

**LEGOdeleuze: Deleuze Camp 3 [Aug 3-7, 2009]
University of Cologne [Schloss Wahn]**

Monday:

09:30-11:00 Briefing: meet & greet
11:00-11:30 Coffee
11:30-13:00 Williams I
13:00-14:00 Lunch
14:00-15:30 Buchanan I
15:30-16:00 Coffee
16:00-17:00 Harris I
17:00-19:00 Group consolidation

Tuesday:

09:30-11:00 Watson I
11:00-11:30 Coffee
11:30-13:00 Pisters I
13:00-14:00 Lunch
14:00-15:30 Harris II
15:30-16:00 Coffee
16:00-17:00 Reynolds I
17:00-19:00 Instructors 1-6: workshops in small groups

Wednesday:

09:30-11:00 Williams II
11:00-11:30 Coffee
11:30-13:00 Reynolds II
13:00-14:00 Lunch
14:00-15:00 Pisters II
15:00-15:30 Coffee
15:30-19:00 Instructors 1-6: workshops in small groups
19:00-22:00 Barbecue

Thursday

09:30-11:00 Buchanan II
11:00-11:30 Coffee
11:30-13:00 Pisters III
13:00-14:00 Lunch
14:00-15:30 Watson II
15:30-16:00 Coffee
16:00-17:00 Williams III
17:00-19:00 Instructors 1-6: workshops in small groups

Friday:

9:30-11:00 Harris III
11:00-11:30 Coffee
11:30-13:00 Reynolds III
13:00-14:00 Lunch
14:00-15:00 Buchanan III
15:00-16:00 Coffee
16:00-17:00 Watson III
17:00-19:00 Debriefing: end of camp

Savages, Barbarians, and Civilized Men

Ian Buchanan (buchanani@cardiff.ac.uk)

Presentations:

- I. **Savages**
- II. **Barbarians**
- III. **Civilized Men**

Ian Buchanan will give three seminars on the crucial "Savages, Barbarians and Civilized Men" chapter of Deleuze and Guattari's *Anti-Oedipus*. Each seminar will focus on a separate section, following the path of their history from savages through barbarians to so-called civilized men. The aim of these seminars is to understand Deleuze and Guattari's political theory by working through their political history.

Reading List:

- Deleuze, Gilles and Félix Guattari. *Anti-Oedipus* (chp 3).

Perplexities of Body and Soul: Deleuzian Encounters as Belief Experiments

Paul A. Harris (pharris@lmu.edu)

Presentations:

- I. **Reveries**
- II. **Reverberations**
- III. **Reverences**

Deleuze disclosed a philosophy of the Whole; his writing maps abstract diagrams of distances, movements, intensities and patterns within an overarching system, ultimately geological (of the earth) and cosmological (of the Universe). Deleuze's work may be called spiritual, in that it seeks to open the local to the global and cosmic, to forge connections across different orders, to take us out of and beyond ourselves and forge relations to something new, other, alien.

The spiritual dimension in Deleuze's work emerges through ethics and ethology than theology. On the one hand, there is Deleuze's Spinozan ethics founded in affects, rediscovered and reformulated in von Uexkull's ethology: "[Y]ou do not know beforehand what a body or a mind can do, in a given encounter, a given arrangement, a given combination." On the other hand, there is his discourse of the soul: an encounter that triggers thought and becomings harbors something that "can only be sensed ... moves the soul, 'perplexes' it." The spiritual emerges in the nexus where bodily experimentation and perplexities of the soul intersect, and the question of thought tilts into an ethical commitment of belief.

The perplexities provoked by spiritual encounters provide the substance of these lectures, a substance that will manifest itself in many modes. Deleuze stipulated that "believing in this world, in this life, becomes our most difficult task, or the task of a mode of existence still to be discovered on our plane of immanence today." I will frame spiritual encounters as 'belief experiments,' and develop a notion of the belief experiment as a practice, a way of encountering art, architecture, literature, science, and film, that opens one to transformational experiences.

Reading List:

- Deleuze, Gilles. *Spinoza: Practical Philosophy* (chps 2 & 6).
- Deleuze, Gilles. *Proust and Signs* ("Types of Signs," "The Image of Thought").
- Deleuze, Gilles. *Cinema 1* (chp 4).
- Deleuze, Gilles. *Cinema 2* (chps 3 & 7).
- Deleuze, Gilles and Félix Guattari. *What is Philosophy?*

Possible materials to be discussed:

Architecture: Rodia, Watts Towers of Los Angeles; Wright, Wayfarer's Chapel
Calvino, *Invisible Cities*; *Mr. Palomar*
Chesterton, "The Blast of the Book"
Escher, *Exploring the Infinite*
Groening, *Die Grosse Stille*
Michaux, *Miserable Miracle*
Michaux, mescaline drawings
Swedenborg, *Divine Love and Wisdom*
Wilder, *The Bridge of San Luis Rey*

The Neuro-Image: Deleuze, the Brain and Digital Cinema without Digits

Patricia Pisters (p.pisters@uva.nl)

Presentations:

- I. **Brain, Screens and Digital Meta/physics**
- II. **Audio-Visions, Mind-Energy and 'Knowledge as a Degree of Belief'**
- III. **Neuroaesthetics in Neo-Baroque Cinema**

The digital turn in contemporary cinema has often been described in technological deterministic terms. Lev Manovich, for instance, argues that 'software takes command', indicating the transition from film as static texts to cinema as dynamic 'software performances' (Manovich 2008). In this series of presentations I will take Deleuze's insistence on the necessity of cinema's internal struggle with informatics (Deleuze 1989: 270) as a starting point to investigate aspects of the time-image that allow cinema's survival in the digital age. I will argue that, besides a 'will to art' the most important aspect of the time-image to investigate is its connections to the brain. Paradoxically, in its internal struggle, external help may come from encounters with neuroscience.

The presentations will investigate possible transdisciplinary connections and (blocked) passages between art, science and philosophy. A return to the cinema of Alain Resnais will allow an analysis of his films as cerebral membranes that are marked by a database ontology *avant-la-lettre*, and by a 'digital meta/physics' without digits, already conceptualized by Bergson. The second presentation will return to the question of the access to knowledge through imagination versus scientific truth by looking at an audio-visual battle of minds between 'a man of faith' and 'a man of science' in relation to Deleuze's reading of Hume. Finally the question of neuroaesthetics will be raised in connection to contemporary 'neo-baroque' cinema.

Reading List:

- Deleuze, Gilles. "The Brain is the Screen. An Interview with Gilles Deleuze." Trans. Marie Therese Guiris. In Gregory Flaxman (ed.) *The Brain is the Screen. Deleuze and the Philosophy of Cinema*. Minneapolis and London: University of Minnesota Press, 2000 (pp. 365-373).
- Deleuze, Gilles and Félix Guattari. "From Chaos to Brain." In *What is Philosophy?* Trans. Graham Burchell and Hugh Tomlinson. London & New York: Verso, 1994 (pp. 201-218).
- Deleuze, Gilles. *Cinema 2: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. London: The Athlone Press, 1989. Esp. chapter 5 "Peaks of the Present and Sheets of the Past: Fourth Commentary on Bergson" (pp. 98-125).
- Deleuze, Gilles. "Hume." In *Desert Islands and Other Texts 1953-1974*. Ed. David Lapoujade. Trans. Michael Taormina. New York: Semiotext(e), 2004 (pp. 162-169).
- Deleuze, Gilles. *The Fold. Leibniz and the Baroque*. Trans. Tom Conley. Minneapolis and London: University of Minnesota Press, 1993 (pp. 3-38).

- Bergson, Henry. *An Introduction to Metaphysics*. With an Introduction by John Mullarkey. Houndmills, Basingstoke, Hampshire & New York: Palgrave, 2007. [optional reading].

Give Me Flowers

Bryan Reynolds (breybold@uci.edu)

Presentations:

- I. **“Fuck You”**
- II. **“No, Fuck You”**
- III. **“Yes, Fuck Me”**

This combined series of lectures and corresponding seminars is divided into three interrelated sections, “Fuck You,” “No, Fuck You,” and “Yes, Fuck Me,” and explores the concepts and experiences of performance, affect, reception, pleasure, empathy, subjectivity, subjectivity, and transversality while putting the work of Deleuze in conversation with the theory, methodology, and aesthetics of transversal poetics vis-à-vis investigation of the performance work of several of Europe’s most influential theater makers, including Mihai Maniutiu, director at Romanian National Theatre, Cluj-Napoca (from Romania), Romeo Castellucci, director of Societas Raffaello Sanzio (from Italy), Guy Cassiers, director of Toneelhuis (from Belgium) and Rodrigo Garcia, director of La Carnicería Teatro (from Spain). In this context, Deleuze himself will be considered a theater maker as an affecter and enabler of the verb “to theater.”

Reading List:

- Deleuze, Gilles and Claire Parnet. *Dialogues II* (chps 1, 3, 4 & 5).
- Deleuze, Gilles. *The Fold: Leibniz and the Baroque* (chps. 1,5,6,7, & 8).
- Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*.
- Deleuze, Gilles. *The Logic of Sense*.

Please find attached PDFs of all the following (these are shorter readings):

- Reynolds, Bryan. “Antitheatrical Discourse, Transversal Theater, Criminal Intervention.” In *Becoming Criminal: Transversal Performance and Cultural Dissidence in Early Modern England*.
- Reynolds, Bryan. “Transversal Performance: Shakespace, the September 11 Attacks, and the Critical Future.” In *Performing Transversally: Reimagining Shakespeare and the Critical Future*.
- Reynolds, Bryan. “Subjective Affects: Surveying with Husserl, Shakespeare, and Derrida into the Twenty-First Century.” In *Transversal Subjects: From Montaigne to Deleuze after Derrida*.
- Reynolds, Bryan. “Glossary of Transversal Terms.” In *Transversal Subjects: From Montaigne to Deleuze after Derrida*.
- Genosko, Gary. “Subjects Matter.” In *Transversal Subjects: From Montaigne to Deleuze after Derrida*.

GUATTARI and the question of CULTURE

Janell Watson (rjwatson@vt.edu)

Presentations:

- I. Culture: “A reactionary concept?”**
- II. Identity / Singularity**
- III. Ecosophy**

In *The Predicament of Culture*, James Clifford famously remarks that “culture is a deeply compromised concept that I cannot yet do without.” Guattari would agree that the term is problematic, but unlike Clifford he manages to avoid it entirely, because for him “the concept of culture is deeply reactionary.” In his view, the concept of culture isolates, standardizes, and capitalizes people’s activities, thereby cutting them off “from their political realities” (*Molecular Revolution in Brazil*). By refusing the divisive – and potentially oppressive – label of “culture,” Guattari seeks to re-politicize all human activity, a strategy he learns from cultural anthropologists like Pierre Clastres.

Guattari’s warning about the reactionary nature of culture is perhaps best understood within the context of his political support for minority groups, not only women and homosexuals, but also ethnic and racial minorities such as “the Palestinians, Armenians, Basques, Irish, Corsicans, Lithuanians, Uyghurs, Roma, Indians, [and] Aboriginal Australians” (*Les années d’hiver*). He presciently identifies the status of minorities as an emerging political flashpoint under the regime that he calls World Integrated Capitalism. However, even while advocating for minority rights, he characterizes the promotion of a minority cultural identity as a misguided strategy leading only to stultifying entrapment in tradition and archaism. He instead proposes becoming and singularity as strategies for unleashing the creative forces of heterogeneity and difference. This amounts to a call for molecular revolution, and, on a broader scale, ecosophy.

This series of presentations will explore the details and implications of this political critique of the notion of culture.

Reading List:

- Guattari, Félix, and Suely Rolnik. “1. Culture: A Reactionary Concept?,” “2. Subjectivity and History.” In *Molecular Revolution in Brazil*. Trans. Karel Clapshov and Brian Holmes. New York: Semiotext(e).
- Guattari, Félix. 1986. “Contre le racisme à la française,” “On a le racisme qu’on mérite,” “Des libertés en Europe,” “Le cinquième monde nationalitaire.” In *Les années d’hiver, 1980-1985*. Paris: Barrault.
- Guattari, Félix. 1995. *Chaosmosis: An Ethico-Aesthetic Paradigm*. Trans. Paul Bains and Julian Pefanis. Bloomington: Indiana University Press.
- Guattari, Félix. 2000. *The Three Ecologies*. Trans. Ian Pindar and Paul Sutton. London: Athlone/Continuum.

'And it is Time Time Time that you love' (T. Waits): How Gilles Deleuze Changed the World with a New Philosophy of Time

James Williams (j.r.williams@dundee.ac.uk)

Presentations:

- I. Deleuze and Time I**
- II. Deleuze and Time II**
- III. Deleuze and Time III**

These sessions will work through Chapter 2 of *Difference and Repetition* (in French and English editions) in detail. The aim will be to get a strong critical grasp of the

revolution in philosophies of time achieved by Deleuze in that chapter. We shall make many cross references to other Deleuze texts (*Logic of Sense* and *Cinema 2*, in particular) and to other philosophical positions (Plato, Augustine, McTaggart, Kant, Bergson, Heidegger, Derrida, etc.) We shall also reflect on the significance of this philosophy of time for other subjects, arts and sciences, as well as for more 'existentialist' considerations.

Reading List:

- Deleuze, Gilles. *Différence et répétition* (Paris: Minuit, 1968)
- Deleuze, Gilles. *Logique du sens* (Paris : Minuit, 1969)
- Deleuze, Gilles. *Cinéma 2 : l'image-temps* (Paris : Minuit, 1985)

All the English translations are fine and will be cross-referenced to.