical model, and how concrete and abstract interrelate on the plane of consistency. In my paper I focus on chapter two of Deleuze's *The Fold* (1992) and take up the concept of "inflection" as an elastic point in the model of the fold that discloses a reality of reversibility. I intend to demonstrate through artworks the concept of "Foldings, or the Inside of Thought" (Deleuze 1988, 95).

Deleuze (1992, 15) states that for Paul Klee the point as a "nonconceptual concept of noncontradiction" moves along an inflection. "It is the point of inflection itself, where the tangent crosses the curve. That is the point-fold" (ibid., 15). Through a simple sketch, Deleuze demonstrates how the point of inflection is the point where the concave turns convex. This is the point of inflection. What happens in the point of inflection? Is it a conjunction? A passage? It would seem that this very special point is a point that conceals a profound metaphysical realisation. It is a physical point in the attribute of extension that corresponds to an invisible point of abstraction in the attribute of thought. Deleuze wants to draw attention to this point by referring to the thinking of Leibniz, the Neoplatonists, Spinoza, and Whitehead.

Because of the existence of concave and convex, there are different points of view, depending on which place we see from. The enfolding reality has multiple points of view; each point of view is a perspective. It appears that we are captured in our point of view. There is always a reversible side of a point of view, and by the power of the imagination we can think the concept of reversibility. A physical model of the fold reveals, in fact, a metaphysical reality of the attributes *and* the power of the attributes, according to Deleuze's references to Spinoza. Deleuze's ideas encompass several crucial things: first, we assume that reality has a mirroring construction; in other words, reality corresponds to an abstract reality that the model of the fold demonstrates. That is to say, physical reality and abstraction are two sides of the same coin. Second, the model of enfolding implies an innate life, the life of a monad, a singularity as a soul. Deleuze (1992, 24) writes, "We are moving from inflection to inclusion in a subject, as if from virtual to the real, inflection defining the fold, but inclusion defining the soul or the subject, that is, what envelops the fold, its final cause and its complete act." Finally, Deleuze (ibid., 29) asks, "in order that the virtual can be incarnated of effectuated, is something needed other than this actualization in the souls? Is a realization in the matter also required, because the folds of this matter might happen to reduplicate the folds in the soul?"

The "point of inflection" is abstract *and* physical, a corresponding reversibility. I explore whether a "realization in matter," a physical manifestation of foldings, affects an abstract reality. My art form is "objects of folding." By letting folds coagulate, I "freeze" the process to a fixed form to let a "nondimensional point between dimensions" (Deleuze 1992, 16) become visible.

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Elisabet Yanagisawa (b. 1966) is an artist and PhD student at University of Gothenburg. She is currently finishing her dissertation in artistic research titled "*Proximus sensibilis*: The Abyss of the Surface." The study investigates the philosophy of matter and affect through the perspective of East Asian aesthetics and Western philosophies. Focusing on the Japanese concepts of *yūgen*, *wabi*, *sabi*, and *iki*, her research emphasises aspects of intuition, artistic self-cultivation, and sensuous knowledge through an exploration of the concepts of folding, the inorganic, and ethico-aesthetics in the philosophy of Deleuze and Guattari, the notion of *conatus* and the principle of affect in Spinoza, and the idea of ontological beauty in Whitehead. Through her artistic practice, Yanagisawa explores multi-sensibility in participatory artworks such as her *Dreaming of the Intimacy of Materia*, and by reassessing the way of tea, olfactory art, and haptic matter. Her work has been exhibited in Japan and she has curated shows of Japanese artists in Sweden.
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Audronė Žukauskaitė

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## DELEUZE AND BECKETT TOWARDS BECOMING-IMPERCEPTIBLE

Day 2, 10 November, De Bijloke Auditorium, 11:30–12:00

In my paper I will explore Gilles Deleuze and Félix Guattari's notion of becoming-imperceptible and demonstrate how this notion works in Beckett's texts. Deleuze often refers to Beckett's characters, rethinking them in terms of desiring-production, schizophrenia, the body without organs, becoming, and becoming-imperceptible. The Beckettian characters, wandering in the schizophrenic promenades and obsessed with the combinatorial exercises of exhaustion, function not as a simple example but as an argument strengthening the contours of a new immanent ontology. This new immanent ontology raises the question of life in terms of non-personal and even non-organic power, which, by passing through different intensities and becomings, moves towards becoming-imperceptible. But what is becoming-imperceptible? How can we rid ourselves of ourselves and how can we evade perception and self-perception? To answer these questions we have to define the new immanent ontology and to discuss, in Rosi Braidotti's terms, "the ethics of becoming-imperceptible" (Braidotti 2006). The new understanding of life as a non-personal and non-organic power requires the theory of immanent ethics that could redirect our thinking from the question of the individual or person toward the philosophy of the impersonal.

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Audronė Žukauskaitė is a senior researcher at the Lithuanian Culture Research Institute. Her recent publications include the monograph *Gilles Deleuze and Felix Guattari's Philosophy: The Logic of Multiplicity* (2011, in Lithuanian), and an edited volume titled *Intensities and Flows: Gilles Deleuze's Philosophy in the Context of Contemporary Art and Politics* (2011, in Lithuanian). She also co-edited (with S. E. Wilmer) *Interrogating Antigone in Postmodern Philosophy and Criticism* (Oxford: Oxford University Press, 2010), *Deleuze and Beckett* (Basingstoke: Palgrave Macmillan, 2015), and *Resisting Biopolitics: Philosophical, Political and Performative Strategies* (New York: Routledge, 2015).
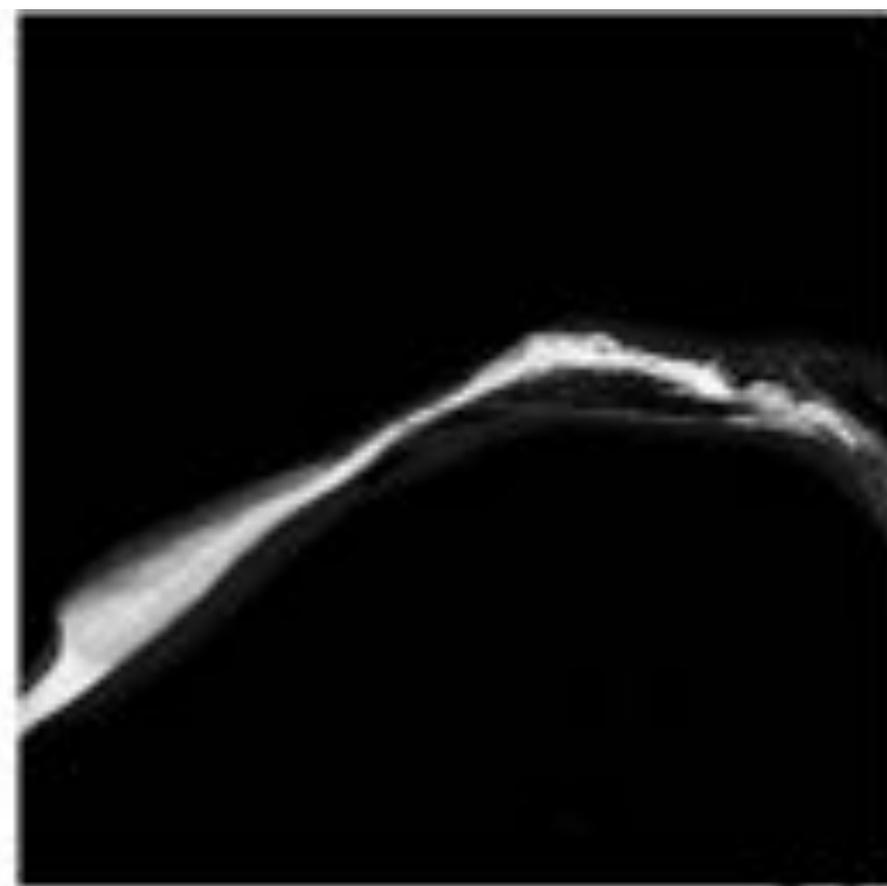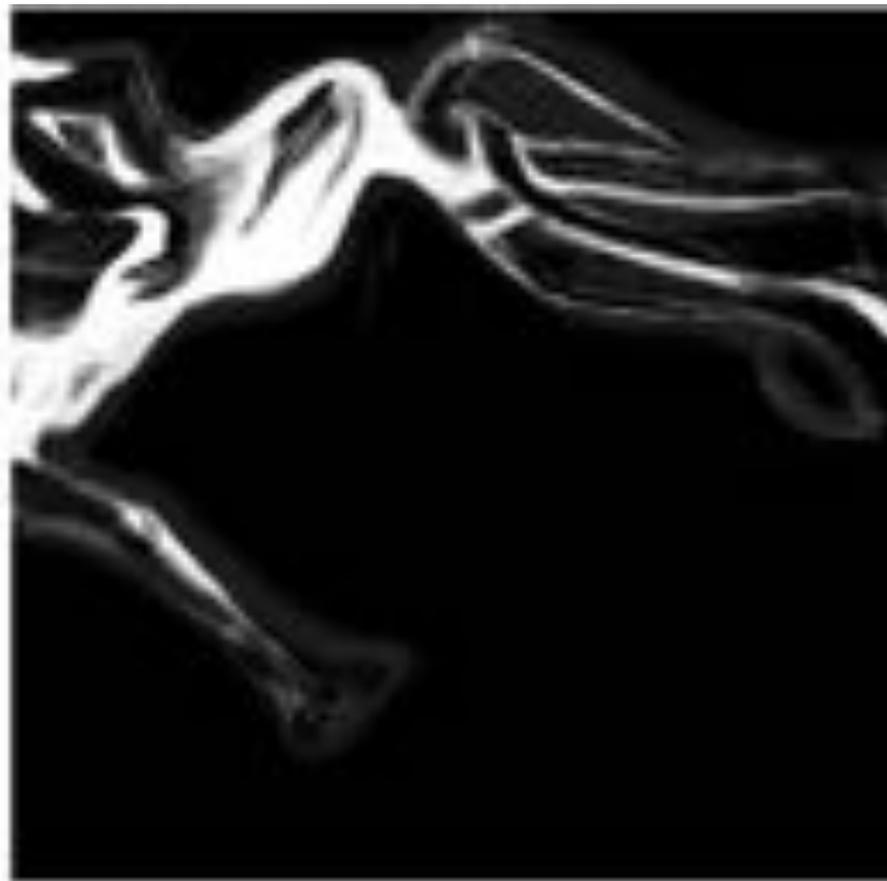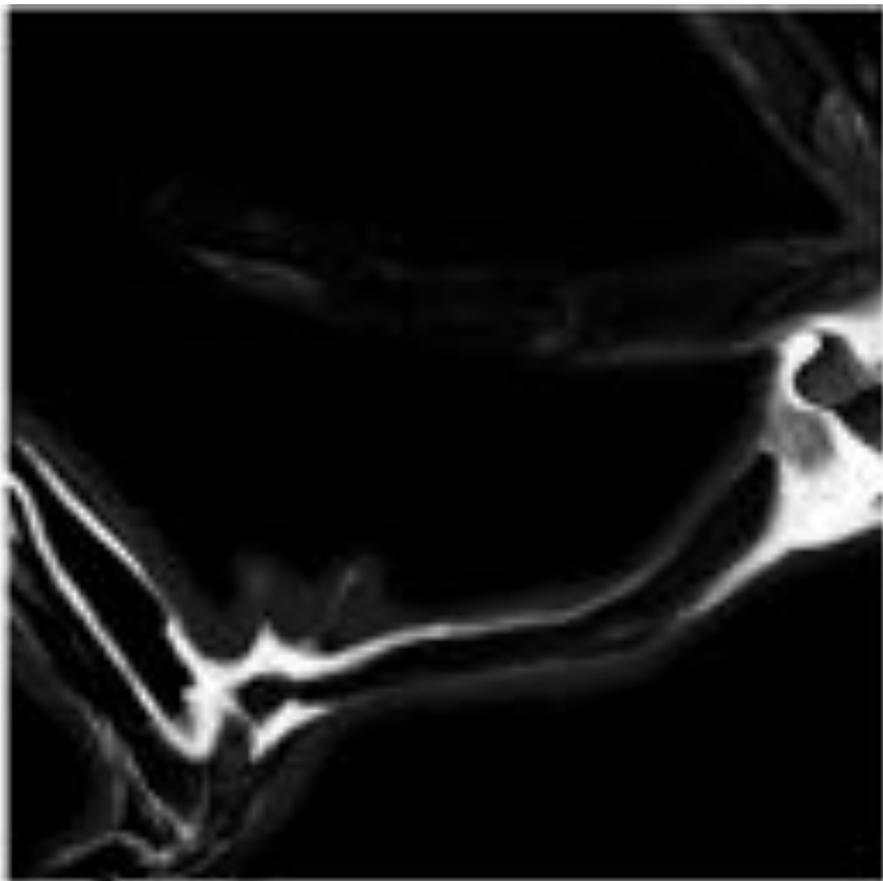
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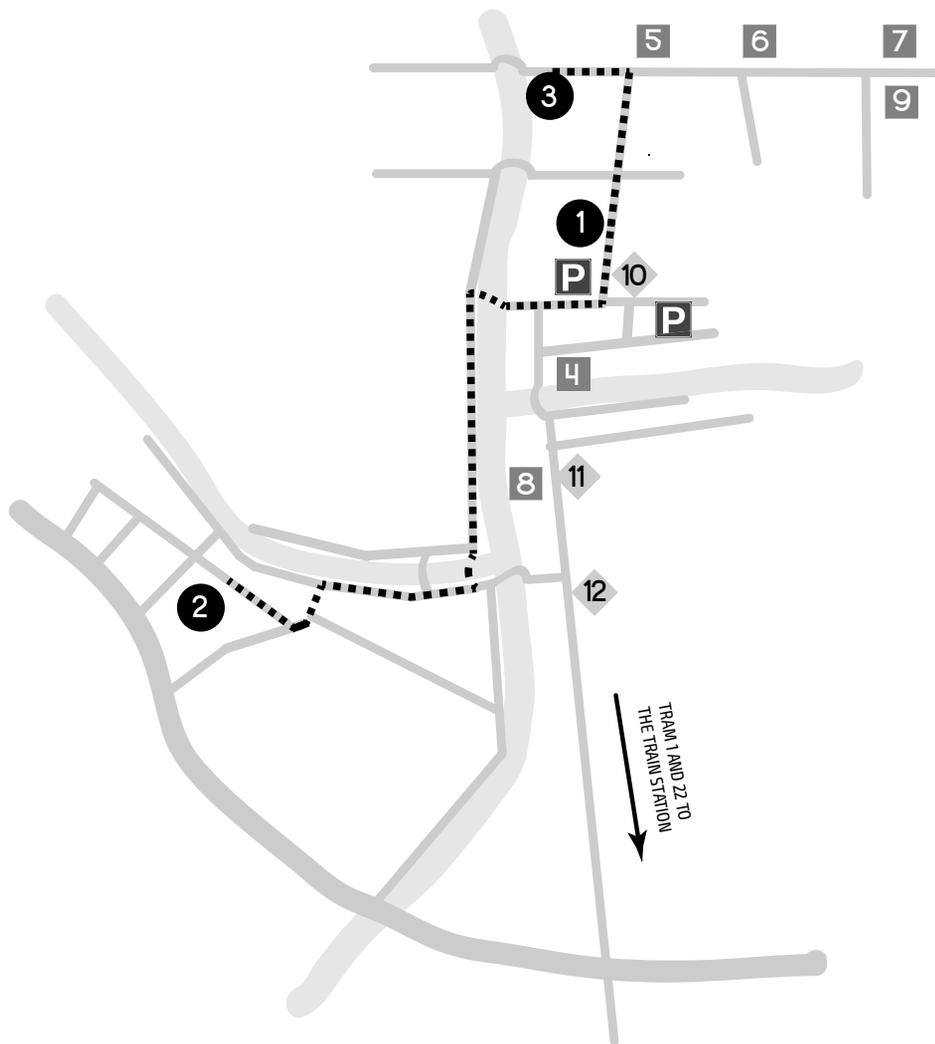
CITY MAP

CONFERENCE VENUES

① Orpheus Institute

② De Bijloke

③ Sphinx Cinema

PLACES OF INTEREST

4 Ghent Opera House

5 Sint Niklaas church

6 Belfort

7 Sint Baafs church

8 Ibis Opera

9 Ibis Cathedral

TRAM STOPS

10 Korte Meer (1)

11 Savaanstraat (1, 22)

12 Verlorenkost (1, 22)

TRAM 1 AND 22 TO THE TRAIN STATION

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Jozef Kluyskensstraat 2 | 9000 Ghent | BELGIUM
T +32 (0)9 233 68 78 | info@debijloke.be | www.debijloke.be
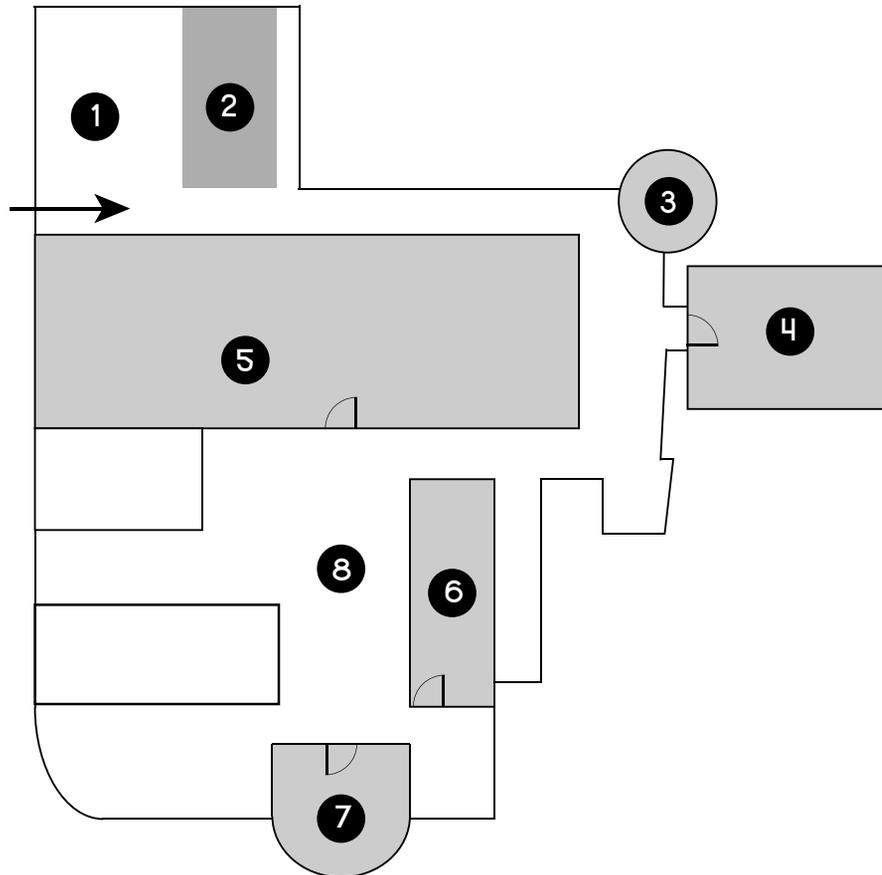
DE BIJLOKE

1 Entrance & Desk

2 Mezzanine

3 Rotonde

4 Kraakhuis

5 Concert Hall

6 Bibliotheek

7 Auditorium

8 Foyer

Orpheus Institute

Korte Meer 12 | 9000 Ghent | BELGIUM
T +32 (0)9 330 40 81 | info@orpheusinstituut.be | www.orpheusinstituut.be

CONCERT HALL

FOYER

GROUND FLOOR

1. FLOOR

DINING HALL

2. FLOOR

3. FLOOR

4. FLOOR

RED ROOM

AUDITORIUM

PENTHOUSE
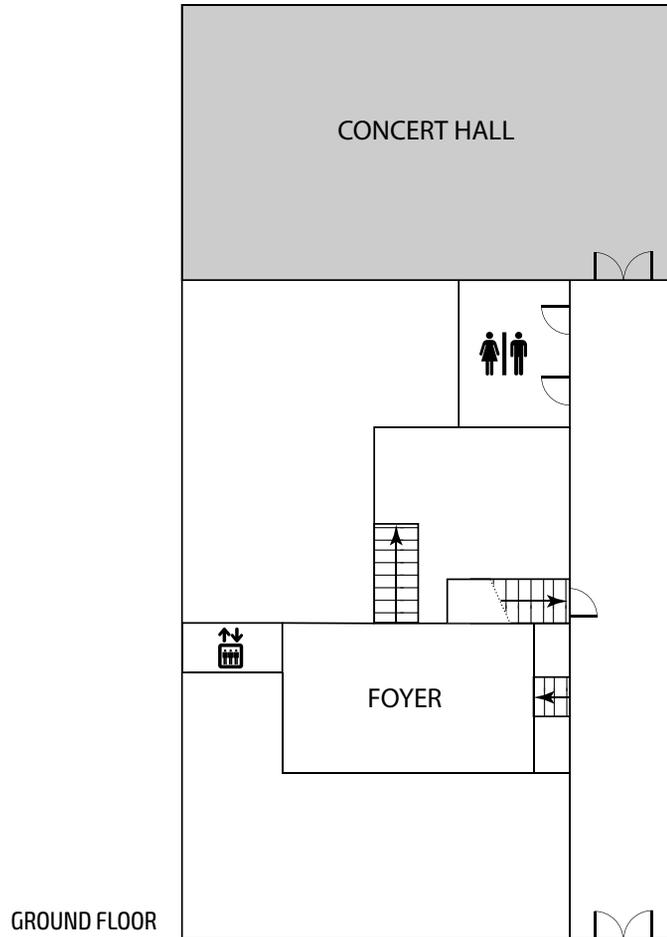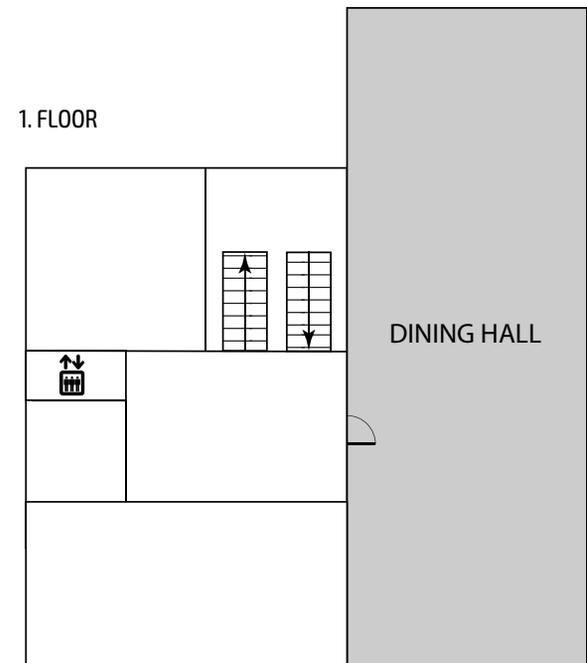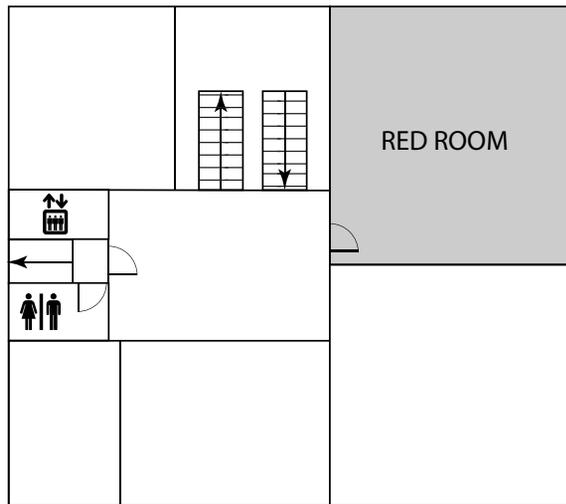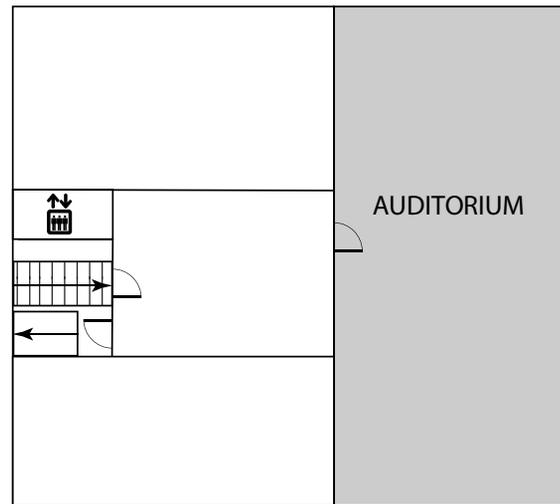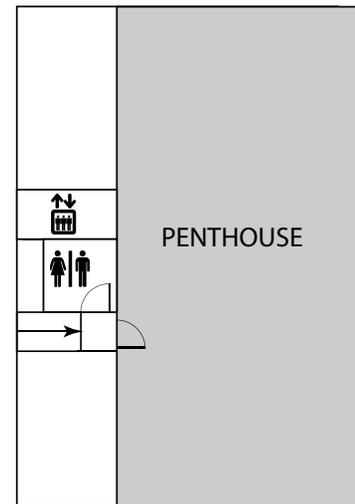
Sphinx Cinema

St. Michielshelling 3 | 9000 Gent | BELGIUM
T +32 (0)9 225 60 86 | info@ sphinx-cinema.be

CONFERENCE ONLINE PROCEEDINGS

Research Catalogue (RC)

www.researchcatlogue.net

The Research Catalogue (RC) is a searchable database for archiving artistic research. RC content is not peer reviewed, nor is it controlled for quality, being checked only for appropriateness. As a result, the RC is highly inclusive.

The open source status of the RC is essential to its nature and serves its function as a connective and transitional layer between academic discourse and artistic practice, thereby constituting a discursive field for artistic research.

The RC creates a link between

(1) elaborated documentation of the work; and

(2) expositions and comments that engage with the contribution of the work as research.

Given that the RC is a site for artistic research, to add a work is to make a claim that the work can be seen as research; through expositions, comments and articles the initial claim is transformed into an argument. It is believed that the reflective space provided by the RC can become an essential part of the research process by providing a suitable structure in which to develop the relationship between documentation and exposition, whilst also retaining congruence with art itself.

The Research Catalogue is provided by the Society for Artistic Research (SAR), http://www.societyforartisticresearch.org/

The video recording of the complete conference presentations is available online, at the following address in the Research Catalogue:

http://www.researchcatalogue.net/view/148517/148518

This RC entry acts as a portal to every single presentation. Authors are strongly encouraged to add further material (texts, diagrams, reflections, expansions) to their respective entry, thus building a truly rhizomatic network.

La foudre éclate entre intensités différentes, mais elle est précédée par un 'précurseur sombre', invisible, insensible, qui en détermine à l'avance le chemin renversé, comme en creux. De même, tout système contient son précurseur sombre qui assure la communication des séries de bordure.

(Gilles Deleuze, *Différence et Répétition*)