

MACHINIC ASSEMBLAGES OF DESIRE

Third International Conference
on Deleuze and Artistic Research

Orpheus Institute, Ghent
9-11 December 2019

D A R E 2 0 1 9

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Orpheus Institute | Ghent | 9-11 December 2019

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INTRODUCTION

... the machinic assemblage of desire is also the collective assemblage of enunciation.
(Deleuze and Guattari, *Kafka: Toward a Minor Literature*)

In the last decades, the concept of assemblage has emerged as a central tool for addressing problems of stability, instability, determination, and transformations regarding social, political, economic, philosophical, and aesthetic phenomena. Coined by Deleuze and Guattari in their joint book on Kafka (1975), and further expanded in *A Thousand Plateaus* in relation to different fields of knowledge, human practices, and nonhuman arrangements, assemblage is variously applied today in the arts, in human and in social sciences, under different labels (assemblage theory, logic of assemblage, actor-network theory) that more or less explicitly refer back to Deleuze and Guattari's foundational concept of *agencement*.

After "The Dark Precursor" and "Aberrant Nuptials," "Assemblages" (in its two inseparable manifestations as "machinic assemblages of desire" and "collective assemblages of enunciation") is the theme of the third international conference on Deleuze and Artistic Research (DARE), to be held in Ghent (BE) at the Orpheus Institute, December 9-11, 2019. Using Man Ray's *Danger/Dancer* (1917-1920) as its visual cue, the conference refers back to Guattari's seminal example of artistic and literary assemblages (1973). On one side, the machine depicted by Man Ray cannot execute the movement of the Spanish dancer it is supposed to represent, and on the other, "this machine component can only be a dancer." *Danger/Dancer* is a non-functioning machine as its cogwheels and pinion racks are unable to operate and, at the same time, it is an elaborated depiction of a complex gearing system, suggesting creative modes of com-possibility. Particularly focusing on the concept's use, translation, and appropriation for music and the arts DARE 2019 invites artistic and scholarly presentations that discuss and challenge different notions of assemblage, or that propose new ones.

Paulo de Assis, *Conference Chair*



MAN RAY (1890-1976)
Danger/Dancer, 1920
Gelatine silver print, 16.6 x 11.5 cm
Source: christies.com

CONFERENCE PROGRAMME



DAY 1: MONDAY, 9 DECEMBER 2019

MORNING (PLENARY)

- 8:30-9:15 *Entrance (ground floor) and Dining Hall (1st floor)*
Registration and Coffee
- 9:15-9:30 *Concert Hall*
Welcome by Peter Dejans (Director)
- 9:30-10:00 *Concert Hall*
Paulo de Assis, *Chair's Address*
- 10:00-11:00 *Concert Hall*
Ian Buchanan, *Expressive Materialism* (videoconference)
- 11:00-11:30 *Dining Hall (1st floor)*
Coffee Break
- 11:30-12:30 *Concert Hall*
Thomas Nail, *Kinesthetics: From Assemblages to Fields of Circulation*
- 12:30-13:30 *Concert Hall*
José Gil, *Assemblages in Movement* (in French)
- 13:30-14:30 *Dining Hall (1st floor)*
Lunch

AFTERNOON (PARALLEL SESSIONS)

- 14:30-18:00 *Presidential Room (1st floor)*
Plateau 1: On Ecosophy.
Chaired by Barbara Glowczewski. With: Ralf Gisinger, Hsiu-ju Stacy Lo, Keijiro Suga, Christophe Thouny, Toshiya Ueno
- 14:30-18:00 *Auditorium (3rd floor)*
Plateau 2: On Music
Chaired by Chris Stover. With: Iain Campbell, Silvio Ferraz, Rogério Luiz Costa, Timothy O'Dwyer
- 14:30-18:00 *Penthouse (4th floor)*
Plateau 3: On Literature
Chaired by José Gil. With: Jūratė Baranova, Leonello Barzurro, Alice Finichiu, Niall Dermot Kennedy, Annita Costa Malufe

Tea breaks from 16:00 to 16:30 in the Dining Hall (1st floor)

EVENING (PLENARY)

- 18:00-20:30 *Concert Hall*
Delegates Concert
Performances by Stefan Östersjö, Alex Nowitz, Frederik Hedelin & Robert Ek, Guy Dubious, Joana Sá, Chris Stover

DAY 2: TUESDAY, 10 DECEMBER 2019

MORNING (PLENARY)

- 9:00-10:00 *Concert Hall*
George E. Lewis, "Is Our Machine Learning Yet?" *Machine Learning's Challenge to Improvisation and the Aesthetic*
- 10:00-11:00 *Concert Hall*
Peter Pál Pelbart, *Subjectifications, Desubjectifications, Assemblages*
- 11:00-11:30 *Dining Hall (1st floor)*
Coffee Break
- 11:30-12:30 *Concert Hall*
Yuk Hui, *Machine and Ecology* (by proxy)
- 12:30-13:30 *Dining Hall (1st floor)*
Lunch

AFTERNOON (PARALLEL SESSIONS)

- 13:30-17:00 *Concert Hall (ground floor)*
Plateau 4: On Music Performance
Chaired by George E. Lewis. With: Guy Dubious, Fredrik Hedelin & Robert Ek, Alex Nowitz, Stefan Östersjö & Halla Steinunn Stefánsdóttir, Joana Sá, Chris Stover
- 13:30-17:00 *Presidential Room (1st floor)*
Plateau 5: On Cartography
Chaired by Thomas Nail. With: Daniel Franke, Emine Görgül, Quirijn Menken, Yota Passia & Panagiotis Roupas, Guro Sollid & Kristine Annabell Torp, Sarah K. Stanley & Patricia Smith

13:30-17:00 *Auditorium (3rd floor)*
Plateau 7: On Performance
Chaired by Peter Pál Pelbart. With: Christoph Hubatschke, Jan Jagodzinski, Tero Nauha, Scott Sundvall

13:30-17:00 *Penthouse (4th floor)*
Plateau 6: On Visual Art I
Chaired by Paulo de Assis. With: Katarina Andjelkovic, Andy Broadey, Paul Dolan, Vanessa Farfán, Niamh Schmidtke

Tea breaks from 15:00 to 15:30 in the Dining Hall (1st floor)

EVENING (PLENARY)

- 17:00-18:00 *Concert Hall*
Tero Nauha & Ilona Hongisto, *The Machinic Desire of Cinema*
With: Silvia Maglioni & Graeme Thomson
- 18:00-18:15 *Entrance*
Walk to Sphinx Cinema and Cafe
Sint-Michiëlsdelling 3 (350 m)
- 18:15-19:45 *Sphinx Cinema, Screen 3*
In Search of UIQ (2013) by Silvia Maglioni & Graeme Thomson
- 19:45-20:30 *Sphinx Cafe*
Interval with tapas
- 20:30-21:15 *Sphinx Cinema, Screen 3*
Citation City (2018) by Vicki Bennett

DAY 3: WEDNESDAY, 11 DECEMBER 2019

MORNING (PLENARY)

- 10:00–11:00 *Concert Hall*
Edward Campbell, *Guattari, Consistency and (Some) Experimental Musical Assemblages*
- 11:00–11:30 *Dining Hall (1st floor)*
Coffee Break
- 11:30–12:30 *Concert Hall*
Barbara Glowczewski, *The Transversality of Assemblages in Indigenous Australia and Alternative Environmental Struggles*
- 12:30–13:30 *Concert Hall*
Anne Sauvagnargues, *Ecology of Images as Machinic Assemblages*
- 13:30–14:30 *Dining Hall (1st floor)*
Lunch

AFTERNOON (PARALLEL SESSIONS)

- 14:30–18:00 *Concert Hall (ground floor)*
Plateau 8: On Music and Sound.
Chaired by Edward Campbell. With: Liliya Duobliene, Dimitris Papageorgiou, Janne Vanhanen, Maurice Windleburn
- 14:30–18:00 *Presidential Room (1st floor)*
Bureau of Cartographic Assemblages
Workshop by Patricia Smith and Sarah K. Stanley

14:30–18:00 *Auditorium (3rd floor)*
Plateau 9: On Visual Art II
Chaired by Anne Sauvagnargues. With: Burcu Baykan, Terri Bird, Sigita Dackeviciute, Andrea Eckersley, Audronė Žukauskaitė

14:30–18:00 *Penthouse (4th floor)*
Plateau 10: On Architecture
Chaired by Gareth Abrahams. With: Gareth Abrahams, Lilia Athanasiadou & Renske Maria van Dam, Marianna Charitonidou, Spencer Roberts & Derek Hales,

Tea breaks from 16:00 to 16:30 and from 18:00 to 18:30 in the Dining Hall (1st floor)

EVENING (PLENARY)

- 18:30 - 19:30 *Concert Hall*
Dialogues / Assemblages. Presented by Paulo de Assis. With: Edward Campbell, José Gil, Barbara Glowczewski, George E. Lewis, Thomas Nail, Peter Pál Pelbart, Anne Sauvagnargues
- 19:30 – 22:00 *Dining Hall (1st floor)*
Closing Reception and Book Launch

ONGOING

Orpheus Cellar (basement)
Installations by Vanessa Farfán, Halla Steinunn Stefánsdóttir

Orpheus Red Room (2nd floor)
Installations by Niamh Schmidke, Yota Passia & Panagiotis Roupas, Guro Sollid, Fabian Wagmister

INVITED LECTURES



IAN BUCHANAN

University of Wollongong, Australia

Expressive Materialism

Assemblage theory, more so than most theories it seems, is subject to several misconceptions, which weigh it down, and prevent it from being developed into a method. One of the most pernicious of these misconceptions is the tendency to treat the assemblage as a physical entity cobbled together from random bits of material. This additive model of the assemblage is like a soufflé that has failed to rise and it is our job to ask why it falls flat, to see what ingredients are missing in its formulation, and use that to deepen our understanding of Deleuze and Guattari's version of the concept.

My contention is that it falls flat because we try to see it as a fully formed thing, whereas for Deleuze and Guattari is more like a little ditty, something you whistle to yourself and improvise as you go along. It is the kernel of an idea that may or may not come to fruition. It contains its own logic, but it is always contingent upon circumstances. We need to remind ourselves that Deleuze and Guattari's version of the concept of the assemblage has multiple dimensions, not just multiple components, and the analytic affordances it offers are only available when we take into account all of its dimensions.

As I have reiterated throughout my work on the assemblage, it has a material dimension (form of content, machinic assemblage, etc.), an expressive dimension (form of expression, collective assemblages of enunciation, etc.), a principle of unity (abstract machine), and it rests upon a condition of possibility (BwO, plane of immanence, plane of consistency, etc) which is criss-crossed by lines of flight. Its only when we take all these dimensions into account that we can be said to be working with assemblages.

KEYWORDS: additive model of assemblage, logic of assemblage, dimensions of assemblage

IAN BUCHANAN is Director of the Institute for Social Transformation Research, University of Wollongong. He is the author of *A Reader's Guide to Anti-Oedipus and Deleuzism: A Metacommentary*, and Editor of the journal *Deleuze and Guattari Studies*.

THOMAS NAIL

University of Denver, United States

Kinesthetics: From Assemblages to Fields of Circulation

The concept of the assemblage is, in my opinion, the single most important concept invented by Deleuze and Guattari. It has an extraordinarily wide scope of application across all arts and knowledges and scales of reality. It offers us a genuinely better way of seeing the nested organizational structure of nature. Nonetheless, in this talk, I would like to address some of its limitations and offer up a slightly different way of building upon its key insights but from the perspective of the *processes of motion that support it*. Instead of the "fragments" "divergences" and "singularities" that define the assemblage, I think the study of continual patterns of motion in the arts retains what was valuable in the idea of the assemblage but does not fall prey to the same limitations of its *discreteness*. As a concrete example, I would like to show how the fascinating work of Morgan O'Hara and Tara Donovan is better understood from a kinetic perspective than an assemblage one.

KEYWORDS: assemblage, motion, Morgan O'Hara, Tara Donovan

THOMAS NAIL is an Associate Professor of Philosophy at the University of Denver. He is the author of *Returning to Revolution: Deleuze, Guattari and Zapatismo* (Edinburgh University Press, 2012), *The Figure of the Migrant* (Stanford University Press, 2015), *Theory of the Border* (Oxford University Press, 2016), *Lucretius I: An Ontology of Motion* (Edinburgh University Press, 2018), *Being and Motion* (Oxford University Press, 2018), *Theory of the Image* (Oxford University Press, 2019) and co-editor of *Between Deleuze and Foucault* (Edinburgh University Press, 2016). His publications can be downloaded at <http://du.academia.edu/thomasnail>

JOSÉ GIL

New University of Lisbon, Portugal

Assemblages in Movement

We will try to answer the question: What is an assemblage in movement? starting from an idea of danced movement that will enable us to put in perspective some of Deleuze and Guattari's concepts. In dance, we will distinguish several types of movement, for example gestures that are constructed by the action of language on the non-verbal. Comments of selected passages from *Anti-Oedipus*, *A Thousand Plateaus* and *What Is Philosophy?* will show that the notion of machinic assemblage determines traits of "totality," "multiplicity" and "composition." The assemblage of sequences of movement conditions their nature, their rhythmic regime, their coding and decoding, their becoming. All of this is particularly visible in a recent choreography of which we will present a few excerpts.

KEYWORDS: danced movement, totality, multiplicity, composition, choreography

JOSÉ GIL was born in Mozambique. He studied philosophy in Paris, where he obtained the Doctorate of State with the thesis "The Body as Field of Power" supervised by François Châtelet, and became professor of Philosophy at the New University of Lisbon. He was Programme Director at the International College of Philosophy in Paris, taught at the PUC in São Paulo and at the New School for Dance Development in Amsterdam and Arnhem. He published several books on Fernando Pessoa, Aesthetics, Dance, Political Philosophy and Philosophy of the Body, some of which in France (*Fernando Pessoa, ou, La métaphysique des sensations, Métamorphoses du corps, Corse entre la liberté et la terreur: étude sur la dynamique des systèmes politiques corses*).

GEORGE E. LEWIS

Columbia University, New York, United States

"Is Our Machine Learning Yet?" Machine Learning's Challenge to Improvisation and the Aesthetic

Improvisations by creative musical machines are now often indistinguishable from those created by humans. For many, this is a truly unsettling prospect, not least because musical creation can no longer be portrayed as the exclusive and ineffable province of designated superpeople. However, the advent of musical machine learning has fully corroborated my observation from 2000 that "as notions about the nature and function of music become embedded into the structure of software-based musical systems and compositions, interactions with these systems tend to reveal characteristics of the community of thought and culture that produced them." These communities of thought and culture now include whoever and whatever the machine and its programmers happen to be learning from, whether it be Google's early ideology of using machine learning to create "compelling" art and music, or the example of Tay, the Microsoft Twitter chatbot whose tweets quickly devolved into racist, sexist, and even genocidal diatribes before being taken offline. If algorithms that "listen" to a corpus of musical behaviour and "learn" to produce musical structures that create variations on that behaviour are ultimately reproducing the cultural values embedded in that music, how can we create new musical and cultural values from an existing corpus? Perhaps nonmusical uses of machine learning, such as the self-driving car, can move us away from genre, aesthetics, and autonomous universalisms, to realize in machine improvisation John Stuart Mill's observation that "human nature is not a machine to be built after a model, and set to do exactly the work prescribed for it, but a tree, which requires to grow and develop itself on all sides, according to the tendency of the inward forces which make it a living thing."

KEYWORDS: improvisation, aesthetics, machine learning

GEORGE E. LEWIS is the Edwin H. Case Professor of American Music at Columbia University. He is a Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy. Lewis studied composition with Muhai Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia

installations, and notated and improvisative forms is documented on more than 150 recordings.

Lewis has served as Fromm Visiting Professor of Music, Harvard University; Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; Resident Scholar, Center for Disciplinary Innovation, University of Chicago; and CAC Fitt Artist in Residence, Brown University. He is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015) has been performed in the United States, United Kingdom, and the Czech Republic.

George Lewis is Professor at Columbia University since 2004, having previously taught at the University of California, San Diego, Mills College, the School of the Art Institute of Chicago, the Koninklijke Conservatorium Den Haag, and Simon Fraser University's Contemporary Arts Summer Institute.

PETER PÁL PELBART

Pontifical Catholic University of São Paulo, Brazil

Subjectifications, Desubjectifications, Assemblages

In contemporary thinkers such as Foucault and Deleuze, as well as in some of their philosophical or literary sources (Nietzsche, Blanchot), or in philosophers who were inspired by them (Agamben, Negri), we can clearly distinguish two vectors. One goes in the direction of "de-subjectification," collective and individual, in the philosophical, aesthetic, political, or even clinical field. The other vector goes in the opposite direction and constitutes "modes of subjectification" – without this implying a return to the Subject (of knowledge, of history, etc.). Therefore, it is necessary to think of the articulation or the hiatus between the two vectors in our biopolitical context, whose assemblages (agencements) redefine the current modes of existence and the relations between life/power/subjectivity. We propose to show this by a concrete example, the aesthetic practice of a São Paulo theatre group formed by so-called "psychotics."

KEYWORDS: modes of subjectification, assemblage, theatre

PETER PÁL PELBART (*1956) is a Hungarian philosopher, essayist, professor and translator, living in Brazil. He graduated in Philosophy from Sorbonne, he has master's degree from the São Paulo Catholic University (with "Da Clausura do Fora ao Fora da Clausura: loucura e desrazão"), and a PhD in Philosophy from the University of São Paulo (with "O tempo não-reconciliado: imagens do tempo em Deleuze"). He is a professor in the Philosophy department and the Subjectivity Studies Center, in the Clinical Psychology post-graduation at the São Paulo Catholic University. He works on Contemporary Philosophy, specifically on the following topics: Deleuze, Foucault, time, insanity, subjectivity, and biopolitics. He coordinates the Ueinzz Theater Company, comprised of psychiatric patients from the day hospital A Casa, mental health service users, therapists, actors, performers, playwrights, and philosophers.

EDWARD CAMPBELL

University of Aberdeen, United Kingdom

Guattari, Consistency and (Some) Experimental Musical Assemblages

The concept of the assemblage is one with great interest for music studies. While a number of authors have previously considered the Deleuze-Guattarian assemblage in relation to a variety of musical repertoires and genres, this paper will focus instead on a more fundamental theoretical question. Considering a musical or a mixed media work as a Deleuze-Guattarian assemblage entails recognising that its "interest" or "success" is in some way the product of its consistency in the sense that it constitutes a successful, viable, meeting place of elements from these milieu, of these heterogeneous forces. We might then ask – what exactly do we mean when we speak of the consistency of a musical or mixed media assemblage? Acknowledging that most of the work that has been done in this area has relied principally on the joint theorisations of Deleuze and Guattari, I first trace the concept of consistency as it is formulated in multiple places in Guattari's writings. This is undertaken in the conviction that Guattari's various theorisations offer us interesting and productive ways of thinking the consistency of musical compositions and events. I then go on to consider briefly how consistency might be understood historically in relation to Western art music before then exploring the more fluid nature of consistency in musical composition from the emergence of atonality to the contemporary situation. Particular examples are drawn from the music and thought of John Cage, Georges Aperghis and Aperghis's former student, Nicolas Tzortzis.

KEYWORDS: music work, consistency, John Cage, Georges Aperghis, Nicolas Tzortzis

EDWARD CAMPBELL is Professor of Music at the University of Aberdeen and co-director of the university's Centre for Modern Thought. After studies in philosophy and theology, he took a BMus degree at the University of Glasgow and a PhD at the University of Edinburgh. 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, continental philosophy, critical theory and psychoanalysis. He has been working recently on the developing relationship between East and West particularly in relation to musical, philosophical and literary modernism. He is the author of

the books *Boulez, Music and Philosophy* (CUP, 2010) and *Music after Deleuze* (Bloomsbury 2013) and co-editor/contributor/translator to *Pierre Boulez Studies* (CUP, 2016). *The Cambridge Stravinsky Encyclopedia*, of which he is co-editor, is currently in press and will be published early in 2020. He is currently working on a monograph *East-West Encounters in Music in France since Debussy* and on various articles on aspects of contemporary music and aesthetics.

YUK HUI

Bauhaus University in Weimar, Germany

Machine and Ecology

This lecture will investigate the relation between machine and ecology, and the philosophical and historical questions hidden in these two seemingly incompatible terms. I will start by problematizing the ambiguous terms "machine" and "ecology," in the hope to de-romanticize certain ideas of techno-ecology and suggest a political ecology of machines, which will center around what I term technodiversity.

KEYWORDS: technodiversity, cosmotechnics, ecology, cybernetics, non-dualist logic

Yuk Hui currently teaches at the Bauhaus University in Weimar. Between 2012 and 2018 he taught at the institute of philosophy and art (IPK) of the Leuphana University Lüneburg where he wrote his habilitation thesis. He is also a visiting professor at the China Academy of Art where he teaches a master class with Bernard Stiegler every spring. He is initiator of the Research Network for Philosophy and Technology, an international network which facilitates researches and collaborations on philosophy and technology.

Hui has published in periodicals such as *Research in Phenomenology*, *Metaphilosophy*, *Parrhesia*, *Angelaki*, *Theory Culture and Society*, *Cahiers Simondon*, *Deleuze Studies*, *Intellectica*, *Krisis*, *Implications Philosophiques*, *Jahrbuch Technikphilosophie*, *Techné*, *Appareil*, among others. He is editor (with Andreas Broeckmann) of *30 Years after Les Immatériaux: Art, Science and Theory* (2015), and author of *On the Existence of Digital Objects* (prefaced by Bernard Stiegler, University of Minnesota Press, March 2016), *The Question Concerning Technology in China. An Essay in Cosmotechnics* (Urbanomic, December 2016), and *Recursivity and Contingency* (Rowman & Littlefield International, February 2019). His writings have been translated into a dozen languages.

ANNE SAUVAGNARGUES

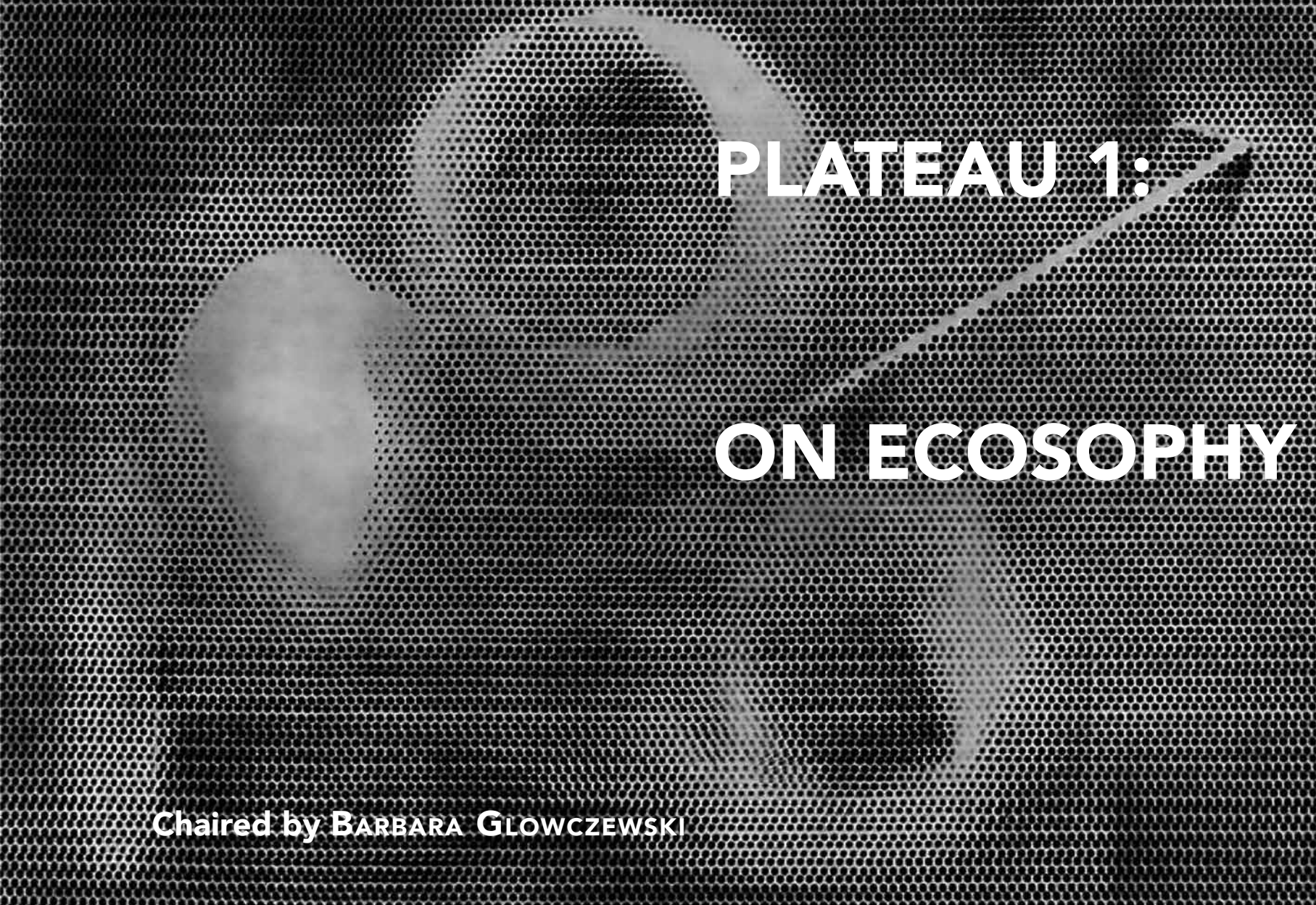
University of Paris Ouest Nanterre La Défense

Ecology of Images as Machinic Assemblages

The status of cinema shows how art moves from an allegorical to a mechanical status: the condition of a true formalism in art thus passes through the question of the image, provided that the image is understood as an individuation and not as the representation or expression of an existence given elsewhere. The result is a renewed status of the technique, present but not directly explained by Deleuze in his books on cinema.

KEYWORDS: image, individuation, machinic assemblage

ANNE SAUVAGNARGUES is Professor of Philosophy in the Department of Philosophy at the University of Paris Ouest Nanterre La Défense. A specialist in aesthetics and the philosophy of Gilles Deleuze, she co-directs the collection "Lignes d'art" with Fabienne Brugère for Presses Universitaires de France. She is the author of numerous works, including *Deleuze and Art* (Bloomsbury 2013), *Artmachines: Deleuze, Guattari, Simondon* (Edinburgh University Press 2015), and *Deleuze: L'empirisme transcendantal* (Presses universitaires de France 2010, forthcoming with Edinburgh University Press).



**PLATEAU 1:
ON ECOSOPHY**

Chaired by BARBARA GLOWCZEWSKI

RALF GISINGER

University of Vienna, Austria

Ecologies of Assemblage and the Desire for an *Ars Politica*

In my presentation I will address the topic of ecology in terms of assemblages and therefore connect the ecological/ecosophical (Guattari) potential of the logic of assemblage with its inherent political demand, which leads to what Foucault calls an "ars politica".

Thinking in terms of assemblages questions the existing arrangements of entities and their environments, by assembling and therefore connecting heterogeneous elements. It is no coincidence that Guattari in his later work engages with different forms of ecology, thoroughly as a result of creating concepts as machinic assemblages – "machinic ecology" (Guattari 2000, 66). An ecology that is certainly not concerned with the anthropocentric place of humans in nature, but the transversal assemblages of (productive) desires, flows, subjectivations.

I want to outline a political approach towards these ecologies, that on the one hand takes the logic of assemblage into account and on the other hand functions as what Foucault calls in his preface to *Anti-Oedipus* an "ars politica", where he proposes to read Deleuze/Guattari "as an art", in the sense of "ars erotica" (Foucault 1983, xii). An "ars politica" tries not to organize and institutionalize individual or collective practices, but lives up to the manifold expressions of political desire that centers around "multiplication and displacement" (*ibid.*, xiv).

Ecologies of assemblage also means the connection of the apparent distinct realms of art, philosophy and the political, even by taking their different functions into account: "Thus, the assemblage's only unity is that of co-functioning: it is a symbiosis, a 'sympathy.'" (Deleuze and Parnet 2007, 69).

KEYWORDS: philosophy, ecology, Guattari, ars politica

RALF GISINGER is currently working at the University of Vienna on a PhD-project about philosophical discourses on ecology. His past projects include a thesis on the relationship between Deleuze and Nancy in regard to pluralisation and the political ("Philosophies of Pluralisation. Political Encounters between Gilles Deleuze and Jean-Luc Nancy," forthcoming). His research areas are contemporary continental philosophy, poststructuralism, political philosophy and philosophies of ecology.

HSIU-JU STACY LO

Beijing University, China

Assemblage Line: Thinking along Li Zifeng's Lines

How are we to make sense of a constantly updated human identity that is encoded in a sea of algorithm apps? Are "lines of flight" still possible when the "app-ified" Selves are regularly monitored and held in check? In this presentation, I attempt to think along the lines of a new body of works by artist Li Zifeng, whose app-generated art may appear placeless, yet it is distinctly tethered to the living conditions of present-day China. Coded programs yield coded expression that must stay off the surveillance radar. By veiling each subject matter with virtually infinite straight lines generated by a purpose-built computer program, Li "re-veils" the modern-day online identity in flux and in reproduction. Untouched by the artist's hand, the seemingly sketch-like images portray the contemporary human condition: app-ily enabled and reproduced while manipulated and incarcerated men and women on the go. Phones have become an indispensable part of our consciousness. And, as such, have we been set free or held captive by a "constellation" of our little gadgets? While the lines serve as a metaphor for countless invisible point-to-point connections, the resulting images are such enigmatic puzzles prompting us to question whether humans can be re-sensitized by the very technological forces that lulled us into submission. Reterritorialization no longer requires land in the physical sense. Interstices in the diverse assemblages, if they can still be found or even created, will offer us cues for escaping an enclosed order.

KEYWORDS: big data; online identity; digital fate

HSIU-JU STACY LO, after completing a PhD in Anthropology at Columbia University, has been a postdoctoral researcher in the Department of History at Peking University. Publications include co-authored book "Beijing Time," short story "Flight of Fancy" and translation pieces in art, history, literature and beyond.

KEIJIRO SUGA

Meiji University, Tokyo, Japan

Tokyo: Heterotopia and Beyond

Every major world city is an assemblage (agencement) and re-assemblage of heterogeneity. This heterogeneity is historically accumulated, and both material and human. Material because the body of the city is composed of materials gathered from other places with their origins hidden under the chains of trade. Human because no world city can sustain its life process without a substantial immigrant component constantly supplied from outside.

Tokyo is no exception. Only that this megalopolis of despair has been trying to conceal its various origins under the collapsing myth of monolithic homogeneity. Theatrical director Takayama Akira's project *Tokyo Heterotopia* (2013-) aimed to question this tedious stability imposed upon Tokyo by the dominant neo-liberal economy by a series of anamnesis of modern Asian immigrant's history of Tokyo. I participated in this project as main writer and produced stories of different layers of immigration to Tokyo of the past 150 years.

The project is still in progress. It ultimately is an act of protest against the 2020 Olympic Games in Tokyo that will definitely enforce the collective amnesia on us. What we forget is what we are forced to forget, and we even forget that we have forgotten. The ecology of collective memories is embedded in actual sites and once the sites are deleted from the surface of the cityscape, it is lost forever. Almost. By clinging to the slightest traces of the unofficial, we gumshoes of history revive the past for the sake of unfulfilled liberation.

As Deleuze and Guattari repeatedly pointed out, territorialization and reterritorialization, coding and decoding and re-coding, stratifications and assemblages constantly occur together. Against the assemblages effectuated by the global flow of capital, we seek viable small stories to be the basis of molecular, local arrangements. I will try to show some examples still detectable in Tokyo.

KEYWORDS: Urban archaeology, relational poetics, alternative history

KEIJIRO SUGA a Tokyo-based poet and critic, professor of critical theory at Meiji University's transdisciplinary graduate program "Places, Arts, and Consciousness." I am the author of ten books

of critical essays of which *Transversal Journey* (2009) was awarded the Yomiuri Prize for Literature. Starting with *Agend'Ar*s (2010) I have published five collections of poetry; the six and the seventh is now in press. A chapbook of my poems in English, *Transit Blues*, was published by the University of Canberra in 2018. I have been invited to read at many poetry festivals and universities world-wide.

CHRISTOPHE THOUNY

Ritsumeikan University, Kyoto, Japan

Using Parks–Imperial Cartography Machinic Assemblage

The present planetary situation is characterized by both an intensification of strategies of control and containment in a global and imperial 'planetary apparatus', and a phenomenon of intensification of place experiences entering in resonance with each other within and across national spaces and regional markets. How is place individualized, how does it become a singularity, how does it leap in place into a planetary space? And planetary is not here a scale, the scale of a closed totality, a finite globe, but rather the ongoing emergence of the whole in place as a dual phenomenon of intensification and resonance that is best described as an atmospheric assemblage. Planetary is in that respect one historical assemblage characteristic of our late capitalist societies that allows for both a mode of control by atmospheres, and the opening onto other atmospheric assemblages besides and in withdrawal of imperialist cartographies.

Place needs to be rethought and Deleuze and Guattari's concept of "assemblage" is more than ever needed to make sense of a new fleeting and changing sense of place not so much as a place to use but as a place to be used, in both senses of the passive, and as an atmosphere both envelop and enveloping. This tension between both senses of the planetary, between its functional (need) and its experiential (desire) vectors is particularly visible in the atmospheric assemblage that makes a park a place of leisure and encounter. In this presentation, I will discuss how parks as atmospheric assemblages of desire emerge historically between national and imperial cartographies of power in two Japanese parks located in the Tokyo and Osaka suburb, the Inokashira Park and the Imashirozuka Kofun park.

Drawing on the Japanese urban scholar Kon Wajiro's concept of "accidental beauty," I start with Kon's diagrams of prewar Inokashira Park as a place of leisure and suicide, to then analyze the present use of Imperial Tombs in a North Osaka suburban park. The Imashirozuka Kofun park is a national place of memory and has also becomes a singular place of play on a sunny day, for playing hide and seek, picnic, or just get lost in the rustle of leaves as an imperial assemblage opens onto a planetary atmospheric becoming.

KEYWORDS: Kon Wajiro, Inokashira Park, Imashirozuka Kofun Park

CHRISTOPHE THOUNY researches Modern Japanese urban culture in literature, movies and urban ethnography. He also discusses global debates about environmental issues, queer theory and critical theory. He is now working on three research projects: the modern city and planetary thought in contemporary Japanese visual culture (film and animation); a monograph on urban experiences in Meiji and Taisho Tokyo literature (Mori Ōgai, Nagai Kafū and Tayama Katai) and ethnography (Kon Wajirō); and a coming edited volume in English on postwar Japanese social critique in the work of the poet and essayist Yoshimoto Takaaki. ritsume.academia.edu/ChristopheThouny

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TOSHIYA UENO

Wako University, Tokyo, Japan

Becoming Environments: Finding the Subjectivities as an Ambience

In his intensive book on Brazil with Rolnick, Guattari utilized an incredible expression: "becoming environments"(Guattari, 2008). Certainly it is closely related to the crucial concept by Deleuze and Guattari, becoming woman, child, animal, imperceptible and so on. Then what a kind of tactics can this idea afford us? How it is cooperative with the notion of collective and machinic assemblages? This essay will focus on what and which points has Guattari (and potentially Deleuze) found the different modes of assemblages in natural scape, built environments and media-cultural-spheres in Brazil and Japan. In the former part of the essay, several attempts of translation of the word agencement/ assemblage into Japanese language are examined. It is interesting to observe how the Japanese language and Chinese characters have been utilized expressively in these efforts. The language constructions as such in both the graphical and the semantic become the relational field for assembling something heterogeneous or transversal.

In the latter part, this essay grapples with the question of how Guattari has found the singular or alter-native assemblages through his dialogues in/on both Brazil and Japan. Guattari was inspired and attracted by the co-presence or hybridization between the archaic and the hyper-modern in both societies. Guattari, however, has never simply celebrated or romanticized both societies but just somehow found what is lacking in Euro/Am modes or formations of machinic assemblages by priming them with the incipient activity. In order to clarify Guattari's conceptual tactics, this paper would raise the notion of the 'subjectivity as ambience' drawn from the detailed interpretation on the series of his concepts, "partial, pathic and absorbent subjectivity" in his *Chaosmosis*.

KEYWORDS: ecosophy, machinic assemblages and animism, becoming environments

TOSHIYA UENO is Professor of Wako University with many publications in Japanese and some English. He is also a DJ/TJ.



**PLATEAU 2:
ON
MUSIC**

Chaired by CHRIS STOVER

IAIN CAMPBELL

University of Edinburgh, United Kingdom

Sounds Flush with the Real: Mixed Semiotic Strategies in Post-Cagean Musical Experimentalism

Recent historical work in musicology has challenged the image of “experimental music” as an open-ended and inclusive practice. The work of John Cage has been subject to particular critique, with scholars including George E. Lewis and Lydia Goehr finding in Cage’s work and thought a range of normative demands and ideological assumptions that undermine the purported freedoms associated with Cage. A common feature of these critiques is the identification of two forms of reductionism that Cage’s work risks, namely the metaphysical elevation of “sound-in-itself” and the subjective reification of an idealised listener. Such critical positions have in fact followed Cage since his rise to international fame at the turn of the 1960s, and mark, implicitly and explicitly, much of the artistic work that follows him.

With particular focus on the example of the democratic music-making and collective listening practices of Pauline Oliveros, in this paper I will examine some strategies that composers and performers in post-Cagean musical experimentalism developed in order to navigate around these forms of reductionism. To do this I will draw on Deleuze and Guattari’s notions of mixed semiotics and the collective assemblage of enunciation. I will suggest that in accommodating a plurality of sign regimes and in construing subjectivity as a practical, socially-embedded production, these notions can help us account for the performance of experimental music as a site for articulating the “impure” mixture of sound, embodied performance practices, visual elements, spaces, technological mediations, listening experiences, social and political relations and more that constitute “music.”

KEYWORDS: John Cage, Pauline Oliveros, musical mediation

IAIN CAMPBELL is a visiting researcher at Reid School of Music, University of Edinburgh. He has written on topics across philosophy, music, sound studies, and art theory for publications including *parallax*, *Deleuze and Guattari Studies* and *Contemporary Music Review*. He received a PhD from the Centre for Research in Modern European Philosophy, Kingston University London in 2016, with a thesis exploring experimental practices of music and philosophy in the work of John Cage and Gilles

Deleuze. He has lectured in Philosophy, Politics, and Art at the University of Brighton, is a member of the Scottish Centre for Continental Philosophy and is part of the editorial board of *Evental Aesthetics*.

ROGÉRIO LUIZ COSTA

University of São Paulo, Brazil

Orquestra Errante: Improvising Assemblages as a Strategy for Facing the Pathologies of the Colonial-Capitalist Regime in Brazil

I start by analyzing the contemporary social-political context that unfolds from the policies of domination of global financial capitalism that, in Brazil, are characterized by the reaffirmation and deepening of huge economic and social inequalities. This situation obviously has deep historical roots related to the country's colonization process, but it is important to spell out the very peculiar characteristics of the present historical moment. After an intense campaign of destabilization and economic sabotage conducted by the mainstream media, the judiciary and parliament with support from the reactionary middle class, in 2016 left-centre president Dilma Roussef was overthrown by a fraudulent impeachment. Shortly thereafter, former President Lula was convicted and sent to prison in a legal process full of inconsistencies and illegalities. The whole process culminates in 2018, with the election of a president with strong neo-fascist tendencies.

From the point of view of the modes of subjectification this process is based on the massive dissemination of the main values of contemporary neoliberal capitalism – egocentrism, individualism, meritocracy, consumerism, productivity and commodification of everything – that in Brazil have been combined with and are buttressed by a discourse of hatred characterized by intolerance, racism, misogyny, machismo and homophobia. This new format of neoliberalism associated with neofascism promotes colonization of desire, capturing it to make it impotent and captive. The desire thus corrupted is used to reproduce the status quo, contributing to the composition of new scenarios for the accumulation of capital.

In this text I intend to relate the machinic assemblages that occur in the creative environment of the *Orquestra Errante* with the strategies of insurgency proposed by Suely Rolnik (2018. *Esfemas da Insurreição: notas para uma vida não cafetinada*. São Paulo: N-1 Edições) against what she designates as the pathology of the colonial capitalist regime. A detailed examination of the assemblage of this laboratory of creation and improvisation reveals modes of micro political cooperation that establish a kind of clinical-aesthetic-political pragmatics among its members, acting as a kind of antidote against this corruption of the desire undertaken by the macro and micro politics of

contemporary capitalism.

KEYWORDS: micro-politics, collective creativity, desire, performance, experimental music

ROGÉRIO LUIZ COSTA, professor, composer, performer and researcher, works as associate professor at the Music Department of the University of São Paulo. His main topic of research is music improvisation and its connections with other areas of studies such as philosophy and technology. Nowadays, he develops research projects about the environment of free improvisation with electroacoustic interaction in real-time, creative processes and collective creativity. The most important current artistic project related to this research is the Orquestra Errante. In this group, besides being the coordinator, professor Costa acts as an improviser at the saxophone. He acts also as a performer, playing saxophone and flute in other groups devoted to experimental music, idiomatic and free improvisation. As an improviser prof. Costa founded and integrated during the period of his doctoral research (2002-2003), the free improvisation group Akronon in partnership with professors Silvio Ferraz and Edson Ezequiel. He also founded (in 1990) and integrated during 15 years the Brazilian jazz group Aquilo Del Nisso with whom he recorded five CDs. He has extensive academic output on improvisation published in journals, conference proceedings and books. In 2016, professor Costa published a book on improvisation titled *Música Errante: o jogo da improvisação livre* (Errant Music: The Game of Free Improvisation). See rogeriocosta.mus.br/bio

ORQUESTRA ERRANTE is an experimental group linked to USP – Nusom/Sonology Research Center (<http://www2.eca.usp.br/nusom/node/236>), dedicated to the study and practice of improvisation. The orchestra – which was founded by prof. Rogério Costa in 2009 – is composed of performers from various musical backgrounds and with varied musical formations. The activities of the orchestra include the realization of creative proposals brought by its members who, in general, develop research on the connections of improvisation with other areas of study. Activities are developed in a democratic and non-hierarchical way and are based on interaction and collective creation. www.soundcloud.com/orquestraerrante and www.facebook.com/orquestraerrante.

SILVIO FERRAZ

University of São Paulo, Brazil

Music Ritornello and Vertical Time

Assemblage: on the one hand to connect bodies and on the other hand to work on a territory: territorialize, de-territorialize. Two axes: horizontal and vertical. What is remarkable about this machine is that it is always opening or closing a territory, or even territories. But Deleuze and Guattari give us other elements for this game that they call "the ritornello." The ritornello is a temporal game, a play assembling unformed pieces – a horizontal axe. In between these unformed pieces, motion-images, another kind of images takes place: the vertical time-images. In my reading I propose to read the image-time as the privileged place of experimentation for the musician, where sound objects, musical gestures and formed figures, are micro-envelopes of subtle forces to the "mise-en-forme" of the musical machine. A machine for making time heard, this vertical time: a complex framework of forces, which are put into play on a complex coupling of micro-points.

Vertical time folds infinitely and gives rise to a profusion of local images: the abyss, the distances, the proprioceptive and exteroceptive relations (the tactility of the texture, the visibility of the figure, the kinetics of the gestures), and also symbolic relationships. In this sense, my objective is to think on this vertical time, which is neither in a striated relation of succession, nor on a smooth relation of the out-of-time spatial presence. So, my purpose is to think this common and experimental place among listeners and musicians, the non-measurable time between unformed objects where imagination holds its place.

KEYWORDS: vertical time; ritornello; Deleuze-Guattari; modulation; music

SILVIO FERRAZ is composer, Full-Professor of musical composition at University of São Paulo (USP); Doctor in Semiotics by the Catholic University of São Paulo (PUC/SP); researcher of FAPESP and CNPQ. Autor of "Musica e Repetição: a questão da diferença na música contemporânea", "Livro das Sonoridades" and several articles focused on Deleuze thought about art, mainly music. Among his papers are those directly concerned with Deleuzean thought as "La formule de la Ritournele" (in: Deleuze: la pensée Musique - CDMC-Paris), "Music and Communication: what music want to communicate?" (in: *Organized Sound*), "Musique et Modulation: vers une poétique du vent" (in: *Agencer les multiplicités avec Deleuze – Cerisy-Hermann*). He studied composition with Brian Ferneyhough, Willy Correa de Oliveira and Gérard Grisey. His music has been performed by ensembles as Arditti String Quartet, Nash Ensemble, Smith Quartet, Iktus, Taller Musica Nova de Chile, New York New Music Ensemble and Brazilian ensembles.

TIMOTHY O'DWYER


LASALLE College of the Arts, Singapore

Analysing Improvised Music: A Machinic Approach

This paper investigates the process of analysing freely improvised music by using the neologism: the assemblage, developed by Gilles Deleuze and Felix Guattari in their book *A Thousand Plateaus*. Historically, improvised music has been understood as a method of making music that is too 'subjective' and 'amorphous' to theorise about in comparison to traditionally notated music, and over the years this has resulted in a dearth of critical evaluation of the practice. In response to the limitations of current analysis methods for improvisation, I have developed a method of analysis by utilising the Deleuzian concept of assemblage and its subcategories milieu, rhythm, territory and refrain to more objectively understand its nature. Deleuze and Guattari establish an immanent model of ethics through the idea of assemblage as a machine. I argue that improvised music is also a product of a mechanism or an assemblage, and it is through this prism that we can articulate more clearly ideas concerning form, structure and even style and authorship.

KEYWORDS: improvised music, assemblage, the refrain, music analysis.

TIMOTHY O'DWYER, PhD, is an Australian saxophonist, improviser and composer, who has been a lecturer and Head of the School of Contemporary Music at LASALLE College of the Arts, Singapore, since 2004. Over the past 25 years, Timothy has been a prolific performer and collaborator traversing jazz, improvised and experimental electro-acoustic music, contemporary classical music, and many cross-disciplinary projects. He regularly performs with leading contemporary musicians in Europe, Asia and Australia with ELISION Ensemble (since 1994), The Australian Art Orchestra, and many groups lead by himself and in collaboration with others. His research interests involve integrating the concepts of Gilles Deleuze with his creative practice, critical reflections on the interdisciplinary sign language for live composing 'soundpainting', and the pedagogy of improvised music.
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**PLATEAU 3:
ON
LITERATURE**

Chaired by José Gil

JÜRATĖ BARANOVA

Vilnius University, Vilnius, Lithuania

Schizoanalysis of Writing: Molecular Speed and Heterogeneous Lines of Flight

According to the philosophy of art set out *A Thousand Plateaus*, the writer does not write as a man: a man is molar. How should one understand this insight? It comes from other Deleuzian writings. Deleuze states in the essay 'Literature and Life' that man presents himself as a dominant form of expression. Man claims to impose himself on all matter, whereas woman, animal and molecular always has a component of flight that escapes its own formalization. "The shame of being a man – is there any better reason to write?" Deleuze asks rhetorically (Deleuze 1998: 1).

Writing about women's creativity (mentioning one writer – Virginia Woolf and two film directors – Chantal Akerman and Agnes Varda) Deleuze said in *Cinema 2*: "In the same place or in space, a woman's body achieves a strange nomadism which makes it cross ages, situations and places" (Deleuze 1989: 196). What does Deleuze have in mind when speaking about the nomadism of a woman's gesture? What abstract line draws a woman's body in its deterritorialization, and at what price, for herself and for others? What are their possible lines of flight? How does this nomadism of a woman's gesture reveal itself in literature?

In *A Thousand Plateaus*, Deleuze and Guattari discuss the case of writing as becoming-woman using the example of Virginia Woolf, and their insights are taken as a methodological approach to reflect upon writing as becoming-woman in the literary works of the Lithuanian writer Giedra Radvilavičiūtė (b.1960): the ability to move at molecular speed; molecular movements presuppose writing as a rhizome: writing in heterogeneous streams. Becoming-woman in writing means the intensity of the speed of movement between the lines; the lines of life and the line in-between life and the text, the ability to include personal experiences. It is also feeling life as a very dangerous thing in itself. To become a woman in writing or in life means to have the ability to slice through like a knife, to become a master of simultaneous multiplicity, which makes a woman writer something of a clairvoyant.

KEYWORDS: writing as becoming woman, Giedra Radvilavičiūtė, Virginia Woolf

JÜRATĖ BARANOVA (official name Rubavičienė, nickname Ana Audicka) is the Professor in the Philosophy Institute at Vilnius University. She published several books in Lithuanian: *20th Century Moral Philosophy: Conversation with Kant* (2004, 2015), *Philosophy and Literature: Contradictions, Parallels and Intersections* (2006), *Nietzsche and Postmodernism* (2007), *Cinema and Philosophy* (with co-authors, 2012), *The Phenomenon of Jurga Ivanauskaitė: Between Surrealism and Existentialism* (2014), also edited and published the books in English: *Between Visual and Literary Creation: Tarkovsky and Ivanauskaitė* (2015), *Lithuanian Philosophy: Persons and Ideas* (2000), *Contemporary Philosophical Discourse in Lithuania* (2005), with co-authors: *Rhythm and Refrain: In Between Philosophy and Arts* (2016). She is a member of the the Lithuanian Writers Union: published essay books *Meditations: Texts and Images* (2004) and *The Fear to Drawn* (2009).
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LEONELLO BARZURRO

University of Warwick, UK

Assemblage as Simulacrum in Juan Luis Martínez's Experimental Poetry

In this presentation, I intend to formulate the hidden link between the concept of the simulacrum and the concept of the assemblage within Deleuze's philosophy. I propose that both concepts are figures of the ontological difference (i.e. difference in itself), which is at the very heart of Deleuze's immanent metaphysics and aesthetics. Deleuze employed the simulacrum in his early works – *Difference and Repetition* and *The Logic of Sense* – to overcome Platonism and his hierarchical "poisoned" model of the "original and the copy." The assemblage and the rhizome, in turn, were later developed by Deleuze and Guattari to release the production of desire and to attack models of arborescent, and representational thought. Following Daniel Smith suggestion (2003), I sustain that the Deleuzian simulacrum converts into the Deleuzian and Guattarian assemblage. As I will show, this conceptual transformation conveys fundamental implications for experimental or post-conceptual art (Osborne 2018; Camnitzer 1995)

To illustrate the persistence of the simulacrum within Deleuzian-Guattarian assemblage, I will analyze two specific works of concrete/visual poetry made by the experimental Latin-American artists Juan Luis Martínez (1942-1993) during the Pinochet's Dictatorship (1973-1990). *The New Novel* (1977, 1985) and *Chilean Poetry* (1978) are artists' books systematically made up of found and appropriated material (soil, death certificates, Chilean flags, Chinese dictionary pages, fishhooks, library cards, found photographs, found poetry, music sheets, etc.) By assembling national flags, Chilean soil, legal documents, and other symbols of the "pure" Chilean nation, Martínez creates a parodic simulacrum of the essentialized conception of the national identity imposed by the Chilean fascist and chauvinist military Dictatorship. As an onto-aesthetic and political consequence, the assemblage determines its subversive power regarding inauthenticity and non-originality – both being productive ways to counter-act the "arborization" and the regressive movements of reterritorialization within art and politics.

Examples of collages and assemblages on Juan Luis Martínez's webpage: <http://juanluismartinez.cl/jlm/obra/obra-plastica/>

Photos of Martínez's artists books in MOMA: <https://www.moma.org/collection/works/186217>; https://www.moma.org/collection/works/187093?artist_

id=45651&locale=en&page=1&sov_referrer=artist

KEYWORDS: simulacrum, assemblage, experimental poetry, Latin American Conceptualism

LEONELLO BAZZURRO is a 3rd year PhD Chilean student in Philosophy and Literature at the University of Warwick. His research is mainly concerned with the experimental poetry and the artist's books made by Juan Luis Martínez (Valparaíso, 1942-1993) under Pinochet's Dictatorship. In a broader view, Leonello is interested in Chilean and Latin American Conceptual and Post Avant-garde art/poetry from the late 1960s up to now. Among the poets and visual artists, Leonello is interested in Elvira Hernández, Carlos Soto Román, Raúl Zurita, Gonzalo Millán, Guillermo Deisler, Ulises Carrión, Cecilia Vicuña, Haroldo de Campos, Augusto de Campos and Vicente Huidobro. His focus relies on the processes of appropriation-cannibalization of European-North American production (such as Marcel Duchamp, Joseph Cornell, Fluxus), in order to produce a politicized visual poetry and, overall, artists' books. In order to reflect on these processes, Leonello takes issue with Deleuze and Guattari's aesthetics considerations (rhizome, assemblage, immanence, difference, machine, and so on). Leonello did a BA in Latin American Literature at the Pontificia Universidad Católica de Chile; an MA in Political Philosophy at the Universidad de Chile and at the Goethe Universität; and an MA in Music therapy at the Universidad de Chile.

ALICE FINICHIU

Royal Academy of Fine Arts of Brussels (ArBA-EsA), Belgium

Assembling Between Us, neither Union, nor Juxtaposition

There are many possible trajectories, or traversals, through a hypertext. Links make hypertexts multisequential. Meaning on a time- and text-scale long compared to the typical scale of linked units (e.g. a paragraph or page) becomes a creation of the user/reader that is far less predictable to the « author » than in the case of a printed book whose narrative or argument has a single conventional sequence. Hypermodality is one way to name those new interactions of word-, image-, and sound-based meanings in hypermedia, i.e. in semiotic artifacts in which signifiers on different scales of syntagmatic organization are linked in complex networks or webs. Deleuzian assemblages and lines of flight respectively, provide means of creating and organizing hypermodalities, whereas hypermodalities potentially engage readers and writers in immanent, intensive, and affective practices that involve thinking within artistic, hypermodal media. By exploring first a literary question asked by F. Scott Fitzgerald and later repeated by Deleuze – “What happened?” – second the poetry project “The House of Dust” created by Alison Knowles and James Tenney in 1967 and third Bruno Latour’s project “An Inquiry into Modes of Existence”, this presentation reimagines prohibitive thresholds within theoretical and artistic inquiry. Layered text, images, and sound flatten into a hypermodal intensity of passageways through poststructural philosophy, literature, and visual art.

This presentation is built as an assemblage: layered text, images, and sound flatten into a hypermodal intensity of passageways through poststructural philosophy, literature, and visual art. Claiming that assemblages create different means of conceptualizing research through openings and questions rather than providing closures or answers, hypermodal assemblages extend beyond issues of construction into different modes of writing, reading, and organization, as well. Lines of flight offer one such possibility.

KEYWORDS: hypertext, hypermodal writing, hypermodal reading, hypermodal inquiry

ALICE FINICHIU is an architect and researcher in political philosophy and architectural practice based in Brussels. After graduating in architecture from the ISAI Victor Horta in Brussels and in philosophy from ENSA PLV – Paris 8, she accomplished a Ph.D. in Architecture and Philosophy, jointly run by the University of Paris 8 and Université Libre de Brussels. She currently directs the Urban Design Studio at the Académie des Beaux Arts in Brussels and a Master Seminar in Social and Human Sciences.

NIAL DERMOT KENNEDY

Trinity College Dublin, Ireland

The Intercessor or Heteronym in Gilles Deleuze and Fernando Pessoa

Fundamental to the definition of the Deleuzian author is the relationship between that author and a significant persona known as the ‘intercessor’. Yet recent scholarship has not adequately defined the nature of this intercessor and its relation to other, similar Deleuzian concepts such as the “conceptual persona,” the “aesthetic figure,” or the “Original.” In this paper, I use Fernando Pessoa’s work as a resource for further illuminating this problem.

While Pessoa has been studied at length within French philosophy, by such figures as Alain Badiou and Judith Balso, they have not attempted an analysis of his work in connection to Deleuze. Portuguese scholars such as Jose Gil have remarked upon the resonance between Deleuze and Pessoa, arguing that the latter’s work can be used to illustrate Deleuze’s concepts. Yet limited attention to date has been paid to the Deleuzian nature of one of Pessoa’s most important literary techniques, the creation of a constellation of poetic voices, or perhaps an assemblage, known as the “heteronyms.” I will reference in particular Deleuze’s essays on literature, and notably his work on TE Lawrence, in communication with Pessoa’s shorter prose pieces. I will argue that Pessoa’s heteronyms provide a productive model for our understanding of the Deleuzian ‘intercessor’, and thus offers valuable philosophical insight into the process of artistic creativity itself. This process I will here define as the practice of speaking through another persona, or a philosophical “mask”: and thus speaking adjacent to oneself.

KEYWORDS: authorship, literature, personae, artistic creativity

NIAL DERMOT KENNEDY is currently Visiting Lecturer in the Department of French, Trinity College Dublin. In 2017 I completed my PhD in the Centre for Research in Modern European Philosophy, Kingston University London. In that year I also presented at the 2nd DARE conference. I am currently working on a book proposal on the concept of authorship reimagined through the work of Gilles Deleuze.

ANNITA COSTA MALUFE

Pontifical Catholic University of São Paulo (PUC-SP), Brazil

Writing and Thought in Free Indirect Speech: Literary Procedures in Deleuze-Guattari's Style

In this paper, I discuss the free indirect speech as a privileged writing procedure in Deleuze-Guattari's texts; as their main literary strategy to embody a thought which is characterized by the idea of multiplicity of voices that concerns every speech. For them, any enunciation is collective. As we see in *A Thousand Plateaus*, the language results from an articulation between two inseparable assemblages: one concerning the bodies and the other the enunciates. So, in the plane of immanence, there is a heterogeneous collectivity of elements, imperceptible and molecular, acting as a motor of any enunciation. At the same time, the assemblage of enunciation itself is made of a voice collectivity: even if it's aggregated under a name or a signature, even if proffered by a mouth that is attached to a pretense consciousness, it has always to do with a multiplicity grouping (cut, collage, selection). That is to say that every direct speech, every single talk or text, is built in this articulation of heterogeneous voices, which is well expressed in the free indirect speech technique, as we see in Bakhtin's theory revisited by them.

This literary procedure, in which characters' voices become indiscernible from narrator's voice, is mentioned by them as the very dynamic of collective assemblage of enunciation. I intend to expand the discussion started by Zourabichvili among *Anti-Oedipus* literal writing and its dynamic of flow-cut of multiple voices, to highlight implications of language experimentation, which includes an intimate relationship with literature, and for their philosophical thought.

KEYWORDS: literature; flow; literality; poetics; sense.

Annita Costa Malufe is professor at the PUC-SP, Brazil, in the Department of Literature and Literary Criticism and researcher at the National Research Center of Brazil (CNPq). She is doctor in literary theory by the University of Campinas. She developed two postdoctoral researches: at PUC-SP, with Peter Pál Pelbart, on poetry and writing by Gilles Deleuze, and at the USP [University of São Paulo], with Fábio de Souza Andrade, on the relationship between the styles of Deleuze and Beckett; she has published six books of poems, two essays books and several articles concerning poetic theory and Deleuze's thought, as for example: "*Composer par la voie des rythmes: Beckett, Michaux, Deleuze*"

(*Le Comparatisme comme approche critique*, org. Anne Tomiche) and "*Poétiques de l'immanence: Deleuze, Beckett...*" (*Agencer les multiplicités avec Deleuze*, dir. Anne Querrien and Arnaud Villani).



PLATEAU 4: ON MUSIC PERFORMANCE

Chaired by George E. Lewis

GUY DUBIOUS

Independent sound artist, Tel-Aviv, Israel

Pēratape: Practicing the Assemblage of Recording

Sound recording had been mostly understood as means for capturing, preserving and reproducing events, by turning their sonic emergence into audio. The latter approach organizes the apparatus of recording around the idea of phonography (Rothenbuhler and Peters 1997); the machine in some way manages to capture the essential temporal characteristics of sound and represent them faithfully. The problem with phonography is that it confuses sound as a form of materiality with audio as a form of an image (Silver 2015). This manner of thinking recording takes as a given the technological construct inherited from Edison's phonograph, that implemented a deep cut in the event of recording, between a moment of inscription (REC) and a moment of playback (REP). This cut created a hierarchical order of representation where the event of sound is only made accessible through mediation (Lyotard 1988).

I would like to offer a different way of addressing the problem of recording, one that focuses on the event of recording itself, and develops from it a manner of practice (*Pēratape*) which is radically different from the established form of recording. *Pēratape* is a conceptual/material arrangement where the mechanics of the machine are unhinged from their phonographic order. The mechanical parts of the machine are being literally thrown into a box and become mingled and mangled by one another. *Pēratape* unfolds a situation where the primary distinction between the captured and the capturer becomes irrevocably indeterminate. *Pēratape* is not merely another machine of recording, it does not present an alternative route for recording, rather it unleashed the fundamental encounter that recording is made of; that which phonography has been trying to tame and order ever since the technological formulation of the phonograph. By focusing on the encounter, the machinic assemblage of recording becomes visible (Deleuze 1995). Instead of trying to identify sound objects or effects within the operation of the apparatus, what is being offered here is to develop a new understanding of sound, through the encounter of recording; the folding and unfolding of actions upon actions, a sequential logic emerging from the intra-actions (Barad 2014) of the assemblage of recording.

The assemblage of recording, rather than the machine of recording, is that which enables an encounter with sound. This encounter is not being limited by recognition, or

by the limits of human sensors (Deleuze 1994). Being of the assemblage, means being involved in a posthuman manner of thinking and operating, being able to act through pluralities and dimensions. When *Pēratape* recording is no longer grasped through its technological ordering, or by laws which dictates its functionality, it is not simply technical (Deleuze and Guattari 1986). What is being addressed through the practice of *Pēratape* is the fundamental entanglement integral to the materiality of sound, where it becomes impossible to differentiate between matter and action; or between the assemblage and the beings in it.

Peratape with the Office, 2017: <https://vimeo.com/249293935>

KEYWORDS: sound recording, phonography, assemblage, encounter, practice

GUY DUBIOUS, as he is mostly known, is an artist working with sound through installations, amplified objects, and recording devices. Recently received a PhD from Birmingham School of Art, on the research *The Poetic Mechanics of Erasure: Practicing the Minor Politics of Sound Recording*. In Tel-Aviv have founded the Zimmer, a nonprofit community venue and association dedicated to experimental art practices. Currently working in the main library of Tel-Aviv, as senior cultural coordinator.

Selected works: <https://sway.office.com/LpR6M07hNBGYzjvA?ref=Link&loc=endofstory>
Bandcamp: <https://guydubious.bandcamp.com/>

FREDRIK HEDELIN & ROBERT EK

Royal College of Music in Stockholm, Sweden / Luleå University of Technology, Sweden

Components of Passage

Music for solo instrument and electronics creates a special challenge in the concrete and vivid character of the live performer versus the abstract and fixed character of the speakers with their invisible electrical signals. Composers have tried to bring the two worlds together by creating fields of contact between them; *Kontakte* by Stockhausen is a prime example of how timbral and gestural similarities connect the acoustic and electronic sound material.

Developments in the field of live electronics have made it possible to fuse the two worlds by using microphones and motion sensors together with machine learning and gesture recognition. New connections are created as the electronic sounds may be triggered by the motions of the musician and similarly the electronic part may be able to listen and react to its surrounding.

In plateau eleven in *A Thousand Plateaus*, Deleuze and Guattari talk about how the movements, colours and calls of the bowerbirds forms an assemblage of heterogeneous components that together constitute a machinic statement. They also describe how matters of expression emerge from such components and give an example of how leaves of grass with the Australian grass finches become a component for passages between assemblages. Similarly, one may regard music for acoustic instruments together with electronic sounds as a special assemblage of enunciation. By utilising the philosophy of Deleuze and Guattari and their concepts of heterogeneous components, rhizomatic connections, and machinic assemblage, one may reconsider the relation between the instrumental and electronic parts as a question of connections between components and passages between assemblages, rather than similarities and interactions between two worlds.

KEYWORDS: Stockhausen, live electronics, assemblage of enunciation

FREDRIK HEDELIN (b. 1965) studied at the Royal University College of Music in Stockholm for Pär Lindgren and Sven-David Sandström and continued his education by taking part in composition classes at Fondation Royaumont and IRCAM in France. He has also studied philosophy and aesthetics at the universities in Stockholm and Uppsala. Hedelin has been active as a composer

since 1993 and written both chamber music and music for choir and orchestra. He has also composed electroacoustic music and music for instruments and real time electronics. He has been performed by The Swedish Radio Symphony, the Radio Choir, the pearls before swine experience, Ensemble Nieuw, Trio Recherche, and TM+ among others. Alongside his composition, he develops programs for algorithmic composition while teaching composition, form, and analysis at the Royal University College of Music in Stockholm. In 2017 he finished his PhD dissertation "Living Music: The Ritornello and Creative Music."

ROBERT EK is a clarinetist specializing in the performance of contemporary music. He has always focused on chamber music and has recorded over 20 CD's and premiered a vast number of works with different ensembles and has toured in Europe, the United States and Asia. Since 2007, he is a member of the acclaimed ensemble Norrbotten NEO, Sweden's only full time ensemble for contemporary music. Norrbotten NEO commissions a number of works from Swedish and international composers every year. As a soloist Robert has performed and collaborated with composers and musicians and conductors from different parts of the world and has been a part of projects involving dance, music theatre, choreography and film. Since 2019 Robert is a PhD student where the subject for his thesis is "The augmented clarinet in intermedial chamber music performance". The purpose of this thesis is to investigate the artistic possibilities in a multimodal perspective on musical performances with focus on how sensor data from a musicians movement can be a structural part in creating intermedial performances.

ALEX NOWITZ

Stockholm University of the Arts, Sweden

Unleashing the Machined Voice: A Lecture-Performance on Schizophonic Practices and Assemblages of New Vocality

What is the potential of the "musical voice" (*A Thousand Plateaus*, 354) today? The lecture-performance featuring voice and video aims to explore vocal multiplicities in solo performances and, in relation to the assemblage theory by Deleuze/Guattari, to examine my proposal of a concept of multivocality characterised by continuous and mutual pervasion of the four core categories of the performance voice: the singing, speaking, extended and disembodied voice. This is best displayed through an oral presentation allowing the imparting of knowledge in various ways, such as reading from a script, presenting various examples of video documentations and, most importantly, demonstrations of live vocal performance art. My aim is to criss-cross the plane of different approaches to the presentation of artistic research outcomes and insights and, in so doing, to foster their interweaving. The emerging composition shall help uncovering the matter 'voice' as a philosophical topic. The juxtaposition and pervasion of both voices, the one of the performer and the other of the researcher, brings about that the presenter is both subject and object of the investigation. It's exactly this tension, based on the interplay of the purely sound creating voice with its linguistic opponent, that is supposed to help unravelling the complexity of assemblages of new vocality in extended vocal performance art.

KEYWORDS: Vocal performance art; extended voice; custom, wireless, gesture-controlled live electronics; live sampling; composer-performer; instrumental and musical voice; multivocality.

ALEX NOWITZ (b. 1968) is a vocal performance and sound artist, composer, improviser and artist-researcher from Germany. In April 2019 he received a PhD in Performative and Mediated Practices with Specialisation in Opera from the Stockholm University of the Arts. His vocal, instrumental and electroacoustic music, performed in public, includes chamber music pieces, orchestral miniatures, two full-length operas, an installation concert as well as music for dance and spoken theatre. Classically trained as tenor in Germany and the USA, he is also a countertenor, vocal and whistling virtuoso who collaborated with a number of composers, musicians and vocal performers on the international stage. Nowitz developed a series of solo formats applying live electronics developed at

STEIM in Amsterdam and appeared at a good number of internationally renowned festivals, like the Warsaw Autumn or most recently at the festival "100 Jahre bauhaus" in the Academy of Arts Berlin or the Alte Oper Frankfurt. nowitz.de

2019 Publications

'Monsters I Love: On Multivocal Arts', Stockholm University of the Arts, 3 (2019), <https://www.researchcatalogue.net/view/492687/559938/0/0> [accessed 10/10/2019].

"Zur vielstimmigen Stimme," in *Musik & Ästhetik*, 23, 1, 91-95.

STEFAN ÖSTERSJÖ & HALLA STEINUNN STEFÁNSDÓTTIR

Orpheus Institute, Ghent Belgium and Luleå University of Technology, Sweden /
Lund University, Sweden

Activation and Participation in Ecological Sound Art

Showing of two installations that result from an ecological sound art practice and its complex and radical modulation of performing/composing/curating within assemblages. The works spring out of an ecological-enactive approach, where through relational technique and fleshy listening the authors explore what the performative body can do; what connections and networks it creates across temporality and space in its embodied memory action states. The site-specific performances, here transformed for an indoor presentation, took place at an abandoned cement factory in Iceland and a foreshore in the South of Sweden.

I Play Cement (2017-19), by Halla Steinunn Stefánsdóttir, initially created for video and 8 speakers was reworked for DARE into a binaural headphone version. It is part of a series of works based on activation of a site, and represents a performer's extended and active engagement with space: a method to break away from tradition, exploring how new aspects of the environment's structure or the oikos can be revealed through radical assemblages.

The second work is drawn from the participatory approach embodied by Östersjö's practice of aeolian guitar performance, in which a guitar is strung around a tree, and performed in interaction with the wind. The player becomes part of an eco-system through this performer-guitar-strings-wind-tree assemblage. The performance is presented through the video installation *Bunkeflo Strandängar: site-specific resonance with aeolian guitar #1*.

The concept of "fleshy listening" was coined by Stefánsdóttir and Östersjö. "Building on Manning's elaboration of fleshy touching/touch, fleshy listening/listen merges the terminology with a performer's tactile thinking, in thinking-through-listening. This thinking of the sonorous BwO, i.e. fleshy listening implies the expressive potential as we perform and thus compose with our bodies" (Stefánsdóttir & Östersjö, forthcoming).

KEYWORDS: assemblage, relationality, crack, activation, geo-philosophy

STEFAN ÖSTERSJÖ is professor of Musical Performance at Luleå Technical University. He is a leading classical guitarist specialized in the performance of contemporary music. Östersjö has released more than twenty CDs as a soloist, improviser and chamber musician and has toured Europe, the USA and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze.

Recent selected publications

2018. "Musical and Musicianly Listening in Intercultural Practice." *Circuit*, 28, (1), pp. 35-44

2018. "Musical Expression from Conception to Reception" with D. Crispin. In *Musicians in the Making: Pathways to Creative Performance*. Edited by John Rink, Helena Gaunt and Aaron Williamson New York: Oxford University Press

2018. "Fluid practices, solid roles? The evolution of Forlorn Hope" with E. Clarke, M. Doffman, D. Gorton. In *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*. Edited by E. Clarke & M. Doffman, Oxford: Oxford University Press.

HALLA STEINUNN STEFÁNSDÓTTIR, performer, composer, and curator, is one of Iceland's leading figures within the contemporary music scene. She has been the artistic director of Nordic Affect since its inception in 2005. Believing that the exciting things happen "in the connection," Halla's work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers. Her works have been performed at festivals such as Nordic Music Days, Dark Music Days (IS), Sound and Environment (UK), Gothenburg Art Sounds (SE) and SPECTRA Aberdeen's Festival of Light (UK). Her work *He(a)r* was released in 2018 on Nordic Affect's album by the same title. The album received Iceland Music Award and Kraumur Prize nominations and was featured in numerous international best-of-the-year lists. She is currently a PhD candidate in artistic research at Lund University, in a time where the divide between creator and performer is being questioned in theoretical writings and in practice.

JOANA SÁ

Universidade de Aveiro, Portugal

A body *Listening*: Virtuosity as Unbridgeable Gap Resounding

A lecture-performance on the ideas of "*listening | the open*" and "virtuosity as unbridgeable gap," developed throughout *Listening | the open, trilogy of solos for disruptive bodies* (2009-19), that tries to open for other ways of thinking music creation/ performance and virtuosity, and bringing to this context the concept of autoimmunity, this multi-dimensional lecture-performance is shaped through an apparatus that brings together (and apart) poems, text fragments, sound, music and video.

KEYWORDS: listening | the open; disruptive body; autoimmunity; deconstruction; transduction

JOANA SÁ, pianist, composer, improviser and investigator. Her work stands out for its transversality, multi-dimensionality and its drive towards exploring disruptive and poetic thresholds of the music bodies. These features are at the core of the trilogy of solos "*Listening | the open*," a major work begun in 2009 in collaboration with visual artist/cinematographer/film director Daniel Costa Neves. The trilogy is composed by *through this looking glass* (2010/11), *In Praise of Disorder* (2013), *Listening: the open* (2016/) and is the subject of her actual PHD research.

She is ½ of *Almost a Song* (Luís José Martins, guitar & electronics), 1/3 of *Powertrio* (with Martins and Eduardo Raon, harp & electronics), 1/5 of *turbamulta* (quintet with Martins, Raon, Luís André Ferreira, cello & Nuno Aroso, percussion) and ½ of recent duo with Greek singer Savina Yannatou. She plays in various prestigious venues and festivals around the world and released CDs/DVD for labels such as Clean feed, Blinker – Marke für Rezentés, Shhpuma. www.joana-sa.com

CHRIS STOVER

Arizona State University, Tempe, United States

Musical Interaction—Between Desire and Enunciation

In this presentation I suggest that Deleuze and Guattari's dimensional schematic of how assemblages operate (*A Thousand Plateaus*, 88) is a vital conceptual rubric for mapping music-improvisational interactions. Their axes of doubled differential movements model the kinds of signifying relational trajectories that constitute music-interactive spaces. First is the movement between content as machinic assemblages of bodies, actions and passions and collective assemblages of enunciation as acts that enact incorporeal transformations, each flowing through and expressed by the other. Second is the movement between destabilizing deterritorializations and folds back into ever new reterritorializations as an ongoing, mutually constitutive process. In improvised music, content can be said to be produced by prosthetic human-instrument bodies; the sounds thus produced take on affective lives of their own as they intra-act with and impinge upon those material bodies. Musical sounds function in this sense as collective enunciations: they are produced through machinic conjunctions, they flow between bodies, they precede meaning but can be taken up creatively in different meaning-orientations, and they contribute to the constitution of the very bodies that produce them. "[T]he collective assemblage is always like the murmur from which I take my proper name, the constellation of voices, concordant or not, from which I draw my voice" (*A Thousand Plateaus*, 84). Music is certainly not the only space where this movement operates. But as a sonorous and collaborative practice its collective-enunciatory status is made particularly manifest, and as a pre- or paralinguistic practice it is always already escaping signification, thereby functioning more fully in the realm of desire-production.

This proposal is for a hybrid artistic-research presentation with "standard" and "artistic" aspects. I will perform three brief trio improvisations (with two additional performers to be determined: I will solicit improvising musicians that will already be at DARE), interspersed with prepared material that develops Deleuze and Guattari's ideas about desire and enunciation on the ground of musical interaction. I will then engage the other two participants in a brief dialogue (and invite the audience to participate). I will provide the other participants with a few leading questions and prompts ahead of time, in order to focus the conversation on the two modes of assemblage (desire as machinic

production and enunciation as collective assemblage) in an effort to think through how collaborative musical improvisations animates these themes in philosophically vibrant ways.

KEYWORDS: music, improvisation, interaction, assemblage, affect

CHRIS STOVER is composer, improvising trombonist, and assistant professor of music theory at Arizona State University. His writings on Deleuze and Guattari appear in *Perspectives of New Music*, *Music Theory Online*, *Media and Culture*, *Deleuze and Children* and elsewhere. He is co-editor of *Rancière and Music* (Edinburgh University Press, forthcoming 2019).
chrisstovermusic.com



PLATEAU 5:

**ON
CARTOGRAPHY**

Chaired by Thomas Nail

DANIEL FRANKE

Hochschule für Gestaltung, Karlsruhe and Bauhaus University, Weimar, Germany

The Guise of the Capitalocene

The presentation will focus on the question: How can the deposits of the complex processes of the Anthropocene (Capitalocene) be depicted and made tangible in the form of artistic objects? It follows a recent approach of my research, that is, the combination of concepts that focus on objects at the interfaces of different systems in order to exchange them so that they can be understood or even shown. The connection of the various theories should not be understood as a mixture of them, but each in itself acts like a vector and points to a direction in the virtual space where I position my concept. Common to all is the exchange of different actors, which together form a system, respectively an Assemblage. These actors can be objects (inorganic, organic, technical) as well as subjects (cognitive) and embedded in their corresponding sphere. The only important thing is their connection and the creation of a more by their connection, which is also my focus. At the interface, "hyper-objects" (Timothy Morton, 2014), "boundary objects" (Susan Leigh Star and James R. Griesemer, 1989) or "transitional objects" (Donald W. Winnicott, 2006) can be created inter-objectively or intersubjectively. They all have one thing in common: they allow for a kind of forensic conclusions (in the form of deposits) tracing the actors involved within the system.

KEYWORDS: artistic research, deposits, complexity, Capitalocene, capital, ecology, technology, methodology, assemblages

DANIEL FRANKE (b. 06.09.1982) is an Artist, Curator and Researcher living and working in Berlin. He studied Visual Communication and Media Art at the University of the Arts, Berlin completing his master thesis studying under Prof. Siegfried Zielinski in 2009 and achieved his Meisterschüler under Prof. Joachim Sauter and Prof. Alberto DeCampo in 2011. Currently he is artistic associate in the Media-Art Department at Hochschule für Gestaltung, Karlsruhe (HfG) and PhD candidate at the Bauhaus University, Weimar, both in Germany. He was also one of the founders of LEAP (Lab for Electronic Arts and Performance), a non-profit interdisciplinary project for emerging, digital media arts and performance that aimed to initiate the dialogue between art, science and technology.

EMINE GÖRGÜL

Istanbul Technical University, Turkey

Photo-Cartographic Assemblages: Making and Remaking of Mundane, Conflict, Trauma and Desire in Ara Güler's Photography

The paper focusses on the work of Turkey's pioneering Magnum photographer Ara Güler, particularly on the series *1977 May Day Rally* (diverse moments of traumatic public events) and *Istanbul* (various everyday moments of Istanbul) both depicting the mundane life and revolts in the cityscape. It aims to discuss the affective capacity of photography and assembling characteristics of visual cartography, on one side dismantling the camera-eye condition of the photographer and on the other, the agency of both the photographer and the photograph in making and remaking the spatio-temporalities of mundane, conflict, trauma and desire. In other words, the paper examines the notions of agencement as a tactic of visual-cartography, in the process of "creation of truth" via the mediation of photograph(y) acting as the sub-representative domain in Deleuzian terms. Thus, trans-affective condition of photo-cartographic assemblage in the processes of both constructing the singularities and subjectivities and the multiplicity leading to collective enunciation in Ara Güler's photography becomes the essential perspective of this paper.

In this respect, Güler's photo-cartographic assemblage is discussed in a three-fold way: first, the machinic assemblage of photographer and the camera performing with the desire of documenting the truth; second, the machinic assemblage of the frame and the event/reality in the formation of sub-representative domain of photograph (itself) with its intrinsic qualities, where time is displaced through visual cartography of spatio-temporal narrative/representation; finally, the re-production of the event/reality/framed narrative with the assemblage of the remote viewer's gaze and the photograph itself, where the sub-representative domain expands into remote territories and re-produces itself through psycho-cognitive responses of aesthetic and epistemological in-formations, as well as *deja vu* or screen affects.

KEYWORDS: photography, Man Ray, Istanbul, Ara Güler

EMINE GÖRGÜL is an associate professor and former vice-chair in Istanbul Technical University-ITU Department of Interior Architecture. She has received her B.Sc. (1999), M.Sc. (2002) and Ph.D.

(2013) degrees from ITU on Architecture and Architectural Theory and Criticism. Her master thesis has focused on Deconstructivism and Avant-garde Theory, while dismantling the AG behavioural tone in Deconstructivism. Yet her Ph.D. thesis entitled 'Space as a Becoming: a Discussion on Transfiguring Ontology of Space and Emergence of Spatial Mediators' has also focused on the space as an open-ended dynamic embodiment, and examined the architectural space through a Deleuzian context. She was a visiting scholar in DSD-TU Delft, a visiting teacher at AA-Architectural Association-London and invited studio critic in Hong Kong University-School of Architecture and visiting professor in CADCAuburn University-Alabama. She has been the chair of 'Deleuze Studies Conference Istanbul 2014', and also keynote presenter and camp tutor at Deleuze Studies Conferences. She experiments alternative ways of teaching design and creativity through her architectural and interior architectural studios at both under-graduate and graduate levels, and authors numerous articles and book chapters both in Turkish and in English, on design theory and criticism as well as design education and innovative interventions.

<https://istanbultek.academia.edu/EmineGorgul>

QUIRIJN MENKEN

Avans University of Applied Sciences, Breda, the Netherlands

Constellating Images: *Bilderatlas* as a Tool to Develop Criticality Towards Visual Culture

Inspired by and based on Aby Warburg's ground-breaking *Bilderatlas Mnemosyne* of, who made this attempt to construe an art history without text. Next to Warburg, the German philosopher Walter Benjamin constructed an Atlas with associative texts, and the contemporary artist Gerhard Richter made a continuing artwork Atlas, in order to stop historical anomie. The concept of a Bilderatlas helps to increase criticality towards visual culture. Therefore, a new pedagogy is developed: a Pedagogy of Difference and Repetition, related to the ideas of Deleuze. Though Deleuze never directly refers to education, I conclude that a Pedagogy of Difference and Repetition helps to bound the never-ending arrangements of images, as Warburg intended, in arranging and re-arranging his images. This Pedagogy has been tested and provides a tool to develop criticality towards visual culture. As such it depends on three pillars: the class room (in which an impasse has to be created – as introduced by Lauren Berlant), the Bilderatlas as instrument to create new pathways and lines of flight (Deleuze); and lastly, visual culture as in images surrounding us and as part of an influential commercial system (like Google), which commodifies and influences our society. This pedagogy offers a way to explore new perspectives through Repetition, where Difference leads to new lines of flight and criticality, in order to explore uncharted territories. Through a Pedagogy of Difference and Repetition, the tool of a Bilderatlas helps to develop criticality towards visual culture. The concept of Deleuze is transformed in a pedagogy, which helps to map uncharted territories.

KEYWORDS: Repetition, Difference, Bilderatlas, Pedagogy, Aby Warburg

QUIRIJN MENKEN graduated in Art History and Communication (cum laude) and finished his masters in Museology and a second master's in Education in Arts at the Piet Zwart Institute. As a lecturer, he is responsible for the development of two majors of communication at two different Universities of Applied Sciences. Furthermore, he coordinates the minor course program Research in Immersive Storytelling, which is a collaboration between Avans University of Applied Sciences and art school St. Joost. As senior lecturer he is part of the Centre of Applied Research for Art, Design and Technology.

YOTA PASSIA & PANAGIOTIS ROUPAS

National Technical University of Athens, Greece / National Technical University of Athens, Greece

Hecate: A Visual Thinking Tool to Map Urban Complexity and the City's Possible Futures

While space is generally perceived – within complexity and assemblage theory – as a nexus of dynamic relations between parts that occur at various spatial and temporal scales (DeLanda 2013, 138), we are unable to perceive it or describe it in those terms. This research aims at a connectionist model – as both a methodology and a visual thinking tool – that pushes the limits of our minds' cognitive capacities to better perceive and visualize space's intricate complexity as it unfolds at different spaces, speeds, and rhythms (Jameson 199, Section I). As there is currently no unified model to explain how or why urban space is actualized the way it does, the model reveals the spatio-temporal dynamisms beneath its actual qualities and extensities (Deleuze 2001, 214) "in order to access lines of flight of desire where machinic, communicational, and aesthetic deterritorializations engage us." (Guattari 2015, 99). To that end, *Hecate* utilizes Manual DeLanda's cartographic strategy to create maps of those lines (2013, 110).

Hecate theorizes the city as a multiplicity, the structure of a possibility space trying to establish a liaison between the city's properties, tendencies, and capacities (DeLanda, 2013, 66). While properties are actual and can be observed, tendencies and capacities lie at the virtual level and are only actual when exercised. Hecate reimagines the city as "'mechanosphere', that is as forcefields composed of constantly evolving machinic assemblages". (Jayne and Ward 2016, 45) It becomes then both a new map of the actual cityscape in flux and a mapping methodology to monitor the more significant morphogenetic movements that drive the city's actualization patterns. (Passia and Roupas 2018, 1-77) Hecate is visualized as a network of richly interconnected nodes of varying intensities, each representing information flows between the system and the city. Having the performance capacity of an elastic urban fabric, Hecate associates and disassociates, controls and determines both existing and emerging urban structures.

Although its current situation is that of a prototype, it is a multimedia installation that consists of two parts: an augmented reality application in the form of a networked interactive landscape and a small number of architectural installations scattered

throughout the city – in human scale – where visitors can experience the physical manifestations of the space it produces. In this context, the installation creates a complementary or parasitic, interactive urban landscape, moving on the axis of personalized information and navigation. Its physical and virtual self is resembling a connectionist model both in form and in function, with nodes of varying intensities, that are the centres of any incoming or outgoing information regarding the system. They have a local reach and the ability to move around or change their behaviour according to local information that is available to them. They are the city's control and sensory centers organizing a physical and virtual network that behaves like a living organism, "attached" to the actual city yet always linking it to its possible futures. issuu.com/studioentropia/docs/hecate_non_visible_city_booklet_ope

KEYWORDS: connectionist model, spaces of possibilities, data mining, data processing, informational system

YOTA PASSIA is an architect MSc, PhD and design theorist, currently working on a field-based approach to map cities and monitor their metabolism. She currently tutors in undergraduate design studios and postgraduate studios focusing on "research through design" methodologies. She is co-partner at studioentropia, an architecture and research practice in Athens since 2007. The studio has participated in Documenta14 with Hecate, a large-scale installation that maps the intensive visual field of the city's layout, and has been shortlisted for Superscape 2018, a biannual award for projects that speculate on the cities of the future.

PANAGIOTIS ROUPAS holds two professional degrees, one in Graphic Arts (2001) from the Technological Educational Institute of Athens and another in Architecture (MA, 2006) from the National Technical University of Athens. He has completed his MPhil degree (2016) in NTUA, where he focused on the modulation of form through the a-signifying semiotics model. He is currently undertaking a PhD under scholarship (Special Research Funds Account) in which he is cartographing the form's capacities to affect and be affected, within the context of spatial assemblages. He is a teaching associate both in NTUA's School of Architecture undergraduate and master's program.

SARAH K. STANLEY

Theorist, Art Writer, London, UK

Cartographic Assemblages on the North Sea

Writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come. (*A Thousand Plateaus*,5)

Marcel Broodthaers was a Surrealist writer for twenty years prior to deciding to make art objects to sell in commercial galleries. This transition was made possible with the advent of conceptual art practices during the 1960. Broodthaers produced *A Voyage on the North Sea* that included a photo of an amateur 19th Century painting of a sailing vessel, and a 20th Century photograph of a small craft sailing vessel, distilling the modalities of speed and mobility that have defined the Western world since the 16th Century. The work makes use of technical media to reset the stillness of a painted canvas transposed to a photograph, only to set it going again with a cinema reel during projection (onto a white background). These items have traversed across air and sea as a valuable work of art, and the film can now be played at any time as a public digital file.

With *A Voyage*, Broodthaers invented a mode of surveying historical formations of media (the book, film, photography, and even painting), while overlying the socio-economic history of western Europe, its cartographies and wealth made possible with sailing vessels. The map often drawn onto canvas for durability during sea transport shares the cloth materials of the canvas sails, the amateur painting on canvas as well as the home projection screen that resembles a retractable sail. As a work that blurred the boundaries between film, photography and writing to create multiple entryways to the outside, Broodthaers's machinic assemblages will be discussed through theories outlined in Deleuze's *Cinema 1*, such as communication-translations of modern transport.

KEYWORDS: schizoanalytic diagrams, urban topographies, politics/poetics of enunciation, coordinates of singularity

SARAH K. STANLEY is an art writer and media scholar engaged with Deleuze's cinema books since 2009. Her artistic practice uses textual compilations as a mode of research and art writing, at times creating short films that integrate theory, architecture, poetics and ecology. She worked in urban planning, architecture and landscape architecture prior to graduate studies in documentary film, art

and architectural history and theory. She has also created lecture performances from her urban texts, such as "This Building is not a Readymade" and "Beautiful Urbanism: A Western set in Queens," presented in Berlin, Germany during a recent artist residency. She has published numerous critical essays and texts in art and design journals over the past decade with a focus on film and photography.

GURO SOLLID & KRISTINE ANNABELL TORP

The Royal Danish Academy of Fine Arts, Copenhagen, Denmark

Monstrous Landscapes

Architecture is an art form with a strong material tradition, even resembling the processes and forces of geology, which from a human perspective seem slow and consistent. Our presentation will focus on another dimension of architectural actualization, namely the architectural drawing and its capability to discuss virtual as well as actual processes, recognizing the productive relationship between topographical and topological maps, as part of an inquiry for examining the prerequisites for urban development. Just like the relation between topography and topology is regarded as part of one underlying movement, so is the relation between nature and culture, landscape and city, city and building, as these are no longer addressed as opposites to each other, yet rather as coherent, progressive ecologies in a constant process of folding. Following the Bergsonian and Proustian path in Deleuze, along with readings of Bernard Cache and Robert Smithson, the presentation will elaborate on how the architectural drawing can trace these ever-changing assemblages, where time and relation – not category – becomes the main premise for differentiation. This trajectory raises the question of the role of materiality, as the drawing itself – like humans and buildings – cannot escape their material dimension. What we search for, is how the drawing can become an intensive field in the becoming of architecture – how the drawing can act as a tool for creativity – for thought.

KEYWORDS: architecture, urban assemblages, drawing, cartography, interspace

GURO SOLLID is an architect and Teaching Associate Professor at the Royal Danish Academy of Fine Arts, Institute of Architecture, Urbanism and Landscape, where she is head of Master Programme Architecture, Space and Time. Her teaching practice and current work evolve around artistic research in architecture. She is deeply engaged in challenging the architectural drawing, exploring boundaries between architectural representation and architectural reflection. For more than a decade Guro has taken part in the research-based summer school Hydra. The Hydra project employ Cartography, Morphology and Topology as means of questioning contemporary

architectural drawing practice. Her cartographic drawings and notational systems investigate new territories between topographical and topological maps, developing manifold artificial landscapes. The Hydra project investigates the potential between education-based research and research-based education, and has led to numerous exhibitions, publications and seminars, notably the publications *Architecture, Drawing, Topology* (AADR, Spurbuchverlag 2017) and *Cartography, Morphology, Topology* (The Danish Architectural Press, 2010). Her recent work has been exhibited at the Works+Words biennale (KADK, 2017) the conference and exhibition Drawing Millions of Plans (KADK, 2017) and the exhibition Cartography, Morphology, Topology (DAC -Danish Architecture Centre, 2010)

KRISTINE ANNABELL TORP is an architect, PhD and Teaching Assistant Professor at the Royal Danish Academy of Fine Arts, Institute of Architecture and Culture, and Institute of Architecture, Urbanism and Landscape. Her research is focused on interspace, and the relation of body and material in architecture, and is performed as a joint inquiry of artistic and academic efforts. Alongside her academic practice, Kristine is an author of science fiction. She also does reviews and catalogue texts, and has recently edited Formation, Architectural Education in a Nordic perspective, for the Nordic Baltic Academy of Architecture (Arkitekturforlaget B, 2018). She was one of six authors of *Refractions – Artistic Research in Architecture* (Arkitekturforlaget B, 2016). Her artistic-academic work has been exhibited at the Works+Words biennale (KADK, 2017) and the conference and exhibition Drawing Millions of Plans (KADK, 2017) For many years Kristine has been a member of the Deleuze-oriented independent network of researchers, critics, artists and curators Outside Collective based in Copenhagen.



PLATEAU 6:

ON VISUAL ART I

Chaired by Paulo de Assis

KATARINA ANDJELKOVIC

Atelier AG Andjelkovic, Belgrade, Serbia

Moving Desire through a Machinic Assemblage. Rethinking Transmediality with Man Ray

Although the period after World War I saw a general interest in becoming more machine-like, artists like Man Ray challenged the functions of the basic optical machines they used. Instead of using the camera as a machine for making documents, Ray used it as an instrument for exploring "desire." Drawing on Lacan's theory of desire, we propose that, with Ray, desire entered the process and became the purpose of flows, multiplicities, production, and repeated reproduction. This is evidenced through *Anti-Oedipus*, in which Deleuze and Guattari assert that desire is not primarily connected to a specific object but is always the desire of an arrangement (assemblage). In such constellation, "desire" becomes part of diverse processes including destructive acts that mark the transition of the object to the image and vice versa, as typified in Man Ray's art. Likewise, "machine" is a tool at the service of Ray's mind, be it automatism characteristic of the surrealism or subverting typical means of reproducibility. The hypothesis is that, when observed from the perspective of Deleuze and Guattari's 'machinic' approach, Man Ray's art production challenges the status of the object in relation to the image, characteristic of the twentieth century representational arts. Drawing from Lacan's theory of desire, for Deleuze and Guattari the notion of "desire" is related to a "desiring-machine," whereas desire is productive and goes beyond both need and fantasy.

The aim of this presentation is to demonstrate that Deleuze and Guattari's "machinic" approach, as a sign of modernity, problematizes the ontological foundations of Man Ray's art production by looking at its transmedia nature as "machinic." The transmedia nature of Ray's art will be examined in the case of installation *DANGER/DANCER. L'impossibilité* (1917-1920), in a two-fold manner: firstly, by looking at how 'desiring-machine' undermines ordinary machine functions, such as Deleuze's problem of use; and secondly, by tracing the impact of the "desiring-machine"'s processes, such as Deleuze and Guattari's "schizo" effect, on the way of creating Ray's art.

KEYWORDS: desire, machine, Man Ray, art installation, transmediality

KATARINA ANDJELKOVIC, Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and a painter. She served as a Visiting Professor, Chair of Creative Architecture at University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade - Faculty of Architecture. She lectures internationally at conferences in modern aesthetics of architecture, film-philosophy, art history, media, drawing, performance, visual culture: in Europe, UK, North America and Canada. Katarina has published her research widely in international journals (*Web of Science*) and won numerous awards for her architecture design and urban design competitions. She is a full author of the Preliminary Architectural Design of the National project supported by the Government Republic of Serbia. She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Katarina has published two monographs and an upcoming book chapter and several journal articles with Intellect UK. Andjelkovic presented her research in more than 20 countries in Europe, UK, U.S. and Canada, including #8 Annual Deleuze Scholarship at TU Delft, at The 12th Annual Deleuze & Guattari Studies Conference, Royal Holloway, University of London and at University of Belgrade; and exhibited her artwork at many international architectural, fine arts and photography exhibitions, including group exhibitions at Pall Mall Gallery in London, at TU Delft in Netherlands, Royal Hibernian Academy in Dublin, MAAT Museum in Lisbon, at the Museum of Applied Arts in Belgrade, the National Museum in Belgrade, Gallery Singidunum in Belgrade, the Gallery of the Central Military Club, etc. Her publications indexed at A&HCI include: "Experimenting with Temporality and Cinematic Techniques as an Alternative Position in Architecture," "in *Architektura & urbanizmus Časopis pre teóriu architektúry a urbanizmu*"; "Image-Based Practice in Discussing the Cinematic Encounters with Architecture, DISEGNARE IDEE IMMAGINI / Drawing ideas images," *Rivista semestrale del Dipartimento di Storia, Disegno e Restauro dell'Architettura*, Università di Roma; *Drawing Architecture with Cinema: Narrative and Temporal Articulations*, *EGA. Revista de expresión gráfica arquitectónica*, Universitat Politècnica de Valencia.

ANDY BROADEY

University of Central Lancashire, Preston, UK

Untitled (Midnight), 2019: Recursion and Contingency

This paper examines my recent installation *Untitled (Midnight)* (2019), which combines two photo-series to address the role of photography and architecture in shaping Indian civic/diasporic identity since Partition (1947) with attention to assemblage theory (Deleuze and Guattari 1980) and notions of recursion and contingency (Hui, 2019). The first series synthesises references Le Corbusier's brutalist civic plan for Chandigarh (1951), and the traditional vedic structure of Neasden Temple in London (1995); the second manipulates re-photographed images made in India by Henri Cartier-Bresson (1947-48) and Lucien Hervé (1951). Placing these series in dialogue 'Untitled (Midnight)' examines new senses of civic/diasporic identity these artefacts produced, constituting a consistency of heterogeneous forms or assemblage that 'draws a territory' in a manner of a refrain (Deleuze Guattari 1980, p. 356). Guattari's analysis of Man Ray's 1972 photolithograph "Danger/Dancer" as a machine performing as a dancer emphasises the construction and contingent nature of such assemblages. Yuk Hui's recent analysis of continuity through recursion (Hui, 2019, p. 15) brings further attention to both the reproduction and transmutation of such assemblages necessary for them to continue to operate as sites of identity production. In this sense, Chandigarh manufactures a refrain appropriate to an emerging image of modern India and Neasden Temple manufactures an image of the homeland for Hindu diaspora. Both are new modes of expression responsive to the rupture of Partition, marked by Jawaharlal Nehru's "Tryst with Destiny" speech given on 15 August 1947, from which "Untitled (Midnight)" as critical analysis of this historic formation takes its title.

KEYWORDS: Recursion, Contingency, nomadism, photography, architecture

ANDY BROADEY is an artist based in Manchester. He produces installations using photographs to examine critical histories of modernist architecture and its involvement with various abandoned or failed social projects of the twentieth century. He is interested in the architectural histories of the former Eastern Bloc and the Third World Movement. He has exhibited in London, Manchester, Amsterdam and Sofia. He is a member of the collective @.ac and writes for Corridor 8.

Selected publications and exhibitions

"Untitled (Midnight)." Exhibition. Nehru Centre, London, 24th -28th June 2019.

"'Still' (2013): Post-Communism and Contemporaneity, Art, Memory and Identity." Lecture performance, 10-11 April 2019, Faculty of Art and Design, West University of Timisoara, Romania. <https://andybroadey.com/>

"'Messy Democracy': Democratic pedagogy and its discontents." With Richard Hudson-Miles, *Research in Education*, SAGE Journals, First Published 16 April, 2019. <https://doi.org/10.1177/0034523719842296>

"Still now will then be forever." Exhibition with Frances Richardson, Hanover Projects, Preston, 2015.

PAUL DOLAN

Northumbria University, Newcastle upon Tyne, UK

Recalcitrant Temporalities: Heterogenous Time and the Simulated Image

This presentation will share the results of my own practice-based research that utilises assemblage theory as a framework for understanding how time in is heterogeneously constructed across human, non-human, material and virtual domains in computer simulated artworks. Through the production of five "real time" simulated environments, programmed to change over extended durations, assemblage theory is used to challenge the simplicity of 'real time' as a definition, and instead offers a framework for time that is ontologically distributed across domains. This framework of "recalcitrant temporalities" is used to examine the specific ranges of time manifest within simulations – the micro temporalities of computer-generated imagery and the expansive durations of the minerals and materials used to produce them. The main artworks discussed in relation to assemblage theory and time are:

Spruce Pine, North Carolina (2017), <http://paulmichaeldolan.com/spruce-pine-north-carolina-2018-1>

Wireframe Valley (remade, 2017), <http://paulmichaeldolan.com/wireframe-valley-remade-2017>

Floating Point (2016), <http://paulmichaeldolan.com/wireframe-valley-remade-2017-1>

Wood for the Trees (2016), <http://paulmichaeldolan.com/wood-for-the-trees-2016>

Cohort (2016), <http://paulmichaeldolan.com/cohort-2016>

KEYWORDS: Assemblage, Temporality, Simulation, Art, Anthropocene

PAUL DOLAN is an artist living in Newcastle Upon Tyne. He is a Senior Lecturer of Animation and Programme Leader of the Animation BA course at Northumbria University. His work explores the points of contact between digital and natural environments, often with an ecological purpose. Through use of photography, computer simulation, game engines and visual scripting, Dolan explores the material properties of "immaterial" digital images, especially in relation to ecology and the natural world. paulmichaeldolan.com

VANESSA FARFÁN

Bauhaus University, Weimar, Germany

Machines with Organs: Model 5052

Nowadays it is desired that our digital machines (*i.e.* computers, smart phones, tablets) through standardized processes and results, profile the contingency space. Inconvenience, uncertainties, inefficiency and the isolated cases, do not belong to the ideals of digitization, but they could be the flexible nodes that connect another type of human-digital interaction. What is a *Machine with Organs*? What does it produce? What structure does it have?

A *Machine with Organs* is a dynamic system with flexible nodes. It has been created based on a long, slow and maybe infinite algorithm. Composed by biological- (*e.g.* human), physical- (*e.g.* electricity and gravity) and digital agents (*e.g.* computer language), a *Machine with Organs* is a non-standardized system that can be codified and re codified by operating it. The hierarchy of its organs is a consequence of the decision-making of the machine operator by been confronted with unpredictable results.

Model 5052 is part of a series of *Machines with Organs*, a trivial-analog machine that brings in aesthetic dimensions an analogy of our digital epistemic regime.

KEYWORDS: contingency, algorithmic decision making, installation, light, video.

VANESSA FARFÁN is a Mexican-born German artist based in Berlin. She received a MFA from the Kunsthochschule Berlin Weißensee and since 2018 she is PhD candidate at the Bauhaus Universität, Weimar. Her work has been exhibited in the Fluxus Museum+ in Potsdam (Germany), Galerie Weisse Elefant Berlin, Beijing Cultural Exhibition Center and the Madou Tower of the European Commission (Brussels), as well as in other venues in: Mexico, Spain, Switzerland, Belgium, Luxembourg and Czech Republic. 2018- 2020 she has been awarded with the grant for artist of the Brandenburger Tor foundation in Berlin. 2014- 2016 she was member of the National System of Arts Creators of Mexico (SNCA). She has presented her artistic research at conferences, symposia and art festivals like: Ars Electronica, Linz (2019: "Slow algorithms and the hazards of standardization"), Hybrid Lab, Berlin (2018: "Sensing Collectives. Aesthetics and politics intertwined"), Museum Fluxus+, Potsdam (2018: "Analoge Analogien: Städte"). Since 2015 she has curated several art exhibitions in Berlin and Mexico City. Since 2013 writes essays and reviews of exhibitions for the internet Journal Europa Focus. www.vanessafarfan.de; instagram: vanessaforfun

NIAMH SCHMIDTKE

Goldsmiths, University of London, London, Uk

Addressing Problems of Our Capitalist Economies through Artistic Production

The presentation will follow the root of my practice, which is to expose and understand the gap between financial capitalism and our everyday "lived" economies. There are many problems with this subject matter, three of which informed the construction of the two works on display, *Plane No.7 (Hip Height)* and *The Homeless Line*; the scale of our economies, statistics as a visualisation tool and how such data can become graspable. In these works, and my presentation, I intend to show that artistic interventions can open a space within which it becomes possible to have a meaningful dialogue about our economies.

The application of Timothy Morton's theory of Hyperobjects (2013), to understand the issue of economic scale resulted in a way to visualise our economies, by abstracting them through statistics. However, it was the flatness of statistics that prompted me to examine Deleuze and Guattari's theories of planes and rhizomes in *A Thousand Plateaus* (1987). Using rhizomatic thinking, I could dismantle the way we view statistics through a series of investigative drawings which aimed at deterritorialising statistical data. This process resulted in the production of works which both materialise economic data and provide multiple entry and exit points for the viewer, to make this information more graspable. Each work exists through a process of deterritorialising and reterritorialising each other, the works remain in a state of tension and becoming.

The talk will expand on this method of artistic production and elaborate of the process of drawing as translation.

KEYWORDS: plane of immanence, rhizomatic thinking, drawing, multiplicities, art objects

NIAMH SCHMIDTKE is a visual artist with a dual heritage between Ireland and Sweden. Originally from Dublin, she is currently studying in Goldsmiths at the MFA Fine Art program in London. She recently completed her BA in Sculpture and Combined Media studies in Limerick School of Art and Design, achieving a 1.1 Honours degree. Her work facilitates her interest in the intricate workings of economic systems and the ways they interact in our daily lives. Through poetic transformations of material, informed by philosophic theories, her practice seeks to show the invisibility of our economies. niamhschmidtke.wixsite.com/artistwebsite



**PLATEAU 7:
ON PERFORMANCE**

Chaired by Peter Pál Pelbart

CHRISTOPH HUBATSCHKE

University of Vienna, Austria

How We Programmed Certain of Our Performances. Artificial Doppelgänger, or How to Dance with Robots, AI and Deleuze

“Leroi-Gourhan emphasised that the technical object was nothing outside of the technical ensemble to which it belonged. It is the same for sophisticated machines such as robots, which will soon be engendered by other robots.” (Guattari, *Chaosmosis*)

Technical objects developing an autonomous life of their own is not only a common theme in myths and science fiction alike, but also the aim of many current science policies. From artificial intelligence (AI) to (humanoid) robotics, more and more technologies are designed to become actors in their own right and to imitate human behaviour, movement and thinking. Be it social biases programmed in AI systems or a robot design that reinforces sexist stereotypes as well as social roles, it is important to understand what picture of the human gets technically reproduced.

But as Deleuze and Guattari emphasised repeatedly in their thoughts on a philosophy of technology, it is “the machinic assemblage that determines what is a technical element at a given moment” (*A Thousand Plateaus*, 398). Drawing on this understanding of technology this paper, in reading two AI-robot performances by the Viennese transdisciplinary artistic research group H.A.U.S. (Humanoids in Architecture and Urban Spaces), explores how these technologies, when used in artistic assemblages, can question common beliefs on autonomy, agency and who is imitating who. Both performances combine humans, AI and humanoid robots in different ways. Whereby one performance draws on Raymond Roussel’s textmachines, the other performance was inspired by Bunraku theater’s body machines and yet similar questions arise. In analysing the different machinic assemblages the performances create and experiment with, this paper will explore the possibilities and impossibilities these technologies offer. As part of the research group H.A.U.S., I scientifically accompanied the performances with different methods. Reading these performances and their reception through a deleuzo-guattarian perspective of political and technological entanglements will not only help to develop an alternative view of human-robot-AI interaction but maybe help to criticise a certain problematic understanding of the human itself.

KEYWORDS: Deleuze, Guattari, humanoid robotics, Artificial Intelligence, contemporary dance

CHRISTOPH HUBATSCHKE is a DOC-Fellow of the Austrian Academy of Science. From 2017-2018 he was visiting research fellow at the Department for Visual Cultures, Goldsmiths University, London as well as PhD-researcher at the University of Vienna, finishing his PhD-thesis on the philosophy of technology in the work of Deleuze and Guattari. His research focuses on the work of Gilles Deleuze, Félix Guattari, philosophy of technology, artistic research, political theory, new technologies (humanoid robots and AI) and social movements. He is also one of the founding members of the trans-disciplinary artistic research group H.A.U.S. (Humanoids in Architecture and Urban Spaces).

JAN JAGODZINSKI

University of Alberta, Canada

The Excessive Aesthetics of Tehching Hsieh: Art as A Life

While there are many well-known excessive performance artists like Marina Abramović and the pioneer work of Sterlac, Tehching Hsieh, a Taiwan-American citizen, is an exceptional case in articulating the worth of what has become the “fringe” in the legitimated world of art. This presentation addresses durational performance art as to what exactly can be made of “excessive aesthetics,” especially the question of ‘presence’ that is said to be the defining characteristic of such performance. It is my contention that the durational performances of Tehching Hsieh can be best understood through the philosophical lens of Deleuze and Guattari, by providing us with their conceptual framework of schizoanalysis. My thesis is that Tehching Hsieh’s performances give us a rare insight as to what they meant by “A Life.” Tehching Hsieh’s ‘lifework’ exemplifies A Life, deconstructing all forms of representational art that is institutionally defined, including most performative art that continues to be caught by spectacularity.

An understanding of Tehching Hsieh extreme performative (duration) art from a Deleuze and Guattarian view. My thesis is that Tehching Hsieh’s performances give us a rare insight as to what they meant by “A Life.” Tehching Hsieh’s “lifework” exemplifies A Life, deconstructing all forms of representational art that is institutionally defined, including most performative art that continues to be caught by spectacularity.

KEYWORDS: Tehching Hsieh, excessive aesthetics, endurance (performance) art, A Life

JAN JAGODZINSKI, professor of 36 years; teach visual art and media in education; 16 books, easiest access is website: ualberta.ca/education/about-us/professor-profiles/jan-jagodzinski

TERO NAUHA

University of the Arts Helsinki, Finland

The Pedagogy of Live Art in Instituting Perspectivism

In a proposition of an alliance between the “articulation of collective speech / collective assemblages of enunciation” by Guattari and the “perspectivism” by Viveiros de Castro this paper examines such concepts in the pedagogical context of live art. These practices are bound with the machinic universal reference of the Capitalocene and are examined as a kind of collective speech different from modernist performance art. I propose the Contemporary as an *interregnum* and a systemic change with ethico-aesthetic ramification for artistic practice. It is an inquiry on the tripartite machinic conjunction between non-standard thought, perspectivist ontological turn and diffractive feminist pedagogy. The context of this paper is the MA programme of Live Art and Performance Studies at the Uniarts Helsinki, where I am currently professor. In conjunction with the non-standard lines of flight, diffractive enunciations, war-machines of post-conceptual art practices and the processes of instituting knowledge my argument is that perspectivist ontology is not disjunct from the social, architectural, material and political assemblages of today. Instead, art institutions can be viewed not only as reactionary apparatuses of screening for knowledge production, but as the collective assemblage of instituting perspectivism in practice. Finally, the paper examines whether the global war machine of capitalism aims to decode the perspectivist nodes in the infinite ‘worlding’, and how a collective articulation in art practices can be produced from the quanta of radically immanent and finite enunciations.

KEYWORDS: Collective speech, schizoanalysis, non-standard thought, performance art, post-conceptual, diffraction

SCOTT SUNDVALL

University of Memphis, United States

Surveillance and Art: Potentials

In *What Is Philosophy?* (1994), Gilles Deleuze and Félix Guattari claim that poor philosophical concepts stem from poor philosophical questions. A basic schizoanalytic reading of the question of surveillance, as given by both colloquial and intellectual discourse, reveals the Oedipal tragedy of the answers: a mommy-daddy-me complex wherein subjects want to both and at once be seen and not be seen. In short, a fort-da tantrum packages surveillance (as concept and practice) as something that ought to be resisted *prima facie*, insofar as we understand surveillance in the “normative” sense.

Surveillance gets a bad rap. A dark reading of Deleuze (Culp 2016) might apprehend the intersections of Deleuzian thought and contemporary, digital surveillance as clearly indicative of a mediated society of control (Deleuze 1992). Yet beyond the vertical, top-down coding of subjects and desires via State surveillance, we find the decoding of such subjects and desires by way of the logic of capital – as indicated by social media platforms and as expressed by way of desiring-surveillance: the desire to see and be seen.

That is, surveillance has always been an artistic practice. Instagram, Facebook, Snapchat, Twitter: all of these carry the potential for – and often deliver – everyday, amateur artistic practices that are nonetheless emblematic of an emergent, horizontal surveillance modality (desiring-surveillance). Such a shift in surveillance modality reflects the apparatus shift from literacy to electracy (Ulmer 2004), wherein aesthetics writ large replace the otherwise primacy of literate logic.

Surveillance is a conceptual site and practice of artistic consent, resistance, and reinvention. This presentation will historically map the relationship between subjectivization and surveillance in aesthetic terms by drawing from Diego Velázquez's *Las Meninas* (1656) and Jeremy Bentham's architecture of the panopticon (1791). It will then draw on the works of Hasan M. Elahi (“Tracking Transience”), Adam Harvey (“Stealth Wear”), and the Roadrunner (viz a viz Wile E. Coyote) as representative of subversive tactics within the strategies of surveillance, broadly construed. Finally, it will explore the artistic potential of everyday social media invention as aesthetic lines of flight in a minor key.

Keywords: schizoanalysis; surveillance; aesthetics; electracy; appropriation

SCOTT SUNDVALL, PhD is an assistant professor in the Department of English and director of the Center for Writing and Communication. He teaches courses in rhetoric, writing, and new media. His research interests include electracy, rhetorical and critical theory, surveillance studies, activist rhetoric, and critical pedagogy.



PLATEAU 8: ON MUSIC AND SOUND

Chaired by Edward Campbell

LILIJA DUOBLIENE

Vilnius University, Lithuania

Deleuze's philosophy. For two years she was involved into the research project "Gilles Deleuze: Philosophy and Art" which was finalized by the monograph *Rhythm and Refrain: In Between Philosophy and Arts* (2016), written with co-authors. A new monograph *Posthumanist Education. To Decode* was published in 2018.

Machining the Bird: Multimodal Artistic Project Approach

The artistic project by Paolo Giudici and Andi Spicer "Starling" (2015) inspires to rethink art machine, which produces (a)synchronised images of folding origami- bird, multiplied and composed with a sound/noise, which reinterprets fragment of Mozart concert No 17. How does (a)logic of artistic assemblage relate to the way of Deleuze/Guattarian machinic move and aesthetico-functional thinking?

Using description of abstract machine in nature and birds life in Guattari *The Machinic Unconscious: Essay on Schizoanalysis* (2011) and Deleuze's *The Fold: Leibniz and Baroque* (1993) main attention will be paid on two thresholds in continual folding and transforming consistencies: becoming the mouth of paper bird and becoming flock of birds. The sound in combination with image gradually leads to the second type refrain, described in *A Thousand Plateaus*, drawing line of flight from earth to cosmic: "Crystal: the becoming-bird of Mozart is inseparable from a becoming-initiate of the bird, and forms a block with it. It is the extremely profound labor dedicated to the first type refrain that creates the second type or the little phrase of the Cosmos" (350). The artistic intrigue comes through territorialization of the "bird face" and in contrary – deterritorialization of "bird voice" and vice versa. In machinic regime of folding, all elements (origami, human fingers, bird voice, Mozart fragment and electronic sound) are enactivated becoming bird in Deleuze/Guattarian sense, finally – birds flock and erase boundaries between artificial and natural, virtual and actual and most important – freedom and imprisonment, creating flock territory beyond this dichotomy. Second type refrain is cosmic and should promise the final end (*ibid.*) despite of that it is rather enunciation of new consistency and another way of life-form, way of thinking and creating in lines, not in systems. <https://www.youtube.com/watch?v=QGouc9QrUw>

KEYWORDS: folding, origami, flock, sound, image

LILIJA DUOBLIENE is a professor at Faculty of Philosophy, University of Vilnius, Lithuania. Her research topics are in philosophy and ideology of education, creativity and cultural encountering, art education. Her works are based on theories of M. Foucault, M. de Certeau, J. Dewey, and G. Deleuze, F. Guattari. She is an author of many articles and few monographs, among them articles developing

DIMITRIS PAPAGEORGIOU

Edinburgh University, United Kingdom

Repurposing 'com-provisation'

As Anne Sauvagnargues suggests, in Gilles Deleuze thought "every[-thing] is defined as an assemblage of movements and affective vibrations." Interestingly, Sauvagnargues' proposition aligns neatly with Tim Ingold's idea of correspondence, where things perdure, "carry on together, and answer to one another," and where the additive "and ... and ... and" of the assemblage changes to the attentional and contrapuntal "with ... with ... with." Considering, therefore, the generative component of language, revealing concepts as concretely mixed assemblages, it may be that these imperceptible movements can be attend-ed with-in a concept's "usership." That is to say, concepts-with-users not only trace a concept's "transformational component" by abstracting its content through acts of translation and repurposing, but also reveal the contrapuntal, affective correspondences – or else, the "with-ness" between the two multiplicities – that provide the diagrammatic context for effectuating forms of expression.

This paper will attempt to translate "com-provisation" as *sún-schediasmos* by proposing "composition" (*súnthesis*) as a phenomenon enacted by all participants in an ecology of "com-ponents" and by suggesting "im-provisation" (*autoschediasmos*) as a performance practice that manifests a process of discovering akin to that of "wayfinding and drawing" (*schediázo*: "to draw"). The presentation will involve examples of the notational environments I have been developing during the last six years, also discussing the correspondences that enframed their development. Echoing Jonathan Impett's proposition of notations as forms of soft-technology, the discussion will attempt to demonstrate that these environments act as (bracketed, perhaps) "abstract-machines" effectuating "com-provisation" into a usership oriented practice.

A short summary of the notational system can be found here: <https://tinyurl.com/t2q9q8z>

KEYWORDS: assemblage, correspondence, usership, diagram, composition, improvisation, comprovisation as sun-schediasmos, technology, notation

DIMITRIS PAPAGEORGIOU (b. 1984) is a violinist, improviser, and composer from Athens currently based in Edinburgh. He holds diplomas in violin performance and in advanced music theory (harmony,

counterpoint, fugue) which he pursued through Greek conservatories. He also holds a BSc degree in physics from the University of Athens. In 2011 he moved to Edinburgh and after completing the MMus in composition at the University of Edinburgh, he pursued a PhD in composition at the same university under the joint supervision of Michael Edwards and Peter Nelson. In 2017 he was awarded with an outright pass the degree of Doctor of Philosophy for his thesis: "Towards a Comprovisation Practice: A Portfolio of Compositions and Notations for Improvisations." His artistic research explores the space between composition and improvisation, through a practice that involves the devising and development of multimodal notational environments and the use of bespoke real-time digital signal processing software. His work has been broadcasted and presented in Czechia, Finland, Germany, Greece, Italy, Lithuania, Switzerland, UK, and US. During 2018, Dimitris was a postdoctoral fellow at the Centre for Artistic Research, Uniarts, Helsinki. He is currently an associate member of the Lab for Electroacoustic Music Research and Applications (Ionian University, Corfu) also working as a tutor in composition at the University of Edinburgh.
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JANNE VANHANEN

University of Helsinki, Finland

The Inorganized Ear. Sonorous Body without Organs and the Inorganic Life of Sound

My presentation considers whether the sonorous assemblages of experimental music and sound art can be fruitfully approached from the perspective of Deleuzoguattarian philosophy of music. In terms of the practices of experimentalism in the aural arts, the challenge of applying Deleuze's and Guattari's theories is that while for them music means essentially the dematerialization of the body, contemporary music and related fields of sound-study emphasize the materiality of sound in multiple ways. Another difficulty is encountered with primarily conceptual sound practices vis-à-vis Deleuze and Guattari's resistance to conceptual art.

My question becomes thus: what can be the range of components of a sonorous Body without Organs? I shall explore this dilemma by presenting cases of transforming subjectivity through listening (Pauline Oliveros' practice of "deep listening") and transforming thinking through conceptual audio operations (Florian Hecker's collaborations with philosopher Reza Negarestani). In both extremes of sound – the material and the conceptual – one can perceive an attempt to bring about experiences that reach beyond the organized sound of the "audible" (cf. François Bonnett) and become an indication of the inorganic life of sound. Hence, I propose that a portmanteau concept of the Inorganized Ear, combining the intensive body of sonorous sensation (the sonorous Body without Organs/organization) and the inorganic life of sound matter (i.e. assemblage of variation), could offer a theoretical construction to address issues of sound in art beyond traditional musicality within the wider Deleuzoguattarian context."

The topic of my presentation is the question of how to approach sound art or experimental music in Deleuzoguattarian terms, as Deleuze's (and Guattari's) writings on music are based on a very traditionalist understanding of the art form. I suggest a reinterpretation of Deleuze's "sonorous body" of music through the concepts of the Body without Organs and the inorganic life of sound matter.

KEYWORDS: experimental music, sound art, listening, sonic materialism

JANNE VANHANEN is a post-doctoral researcher in Aesthetics at the University of Helsinki. His current research addresses the questions generated by the aesthetic regime of sound vis-à-vis the visual paradigm of thinking and the arts. One of Vanhanen's key interests is taking the Deleuzoguattarian concept of the sonorous Body without Organs beyond its original context of music. Vanhanen's publications include "The Crash-Event: Repetition and Difference in J. G. Ballard's Crash" (in *Journal of Somaesthetics*, vol. 5, no. 1, 2019), "Learning to Listen – Inorganization of the Ear" (in *Musical Encounters with Deleuze and Guattari*, Bloomsbury Academic 2017) and "An Aesthetics of Noise? On the Definition and Experience of Noise in Musical Context (in *Proceedings of the European Society for Aesthetics*, vol. 9, 2017).

MAURICE WINDLEBURN

University of Melbourne, Australia

The Creation of Pataphysical Listeners and Their Use in a Listening Assemblage

In this paper I provide a methodology for creating listeners; to do so I use Deleuzian concepts in addition to ideas derived from pataphysics – a tradition of thought Gilles Deleuze belonged to. I argue that by taking a composition (or collection thereof) and a certain hypothesis (or many) as to how that composition may be heard, modes of listening can be generated, which provide the potentiality for new listening experiences. These modes of listening are potentially numerous and they each consist of three key components: a theorist, a hypothesis, and parts – which are ideas or concepts largely taken from pre-existing theories and selected according to the theorist's hypothesis.

These modes of listening are “placed” by the theorist into a deterritorialised conceptual space (what I call a Listener without Organs), so as to territorialise it as a pataphysical listener. This pataphysical listener is then inserted into an actual listening assemblage: their modes of listening are taken up by real listeners, which amounts to the actualisation of a virtual potentiality, or a listening event. By enabling the frequent de/reterritorialisation of listening assemblages, the use of pataphysical listeners marks a progressive turn away from solipsistic fixations on already present habits of hearing, towards the formation of new listening experiences. It also provides the musicologist or music theorist with a creative role in the listening assemblage, as opposed to a merely observational or interpretative one, and gives renewed value to the humble program note, as a method of presenting pataphysical listeners: as a kind of listening score.

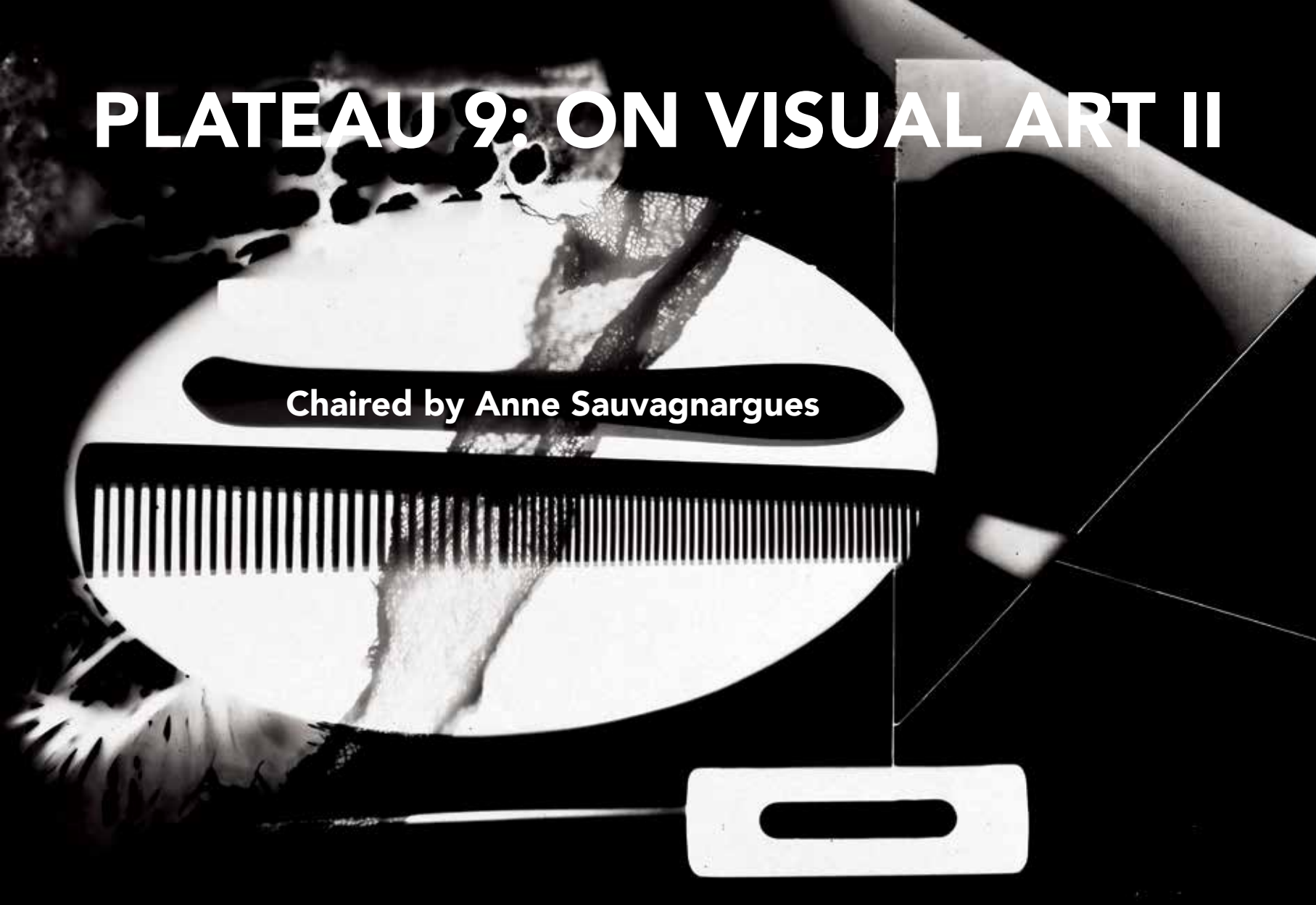
KEYWORDS: hypotheticals, the virtual, pataphysics, listening assemblage, modes of listening

MAURICE WINDLEBURN is a current PhD candidate in musicology, and music history tutor at the University of Melbourne. His dissertation examines the hypertextual and cinematic qualities of John Zorn's “file card” compositions. Maurice's research interests include music and philosophy, and experimental or avant-garde music. He has recently presented his work at the 2017 MSANZ

conference in Auckland, the 2018 MAMI conference in New York, and the 2018 MSA conference in Perth. He has an article published in the upcoming issue of *SoundEffects*, entitled “Formulating a ‘Cinematic Listener’ for John Zorn's File Card Compositions.”

PLATEAU 9: ON VISUAL ART II

Chaired by Anne Sauvagnargues



BURCU BAYKAN

Bilkent University, Ankara, Turkey

Ghastly Assemblages, Glittery Body without Organs in the Sculptures of David Altmejd

This paper investigates the complex enfolding of human-animal-plant-mineral domains in the sculptural praxis of the Canadian artist David Altmejd. Using an abundant source of materials – from gleaming gems and growing crystals to taxidermied species and emerging blossoms – Altmejd explores how the decaying human form can be blended with diverse non-human strata, which leads to unsettling mutations of the organism.

By examining works by Altmejd, I trace the rich environmental interconnections between different species, phyla and kingdoms in his work through Deleuze and Guattari's interlinked concepts of body without organs (BwO) and assemblage. Altmejd's sculptural compositions variously visualize how the human body – with its specific organic and hierarchical organization – is dismantled so as to be opened to far-reaching relationships with other earthly matter: animal, floral, geological, and so on. Hence, I argue that his rendition of the body as a multi-media amalgam of disintegrating and germinating fragments exceeds the containment of the organism, constituting uncanny yet glittery BwOs, which imply a transitory "collectivity (assembling elements, things, plants, animals, tools, people, powers, and fragments of all these...)" (Deleuze and Guattari 1987: 161). Amidst this constant interplay of disparate fragments and their co-existent durations (decay and growth, decomposition and recomposition), there is no inert or fixed bodily form as such, only dynamically mutating figures made up of a shared territory of human, animal, vegetal and crystal formations.

Hence, I propose that the notion of assemblage, which is "tying together orders, species, and heterogeneous qualities" and their multiple durations (Deleuze and Guattari, 1987: 330), provides an apt methodology to explain the composite and processual bodily displays in Altmejd's sculptural settings. Ultimately, I theorize the temporal entanglements of heterogeneous matter in Altmejd's intricate body sculptures as ghastly assemblages of diverse human and non-human parts, "an intermingling of bodies reacting to one another" (Deleuze and Guattari 1987: 88), that are always in the process of alteration and change prior to their sedimentation and reification into fixed subject-positions. Finally, I analyze the extent to which these non-polarizing collective

assemblages in Altmejd's body sculptures can act as a vital resistance to the autonomy, centrality and supremacy of the figure of anthropos, as well as the dominion of mankind over its ecological and geological others.

To see images of the works that I will be discussing (*The New North*, 2007; *The Giant 2*, 2007; *The Holes*, 2008), please visit David Altmejd's website: davidaltmejd.com/exhibitions#2007

KEYWORDS: Sculptural Art, Deleuze and Guattari, becoming-other, assemblage, human and non-human continuity

BURCU BAYKAN is an Assistant Professor of Visual Communication Design with specialising in Contemporary Art Theory and Practice at Bilkent University, Turkey. Before coming to Bilkent University, she was a graduate fellow at Trinity Long Room Hub Arts & Humanities Research Institute at Trinity College Dublin where she received her Ph.D. in 2017. Baykan has been published in various edited collections and journals – most recently published the chapter "Respatialising the Body: The Ontologically In-Between Subject in Orlan's Body of Work"; with forthcoming articles that use the theoretical insights of Deleuze, Haraway, Hayles to explore Patricia Piccinini's sculptural praxis and the Netflix Original series *Altered Carbon*.

TERRI BIRD

Monash University, Melbourne, Australia

Assembling Productive Tensions

As an assemblage of disparate elements an artwork is necessarily bound up with territorialising operations. These operations put into action the selection, arrangement, and re-arrangement of qualities from objects and events – qualities that become rhythmic formations captured in an artwork that mark a territory as an expressive milieu or site of habitation. This relation to territory, outlined by Deleuze and Guattari in *A Thousand Plateaus*, is a movement of decoding which unshackles components from one milieu and diverts them towards another. These territorialising operations have the potential to arrange components in stratifying organisations or to produce discordant alliances. How an artwork negotiates the uneasy conjunctions of its parts, and to what end it deploys their productive tensions determines the relations it produces.

Drawing on Simondon's understanding of disparation, this paper investigates the generative modes of relationality that artworks can produce through a discussion of the installations of Melbourne based collective Open Spatial Workshop (OSW). OSW's investigations into geological specimens and their associated histories, experiments with material-force relations, and the mobilisation of specimens from a museum's archive, activate a multitude of connections. In the gaps and inconsistencies of their assemblages, the uneasy convergence of these connections gives rise to a productive tension between disparate entities. Rather than overcoming the tension of these encounters, the inherent incompatibilities are retained in the new arrangements that assemble the coexisting elements in an intensive state of dissymmetry. This paper will argue that the installations that OSW produce operate as assembling machines that intersect with social formations to produce a territory that holds discontinuous relations in a productive tension.

KEYWORDS: territorialising operations, operative function of style, in-forming folds

TERRI BIRD is an artist and Associate Professor in the Department of Fine Arts at Monash University, Melbourne Australia. She has worked collaboratively with Bianca Hester and Scott Mitchell as Open Spatial Workshop (OSW) since 2003. In 2017 OSW exhibited "Converging in time" at MUMA, Melbourne, which explored connections between materiality, the shaping of territories and the various politics inscribed in place. (www.osw.com.au) In 2017 she published 'Forming' in *Practising with Deleuze: Design, Dance, Art, Writing, Philosophy*, and has published essays in *Deleuze and Guattari Studies Journal*, *Angelaki* and *Studies in Material Thinking*.

SIGITA DACKEVIČIŪTĖ

Lithuanian Culture Research Institute, Vilnius, Lithuania

Deleuze's Artistic Concepts and Their Application to Thomas Feuerstein's Installation *Prometheus Delivered* as Machinic Assemblage

In my presentation I am going to trace the links between Deleuze's logic of sensation (the notion of art as affect) and Thomas Feuerstein's installation *Prometheus Delivered*. The starting points of my presentation are as follows: (1) Although Deleuze and Guattari's ideas about art (especially in the books *Francis Bacon: The Logic of Sensation* and *What is Philosophy?*) are related to the Modernist understanding of art (with its emphasis on the aesthetic dimension), their wider philosophical concepts (such as Rhizome, Assemblage, Machine and others) have long been a source of inspiration to artists and curators as well (this was already highlighted by St. Zepke and S. O'Sullivan in their book *Deleuze and Contemporary Art*, 2010). (2) The field of contemporary art is an experimental, evolving field that constantly oversteps its boundaries, and new forms of expression are created (today's complicated, sophisticated forms of expression appeared due to many reasons - the impact of new technologies, the interest in the system theories, scientific discoveries, as well as due to the changed concept of the Subject, and many other reasons); (4) The work of art today, following the concept of Peter Osborne, consists of two indispensable (irreplaceable) planes or dimensions – conceptual and aesthetic (affective). Although we can trace the whole scale from pure conceptual art to the pure aesthetic (using S. O'Sullivan's remark in his book *Art Encounters Deleuze and Guattari*, 2006), in general both dimensions are present in contemporary (post-conceptual) art works. The relationship between the two dimensions can vary greatly.

The artistic conceptual dimension (which should not be confused with the philosophical concept) nowadays can be very diverse (from science-fiction "new mythologies" to assemblagic connections between diverse spheres of life, from poetic essays to strict scientific or philosophical explanations). It can act not as an integral invisible part of the artwork, but as a separate, expanded dimension expressed through videos, explanation texts, poetry and essays, and other means. The connections and the interplay between artistic concept and aesthetic objects became much looser, they are

based on improvisation and imagination. (3) In the light of the said above, Deleuzian concept of art remains increasingly valuable since it traces the main feature of the aesthetic dimension of art – its affective power, the power to effect an impact due to its intensive qualities. Also the other Deleuzian concepts of art (of art as a virtual event, art as becoming, and of art as a machine) still remain the main pillars of the art's aesthetic sphere throughout all its changes.

KEYWORDS: Deleuze's artistic concepts, post-conceptual art installations as assemblages, conceptual dimension of art, aesthetic (affective) dimension of art.

SIGITA DACKEVIČIŪTĖ is a PhD student at Lithuanian Culture Research Institute since 2018, preparing a dissertation "Deleuze, Guattari and Contemporary Art: Concept vs Affect" (thesis supervisor Assoc. Prof. Dr. Audronė Žukauskaitė). Publications: "Gilles Deleuze and Félix Guattari's Notion of Becoming Animal and Patricia Piccinini's Hyperrealistic Art: Connections and Differences," in: *Athena*, 2016/11. P.205-219. Sigita Dackevičiūtė is also a professional artist, a member of Lithuanian Artist Association. In 1983, she graduated from the Lithuanian State Institute of Art, Sculpture Department (received her MA in Sculpture). She is working in the sphere of sculpture and digital print, actively participates in exhibitions organized in Lithuania and abroad (in 2004–2017, her works were exhibited in more than 40 group exhibitions, including International biennial "Romart 2015" in Rome, Italy). She organized 3 solo shows. Her latest solo exhibition of sculpture installations "Alterations" was dedicated to the concept of becoming animal (in December 2018). <http://dackeviciute.lt/>

ANDREA ECKERSLEY

RMIT University, Melbourne, Australia

The Art, Non-Art, and Anti-Art of Assemblage

This paper explores what we can learn about the assemblage from contemporary art practice, and the specific use of fashion and textiles in particular material arrangements. Within such arrangements, in the work of artists like Isa Genzken and Michael E Smith, the 'meaning' of a garment, understood in terms of its effects, forces, or uses, cannot be determined in isolation of the particular assemblages in which it circulates, or more directly, the encounters in which it participates. This emergent force is central to Deleuze and Guattari's original conceptualisation of agencement, later understood in English language debates at least, in terms of the assemblage. Yet this emergent 'more than' is also a feature of contemporaneous iterations of the assemblage in aesthetic practice. From Rauschenberg's Combines of the late 1950s, which included discarded garments, the discrete assembling of disparate fashion elements, with their capacity for unpredictable transversal, machinic connections, continues in the work of Isa Genzken and Michael E. Smith.

I will focus on the place of fashion (garments and objects) in the work of these artists as a way of drawing out the transversal force of the assemblage in contemporary art. Central to much contemporary art practice is a ceaseless churning of images and meanings whereby objects, signs and materials are manipulated, repurposed and reconfigured in new and unexpected contexts. The repurposing of fashion is common to Genzken's and Smith's practice, just as it was to Rauschenberg's decades earlier, revealing much of the way assemblages function in contemporary art. In discussing these functions by way of Deleuze's commentary on Foucault's notion of subjectivation, I will argue that fashion appears in these art assemblages as so many generative fragments of subjectivity. I will close by reflecting on the broader place of the assemblage in contemporary art practice, and the ways they function to affect the production of subjectivity in encounters, events and relations.

KEYWORDS: assemblages, subjectivity, fashion, Robert Rauschenberg, Isa Genzken, Michael E. Smith

ANDREA ECKERSLEY is an artist and Lecturer in Fashion Design at R.M.I.T. University Melbourne, Australia. Primarily interested in the way the body interacts with abstract shapes, Andrea's work treats surfaces, affects and materials as central to the realisation and experience of an artwork. Andrea recently coauthored the book *Practising with Deleuze: design, dance, art, writing, philosophy*, is the art editor at the *Deleuze and Guattari Studies Journal* and exhibits regularly in Australia. andreaeckersley.com

AUDRONĖ ŽUKAUSKAITĖ

Lithuanian Culture Research Institute, Vilnius, Lithuania

Virtual Assemblages in the Age of the Anthropocene

The paper aims to discuss the notion of assemblage, as it is elaborated in Manuel De Landa's *Assemblage Theory* (2016) and Bruno Latour's *Reassembling the Social* (2005). De Landa's notion of assemblage, which is an elaborated version of Deleuze and Guattari's agencement, can be described not only by actual properties, but also by tendencies and capacities that are virtual. This is his main disagreement with Latour's theory, who, as Graham Harman points out, "is proudly guilty of what Roy Bhaskar and Manuel DeLanda both call 'actualism'" (Harman 2009). However, even if Latour cuts off from objects or actors any potentiality or virtuality and examines them as being purely actual, he refers to "mediation" that translates and transforms what it mediates. In this sense each actor or agent, both human and non-human, can mediate and transform other actors and be transformed by them.

The question is how this transformative power can be distributed between human and non-human agents. If we take as an example the climatic assemblage in the age of the Anthropocene, as described in Latour's *Facing Gaia* (2017), we can clearly see that human agents are privileged in their ability to transform, whereas non-human agents have to adjust to this. Could this climatic assemblage be reassembled in such a way that it would reveal a new capacity, a new tendency, and that would open the virtual potential of non-human agency? In this context I would like to discuss two artworks that have a similar architectural structure: a creative documentary *Acid Forest* (2018) by Rugilė Barzdžiukaitė and an opera-performance *Sun and Sea (Marina)* by Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelytė, presented at the Venice Biennale in 2019. These artworks, although of different genres, have a similar optical structure or dispositif in which the Anthropos is presented as one of the endangered species.

Creative documentary *Acid Forest*, 2018. <https://neonrealism.lt/acid-forest/>

Opera-performance *Sun and Sea (Marina)*, 2019. <https://www.sunandsea.lt/en>

KEYWORDS: assemblage, dispositif, virtuality, agency, Latour, De Landa.

AUDRONĖ ŽUKAUSKAITĖ is Chief Researcher at the Lithuanian Culture Research Institute. Her recent publications include the monographs Gilles Deleuze and Felix Guattari's Philosophy: *The*

Logic of Multiplicity (in Lithuanian, 2011), and *From Biopolitics to Biophilosophy* (in Lithuanian, 2016). She also co-edited (with S. E. Wilmer) *Deleuze and Beckett* (Palgrave Macmillan, 2015), and *Resisting Biopolitics: Philosophical, Political and Performative Strategies* (Routledge, 2016; 2018). Her research interests include contemporary philosophy, biopolitics, biophilosophy, and posthumanism.



**PLATEAU 10:
ON
ARCHITECTURE**

Chaired by Gareth Abrahams

GARETH ABRAHAMS

University of Liverpool, UK

Designing a Building, Building a Strata/Machinic Assemblage

What do we mean when we say that a building or a piece of architecture is an assemblage? To answer such questions, we must first decide what we mean by “the assemblage.” In this paper I focus on one of two kinds of assemblage developed within *A Thousand Plateaus*: the machinic assemblage. Drawing on the third chapter in this core text, I show how and why this concept should be understood as complementary yet distinct from the often-neglected concept of the strata. Up until now, the relationship between these concepts have been mostly overlooked in the spatial disciplines. When taken together, I will show how these two concepts help us understand the design process as the creation of a physical and functional building, acts of expression and as a contribution to one or more architectural languages. As such, I will argue that a conceptual framework developed around the Deleuzoguattarian strata/ machinic assemblage could provide us with answers to some of the most deep-rooted questions within architectural theory.

KEYWORDS: Deleuze and Guattari; architecture; building design

GARETH ABRAHAMS first developed an interest in Deleuze and Guattari’s philosophy in 2001 when studying at the Ecole d’architecture, urbanisme and paysage in Lille. Three years later I qualified as an architect and went on to design and deliver many complex architectural schemes in a range of different sectors. In 2014 I completed a Phd exploring opportunities to translate some of Deleuze and Guattari’s ontological concepts into new tools that could improve planning practice. I later published a monograph entitled, *Making Deleuze of use to planning: proposals for a speculative and immanent assessment method*. My academic interest is now directed at developing this further by finding new ways to explore Deleuze and Guattari’s core texts and to consider how such insight might influence the decisions made by architects and planners sat at their desks and drawing boards?

LILIA ATHANASIADOU & RENSKE MARIA VAN DAM

Independent researcher, Rotterdam, The Netherlands
KU Leuven, Brussels, Belgium

Minor Paradigm Shifts with Arakawa and Gins

With its juxtaposed architectural elements, intersecting wall configurations and bright colours, the buildings by Shusaku Arakawa and Madeleine Gins (hereafter A+G) overturn the concept of architecture to date. Free of established design rules, their architectural pataphysics even suggest defying gravity. As artist-and-philosopher turned architects, A+G’s work spans between linguistic and architectural milieus employing diagrammatic instructions to unsettle the mechanism of sense-making. This evolves into three-dimensional propositions that undo the mechanisms of perception through visual, proprioceptive and tactile interferences.

This performative-lecture will elaborate on A+G’s approach to both “detect the imperceptible movements of an assemblage before they are actualized” and to “produce unforeseen cracks, inconsistencies, and lines of flight within existing, ever-changing assemblages”. Their architectural constructions manage to fracture and spatially interfere with the daily routines of their inhabitants while at the same time exposing their diagrammatic function that produces tentative assemblages transforming architecture into a collective corporal praxis. To further their philosophical implications and its impact on human life A+G developed so called procedural tools for daily research along with neologisms such as landing sites, architectural procedures and organism that person. The purpose of these series of neologisms as well their resulting environments is not to reframe perception but to undo it from within, exposing the mechanics of the assemblage that recalibrate the perceptual and conceptual tools of the inhabitants. Based on observational, transformational and re-configurative procedurals to construct life, rather than to design architecture they offer, “process-oriented speculations to the way our moving bodies and environment mutually form and extend each other to examines and reorder the sensorium”. Within this process new meaning and actual habitual changes emerge from which surprisingly different experiences inevitably form.

The performative-lecture will weave first-person encounters from the Bioscleave

House (Life Span Extending Villa) in East Hampton, New York and the Reversible Destiny Lofts Mitaka – in memory of Helen Keller in Mitaka, Tokyo with theoretical reflections on the way Arakawa and Gins spatial machines produce effects that are not merely the sum of their parts.

KEYWORDS: architecture, habitual changes, Arakawa + Gins

LILA ATHANASIADOU is a writer and researcher with a background in architecture often appropriating artistic, academic and architectural milieus. Athanasiadou has organized and moderated seminars, reading groups and lectures at TU Delft, ArtEZ, Stroom and Witte de With Center for Contemporary Art and has presented her work in academic conferences at KTH, Goethe University, Utrecht University and the Estonian Academy of Arts. She has participated in exhibitions at the MAK Center for Art and Architecture at the Schindler House US, Tin Flats in Los Angeles US and Galerie Thézé in Angers FR. Between 2016 - 2018 she led the Corporeal Discourse program at the Master of Interior Architecture at ArtEZ Academy of the Arts.

RENSKE MARIA VAN DAM, art/chitect operates at the crossroad between the academic and the professional world. Working transversally, in between disciplines and shifting modes of action, is her nature. A daily movement practice and her previous experience as zookeeper influence her work on many levels. She works in collaboration with the environment. She is the first and only Bioscleave resident who fully emerged within A+G's experimental life for ten continuous days. Currently she is practice based PhD researcher in the Radical Materiality Research Group at KU Leuven in Brussels (BE) and lecturer at the ArtScience interfaculty in The Hague (NL). Renske Maria initially started her studies in fine art and philosophy but finished BSc and MSc in architecture at the Technical University in Delft (NL). In 2014 she was selected as promising Dutch architect by the jury of the "The future of Craftsmanship in architecture" symposium at the Venice Biennale. renskemaria.com

MARIANNA CHARITONIDOU

ETH Zürich, Switzerland

Bernard Tschumi's *Manhattan Transcripts* as an Exploration of Unlikely Confrontations: Spatial Praxis as a *Dispositif* Agencing Spaces and Events

A starting point of this paper is the consideration that there is a correspondence between Gilles Deleuze and Félix Guattari's "assemblage" (*agencement*) and Michel Foucault's "apparatus" (*dispositif*). It examines the implications of understanding architectural drawings as "assemblages" and "apparatuses." The concept of *dispositif* does not treat heterogeneous systems – object, subject, language and so on – as homogeneous, assuming that the systems are composed of interacting forces that are in a continuous state of becoming, "always off balance," to borrow Deleuze's own words. An aspect of the notion of apparatus, as interpreted by Deleuze, in "What is an Apparatus?," is the conception of lines of subjectification as processes. The insistence on the participation of lines of subjectification to the production of subjectivity is related to the replacement of a passive spectator by an active one who is invited to rebuild in his mind and experience "the dynamic process of the emergence and formation of the image."

This paper examines Bernard Tschumi's explicit purpose in *Manhattan Transcripts* "to transcribe things normally removed from conventional architectural representation, namely the complex relationship between spaces and their use; between the set and the script; between 'type' and 'program'; between objects and events". Tschumi intended to grasp "the character of a city at the very point where it contradicts itself." The point of departure of his *Manhattan Transcripts* was his conviction that architecture is simultaneously space and event, while their objective was to go "beyond the conventional definition of use [...] [and] to explore unlikely confrontations," reorganizing the connections between space, event and movement. In *Event-Cities: "Praxis"*, Tschumi underlines that "there is no architecture without action or without program, and that architecture's importance resides in its ability to accelerate society's transformation through a careful agencing of spaces and events."

The *dispositif* is a system of relations that can be established between heterogeneous elements, discursive and non-discursive practices, "the said as well as the unsaid." The

dispositif and the mechanic assemblage create a plane where connections can be made between Foucault's and Deleuze and Guattari's approaches.

The concept of assemblage plays a crucial role in the philosophy of Gilles Deleuze and Félix Guattari, especially in *A Thousand Plateaus* and *What is Philosophy?* Deleuze has described the concept of the assemblage as the "general logic" at work in *A Thousand Plateaus*. Despite the fact that the English word "assemblage" is the common translation of the French word *agencement* used by Deleuze and Guattari, the two notions differ in the sense that an assemblage is a gathering of things together into unities, while an *agencement* is an arrangement or layout of heterogeneous elements. A characteristic of the assemblage to which my paper pays special attention is the fact that it is a multiplicity, neither a part nor a whole. Focusing on the implications of Deleuze and Guattari's understanding of the elements of the assemblage "not [as] pieces of a jigsaw puzzle," but like a "dry-stone wall, and everything holds together only along diverging lines," in *What is Philosophy?*, I aim to render explicit how both the notions of "assemblage" (*agencement*) and "apparatus" (*dispositif*) are pivotal for discerning what is at stake in Tschumi's Manhattan Transcripts. Through a close examination of the notions of conjunctive and disjunctive synthesis, as understood by Deleuze and Guattari, referring to the so-called territorial assemblages, and to Tschumi's understanding of the notion of disjunction in *Architecture and Disjunction*, my aim is to respond to the following question: are the conceptual strategies of Tschumi's Manhattan Transcripts more compatible with the notion of conjunctive or that of disjunctive synthesis?

KEYWORDS: apparatus; architectural epistemology; space; event; Bernard Tschumi; spatila praxis; Manhattan Transcripts

MARIANNA CHARITONIDOU, Dr. ir., is a Lecturer and Postdoctoral Research Fellow at the Chair of the History and Theory of Urban Design of the Institute for the History and Theory of Architecture (gta) of ETH Zürich (project: "The Travelling Architect's Eye: Photography and the Automobile Vision"), where she also teaches. She was awarded in September 2018 a Doctoral Degree all'unanimità from the National Technical University of Athens (PhD dissertation: "The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the Mutations of Architecture's Scope"). She holds a Master in Architectural Engineering from the Aristotle University of Thessaloniki (2010), an MSc in Sustainable Environmental Design from the Architectural Association in London (2011), an MPhil in History and Theory of Architecture from the National Technical University of Athens (2013). She has taught as Lecturer in various schools in Europe. She is also conducting a postdoctoral project entitled "The Fictional Addressee of Architecture as a Device for Exploring Post-colonial Culture: The Transformations of the Helleno-centric Approaches" at the National Technical University of Athens and a postdoctoral project entitled "Constantinos A. Doxiadis and Adriano Olivetti's Post-war Reconstruction Agendas in Greece and in Italy: Centralising and Decentralising Political Apparatus" at the Athens School of Fine Arts. She was a Visiting Research Scholar at Columbia University's GSAPP

(invited by Bernard Tschumi, 2016-2017) and was awarded grants by the École française de Rome (2017-2018), the Canadian Centre for Architecture (CCA) (Doctoral Students Grant Program 2018), the Getty Research Grant (2019). She has presented her research at more than 40 international conferences and has published more than 40 articles in scientific peer-reviewed journals and edited volumes focused on history and theory of architecture and art.

DEREK HALES & SPENCER ROBERTS

University of Salford, United Kingdom /
University of Huddersfield, United Kingdom

Deleuze's Oxygen Machine

Between 1976 and 1977 Bernard Tschumi produced a series of images entitled "Advertisements for Architecture." One such image depicts a figure, descending through the air before the façade of a building - apparently having fallen from an open window above. A second figure leans from the window with arms outstretched. The image is captioned "To really appreciate architecture, you may even need to commit a murder." This paper proceeds from the premise that the falling man is Deleuze, and that the figure in the window above is Guattari - or perhaps his ghost, following his own death from a heart attack, roughly three years earlier.

Beneath the image there is further explication. Tschumi's text states that "Architecture is defined as much by the actions it witnesses as by the enclosure of its walls." This paper will employ a design fictional methodology, to arrive at a depiction of Deleuze falling before the façade of his own philosophical system - a machinic assemblage of desire that must be considered alongside his tracheotomy, the oxygen machines to which he was "chained like a dog," and the severance of his umbilical tie to Guattari.

Relations, as Deleuze insisted, are external to their terms. There are as many instabilities in Tschumi's image, as there are in Deleuze's act of defenestration. Has Guattari pushed, or is he reaching for the figure of Deleuze? Might it be more accurate to position Guattari himself as Deleuze's oxygen machine? Notwithstanding this, might he, or his ghost be still capable of murder?

<http://www.tschumi.com/projects/19/#>

KEYWORDS: Bernard Tschumi, Deleuze-Guattari, defenestration, oxygen machine, philosophical system

DEREK HALES is a Senior Lecturer in architecture and digital media in the Department of Architecture and Built Environment at the University of Salford, UK. His teaching combines theory and practice in speculative design studios. His research is directed toward a methodological interest in how fictions, fictional worlds and the fictive become sites of artistic research. There are two principal vectors to this research interest: fictional spaces, fictional objects and imaginary media in histories and theories of

art and architecture; the fictional worlds, fictive data and possible futures of speculative design and abstract culture. His thesis traces the transmission of concepts and techniques from Alfred Jarry's fin-de-siècle pataphysics to fin-de-millennial speculative design and accelerationist futurologies.

SPENCER ROBERTS is a Senior Lecturer and artistic researcher in the Department of Art and Communication at the University of Huddersfield, UK. He teaches art, design and animation theory, exploring the application of post-structural thought in the context of the visual arts. His doctoral thesis defended the legitimacy of the non-traditional thesis in the context of artistic research practice. It contested the design-led critique of practice-led modes of research whilst constructing an alternative model of research practice informed by post-structural, process-philosophical thinking. In recent years, he has published a number of journal articles and delivered a series of papers and artworks exploring Deleuzian thought in the context of art, design and animation.

An abstract black and white graphic featuring several overlapping, concentric circles and curved bands that create a sense of depth and movement. The composition is centered around a dark, circular void. The text 'DELEGATES CONCERT' is overlaid in a bold, white, sans-serif font across the middle of the image.

DELEGATES CONCERT

CONCERT PROGRAMME

Orpheus Concert Hall, 9 December 2019

18:00 Open doors

18:15 Part I

Stefan Östersjö

Bunkeflo Strandängar

Site-specific Resonance with Aeolian Guitar #1

Alex Nowitz

Unleashing the Machined Voice

A Lecture-Performance on Schizophonic Practices and Assemblages of New Vocality

Fredrik Hedelin and Robert Ek

Passage

For clarinet and live electronics.

19:30 Interval (piano improvisations by Chris Stover)

19:45 Part II

Guy Dubious

Traveling with Pēratape

Joana Sá

A body Listening: Virtuosity as Unbridgeable Gap Resounding

STEFAN ÖSTERSJÖ

Orpheus Institute, Ghent Belgium and Luleå University of Technology, Sweden

Bunkeflo Strandängar:

Site-specific Resonance with Aeolian Guitar #1

Stefan Östersjö, *Aeolian guitar, audio recording and mixing*

Ludvig Östersjö, *camera and video editing*

Bunkeflo Strandängar, situated south of the city of Malmö, became the first nature preserve in the area in 2006. It is an important habitat for migrating birds and therefore, there is also a popular bird watching tower in the preserve. But the birdlife is not the only reason for the area to be protected, since it also is an important nursery area for fish and other marine organisms, for instance since it is a site where the eelgrass meadows are found in the Öresund sound. Stringed around a tree in this site, in the vicinity of a popular bird-watching tower, the aeolian guitar and its performer constitute a little eco-system responding to the wind. The practice of aeolian guitar performance is a site-specific exploration through participation. The audio is recorded with microphones inside the guitar and represents the acoustic phenomenon of the aeolian sound without any signal processing, the video footage is a documentation of a performance on site on 19 May 2018.

ALEX NOWITZ

Stockholm University of the Arts, Sweden

Unleashing the Machined Voice: A Lecture-Performance on Schizophonic Practices and Assemblages of New Vocality

What is the potential of the 'musical voice' (*A Thousand Plateaus*, 354) today? What is the impact of vocal performance art operating beyond linguistic semantics? What happens if we extend and confront the voice with live technology, such as video and/or custom, gesture-controlled live electronics. The lecture-performance aims to explore vocal multiplicities in solo performances and, in relation to the assemblage theory by Deleuze/Guattari, to examine my proposal of a concept of multivocality characterised by continuous and mutual pervasion of the four core categories of the performance voice: the singing, speaking, extended and disembodied voice.

In *A Thousand Plateaus*, Deleuze/Guattari elucidate the matter on the performance voice as follows: "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" (*A Thousand Plateaus*, 112). This serving as departure point, I intend to carry further the practice of multivocality (from German "Praxis der Vielstimmigkeit") blurring the line between the constitutive voice categories.

This principle becomes evident even more so, if—to use a term by R. Murray Schafer—schizophonic practices are applied through live sampling techniques and the use of gesture-controlled live electronics. The human voice constantly intermingles with its artificial double and forms new sounding entities. 'Machinic assemblages' emerge continuously varying the sounding properties of the voice. Within the context of artistic research it is my aim to render the process of coding and re-coding the voice perceptible and, to a certain degree, comprehensible as well. In the past twelve years I've been exploring these practices, especially through the application of the "strophonion," a custom DMI initially built at STEIM Amsterdam and, during the course of my doctoral artistic research project "Monsters I Love: On multivocal arts," further developed by Berlin-based instrument designer and programmer Sukandar Kartadinata. Applying

state-of-the-art live technology I elaborated a vocal performance practice that I call "voice-induced sound dance" representing a transdisciplinary practice integrating oral, vocal, bodily and technology-related techniques each of which is pervading one another.

Furthermore, using a variety of forms of pre-linguistic vocality through an inclusive approach by applying both conventional techniques and new oral and vocal virtuosity, multivocal practices do not only lay bare the sonic potential of the voice, but also delve into new types of sonorities. The question then is how do we expose an assemblage of diversified voice fields and the deterritorializations of the voice as such? Displaying research in and through artistic practice, the lecture-performance aims to reveal pathways to enter the almost paradoxical undertaking of embracing the tension between oral and vocal sound production, on the one hand, and the word-bound imparting of knowledge, on the other.

With regard to the expanded field of contemporary vocal performance art, artistic research is best displayed through an oral presentation in the form of a lecture-performance featuring voice and video. This allows the imparting of knowledge in various ways, such as reading from a script, presenting various examples of video documentations and, most importantly, demonstrations of live vocal performance art. My aim is to criss-cross the plane of different approaches to the presentation of artistic research outcomes and insights and, in so doing, to foster their interweaving. The emerging composition shall help uncovering the matter "voice" as a philosophical topic. The juxtaposition and pervasion of both voices, the one of the performer and the other of the researcher, brings about that the presenter is both subject and object of the investigation. It's exactly this tension, based on the interplay of the purely sound creating voice with its linguistic opponent, that is supposed to help unravelling the complexity of assemblages of new vocality in extended vocal performance art.

FREDRIK HEDELIN & ROBERT EK

Royal College of Music in Stockholm, Sweden /
Luleå University of Technology, Sweden

Passage. For Clarinet and live electronics.

Fredrik Hedelin, *composer*
Robert Ek, *clarinet*

In plateau eleven in *A Thousand Plateaus*, Deleuze and Guattari talk about how the movements, colours and calls of the bowerbirds forms an assemblage of heterogeneous components that together constitute a machinic statement. They also describe how matters of expression emerge from such components and give an example of how leaves of grass with the Australian grass finches become a component for passages between assemblages. Similarly one may regard music for acoustic instruments together with electronic sounds as a special assemblage of enunciation, and the instrument as a component for passages.

In the piece *Passage* we have used a clarinet with a motion sensor integrated into the bell of the *instrument* with the purpose of investigating the artistic possibilities of such an approach. The motion sensor is in that way not an addition to the instrument, that is, it is not a mechanism to control or observe the music from the outside but rather turns the clarinet itself – just like the stem of grass with the Australian grass finches – to a component for passage between different musical assemblages within the general instrument and electronics assemblage. The movement patterns of the instrument, the motion component, thus becomes an important part of the musical assemblage.

This is done mainly by (i) making the clarinet movements detach from the instrumental execution, meaning that the motion component becomes a separated entity with its own specific set of expressions, (ii) letting the motion component establish connections with both instrumental and electronic components, (iii) making the motion component detach from the musical assemblage (i.e. musical structure) and establish itself into another assemblage. In that way a motion component can act as a component for passage between the instrument and the electronics, meaning that an additional dimension of contact between the two worlds may arise. This dimension is not a contact through timbral or gestural interconnection, nor through interplay in terms of action-reaction, but through the motion component's ability to act as passages between the two worlds.

GUY DUBIOUS

Independent sound-artist, Tel-Aviv, Israel

Traveling with *Pēratape*

For too long the technology of sound recording had been considered from a single side, that of the playback, as such it had been thought to be synonym with an audio image – an archival artefact the machine preserves and generates at will.

Pēratape is a material-conceptual arrangement created as a challenge for the normative order of recording, essentially as something which come after the event – a form of a trace that can reproduce infinitely and cyclically the “same” sound. Instead of ordering and controlling an audio image, the technology of Pēratape had been set to explore the event of recording itself. Pēratape is not merely a modified recording machine, as in the case of hacked instruments; through its practice a profoundly different understanding of recording can emerge, one that attunes to the materiality of its encounter. Thus, a radical shift in the position of recording occurs, it is no longer a bystander to the events, rather it forces “a new and infinitely delicate point in the texture of reality.” (Rilke 1961, 52)

The critical move of Pēratape is that it forces one to consider the practice as something that cannot resign into technical understanding as a master of causality. Pēratape reveals the population that occupies recording, and the demands being made from different directions of the assemblage. It does not secure a position for the technological setup from which it can overview reality.

The propagation of the “gears” are at once projecting an image and entering the image being created. The recording Pēratape produces is a result of the interfering and diffracting propagation of its gears. These interference patterns are not just random effects of propagating sound waves coming out of the speaker, or out of every single tape, but are affected by the bodies participating in the assemblage. Thus, the recorded matter that is Pēratape is “travelling around.”

These movements are not all happening at once. Some occur simultaneously, and some do not; some are made sticky with others, while others remain separated for a while. Through those movements, by being entangled with them, the assemblage of recording becomes tangible. Pēratape does not form a path without already being at the place of arrival; one is both travelling towards and travelling within (Diogenes the Cynic and Hard 2012, 228-229).

JOANA SÁ

Universidade de Aveiro, Portugal

A body *Listening*: Virtuosity as Unbridgeable Gap Resounding

Joana Sá, *music, text and performance*,
Daniel Costa Neves, *video*

Analysing virtuosity or performance ideals through times, we could argue that they mostly operate through the logic of duality (and opposition) between self/other, inside/outside, control/out of control. From this perspective, different virtuosity and performance ideals can be regarded as different processes of immunization, where each immunity marks the exclusion of the self from the other, the separation of the citizen from the obligations of society, the conservation of the safe and sound (Andrews 2011).

Yet, more recent conceptions of immunity point to different paradigms, where the immune system does not respond to an invading "other" but to an indefinite series of internal differences, so that a "self" does not passively await a transgression of its boundaries, but is always already actively responding to 'its own' network connections which now incorporate the "other" within its "self" (idem). From this perspective the immune system, incorporating otherness within the self is from the very beginning self-reacting.

Intimately connected to his concept of deconstruction, Derrida's autoimmunity also incorporates the other in the self: in his formulation of autoimmunity a self does not exactly attack (itself), in an internal process of closing upon itself, but destroys its 'own' defences, and therefore opens itself to the other and risks: for the better or for the worst. Although the autoimmune event is brought by Derrida as a paradoxical and undecidable event mostly from the perspective of the terror and trauma inherent to the deconstructive moment, we will explore Alice Andrews' idea that it might be precisely possible to inscribe the reconstruction of deconstruction (...) right within the deconstructive movement of autoimmunity.

Exploring the resonant potential of the undecidability of the paradox deconstruction|reconstruction, through the idea of listening, we will try to open for other ways of conceiving music creation/performance and virtuosity beyond the dichotomy of control/out of control. That virtuosity can be thought through a paradoxical perspective

of autoimmunity, might be a decision, which does not put vulnerability of the bodies as bypass of the concept, nor just as a consequence of a composing strategy, but at the heart of an idea of body-music expression (that is in no way seeking for ideas of authenticity, rawness or essence of the bodies).

Undecidability as vacillation, oscillation, resonant paradoxical self-reflection is an unbridgeable gap resounding the impossibility of acknowledging what a body can do.

virtuosity is then *engaging with* as unbridgeable gap
virtuosity as unbridgeable gap
re | sounding

A black and white photograph of a film camera lens surrounded by scattered film strips. The lens is the central focus, with several film strips draped over and around it. The film strips are partially unspooled, showing sprocket holes and some faint, illegible markings. The background is dark, making the white and grey tones of the camera and film stand out. The overall composition is artistic and evokes a sense of cinematic history and the mechanics of film.

DELEUZO GUATTARIAN FILM NIGHT

Curated by Ilona Hongisto & Tero Nauha

FILM NIGHT PROGRAMME

PART I

17:00-18:00 *Concert Hall (ground floor)*
"The Machinic Desire of Cinema"
Presented by Tero Nauha & Ilona Hongisto. With: Silvia Maglioni
& Graeme Thomson

18:00-18:15 *Entrance*
Walk to Sphinx Cinema and Cafe
Sint-Michielsshelling 3 (350 m)

PART II

18:15 *Sphinx Cinema, Screen 3*
In Search of UIQ, 2013
By Silvia Maglioni & Graeme Thomson

19:45-20:30 *Sphinx Cafe*
Interval with tapas

20:30-21:15 *Sphinx Cinema, Screen 3*
Citation City, 2018
By Vicki Bennett

ILONA HONGISTO & TERO NAUHA

Macquarie University, Sydney, Australia / University Of The Arts Helsinki, Finland

The Machinic Desire of Cinema. A Deleuzoguattarian Film Night

The place of cinema as artform occupies a significant place in Deleuze and Guattari's philosophical thought, in which references to film directors are frequent and cinematic expressions are defined as schizoanalytic. Until recently, however, Guattari's individual contributions to cinema and to television in particular, have remained in the background. This will be the main strand of *The Machinic Desire of Cinema*, while the other will focus on cinematic performances that don't simply show affective or theoretical influences by Deleuze and Guattari, but are fabulations for the future people to come. We will screen *In Search of UIQ* by Silvia Maglioni and Graeme Thomson (2013) and *Citation City* by Vicki Bennett (2018). This film night will present some lines of flight that schizoanalysis may produce alongside different cinematic ambitions.

KEYWORDS: desiring machines, fictioning, machinic, fabulation

ILONA HONGISTO is the Associate Professor in Film Studies, Norwegian University of Science and Technology (NTNU), Trondheim, Norway; Adjunct Professor (Docent) in Documentary Film, Aalto University, Helsinki, Finland; Adjunct Professor (Docent) in Media Theory and Aesthetics, University of Turku, Finland.

TERO NAUHA is a performance artist, the professor in Live Art and Performance Studies (LAPS) at the Theatre Academy of the University of the Arts Helsinki, and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project "How To Do Things With Performance?" He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016.

GRAEME THOMSON & SILVIA MAGLIONI

Independent filmmakers, Paris, FR

In Search of UIQ (2013)

United Kingdom/France/Italy, HDV, col. & b/w, 72 min.

In Search of UIQ unfolds the story of Félix Guattari's lost science-fiction screenplay, *Un Amour d'UIQ*. Conceived during the 1980s, this unmade film imagines the discovery of the Infra-quark Universe (UIQ), an alien intelligence from a parallel dimension that falls in love with one of its human hosts, an event which has catastrophic consequences for the whole planet. Moving between documentary, fiction and essay, through the deployment of video, film and sound archives, letters and other documents (also relating to previous Guattari film projects) that are enmeshed in a series of fabulations, *In Search of UIQ* explores what the cinema of the Infra-quark might have been (and may still become) and considers its rapport with key social and political transformations of our time from 1970s struggles to the digital re-coding of life.

GRAEME THOMSON & SILVIA MAGLIONI are filmmakers and artists whose practice interrogates potential forms and fictions emerging from the ruins of the moving image. Their work, which includes short and feature films, exhibitions, soundworks, film-performances, radio shows, vernacular technologies and books, often makes use of cinema in expanded or exploded form to reactivate lost or forgotten archives and histories and to create new modes of collective vision and engagement with contemporary thought and politics. Thomson and Maglioni have collaborated in reinventing the possibilities of the essay film through their trilogy on the "lost cinema" of Gilles Deleuze and Félix Guattari: *Facs of Life* (2009), *In Search of UIQ* (2013) and *Disappear One* (2015), and the archive project *Through the Letterbox* (2009-ongoing), and have expanded many of their films through installations, exhibitions, soundworks, performances and publications. The most ambitious of these multiform projects, *UIQ* (the unmaking-of), sprang from their editing and publication of Guattari's unmade film scripts (*Un amour d'UIQ – scénario pour un film qui manque*, Editions Amsterdam / *A Love of UIQ*, Minnesota Press, *Un Amor de UIQ*, Cajanegra). The latest chapter of the project, *UIQ (the unmaking-of) – A Book of Visions* (post-éditions, 2018), is a visual transcription and edition of a soundwork the artists were commissioned to make by the Showroom Gallery following a series of international workshops inviting participants to share their

own visions and ideas of Guattari's unmade film and UIQ's possible manifestations, both within and beyond the limits of his original screenplay. Other films include *Wolkengestalt* (2007), *Blind Data* (2013) and *Underwritten by Shadows Still* (2017). Maglioni and Thomson's work has been presented worldwide at international film festivals, museums and art spaces (including FID-Marseille, Bafici, Jihlava, Tate Britain, Serralves, Centre Pompidou, MACBA, REDCAT, The Showroom, Castello di Rivoli, CA2M, Institute of Modern Art Brisbane, Whitechapel Gallery, KHOJ New Delhi, Van Abbe Museum, HKW). Their latest film, the recently completed *Common Birds*, has been selected for the 2019 Thessaloniki International Film Festival.

VICKI BENNETT

Visual artist, London, UK

Citation City (2018)

Citation City is a 42 minute audiovisual performance work which sources, collages and edits 300 major feature films where content is either filmed or set in London – creating a story within a story, of the film world, living its life, through extraordinary times of change, to see what happens when these multiple narratives are combined ... what will the story tell us that one story alone could never tell?

“The result is a sweeping panorama of London, a London as represented through cinema – not the real city at all, but one that exists in the collective imagination of moviegoers throughout the decades.” (Filmmaker Magazine)

“A time-travelling voyage through one city, assembled from hundreds of movie clips and inspired by the wanderings of Walter Benjamin. A patchwork of over 300 features either filmed or set in London, *Citation City* combines multiple narratives to create the story of one city in a period of enormous change. Pieced together by audiovisual artist Vicki Bennett (aka People Like Us), this beguiling, labyrinthine work takes its cue from Benjamin’s Arcades Project, an ambitious attempt to map out Paris in fragments which was cut short by the author’s death in 1940.” (Flatpack Film Festival).

VICKI BENNETT is a British artist working across the field of audio-visual collage since 1991 She is recognised as an influential and pioneering figure in the still growing area of sampling, appropriation and cutting up of found footage and archives. Working under the name People Like Us, Vicki specialises in the manipulation and reworking of original sources from both the experimental and popular worlds of music, film and radio. People Like Us believe in open access to archives for creative use. In 2006 she was the first artist to be given unrestricted access to the entire BBC Archive. People Like Us have previously shown work at, amongst others, Tate Modern, Whitechapel Gallery, The Barbican, Centro de Cultura Digital, Maxxi and Sonar, and performed radio sessions for John Peel and Mixing It. She has an ongoing sound art radio show “DO or DIY” on WFMU. The People Like Us back catalogue is available for free download hosted by UbuWeb. *Nothing Can Turn Into A Void* – a doc film about People Like Us has been screening in cinemas and festivals since Autumn 2015. Currently, Vicki is focussing on expanding a/v work for a multiscreen and multi-speakered

environment with RML Cinechamber, with 10-screen work “Gone, Gone Beyond.” Also a new People Like Us live performance “The Mirror” premiered at Onassis Cultural Centre Athens in Spring 2018 and now tours worldwide. October 2018 saw the release of a new CD/online album also called The Mirror. Vicki is a participant in Sound and Music New Voices 2018 programme, a-n Artist Bursaries 2019 recipient, and will be Hallwalls Artist in Residence from 2019-2020.



INSTALLATIONS AND EVENTS

LIST OF WORKS AND EVENTS

Cellar (Basement)

Room 2

Halla Steinunn Stefánsdóttir, *I Play Cement*, 2017-19
video installation with binaural audio

Room 3

Vanessa Farfán, *Model 5052* (from *Machines with Organs*)
video installation

Presidential Room (1st Floor)

Patricia Smith and Sarah K. Stanley, *Bureau for Cartographic Assemblages*
workshop

Red Room (2nd Floor)

On piano

Niamh Schmidtke, *Plane No. 7 (Hip Height)*
perspex

Niamh Schmidtke, *The Homeless Line*
paper

On table

Yota Passia & Panagiotis Roupas, *Hecate//Non Visible City*
paper, wire, plexiglass

Left Wall

Guro Sollid and Kristine Annabel Torp, *Untitled I, II*
Inkjet colour prints

Computer

Fabian Wagnmister, *Becoming Flow~Desire*
Interactive website

HALLA STEINUNN STEFÁNSDÓTTIR

Lund University, Sweden

I Play Cement, 2017-19

Halla Steinunn Stefánsdóttir, *performance, field recording, composing, mixing and video editing*
Kent Olofsson, *mastering*

I Play Cement connects to a larger body of works that explore movement, listening and navigation and is the second work within Stefánsdóttir's "Activation series." The series draws on the relational technique of multi-entity performance (Rawlings 2019, Stefánsdóttir 2019), which informed the later stage of composition at Lund University's Inter Arts Center in Malmö, Sweden.

The footage of 'I play cement' was filmed and recorded in summer and winter 2017-18, as Stefánsdóttir navigated through an abandoned cement factory, situated by the mouth of Elliðaár river in Reykjavík, Iceland. "I play cement" was originally created for Dark Music Days 2018 edition in Iceland and has in its video and 8 speaker format also been shown at "Carbon Ruins – an exhibition of the fossil age" in Lund, Sweden. It is shown here in a binaural version, specially created for DARE.

VANESSA FARFÁN

Bauhaus University, Weimar, Germany

Machines with Organs: Model 5052

The Portuguese man o' war (or Australian blue bottle) is a colonial organism in the genus *Physalia*. Its body consists of individual animals (polyps) that have joined together. The individual polyps are specialized on certain tasks and form an organism together. Taking as a reference the structure of the Portuguese man o' war and inspired by Manuel Delanda's interpretation of Deleuze/Guattari's Assemblage Theory, my current artistic research focuses on the possible structural forms that allow new interactions between organs (as human and non-human agents) in a Machine with Organs (MwO).

A MwO is a dynamic system with flexible nodes. It is an analogue machine that has been created based on a long, slowly and maybe infinite algorithm. Composed by biological- (e.g., human), physical- (e.g., electricity) and digital agents (e.g., computer language), a MwO is not an object but a system that can be codified and re-codified by operating it.

Model 5052 is my first attempt to create a MwO. *Model 5052* is an analog-trivial machine, which was designed and built from digital information. Like a rhizomatic structure or a basic form of algorithmic geometry, the process to conceive this machine could be describe in terms of recursivity where contingency has a place (Yuk Hui, 2019).

Model 5052 runs on an electric motor, lead pellets, gravity and graphite paper. The machine *Model 5052* is neither the "final product" nor the creator of the artwork. The machine and its output are only two steps in the process to obtain, by means of an aesthetic interpretation of the contingency: concrete forms of what is possible.

The process of creation of the machine is a complex composition of materials, actions and circumstance in which several artworks have been (and could be) emerge. The whole process including artworks and steps, could be perceived as a single artwork: a complete artwork (*Gesamteskunstwerk*). In this autopoietic model the machine *Model 5052* play the role of a trigger, whose aesthetic quality of synthesis (typical of any model) accelerates the interaction process between different forms of binary segmentation: male / female, calculability / unpredictability, encode / decode, input / output, mechanic / organic.

PATRICIA SMITH & SARAH K. STANLEY

Visual Artist, Rotterdam, The Netherlands / Theorist, Art Writer, London, UK

Bureau for Cartographic Assemblages

Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome. What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields, ... It is itself a part of the rhizome. The map is open and connectable in all its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation ... it always has multiple entryways. (*A Thousand Plateaus*, 13)

The impetus to participate in a research event involves desire for embodied connection, to affect and be affected. The *Bureau for Cartographic Assemblages* will create a type of secondary platform (the orchid forms a map with the wasp) in order to experiment with the politics (and poetics) of enunciation. We ask, can connections across urban sites be made with the Orpheus Institute and its activities, and this Machinic Desire research forum? Following Broodthaers's hybrid media project *Voyage on the North Sea*, we will present textual mappings in mixed tape formats, a large canvas mapping exercise and live recitations. From these elements, we arrange 'soundings', conceptual tracks made and remade through cartographic assemblages. Our in-situ decompression station will seek to form close relations with the research forum, becoming imperceptible with its activities as therapeutic medium.

Bureau de la Géographie Intérieure was located at 34 rue Gutenberg in Paris from January 20 to February 19, 2017. Patricia Smith's storefront mapping project made use of selections from S.K. Stanley's recent published research that experiments with urban cartographies in Berlin, making use of Walter Benjamin's unfinished Paris Arcades Project. This cartographic production was generated by the act of physically exploring and charting surrounding ecologies and incorporating documentation from those who chose

to interact with it. Our sited installation at the Orpheus Institute will extend this and other projects, making use of mapping and textual inscriptions as an actual manifestation of assemblage theory. Cartographies will arise and fall from fragments of conversation, lines from presentations offered as well as opportunities to arrange or encounter these materials. Some lucid dreams from Ghent, London, Rotterdam and North Sea passages will also fill in parts of this map. Please join us.

PATRICIA SMITH is a visual artist who investigates the process of mapping through drawing, sited installations and performance projects. Her work has been engaged with the writings of Deleuze and Guattari and the Situationists since the mid-90s. Smith has exhibited throughout the United States and Europe, including recent exhibitions at Krasj 4 Ninove in Ninove, Belgium, Hans Körnig Museum in Dresden and a dream mapping project for the town of Bienno, Italy. She was a 2014 recipient of a New York Foundation for the Arts fellowship and has been awarded residencies from Cité Internationale des Arts in Paris and Kaus Australis in Rotterdam. She has been represented by Front Room Gallery in New York City since 2006.
www.patriciasmithart.com

NIAMH SCHMIDTKE

Goldsmiths, University of London, London, UK

Plane No.7 (Hip Height) and The Homeless Line

The root of my practice is to expose and understand the gap between financial capitalism and our everyday “lived” economies. There are many problems with this subject matter, three of these problems - the scale of our economies; statistics as a visualisation tool; and how such data can become graspable - inform the construction of the two works on display, *Plane No.7 (Hip Height)* and *The Homeless Line*. With these works I intend to show that artistic interventions can open a space within which it becomes possible to have a meaningful dialogue about our economies.

The first problem is that we live inside our economies; they are so large that they have become invisible to us. This system is so all-encompassing that we don't even realise that this is happening. It is simply impossible to gain a full picture of our economy, yet unless we strive to just that it will remain invisible to us. Timothy Morton's theory of Hyperobjects (2013) is valuable here; he describes an object that is massively distributed in time and space, relative to humans (2013, 1). The difficulty of “trying to evoke the objectness of hyperobjects,” as Morton puts it, is that they are ‘primordially in their being prior to thinking’ (Morton, 2013, 20). He proposes that one way to visualise these hyperobjects is by abstracting them through statistics.

However, statistics exist on flat and immaterial planes and show the world from a cold and “non-local” perspective; art production lends itself more fully to the problem of evoking the objectness of economy as a hyperobject. This led me to examine Gilles Deleuze's theories of planes and rhizomes, within his co-authored book with Félix Guattari, *A Thousand Plateaus* (1987). Their thoughts on capitalism as a ‘crossroads of all kinds of formations.’ (Deleuze, 1987, 20), led me to a new understanding of the ways we investigate our economies. Using this image of the multiplicities of capitalism I began critically investigating the structure of a rhizome, as something that “connects any point to any other point” (21). In order to deconstruct the language within *A Thousand Plateaus*, I used drawing as an instinctual translation and application of their concepts into my visual language. By applying rhizomatic thinking I could dismantle the way we view statistics through a series of investigative drawings which aimed at deterritorialising the flatness of statistical data.

Working through drawing resulted in sections of statistical data being materialised into a series of planes. Over time planes can be added or removed, allowing the object to change with our economy and to never be complete. Plane No.7 (Hip Height) is made from bright yellow Perspex, which not only references that statistical line is was determined from, but also the slick, and commercial displays of capitalist economies. The language of commodity production is used to make a statement about the invisibility of our economies

Whilst working through the problem of how to materialise this statistical data I was also grappling with the third problem: how the work might be graspable for a viewer. Returning to *A Thousand Plateaus*, I explored how Deleuze and Guattari discussed capitalism as existing in "all kinds of formations" (20), or put in another way, as existing in multiplicities. This led to the simultaneous production of another work. Taking the view of the rhizome as something that is "always detachable, connectable, reversible, modifiable and has multiple entryways and exits and its own line of flight" (21). I began using the book as an object with a particular set of codes; a beginning, middle and end, a set of pages, a cover etc... By using a recognisable format, I was able to more explicitly show how rhizomatic thinking could modify objects. As a result, this book, *The Homeless Line*, breaks ideas down into planes. Acting as a series of 3D folds, each plane of thought is allowed to exist and connect through the viewer's interaction. The process of 'reading' the work plays with the process of making, physically manifesting how the sculptural object was conceived and formed. When this object exists with the sculptural work, there is more encouragement for the viewer to interact and 'play' with the meaning of the piece. The dynamic dialogue between the objects allows the work to exist in multiples, as each work is reconfigurable and has many access and exit points, both to the viewer and to one another. Through a process of deterritorialising and reterritorialising each other, the works exist in a state of tension and becoming.

YOTA PASSIA & PANAGIOTIS ROUPAS

studioentropia architects, Athens, Greece

Hecate // Non Visible City

The complexity of information hinders one's cognition and knowledge. Hecate is organizing the city's layers of significance while at the same time translating them into geo-referenced intensities. As the city's multi-layered informational content is constantly changing, Hecate monitors its sociospatial metabolism in real-time, pointing to the city's islands of affordances. It is visualized as a network of richly interconnected nodes of varying intensities, each representing information flows between the system and the city. Hecate has the performance capacity of an elastic urban fabric that associates and disassociates, controls, determines and consumes both existing and emerging urban structures. It is an interactive cityscape, a new map of the territory, in constant flux. This piece identifies, interprets and represents the non-discrete relational fields to both make them visible and understand their presence, intensity, and variation in the organization of space. Here, space is described as a connectionist model by means of the representation of the interconnections of its parts but without any of its parts.

GURO SOLLID & KRISTINE ANNABELL TORP

The Royal Danish Academy of Fine Arts, Copenhagen, Denmark

Untitled I and II

Alongside our presentation, we show two large scale cartographic drawings (110 x 220 cm). The cartographic drawings are different positions in the same iterative process, like siblings or mirror images of each other. The complexity manifests itself in the accumulation of iterative layers, of acts of adding or subtracting information. The drawings' qualities and limitations are tested in their ability to identify difference and to function as notational diagrams. The diagram is not considered a representation of a reality yet is rather self-producing by virtue of its abstraction.

The survey is part of an ongoing artistic research practice that investigates the architectural drawing's ability to configure new morphological entities, and that recognizes the architectural drawing as an essential tool for creative reflection. In various attempts to expose, mask and yet again reveal latent potential, the drawings are constructed and disassembled in continuous movement.

Like Marcel in the final sentences of *In Search of Lost Time* considers his friends as monsters of time, as they suddenly appear to him as assemblages of simultaneously present layers of selves, like "giants immersed in Time," so we see our drawings; as monstrous landscapes trying to escape the quantitative captivity of space, in order to grasp the possibilities of interspace – of time and movement.

FABIAN WAGMISTER

PedaLúdico, Buenos Aires, Argentina and REMAP-UCLA, Los Angeles, United States

Becoming Flow~Desire

An instrumented cycling assemblage drifts for nine days exploring its potentialities and capacities for movement along the meanders of the Guayas River estuary in Ecuador. The desire to flow freely, to be movement, is guided by and negotiated with the natural and social vectors of the territory. Movement is assumed as a territory-specific, esthetic language and the shape of the evolving meander articulates the assemblage's identity and its evolving improvisational composition. Like water the bike assemblage is characterized by a high degree of plasticity, the potentiality for change based on the dynamic forces and relationships configuring it (machine, rider, roads, topography, weather, other moving things, etc.). To explore this fluid plasticity, the cycling assemblage seeks constant contact and connection with the bodies of water present in the territory. To follow water, to cross water, to enter water, to become water.

The bicycle and the cyclist are densely instrumented to register data and media that generate an interpretive cartography of the "becoming-bike" assemblage and its transformative flow. A project-specific app records location and the dynamics of movement, and relates these with a set of aesthetic tools used by the rider to express the improvisational encounter with the here and now. An iconographic marker set, a color palate, texts and images are all integrated into a synchronous map exhibited live at the Museo de Antropología y Arte Contemporáneo (MAAC) in Guayaquil, at the Centro Hipermediático Experimental (cheLA) in Argentina and at the DARE conference in Belgium. The map can also be seen online at: <http://practicasdeperiferia.org/mapa/mapa.html>

The project integrates art research, experimentation, production and exhibition into a unified assemblage framework. To deepen this convergence of traditionally separated stages of art making visitors to the project's simultaneous interpretive cartography exhibition in Ecuador, Argentina and Belgium can engage in live texting sessions with the rider. To dialog with the rider during the project's drifting go to: <http://practicasdeperiferia.net/Becoming-Flow-Desire>

Becoming Flow~Desire is part of the larger territorial collective creation project *Prácticas de Periferia*. Co-created by PedaLúdico and Centro Rural de Arte of Argentina and

produced with support from Pro Helvetia's Coincidencia program and a broad coalition of cultural institutions, *Prácticas de Periferia* enables intersecting drifting projects by Argentinean, Ecuadorian, and Swiss artists. As co-director of *Prácticas de Periferia* Fabian Wagmister created the digital toolset used by these artists to research, interpret and communicate the moving dynamics of their drifts.

While highlighted in the DARE 2019 exhibit because of its focus on assemblage and its Deleuzian theoretical framework *Becoming Flow~Desire* is intrinsically weaved with the other six drifting projects of *Prácticas de Periferia*. For more information about *Prácticas de Periferia* see <http://practicadesperiferia.net>.

Artistic and Conceptual Background

In 1956, Pablo Neruda wrote "Ode to the Bicycle" in which he poetically expresses the robust linkage between the bicycling and assemblage theory. In a remarkable use of language Neruda observes a machinic assemblage of desire composed of summer: "... the sun popped like a field of blazing maize, the earth was hot, an infinite circle with an empty blue sky above"; riders: "Workers and girls were riding to their factories, giving their eyes to the summer, their heads to the sky"; context: "... down a sizzling road..., as they rode by bridges, rosebushes, brambles and midday"; and bicycle. In their interrelations these components become "...the only insects in that dry moment of summer, silent, swift, translucent; they barely stirred the air". It would be easy to simplify the metaphor and think of the moving bicycle/bicyclist as the insects but a careful reading of the poem supports the idea that Neruda is actually referring to the complex intersecting flows defining the here and now. Summer, heat, workers, girls, factories, sizzling roads, blazing maize, bicycle, all define the experiential assemblage both as lived and interpreted. The complexity and richness of this combined identity is reflected in the final verses of the poem "... and fallen there it isn't a translucent insect humming through the summer but a cold skeleton that will return to life only when it's needed, when it's light, that is with the resurrection of each day."

Equally Deleuzian is the 1970 tango "The White Bicycle" by Astor Piazzolla and Horacio Ferrer. Told in first person as in Neruda's poem, it narrates the story of an "... eternal cyclist, alone, so alone that [he] climbs the streets at night..." "Nobody knows, where in the heck he comes from, it is never known where the devil he goes". He rides, and rides. And the tango tells us "Everyone, meanwhile, on the sidewalks rolling on the ground with laughter applauded him like crazy..." And this flow, at once assemblage of desire and enunciation composed of character, context, bicycle, city, citizens... ultimately results in "...one night, his horrible bicycle with trailer began to cast an enormous fluorescent tail. Unbelievable!"; a transformative force: "the pickpockets returning wallets, the powerful ending hunger, UFO revealing the mystery of peace..."

Once again, the bicycle is a co-functioning component of a transformative flow, a becoming desire.

Inspired by these and other related artworks addressing the "become-bike" assemblage (apparatus, human, environment) I have undertaken a series of extensive performative bicycle drifts seeking to engage the type of aesthetic transformative flow of desire and enunciation expressed in the above examples. In two performances of the project *Bicicletas Blancas*, one involving a 6-night drift (sunset to sunrise) in Buenos Aires, and the other involving a 1000-kilometre drift through the Argentine Pampas I used sensing and interpretive technologies to observe and express the physical and social rhizomatic flows of each territory. Data about heartbeat, cadence, vibration, environmental color scheme, speed, and media about social encounters were composed in a real-time interpretive installation expressing the becoming-bike and creating a live interpretive cartographic expression of the resulting assemblage.

Bicicletas Blancas: <https://vimeo.com/253081792>

Laboratorio PedalÚdico: <https://vimeo.com/242678928>

PedalÚdico: <http://pedaludico.net>

Acknowledgments

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KEYWORDS: becoming-bike, bicycling assemblage, interpretive cartography, situationist drifting, interpretive digital media, plasticity.

FABIAN WAGMISTER is associate professor at UCLA's School of Theater, Film and Television and is the founding director of the Center for Research in Engineering, Media and Performance (REMAP). He created and directs the Centro Hipermediático Experimental Latinamericano (cheLA) in Buenos Aires Argentina, an innovative research, experimentation and production project exploring the intersections of culture, community and technology.

His work focuses on alternative technological modes for collective interpretive creativity. He collaborates with diverse communities to generate reflexive media systems emphasizing cultural and locative specificity. In this context technology and culture converge into a performative social practice of investigation and expression.

Fabian's recent projects consider mobility as a defining factor of individual and collective identity. Inspired by a situationist and Deleuzian theoretical framework he seeks to defunctionalize movement in a diversity of urban and rural environments and transform it into a tool for creative research and creative expression. He combines extensive derive processes with interpretive cartography tools to generate collective works merging investigation, experimentation, and exhibition into a synchronous experience.

Among his related projects are *Imageability* (2006), a participatory cognitive mapping installation about the history of Los Angeles, *Engage Ludicity* (2009), a collective urban détournement experience, *Memoria Barrial* (2012), a navigable media cartography installation in a Buenos Aires subway station and *Bicicletas Blancas* (2018), a situationist derive performance and installation about motility in the city.



ORPHEUS INSTITUTE

THE INSTITUTE

The Orpheus Institute (Ghent, Belgium), founded in 1996, is an international centre of excellence with its primary focus on artistic research in music: "research embedded in musical practice and primarily guided by artistic objectives." The institute combines advanced education programmes, a high-quality research centre, excellent educational and research facilities for musicians and a broad and (inter)nationally oriented network.

The Orpheus Institute hosts the international inter-university docARTES programme for practice-based doctoral study in music. docARTES is a doctoral programme for performers and composers. It offers a unique environment for critical reflection on musical practice. Since 2004, docARTES has nurtured more than 50 gifted performers and composers to become equally talented artist-researchers through intensive advanced training within the Orpheus Institute.

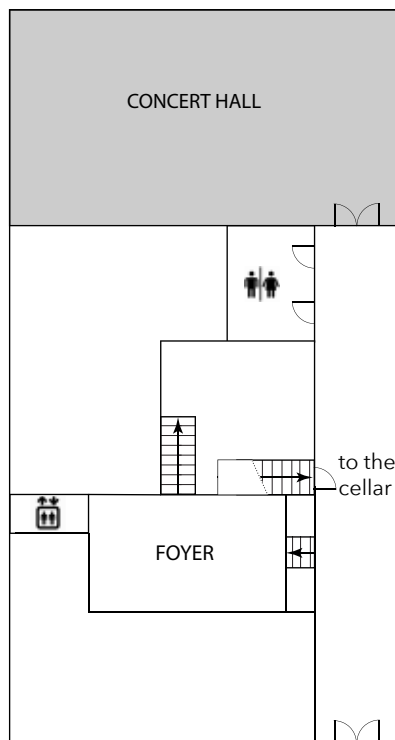
The Orpheus Research Centre, home to around 30 artist-researchers, was launched in 2007. Its mission is to produce and promote the highest quality research into music, the processes of music making, and our understanding of them. Throughout the research centre's activities there is a clear focus on the development of a new research discipline in the arts: one that addresses questions and topics at the heart of the artist's musical practice. Research at the Orpheus Research Centre addresses long-standing and emerging issues that are of great significance to the artistic and artistic-research communities in both Flanders and abroad.

This close collaboration at the institute between doctoral students and senior researchers creates an inspiring research environment where artists experiment, exchange findings and develop new initiatives/knowledge. Throughout the activities there is a clear focus on the development of a new research discipline in the arts, addressing trending questions and topics at the heart of musical practice. To promote and disseminate this knowledge, the Orpheus Institute organises seminars, study days, workshops, concerts, and masterclasses. Next to that, the Orpheus Institute also has its own publication series.

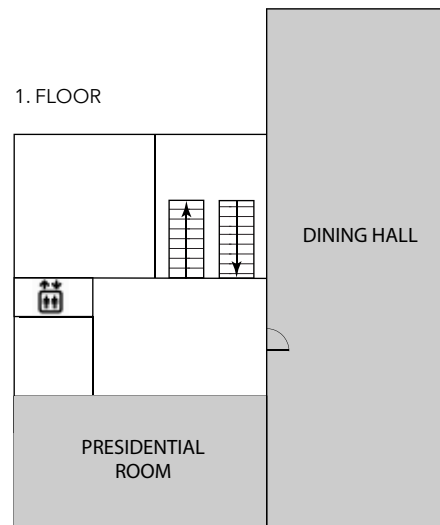
The Orpheus Institute is not only active in Flanders, but it is operating in a broader international context. During the past years it has developed a wide branched network consisting of renowned institutes and experts. By initiating important initiatives around artistic research and by playing a leading role in this, it is seen as the driving force behind artistic research. In this way the institute became a 'centre of excellence' and a beacon for research, conservatoires and universities in Flanders, Europe and in the rest of the world.

All these aspects have made the Orpheus Institute to what it is today: the leading European centre for artistic research in music and an influential driving force for new developments in artistic practice, with an impact that is felt worldwide.

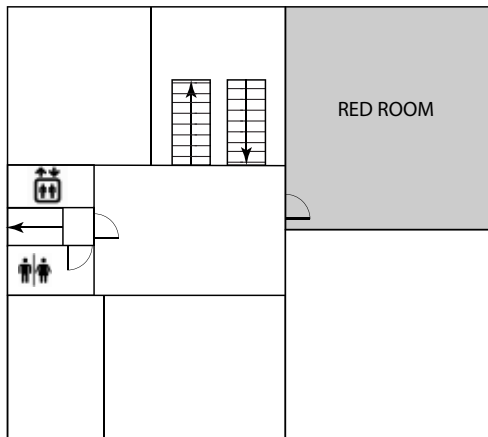
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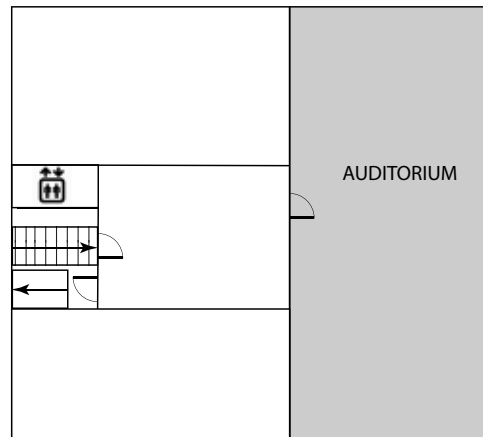
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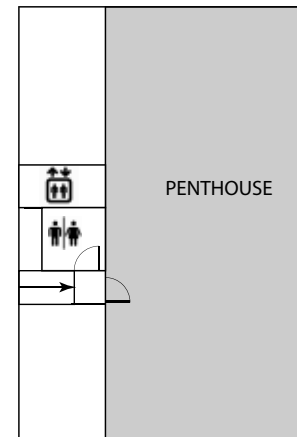
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DARE 2019: MACHINIC ASSEMBLAGES OF DESIRE

third International conference on Deleuze and Artistic REsearch
Orpheus Institute, Ghent, Belgium 9–11 December 2019

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The machinic assemblage of desire is also
the collective assemblage of enunciation.

(Deleuze and Guattari, *Kafka: Toward a Minor Literature*)



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