
Review

Simon O'Sullivan and Stephen Zepke (2008) *Deleuze, Guattari and the Production of the New*, London and New York: Continuum.

Dalie Giroux, René Lemieux and Pierre-Luc Chénier (2009) *Contr'hommage pour Gilles Deleuze. Nouvelles lectures, nouvelles écritures*, Québec: Presses de l'Université de Laval.

Books of essays devoted to the individual and/or joint work of Deleuze and Guattari usually explore their ideas in relation to a wide variety of areas. *Deleuze, Guattari and the Production of the New* and *Contr'hommage pour Gilles Deleuze* are no exception to this rule: there are contributions across the two volumes dealing with pure philosophy, intellectual history, the arts (painting, conceptual art, music, cinema and literature, though nothing on architecture), method in the social sciences, and cultural/political critique—especially modes of resistance to capitalism, above all in its post-industrial, 'cognitive' form. These areas often overlap within particular essays. As its title implies, the Laval volume only discusses solo Deleuze and the joint work, not solo Guattari, but its unity is primarily linguistic (it is in French) and geographic (it is very much a product of Québec). These two elements are not on the whole alluded to overtly in the book, but they do give it a distinctive underlying tone, since the concepts of '*peuple manquant*' and '*littérature mineure*' could be applied with some justification to the people and the culture of Québec, and the French language connection means that certain more 'authentic' aspects of Deleuze come through, above all his attitude to Marxism. Anglo-Saxon commentators do not always understand that the wrestling with Marx of such French philosophers as Merleau-Ponty, Derrida and Lyotard, as well as Deleuze, has the complexity of a lapsed Catholic's anti-clericalism. Even if this could be regarded as a limitation to be overcome, it still needs to be

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understood. Overall, there is a coherent 'political' feel to the Laval volume, even when it is dealing with the arts.

The Continuum book draws many of its contributors from throughout the Anglo-Saxon world, but it also includes three Italians (although only one of them is still based in Italy), Eric Alliez, Stephen Zepke (also one of the editors) and an English translation by David Reggio of a *tranche* of 14 pages taken from the first chapter of *Cartographies schizoanalytiques* by Guattari.¹ This last item points to a salient feature of the volume, also indicated by its title: solo Guattari is given as much prominence as solo Deleuze or the joint work. The ideas of Deleuze and/or Guattari are discussed in relation to those of other philosophers or thinkers on quite a few occasions. These thinkers or philosophers include: Spinoza, Kant, Bergson, Whitehead, Arendt, Lacan, Foucault and Badiou. This is relatively rare in the Laval volume, where the contributors tend to construct arguments from more precise exegeses of Deleuzian and/or joint texts, although Alain Beaulieu does deal very well with Deleuze's approach to the history of philosophy, and there are some perceptive remarks by Erik Bordeleau about the affinities and differences between the joint work and Foucault. Not that such exegeses are entirely absent from the Continuum book: Eugene Holland's analysis of certain passages from *A Thousand Plateaus* is particularly impressive. The phrase 'the production of the new' in the title of the O'Sullivan and Zepke volume is very much a *leitmotiv* running through the essays it includes. What is especially subtle is not just that the production of the new is explored within contributions dedicated to different areas such as pure philosophy, avant-garde artistic practice or cultural/political critique, but that the very identity of the new or of different kinds of new is examined. This is particularly true as regards different strands within artistic modernism and Deleuze and/or Guattari's complex relationship with recent changes in capitalism, of which they may perhaps be as much symptoms as critics.

While the ideas of the two thinkers can indeed be applied to an astonishing number of different areas, the difficulties encountered in relating their ideas to specific ones can vary. Evidently, Deleuze was a 'professional' philosopher and Guattari a 'professional' psychoanalyst, and they both had a good grasp of the other's discipline. (Of course, psychoanalysis and philosophy are often very closely linked within modern French thought, Lacan and Kristeva being prime examples of this). However radical or subversive Guattari and/or Deleuze may be, their ideas have always been developed and matured in a complex dialogue with their philosophic or psychoanalytic predecessors,

who have been understood in an extremely thorough, if often very imaginative way. So the problems here are more to do with richness, depth and complexity than with lack of development, but this is not always the case when Deleuze and/or Guattari are dealing with areas outside their 'core competences', for example in relation to the arts. Both writers had sophisticated, 'intellectually progressive', more or less modernist taste in the arts,² but they are not critics, either conventional or more modern, or theorists. They are not even as close to criticism or theory as Derrida or Kristeva are. In a sense, this is their strength: what they write on the arts is fascinating because they do have subtle natural responses to them, but they are free from a kind of 'trained' processing of them or limiting preconceptions of what they could do. They liberate the arts by treating them as flows of philosophical or psychological process, and it is clear that their innovative philosophical and psychoanalytic ideas are very much connected to their engagement with aesthetic modernism, but their taste in the arts is personal, slightly what one might expect from the milieu and time in which they lived, and they did not stretch their taste or wrestle with material they did not like in the way that good practitioners or critics tend to do and they themselves did in relation to their own disciplines. Maintaining the umbilical cord that links Guattari and/or Deleuze with modernism prevents one from using their concepts to work through the paradoxes within individual nexuses of cultural history, for example Uccello as master of Renaissance perspective and representation *and* creator of surface play who appealed to the surrealists, or African arts as an important source for modernism *and* a vehicle for transmitting traditional values within the continent itself. Disjunctive synthesis can also be an excellent model for literally being able to think about apparently 'ridiculous' cultural juxtapositions, such as Mozart or Beethoven and Senufo or Peul initiation music: this kind of exploration could be a way of producing complexly textured globalised artistic products. It is worth adding that although Deleuze and/or Guattari do not have the acute and detailed type of perception gained from criticism or practice, they are much closer to this kind of perception than, say, Bourdieu, Baudrillard, Žižek and even perhaps Foucault are. There is a real possibility of combining elements from Guattari and/or Deleuze and '*nouvelle critique*', where the exhaustive internal analyses of artistic 'texts' in the latter could be yoked to the more 'advanced' philosophic and psychoanalytic ideas of the former.

The situation with regard to sociology and anthropology is similar, but the gap between Deleuze and/or Guattari and 'professionals' within these subjects is even more pronounced. Their references to theory in

this context are mostly anthropological—even though it was very much Deleuze who initiated the revival of interest in Gabriel Tarde—and those references are themselves fairly selective within the overall field of anthropological theory. They do use empirical studies, but again in a rather selective way: almost all of them relate to the anthropology of Africa. To a large extent, their approach to anthropology has to be understood in the context of their relationship to Marxism, above all their desire to go beyond the constraints of unreconstructed dialectical materialism. The problem is that they are engaging with work which would be seen as ‘old-fashioned’ by most modern anthropologists and sociologists, but their ideas, which in part come out of this engagement, on the construction and fluidity of identity and its relationship to nature, society and the cosmos could be very important for those very same modern specialists. Perhaps some kind of genuinely cross-disciplinary activity is necessary to bring Guattari and/or Deleuze ‘back into the fold’ of current sociology and anthropology.³

The position with regard to political theory is rather different: here a very coherent vision of the micropolitical and resistance to the monolithic or rigidifying macro emerges from the individual and joint work of the two thinkers; but, apart from Spinoza and Marx, they rarely deal with mainstream political theorists within the Western tradition, something that is not true of Derrida, for example.⁴ Of course, this is what one would expect of Deleuze and/or Guattari’s radically anti-establishment stance, but the difficulty of seeing precisely how their politics might work in practice might perhaps be overcome by the kind of wrestling with their predecessors that is characteristic of their psychoanalytic and philosophic work, which has a much more concrete quality.

The most beautiful and profound essay in either book—it is actually in the O’Sullivan and Zepke volume—is by Dorothea Olkowski. She tackles the problems of logic and paradox, depth and surface, and the psychoanalytic sections of Deleuze’s *The Logic of Sense* with truly inspired passages of analysis, but she also makes an important detour via the work of Arendt, from whom she takes a valuable concept concerning the nature of thought: that it detaches humans from the world while they still remain part of it. This gives Olkowski a perspective that is immensely helpful for bringing out the disjunctive and asymmetrical qualities that are so essential to Deleuze and that make his work such a key corrective to any easy and self-deceiving ‘rediscovery of the body’ or ‘fusion with the environment’, where an unchanged thinking subject simply sees itself reflected in another medium. Joë Bousquet,

a significant figure in *The Logic of Sense*, is worth examining more fully in relation to the side of Deleuze that Olkowski explores. His extraordinary journey—reconstructing his shattered self, its connection with the world and the meaning of his past in different kinds of poetic language throughout roughly half his life—has everything to do with a response to disjunction and asymmetry.⁵

There are two further pure philosophy essays, by Daniel W. Smith and Steven Shaviro, in the Continuum volume, and three contributions that could be characterised as intellectual history across the two books: those of Alain Beaulieu, Sylvano Santini (both in Laval) and David Reggio (Continuum). Smith concentrates on *Difference and Repetition* and *The Logic of Sense*, giving an admirably lucid exposition of the mechanics of the relationship between identity, difference and novelty in Deleuze, his transcendental empiricism and his use of both Maimon's critique of Kant and mathematics, while Shaviro makes a sustained exploration of a kind of double causality of physical cause and conceptual purpose, mostly in Kant and Whitehead, though there are also some very illuminating passages on *The Logic of Sense*. Both essays are excellent, as also is the one by Beaulieu, which offers a very skilful blend of information about Deleuze's actual teaching practice and behaviour as an academic and an analysis of his approach to the history of philosophy, showing how he creates a sort of drama out of seeing his predecessors as friends, enemies and sparring partners. Santini's contribution is a well-researched account of the initial reception of Deleuze in the United States: it makes some valid points, but the relationship between 'French theory' and actual French philosophy is more complex and potentially more fruitful than Santini's arguments suggest. Reggio provides a short but valuable introduction to his excellent translation of a section from *Cartographies schizoanalytiques*, in which he mentions the various figures from the clinics of Saint-Alban and La Borde who were important for Guattari, as well as the valuable work of the philosopher Henri Maldiney, who also influenced Deleuze.⁶

There are five contributions across the two volumes primarily devoted to the visual arts: four in the Continuum book, by David Burrows, Eric Alliez, Claire Colebrook and Stephen Zepke, and one by Sjoerd van Tuinen in the Laval volume. Burrows' essay is the most fully satisfying of the five: he outlines Deleuze's and Badiou's philosophies of the event in a way that is contrastive but not *parti pris*, giving equal weight to the ideas of both philosophers, but when he uses these ideas to develop interpretations of the art of Duchamp, Pollock and Smithson, he does not try to fit the whole production of each

artist into one 'camp' or the other but rather shows how their works can be read from both perspectives. Burrows' approach also allows a kind of 'feedback' effect through which he can detect blind spots in the actual ideas of Badiou and Deleuze. The partisan dialectics that are absent from Burrows' contribution slightly mar the essays by Alliez and Colebrook. The former combines a Deleuzian and/or Guattarian vitalist interpretation of Matisse with a Lacanian one of Duchamp, but Alliez's sympathies are so strongly engaged that the arguments concerning Duchamp are underdeveloped, being used in part to dismiss what the artist did—although one should say that the passages relating to Matisse are very beautiful. Colebrook distinguishes between the presence in avant-garde art of a passive vitalism to be found in Deleuze and in the joint work and of an active Kantian one—again in a somewhat overly dialectal manner, though Colebrook makes perceptive links between these two vitalisms and the nature of the beautiful in different kinds of modern art. She also moves interestingly back and forth across the boundaries between artistic beauty and a beauty connected with pleasurable consumption or attractive physical appearance. Zepke argues very subtly for an alternative Guattarian idea of the readymade and its relevance to conceptual art, exploring the work of the Argentinian *Grupo de Artistas de Vanguardia*, Oiticica and Adrian Piper, and making some excellent points about how art can be political. Van Tuinen's essay is a little disappointing in that it does not do much more than bring together the passages on Mannerism from *Francis Bacon* and *The Fold*, but at least it does this in a very thorough way. A more fruitful approach might have been to pursue a sustained Deleuzian interpretation of a particular Mannerist artist, such as Lotto, Tintoretto, Pontormo, Rosso Fiorentino or Beccafumi. It would also be worth exploring the relationship between Mannerism and the neo-Platonism that it espoused as its philosophic base, but only if one adopts a Deleuzian attitude to the history of philosophy.

In the decades preceding the emergence of Berlusconi as a political force, Italy produced a type of left-wing culture that combined a Gramscian perspective on Marxism, sophisticated intellectuals who could 'work with their hands', a micropolitics of the regional, and a sophisticated use of the arts to foster collectivity. Obviously, there were parallels with comparable movements elsewhere, but the Italian version was distinctive and autonomous, with some splendid artistic and intellectual achievements. That is why the three excellent contributions in the Continuum volume by Bifo (Franco Berardi), Alberto Toscano and Maurizio Lazzarato are such a pleasure. All three essays broadly involve

a cultural/political critique of post-industrial, 'cognitive' capitalism and the shift from societies of discipline to those of control, while simultaneously negotiating the slightly contradictory relationship of Deleuze and/or Guattari to this historical development. There are, however, nuances of difference between each author's mode of 'spiritual resistance'. Bifo examines the notion of desire in Guattari and the joint work and eventually settles for the more resigned and muted old-age version of it in *What is Philosophy?* and *Chaosmosis*; Toscano argues for the importance of the Bartlebyesque quality of negativism in Deleuze and the joint work; and Lazzarato discusses Guattari's aesthetic paradigm, involving rupture and transversals, for the process of bringing together groups of people and creating situations. It is this last essay which comes closest to giving an idea of how a Deleuze-and-Guattarian world might be created, not simply how a non-Deleuze-and-Guattarian world can be resisted.⁷

Erik Bordeleau's very subtle and resonant essay in the Laval volume also explores the construction of alternative collectivities: he uses exegeses of the three references to China in *A Thousand Plateaus* as the *points de repère* in an outline of the overall spiritual journey of the book, showing its affinities with classical Chinese thought and art and distinguishing it very skilfully from the work of Foucault, whose relationship with solo Deleuze also features in two contributions in the Continuum volume, by Simon O'Sullivan and John Rajchman. The former makes some perceptive observations about technologies of the self and the production of the new in Bergson, Spinoza, Foucault and solo Guattari as well as Deleuze. O'Sullivan is also particularly good on meditation techniques. Of course, Deleuze brought out a book on Foucault in 1986, and this allows Rajchman to treat them as a composite philosophic figure, moving back and forth between the two in order to outline a kind of creativity that involves taking oneself away from oneself, learning by unlearning and going beyond the normative. The approach is a fruitful one, as it avoids being overly dialectical and therefore gets through to a continuum of ideas behind the 'positions' of the two philosophers. The possible application of the concept of the body without organs (BwO) to sociological theory and practice is proposed by Andreas Krebs in a very intelligent essay in the Laval volume. His reasons for wanting to employ the concept are perfectly valid: it will enable one to go beyond the discursive and/or intertextual into the area of affect. Krebs' exposition of the BwO is excellent, and he gives a reasonable picture of how it could be used in actual sociological fieldwork.⁸

There are four other worthwhile contributions on cinema, literature and music across the two volumes, two in the Laval book, by Serge Cardinal (cinema) and Dalie Giroux (literature), and two in the Continuum book, by Eugene Holland (music) and Darren Ambrose (cinema). Both the Laval essays are very impressive and have a distinctly political tinge to them. Cardinal offers a beautifully argued extended exegesis of a key phrase from *Cinema 2*, showing how cinema is initially closely bound up with capitalism but can 'take off' from it, disrupting the rotating system of equivalence it imposes on flow, and using crystalline circuits of the virtual and actual to conjure new modes of reality, with two different types of time being an essential factor here. The essay is especially good at emphasising how Deleuze does not simply reject capitalism but rather scrambles and reorganises its elements. The contrast between Max Brod's quasi-Freudian approach to Kafka and the anti-oedipal one adopted by Deleuze and Guattari in their book on him is the subject of Giroux's essay: her final presentation of the two authors' Kafka as politically subversive machine rather than angst-ridden individual is a very subtle one. Holland writes about jazz: his lengthy discussion of the concept of the refrain, the interpretation of the 'Fort/Da' phrase in Freud, and the idea of creative repetition in *A Thousand Plateaus*, which takes up over half his essay, is excellent. His characterisation of jazz as a Deleuze-and-Guattarian form of music is perfectly reasonable in a general sense, but he does not explore the fact that improvisation in the performing arts can often involve a high level of group pressure to conform and to give the audience what it wants. Ambrose deals impressively with the compositional grammar of film and its capacity to produce new images that capture the invisible forces of time (both of which are still evolving) via Deleuze's treatment of French Impressionist and German Expressionist cinema. This very important relationship between the structural engineering of Deleuze's philosophy and new types of compositional grammar in the arts also features in a piece of creative writing by Claudine Vachon in the Laval volume: two continuous texts run in parallel, one on the right-hand pages, the other on the left-hand ones. This means that if one reads the pages in numerical order, the two texts constantly intercut, and complex non-verbal resonances begin to emerge, all the more so because the two texts are quite different from each other, even if they seem to be linked because the third-person protagonist from the left-hand pages and the 'I' that speaks in the right-hand ones are both female and seem as if they are the same person. Nevertheless, the third-person text is a narrative, albeit a slightly mysterious one, containing a father-daughter relationship, a

female terrorist on the run, and a final act of intense but non-violent subversion in a work of performance art, while the first-person text is a stream of internal and body-situated-in-the-world consciousness, written in short, stylised phrases with a great deal of repetition, where the narrator listens to herself as an inner field of revolt open to the outside. Individually, both texts are accomplished, but the real strength of the piece lies in the creative interference and echoing that happen between them.

Overall, the combination of sustained intelligence, depth and variety throughout both volumes is remarkable. All of the essays deal with the transformational quality in the work of Deleuze and/or Guattari, but they do so from two slightly different perspectives: there is a greater sense of the collective in the Laval volume and in the 'Italian' contributions to the Continuum one, while much of the rest of the O'Sullivan and Zepke book is orientated towards the individual. Both perspectives are perfectly valid, but it is important to remember that what is precious about Deleuze and Guattari is that they eschewed both bourgeois individualism and the 'hard left' to point the way towards an extraordinary blend of fluid solidarity and interconnective sensitivity.

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Notes

1. See Guattari 1989: 34–47. Comparison with the French text shows Reggio's translation to be a very intelligent one.
2. Solo Deleuze's treatment of the arts is well known, but that of solo Guattari rather less so. For the latter, one could do worse than start with the three essays on Genet, Witkiewicz and Balthus near the end of *Cartographies schizoanalytiques*. See Guattari 1989: 269–90, 303–10, 319–31. Guattari was also much more interested in Bakhtin than Deleuze was.
3. The main text in terms of anthropological references is *Anti-Oedipus*, although there is also a fair sprinkling of them in *A Thousand Plateaus*. For a concise discussion of the French Marxist anthropology that emerged in the late 1960s around the same time as Deleuze and Guattari were beginning their collaboration, see Bloch 1983/5: 146–172. For a recent attempt to relate Deleuze and/or Guattari to anthropology, see Viveiros de Castro 2009.
4. See in particular the recently published seminars by Derrida (2009, 2010), though the content of these two volumes very much relates to other work by Derrida. Nancy and Badiou are also much closer to mainstream political theory.
5. The ideas in Arendt which are used by Olkowski remind one of Merleau-Ponty, on whom she has co-edited an excellent book of essays: see Olkowski and Morley 1999. Bousquet comes into the twenty-first series of *The Logic of Sense*. For recent work on him, see Bhattacharya 1998, Gür 1998 and Gaudard 2000. Malabou (2009) is an absorbing work of original philosophy which discusses

- accidental damage and personality change: there are references to Spinoza, Deleuze and the joint work.
6. Maimon's main text is now available in English: see Maimon 2010. For interesting books by figures from Saint-Alban and La Borde, see Oury 1989 and Tosquelles 2003.
 7. For an impressive work of theoretical sociology that addresses the split between Reason, usually bound up with the state, and the Subject as private individual consciousness, and how to create new kinds of collectivity, see Touraine 1995, although there is hardly any mention of Guattari and/or Deleuze.
 8. For two excellent recent books on *Anti-Oedipus*, see Cornibert and Goddard 2008 and Sibertin-Blanc 2010. For a rich philosophical work on Artaud and the body, see Margel 2008.

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Call for Proposals (Papers)

Special Issue *Deleuze Studies* (Edinburgh University Press, Spring 2012) *The Smooth and the Striated*

In the context of the 3rd International Deleuze Studies Conference 2010, organised by the University of Amsterdam and the University of Utrecht, an exhibition and a debate with various researchers and artists reflected on the relationship between Deleuze's thought and contemporary art and media practice, with a particular interest in Deleuze and Guattari's chapter 'The Smooth and the Striated' from *A Thousand Plateaus* (See <http://thesmoothandthestriated.wordpress.com>). In continuation of this ongoing research and persistent interest in the meaning of 'smooth and striated spaces' in relation to Deleuze's thoughts on art, we are very happy to invite scholars from various practices to contribute to a special issue of *Deleuze Studies*, dedicated to a variety of issues evoked by the essay and its interpretations.

In 'The Smooth and the Striated' a characterisation of the 'smooth' and the 'striated' emerges from a look at various 'models' of interaction between these different kinds of space. While the nature of 'smooth space' is one of continuous development of form, 'striated space' produces an order and succession of distinct forms. 'Smooth' has a greater power of deterritorialisation, whereas 'striation' for Deleuze and Guattari, seems to denote a certain tendency to measure, categorise and solidify a particular state or situation. Important, for the authors, is the continuous reciprocal and entwined relationship between the two spaces: a smooth space elicits the emergence of a striated space and vice versa.

We would like to invite scholars to send a proposal for papers on topics related to the central theme of this issue of *Deleuze Studies*. We encourage authors to 'think with art' and thus to think about Deleuze's thought in relation to contemporary art and media practice. Topics for papers could include (but are not limited to) the following:

- How do artists reflect on the presence and representation of (historical) processes of smoothing and striation in our contemporary environment?
- What are the socio-political consequences of expanding striated spaces?
- How does memory relate to the ongoing interplay between the smooth and the striated?
- How do site specific art works integrate the smooth and the striated?
- How is art itself a way of smoothing (or striating) space?

Proposals (max. 500 words) can be send before 15 March 2011 to Patricia Pisters (p.pisters@uva.nl) and Flora Lysen (f.c.lysen@gmail.com). Deadline for full papers: 15 June 2011.

5th International *Deleuze Studies* Conference Deterritorializing Deleuze

New Orleans, 25–27 June 2012

Hosted by Tulane University Department of Philosophy with Southeastern Louisiana University Department of History and Political Science.

The fifth annual *Deleuze Studies* Conference will continue to explore themes related to Deleuze and Deleuze and Guattari that have been the focus of previous conferences. In particular, this conference will bring together a wide range of researchers, writers, and artists who have each drawn inspiration from Deleuze's work. More to the point, this conference will explore the relationships between philosophy, science, and art, examining how each practice needs the deterritorializing influence of the other. A central question of this conference will be to explore the role the texts of Deleuze (and Guattari) have played in the emerging debates and discussions within and among philosophy, science, and art. A further question will be how work within the various philosophical, scientific, and artistic disciplines has in turn pushed Deleuze studies in new, promising, and unpredicted directions.

The 2012 *Deleuze Studies* conference will be held in New Orleans, on the campus of Tulane University. New Orleans is a unique city with a vibrant cultural life that will provide a perfect setting for a number of the evening events that will be planned in conjunction with the conference. Hosting the conference in the United States for the first time will also provide an opportunity for the ever-increasing number of people working on Deleuze in North America to present their work.

Possible topics for presentation at the conference can include, but need not be limited to:

- Philosophy and culture
- Architecture and urban planning
- Deleuze and analytic philosophy
- Neuroscience and philosophy of mind
- Aesthetics and artistic practice
- Globalism and the crises of capitalism
- Minor literatures and literary criticism
- Philosophy, ontology, and metaphysics
- Deleuze and the history of philosophy
- Gender and politics
- Problems in science and mathematics
- Historiography and philosophy

Length of presentations are to be limited to a maximum of 20 minutes. We welcome panel proposals. Submit your abstract or panel proposal (including abstracts) to the conference organizer by 1 February 2012.

Conference organizers: Professor Jeffrey Bell, Southeastern Louisiana University, and Professor Richard Velkley, Tulane University. For more information, contact Professor Bell at jbelle@selu.edu.

Deleuze Camp

Preceding the conference students and scholars interested in the work of Gilles Deleuze are welcome to participate in Deleuze Camp 6 which will take place on 18–22 June 2012 in New Orleans. This venue will provide an opportunity for participants to engage with experienced scholars from different fields in readings of Deleuze's texts. The Deleuze camp will also include a student forum where participants can present their own work and ideas. Spaces are limited. For applications and more information, contact Professor Bell.

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