



# Book of Abstracts

17th International  
Deleuze & Guattari  
Studies Conference

*Pedagogies of Philosophy:  
Nonsense, and...and...and joy*

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# INDEX

Artistic Contributions	4-14
Keynotes	15-23
Panels	24-39
Paper Sessions	40-114
Performance Lectures	115-141
Workshops	142-163
Mini-Symposiums	164-169
Poster Presentations	170-177
Physical Activations	178-183

The background is a vertical gradient from light pink at the top to bright yellow at the bottom. On the left side, there are several large, flowing, organic shapes in shades of blue and purple. These shapes are interconnected and have a soft, ethereal quality. Scattered throughout these larger shapes and in the open space are numerous circles of varying sizes, also in blue and purple tones, some appearing to float or be part of the larger structures.

# Artistic Contributions

## Performance 1: Camilla Johansson Bäcklund – inflection

Through my, in the event of writing this, not closed (never closed) dissertation I-we-they are inquiring art teacher students configuring (con- as in with or together, -figure as in shaping or creating) acts of trying to make sense of abstractions, theories and ideas by working with materializing knowing processes such as assembling models, sketching, and other configurative ways of imagining. The research process has configured four (and more) performances where the fold has been an act and a figure to figure through and with, or more precise as. This as refolding of Deleuze's (2004) figure of the fold, and the methodology-in-the-fold developed by St. Pierre (1997). This performance take departure from the concept of inflection, as both point of view and immanence of event. Through the performance I-we-they configure inflection as asymmetric un-in-folding act and a figure to think pedagogy with. What is a classroom? What is a pedagogic space? What is your pedagogical question, and how can it be un-in-refolded as inflection? Inflection is a paper-performance-piece where the multiplicity and asymmetry of the baroque is my-our-their coworker.

*"As Leibniz stated, there can never be "a straight line without curves intermingled," nor any "curve of a certain finite nature unmixed with some other, and in small parts as well as large," such that one "will never be able to fix upon a certain precise surface in a body as one might if there were atoms. "*

**Camilla Johansson Bäcklund** is an artist, researcher and teacher with an interest in philosophy of immanence and relational processes of knowing. Besides my artistry I work parttime at the Unit of Pedagogy at HDK-Valand, University of Gothenburg, where I'm part of the research cluster Materialities and Experimental Aesthetics. With art-based inquiry as part of the research I do repetitive, durational, often exhausting (art)performances, usually linked materially through the remnants of one another. Art is not an instrument of communication (Deleuze), nor a representation (Barad), it is also never just a public or artistic matter of concern. Every (art)performance is a configurative performance of the world.

## Performance 2: Samira Jamouchi

### – Our freedom is incomplete

This project is a work-in-progress evolving as artistic engagement with philosophical resonance and within the Palestinian geo-historical context. Our contribution is the result of a textile action planned to be conducted at the Oslo Metropolitan University on February 5th, 2025.

Through a textile action using wool felting, that is often seen as a minor domestic craft, we craft a time-space by inviting the public to collectively materialise the Palestinian flag. This flag is a recognition of a territory where people inhabiting it have been driven out. A territory presented as a tabula rasa, claimed to be a land without a people (Fayman, 2021).

As Deleuze wrote in 1983: “From start to finish, it will be a matter of acting as if the Palestinian people not only should no longer exist but had never existed”. For this conference, we wish to bring the result (felted Palestinian flag) as a trace of our textile action. This is how we invited people into our textile action. Our title “Our freedom is incomplete” is taken from a speech Nelson Mandela gave on the International Day of Solidarity with the Palestinian people in 1997, three years after the fall of apartheid. He said: «We know too well that our freedom is incomplete without the freedom of the Palestinians».

Never has this sentiment rang more truthful than at the present time when world opinion could not stop the immense human suffering, pain, and material destruction of Palestine. Nobody can be truly free while the Palestinians are still fighting for their right to live.

We believe that solidarity with the Palestinian people can manifest through collective artistic action. We invite you to join us in the spirit of hope, solidarity, and as a resistance to Palestinian erasure that we have witnessed for over many years.

Come and take part with us in our textile action. Engage with your own possibility to resist political apathy by coming together for a task that needs many hands: materialising the Palestinian flag.

#### References:

- Fayman, S. (2021). Centre de Ressources des Partenaires de la Seine-Saint-Denis, June, 14th, 2021. Entretien avec Sonia Fayman, membre de la coordination nationale de l’ UJFP.
- [www.ressources.seinesaintdenis.fr/IMG/pdf/somnia.pdf](http://www.ressources.seinesaintdenis.fr/IMG/pdf/somnia.pdf) Deleuze, G. (1983) Deux régimes de fous. Les Éditions de Minuit.

**Samira Jamouchi** is an artist-researcher based in Norway. She holds a M. A. from the Academy of Fine Arts in Brussels, and a second M. A. from the Oslo National School of Arts. Her PhD was the first dissertation in fine arts at the University of Agder (Norway) that combined scientific and arts-based research.

As an artist, researcher and associate professor in visual arts, her research is inspired by craft and contemporary artistic practices, performative approaches to materiality as well as art in teacher education. Her works include sculptural textile, immersive installations, artistic workshops and scientific publications.

## Performance 3: Tove Salmgren, Moa Franz, Kajsa Wadhia – Tender Motor

In Tender Motor, the group takes a playful yet deadly serious step into the art form of ‘music’ to explore the politicized, socialized, and ideologized body through cracks of gender and the human. The group’s ongoing fascination with the ambivalent yet highly potent intersection of sound, breath, and movement is taken to a new destination.

Through radical trust in process, in one another, and in the collective, affective, and mutating force that defines the body, the performance weaves inward and outward, continuously carried by expansive, soft, pulsating, rhythmic, desiring, vibrating, and listening forms and sounds. The performance Tender Motor is a sequel to the group’s previous works From a Throat of Flesh (2018) and When Dancing Was Done with the Lungs (2022).

Tender Motor is a non-disciplinary performance trio with backgrounds in visual arts, poetry, choreography, dance, and art curation. The group consists of **Kajsa Wadhia, Moa Franzén, and Tove Salmgren**, a collaboration exploring performance art and choreography since 2018 at the intersection of sound, breath, and movement. The group composes, improvises, and creates live works, curated events, and publications based on a radically process-oriented method that integrates all aspects of their lives into their shared artistic practice. Since January 2025, the group has been running the two-year research project Sonorous Dances and Reverberant Matters, supported by Stockholm University of the Arts’ internal artistic research program.

## Artistic contribution: Elizabeth Presa

### – If you are sad... add more lipstick

Materials: plaster, milk, cosmetics, beeswax, clothes.

The small sculpture installation is comprised of some of the objects made during mourning for my mother who died earlier this year. Using her lipsticks and eye shadows the work explores the etymological link between matter and mother, (materies comes from mater) through gestures of touch, shaping and smearing.

Following Deleuze and his Spinozian accounts of how we get stuck “fixated by sad passions which cut us off from our essence and reduce it to the state of abstraction” the work becomes my way of holding onto a maternal intimacy – less an informal memorial than a transitional object or phenomena.

Eschewing the dull shades of sorrow with these fleshy, luxuriant materials, I start to form a milieu of all her daily colours in vibrant shades of pink, orange, magentas, corals and blues. I squeeze and shape clay into clasping childish hands, which are then cast in plaster and milk, and when set are smeared with colour.

It’s as if keeping hold of her face could somehow be a matter of applying the colour of her lips and eyes.

As if making art can become a strategy generative of expression where sad and pessimistic emotions of mourning, along with feelings of despondency, depression and dejection, might be transformed into active expressions of gratitude and optimism embracing and affirming life.

As if not being parted is just a matter of colour, colour as a tactile and olfactory luminous cosmetic, maternal presence.

**Elizabeth Presa** is a Naarn/Melbourne based artist. She teaches sculpture and art theory at the Victorian College of the Arts, The University of Melbourne.



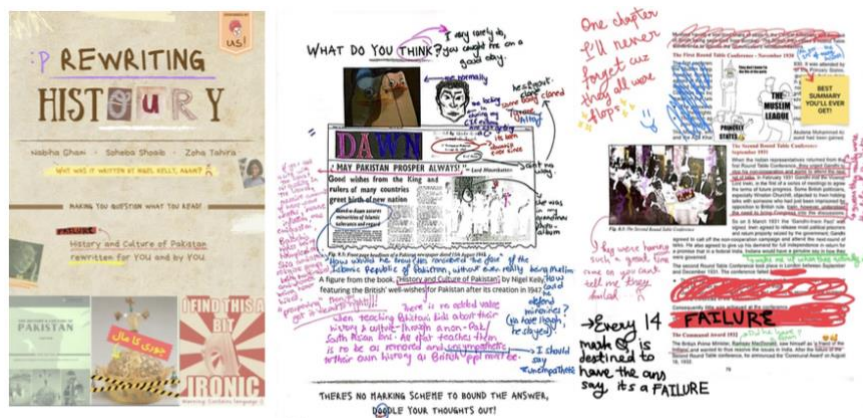
## Artistic contribution: Nabiha Ghani & Zoha Tahira - Rewriting HistOURy, the booklet

*"We do not lack communication, on the contrary we have too much of it. We lack creation. We lack resistance to the present."* - Deleuze Guattari

Aiming to decolonize the monocultural narratives prevailing in Pakistan's educational structures, the HistOURy group brings a rewritten response mimicking the current Pakistani schools' history book being used for educational purposes in O Level. "The History and Culture of Pakistan" book written by Nigel Kelly is a prominent subject book endorsed by Cambridge, as part of O level schools curriculum and subject material for the CAIE (Cambridge Assessment International Examinations). The current history taught neutralizes the British colonialism of the past, while amplifying nationalism in the present. The book has also been subject to bans, reinstated after modifications.

Our booklet, "Rewriting HistOURy," challenges the prevailing education's narratives through imagination and truths, being a compilation of students responses to the textbook material. Contextualising within Delueze and Guttari's work, which encourages joy as a form of resistance, our booklet challenges the established educational structure for the subject, inviting radical politics. Students freely shared witty responses in collectively rewriting history with us, and brought a new perspective beyond the 'victors' narrative.'

Artistic approaches employed by students in deconstructing the infamous history textbook included the use of marginalia and intermezzo. Marginalia refers to the art of literally writing in the margins, in the form of notes, doodles, and further creative means. Intermezzo refers to the addition of a longer solo piece in-between writing which delves into similar themes altogether. Through a radical approach to learning the HistOURy group brought together this project, and a potential future series which looks to fostering critical thinking against rigid narratives. This collective initiative looks to bring out the personal and diverse stories hidden in our history, whilst rewriting history through methods that enable freedom and joy.



**Images:** Work-in-progress cover of the booklet, followed by few pages of students' marginalia and creative responses to textbook material.

**Reference:**

- 1. Deleuze, Gilles. What Is Philosophy? Columbia University Press, 1996. Accessed 2025.

**The HistOURy Group (Nabiha Ghani, Soheba Shoaib, Zoha Tahira)**

The HistOURy Group is a group of undergraduate design students from Habib University based in Karachi, Pakistan. “Rewriting HistOURy: The booklet,” is a collective initiative that explores Pakistan history through decolonial methods, as part of a project for the course, “Design Politics & Ethics.” The point of departure for this project was the existing structure of the history subject being taught in the O-level educational system in Pakistan. As the 3rd generation of post colonials, Pakistan history is still taught from the lens of the colonizer. In questioning these traditional tactics, “Rewriting HistOURy” explores; through marginalia and intermezzo; a new outlook on *our* history.

## Artistic contribution: Demian Rufus

### – Joyful pedagogies

*joyful pedagogies: how does it work that some individuated subjects never actually get to have the developing friendships or relationships that they somehow think-feel they desire?*

In this audio-visual ecology [as durational, looping, installation version], Demian Rufus assembles his pre-recorded theory-drone music, [using synth, ocean/seashore field recordings, Chinese Chau gong], as background atmosphere for a foreground: visual pedagogies of texts, mixing his original diagrammatic texts/charts with many theory citations, as durational text-on-screen slide-show [using apple's newest keynote app]. Proposing that the installation has potential to become a pragmatically-useful series of "joyful pedagogies" via addressing the question in his piece title, Demian Rufus, using an intuitive method, systematically processes through several concepts & notions:

Guattari & Deleuze's desiring-machine which Demiansenses in between & surrounding their notions of the planes of immanence/consistency & organization/development, an extensive unpacking of the Guattarian variations of the semiological triangles & the four ontological functors, Deleuze's two kinds of love in Le Masochisme, homelessness & cybernetics via Yuk Hui, Berardi's pathologies of 'semio-capitalism', Baudrillardian simulation & seduction, Demian's notions of phases of process from matter & memory to disappearance, ecology of architecture's notions of a 'noetics without a mind', noesis & noema in Husserl, the Terminus via William James & Brian Massumi, Guattari & Deleuze's notions of lines of flight, overflow, and of escape, & black holes, duration via David Lapoujade's Powers of Time: Versions of Bergson, Massumi's understandings of a process take on atmosphere via speculatively-pragmatic contrasts between Whitehead, James, CS Peirce, Deleuze, & Ruyer, contrasts between affect & emotion in theories of affect, including affective tonality, vitality affect, haecceity [ 'thisness' ], moods, versions of individuation & transductions via Simondon, then development & friendship via Deleuze, Blanchot, Foucault, Lambert & Stivale.

**Demian Rufus** [aka Mike Richard] studies philosophy/theories [speculative pragmatism, process philosophies, schizoanalysis, the unconscious, diagrammatic thought, theory-fiction and other genres], composes theory-drone music and assembles theoretical texts-on-screen slide-shows as audio-visual ecology installations for annual international philosophy conferences.

Demian's art-based influences are currently James Turrell's installations, and durational ambient-drone music lost somewhere between State Azure, Martin Sturtzer, & Phill Niblock.

Demian has been based in Los Angeles, San Francisco bay areas, and currently in Portland Oregon, USA. He studied music composition at California Institute of the Arts, with Michael Pisaro.

## Film: Lucas Camargo de Barros

### – The Tuber: Multiplicities, a Desiring Filmic Body, and Sick Narratives

The screening of the feature film *O Tubérculo* (*The Tuber*, 2024), directed by Lucas Camargo de Barros and Nicolas Thomé Zetune, alongside Barros' 15-minute performance lecture, investigates the intersections of multiplicities, desire, and cinematic materiality. Examined as a Body without Organs (Deleuze and Guattari, 1980), the narrative illustrates how clinical and fictional stories converge, constructing a "desiring filmic body" where illness catalyzes transformation. The film follows Gustavo, a 38-year-old actor who returns to conservative Brazil after years of exile in Portugal, following his grandmother's death. He is forced to confront personal and collective scars: family history, queer identity, and oppressive societal norms. Central to this narrative is the concept of "*filmic pathologies and sick narratives*" (Barros, 2021), built around the real illness *Fatal Familial Insomnia*. This disease acts as both a clinical foundation and a site for fictional subversion. Through poetic somatization, Gustavo's illness transcends its medical definition, becoming the body of the film itself, where disease is reimagined as a metaphorical tuber—a rhizomatic structure signifying decay, latent potential, and regeneration.

The materiality of *O Tubérculo* plays a critical role in this transformation. Shot on Super8mm film and constructed from carefully forged found footage, the tactile, grainy visuals embody the fragility and imperfection of memory and corporeality. The film's aesthetic creates a desiring filmic body, where the medium itself becomes infused with the textures of illness, trauma, and resilience. These material imperfections reflect a rejection of hierarchical, linear storytelling in favor of interconnected multiplicities. Against the backdrop of colonial legacies and the rise of authoritarian politics, Gustavo's narrative resists despair, grounding its critique in the transformative power of queer love.

In his performance lecture, Barros employs autoethnography (Hill Collins, 2014), crip theory (Greiner, 2023), filmmakers' theories (Aumont, 2004) to read this body without organs, weaving personal experiences and archives into a subversion of clinical and cinematic narratives. *O Tubérculo* reconfigures pathology into multiplicity, offering cinema as a desiring body—where illness, trauma, and identity dissolve into immanence, allowing for a reimagining of the past and the creation of new futures.

#### References:

- Aumont, J. (2004). *A Teoria dos Cineastas* [The Theory of Filmmakers]. Campinas: Papirus.
- Barros, L. C. (2021). *Patologias Fílmicas: Subversão Formal em Narrativas Doentes* [Filmic Pathologies: Formal Subversion in Sick Narratives]. Lisbon: FCSH – Universidade Nova de Lisboa.
- Barros & Zetune (2024). *O Tubérculo* [The Tuber]. 70min, S8mm > digital. Fratura filmes: Brazil, Portugal.
- Cohen, E. (2023). *On Learning to Heal: Or, What Medicine Doesn't Know*. Durham: Duke University Press.

- Deleuze, G., & Guattari, F. (1980). *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Greiner, C. (2023). *Corpos Crip: Instaurar Estranhezas para Existir* [Crip Bodies: Establishing Strangeness to Exist]. São Paulo: N-1 Edições.
- Hill Collins, P. (2016). "Learning from the Outsider Within: The Sociological Significance of Black Feminist Thought." In *Revista Sociedade e Estado*, 31. Brasília: UNB. pp. 99-127.

**Lucas Camargo de Barros** (b. 1987, Brazil) is a filmmaker and PhD candidate in Arts at the University of Lisbon, supported by an FCT scholarship. His work blends fiction, reality, and socio-political critique, exploring themes of crip studies and cinematic materiality. Barros co-directed *Petit Mal* (2018, FIDMarseille) and *O Tubérculo* (2024, Tiradentes). A programmer for the IndieLisboa Film Festival, he curates innovative cinema challenging conventions. Living between Lisbon and São Paulo, Barros bridges academic research and artistic practice, investigating film's potential for transformative desires, politics and affective storytelling.

- Film + Lecture: Lucas Camargo de Barros & Fabian Vivar  
– The Tuber

This screening and lecture will be presented together with the film's production designer and researcher Dr. Fabián Cevallos Vivar, who is a researcher at the University of Lisbon. The presentation is entitled: Other Cures Based on Affections: Heredity, Reconciliations, and Somatizations in the Case of Fatal Familial Insomnia.

*The Tuber*, feature film directed by Barros & Zetune (2024), is narrated as a clinical case of G.'s return—a story that interweaves themes of disease, heritage, death, and life. This paper investigates the intersections of multiplicities, desire, and cinematic materiality through the lenses of the Body without Organs (Deleuze and Guattari, 1980), crip theory (Greiner, 2023), and autoethnography (Hill Collins, 2014). It focuses on how clinical and fictional narratives converge to construct a "desiring filmic body," where illness catalyzes transformation, enabling a radical reimagining of corporeality and storytelling. Central to this discussion is the concept of *filmic pathologies and sick narratives* (Barros, 2021). *The Tuber* exemplifies this narrative form, using illness as both a clinical anchor and a site for fictional subversion. In the narrative, Fatal Familial Insomnia—a rare neurodegenerative disorder—is reimagined as a metaphorical tuber, drawing on the energy of the root to survive. The "desiring filmic body" emerges not only in narrative content but also in the materiality of cinema itself. Shot on Super8mm film and employing carefully forged found footage, the tactile, grainy aesthetic reflects the vulnerability and imperfection of both memory and corporeality. By embracing these material imperfections, the cinematic body mirrors the textures of illness, trauma, and resilience, crafting an embodied poetics of imperfection and regeneration. Drawing on autoethnographic methodologies, this exploration weaves personal and archival experiences to critique and subvert conventional clinical narratives (Cohen, 2023). The interplay of personal history and broader sociopolitical contexts grounds this approach, examining how queerness, colonial legacies, and authoritarian politics shape narratives of illness and identity. By engaging with the cinematic medium as a field of affective and material interplay, this paper contributes to the broader discourse on how film can embody and amplify transformative politics through the prism of desire and multiplicity.

The background features a vibrant gradient from pink at the top to yellow at the bottom. Overlaid on this are several thick, wavy, light blue lines that flow across the frame. Scattered throughout are numerous spheres of varying sizes, some in a light blue color matching the lines and others in a darker blue. The overall aesthetic is modern and dynamic.

# Keynotes

## Keynote 1: Hélène Frichot

### – Expressions of Joy and Sadness: On Planetary Repair

In fits and starts the world expresses itself. Expression is the movement that explicates, that animates, that unfurls myriad compositions. Expressionism, in Gilles Deleuze's reading of Spinoza, articulates the relationship between substance, attributes and essence: "substance which expresses itself, attributes which are its expressions, and the essence which is expressed." Deleuze stresses that "the essence of substance has no existence outside the attributes that express it": expresses, expressions, expressed, expressionism appears to bind all things together, even as things are likely to fall apart, and generally do. Expression works in the sibling bond between forms of content and forms of expression. Expression differs in form from (artistic and political) representation, which Deleuze argues must envelop or enfold expression: a collective enunciation! Expression agitates mixtures of bodies entangled with aerial flights of thought, unfurling a fabric of immanence that sometimes shelters and sometimes exposes to inclement weather. Between sadnesses and joys, expressionism and its spectrum of changeable affects requires an ethico-aesthetics that can lend itself to situated acts of creative practice and creative resistance. On a planet suffering tremendous duress, as coral reefs collectively express their sadness through mass bleaching events, and lively urban compositions are razed to the ground, as the earth screams in pain, how might we learn with expressionism to undertake planetary repair?

**Hélène Frichot** (PhD) Architectural theorist and philosopher, writer and critic, is Professor of Architecture and Philosophy, Faculty of Architecture, Building and Planning, Melbourne School of Design, University of Melbourne, Australia. Previously, she was Professor of Critical Studies and Gender Theory, and Director of Critical Studies in Architecture, KTH Stockholm, Sweden. Her recent publications include *Creative Ecologies: Theorizing the Practice of Architecture* (Bloomsbury 2018) and *Dirty Theory: Troubling Architecture* (AADR 2019). She has collaborated on editing many anthologies including: *Infrastructural Love: Caring for Our Architectural Support Systems* (Birkhauser 2022); *Architectural Affects After Deleuze and Guattari* (Routledge 2021); *Ficto-Critical Approaches* (Bloomsbury 2020).



## Keynote 2: Chantelle Gray

### – Deep attention: The synthesizer, modulation and constraint regimes

To live, as Maturana Varela might have said, is to be involved in processes of valanced sense-making or signification – movements of attraction, repulsion, regulation, and escape. Philosophers have theorized signification in various ways though, for Deleuze and Guattari, a crucial point is that signification is not necessarily tied to language, because signs are simply one type of formalization of expression. What they remind us of, then, is that there are sign-less or asemiotic expressions just as there are asemiological regimes of signs or asignifying signs – not only on the plane of consistency, but also on the strata. Their point is that while it is easy, and sometimes even necessary, to get caught up in the forms and substances, contents and expressions of the strata, part of the pedagogy of philosophy is to extract the intensities beneath the strata, to know how to extract these flows of deterritorialization without botching the BwO. In *A Thousand Plateaus*, Deleuze and Guattari argue for a different kind of logic – a logic of stuttering: AND ... AND ... AND ... For them, this logic is paradigmatic of a generalized chromaticism, or the capacity to immediately establish connections between heterogeneous elements. Deleuze, in his book on Francis Bacon, argues that the modular synthesizer provides a good example of this precisely because it consists of diagrams, whereas digital synthesizers operate integrally in that they are symbolically codified. But if modular synthesizers place all elements in a continuous variation, are they capable of producing ritornellos, or is there no determined structure? And what does this teach us about the pedagogy of philosophy, or howtothink?

Bringing together the action of making drone music with the method of Deep Listening – a meditative sonic practice of experience developed by the experimental accordionist and composer, Pauline Oliveros – I address this question by demonstrating how even generative drone music relies on constraint regimes that are self-organizing or immanent, while also being coherent and embodied actions of personal and collective sense-making. This has a number of philosophical implications, especially for thinking about the modulation of thought in digital and digitized societies of hyper-control on the one hand; and the production of intensities, affects, and haecceities on the other.

**Chantelle Gray** is a South African philosopher whose interests span anarchism and anarchist pedagogy; critical algorithm studies; queer theory and gender studies; experimental and exploratory studies in music; and Continental philosophies. The interdisciplinary nature of her work allows her to ask critical questions about how to take care of humans and their ecologies in the digital age. She is the author of *Anarchism after Deleuze and Guattari: Fabulating Futures* (2022), and the co-editor of *Deleuze and Anarchism* (2019).

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## Keynote 3: Anna Hickey-Moody

### – Atmospheres of joy

There is no life without air. The atmosphere in which we live co-constitutes our capacity to act and how we are in the world. Unless there is an environmental emergency, we often ignore the atmosphere around us, clean air can be an assumed human right. Experiences of living in local air are germane to the affective economy of our everyday lives. The breath as a site of political and affective activism might be seen as a nomad science of carbon, along with the highly gendered ways that multiples economies of carbon are distributed across the globe. Carbon fibre masculinities, V8 car culture, cultures of fast fashion and AI chat, carbon capture methods, there are multiple carbon economies that subsist outside the royal science of carbon trading but are, in fact, the reason for its very existence. Atmosphere might not be something we can take for granted. As Spinoza reminds us “whether a man is conscious of his appetite or not, the appetite still remains one and the same” (p. 104). We need to breathe whether we are aware of it or not, and economies of air pollution are shaping a new global order. “Joy is a man’s passage from greater to lesser perfection” (Spinoza p.104) a passage that is enmeshed with ecologies and environments. Engelmann (2020) argues we need new, experiential and creative knowledges about the atmosphere as a political artefact. The rise of what we know today as atmospheric science was created to track radiation in the atmosphere. After Engelmann (2020) and others, we can consider that, royal, or State, science “only tolerates and appropriates perspective if it is static” (Deleuze and Guattari 1984 p. 402). The fixed financial values of carbon trading markets offer static points of entry into overcodings of a matter that is, in fact, germane to all life. Molecules, objects, knowledges, images are held in place in order to be overcoded, appropriated by royal science. Within royal science we find a suite of official knowledges about carbon. Climate change is the product of particular forms of fiction about carbon upon which capitalism relies. These fictions are enmeshed with the cultures of specific pleasures, that are sutured to ideas of class, gender, ability and race. An intersectional analysis of the pleasures that make climate change shows us that affects, or feelings, are key to why global warming is occurring (I want that dress, I want that car, I have to mine cobalt for money to live), but so too are certain ways of seeing the world: enlightenment methods for understanding carbon, “royal science” and largely uncritical engagements with what carbon is made to do in popular culture. Outside these official discourses, we breathe out carbon, we are partly composed of carbon, multiple economies of carbon cultures connect people, places and things. This is a question of affect: of feelings and social movements. What we have not yet done it break open the fictions of identity, the fantasies and realities of social power that are sustained by scientific constructions of carbon, and the value systems held up by these ideas. This task is now urgent. If we are to have breathable air, if we are to even entertain the possibility of atmospheres of joy, we must dethrone the royal science of carbon and engage with the reasons behind the multiple affective economies of carbon production and consumption. The needs driving these economies will not change, so our methods of understanding must.

## References:

- Deleuze, G. and Guattari, F. (1984) *A Thousand Plateaus: Capitalism and Schizophrenia*. MIT Press, Massachusetts.
- Engelmann, S. (2020). *Sensing art in the atmosphere: Elemental lures and aerosolar practices*. Routledge.
- Spinoza, B. (1996) *Ethics*. Trans Edwin Hurley Penguin Books, USA.

**Anna Hickey-Moody** is the Director of the Arts and Humanities Institute at Maynooth (2024-2029) and the inaugural Senior Academic Leadership Ireland (SALI) Professor of Intersectional Humanities. Her work explores intersecting angles of difference and disadvantage through philosophical and creative approaches. Anna came to Maynooth in 2023 to develop interdisciplinary research culture exploring intersectionality. Anna has written 4 critically acclaimed books including ‘Unimaginable Bodies’ (2009), the first book to examine disability through Deleuze’s work and ‘Deleuze and Masculinity’ (2019), as well as numerous essays and edited volumes working with Deleuze. Anna has also co-written another 4 well-cited books. Her most recent research grant is from Enterprise Ireland, to develop intersectional approaches to understanding energy cultures across Europe.

## Keynote 4: Liselott Mariett Olsson – Equitable Encounters Between Pedagogy and Philosophy for Joyful Aesthetic Literacy- Events in Early Childhood Education and Care

In what is conventionally known as the Western world, the relation between philosophy and pedagogy has historically been of a most intimate kind. This is of course the case for all scientific disciplines that have their origin in philosophy. However, “now that they are grown up and well established” (Deleuze 2004:23), how to conceive this relationship?

In the first part of this presentation, the question is explored in relation to Anglo-American and Continental traditions of Pedagogy and against the background of increasing political pressure to conform to purely cognitive and disembodied teaching and learning of language (SOU 2024:81). I show how such conformation implies a historical break with an aesthetic dimension in Early Childhood Education and Care (ECEC) that joins heart, hand and head in literacy pedagogies and philosophies (Dewey 1934; Pestalozzi 1827). I argue for the need to both identify the specificity of pedagogical and philosophical knowledge-traditions and establish equitable encounters, where they can enrich each other and jointly counteract the current political “aesthetic divide” between body and mind in early childhood literacy.

In the second part, the question is pursued through joining Deleuze and Guattari’s Bergson-inspired logic of sense and aesthetics (Bergson 1896; Deleuze 1969; Guattari 1992; Deleuze & Guattari 1980) with the pedagogical notion of “aesthetic literacy-events” (Olsson & Lecusay 2023). I demonstrate how this encounter can be conceptualized, and I propose that this makes it possible to theoretically argue for more vital literacy practices in ECEC.

In the third and final part, the question is followed up at the level of ECEC practice. I present results from two research projects on literacy, conducted in collaboration with children, preschool teachers and artists; and I claim that equitable encounters between the here activated philosophical, pedagogical and artistic resources also lead to more equitable, and joyful, early childhood literacy education.

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**Liselott Mariett Olsson** is Professor in Pedagogy and Head of Research at the Department of Childhood, Education and Society, Malmö University in the south of Sweden. Her research takes place at the intersection of everyday life events in early childhood education and care (ECEC) and philosophical and pedagogical perspectives. More specific research interests include equity, inclusion and early childhood literacy; aesthetics, ethics and politics in ECEC; continental philosophy and educational theory as well as ethnographically inspired methods and artistic and educational site-specific methodologies. She is the author of *Movement and Experimentation in Young Children's Learning - Deleuze and Guattari in Early Childhood Education and Care* (2009), and recently, *Becoming Pedagogue - Bergson and the Aesthetics, Ethics and Politics of Early Childhood Education and Care* (2023) at Routledge. She is also co-editor with Professor Michel Vandenbroeck for the book-series *Contesting Early Childhood* at the same house. Olsson has recently been involved in an EU funded research- and innovation project called *Smooth Educational Common Spaces - Passing through enclosures and reversing inequalities* (SMOOTH 2021-2024) that aimed to critically examine, understand and creatively contribute to equitable and inclusive education through an exploration of the emerging paradigm «The Commons». Results in this project point towards the potential of “aesthetic literacy events” (playful explorations of language with support in various aesthetic tools and expressions) to contribute to equity, inclusion and children's narrative competencies. These results are the starting point for a new project, financed by the Swedish Research Council, called: *From proof-of-concept to scale in the study of aesthetic literacy events for equitable and inclusive early childhood education and care - Design of a research program*.

## Keynote 5: Bernd Herzogenrath

### – joy is an act of resistance: ‘ovid’ s metamorphoses – the infectious telephone game

This ‘experimental talk’ consists of two parts: in the first, I am attempting to delineate a ‘cultural logic of infection, based on Deleuze & Guattari’ s distinction of ‘filiation’ and ‘infection.’

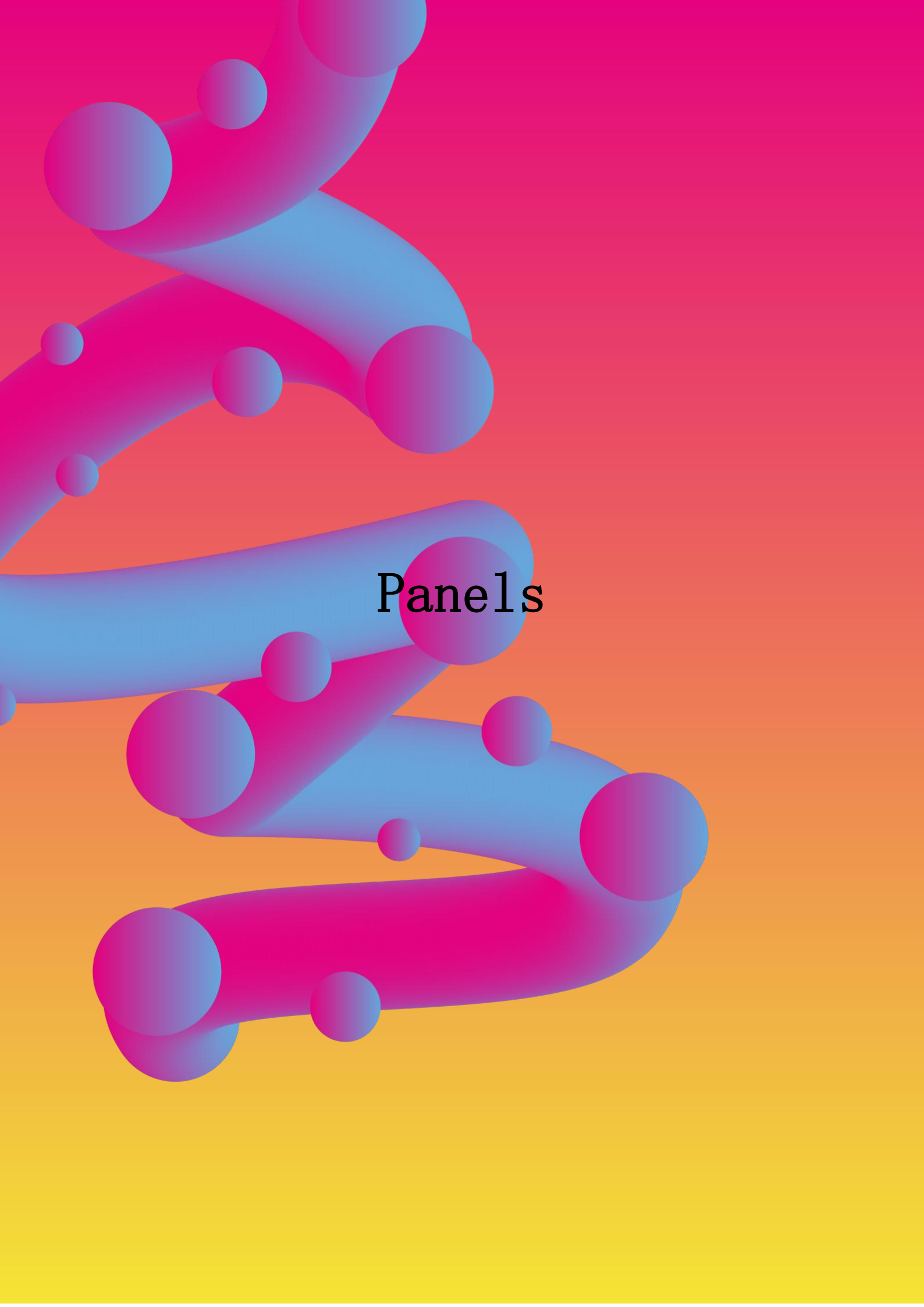
In a second part, I will present a ‘series’ from my international pandemic arts project ‘‘ovid’ s metamorphoses,’ linking play and infection (a logic of and ... and ... and ...) to an artistic assemblage: joy is an act of resistance (in both the political and medical sense).

In May 2020, in the midst of the first big lockdown in Germany, I had the idea of conceiving an international arts project. A project related to the idea of infection, but also based on the pun on Covid/Ovid, with the C in parentheses – (c) – so that it resembled the sign for copy(right) – with the larger idea to create ‘positive antibodies,’ so that art could attempt to become a ‘healing force’ . ... I asked my sound artist friend Lasse-Marc Riek, if he would like to jump on board – and he did: Lasse-Marc was an incredible comrade in actually organizing all this: we ended with 19 sequences (Covid 19), played by 133 international artists.

The international participants come from the arts: from literature, music, video art, sound art and photography. They are the actors, but it is their practice that gives shape to the forces: the real agents are the transmission channels. The transmission paths, the infection paths between the hosts, the artists, are more than just a structure, and the mutations that run across them in the process are the real creators; the artists, once infected, do “their thing” – the metamorphoses happen in transmission, and our project makes them audible, visible, tangible.

**Bernd Herzogenrath** is professor of American Literature and Culture at Goethe University of Frankfurt/Main, Germany. He is the author of *An Art of Desire: Reading Paul Auster* (Rodopi, 2001), *An American Body|Politic: A Deleuzian Approach* (Dartmouth College Press, 2010), and editor of two books on Tod Browning, two books on Edgar G. Ulmer, and two books on Deleuze and Ecology. Other edited collections include *Film as Philosophy* (University of Minnesota Press 2017), *The Films of Bill Morrison* (Amsterdam University Press, 2017), *Practical Aesthetics* (Bloomsbury 2020), *New Perspectives on Academic Writing* (Bloomsbury, 2022), *concepts: a travelogue* (Bloomsbury 2022), and *A Sound Word Almanac* (Bloomsbury 2023). He is (together with Patricia Pisters) the main editor of the media-philosophical book series *thinking|media* with Bloomsbury, and, together with Tim Ingold, the main editor of two series devoted to the topic of ‘education’ (Bloomsbury, and Routledge). He is also a husband, father, son, friend, and he loves life and a good beer.





Panels



## Panel 1: Transversal Colors

- **Chun-Mei Chuang: Rethinking the Art of Living: A Proposal of Trans-Species Cubism**

Michel Foucault situates Gilles Deleuze and Félix Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* in a demanding search for an "art of living counter to all forms of fascism," particularly in light of the ubiquitous micro fascist elements in modern daily life. Such art of living is a central theme in contemporary thought, challenging our democratic will at all scales, including the psychoanalytic unconscious and what Deleuze and Guattari call "the molecular unconscious." Deleuze and Guattari use a language parallel to quantum mechanics to elaborate what they call "desiring machines." Unlike larger-scale machines generally visible to the naked eye, the desiring machine at the molecular level is constantly in shape and operates through "nonlocalizable intercommunications" and "dispersed localizations." When the field is quantized, quantum particles become virtual and can emerge and disappear in a transient moment. As Karen Barad points out, they are "quantized indeterminacies-in-action." Intriguingly, quantum physicist Niels Bohr deeply resonated with the Cubist emphasis on multiple perspectives in action captured at once and had Jean Metzinger's *Woman with a Horse* hung in his office. Drawing on relevant philosophical, artistic, and scientific insights, I propose a historically specific "trans-species Cubism" project to illustrate as many diverse embodied perspectives of planetary life at all scales as possible. Such embodied multiplicity necessarily resolves the pseudo-dichotomy between form and color depicted in the history of Cubism and redefines the intricate relationship between the abstract and the concrete. The dynamic interplay between the biosphere and the semiosphere, as manifested in various ways of cohabiting on Earth, creatively composes a more-than-human symbiotic "planetary Orphism." While trans-species Cubism desires diverse perspectives, planetary Orphism aspires to grasp the lively musicality of colors emergent from the ongoing interaction between cosmic light and earthly organisms, made possible by the evolutionary differentiation of sensory organ assemblages. Keywords: Microfascism, molecular unconscious, more-than-human, trans-species, cubism

**Chun-Mei Chuang** is a Professor of Sociology at Soochow University in Taipei, Taiwan. She is the author of three monographs in Chinese, most recently *The Postcolonial Anthropocene: Performative Politics of Life* (Taipei: Socio Publishing, 2023). Her research spans feminist theory, trans-species politics, and planetary imagination, with recent articles including "The Diffractive Politics of Postcolonial Cyborg Translation" (*symplokē*, 2022), "Planetary Memory and Diffractive Immunity" (*Bajo Palabra*, 2023), "Diffractive Mattering: On the Multiple Temporalities of Immunological Memory" (*Chung Wai Literary Quarterly*, 2023), "Affective Politics of Magnetism: A Trans-Species Reflection on Theoretical Affect" (*Concentric*, 2024), and "Transversal Symbiogenesis: Mapping a Nonlinear Postcolonial Future" (*Kritika Kultura*, 2025).

- **Ching-yeh Hsu: Weaving, Dreams, and the Transversal Coefficient: The Art of Indigenous Artist Eleng Luluan**

Artist Eleng Luluan (1968 - ) was born into a royal family and became a Rukai princess in the Kucapuangane community on the high mountain. The Rukai are one of seventeen Indigenous nations officially recognized in Taiwan. Luluan learned weaving from her mother and the elders during her early childhood. However, when Luluan was ten years old, her tribe was forced to move to a lower altitude in the mountain valley for work and the children's education. Luluan's passion for weaving gave her the strength to find her way home. The dream of returning to their home became the community's collective desire. Simultaneously, colonization is the community shared trauma and includes feelings of erasure, denial, and dispossession. Unfortunately, the Kucapuangane community suffered from a disastrous flood and became the refugees during typhoons such as Morakot in 2009 and Koinu in 2023. They lost their houses, and some even lost their lives. In 2024, Eleng Luluan's work "Immutable Spiritual Beliefs" was a transversal coefficient commissioned by the 11th Asia Pacific Triennial of Contemporary Art in Australia. She created a woven installation based on a satellite image of Typhoon Koinu to highlight the calmness of the storm's eye amid the turbulence. Numerous little bells were hung up with QR code linking to messages and a website. Luluan also collaborated with Indigenous song writers, activists, poets and singers to create films about the resonances of weaving. One Indigenous community's youth group also sang and danced around the weaving installation to worship their ancestors' spirits. In the Rukai's oral language, the word "pacase" has multiple meanings, including weaving, embroidery, and writing. Thus, to weave is to write. Luluan emphasized the changing concept of "pacase" to break through colonization and hierarchies. Therefore, the interconnectedness of "pacase" reflects the dynamic process of Ganttari's transversality.

Keywords: Weaving, dreams, transversal coefficient, Eleng Luluan

**Dr. Ching-yeh Hsu** is Professor in the Visual Arts Department at the University of Taipei, Taiwan. Art critic, and art historian in cultural studies and art history, PhD. in Art History at the University of Iowa. Major in European and American Modernism and Contemporary Art.

- 2002 - 2003: visiting scholar at the School of Visual Arts, Pennsylvania University.
- 2009 - 2010: visiting scholar at the Institute of European and American Studies, Academia Sinica.
- 2023: guest editor (volume 10, issue 1) UNESCO Observatory Referred E-Journal for multidisciplinary research in the arts. Issue topic: "Taiwanese Indigenous Contemporary Art: Polyphony and Mipaliw

- **Yu-Cheng Cheng: “Sometimes, Sometimes, Sometimes” :  
Chaotic Temporalities and Nonscalability**

The paper concentrates on how Gilles Deleuze and Pierre-Félix Guattari conceptualize chaos and time, not merely located in the transversal landscape from the virtual to the actual but renegotiate the legitimacy of scalability in the chaotic temporalities. Retrospectively, Deleuze and Guattari illuminate the vibrated soundscape of chaos within three aspects in the refrain, which is an indeterminate entanglement with “sometimes, sometimes, sometimes” (363) of centering, pacing, and detaching around the chaos in *A Thousand Plateaus*. However, the chaotic temporalities aren’t linear topology but “interlinkage” (363) with the three aspects; therefore, Deleuze and Guattari nomenclate the phenomenon to “gray point” (363) and indicate the characteristics of “nonlocalizable, nondimensional chaos, [...] a tangled bundle of aberrant lines,” (363) signifying scattering multi-trajectories in spatiotemporality. The scattering entanglement represents Deleuze and Guattari who investigate “chaoids” (208) from the “three daughters” (208) of chaos in *What Is Philosophy*, which is transversality through art, science, and philosophy. Particularly, Deleuze and Guattari unveil the temporalities of “sometimes” (205) to develop scientific viewpoints from chaos; for example, they delineate “sometimes by initial pieces of information, sometimes by large-scale pieces of information” (205) to present an interdependence between emergence and scale to shape the matter from the basic units to complex formation, referring the development of message, temporality, and organism. But there is a significant question, which concerns the problematics of scale in the chaotic temporalities. Does Deleuze and Guattari’s chaotic temporalities have scalability? Ultimately, I will interrogate how Deleuze and Guattari’s chaotic temporalities unfold a concern with the politics of scale and resonate with the concept of nonscalability from anthropologist Anna Tsing who doubts the expandable borderline developed by modern capitalism and the hegemony of scalable epistemology.

**Yu-Cheng Cheng** is a postgraduate student in the Department of Foreign Language and Literature at National Cheng Kung University, Taiwan. His research explores temporality, corporality, Deleuze and Guattari’s studies, posthuman theories, new materialism, and modernist literature, with a focus on Virginia Woolf’s works. Cheng has authored “Feminism in Virginia Woolf’s *Mrs. Dalloway*” and “Henri Bergson’s *Philosophy of Time and Its Influence on Virginia Woolf’s To the Lighthouse*,” and presented “Micro-temporality and Trans-corporeality: On the Technique of Time in Virginia Woolf’s *The Waves*” at the 33rd Annual International Virginia Woolf Conference.

## Panel 2: Considerations of Control Society

- **Georgia Gibbs: Crying Online: Feminist Discourses between Discipline and Control**

An emerging body of digital cultural studies research examines feminized digital practices of performing distress, and other psycho-pathologized states, that have emerged from social media cultures predominately created and sustained by girls and young women. This body of discourse functions as a valuable location to examine the problematics of desire structuring contemporary feminist discourses on social media cultures and to consider what might a Deleuze-Guattarian intervention into these problematics might look like. Within the critical, feminist literature, the online performance of distress is sometimes constructed as a method of transgressing, negotiating, and liberating oneself from disciplinary power. At other times it is constructed as a dangerous vector for regressive models of femininity. In this talk, I specifically consider how Deleuze's concept of the Society of Control could usefully historicize this discursive ambivalence as a negotiation of two historical modes of power: Discipline and Control. The transition from disciplinary power towards societies of control is exemplified in shifting cultural practices regarding the public performance of emotion facilitated by social media platforms. As these platforms are able to extract performances of emotion as data, digital cultures tend to rely less on individual self-disciplining towards a homogenizing norm and more on the automatic management of heterogeneous performances through technological filtering mechanisms. While the transition towards control may involve a superficial 'loosening' of disciplinary power, it also carries the underlying threat of individualisation and thus may evoke critical ambivalence.

**Georgia Gibbs** is a PhD candidate researching the construction of feminine desire in theory and popular culture at the University of Wollongong. Prior to this, she completed her BA and Honours in literature at the University of Melbourne. She recently published an analysis of cinematic depictions of women's interspecies participations through Deleuze and Guattari's concept of the Pack. Her broad research interests include social media cultures, psychoanalysis, horror film and literature, gothic literature, cute studies, animal studies, antipsychiatry, and queer theory. Email: georgiakate3744@gmail.com

- **Ian Buchanan: Neoliberalism and Control Society**

The appeal of Deleuze's thought today stems from its resonance with what happened in the latter half of the 20th century. If one takes the advent of neoliberalism, the collapse of communism, decolonization, sexual liberation, the rise of digital technology, and the move to a globalized economy, among other such culturally tectonic shifts as the start of 'our' century, then it is precisely this century that Deleuze's work speaks to. While it is true Deleuze and Guattari did not speak directly about neoliberalism, that is only because at the time of their deaths the term was not yet as pervasive as it is today. They did, however, speak out against the predations of capitalism that were apparent then. We know now that what they were criticizing was in fact the incipient form of what is called neoliberalism today. With their concept of the axiomatic they began to map the terrain of what is today known as governmentality without government. They theorised a form of governmentality that is no longer grounded in any notion of what constitutes good governance, but merely operates according to expediency. This is precisely how neoliberalism functions today. I will argue that Deleuze and Guattari's work offers useful tools for coming to grips with our historical moment which is defined by crisis rather than conviction: control society.

**Ian Buchanan** is Professor of Critical Theory at the University of Wollongong and founding editor of Deleuze and Guattari Studies. He is the author of *Assemblage Theory and Affect* (forthcoming) and *Assemblage Theory and Method* (Bloomsbury, 2021).

- **Nir Kedem: Cinematic Intimacies in the Open Space of Control**

This paper examines *Ex Machina* (2015) through Gilles Deleuze's theorization of control societies, tracing how the film's spatial and visual strategies articulate an intimate politics of power in an age increasingly defined by artificial intelligence. If, as Deleuze argues, contemporary control societies operate not through confinement but through modulation, *Ex Machina* dramatizes this shift by constructing an open space of control in which power and agency, or control and resistance, no longer signify stable, clear-cut, and mutually exclusive opposites, instead forming reversible positions. The film's strategic use of framing, depth of field, reflective surfaces, and partitioned spaces generates a dynamic of visibility and occlusion, a crystal-image attuning us to the ways power operates through the modulation of access, movement, perception and data. Rather than serving as yet another utopian or dystopian allegory of AI's unchecked, exponential potential to both overpower and empower human agency, the film intervenes directly in contemporary debates on the ethical and political implications of artificial intelligence—as recent invocations of AI in political discourse, from concerns over algorithmic governance to the Biden administration's Executive Order on Safe, Secure, and Trustworthy Artificial Intelligence, underscore.

**Nir Kedem** lectures in film philosophy and queer cinema at the Steve Tisch School of Film and Television at Tel Aviv University. His most recent publication is *A Deleuzian Critique of Queer Thought: Overcoming Sexuality*, published by Edinburgh University Press in 2024. His work on Deleuzian strategies of reading, queer translation, and the schizoanalysis of queer-feminist alliances was published by *Poetics Today*, *Symplokē*, and in the volume *Deleuze and the Schizoanalysis of Feminism*.

## Panel 3: Time and the pedagogy of cinema

- David R. Cole: Deleuze' s crystal-image, the Anthropocene, and education

In Cinema II, the time-image, there is a chapter (4) called, the 'crystals of time'. This chapter puts forward the thesis that there is discernible in cinema moments wherein time is in-between an internal or virtual state, where it could be said to be an attribute of the unconscious and likened to a dream-state, and an external or actual state, where time is an objective aspect of the world, that may be understood, for example, as 'clock-time'. It is in these in-between times that 'time-in-itself' becomes discernible, as in Tarkovsky' s Solaris, in which the voyagers are trapped in an internal state by the unexpected manipulation of the strange new planet. Their dreams are mixed up with external waking hours, life for them has become a 'crystal-image', whereby they perceive reality, unable to discern whether it is real or imaginary, truth or fiction. This article argues that something similar has happened to education in the Anthropocene by analysing Tarkovsky' s, The Mirror. Beyond a metaphor, the 'crystal-image', wherein time oscillates between memory and future-apparition, describes how we are schooled from the earliest days to university, and drawn along modernist lines of progress, efficiency, high cognitive functioning and the pursuit of capital, to be exposed to the realities of the digital panoply, neoliberal ruthlessness, ecological catastrophe and one world capitalism. In sum, the teaching and learning that we are engulfed in from birth comes from the past, the Holocene, wherein human growth was possible, yet we have arrived in the Anthropocene, a retrogressive state, with the human reality falling apart under pressure from its own impulses (like a crystal).

**Key words:** time; Anthropocene; crystal-image; education; memory; future; Deleuze

**David R. Cole** has been contributing to the philosophy of education since the 1990s, when he was part of the Warwick revolution in new thought, led by groups such as the CCRU. Since that time, he has been working full time in teacher education in Australia, and has written 18 books, and more that 130 published articles, books chapters, and other publications such as encyclopedia entries. He has contributed internationally on 20 educational research projects, understanding the effects of the Anthropocene on local practice. He has established an online interdisciplinary research institute for sharing intellectual work about the Anthropocene: [www.iiraorg.com/](http://www.iiraorg.com/) and has published 3 works of 'theory-fiction', his latest being: A Storybook of Culling. He is employed as an Associate Professor in Education and Cultural analysis at Western Sydney University: [david.cole@westernsydney.edu.au](mailto:david.cole@westernsydney.edu.au)

- **Joff P.N. Bradley: Demonstration of cinematic a-life in Ozu Yasujirō' s The End of Summer**

This paper explores the intersection of cinematic style, time, and immanence in Yasujirō Ozu' s The End of Summer (1961) through a Deleuzian lens. Ozu' s portrayal of Manbei Kohayagawa, a rogue father whose actions challenge his family' s values, becomes a meditation on immanence, a-life and death. Manbei' s oscillation between vitality and mortality, culminating in his passing and the family' s mourning, also reflects the concept of *durée*—the continuous flow of time experienced through change. Drawing on Schrader' s revised Transcendental Style in Film and Deleuze' s notion of the direct time-image, I argue that Ozu' s work shifts from a transcendental style toward an expression and pedagogy of immanence and a-life. Schrader' s acknowledgment of Deleuze' s impact on film theory reframes transcendental style as an exploration of time, memory, and unconscious thought, rather than a purely spiritual or religious inquiry. This shift is embodied in Ozu' s use of still-life imagery and "pillow shots," which dissolve narrative continuity and reveal the direct experience of time itself.

Through close analysis of key scenes and dialogue, including the farmer' s reflections on life and death, this paper contends that The End of Summer reveals a cinematic depiction of life' s immanent cycle, intertwining the sacred and the mundane. Ozu' s nuanced handling of death, family, and temporality invites a reconsideration of how the transcendental is expressed in film, opening up new pedagogical ways to grasp cinematic explorations of time, change, and nothingness. Key words: time; Ozu; Japanese cinema; direct image of time; memory; Deleuze; Bergson; a-life

**Joff P. N. Bradley** (joff@main.teikyo-u.ac.jp) is Professor of English and Philosophy at Teikyo University, Faculty and Graduate of Foreign Languages, Tokyo, Japan. Joff is visiting professor at the Institute of Philosophy, Czech Academy of Sciences. Joff was a visiting professor at Jamia Millia Islamia (University) in Delhi and visiting researcher at Kyung Hee University, Seoul. Joff has been a visiting professor at Université de Nanterre, Durham University, Universidad Nacional de San Martín, Argentina. He is the vice president of the International Association of Japan Studies and a member of the advisory board of International Deleuze and Guattari Studies in Asia, as well as sitting on the advisory board for the Deleuze and Guattari Collective in India. Joff has co-written books on cinema, Deleuze and Buddhism, utopia, educational philosophy, and French thought, transversality, Japanese education, and two books on Bernard Stiegler. He published *Thinking with Animation* in 2021, *Schizoanalysis and Asia* in 2022, and two books, *Deleuze, Guattari and the Schizoanalysis of Postmedia* and *Deleuze, Guattari and Global Ecologies of Language Learning*, in 2023. His book *On the Détournement of the Smart City: A Critical Post-Media Study of the Smart City in Korea, Japan, and India* was published in Korean and English in 2024. In that year he published two more: *Critical Essays on Bernard Stiegler: Philosophy, Technology, Education* and *On Critical Post-Media and Korea: Philosophy, Technology, and Literature*. More details can be found here: [www.researchmap.jp/g0000211122?lang=ja](http://www.researchmap.jp/g0000211122?lang=ja).



- **Masayuki Iwase: Neuro-Images and the Future of Resistance: Reimagining Vancouver through Cinema's Topological Space**

My paper is based on my accompanying experimental film titled *The Schizo Socius of Vancouver* (2025) that intends to force viewers to confront the unthought and the possibilities of resistance through unfathomable yet deeply sensed affective temporal “paradox” (Deleuze, 1990). I conduct the screen-analysis of my film's topological narrative based on parallel universes that visually and sonically reterritorialize and deterritorialize one another as the collisions between touristy images of the city of Vancouver, BC, Canada and its hidden realities of colonialism and systemic oppression. In the screen-analysis, I elucidate how the irrational cuts and topological narrative structure of my film likely activate the Deleuzian sense of “Aion” (Deleuze, 1986) and Patricia Pister's (2021) concept of “neuro-image.” I analyze how such activation likely invites viewers into a virtual temporal labyrinth of indiscernibility and undecidability between the familiar and the unfamiliar. I then explicate how such labyrinthine paradox possibly disrupts viewers' organic and commonsensical experience of time as chronological and centripetal and invites them to envision an alternative future of the city.

**Key Words:** Vancouver, time, topology, Deleuze, paradox, Aion, Pisters, neuro-image, unthought, future, resistance,

**Masayuki Iwase** is a Japanese-born, Vancouver-based independent scholar and multimedia artist specializing in Deleuze's philosophy. He holds a PhD in Educational Studies from the University of British Columbia and explores the intersections of media theory, film philosophy, and digital studies. His work engages with video-based pedagogy, particularly focusing on underrepresented communities. He has developed an innovative methodological approach called “minor video,” collaborating with immigrant youth in Japan. As a filmmaker and sound artist, he produces and screens documentary and experimental films to problematize chronological temporalities prevalent in our contemporary techno-capital society.

## Panel 4: Philosophy (as) worlding (as) pedagogy: cosmo-logics of sense and the limits of thought

- Sara Gelao: Soul-technics: language making (sense of) artificial imagination

In his first ever published book, philosopher Vilém Flusser fiercely reaffirmed the identification of the structure of language (*logos*) with that of the world (*kosmos*). Resonating with Flusser's parallels in *Language and Reality* (1963), the symbiotic relation between language and (AI-generated) image re-emerges today as a topic of research and debate, shocking the modern ear once again. Language is having a moment. However, what gets deeply shaken goes beyond art and the notion of creativity: the contemporary status of machines, of the soul (Plato's *anima mundi*) and the organological space between them invites us to think and sense with (re)unfolding systems of relation. As I wish to suggest, such space can be understood as language itself. In other words, we are witnessing an epistemic shift re-situating language as both a technical and spiritual conduit for image-and-sense-making at large. The question of the soul therefore stands as a tangential trajectory for "a re-imagination of the relationship between humans and machines", more than for the understanding of (artificial) imagination alone (Hui, 2018). Foregrounding a *soul-technical* approach to language, image-making and imagination acquires here a pedagogical value when seeing this as a grammar of worlding - a worlding practice. This panel presentation arises as a cartographic attempt to think language at once within (artificial) imagination and between technicity and spirituality in two steps. The first one is to recognize the faculty of imagination as not exceptionally human, that is to ask: what and where is imagination? Is imagination always already artificial? The second one arises when taking up the 'holy' quality of language - or, its capacity to translate chaos into cosmos, to enunciate the structure of the world - that is to plunge back into the bifurcation of technics and spirituality, the possibility of its undoing, and the initial question of creativity (Deleuze and Guattari, 1994). The proposition of this twofold movement of thought stands as an opportunity to challenge universalist tendencies and polarising processes while venturing in what it means to imagine *organologically*.

Sara Gelao is a lecturer in Media and Culture at the University of Amsterdam, Department of Media Studies. Holding a background in Literature, Music and Performing Arts and a Research master's in film studies and New Media, her

research interests revolve around experimental and poetic cinema as well as psycho-socio-technical dimensions of contemporary imagination, futurity and spirituality. Recently, she has initiated a workgroup with the Amsterdam School for Cultural Analysis (ASCA), Esoteric Media.

- **Xinyi Zheng: Qi as Image as Body: A cosmic technic-politics in Energy Waving Collective**

*Qi*, or *chi*, literally meaning “air,” “breath,” and “vital force,” is a fundamental concept in Chinese philosophy, medicine, and martial arts. This presentation will delve into the *qi* practices of the Energy Waving Collective, a Guangzhou-based art group that initiated regular gatherings in open spaces to practice internal Chinese martial arts (Neijia Quan), including relaxation exercise, stance meditation, and pushing hands. Adopting decentralized mode of teaching, this practice activates an affective pedagogy that foregrounds the pure relations of molecular movement and a collective sensitivity towards the nuances of forces.

In this presentation, I will firstly explore how the *qi* practices manifest a moral-cosmological resonance between heaven and human, and therefore, should be regarded as what Yuk Hui terms cosmotechnics. Secondly, drawing inspiration from the intersection of Daoist philosophy and the DeleuzeGuattarian conception of the body, I argue that the *qi* practices—at once corporeal, spiritual, and ecological—are fundamental ways to create Body Without Organs, asserting a cosmic dynamism against the capture of the State. Thirdly, through a close examination of artist Wan’ s short film, I show how her cinema breathes a politics of *qi* that is sensitive to the forces at play. Building on the Bergsonian conception of “matter =movement = image,” I read Wan’ s film as *qi*-image, immanently and immediately expressed through a Nietzschean will to power. In her cinematic universe, image is *qi*, and it follows the flow.

**Xinyi Zheng** is a PhD candidate in media studies at the University of Amsterdam. Her current PhD project works on an aesthetics of *qi* (air, breath, cosmic energy) in Chinese contemporary art practices.

## Panel 5: Ornamental Affirmations

- Corry Shores: Logic of Play: Deleuze and Fuzzy Ornament

In “Repetition of Difference in Ornament” (Deleuze and Guattari Studies, 2025), Jakub Mácha shows how Gilles Deleuze’s notion of ornament plays a vital role in his metaphysics and semiotics. I will follow upon Mácha’s work by examining the importance of ornamental play in Deleuze’s concept of fuzzy consolidation, which he draws in part from Belgian philosopher Eugène Dupréel. Although Deleuze does not write widely on the topic of play, I find that if we first take account of his explicit claims regarding it, then we can discover his philosophy of play operating implicitly throughout other domains of his thinking. To locate it in his writings on ornament, we will first examine his notion of the “Spinozist gambler” to explicate a particular aspect of Deleuze’s notion of play, namely, the affirmation of chance in composition-altering encounters. With this in mind, we will then portray his and Guattari’s conception of ornament in birdsong fuzzy aggregates as involving Spinozist play. To further characterize what Deleuze here calls the “logic of aggregates of consolidation,” we will appeal to non-classical logics to accommodate its paradoxical qualities. In the end, what we find is that ornamental play is not merely decoration that makes inconsequential and homogenous supplementations to a given composition; rather, on account of the logic and dynamics of fuzzy aggregation, ornament generates heterogeneities with the power to deform compositions.

**Corry Shores** teaches Philosophy at the Middle East Technical University in Ankara, Turkey. He works primarily on phenomenology and Gilles Deleuze’s aesthetics and philosophy of logic. He authored the book *The Logic of Gilles Deleuze: Basic Principles* (Bloomsbury, 2021). His most recent works include: “Deviant Gestures: Deleuze’s Communicative Disruption” (Deleuze and Guattari Studies, 2024), “Ha-Ha-Ha! I’m Going to Die! Laughing at Death with Joker, Jerry, and Deleuze” (In Cappuccio, Dunn, and Eberl, *Joker and Philosophy: Why so Serious?* Wiley, 2025), and “From Bullshit to Gold: Unearthing Deleuze’s Philosophy of Logical Validity” (In Somers-Hall and Bell, *The Deleuzian Mind*, Routledge, 2025).

- **Tereza Sluková: Crafting an ornament.**  
**On craft emancipation myth**

The environment of applied art is inherently linked to the production of ornament, which is usually understood as decoration or adornment, complementing and supporting the work of art. This division, caused by Kant's notion of the autonomy of the work of art, has the effect of establishing a hierarchy situating craft (applied art) in the subordination of fine art. In my text, I focus on the strategies by which craft is emancipated in the space of artistic production and propose my own conception of its autonomy based on a specific form of ornament constructed through Derrida's theory of the supplementarity of the parergon and Deleuze's conception of the materiality of perception based in the affective level of craft production. The starting point for me is the performativity present at the very core of craft production, which constitutes a new form of ornament. It does not focus on producing an effect in the sense of replicating the result of the physical force applied on matter, i.e. on producing a particular ornamentation. Instead, this conception of ornament is based on the affective experience of the actual physical aspects of production.

**Tereza Sluková** is an assistant professor and head of the Ceramics and Porcelain Studio at the Academy of Arts, Architecture and Design in Prague. Her texts are mainly focused on contemporary aesthetic and critical writing on craft theory. She is the author of *Psychic Distance as a Basis for Perception and Creative Participation* (Brill 2016). She is the co-editor of *Vitality of Death* (Brkola 2018) and the author of *Parergon and the Map: on Reconstruction and Communication in Art* (Toga 2019). She is a finalist for the Czech Grand Design (2020) and the BKV Prize (2022). Her sculptures were part of the Czech exhibition at the Triennale Milano (2023) and Milan Design Week (2024)

- **Jakub Mácha: Ornamental Signs in Series**

This paper proposes a Deleuzian approach to the concept of ornament, focusing primarily on Deleuze's reversed platonism and his (and Guattari's) account of conceptual personae. It differentiates between three kinds of platonism – crude, straight, and reversed – and argues that the latter two correspond to two general material techniques of creating ornament: stamping and incising. The author argues that ornamental patterns are essentially natural signs. The notion of natural sign draws on passive, that is, unconscious syntheses, as discussed in Deleuze's *Proust and Signs* and *Difference and Repetition*. In an ornament, the differences between repeating signs are not cancelled out, as in writing systems, but rather 'enveloped' in intensive series.

**Jakub Mácha** is researcher at the Metropolitan University Prague and the Department of Philosophy, Masaryk University (Brno, Czech Republic). He has published on philosophy of language and classical German philosophy. He is the author of *Wittgenstein on Internal and External Relations: Tracing All the Connections* (Bloomsbury 2015). He co-edited volumes *Wittgenstein and the Creativity of Language* (Palgrave Macmillan 2016), *Wallace Stevens: Poetry, Philosophy, and Figurative Language* (Peter Lang 2018) and *Wittgenstein and Hegel: Reevaluation of Difference* (De Gruyter 2019). His most recent book is *The Philosophy of Exemplarity. Singularity, Particularity, and Self-Reference* (Routledge 2023).

- **Michaela Fiserová: Becoming-Pet, Becoming-Pack**

This paper focuses on repetition of affective acts in the process of taming and training animals in interspecies territories. Following Gilles Deleuze's work on ontology of becoming, the author proposes to grasp the repetitive gestures of taming and training as a affective tool for territorial becoming that entrains non-human and human beings into mutual cohabitation. She argues that this process of entraining is bilateral - it implies animals' becoming-pets on the one hand and pet owner's becoming-pack on the other. Finally, production of ornamental territories means following an immanent order of affectivity that entrains wilderness and makes it morph into new interspecies assemblages. The author concludes that, in the process of animal training, both the animal and the human keep on changing. New habits progressively form and evolve into a routine, which intertwines human and non-human patterns of territorial behavior, and rhythmically assembles them into local ornaments of interspecies cohabitation.

**Michaela Fišerová** is associate professor at the Faculty of Arts, University of J. E. Purkyně in Ústí nad Labem, Czech Republic and researcher at Metropolitan University in Prague in Czech Republic. She works in the fields of contemporary philosophy and aesthetics, with specialization in problematics of media, arts, politics and animality. She is the author of *Sharing the Visible. Rethinking Foucault* (L' Harmattan, Paris 2013), *Image and Power. Interviews with French Thinkers* (Karolinum, Prague 2015), *Deconstructing Signature* (Togga, Prague 2016) *Fragmentary Vision. Rancière, Derrida, Nancy* (Togga, Prague 2019), *Event of Signature. Jacques Derrida and Repeating of the Unrepeatable* (SUNY Press, New York 2022).



# Paper Sessions



## Paper Session 1: Affect – Pedagogy

- **Dr Michaela Jane Harrison: Embodied Teaching: Affective, emotional and atmospheric intensities through/with/in the body in the primary classroom**

Teaching and learning have, up until recently, been conceptualised as acts of the mind, with the body largely or completely ignored. Scholars working in the field of embodiment call on (new)-material feminisms and posthuman philosophies, identifying the roots of this ‘bodily ignorance’ in the legacy of humanism and the Cartesian mind-body divide. This divide associates ‘corporeal bodies with physical entities that need to be tamed, managed, and controlled by the superior mind’ (Varelas et al., 2022:494-495), and epitomises the dominant white, western, patriarchal and colonial cultures in education.

This presentation reports on a small-scale posthuman ethnographic study which sought to explore embodiment in teaching and contributes to a growing ‘body’ of research which seeks to upend the mind-body binary, rendering the body visible so we might appreciate its affective power. The field work for the project was conducted in a two-form primary school in the northwest of England. In this paper, I analyse empirical materials from the project drawing on concepts from critical posthuman and Deleuzian philosophy to demonstrate the power and productive force of the teacher’s body in the teaching event. I focus specifically on how affirmative affect, emotion and atmosphere are produced through/with/in embodied teaching practices. This work suggests that teachers’ bodies in relation have the capacity for becoming the and...and...and joy of education.

**Dr Michaela Jane Harrison** is a Senior Lecturer at Manchester Met University, in the UK. She teaches across a range of teaching and education programs, specializing in qualitative research methodologies in education and social research.

The title of her doctoral thesis was ‘Travelling Through Written Spaces: a nomadic enquiry into the writing of student teachers’. Her current research seeks to describe and explore the embodied aspects of teaching. Her theoretical and methodological interests include: Deleuze and Guattari, post foundational inquiry, material-discursive relations, feminism, new-materialism, post humanism, practitioner research and writing as a form of enquiry.

- **Maria Kristina Börebäck: Learning and conceptualizing: An image-thought of sensations**

To learn is to change what it means to know. Learning with and within an environment means to become, to emerge within or merge into the environment, an individuation process. Individuation-processes never reduced to form and material, a subject (Deleuze, 2007, p. 158). Learning with, rather than learning from, twists the pedagogical idea from doing and performing (a performative activity), to an event a becoming process of action. Learners actualizes in a rhythmic vibrant multiplicity. In that sense “there is no *subject of desire*, only a production of desire according to a sign machine” (Guattari, 2006, p. 100). Instead of tracing evidence, pedagogy can emerge in actions for mapping rhizomatic multiplicities, mapping relational events.

The tactile-optical space or the figuration, the figurative appearance as “a consequence of this space (Deleuze, 2003, p. 125). Sensing becomes forces of thought images revitalizing memories, embodied memories, non-visible, hidden, unconscious, but creative, where environed bodies of actions cocreate recollection images. To know oneself, to learn to think, to act as if nothing were self-evident – wondering” (Deleuze & Guattari, 1994, p. 7), create memories. Memories are not virtual, instead memories actualize virtuality [...] on its own account. This contrasts recollection with perceptions as a potential state rather than a concrete one. (Deleuze, 1997/1989). Virtual images actualizes when called upon by perception-images. An image formed by our immediate sensory experiences. Corporeal and in-corporeal memories will only be perception-images of certain situations (Deleuze, 1997/1989). Sensations actualize emotion such as love, and fear as events through differentiation and connectivity. Sensations affect thought, topologically and diagrammatic (Williams, 2008, p. 3). As biogrammatic repetitions, rhythm turns into differentiation, enable new thought-images to emerge and a possibility to conceptualize. An image thought creates within a world of actions. Concepts and emotions become creative forces of recollection, recalling what environmental appearing actualises...

**Maria Kristina Börebäck**, work as a university teacher at Karstad University, in higher educational pedagogy, and the different teachers’ programs. Her main interests concern justice, equality, equity and the environment in various pedagogical settings. Her research has focused on environmental communication, Unesco Biosphere reserve, fishers’ life and livelihood and reindeer herders’ life and livelihood. Further her research has focused on academic writing in higher education and the importance of body awareness in vocational/professional education.

- **Johanna Dennis: Spinozist  
Deleuzean Theatres of Embodiment: Activating Co-operative  
Pedagogies of Joy and Interconnectedness within a Theatre P  
aradigm**

This paper draws upon the interdisciplinary fields of education, philosophy and theatre studies to present a discussion of Spinoza's theory of cooperation as an embodied way of learning together within a theatre paradigm. Relying on a Deleuzean interpretation of Spinoza's *Ethics* (1994), the paper addresses Deleuze's important question, "What can a body do?" (Deleuze, 1990:217) and highlights Spinoza's enduring relevance in addressing contemporary challenges. The paper engages with Deleuzean readings (Deleuze, 1978; Deleuze, 1988; Deleuze, 1990; Deleuze, 1997) of Spinoza's *Ethics* to explore a theory of cooperative power, which emphasizes the active collective and transindividual relationships that are necessarily at work within a cooperative dynamic. By leveraging these philosophical insights, the paper offers a productive lens to reconfigure co-operative pedagogies that not merely hopeful and humble - passive affects but rather point to the dynamic and affirmative possibilities of collective empowerment. A concept of collective individualism underpins this work, highlighting the cooperative power of the collective individual. This relational way of being together suggests forms of expression that are dynamic, ethical, affirmative, and democratic. The paper argues that such a cooperative pedagogy can cultivate joy and interconnectedness, offering an active response to the precariousness of the contemporary world. A key focus is the idea of the theatre paradigm, which is investigated for its practical potential to embody Spinoza's theory and foster pedagogical possibilities that address precarity through mutual interdependency and connection.

Inspired by a three year research project, which critically investigated the cooperative schools project in England, this paper develops that critique to develop ideas about what a fully theorized cooperative pedagogy might look like. By integrating interdisciplinary perspectives, the paper aims to contribute to the ongoing discourse on cooperative education, proposing innovative pathways for fostering joy, interconnectedness, and mutuality in precarious spaces.

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## Paper Session 2: Cultural Materialities

- **Gert van der Merwe: Keywords: Three Ecologies, Speculative design, Technics, Algorithmic governmentality, Situated knowledge**

This paper operationalizes the intersection of Deleuze's political philosophy of 'Flow, Code and Stock' (Smith, 2012) and Guattari's (2000) Three Ecologies (mental, social, and environmental) as an analytical framework for speculative practices in an urban and landscape design studio as a form of critique and a means of producing problems. The studio draws on a range of theoretical strands to challenge the dominance of technocratic urbanism and inductive planning logics such as Stiegler's (1998, 2010) critique of technological alienation, Decolonial Theory (Mbembe, 2021; Escobar, 2018) and Ecological Feminism (Haraway, 2016; Barad, 2007) to conceptualise entangled socio-technical assemblages, reciprocal relationality and situated knowledge. Exercises included 'affective writing' and film, drawing Rendell's (2010) site writing, foreground embodiment, immanence and more-than-human perspectives, employed to develop non-linear speculative hypertext fiction. Against the background of 'smart cities' this builds on prior work on Simondon's (2017) conception of 'sense' as ontogenetic movement and a critique 'algorithmic realism' (Rouvroy, 2012) to rethink urban policy as process of modulation and jurisprudence to produce difference, rather than fixed regulation. Using Deleuze's political philosophy and Guattari's Three Ecologies as an analytical tool and overarching matrix, students can develop a genealogy how values shape norms. In turn, students may then produce difference through design by resisting "best practice" and critiquing the underlying power structures that produce them. This approach foregrounds the capacity of architectural practice to modulate urban ecologies dynamically, positioning design as a site of constant negotiation between flows, codes, and emergent stocks of value. An unfolding process shaped by socio-technical and ecological entanglements. The studio thus operates as both an experimental methodology and a pedagogical intervention, testing how architectural education in the Global South can resist extractive models of urban development and foster open-ended, situated, and heterogeneous approaches to spatial practice. In doing so, this work offers a critical response to the epistemic closures of smart urbanism while demonstrating the pedagogical potential of transdisciplinary theory in shaping new urban imaginaries.

**Gert van der Merwe** grew up in Namibia before moving to South Africa, graduating from the University of Pretoria (MProf Architecture) in 2014 and working until 2020, before returning to Namibia where he teaches at the Namibia University of Science and Technology. He is pursuing a PhD at TU Delft, Netherlands with the preliminary title 'Water – Flow, Code and Stock: A Rhizomatic Genealogy of the Political Ecology in Namibia' where his research focuses on how water shapes norms and values with the aim of developing non-anthropocentric theory and critiquing scarcity narratives as a form of enclosure.

- **Semin Erkenez: Searching For a Discursive Form of Architectural Form through Triple Thinking System**

This study, which aims to read architectural form conceptually, aims to address architectural form with a Deleuzian strategy, through the three ontological aspects that constitute the world: actual, intensive and virtual. Architectural form exists in multiple relationships with both the event and the space in which it takes place or is built, and it is related to both the materialization of the event and the performance of the object in a forum. At this point, the question of how the materiality of architectural form established within a context can be transferred to a more discursive area comes to the fore. The position of architectural form within the system must be read in a relational, continuous, selective and productive effect. Thus, architectural form exists in multiple relations with both the “event” and the environment in which it takes place or is constructed. In other words, architectural form becomes associated with both the “actualization of the event” and the “performance of multiple relations” or the agency of the systems and processes. In order to conceptualize architectural form, it means analyzing the infinite interaction networks that the architectural structure can establish, not as an object or subject. Accordingly, in this study, the triple thinking system that Deleuze brought together to define/make sense of the genesis of form and conceptualized by De Landa, namely population thinking, intensive thinking and topological thinking, is proposed as a method of interpretation. The triple thinking system suggests an ontological opening through the three ontological spheres that constitute the world in pursuit of the materialization/dematerialization processes of architectural form. By following the materialization/dematerialization processes in the system, a more discursive search regarding architectural form can be carried out and the architectural form that turns into “assemblage” can be grasped. Key words: assemblage, triple thinking system, architectural form, materialization, dematerialization

**Semin Erkenez** is an architect, and currently a researcher in the Chair of Architecture Philosophy and Theory at the Faculty of Architecture and the Built Environment, Delft University of Technology. In 2006, Semin graduated from the Department of Architecture at Yıldız Technical University and in 2009 she completed her MA at Istanbul Technical University. Her MA thesis examined the houses of women living in squatters/slums and their connections to the city. In 2016, she completed her PHD at Yıldız Technical University with her dissertation titled “Analysis of the Body-Space Relationship and New Possibilities.” Her research focuses on examining architectural design and the built environment using new materialist philosophy and feminist theory.

- **Angelos Chiotis: Deterritorialising Pentelic Marble From Classical Object to Material Agency**

In approaching Pentelic marble through the lens of Deleuze and Guattari, one encounters the vital concept of deterritorialisation — the dynamic process by which material and meaning escape fixed domains, dislodging from their original territories to open pathways for transformation. In 19th-century Athens, the marble appears as a territorialised form: a stable, recognised entity within the ideological and aesthetic order of neoclassicism. The marble's whiteness is not merely a visual attribute or physical matter; it is a locus where cultural authority and colonial histories converge, embedding the stone within a network of power and tradition. Yet, this territorialisation is not static. As the marble transitions into modern contexts, it undergoes subtle yet profound deterritorialisation. The surface becomes an interface — a plane where the rigid meanings of the classical object dissolve, making room for new flows of interpretation. However, this movement is ambivalent; as the marble deterritorialises, it risks reterritorialising into new forms and narratives within modernism's aesthetic regimes. At the microscopic level, the marble's particles emerge as active agents in a continuous becoming. Here, deterritorialisation unfolds not only conceptually but also ontologically: matter itself — with its capacities to affect, resist, and transform — refuses fixity, articulating flows of power and creativity beyond human intention. This trajectory — from the macro-scale of cultural imposition to the micro-scale of material agency — traces a rhythm in the life of Pentelic marble. Deterritorialisation becomes a continual unraveling and reweaving of roles and meanings across time and space. By engaging with this process, the presentation invites a rethinking of materiality, agency, and the transformative potential of the substances that shape our cultural and physical landscapes.

**Angelos Chiotis** is a PhD candidate in Architecture Philosophy and Theory at the Department of Architecture, Delft University of Technology. His research explores the philosophical and material histories of Pentelic marble through a decolonial and new materialist lens. He serves as an adjunct instructor in the Agential Materialism design studio and as a research fellow in the Ecologies of Architecture research group at TU Delft. A practicing architect, Chiotis has contributed to peer-reviewed publications examining the intersections of material politics and racial identity in architectural history. His work employs transdisciplinary methods to critique power relations and ideologies.

## Paper Session 3: Artificial Intelligence

- **Mikkel Rørbo: Becoming Hostile**

Becoming Hostile Artificial intelligence discourse often conflates the machine with the human, tracing anthropomorphic traits and reconciling any perceived similarities as representative of human faculties. This paper suggests that rather than striving for conciliation, the force of difference flowing from the inhuman otherness of machinic cognition holds a promise to renegotiate essentialist conceptions of the 'human'. The War Machine as a concept characterized by exteriority, defined as a position outside the confines of the hegemonic apparatus, cracks open a space that might be suggested to hold a central hostility and negativity in the otherwise affirmative philosophy of Deleuze & Guattari. Drawing inspiration from the frictions suggested in D&G's theories on the War Machine, this paper sets out to investigate places of hostility contained within to create a space for productive antagonism that may act as a decentering of human perception. In focusing on an understanding of utter difference, exemplified by the inhuman cognition of AI, the construction of an other which is undefined by lack, negation and fixed identity is further explored. In this context, hostility breaks free from dialectical binarism and negation, becoming instead a vehicle for the rejection of immutable form and rigid striated categorization. It becomes an attempt to reclaim hostility from the throes of destructive subjugation and introduce it as a force contained in becoming-inhuman as it claws and tears at any urge to claim certainty about what constitutes 'human'. This rejection of dialectical binaries is essential to the appreciation of what Patricia Reed has termed an 'otherness without othering'. So, might we use Deleuzoguattarian frameworks of difference and deterritorialization, when evaluating the potentials of an inhuman form of cognition to question the essentialism of 'humanness' by embracing a process of friction and becoming which is hostile to any fixed categorization of essential characteristics?

**Mikkel Rørbo** is an interdisciplinary researcher and producer of cultural detritus. He is currently based at Weibel Institute for Digital Cultures at the University of Applied Arts in Vienna, where his work is centered on questions of difference, agency and time as they manifest in and connect to such topics as machinic cognition, otherness and political potentialities. He is currently teaching on digital occultism and its place in technopolitical culture.

- **Allen Chiu: Übermensch and Nirvāṇa: On the question of AI and Liberation**

In my PhD thesis, “A Buddhist Becoming: On Deleuze and Nāgārjuna’s Middle Path to Living as Practice” I argue that one reading of Deleuze’s practical philosophy might be found in Nāgārjuna’s Mādhyamaka school of Buddhism. In continuing to trace that line of flight, the question of AI becomes an interesting one. If we accept the possibility of an AI that is sentient, or capable of feeling emotions or even just pain, how might that conflict with the ‘mode of living’ of a Deleuze read to his conclusion through Nāgārjuna? Nāgārjuna maintains that, for a Buddhist, the only way to escape the cycle of suffering is to attain enlightenment. I have previously linked the Buddhist conception of enlightenment and nirvana to Deleuze’s reading of Nietzsche’s Übermensch, but the question here is whether or not a sentient AI or one ‘merely’ capable of feeling emotion and pain is able to ‘become’ Übermensch or attain enlightenment? If not, what does that mean for our relationship and responsibility to AI as human beings? This paper serves as an initial attempt to answer and engage with the question of whether or not an AI can experience Suffering. This will be done by summarizing the previously established similarity between Deleuze and Nāgārjuna, expanding on Nāgārjuna’s Buddhist connection between sentience and suffering, and finally by questioning the relationship between a Buddhist Deleuze and the ‘problem’ of AI. To Paraphrase Deleuze and Guattari in What is Philosophy?, “If one can still be a [Nāgārjunian, a Deleuzian, or a Nāgārjunian Deleuze] today, it is because one is justified in thinking that their concepts can be reactivated in our problems and inspire those concepts that need to be created.”

**Keywords:** Deleuze, Nāgārjuna, Buddhism, Suffering, AI, Practical Philosophy

**Allen J. Chiu** earned his PhD in Philosophy from the University of Dundee in March 2023. His research compares the metaphysical ideas of Gilles Deleuze and Nāgārjuna, focusing on their shared rejection of essentialism, nihilism, and Truth. He is editing a monograph for Edinburgh University Press examining their metaphysical projects. Chiu also explores the intersection of AI, suffering, and ethics, investigating whether sentient AI could experience suffering and how concepts of liberation and transformation might apply to non-human intelligences. He aims to contribute to both philosophical discourse and AI ethics, offering new perspectives on contemporary challenges.



- **Nicholas McIntosh: Mapping Deleuze' s Metaphysics:  
Employing Corpus Analysis to Navigate Rhizomatic Texts**

This paper proposes a novel methodological intervention in the study of Gilles Deleuze' s philosophy, utilizing corpus analysis to map his metaphysical concepts and their interrelations across his works. Deleuze' s philosophy challenges conventional interpretive approaches with its stylistic complexity and rhizomatic structure, resisting linear reading and unified narratives. By applying techniques from the digital humanities, including distant reading and computational textual analysis, this research systematically identifies key terms, patterns, and conceptual networks within Deleuze' s corpus, revealing insights often occluded in traditional close readings. Focusing on feature frequency and collocation, the study constructs a conceptual cartography that highlights how Deleuze' s innovative vocabulary—such as "the fold" and "Body Without Organs"—evolves and functions across contexts. This approach also addresses broader questions about the utility of corpus methods in philosophy, demonstrating how digital tools can complement traditional hermeneutic strategies to engage with Deleuze' s nonhierarchical, interconnected texts. In alignment with the conference theme of exploring and extending the boundaries of digital and philosophical practices, this project extends Deleuze' s own metaphors of mapping and assemblage into the digital realm. It showcases the potential of corpus analysis not only to navigate the textual multiplicity of Deleuze' s works but also to generate new questions and connections that deepen our understanding of his metaphysics.

**Nicholas W. McIntosh** is a PhD candidate in Philosophy at Fordham University, specializing in digital humanities and 20th-century continental philosophy. His research focuses on integrating computational methods into the study of philosophical texts, with a particular interest in Gilles Deleuze and metaphysics. Nicholas' s interdisciplinary work bridges traditional hermeneutics and digital techniques like corpus analysis, aiming to expand the methodological toolkit of philosophy. He has received awards for his teaching and has presented research on innovative approaches to philosophical problems at national and international conferences.

## Paper Session 4: Deleuze AND...

- **Hamed Movahedi: The Metaphysics of Social Actualization and Individuation in Deleuze and Foucault**

This research revolves around the works of Gilles Deleuze and Michel Foucault. It examines the conceptual correspondence between Foucault's implicit metaphysical system, made explicit by Deleuze in *Foucault*, and Deleuze's own metaphysics in *Difference and Repetition*, in order to reconstruct a Deleuzian-Foucauldian metaphysics of social formation. In *Difference and Repetition*, Deleuze stresses that every domain has its own virtual-Ideal and intensive fields. The physical, biological, psychological, linguistic, and social fields presuppose their own virtual Ideas and intensities, which are actualized and explicated in the individuals of each domain. Now, if we regard *Difference and Repetition*, as depicting the metaphysics of genesis as such, then Deleuze's *Foucault* can be reread as the story of a specific genesis, namely, social formation. This will enable a Deleuzian-Foucauldian metaphysics of the genesis of social field. Folding Deleuze's *Foucault* onto *Difference and Repetition* reveals that his reading of Foucault in terms of the three axes of knowledge, power, and self can be linked to his own metaphysics of genesis, in *Difference and Repetition*, which also entails the three moments of the actual, virtual, and intensive. If in *Difference and Repetition*, genesis is conditioned by intensities that express the Idea by folding and enveloping them, then, it can be asked how this actualization/individuation is reanimated in Foucault, to stage the formation of social field, a question that has remained underexplored in the literature. (Morar, Nail, Smith 2016; Gordon 2017; Cisney 2014) This dialogue between Deleuze and Foucault will disclose the ontological status of Foucault's different conceptual personae (forms of knowledge, force, subjectivation, ...), enabling the elucidation of Deleuze's intricate metaphysics, through Foucault's numerous concrete engagements with historical periods. It will also unravel certain latent political potentialities in Deleuze's work before Guattari.

**Hamed Movahedi** holds a PhD in Philosophy from the University of Montreal, and he is pursuing a postdoctoral fellowship at McGill University and Pennsylvania State University. He is also a fixed-term lecturer at McGill University. His research focuses on the metaphysics of genesis and formations across social, artistic, and biological fields. He is publishing a monograph with Edinburgh University Press titled, *Continuity and Event in Leibniz and Deleuze: Poetics of the Fold*, and his work has appeared in journals such as *Continental Philosophy Review*, *Deleuze and Guattari Studies*, *Journal of the British Society for Phenomenology*, *Philosophy Today*, *Parrhesia*, and *Dialogue*.

- **Cezary Rudnicki: Who Owes Whom? A Comparative Study of David Graeber's and D&G's Theories of Debt**

Most readers of David Graeber are likely aware of his declared aversion to contemporary French philosophy. In addition to many general or allusive statements, he unequivocally rejects Michel Foucault's theory of power in his programmatic essay, *Fragments of an Anarchist Anthropology*. As for Deleuze and Guattari, the American anthropologist largely avoids addressing their work. In his famous *Debt: The First 5000 Years*, Graeber mentions—and criticizes—them only once, in a brief, marginal footnote. However, I believe that this aversion is superficial, serving merely as a rhetorical gesture to distract the reader. In fact, Graeber appears to demonstrate a fairly deep (though perhaps insufficient) understanding of D&G's work and develops his own theory through an implicit discussion with the French philosophers. For instance, certain theses in Graeber and Wengrow's *The Dawn of Everything: A New History of Humanity* may sound strangely familiar to readers of both volumes of *Capitalism and Schizophrenia*. In my paper, I would like to trace another of these similarities and examine the extent of Graeber's (hidden) inspiration from D&G's *Anti-Oedipus*. While the American anthropologist appears to confine the issue of debt to the economic sphere, D&G treat debt as a pervasive factor across various dimensions of the social field. Nonetheless, all three authors consider it as the mechanism responsible for social dynamics. My objective is to compare the understanding of debt presented both in *Anti-Oedipus* and *Debt*. To what extent does Graeber repeat D&G's observations in different terms? And what are the primary differences between the social ontologies proposed by these authors?

**Cezary Rudnicki** is Assistant Professor at the Institute of Philosophy, University of Maria Curie-Skłodowska. Co-editor of *Metaphysics of Cooperation*. Edward Abramowski's *Social Philosophy* and author of a monograph on the transformation that took place in the conceptualisation of ethics between the 5th century BC and in the 7th century AD: *Etyka przeciwko moralności: foucaultowskie studia nad starożytnością i wczesnym średniowieczem* (*Ethics against Morality: Foucauldian Studies of Antiquity and the Early Middle Ages*). He has published articles on Deleuze and Guattari, Foucault, Abramowski, Heidegger, and Agamben. Additionally, he edited a Polish edition of Deleuze & Guattari's *Kafka. Toward a Minor Literature*.

- **Chung-Hsiung Lai:**  
**Women to Come: Deleuze and New Material Feminism**

This paper investigates the influence of Deleuze on the emergence of new feminist materialist assemblages as a novel process of “becomingwoman” in the wake of the “women to come” after the material Turn. The concept of “becomingwoman” has, in recent years, become a focal point of feminist debate. As Patty Sotirin observes, “[t]he concept of becomingwoman is both intriguing and controversial. While becoming woman exemplifies the radical contribution and creativity of Deleuze’s (and Guattari’s) thought, it has provoked harsh criticism, particularly from feminist scholars.” This paper contends that “becomingwoman” as a foundation of women to come provides not only a crucial foundation for enriching second and thirdwave feminist theories following the “linguistic turn” but also serves as a cornerstone for the advancement of “new materialist feminism” in the “materialturn” era of the early 21st century. Deleuze’s philosophy, I argue, has undergone a shift in its role within feminist discourse—moving from the foreground to a supporting backdrop in the evolving interplay between Deleuzian theory and feminism in contemporary feminist movements. Feminism, in this context, increasingly aligns itself with various strands of materialturn theories, many of which are profoundly shaped by Deleuze’s work.

This alignment invites critical questions: Who are the “missing women” whose absence shapes this materialist feminist future? How might we create spaces to accommodate and learn from these absences for the women to come? What emergent assemblages are necessary to reimagine feminist collectivity? In short, this paper seeks to address these questions by reexamining the intersection of Deleuzian thought and feminist theory and exploring the rise of feminist materialist paradigms. The conclusion envisions the trajectories of feminist “materialturn” theories and their potential to generate new assemblages and alliances in the ongoing redefinition of feminist praxis.

**Chung-Hsiung Lai**, after earning a PhD in Critical Theory from the University of Nottingham, UK, in 1999, I have been serving as a full-time Professor in the Department of Foreign Languages and Literature at National Cheng Kung University, Taiwan, where I teach Contemporary Philosophy, Literary Criticism and various theory courses.

## Paper Session 5: Ontology and Concept

- **Yü-Chieh T'AO: Ontology as Typology: An Outlook**

For Deleuze, the key to constructing philosophy lies in distinguishing types. Typology represents the rules to be followed in the game (jeu) of ontology. Deleuze's claim of univocity gives rise to the idea of ontology as typology. Deleuzian univocity is based on the pairwise relation between the concrete and the discrete, corresponding to the two states of the actual and the virtual. However, the virtual is not entirely compatible with other Deleuzian ontological claims. This forces ontology to perform certain conjunctive acts. Therefore, only ontology as a systematic philosophy has robustness for development, providing an opportunity for the emergence of typology. The relation between Game and ontology is not one of juxtaposition but of disparation. This refers both to the relational disparity and the relation as such. Typology differs from taxonomy by focusing on the disparate relation between Game and ontology, reacting to difference rather than identity. Game, situated in the middle, diverges into the surrounding ontology. Nevertheless, the middle occupied by Game may overlap with its peripheries. In such cases, Game and ontology engage in disparate exchanges. The crux of the disparate is conjunctive disjunction. The identification of epistemology and ontology is reiterated through a parallelism-based juxtaposition, substituting multiple types with univocal being. Typology describes the mode of existence of the disparate game-ontology: co-genesis.

**Yü-Chieh T'AO** is a PhD candidate in Philosophy at Tongji University, specializing in Deleuze-related studies. T'AO's current research focuses on the relation between Deleuze's philosophy and the concept of Game, aiming to challenge and reinterpret Deleuzian ontology. Beyond Deleuze, T'AO's academic interests extend to the philosophies of Gilbert Simondon, Kostas Axelos, and Bernard Stiegler. T'AO's work emphasizes interdisciplinary connections, striving to bridge the gaps between ontological theory and practical systems of thought.

- **Koichiro KOKUBUN: Deleuzian Concept of Other: Autism Studies, Analogy, and Modulation**

Deleuze' s name has forever been associated with “schizophrenia”, which composes, alongside “capitalism”, the subtitle of the books that he wrote together with Félix Guattari. Granted Deleuze-Guattari' s works are framed definitively through and by schizophrenia, it seems to me however far less clear whether Deleuze' s own works can be assimilated to this framework. For this 20th-century French philosopher' s thought seems rather to show a close proximity to the experience of a different mental disorder.

The concept of the “Other”, which figures prominently in his early thought and is developed most fully in his essay “Michel Tournier and the World Without Others”, included in the Appendix to *The Logic of Sense*, presages what recent research on ASD (Autistic Spectrum Disorder) has since brought to light. For the Deleuzian “desert island”, an experience of the “world without others”, is true also of an autist' s perception of the world. People with ASD are often said to have difficulty in recognizing Others: it is as if they were living on a desert island.

If therefore the recognition of the Other is not innate but something which must be learnt, it is imperative that we inquire how such a recognition takes place. The concepts of Analogy and Modulation, which Deleuze focuses on in his lecture on paintings, seem to help us understand this recognition. Through this inquiry, I will take the Deleuzian concept of the Other in a novel direction, to propose a new concept of the “Similar Other”, a concept which I believe can contribute concretely to Autism Studies. Through this concept, I will also explain the social exclusion of ASD as an effective consequence of the present neoliberal economic regime.

**Koichiro Kokubun** is professor of philosophy at The University of Tokyo, Graduate School of Arts and Sciences, Japan. He received his PhD from The University of Tokyo. He specializes in 17th-century philosophy and 20th-century French philosophy. Earlier this year he published his first book in English, *Principles of Deleuzian Philosophy* (Edinburgh University Press). He is the author of a dozen books on philosophy and politics in Japanese: *Spinoza' s Method* (2011); *Ethics of Leisure and Boredom* (2011); *A Democracy to Come* (2013); *Principles of Deleuzian Philosophy* (2013); *Lectures on Modern Political Philosophy* (2015); *Towards an Intuition of Democracy* (2016), and several others. He has also translated several works of Deleuze into Japanese. Recently he supervised the Japanese subtitle translation of Deleuze' s filmed interview, *Abécédaire*. He is a regular participant in international Deleuze/Guattari Conferences. He was the director of the 7th Deleuze/Guattari Studies in Asia Conference, Tokyo 2019.

- **Luis Armando Hernández Cuevas: Metaphilosophy and Cartography**

The general objective of this proposal is to present the metaphilosophy of the French thinker Gilles Deleuze and, as a specific objective, to expose how, based on Deleuze's metaphilosophical position, it becomes necessary for philosophical practice to no longer appeal to the logic of the history of philosophy, but to cartographic logic.

In this sense, making a general study on different current metaphilosophical positions, which have as their milestone the schism established in the 19<sup>th</sup> century between science and philosophy, the proposal aims to display the answers that Deleuze and Félix Guattari provided to the questions of metaphilosophy: 1) what is philosophy?, 2) how is philosophy practiced or should it be practiced?, and, 3) why is philosophy done or should it be done?, to contrast it with the answers provided to these three questions after the schism. All this is to confront, not only the different ways in which philosophy today is pretended to be displaced, instrumentalized or even considered dead, but also those pedagogies that enclosed by substantialists and molar institutions, evade to create new pedagogical practices that combined with poetic cartographies could produce other assemblages.

**Keywords:** Surveyor, science, concept, Deleuze, philosophy, history of philosophy, logic, conceptual character.

**Luis Armando Hernández Cuevas** obtained his PhD in Philosophy from the UNAM. Since 2022, he has worked at the Universidad Iberoamericana, México, where he co-established the Aión Research Group on Ancient Philosophy, and has recently taken on the role of Coordinator of the Undergraduate Program in Philosophy. He has published several articles. The most recent ones are *The Paradox of Speaking in One's Own Name*, *Cosmopolitanism in Light of Allagmatics*, and *The Capture and Uprising of David Alfaro Siqueiros: On How to Obtain an Own Name in Painting*. He also coordinated the book *Deleuze and Cartography* (2024).

## Paper Session 6: Affect/Materiality

- **Dr Silke Panse: Bodies of Natures in Bodies of Images: Deleuze' s Affects through Spinoza' s Lenses**

This paper delves into the differences between Spinoza' s affects in the perfect reality of Nature/God and Deleuze' s affects in the inorganic regime of realist film images. It also explores how a Spinozean action differs from action and acting in action cinema. Despite having written extensively about Spinoza' s affects and ethics and about affects in film images, Deleuze does not refer to either Spinoza or ethics in his cinema books. According to Spinoza, "by affect I understand affections of the body by which the body' s power of acting is increased or diminished, aided or restrained." An affect entails a change from one state to another, that is, the increase or decrease of the power of acting of a thing. By contrast, for Deleuze, affect is pure because it is disconnected from a thing that it would increase or decrease the power of acting of. To facilitate that affect is free, the relations to external bodies are cut. In the affection-image, the affect is without a face and the face without a body. In Deleuze' s reading, the affects and causalities of things in images have been cut off from Nature/God. The thing that Deleuze is interested in the nature of, is the moving image. In the disconnect between the nature of images and the things with natures that they are an affection of and that have their own affects independent of their images, there is a privation of ethical and material connections. According to Spinoza, the more things "an image, or affect, is related [to]," the "more causes [...] it can be aroused and encouraged [by]," and the more often the affect flourishes and the mind engages. Whereas, for Spinoza, affects constitute ethics in as many relations as possible, in Deleuze' s moving images Spinoza' s affects in ethical relations have become material nervous intensity detached from ethical relevance. Deleuze' s affects are without a cause.

**Silke Panse**, PhD, is Reader in Film, Art and Philosophy at the University for the Creative Arts, UK. She has edited *Ethical Materialities in Art and Moving Images* which includes her chapters "Ethical Materialities and Material Ethicalities" and "Spinoza' s Affectual Ethics: Causing, not Making." She suggested that "There are no Extinctions in Relations without Bodies: On the Violence of Flat Relational Ontologies" in *PARSE. Journal for Artistic Research* and has written about James Benning' s work in, for example, "Men in Huts in Woods." She has co-edited *A Critique of Judgment in Film and Television* which includes her chapter "The Judging Spectator in the Image."



- **Alain Guillemain: Does affect suffer from a conceptual homonym problem?**

This paper traces the genealogy of the concept affect and engages in the debate between discursive and non-discursive affect theorists who interrogate whether or not affect must have a discursive/intentional element as Ruth Leys (2011) argues, or whether it can float free of the discursive as Brian Massumi (2002) argues. Through the course of this engagement, there is some evidence to suggest that affect (as a concept) suffers from a conceptual homonym problem. What the discursive and non-discursive affect theorists mean by the term affect appear to converge in name, but exhibit conceptual divergence. Upon investigating Deleuze's engagement with Spinoza, we learn that Spinoza's use of the term *affectus* (emotion) is closer to what the discursive affect theorist means when conceptualising affect, even though it is the non-discursive affect theorist who is more closely allied with Deleuze and Spinoza. Robert Piercey (1996) argues that when Deleuze reads Spinoza, he draws a parallel between Spinoza's three-part ontology of substance, attributes, and modes and his own three-part ontology of Being, the virtual, and the actual. The non-discursive affect theorist takes this middle term, the virtual, to be conceptually equivalent to affect. It is this act of conceptualisation, largely attributable to Massumi (2002), that exacerbates the conceptual homonym problem for affect.

The question that remains is whether the term affect genuinely points to two different sets of attributes and phenomena, or whether these seemingly different sets of attributes and phenomena can be rehabilitated under a single term.

**Alain Guillemain** is a PhD candidate working under the supervision of Dr Sean Bowden at Deakin University, Australia. He specialises in reading Deleuze in connection with contributions to and critiques of affect theory to synthesise what scholars across disciplines mean by affect, and how a rehabilitated concept may prove beneficial for the scholars and disciplines involved in the affect debate. Alain will submit his dissertation in 2025, titled *Philosophical foundations of affect: theorising with Deleuze, Kant and Spinoza*.

- **Leighton Upson: A Thousand Forest Paths: Painting Native Plant Entanglement**

Deleuze and Guattari's philosophy of the "and...and...and"—a principle of continuous proliferation—challenges conventional landscape art, opening up new potentials for more playful, experiential, dynamic, and eco-conscious approaches. This paper argues that painting functions as an optimal modality for becoming-forest, not through singular representation but through an assemblage—a network of relations where elements coalesce in unpredictable and open-ended ways. Rather than adhering to representational logic, my work rejects fixed, hierarchical composition in favor of rhizomatic connections, wherein forms emerge, dissolve, and reappear. By disrupting the traditional scenic perspective, my paintings embrace unpredictability, multiplicity, and non-linearity, integrating abstract, expressive, and symbolic elements that echo the forest's inherent diversity and dynamism. These works are assemblages of a specific, rare semi-coastal old growth forest, embodying its vibrancy and vitality through fragmented, tactile, and interwoven organic forms. Generating affective intensity, they compel the viewer's gaze to move, wander, and experience the forest's multiplicity as an active participant rather than a passive observer. This practice calls for an ethico-politics of care and responsibility for local ecosystems, reimagining our ecological entanglement beyond human-centered mastery. In challenging distanced frameworks, my work invites a reconsideration of our natural environments as an active, close, and co-constitutive force, expanding our collective imagination toward an eco-centered people to come. Rather than merely depicting a forest, these paintings perform forest-thinking—enacting an immersion within the living, dynamic ecologies of local indigenous plants.

**Leighton Upson** is a visual artist and PhD candidate at Massey University, Wellington, Aotearoa/New Zealand. Their research engages with a rare semi-coastal old-growth forest in Taranaki, focusing on one small place within it, through the philosophies of Heidegger and Deleuze and Guattari. Painting offers a medium for engaging in becoming-forest—foregrounding sensation, emergence, and the intensive dynamics of the refrain, territoriality, and deterritorialisation. Alongside academic work, they maintain a studio-based art practice grounded in long-term ecological attention and place-based experimentation.

## Paper Session 7: Subjectivities in Crises

- Joff P. N. Bradley: A Guattarian Response to the Hikikomori Crisis

This paper critiques the now-global phenomenon of hikikomori (ひきこもり), or social reclusion, questioning claims that it constitutes a meaningful form of resistance or affirmative subjectivation (contra Berardi). Rather than interpreting hikikomori as an active rejection of the outside sadnesses that characterize contemporary work life, I argue that it represents a deeper entrenchment in the pathological conditions of Japan's "diabolical" form of neoliberal capitalism (pro Guattari, Lazzarato). Far from embodying joy or pedagogies of conjunction, hikikomori is framed as a withdrawal that amplifies disconnection and exacerbates alienation (contra Deleuze). Through an analysis of technology, addiction, and the accelerating rhythms of capitalist modernity, alongside transformations in cognitive labor, gaming cultures, and digital connectivity (Han Byung Chul), I critique the idea that social withdrawal simply rejects traditional employment models or normative expectations. Instead, I claim it is an excrescent outgrowth of capitalist relations, which deepens the atomization and political passivity central to neoliberal ideologies. These ideologies of the status quo at all costs depend on the fragmentation of collectivity and the erosion of shared agency. Hikikomori is further examined through its framing within Japanese psychiatric discourse, tracing the shift in interpretation of schizophrenia from seishin bunretsu byō to tōgō shitchō shō (schizophrenia on the autism spectrum alongside other neuro-diversities). This terminological evolution is interpreted as a soft power repackaging of estrangement, failing to address the underlying crisis of cognitive and social fragmentation, which is Japanese capitalism. It suggests the dissolution of collective political potential, the end of the question of revolution, as the breakdown of social bonds renders revolutionary imagination increasingly impossible.

**Joff P. N. Bradley** teaches English and Philosophy in the Graduate School of Teikyo University 帝京大学 Tokyo, Japan. He has served as a visiting professor at several universities across the planet, including Jamia Millia Islamia University in Delhi and Universidad Nacional de San Martín in Argentina. Currently, he is a visiting professor at the Czech Academy of Sciences. Joff is also the vice president of the International Association of Japan Studies and serves on the advisory board for International Deleuze and Guattari Studies in Asia and the Deleuze and Guattari Studies in India Collective.

- **Lilly Markaki: “This Full Guerrilla Warfare” :  
Emancipation in Harris and Deleuze**

In his 2018 essay, “Can a Pragmatist Recite a Preface to a Twenty Volume Suicide Note? Or Insurrectionist Challenges to Pragmatism—Walker, Child, and Locke,” Leonard Harris argues that a viable philosophy must provide resources and reasoning methods to manage abjection and existential crisis, even against impossible odds—embodying “the sort of spirit needed to recite a Preface to a Twenty Volume Suicide Note,” or “a philosophical orientation that gives credence to epideictic rhetoric, imagination, and insurrection.” In this performance-lecture, I apply Harris’ s test—originally directed at pragmatist philosophers—to evaluate the viability of Deleuze’ s thought, highlighting both points of contact and potential rifts between the two thinkers. I argue that Deleuze is a philosopher committed to collective emancipation and whose practical-theoretical toolkit includes, as with Harris, the ethical, dignifying (if not justified) violence of insurrection. The lecture-performance is polyvocal. Inspired by my experimental radio reading practice, *A Reader’ s Catalogue*, it weaves together my own text and voice with archival voices, such as that of Black revolutionary George Jackson and sounds that animate my thoughts.

**Lilly Markaki**, PhD, is Lecturer in Race and Culture in Film and Media at Royal Holloway, University of London. Their research spans critical theory, aesthetics and visual culture, media studies, and Black studies, with a particular focus on material and speculative aesthetic practices and the world-making (and unworlding) potential of art. Their writing has appeared in *ArtReview*, *Elephant Magazine*, *Spike Magazine*, *3:AM Magazine*, and the *LSE Review of Books*, among other places. They have presented papers at international conferences and led curatorial and public research programmes, including *Dark Advances: ‘Affect Aliens’ & Revolutionary Despair* (2022), *Everywhere It Is Machines* (2021), and *Love Spells and Rituals for Another World* (2020), now a publication. Lilly is also a researcher and programme curator for *DEMO: Moving Image Experimental Politics* and the founder and editor of *Deleuzine: A Zine for Nobodies Without Organs*.

## Paper Session 8: Pedagogy AND Deleuze

- Soyeon Lee: Pedagogy of the Senses: The Meaning of Learning in Deleuze and Bergson' s Thought

In Introduction to Metaphysics, Bergson states that “to philosophize means to reverse the habitual direction of the working of thought” (Bergson 1903, 191). Similarly, in Difference and Repetition, Deleuze critiques the pre-philosophical postulates embedded in the Image of Thought, asserting that “thought could begin to think, and continually begin again, only when liberated from the Image and its postulates” (Deleuze 1968, 132). As empiricists, both thinkers share a common objective: rejecting entrenched habits of thought and resisting the inevitable illusions they produce. In this context, both Deleuze and Bergson place significant emphasis on education and learning. Notably, the term education of the senses first appears in Bergson' s Matter and Memory, where he underscores the role of education in shaping empirical consciousness. Bergson' s account of perception explicitly acknowledges the need for education in refining our engagement with reality. Taking inspiration from Bergson, Deleuze develops the idea of a pedagogy of the senses, which emphasizes an experiential and transformative mode of thinking. Viewing lived experience as a site of illusion and representation, Deleuze argues that empiricism necessarily entails an education of the senses, through which we can overcome transcendental illusion and move beyond empirical consciousness (Deleuze 1968, 237). This paper will examine how the theme of pedagogy serves as a central concern in the empirical philosophies of Deleuze and Bergson, exploring how each thinker conceptualizes learning in different ways. Beyond its epistemological significance, I also aim to highlight the ethical dimensions of education in their thought. As this paper will demonstrate, the pedagogy of the senses in both Bergson and Deleuze constitutes an ethical reflection on life itself, in which learning emerges as a guiding principle for living in a world of vital differences.

**Soyeon Lee** is a PhD student affiliated with KU Leuven (Katholieke Universiteit Leuven). She obtained her Research Master' s degree in Philosophy from KU Leuven in 2021. Her primary research interests are in a range of topics related to ethics and ontology in the domain of contemporary continental philosophy. She is currently working on her doctoral project on Onto-ethics and the Meaning of Life in Gilles Deleuze' s Philosophy

## • Halbe Kuipers: Perspectivism as Pedagogy

In this paper I want to propose thinking of perspectivism as a pedagogy, that is, a practice that in the fullest Nietzschean sense makes abstractions move (is this not what Nietzsche's work strives for?) It hones into the core of the modern cosmology per its principle of Reason and extensively judgment and means to overturn it. As Deleuze writes on Nietzsche, "This is why Nietzsche, in this domain as in others, thinks that he has found the only possible principle of a total critique in what he calls his 'perspectivism' [...]". A perspectival critique, how does this look? Perspectivism, it seems to me, is a vital practice in the face of our current situation, one often characterized by inadequate terms such as 'polarization' and 'culture wars'. Unlike such confused ideas, where difference is sterile and only false oppositions ensue, what Deleuze and Guattari might refer to as 'Urdoxa', the perspectival practice departs from the idea that things can be ontologically different. By ways of such radical alterity, we might learn to come to terms with the differences in the world and find ways to construct relations that are transversally bridging incommensurable perspectives. I will give a few everyday occurrences - returning to the elderly home and seeing everything as small, the seeing of the pink of pâté, and biking at night through the forest - and try to see these in terms of a perspectival practice, asking how we relate to the events that occur and the forces that shape them. In turn the question is how these event shape us, that is, a production of subjectivity.

**Halbe Hessel Kuipers** holds a doctorate in philosophy from the University of Amsterdam; thesis under the direction of Patricia Pisters and Erin Manning, entitled 'Perspectives and Event: A Study on Modes of Existence', defended in 2022. Having worked a lifetime in the experimental laboratory for research-creation, SenseLab, under Erin Manning and Brian Massumi, Kuipers was editor of the journal *Inflexions* and spearheaded its radical pedagogy project on neurodiversity. Kuipers now teaches at the University of Amsterdam and is working on a book on perspectivism and cinema.

- **Grant Brown: Curriculum as Institution –  
A pedagogy of sense and nonsense with Deleuze and Merleau-Ponty**

This paper investigates a problem of pedagogical practice, the supposed gap between curriculum as theoretical and education as experiential, from the philosophical perspective of Maurice Merleau-Ponty's existential phenomenology and Gilles Deleuze's differential ontology and their shared concern with sense and nonsense. An issue for philosophers of education, designers of curriculum, and teachers, is that the problem of making pedagogical models "work" in practice appears to be fundamentally intractable. As a result, I apply their phenomenological insights to the problem of the application of theoretical educational curriculum to actual teaching events and situations. I maintain that it is because creators of pedagogical theories and curriculum frequently ignore the way that phenomena are instituted and mediated through sense, rather than individually constituted from without, that educators are unable to realize the application of ideological frameworks to the concrete realities of instruction. Therefore, the contribution of this paper to the lived experience and practice of teachers is to demonstrate the necessity of seeing curriculum and teaching as relationally furnished and instituted within the milieu of sense. The framework provided by Merleau-Ponty's concept of institution, as well as the critical interrogation of the reciprocal relationship of sense and nonsense in Deleuze, allows a vitality to thinking curricula which begins to demonstrate such a path forward, beyond individual constitution and towards collective flourishing and meaning.

**Grant Brown** is a PhD student in Philosophy at Villanova University in Philadelphia, USA. He holds a Bachelor's degree in philosophy with Highest Honors from Swarthmore College and a Master's degree in Philosophy & Education from the Teachers College at Columbia University. His research focuses on the philosophy of education, existential phenomenology, and 19th and 20th century French philosophy especially Gilles Deleuze

## Paper Session 9: Deleuze AND...planes of thinking

- **Maximilian-Frederic Margreiter: Bataille as a Dark Precursor: “Time out of Joint” in Deleuze’ s Difference and Repetition and Bataille**

My talk focuses on the connection between Gilles Deleuze and Georges Bataille – a link that is either omitted or significantly deemphasised in most contemporary research on these two thinkers. On the one hand, this research gap is understandable, as direct references to Bataille in Deleuze’ s work a few and far between. On the other hand, the lack of investigation into this relationship is perplexing, given that the handful of comments Deleuze makes about Bataille evoke the picture of a complex and multifaceted relationship between their thought. Deleuze’ s remarks range from appreciation to contempt and at times even verge on mean-spirited personal attacks, all the while demonstrating a remarkable familiarity with Bataille’ s thought and literary output. In this context Michel Foucault’ s review ‘Theatrum Philosophicum’ (2000) highlights an important and under-appreciated affinity between Deleuze and Bataille – even though Bataille is entirely absent from *Difference and Repetition* (Deleuze, 1994) and *The Logic of Sense* (Deleuze, 1990). Foucault situates Deleuze’ s “metaphysics of the phantasm” within a historical lineage that extends from Sade through Klossowski, and crucially, to Bataille (Foucault, 2000, 171). My talk thus aims to explore this affinity via a close investigation of the concept of “caesura” and “time out of joint” in *Difference and Repetition* and Bataille’ s philosophical works like *On Nietzsche* (2015) and *Inner Experience* (1988). In these works, Bataille employs the concept of “time out of joint” or “unhinged time” to encapsulate the idea of a lacerated subject who, in a moment of catastrophe or “caesura” becomes pure change (1988, 74). An investigation of this concept could therefore help to illuminate the affinity between Deleuze and Bataille that Foucault saw so clearly. Additionally, it will shed new light on Deleuze’ s and Guattari’ s later references to Bataille in *Anti-Oedipus* (1983, 4).

**Maximilian-Frederic Margreiter** is an external lecturer of Philosophy at the Vienna University of Economics and Business and the University of Vienna. He has received a BA and a MA in Philosophy from the University of Vienna and a BSc in Economics and Social Sciences from the Vienna University of Economics and Business. He works on Georges Bataille and Gilles Deleuze and the complicated relationship between their thought. Another strand of research focuses on digital artworks, AI-generated images and analytical aesthetics, placing an emphasis on the thought of Nelson Goodman.



- Louise Burchill: “Deleuze and Serres and the joy of an expansion of thought”

Having had the immense fortune of attending Deleuze’ s seminars from 1981 to 1987, I can corroborate the characterizations of Deleuze’ s teaching given by other seminar participants that insist upon the intensities conveyed by Deleuze’ s voice and his unique manner of phrasing: one’ s experience was that of the elaboration of thought in real time, a thinking actualized at each instant, with heightened intensities marking the remarkable points of a concept in the process of its creation. One also experienced an exhilaration, a great joy, qualified by one participant as the “marvelous sensation of a sudden expansion of thought, an opening to everything, an open whole.”

Might not this “affectivity of thought” —so palpably enacted within Deleuze’ s pedagogical practice—be related to the nature of concepts as “composites, amalgams, of lines, curves” by which one constructs an area of a plane of immanence? To explore this proposition, I wish to focus on the proximity of Deleuze’ s thought and that of Michel Serres, an “affinity” both philosophers recognized. Deleuze singles out the shared conception of philosophy as a logic of multiplicities and the interest in the relations and resonances of philosophy with arts and sciences (as in Serres’ study of mathematical models in Leibniz and his translations of scientific ideas in the arts). Serres similarly underlines the resonance of Deleuze’ s thinking with scientific schemas, underscoring in this respect the concept of the plane of immanence—which, in *Eloge de la philosophie en langue française*, he claims moreover to be a concept encompassing all the “threads and paths” he himself traces. Further, designating both he and Deleuze as “children of Leibniz,” Serres gives us to understand that he, Deleuze and Leibniz would have drawn isomorphic planes of immanence, which is to say, they share the same image of thought. The same joy of thinking?

**Louise Burchill** works mainly in contemporary French philosophy, feminist philosophy, aesthetics and space studies, and is a former Honorary Fellow at the University of Melbourne. Her publications include work on Badiou, Derrida, Irigaray, Kristeva, Serres, as well as Deleuze. She is a coordinator of a thematic dossier on Deleuze and translation published in the review *Multitudes*. She is equally the translator of three books by Alain Badiou, including his *Deleuze: The Clamor of Being*, as well as of Michel Serres’ s *Hermes I: Communication*. She has most recently co-edited the scholarly collection *Topologies of Sexual Difference: Space in Philosophy and Art after Irigaray*, forthcoming SUNY Press

- **Brent Adkins: A Thousand Plateaus: Book as Pedagogy**

A Thousand Plateaus is a strange book, strange in both form and content. What is the source of this strangeness, though? In a 1980 interview Deleuze claimed that A Thousand Plateaus was written in part as a response to “...an organized and deliberate crisis where books are concerned” (Deleuze 2006: 175 - 6). This response consisted in the creation of a new kind of book, a planar book, “is not an image of the world. It forms a rhizome with the world” (Deleuze and Guattari 1987: 11). The open, planar form of this book immediately contrasts with the closed, layered form of the traditional book. One opens a traditional book to be drawn inside its textuality, the interleaving of its pages. The planar book is fully exposed. One is reminded of Rilke’s description of a flower in a letter to Lou Andr  as - Salome, “I am like the little anemone I once saw in the garden in Rome; it had opened so wide during the day that it could no longer close at night” (Rilke 1952). Such a flower could only make external connections. Its inability to close precluded internal connections. In the same way the planar book has no interiority; it can only connect to an outside. I think that A Thousand Plateaus can be best conceived as a book that not only describes the planar book but one that actively embodies the planar book. As such, the book itself is a pedagogy that connects us to an outside. The strangeness of A Thousand Plateaus, then, is the continual confrontation with the new. If the project of A Thousand Plateaus is to open philosophy to its outside to create new concepts, we can interrogate each plateau with a series of straightforward questions: Which philosophy? Which outside? Which new concept? After demonstrating the structure of planar book formally, I look at the content of “The Geology of Morals” and “The War Machine.”

## Paper Session 10: Difference

- **Kayla M. Clark: The intersecting contributions of Gilles Deleuze and Jacques Derrida within transformative political thought**

This paper discusses the role of Gilles Deleuze and Jacques Derrida within transformative politics, particularly how their understanding of ‘difference’ and ‘différance’ contributes to an advanced understanding of gender within the contemporary world. Deleuze views difference as a form of becoming; furthermore, identity revolves around the different. This means that identity is always in the process of becoming.<sup>1</sup> Derrida has an alternative approach to difference known as ‘différance.’ In terms of identity, Derrida focuses on identity in its entirety and deconstructs it to find differences within identity itself.<sup>2</sup> This technique provides an outline to deconstruct hierarchical systems. Through comparative analysis of ‘difference’ and ‘différance,’ I will conclude that Deleuze offers a more stabilized framework for advancing the study of gender. Deleuze’s philosophy of becoming offers a constant process of transformation where identity is never fixed. This is particularly useful in advancing the contemporary understanding of gender insofar as gender is treated as an identity of positive difference. If gender is identity, and identity is difference, then gender will follow Deleuze’s process of becoming and transformation. This allows for not only the study of gender to be a continual process of becoming and transformation, but for each individual’s gender preference to continually evolve without limitations or restrictions. Deleuze’s positive approach of difference as becoming is limitless and endless, proving to be more advantageous in the advancement of gender. Moreover, Deleuze’s approach offers more than a hierarchical binary that encapsulates people into fixed identities that lack the ability to evolve continually.

**Kayla Clark** earned her Bachelor of Arts in Philosophy and Women’s and Gender Studies from St. Norbert College in 2025. Her academic focus weaves together Continental philosophy, political thought, and gender studies. Her recent research explores how gender disrupts and reshapes the modality of the self. Building on this work, Clark continues to investigate themes in transformative politics, particularly how structures of power shape identity and agency. Clark’s presentation examines the intersecting contributions of Gilles Deleuze and Jacques Derrida within transformative political thought, offering a fresh take on how their theories inform and deepen our understanding of gender within society.

- **Dr Sotiria Ismini Gounari:** “Whence difference? Internal difference and the principle of the externality of relations in Deleuze and Guattari.”

In this paper, I analyse two seemingly competing concepts in Deleuze’ s *Difference and Repetition* and Deleuze and Guattari’ s *A Thousand Plateaus*: internal difference and the principle of the externality of relations. While internal difference or difference in itself has been the focus of Deleuze’ s earlier work as a means to grasp the non-conceptual and non-representational difference that creates novelty, Deleuze and Guattari’ s understanding of difference as the principle of the externality of relations, outlined by the method of and...and...and, has shifted the focus on a becoming that precedes agents and opposes all forms of interiority. The ensuing tension resonates with the ambiguity surrounding the ethical problem of the self and the other(s) underlying the work of the two philosophers. While Deleuze’ s earlier work conceives of the Other as a structure of perception that underpins and supports representation, Deleuze and Guattari question the very possibility of an in-itself, whether identitarian or differential. How should we make sense of these seemingly antithetical theoretical roadmaps towards the ethical imperative of the intensification of life and what is the metaphysical implications of each? Through a reading of the principle of the externality of relations in Deleuze’ s early work on Hume, I propose a way to comprehend this tension by showing how the latter, re-elaborated in its most developed form in Deleuze and Guattari’ s collaborative work, is a prerequisite for the notion of internal difference and intensity in *Difference and Repetition*. I argue that difference in itself cannot but occur through contingent and arbitrary relations and unbound tensions between part objects delineated by the method of and...and...and that underlie and precede the emergence of an in-itself.

**Sotiria Ismini Gounari** completed her PhD in philosophy with Distinction at the National and Kapodistrian University of Athens, including a year-long doctoral research visit at Royal Holloway, University of London ( “The Concept of Affect through the Lens of Intensity and Becoming: A Philosophical Inquiry in Spinoza, Deleuze and Guattari,” 2023). She has taught philosophy at various institutions in the UK, including Royal Holloway, University of London and a sixth form college. Her research interests include the area of crossover between political metaphysics and posthuman ethics and aesthetics, trans-inclusive feminist philosophy and anticolonial philosophy.

- **Halit Evrim Bayindir: Deleuze and Malabou on the Authority of the Always-Already**

On the first page of *Difference and Repetition*, Deleuze states that his goal in this work is to fulfill the two tasks life has assigned us: Making repetitions coexist and differences diverge within the space provided by the Ideas. This can be seen as a reformulation of Nietzsche and Philosophy's task of training all forces or faculties that are expressed in life, since *Difference and Repetition's* task does exactly the same thing by elevating every faculty to the level of Ideas. In this context, we offer an interpretation of *Difference and Repetition's* three syntheses of time and theory of Ideas as a novel mechanism aimed at educating the three essential faculties—sensitivity, memory, and thought—by rendering them both coexistent and divergent.

This framework allows us to address the question of whether coexistence and divergence are already operative or something to be made. We argue that they appear to be already operative only when we give conceptual explanations for the three syntheses by pretending as though the third synthesis or the eternal return was already present at the beginning of the first synthesis. However, the lived experience of the eternal return proves that the image of an alwaysalready existing coexistence and divergence at the origin is an 'error' arising from the fact that the faculties are not sufficiently trained. The making of coexistence and divergence requires that first we grasp the alwaysalready as an alwaysvariable pure past (*Mnemosyne*) and have a lived experience of it (*Eros*). Later, through the desexualisation of *Eros*, the eternal return or the death instinct effectuates a radical metamorphosis of the origin and the alwaysalready as such. In conclusion, we engage with Malabou's critique of what she calls 'the alwaysalready's authority' and suggest that Deleuze has a different solution to the same problem.

## Paper Session 11: Desire AND

- Tolulope Onabolu: Burlesquing the Baker House, not Just Laughing at Loos

Burlesque consists in the use or imitation of serious matter or manner, made amusing by the creation of an incongruity between style and subject.

Jump, 1972

Let's play a game. Let us imagine for a fleeting moment that the Viennese architect Adolf Loos, was not a maniac. That his ascetism, and his criminalisation of ornament were in fact an emptying out onto a plane of consistency, that his infatuation with Josephine Baker was masochistic and not scopophilic, and that the elaborate 'plans' he drew for the design of her house in 1927 were not to 'contain' her, but an oscillation between the limits of his own abjection and a creative intensity. Perhaps Loos was a schizophrenic.

A possible reality of the Baker House is that Loos envisaged it as a type of abjection-producing machine, where he might be somehow integrated into its workings. The windows as an extension of his eyes, the striation on the building, as the tattooing he reviled, now inked onto his new 'body', and the femme fatale/savage contained within, or which he wanted to consume, an extension of his destructive ego. This Loosian machine fits within the Deleuzian-Spinozan model of the sadness complex. Not only is its attempt at a bodily negation reactionary, it is dangerous.

In Deleuze and Guattari's 'A Thousand Plateaus', the Body without Organs oscillates between the limits of abjection, in the sense of Kristeva, and a lucid, even tactical subjectivity. This paper, in asking what the Body without Organs can do, responds through a reconceptualization of the Baker House and a renegotiation of the erotic in architecture through an instrumentation of laughter following Bergson; not for mockery, but in joy.

**Tolulope Onabolu** is a lecturer in architecture. His research interests cover performance and scenography as non-representational forms in architectural studio practice, sex, pornography, and the erotic in architectural theory, the uncanny and sublime in the context of art practice in architecture, and the body as a site of architectural speculation.

- **Alfredo Ramos: Title: Unlearning the traditional urban analysis with Body without Organs: The resistance in Morro da Providencia, Rio de Janeiro, Brazil.**

This paper explores the potential applications of the concept of the Body without Organs (BwO) for urban analysis. Tracing its development in two of Gilles Deleuze's works, this paper examines the initial development of the Body without Organs (BwO). First, in *The Logic of Sense* (1969), the BwO is introduced as part of a psychoanalytic critique, emerging as a paradoxical space of non-organization rooted in psychological pathologies like schizophrenia. Second, in *Proust and Signs* (1970), the BwO is depicted as a spontaneous connection or engagement without specific logic and a type of voluntary functionality.

This paper proposes reimagining conventional urban analysis through a review of the BwO concept as developed in these two works. Traditional urban analysis frequently relies on fixed and predefined systems of organization, such as zoning, economic class divisions, or institutional control, which emphasize centralized authority and rigid categories over fluid or emergent practices. By challenging these rigid frameworks, the BwO concept offers an alternative perspective, enabling an understanding of spaces and practices as dynamic, flexible, and resistant to imposed order. As a case study, it examines the 2011 resistance of the inhabitants of Morro da Providência, Rio de Janeiro, Brazil, to a governmental housing removal plan. This resistance movement provides a lens for understanding how informal spatial practices emerge as acts of defiance and destabilizing imposed urban structures.

The aim is to go beyond the traditional spatial analysis, unlearning it, to propose a framework with transformative politics that foregrounds fluidity and multiplicity, fostering new ways of thinking for creative learning. By tracing BwO's evolution in Gilles Deleuze's oeuvre, this study positions it as a conceptual bridge between philosophy and urbanism. Ultimately, this study contributes to a more nuanced understanding of urban space, advocating alternative interpretations that embrace complexity and foster new possibilities for critical urban analysis.

**Alfredo Ramos** is PhD candidate in Architecture at the School of Architecture and Planning, the University of Auckland, New Zealand; M. Arch in Architecture at Unesp (Sao Paulo State University), Brazil, currently at the post-year confirmation review. [alfredo.ramos@auckland.ac.nz](mailto:alfredo.ramos@auckland.ac.nz)

- **Mine Sak**

This paper explores the ethical significance of Deleuze's use of the death drive in *Indifference and Repetition* (DR) by focusing on his oft-neglected claim that death constitutes the last form of problems and questions. Laying out Deleuze's specific understanding of problems as ontological tensions that persist beyond all solutions, my paper asks what it means to be driven to problems if the ultimate goal is not to solve them. I ask whether we can think of such a drive beyond intellectual and artistic creations or idiosyncratic joys and spiritual exercises that, as Peter Hallward claims, carry us out of this world.

I start by presenting Deleuze's account of the temporal structure of the psychic life comprising habits, sexual drives, the illusion of missing the ultimate object of desire, and the death drive. I show how Deleuze conceives of the death drive as an identity-dissolving encounter that uproots habits and meanings, desexualizes drives, and generates thought. The thought of the death drive concerns the last form of problems that neither expect nor allow for resolution. To understand this form, I turn to Deleuze's notion of virtual ideas, which do not unify intuitions by concepts but structure them as problems, the multifarious divisibility and multiplicity of seemingly unified meanings. I show that problems are the nonsensical elements that undergird our meanings. They form the ways in which our meaning worlds are cracked. I then examine what it means to be driven by this multiplicity of fragmented ideas or what kind of an attitude it implies. I argue that being driven to problems means being willing to unfold the crack in our meanings, not to find an underlying truth but to uncover the novelties it presents. It entails suspending our quest for a grounding meaning or hope. It thereby opens the possibility of experimenting with what can bring excitement. Finally, I question the possibility of having an affirmative relation to tensions: how are we driven to problems, what kind of joys can we derive from them beyond wonder or curiosity, and what sort of ethos do they open for us? To this end, I demonstrate that being driven by problems empowers us while simultaneously dissolving us, for it opens the possibility of living when we lose our accustomed motivations and purposes. Specifically, I argue that being driven to problems empowers us in three ways: (1) It gives emergent paths to follow and breeds new excitations that are not limited to determinate goals; (2) it cultivates endurance by changing our relation to time and purposiveness; (3) it gives us courage to experiment by uprooting our sense of reality, normativity, and well-being. I illustrate my claims by examining the activism of the Argentine human rights association, the Mothers of Plaza del Mayo.

**Mine Sak** Ph.D. Adjunct Professor of Philosophy Duquesne University & Southern New Hampshire University.



## Paper Session 12: Aesthetic Sensibility

- George Themistokleous: Borderland Affect: NonEuclidean Topologies in Contested Territories

Barbed wire lines Nicosia's borderlands, marking a contested territory. Within this backdrop, the operating table, installed at the 2024 Xarkis Festival inside a wood workshop near the Buffer Zone barricades, produces moments of affect. Positioned at the centre of the room, the table appeared as a mysterious object. Participants approached it cautiously, pacing around until they noticed a headshaped resin cavity – a deliberate “offering” – inviting them to place their head within it. Once positioned, they encountered stereoscopic images of themselves, projected from both outside and inside the space. These layered and cropped images allowed participants to see themselves in ‘real’ time, with their selfimages displayed as doubled, fragmented, and embedded within external backgrounds. Displaced and caught between frames that split them from their selves and their environment, participants were suspended between their digital image, their embodied selves, and the intersection of other bodies and external views. Moments where ‘the struggle of subjectivity presents itself... as the right to difference...’ (Deleuze 2006, 87). The *operating table* invites reflection on the intricacies of identity within the contested space of the borderland.

In Deleuze's critique of the intentionality of being, he writes: “intentionality is still generated in a Euclidean space that prevents it from understanding itself, and must be surpassed by another, ‘topological’, space which establishes contact between the Outside and the Inside, the most distant, the most deep” (2006, 91). The affective event within the operating table utilises disparate electronic circuits to produce a topological space that is nonEuclidean. It opens a space of hybridity where digital selves merge with actual experiences that disrupts any reference to national identity. By doing so it calls attention to missing people from a precolonial past. The operating table's method of capturing this reality emphasizes the necessity of activating awareness of the ongoing struggle of contested identities in postcolonial territories.



- **Lena Galanopoulou: Love and Other Common Singulars (or How to Fail Architectural Method)**

Start softly, introduce your tongue slowly, mind your teeth, breathe through your nose, avoid excessive saliva – practice makes better.

Kissing is incorporating or adapting the other to your functioning. It is a liminal negotiation that amplifies flows of affection by creating a shared plane of immanence where intensities flow and intersect. As such, it builds a tension between the actual, and its shared meaning that is not a vertical leap toward something transcendent but a horizontal interplay inherent in the flow of experience itself. There is a mediated commonality, staying open and incomplete, immanent within singularity. What is common between the singulars is not a general truth, not an idea, not an essence, not a collection of properties that make their eidetic character. What is common between the singulars is an emergent non-sense within sense that transforms itself while it is being carried into diverse contexts. Magritte's *The Lovers II* (1928) exemplifies this as it creates the image of a kiss through a paradox: the act of connection (the kiss) inscribes itself within the act of separation (the veil); intimacy inscribes itself within its opposite, distance. Technology enables this Inclusive Disjunction (an and..and..and experience where the encounter attains transcontextuality, remaining open, dynamic, and becoming) through reallocating affordances into different contexts freeing the common from the singular, the sense from its immediacy, the act from the constrained horizon of capacities of the actors. As such, technicity disrupts commons while it simultaneously reorganizes them, producing novelty within contexts that invite abduction – a process where disparate elements incorporate one another, allowing for the continuous renegotiation of what is common within the singulars. The paper aims to offer a bottom-up understanding of architectural synthesis, focusing on meaning as an inherently technological process of making the means, that is, the carriers that enable sense to attain transcontextuality.

**Lena Galanopoulou** is a PhD candidate at the School of Architecture of the National Technical University of Athens and a scholar of the Hellenic Foundation for Research and Innovation. She holds an MArch (NTUA) in architectural engineering and an MSc (NTUA) in architectural research. Galanopoulou has been part of NTUA's teaching staff and has worked as an architect on projects of various scales in Athens. Since 2023, she is a guest researcher at the TU Delft Faculty of Architecture, involved in teaching postgraduate courses. She is also a member of the editorial board of *Footprint Delft Architecture Theory Journal*.

- **Marina Stavrou: Peri-ergon and Minor Pedagogies: Sound, Body and Imagination in Crisis**

This study explores the intersection of body, sound, and imagination in times of crisis, using concepts from philosophy, performance theory, and complexity science. Drawing from Thomas Nail's notion of unpredictable, relational motion, the inquiry investigates how movement and matter interconnect within dynamic systems. Inspired by Samuel Beckett's *The Unnamable* and influenced by Aristotle's ideas on the soul, as well as Deleuze's concept of the Body without Organs (BwO), the research probes how imagination can materialize in fragmented, aporetic spaces. The practice focuses on the performative potential of the body, sound, and notation, seeking to reveal emotional and psychic pathways that dissolve conventional structures of meaning. Incorporating Paulo Freire's pedagogy of the oppressed, it explores how images shaped by fear and oppression can be reimagined through artistic processes. The concept of "peri-ergon" — movement around a work—serves as a method for perceiving these shifting dynamics. The work positions sound and notational acts as tools for navigating this unformed terrain, where creative chaos and irrationality can lead to new forms of knowledge and expression. This analysis emphasizes the role of the body in confronting dissolution and reclaiming autonomy, illustrating how space, perception, and imagination shape the boundaries between the private and public. It invites an exploration of how Deleuze's and Freire's ideas can converge, through artistic research, to create an alternative, liberatory artistic and educational practice that confronts identity crises and empowers individuals to reshape their agency within oppressive contexts,. The presentation can serve as a starting point for further discussion and investigation into the pedagogical potential of Deleuzian concepts in the arts.

**Keywords:** bodies, sound, imagination, notation, crisis, performance, philosophy

**Marina Stavrou** is a PhD candidate in practice-led fine art research at the School of Arts and Humanities (SoAH) of the Royal College of Art (RCA). She holds an MA in Fine Art from the Utrecht Graduate School of Art and Design (MaHKU) and a BA in English Literature from the School of Philosophy of the National and Kapodistrian University of Athens (UOA). Her artworks have been presented in galleries and biennials, and two of her dramaturgies were staged at Collisions Festival, the annual event of practice-research performance at the Royal Central School of Speech and Drama (RCSSD).

## Paper Session 13: Virtual Bodies

- James Emery: Deleuze' s Panpsychism: Nomadic Minds as the Nonsense Co-Present With Sense

Gilles Deleuze' s philosophy is usually characterized as consisting of three basic registers: the virtual, intensive and actual. This paper argues Deleuze' s ontology is not reducible to only these three categories, or registers, but includes a fourth. This fourth category of Deleuze' s philosophy is that of mind, or what he refers to in the conclusion to *What is Philosophy?* As “souls or force” that, “(are) but do not act– that is therefore a pure internal Awareness.”<sup>1</sup> This addition of a fourth category to Deleuze' s philosophy is essential for completing the genealogical story that Deleuze' s tries to tell through nearly all of his texts. It is a near constant of Deleuze' s philosophy to show how the molecular, or difference in-itself, comes to produce various simulacrum' s of identity (molar aggregates). In *Difference and Repetition*, this genetic account of identity and representational thinking is summarized into seven phases:

1. The Intensive spatium in which intensities are organized
2. The disparate series these form
3. The dark precursor which causes them to communicate<sup>2</sup>
4. The linkages, internal resonances and forced movements which result
5. The constitution of passive selves and spatio-temporal dynamisms
6. Extensities and qualities which form the differentiation of the system
7. Centers of envelopment.<sup>3</sup>

My claim is that the dark precursor of phase three, and the basis of the passive selves in phase five, cannot be adequately explained through the categories of the virtual, intensive or actual, as others have attempted to do.<sup>4</sup> The Deleuzian concept of mind that I am putting forth to best explain phases three and five can be characterized by two characteristic functions: the surveying of a manifold, which provides the disparate many with a rudimentary type of unity, and the contracting of a manifold into a production of difference or novelty. These minds which are “everywhere” and constitute the “inorganic life of things”<sup>5</sup> are required to explain why pure differences enter into relations, or communicate, with one another and form syntheses. With this concept of mind, Deleuze can account for the synthesis of pure differences into less differentiated entities without having to suppose a fully developed, molar subject to carry out such a synthesis. In addition, as Deleuze' ontology requires the positing of minds, functioning primarily as powers of synthesis, as ubiquitous throughout nature and non-reducible to any underlying material substrate, I argue his ontology is most accurately characterized as panpsychist rather than materialist.

### References:

- 1 Deleuze and Guattari, *What is Philosophy?*, Columbia University Press 1994, p. 213
- 2 The correlative phase of the genesis in *Logic of Sense* is characterized by what Deleuze calls

- the presence of “nonsense” .
- 3 Gilles Deleuze, *Difference and Repetition*, Columbia University Press 1994, p. 277
- 4 Manuel Delanda, *Intensive Science and Ritual Philosophy*, Bloomsbury, p. 204
- 5 *What is Philosophy?*, p. 213

## - **Che Pai: Embodied Pathways: Mindful Walking, Performance, and Lens-Based Practice**

What is the essence of artistic creation—what compels its momentum, and why does the process matter? This lecture addresses those questions through a “lecture-performance,” an unfolding action that probes the unknown without presuming full causal clarity. Observation and embodied engagement, rather than fixed ideas, guide the inquiry.

The project traces how mindful walking, lens-based art, and performative collaboration generate a dynamic state of becoming. Refusing predefined outcomes, the practice lets actions, interactions, and images arise organically from collective participation. As bodies move, they shape and mold, fold and unfold, ultimately “knowing through embodiment,” in resonance with Deleuzian concepts of becoming and difference. Everyday gestures thus carry the potential to transform—and even transfigure—the ordinary.

Photography, installation, and live performance both render and manifest these emergent moments, foregrounding impermanence and interconnectedness in real time. Each gesture functions as a site-specific inquiry, weaving a fluid tapestry of cultural memory, transnational identity, and lived experience between Taiwan and the United States. By privileging process over predetermined form, the lecture-performance opens space where meditative movement meets experimental camerawork, inviting audiences to witness the subtle conversion of daily life into profound artistic investigation. Ultimately, the project envisions art as a living process—a continuous interplay of becoming—where mindful walking and lens-based practice reveal new dimensions of collective perception.

**Che Pai** (b. 1988, Taipei) is a multidisciplinary artist whose lens-based practice integrates literature, slow cinema, and Tai Chi-inspired physical theatre. Grounded in Buddhist Vipassana walking meditation, his work transforms everyday gestures into explorations of inner sensation and surrounding environment. He holds an MA in Literature from National Taiwan University and has created theatre work with Ta-Chao Production, and programmed education events at Taiwan’s National Center of Photography and Images. Now completing an MFA in Photography at the School of the Art Institute of Chicago, Che co-led //sense, an experimental art collective that stages time-based art and performances.

- Sebastian Hsien-hao Liao: “Closer to Animals and Rocks” : “Universal Freedom” and the Body in the Age of AI

Deleuze and Guattari argue in *What Is Philosophy* that being trapped in a transcendent “plane” caused us to no longer believe in the world, and in fact, even lose the world itself. What they mean by losing the (belief in) the world is actually living in a world that is too much “actualized”, a world where we are not able to “counteractualize” and “become”. And I would argue that this loss has never been so threatening as in the age of AI where the LLM could easily beat the Turing Test and has resulted in large-scale fetishistic investment in these models and other AI powered software and devices. To be seduced by AI is to live in a world constructed by language only and therefore totally “actualized” because AI cuts one off from truly experiencing the world using our body. As a result, Deleuze and Guattari think it imperative to make the world in which we “live” coincide with the real world by “giving birth to new modes of existence, closer to animals and rocks.” It is only through “counteractualization” that we can get out of that linguisticized bubble and closer to the animals and rocks. And to provide the event that could trigger counteractualization, we would have to return to our body by awakening the senses. But the goal of so doing is in fact to explore à la Spinoza what a body can actually do, that is, to move from the organic body to the body without organs. Only then can we reconnect with the plane of immanence and obtain what Deleuze calls “universal freedom”, which enables us to regain “belief in the world”. Which ultimately means forming blocks of becoming with the others (both human and nonhuman) in the world on equal footing and live a truly authentic (i.e., creative) life.

**Dr. Sebastian Hsien-hao Liao** is Dean of the Institute for Advanced Studies in the Humanities and the Social Sciences, and Distinguished Professor of English and comparative literature at National Taiwan University. He received his Ph.D. from Stanford University and was post-doctoral fellow at Harvard University. His research interests include: contemporary theories, comparative poetics, techno-humanities, etc. His most recent publications on Deleuze and Guattari include: “Becoming Butterfly: Power of the False, Crystal Image and Taoist Onto-Aesthetics” (2014); “Transversally Yours: Deleuzian Love and Taoist Qing” (2018), “All Things Are Like a Horse or Radical Posthumanism: A Taoist Ethics for the Anthropocene and Beyond”. (2021), and “Of Virus and Man: From Wound to Belief in the World” (2024). He is currently finishing up a book entitled “Deleuze and Taoism” (U of North Carolina Press/NTUP) (forthcoming 2025).

## Paper Session 14: Joyful plateaus

- **Lydia Amir: Joyful Freedom: On the Significance of Deleuze' s vis comica**

The views that Gilles Deleuze advances about the comic, also in its relation to the tragic, and of the comic' s cognates, such as humor, irony, and satire, are highly significant when considered in the context of his (and Félix Guattari' s) philosophy in general, and of Deleuze' s understanding of the good life in particular.

I give an in-depth account of the role of the comic and its cognates in Deleuze' s view of the good life with the following aims. I argue that Deleuze conceptualizes vis comica as a liberating power and humor, its most important cognate, as hardly differentiable from philosophy when it fulfills its role as a creator of new concepts, and from the selective force of eternal return which is enacted by the philosopher who embodies the Deleuzian ethics of amor fati: Accepting their share of ridicule, which is ascribed to them from the viewpoint of common sense, the philosopher-humorist, or the Deleuzian hero, counter-actualizes quotidian life by bringing it to the level of the pure event; that is, they conceptually problematize life at the same time that they practically liberate themselves, whether as actor-humor, mime, or idiot.

Disclosing the reasons for Deleuze' s systematic choice of the comic over the tragic, and humor over irony from a certain point on in his works, constitutes not only a substantive apport to humor theory but also an invaluable tool for enlightening some of the most significant themes in Deleuze' s philosophy.

**Professor Lydia Amir** teaches at the Department of Philosophy at Tufts University, USA. She is the author of a Chapter on Deleuze in *The Legacy of Nietzsche' s Philosophy of Laughter: Bataille, Deleuze, and Rosset* (Routledge, 2021; Paperback, 2024), various articles and essays, and a few books on the philosophy of humor, meta-philosophy, the history of modern philosophy, and personal liberation, as well as the editor of several Handbooks. She has founded the *Philosophy of Humor Yearbook* and a few book series, which she edits, and the *International Association for the Philosophy of Humor*, which she presides.

- **Philip Pihl: Bright colors bring joy!**

Bright colors bring joy! This is the maxim behind Danish artist couple Aase and Poul Gernes' large scale colorful decorative works made from the 1970ties to the 1990ties. Together and with different groups they decorated public buildings such as hospitals, town halls, schools, dormitories, nursing homes, and prisons. All places of different pedagogies.

The rhizomic concept of the AND is useful in overcoming several common oppositions in regard to Gernes' work. With AND it becomes more interesting to discuss how their work moves between categories: art, design, decoration, architecture, politics, protest, social work, instead of having to name it one or the other. In my presentation I will focus on the 1989 decoration of the inside of a long wall in a prison yard outside Copenhagen. Typical for Gernes' aesthetics it combined stylized flowers and hearts in clear colors. Created with a group of collaborators and a few inmates the work was to bring color to the yard where the prisoners would take their daily walk. My question is if this work can be related to the idea of a "minor literature" possibly as a minor stuttering and stammering architecture? And if so, can the work be said to bring the beholder (prisoners) a shimmer of deterritorialization AND joy AND nonsense? Or if the work is not only banal but stately mockery of incarcerated people, saying: you are not free, but here are some bright colors, cheer up! It might be possible that the work is a deterritorialization AND a mockery of the prisoners' intelligence.

**Philip Pihl** is a PhD-student in art history at Aarhus University, Denmark. My project is centered around the collective work by Danish artists Aase and Poul Gernes, which I argue must be understood as a collective work in order for it to have a real impact. Until today the work has though mostly been understood as created by Poul Gernes alone. I have before worked on art and Deleuze's concept of the time-image, which I presented at the conference in Belgrade in 2023. The work has since been published on [Perspective.com](http://Perspective.com).



- **Matthew Tiessen: Flow, Joy and ... and ... and ... Optimal Human Experience: an embodied case study from the rhizomatic ravine trails of Toronto' s Don River Valley**

In our era of nonsense and upheaval, how can we activate feelings of freedom, joy, and affirmation? In this presentation I suggest that the concept of “flow” and theories of embodied “flow states” can provide us with a Deleuze-inspired, affirmative, and ... and ... and ... joy filled response. I argue that engaging the ethico-politics of “flow” – as developed by Mihaly Csikszentmihalyi in his foundational book, *Flow: the psychology of optimal experience* (1990) – allows us to activate Deleuzian concepts like “smooth space,” “nomadology,” and “lines of flight.” Moreover – as I illustrate using my embodied fieldwork research cycling, photographing, and pursuing “lines of flight” along the rhizomatic singletrack trails of Toronto' s Don River Valley – embodied experiences of flow offer us active opportunities to hone practice-based tools that align our senses, experiences, and desires in a joy-filled direction, empowering us with techniques for discovering what our bodies can do.

Csikszentmihalyi describes flow states as “optimal” human experiences. In flow we become creatures of pure, embodied instinct. These are states of intrinsic motivation, desired for their own sake. In flow we experience “seemingly effortless movement” with “no need to reflect, because the action carries us forward as if by magic” (p. 54) and feel “a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like” (p. 3). Crucially, flow states can be deliberately created, pursued, and cultivated, and are sensed most profoundly when skills, challenges, and focused attention are aligned with the affordances and affects that surround us. I argue, then, that flow states are worth pursuing as widely as possible and could, ideally, be incorporated into as many aspects of our lives as possible in order to move us all towards a more joy-filled future.

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**Dr. Matthew Tiessen** is an Associate Professor in Communication at Toronto Metropolitan University (TMU) and a member of the Graduate Program in Communication and Culture. Matthew helped organize the Deleuze Studies Conference in Toronto in 2017 and his current work is supported with a SSHRC Insight Grant (2017-present). Dr. Tiessen' s research has been published in: *Theory, Culture & Society*; *Cultural Studies*; *Cultural Studies* <=> *Critical Methodologies*; *European Journal of Cultural Studies*; *Topia*; *CTheory*; *Rhizomes*; *Surveillance & Society*; *Space and Culture*; *Pli: The Warwick Journal of Philosophy*; *Revisiting Normativity with Deleuze* (2012, Bloomsbury); and *Deleuze & Guattari, Politics and Education* (2014, Continuum).

## Paper Session 15: Becoming AND

- **Shani Samai-Moskovich: Becoming-Ball: Insights from Literature and Psychotherapy Practice**

While psychoanalytic theory has extensively discussed the body, it has largely neglected the “athletic aspect”—the integration of body image into the self and the experiences of competence, pleasure, and transformation gained through athletic skills and performance. This presentation addresses this gap by utilizing Deleuze and Guattari’s concept of “becoming” to theorize the relationship between the athletic body and mental transformation, focusing on the dynamic interplay between embodiment, subjectivity, and social relations.

I propose the notion of “becoming-ball” as a conceptual tool to explore this dynamic. Through an analysis of the prologue to Don DeLillo’s *Underworld*, *The Triumph of Death* – first published as the novella *Pafko at the Wall* (1992) – I examine how the athlete’s body, in motion and in relation to the ball, exemplifies the dissolution of fixed subjectivity and the emergence of a new, fluid mode of existence. The act of becoming-ball reveals an interplay between the individual and their environment, as the athlete merges with the trajectories, rhythms, and forces of the ball-game.

This concept is further illustrated through a clinical vignette, where the therapeutic process embodies a similar form of “becoming.” The athletic body becomes a site of transformation, allowing the patient to access a new sense of agency and relationality through embodied interactions. The therapist’s recognition and attunement to the process of “becoming-ball” opened new avenues for experimentation and exploration within the therapeutic encounter, enabling novel experiences and intensities to emerge.

By bridging Deleuze and Guattari’s philosophy with psychoanalytic practice and literature, this presentation explores how the concept of ‘becoming’ illuminates the intersection of the athletic body, mental transformation, and social relations. It invites scholars to consider how schizoanalytic thought offers new frameworks for examining embodiment, subjectivity, and social dynamics in literature and clinical practice.

**Shani Samai-Moskvich**, is a clinical psychologist, supervisor, and researcher. She completed her Ph.D. in the interdisciplinary doctoral track in Psychoanalysis, focusing on the intersection between psychological aspects and socio-political dynamics. Her dissertation examined Deleuze and Guattari’s contributions to psychoanalytic thought and practice, integrating literary analysis and clinical insights. Shani is an adjunct lecturer at Tel-Hai College, teaching MA courses in Drama-Therapy and Social Work, and at an advanced psychotherapy training program for experienced professionals. Her work includes publications in psychoanalytic journals and book chapters, and she is currently developing a book based on her doctoral dissertation.

- **Eve Wang: Becoming Bat: Haecceities, Joy, and Pedagogies of Mind**

This paper reimagines Thomas Nagel's question—"What is it like to be a bat?"—through the lens of Deleuze and Guattari's concept of haecceity. Rather than imagining the bat's inner life as positing a stable essence called "batness," I argue that each singular moment of consciousness emerges as a unique event of "thisness" that is not merely a private interior but an unfolding, embodied, and relational process. Here, "nonsense" becomes a generative tool: challenging our habitual categories, it opens up lines of flight that destabilize the boundary between humans and nonhumans. Drawing on enactive cognition and Simondon's genetic monism, I suggest that we "study between"—to paraphrase Florelle D'Hoest and Tyson E. Lewis—encounters where difference can teach us radical forms of co-existence. The paper thus reframes our understanding of consciousness as pedagogical: each encounter with difference is an occasion for new modes of learning and, ultimately, the "joy of a life" that Deleuze describes. This approach transforms consciousness studies from a theoretical exercise into an engaged practice. By grounding inquiry in the immediacy of embodied experience—where perception, environment, and action intersect—we develop pedagogies that resist abstraction and honor the radical specificity of each moment. The classroom becomes a laboratory for testing these ideas: through sensory experiments that destabilize habitual perception, collaborative exercises that blur human-animal binaries, and improvisational methods that reveal thought as an emergent, ecological process. Here, "nonsense" is not noise but a creative force, disrupting fixed categories to make space for new configurations of life and learning. In this way, studying consciousness becomes an ethical act—one that demands we attend to difference not as a problem to solve, but as a generative condition of existence. The result is a pedagogy alive to possibility, where the question "What is it like to be a bat?" gives way to the more vital challenge: How might this encounter change us?

**Eve Wang** is an incoming graduate student at the New School for Social Research, whose projects explore the intersections of continental philosophy, enactive cognition, and environmental studies. Initially captivated by Thomas Nagel's question "What is it like to be a bat?", She has developed a distinctive interdisciplinary perspective that bridges analytical and continental approaches to consciousness studies. Her current work examines non-human consciousness and interspecies relations through the lens of Deleuzian philosophy.

- **Lilija Doubliene: The Interconnectivity of Multiple Forces in the Educational Milieu: The Child's Becoming Other and Becoming With Other**

This presentation, drawing on the philosophy of Deleuze and Guattari, aims to discuss certain multidirectional and interconnective processes conducive to experimentation in the educational milieu. It works with the concepts of assemblages, affects, and becomings.

Firstly, the analysis examines becomings commonly experienced in assemblages from early childhood: becoming-animal and becoming-other. Deleuze and Guattari note:

“Once again, we turn to children. Note how they talk about animals, and are moved by them. They make a list of affects” (1987, p. 257).

They “appeal to an objective zone of indetermination or uncertainty, ‘something shared or indiscernible,’ a proximity ‘that makes it impossible to say where the boundary between the human and animal lies’ ” (ibid., p. 273).

The presentation explores how and why children's favorite play characters are often animals, extinct animals or human-animals, how “children are animals” themselves, and discusses the consequences of disrupting the natural connection of Bio and Zoe (Duhn, 2014).

Additional question consequently arises: Is there any difference if the other is not alive—non-organic and object-like (e.g., a Woody toy, a drawing, or an image)? How does becoming occur in the assemblage where objects and characters are equal in terms of agentic action?

The presentation will incorporate ideas from Tesar and Arndt (2016), Bennett (2010), and Daigle (2023), alongside examples drawn from children's interviews about their play worlds, especially the world of Dinosaurs, which has been engaging children for decades, emerging fantasies and virtual-actual realities. The analysis also engages with critiques of Deleuzo-Guattarian becoming-animal which, following Bednarek (2017), arise from abstraction. As an alternative and more realistic approach (inspired by Haraway), Bednarek frames it as becoming-with-animal and becoming-with-other in assemblage.

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**Professor Lilija Duobliene** is Head of Educational theory and culture department at Faculty of Philosophy, Vilnius University. Her research topics are in philosophy and ideology of education, creativity and cultural encountering. Recently she is working on Deleuzoguattarian philosophy, applying it to educational field and music as well as on posthumanism in education. She is an author/co-author of: “Rhythm and Refrain: In Between Philosophy and Arts” (2016), “Posthuman education. To decode” (2018), “Multimodal education: philosophy and practice” (2021); all are based on the philosophy of Deleuze and Guattari. The most recent book (with co-authors) – “Futuristic scenarios of the Lithuanian General Education School” (2023)



## Paper Session 16: Technology, subjectivity

- **Dr. Eivind Røssaak: Art and Deleuzian Flow Theory**

“What is given, quite possibly, one could always call a flow [...] and creation consists in dividing, organizing, connecting flows in such a way that a creation is drawn or made around certain singularities extracted from flows.” (Gilles Deleuze (from the lecture on Leibniz, 1980))

In the monograph *The Cory Arcangel Hack: Digital Culture and Aesthetic Practice* (forthcoming, The MIT Press 2025), I explore how the New York hacker-artist, Cory Arcangel in humorous and Dadaistic ways cuts into the contemporary media flow. I use Deleuze and Guattari’s “flow theory” and Deleuze’s reflections on control societies to understand the ramifications of Arcangel’s interventions in and interruptions of technological and cultural flows and his creation of alternative flow-mutations and “breakthroughs”. Deleuze and Guattari’s flow theory is directed at social and material flows in a field of conflicts. In *Mille Plateaux*, they also explicitly connect flows to technological lineages, using the term “machinic phylum”, provocatively exemplified by the art of metallurgy, which taps into the energies of basic matter-flows. Metallurgy domesticates the forces of the earth (metals) using fire, water, and air to create tools, instruments, and technologies, illustrating possible technological lineage from earth to computers, screens, and microchips. Experiments in art can be attempts at inventing a new lineage in the machinic phylum. Arcangel follows the machinic phylum in reverse by taking apart software and hardware to force the matter-flows of metallurgy and computation to somehow break through on the image plane. Two strata clash, creating a shock to thought. Arcangel’s hack also “creates vacuoles of noncommunication, circuit breakers, so we can elude control,” as Deleuze suggests to Negri – which is also highly relevant for this conference’s topic, “Nonsense, and...and...and joy”. Deleuzian flow theory can inspire a detailed and critical analysis of how art can operate in our contemporary machinic milieu.

**Dr. Eivind Røssaak** has a PhD in media and aesthetics from University of Oslo and New York University. Currently Associate Research Professor at Department of Research, National Library of Norway. Former Visiting Associate Professor at the Cinema and Media Studies, University of Chicago, at Taipei Tech, Taiwan, and USC, Los Angeles. Among his 12 books on art, media aesthetics, media archaeology, and critical theory, is *The Cory Arcangel Hack: Digital Culture and Aesthetic Practice* (forthc. MIT Press). Recent article: “Maskinteorii. Om syntesene i Anti-Ødipus,” *Agora* 4/2023. Websites: [www.nb.no/ansatte/eivind-rossaak/](http://www.nb.no/ansatte/eivind-rossaak/) and [www.nb.academia.edu/EivindRøssaak](http://www.nb.academia.edu/EivindRøssaak)

- **Maurizio Baez: Every machine Is Broken:  
Reflections on Our Relationships with Technical Artifact**

Alfred Sohn Rethel, in his short essay *Das Ideal des Kaputten: Über neapolitanische Technik* (The Ideal of the Broken: On the Neapolitan Approach to Technical Things), reflects on how people in Naples appropriate technical devices. According to Sohn Rethel, Neapolitans engage with artifacts by first breaking them and then reassembling them in ways that do not fully conform to their original design. This process disrupts the Fetishism of how machines function, as individuals literally get their hands dirty to discover and adapt these artifacts based on their own knowledge. Rather than seeing this act of breaking and reassembly as a phenomenon exclusive to the South, Sohn Rethel's insights reveal that the processes of construction, appropriation, assimilation, and use are far more complex and less idealized than what is often described by knowledge centers or technical device manufacturers. In the works of Deleuze and Guattari, particularly in *AntiOedipus*, one finds diverse insights that resonate with a philosophy of the broken, expressed in their distinctive style. This dimension of their ideas has been largely overlooked in the literature. This proposal seeks to delve into the themes of the broken, messy, and unrefined in the appropriation of technical elements within their writings. Through this exploration, I aim to develop a theoretical framework to reflect on certain phenomena observed in Bogotá. It is important to emphasize that this endeavor does not seek to impose Deleuze and Guattari's theoretical models onto the reality of Bogotá, nor does it romanticize the city's modes of production. Instead, the goal is to present resonances that inspire readers to reflect on similar phenomena within their own contexts. As the conference encourages creative presentations, I would like to present a video essay combining analog animation made from altered archive images and recorded segments. The animation was crafted using broken printers salvaged from the streets and repaired. This approach allows the form to resonate with and amplify key aspects of the content. Although the project is still in progress, a working version can be viewed at the following link [www.youtube.com/watch?v=cAps3QHPPF0](http://www.youtube.com/watch?v=cAps3QHPPF0)

**Mauricio Baez**, I studied psychology during my undergraduate degree and later completed a master's in epistemology. Currently, I am pursuing a PhD in psychology, conducting an ethnography in several neuroscience laboratories and exploring their connections with technology. Additionally, I have engaged in creating video art, photography, and small filmmaking projects, which have been showcased in various countries around the world.



- **Cera Y. J. Tan: Automated Reason: Repetition and Recursivity**

The end of philosophy, Heidegger wagers, is marked by a decision of how that which needs no proof in order to be accessible to thinking is to be experienced. At the intersection of philosophy and computation, automated reason complicates the immanent experience of affirmative difference not because automation is antithetical to immanent thinking or because immanent thinking can only be done by philosophy and not computation. Rather, insofar as difference lies between repetitions that recursively, which is also to say, automatically unravel themselves, the risks constitutive to repetition are opened up and amplified by recursivity with different stakes. If, according to Deleuze, repetition risks mere repetition of the Same instead of repetition with alterity, then recursivity introduces the risk in the latter of putting the difference to work towards the maintenance of “itself”. In other words, recursivity negotiates the economy of difference: between a repetition that “never ceases to unravel itself” and one that is “deployed and conserved” (1). This paper thinks through Yuk Hui’s epistemology of techno-diversity through Deleuze’s metaphysics of difference. Difference in thinking or noo-diversity depends, first and foremost, on techno-diversity which emerges from immanent localities. Techno-diversity, which maintains a difference beyond identity, involves reconstructing our relationship with technology, including techniques of thinking (phenomenology, epistemology), doing (ethics), and being (ontology) (2). Yet, the problems with difference return with force: if the fate of difference is recursive economy; and if recursive economy (3) subsumes the immanent under the transcendent, how might techno-diversity negotiate between the conservation and “unravelling” of itself? Is there a way for techno-diversity to introduce an-economical thinking? Can recursivity rescue thought from economy? These questions belong to an education [παύση] in thinking and, above all, a decision on how a proof [ἀπόδειξις] (4) of thinking in an age of automated reason looks like.

#### References:

- 1 Giles Deleuze, *Difference and Repetition*, p. 100.
- 2 Against the backdrop of planetary computation today, the relation between the transcendental and the immanent; global and local; West and East is negotiated by recursive noo-technical systems of thought that not only automate thinking and reasoning processes, but also mask transcendence with immanence. Techno-diversity thus becomes Hui’s panacea to the end of philosophy.
- 3 Luciana Parisi thinks this through her concept of recursive colonialism. Earlier, Hannah Arendt imagines this economy through the image of an imperial boomerang.
- 4 In Aristotle’s *Prior Analytics*, ἀπόδειξις which refers to deductive proof (by syllogism) is opposed to inductive proof [ἐπαγωγή].

**Cera Y. J. Tan** is a Lecturer at the College of Interdisciplinary and Experiential Learning in the Singapore University of Social Sciences. She graduated with a joint-PhD degree in Literature at the National University of Singapore and Digital Humanities at King’s College London. Her research interests include critical theory and continental philosophy, media studies and philosophy, cultural studies and theory, and the philosophy of technology. She is Book Reviews Associate with the journal *Theory, Culture & Society*, which ranked 1<sup>st</sup> in the 2024 Clarivate

cultural studies Journal Citation Reports. She is also an Executive Support in Media and Outreach with the Association for Philosophy and Literature. She has published in the journals Cultural Politics and Media Art Study and Theory. She is currently working on her monograph on the undecidables of philosophical and computational systems, and what they bring to bear on the question of critique in an age of automated reason.

## Paper Session 17: Pedagogy AND

- **Winship Varner: On Thinking the Whole: Implications for Pedagogy**

When thinking about systems, be they societies, bodies, physical systems, or ideologies, one may be pedagogically inclined to explain the components of a system in terms of the whole. Such “organicist” explanations, while providing a functional or teleological purpose for each component, involve what Deleuze identifies as a domineering process of “capture” by the whole’s form of “interiority.” How, then, might systems or whole be thought, either from the perspective of learners or teachers? I propose a pedagogically fruitful way of thinking about systemic wholes is along the lines of Cusa’s “coincidence of opposites” in that this way of thinking about systemic wholes pulls thought in paradoxical directions, unfounds common sense, and provokes new rather than rote movements of thought. At the same time, it is providing a framework for thinking about systemic wholes that allows for new and unexpected outcomes through the reciprocal, sometimes unexpected, interrelation of a system’s components. I will turn my attention to the development of creative thought by looking at the ways it is fostered through both Hegel dialectical approach to coincidence of opposites, as well as Deleuze’s approach via difference and immanence. I will conclude by looking at the pedagogical implications of these different approaches.

**Winship Varner** I received my Ph.D in philosophy from Purdue University in 2012. I currently work within the College of Education and Human Development at the University of Nevada, Reno as the Data and Assessment Coordinator. My interests include Aristotle’s theories of material objects, medieval conceptions of hylomorphism, and political economy since the early modern era.

- **Jan Jagodzinski: The Second Quantum Revolution: Cosmic Artists in the Algcene, Pedagogical Implications**

The presentation argues that artists today who are engaged with algorithmic technologies (generative AI, deep learning) —within what is broadly called the Algcene as the interface between nature and culture —are in effect confronted with the paradox of the second quantum revolution; namely a ‘realism without reality’ where the Deleuzian concept of the virtual has become the latent space of information that is invisible and impossible to grasp. This latent space is intervened by ‘cosmological’ artists - by what I refer to generally as interventions of ‘entropic denoisification’. These artists introduce a time dimension in this fundamental latency space of n-vectors through various inventive apparati in order to make what is fundamentally impossible, unknowable,

‘humanly’ inaccessible; that is reality in-and-of-itself, the radical Real, visible so as to provide some form of embodiment for a self-reflexive ethico-political response. Pedagogy is understood in the broadest sense of informing a public that is confronted with the phase shift of the planet earth. Such artists are cosmological in the sense that they engage in the invisible quantum forces and vectors of the physical world in order to create new possible sensibilities for us to experience. The range of such expression is quite extraordinary - from sensationalist sublime works that tap into the existing archives to develop post-cinematic effects as vivified by Refik Anadol, to those attempting to expose the blatant ideological prejudices of datasets based on the usual litany of identity politics (race, gender, sex, ethnicity, white privilege) such as Hito Steyerl and Trevor Paglen, and yet others, like Jon Rafman, attempt to ruin the harmony and beauty of the manufactured image through an aesthetics of cringe and abjection. The manufactured glut of easily generated imagery via ready-made apps where ‘everyone can now be an artist.’ (300)

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- Jagodzinski, J. (2024). *Pedagogical Encounters in the Post-Anthropocene: Volume 2, Technology, Neurology, Quantum* (Palgrave-Springer)
- Jan Jagodzinski is Emeritus, University of Alberta, Canada

**Jan Jagodzinski** – Emeritus Professor of Art and Media Education, University of Alberta”

### A selection of the most recent publications:

- Jagodzinski, J. (2024). *Pedagogical Encounters in the Post-Anthropocene: Volume 1, Childhood, Environment, Indigeneity* (scheduled for release in 2024, Palgrave-Springer)
- Jagodzinski, J. (2024). *Pedagogical Encounters in the Post-Anthropocene: Volume 2, Technology, Neurology, Quantum* (scheduled for release in 2024, Palgrave-Springer)
- Jagodzinski, Jan (2024). A Pedagogy of In|difference: Speculations for the Anthropocene Age. In *The Bloomsbury Handbook of Continental Philosophy of Education*, John Baldacchino and Herner Saeverot, eds. Bloomsbury.
- Jagodzinski, J. The Significance of Art Education for the Anthropocene: Non-Philosophy in a Newer Key, John Baldicchio and Dennis Atkinson (eds). *International Journal of Art Education (IJADE)*. (June 07, 2024). [www.doi-org.login.ezproxy.library.ualberta.ca/10.1111/jade.12518](http://www.doi-org.login.ezproxy.library.ualberta.ca/10.1111/jade.12518)

- Elisabeth Fransson and Cathrine Grimsgaard: Doing research and pedagogies from the midst of things together with children and youths in total institutions

*" I don't want to live in an institution. I want to work and earn my own money. I want to get high a little, but not all the time" (Rheza, for the moment in prison).*

Children and youths that we meet in our research within prisons have, as all of us, their ideas about life not always corresponding to what helpers wants. They often come to prisons with experiences from other institutions such as foster care and child welfare institutions and have little trust in adults. Both child welfare institutions and youth prisons work with change – either to change the situation around children and youths “through care” or also to change children and youths from self-destructive patterns, violence and from committing further crimes. The staff in these institutions wants to do well and include the children but do their work within various regimes for care and control that also defines how children and youths should be affected.

In our research we study architecture and becoming within institutions, working with immanent thinking, in particular Deleuze and Guattaris concept “becoming” (1987). We study a spectrum of institutional settings with varying degrees of confinement to understand spaces as sites of dwelling (Heidegger, 1971). To analyze sites of dwelling we will explore the inter-face between the built environment and children's/young people's lived experiences. Together with children and young people we will study silence, opposition and running away as meaningful forms of agency, bringing in material and non-human resources and considering children in context and in relationships with other people.

Our research methods include ethnographic fieldwork and creative and participatory methods – that we need to develop. We invite you all into this discussion on how we may develop creative and participatory methods including children and youths, students and staff. Our intention is to develop photo exhibitions and dialogue conferences with professionals, children living in ICC institutions, students, architects and political stakeholders.

**Elisabeth Fransson and Cathrine Grimsgaard** VID Specialized University.

## Paper Session 18: Making sense in education

- S. Peter Lee: The "And... And...And" of Becoming: Dismantling Fixed Identities in Education

This essay examines how the multiplicative logic of "and...and...and" can challenge fixed categories and identities within education, fostering more inclusive learning environments. Drawing on Deleuze and Guattari's concept of becoming, this paper argues that the "and...and...and" approach disrupts static identities for both students and educators, allowing for an ongoing process of transformation. Recognizing that "we do not know what a body can do," this perspective encourages fluidity and openness in educational practices. Traditional educational structures often impose rigid categories, such as "able" and "disabled" or "gifted" and "challenged," which constrain the potential of all learners. By embracing the "and...and...and" approach, we can move beyond these binaries to acknowledge the multiplicity of subjectivities present in any learning environment. This approach highlights continuous variation, wherein individuals are not confined to a single label but are instead recognized through their shifting capabilities and affects.

The essay will explore how a focus on pragmatics, rather than fixed structures, can lead to the design of more flexible learning experiences that empower individuals to explore their own unique "lines of flight." Drawing on the ideas of Mary Warnock, Norwich, and Terzi, it will demonstrate how the "and...and...and" approach can help dismantle exclusionary practices rooted in rigid identity categories. This perspective embraces a more joyful and affirmative vision of education, creating space for multiple voices and experiences.

Additionally, the paper will discuss the significance of "lines of flight," considering how to cultivate opportunities for creative deviation from traditional educational structures. It will argue that learners should be encouraged to explore their own paths rather than being confined to predefined trajectories. Finally, the essay will emphasize the role of affects and joys as essential elements in the learning process, illustrating how prioritizing these aspects can lead to more engaging and meaningful educational experiences for all.

**S. Peter Lee** has a PGCE from Oxford University, a D. Phil from Sussex University, an MA from Warwick University and a BA from Korea University. He is Professor, Formerly Director of Humanities Institute and Formerly Dean of Gyeongsang National University and has lectured in English in Korea and the UK. His research interests include Children's Literature, Theology, Philosophy, Race and Literature, Critical and Posthuman Theories, AI and Neurology. He received an Outstanding Essay Award in 2017 from The Korean Society of East-West Comparative Literature.

- **Alan Schrift:” Deleuze the Universitaire”**

In this paper, I show that Deleuze, like virtually every academic French philosopher of the twentieth century, is to a large extent a product of the French university system whose career reflects what, for most of the twentieth century, was the single most significant aspect of that system, the *agrégation de philosophie*. I examine the content of the annual reading list for the *agrégation* during Deleuze’s years as a student and faculty member at the Sorbonne (1945–60) and correlate this with the courses he taught and his subsequent publications up to his Doctorat in 1968. After looking more briefly at his years teaching at Paris VIII – Vincennes/Saint Denis, I conclude by suggesting that Deleuze’s relationship to the history of philosophy is more complicated and conflicted than some of his comments have led readers to believe.

**Alan D. Schrift** is F. Wendell Miller Professor of Philosophy Emeritus at Grinnell College (USA). He works in the history of 19<sup>th</sup>- and 20<sup>th</sup>-century French and German philosophy, with particular interests in Nietzsche and post-1960 French philosophy. In addition to over eighty published articles or book chapters in these areas, he is the author of three monographs: *Twentieth-Century French Philosophy* (Blackwell, 2006), *Nietzsche’s French Legacy: A Genealogy of Poststructuralism* (Routledge, 1995), and *Nietzsche and the Question of Interpretation: Between Hermeneutics and Deconstruction* (Routledge, 1990). He has also edited nineteen books, most recently, *Transcendence and the Concrete: Selected Writings of Jean Wahl*. (Fordham University Press, 2016).

## Paper Session 19: Time

- Dr. Tamkin Hussain: ‘Reversing’ Plato: Creation and the Paradox of Time

In Plato’s dialogue *Timeaus*, the “moving image of eternity” is primary to all representation. It may be regarded as a seminal text of immanent philosophy, with deep resonance to the “time-image” informing Deleuze’s concept of the virtual. Plato’s myth of creation puts forth a concept of art which differs from the mimetic theory advocated in *Republic*, where art is seen as a degenerate copy twice removed from the real thing. The purpose of this paper is to re-examine the influence of mimesis on Western aesthetics by inquiring into art as a medium in which we express ourselves freely. I examine Deleuze’s project of Platonic reversal in order to reconstitute difference as the political Other of discourse. Deleuze’s philosophy of becoming counters creation to emptiness of space. In contradistinction to emptiness, creation already belongs to the Oneness of the world without “taking place” in it. Time unfolds all creation without presenting itself as the primogenitor. Deleuze is thus able to put forth a notion of creativity as opposed to the appearance of being in the order of things. In this regard, the desert offers a mystical scape to launch belief in the unknown that challenges the authority of logos in the West. Deleuze’s project is consonant with Derrida’s reading of *Timeaus* on the irreducibility of the Other outside the hermeneutic framework of ontological being. How does freedom actualize within the creative act, which would also be a form of political resistance to its curtailment in democratic societies?

**Tamkin Hussain** is Georg Forster Fellow of Alexander von Humboldt Foundation at Ludwig Maximilian University of Munich where she researches on art, language, and politics. She holds PhD in Comparative Literature from Binghamton University, and has published in journals such as *Radical Philosophy*, *Deleuze and Guattari Studies* and *Theory and Event*.



- **Yu Cheng Cheng: “Sometimes, Sometimes, Sometimes” :  
Chaotic Temporalities and Nonscalability**

The paper concentrates on how Gilles Deleuze and Pierre-Félix Guattari conceptualize chaos and time, not merely located in the transversal landscape from the virtual to the actual but renegotiate the legitimacy of scalability in the chaotic temporalities. Retrospectively, Deleuze and Guattari illuminate the vibrated soundscape of chaos within three aspects in the refrain, which is an indeterminate entanglement with “sometimes, sometimes, sometimes” (363) of centering, pacing, and detaching around the chaos in *A Thousand Plateaus*. However, the chaotic temporalities aren’t linear topology but “interlinkage” (363) with the three aspects; therefore, Deleuze and Guattari nomenclate the phenomenon to “gray point” (363) and indicate the characteristics of “nonlocalizable, nondimensional chaos, [...] a tangled bundle of aberrant lines,” (363) signifying scattering multi-trajectories in spatiotemporality. The scattering entanglement represents Deleuze and Guattari who investigate “chaoids” (208) from the “three daughters” (208) of chaos in *What Is Philosophy*, which is transversality through art, science, and philosophy. Particularly, Deleuze and Guattari unveil the temporalities of “sometimes” (205) to develop scientific viewpoints from chaos; for example, they delineate “sometimes by initial pieces of information, sometimes by large-scale pieces of information” (205) to present an interdependence between emergence and scale to shape the matter from the basic units to complex formation, referring the development of message, temporality, and organism. But there is a significant question, which concerns the problematics of scale in the chaotic temporalities. Does Deleuze and Guattari’s chaotic temporalities have scalability? Ultimately, I will interrogate how Deleuze and Guattari’s chaotic temporalities unfold a concern with the politics of scale and resonate with the concept of nonscalability from anthropologist Anna Tsing who doubts the expandable borderline developed by modern capitalism and the hegemony of scalable epistemology.

**Yu-Cheng Cheng** is a postgraduate student in the Department of Foreign Language and Literature at National Cheng Kung University, Taiwan. His research explores temporality, corporality, Deleuze and Guattari’s studies, posthuman theories, new materialism, and modernist literature, with a focus on Virginia Woolf’s works. Cheng has authored “Feminism in Virginia Woolf’s *Mrs. Dalloway*” and “Henri Bergson’s *Philosophy of Time and Its Influence on Virginia Woolf’s To the Lighthouse*,” and presented “Micro-temporality and Trans-corporeality: On the Technique of Time in Virginia Woolf’s *The Waves*” at the 33rd Annual International Virginia Woolf Conference.

- **Alexandru-Vasile Sava: Deleuze' s approach to philosophical problems: a case-study on the evolution of the three syntheses of time after Difference and Repetition**

This paper will look at how Deleuze' s approach to the philosophical problem of time evolves throughout the development of his thought, by focusing specifically on what remains of his conceptualization of the three syntheses of time after Difference and Repetition. Often, despite appealing to Deleuze' s supposedly rhizomatic system of thought and his valuation of the function of forgetting and of starting to think anew, we are guilty of treating certain elements of his philosophy as if they are static concepts that persist unchanged in Deleuzian thought throughout his oeuvre. I will argue against this with regards to the specific case of the three syntheses, showing that on the one hand certain elements of the logic underlying the syntheses and certain elements of their conceptualization (particularly those relating to Deleuze' s philosophical influences rather than his own developments of these influences) persist and are put to use in his later works, while demonstrating that, on the other hand, there is a metaphysics that is never fully developed in Difference and Repetition and which remains abandoned as such for the rest of Deleuze' s works. Moreover, I will argue that the tensions emerging between treating Deleuzian thought as a unitary whole and this abandoned metaphysics of time are what animate some key insights of some of Deleuze' s critics (like Brassier) or his interpreters (like Kleinherenbrink). Lastly, I will attempt to draw some wider observations regarding Deleuze' s philosophical methodology vis-à-vis philosophical problematization from this particular case.

**Alexandru-Vasile Sava**, Post-doc researcher, Babeş-Bolyai University, Cluj-Napoca, Romania

## Paper Session 20: minor subjectivations

- **Maribel Vargas Rivas och Camilo Enrique Rios Rozo:**  
**Process(es) of Experimentation and Fabulatory Function as Operators for Aesthetics of Existence in Deleuze**

In Gilles Deleuze's philosophical production related to art, an ethicalpolitical stance can be traced, shaping the philosopher's vitalist perspective and revealing the corpus of that Aesthetics of Existence addressed by Michel Foucault. Although Deleuze rarely used this notion to refer to his work, we will explore this interpretative hypothesis by briefly reviewing his journey through various artistic disciplines, where he describes processes of creation and production of intensities in relation to life. We argue that the moments when Deleuze ventured into the field of art, both independently and in collaboration with Félix Guattari, were preceded by intense philosophical-political elaborations. This enables us to view his work as a significant effort to make it possible to conceptualize notions of art as a political resource. We observe that the formulation of the political question does not achieve success within its signifying regime; therefore, turning to the field of art becomes, in itself, a gesture of creating a possibility: a rather successful discovery of artistic operations through which it becomes feasible to return to the political question, at least finally rising to the level of its formulation. To develop this hypothesis about an Aesthetics of Existence in Deleuze, we will explore what Deleuze calls experimentation, which we have gathered under the name Process(es) of Experimentation, and the concept derived from Bergson known as the Fabulation Function. Both will serve as a sounding board for the "esth-ethical" elaboration of a politics beyond itself and perhaps closer to us, where traditional macropolitical concerns are put into perspective in favor of the issues of "ways of life," "modes of existence," "self-production," or "vitalism as creation." Keywords: Gilles Deleuze, Aesthetics of Existence, Process(es) of Experimentation, Fabulation Function, Creation

**Maribel Vargas Rivas** (1986-, Chile) Occupational therapist with Master studies in dramaturgy from the Universidad de las Artes (Buenos Aires). She is currently a doctoral student in Human Sciences. D. In Discourse and Culture at the Universidad Austral de Chile (Valdivia). Her research focuses on the articulation between art and life, and the art-health articulation, especially from the philosophical perspective of Gilles Deleuze and Felix Guattari. [maribelvargasrivas@gmail.com](mailto:maribelvargasrivas@gmail.com)

**Camilo Enrique Rios Rozo** (1986- , Colombia) Sociologist, Master in Sociology of Culture with doctoral studies in Social Sciences. Independent researcher based in Berlin, Germany. Among his research topics are societies of control, contemporary processes of subjectivation, poststructuralist philosophy (especially the thought of Michel Foucault, Gilles Deleuze and Felix Guattari) and the aesthetics of existence, on which he has given numerous lectures and conferences and has published articles and book chapters. [haimrich.kadmillus@gmail.com](mailto:haimrich.kadmillus@gmail.com)

- **Mathieu Watrelot: « Does the floating signifier have a sense of humor? »**

In an interview, Claude Lévi-Strauss rejoiced that structuralism had made the fundamental discovery that “behind all sense, there is a nonsense” (Esprit, 1963), and he himself showed how “floating signifiers” in language revealed this nonsense to us (Introduction to the work of Marcel Mauss, 1949). Sharing this joy, Deleuze is one of the structuralist and post-structuralist thinkers who was most concerned with highlighting how the arbitrariness of the sign and the use of floating signifiers offered the possibility not only of freedom, but also of play, thus stimulating efforts to subvert symbolic orders. But how is this possible ? The fact that meaning is not given to us has certainly been perceived by many thinkers as an opportunity for human self-determination, but such an advantage seemed to come with a tragic consciousness — notably in the existentialism of Kierkegaard and Sartre — precisely because it left us in the anguish of a total lack of justification. We’d like to show how Deleuze sought to oppose this tradition of thought which associates nonsense with forms of despair, and how, in *Difference and Repetition* and *The Logic of Sense* in particular, he establishes that nonsense is not only a source of absurdity or irony (classical or romantic), but that it can also be the source of a humor that does not leave the human subject facing a disenchanted world, but allows him to express himself as a floating signifier passing through all his pre-individual and free singularities, and always taking on new disguises.

**Mathieu Watrelot** lives, studies and teaches in France. He studied Philosophy in Paris (Sorbonne University) and earned his Master’s degree. He has been an Associate Professor in France for several years (Académie de Créteil). He is currently a PhD student in philosophy : « The Quarrel of Imaginary and Symbolic and the Philosophy of Gilles Deleuze », under the supervision of Hervé Joubert-Laurencin et Patrice Maniglier, at Nanterre University (France), where he also teaches philosophy and cinema. He is also a member of the editorial committee of the online magazine *Les Temps qui restent*.

- **Symon Palmer (Ngāi Te Rangi): Missing Māori (?) and the project of fragmentation**

Deleuze and Guattari Studies Camp and Conference 2025 asks attendees: “What missing peoples must we make room for, and, more importantly learn from?” Indeed, philosophy and theory have historically privileged particular histories, peoples and metaphysics. I interpret this call to marginalised, othered, subjugated communities of thought, as requiring practical and theoretical interventions. Such concerns dominate Indigenous scholarship and communities, consuming energy, in what can be termed a politics of distraction. Acknowledging this, deploying resources to spend time on Deleuze and Guattari could be perceived as another burden to the many missing. I write from the perspective of Māori Studies, a discipline led by Indigenous scholars of Aotearoa (the settler-colonial state New Zealand) where continental philosophy seems distant and, at times, presumed dissonant. Still, joy and nonsense can be found in unlikely places. Following the work of Māori scholar, Carl Mika, I adopt his theory of Worldedness to show Māori relationality with the world and its discontents. Mika cultivates potential alignment with continental philosophy but also the power of subversion, both of which I draw inspiration from in pursuing the wealth of Deleuze and Guattari. In this presentation, I consider these layers and my thesis topic which aims to develop a Māori theory of fragmentation. I understand fragmentation as the imposition of Western thought on Māori being; a metaphysical displacement or distortion. A potential answer is the assertion of Māori metaphysical possibilities and the development of Māori speculative philosophy. Deleuze and Guattari encourage such interventions and the ongoing creation of concepts for the benefit of missing peoples of which this work may resonate with.

**Symon Palmer** (Ngāi Te Rangi) is interested in Indigenous theory and philosophy, queer Indigenous thought and socio-cultural ethics. He is a Lecturer at Te Herenga Waka | Victoria University of Wellington in Te Kawa a Māui | School of Māori Studies and a PhD student at the University of Canterbury. Symon has taught courses with themes on Indigenous theory, Māori cultural concepts, Māori policy, and contemporary Indigenous issues. He has also contributed to forums like Ngā Pae o Te Māramatanga, NAISA (Native American and Indigenous Studies Association) and 4S (Society for the Social Studies of Science).

## Paper Session 21: Crisis, conflicts and ethical dilemmas

- **Audronė Žukauskaitė: Microbrains and Nonhuman Cognition: Between Art, Science, and Philosophy**

In my paper, I aim to re-examine the concept of autopoiesis and question whether it remains relevant in defining nonhuman cognition. In *Autopoiesis and Cognition* (1980), H. Maturana and F. Varela argue that living systems are cognitive systems that change their environment. In a similar vein, G. Deleuze and F. Guattari observe that “Not every organism has a brain, and not all life is organic, but everywhere there are forces that constitute microbrains, or an inorganic life of things” (*What Is Philosophy*, 1994). S. Shaviro’s *Discognition* (2015) and N. Katherine Hayles’s *Unthought: The Power of the Cognitive Nonconscious* (2017) elaborate on the notion of nonhuman cognition further by pointing out that living beings with microbrains are capable of cognition, communication, information processing, computation, learning and memory.

With these insights in mind, I would like to examine the playful interactions between plants, organisms, and humans in two artworks. Špela Petrič’s work *PL’ AI* (2020) is an AI robot created to play with cucumber plants. The work embraces the notion of play as an ontological condition of all living bodies, including plants. Play is considered an act of nonhuman cognition between a plant that is adapting to the machine and the AI robot, which is programmed to play. Another example is Ursula Damm’s work *Insect Songs* (2018), which examines the interaction between Chironomid midges and the cello performers Christina Meissner and Teresa Carrasco. In a direct feedback situation, human cellists stimulate midges, which react by intensifying their swarming. Humans and midges interfere and form a Q&A session. These examples allow us to elaborate on the notions of microbrains and nonhuman cognition at the crossings of art, science and philosophy.

**Audronė Žukauskaitė** is a Chief Researcher at the Lithuanian Culture Research Institute and a professor at the Philosophy Department, Vytautas Magnus University. Her recent publications include an edited volume, *Life in the Posthuman Condition: Critical Responses to the Anthropocene* (co-edited with S. E. Wilmer, Edinburgh University Press, 2023) and a monograph, *Organism-Oriented Ontology* (Edinburgh University Press, 2023).

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- **Dr Sarah Evans: The languaging of ‘sustainable futures’ : rejecting comforting stability and embracing the nonsense of chaos(mologies).**

Drawing on Deleuzoguattarian tools and eco-feminist New Material critique (cf. Alaimo, 2016), this paper explores the affective potentialities of climate crisis and sustainability when thought through conceptual understandings of language and time. Currently, the doxa of scientism in environmental education and ‘sustainability’ are presented as the ‘solution to’ climate crisis, demonstrable in educational policy (Ardoin, Bowers & Gaillard, 2020). However, I propose that the language employed in this context institutes affective behaviours and beliefs that belie future possibilities – sewing the judicious language of science into the fabric of education leads to collective belief that ‘sustaining’ is possible and desirable. The concepts ritornello and regime of signs (Deleuze & Guattari, 2013) reconfigure how the language of ecological education and ‘sustainability’ functions as an unstable-stabilising vehicle in the wake of increasingly violent climate events. Thus, I argue that the language of sustainability has shifted towards a refrain of misdirection and, through incorporeal transformation of policy articulations becoming order-words, creates a regime of signs serving to benefit the Capitalocene (Moore, 2017), ultimately acting as a force of inertia and stoppage. This paper brings new perspectives to the problematic of ‘sustainable futures’ in environmental education policy, in order to suggest alternative material-discursive speculations to enliven the potentialities of ‘and...and...and’. Using examples found in current environmental education policy documents (DfE, 2022, 2023), the panacea status of ‘sustainability’ is problematized as an apparatus of the State in green-washing Capitalist pursuits, and the continuation of destructive practices by way of apathy about ‘the future’. Presenting Deleuzoguattarian understandings of what happens when climate crisis is ‘languaged’ and ‘timed’ in policy, I suggest possibilities of breaking with the regime of ‘sustainable futures’ to harness the non-sense arising in chaos(mologies) in environmental education.

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**Sarah Evans** is a Senior Lecturer in Education Studies and member of the Educational and Social Research Institute at Manchester Metropolitan University. Specializing in teaching research methods and conceptual frameworks for exploring the philosophy, sociology and politics of education, her research interests

include exploring functions of language in educational setting and learning events through Deleuzoguattarian concepts. Most recently Sarah' s work has sought to disrupt the language(ings) of environmental and climate education policy.



## Paper Session 22: Deleuze and music

- **Arno Titovs: Schizoanalysis and Nietzsche, and folk music and punk rock**

Deleuze and Guattari's creation of schizoanalysis could be regarded as the positive force against the traditional doctrines of psychoanalysis. Not only does it encompass critical notions that are directly derived from Nietzsche, but also a sense of style that marks its active and affirmative course - in the words of Deleuze - '[...] style is politics [...].'<sup>1</sup> This kind of 'political style' not only concerns Nietzsche or schizoanalysis, both of which establish a critique that seeks to '[...] get something through which is not encodable, to mix up all the codes'<sup>2</sup>, but also music. For example, folk punk - a fusion between folk music and punk rock, two genres in which the creation of a critique is integral to their function. No doubt, 'folk music' is a broad concept, but that very broadness constitutes its difference, the always changing and re-emerging topics of critique - from murder ballads to anti-establishment protest songs, from tales of natural disasters to stories of banal bad luck. Folk music always finds new territories, invents new languages and instruments to actualize its politics. The punk rock movement has historically strived to achieve similar goals - it seeks its body - and new connections by establishing squats on the peripheries of cities or creating a 'do-it-yourself' attitude towards life. In these genres, one can find critiques of almost anything, but what unifies them both is that their active critique creates specific senses of style. In this work I aim to use the concepts of schizoanalysis, especially those influenced by Nietzsche, to uncover how folk punk strives to actualize a creative critique by interchanging the styles of folk music and punk rock.

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- <sup>2</sup> Deleuze G. *Nomadic Thought*. // *Desert Islands and Other Texts*, 1953-1974. D. Lapoujade. (ed.) Los Angeles: Semiotext(e), 2004. P. 254

**Arno Titovs** is a 3rd year student in the Bachelor of Philosophy program at the University of Latvia. Currently, I am writing my Bachelor's thesis on the integration of Nietzsche's vitalism in the development of schizoanalysis. I have published an article in the philosophy journal *Tvērums* - *Identitātes identitāte: variācija par Sartra tēmu* (Identity of Identity: A Variation on Sartre's Theme). // *Tvērums: Identitāte*, 2022. I have also written music reviews for the literary magazine *Satori* - *Citēt, atgriezties, atkārtoties*. (To quote, to return, to repeat, 2024) and *Karsts un auksts*. (Hot and cold, 2025). Outside of academia, I sing and play the violin in a folk punk band

- **Jonas Asplund: Music without Sound: Re-Composing Virtuality**

Artistic contribution, a performance of the work “JORD” (Soil/Dirt/Earth) for live electronics and viola coming out of an experimentation with a composition app explored in my previous research. Repetition of the musical work of art has no equivalent in other performances. Rather, it belongs to the conduct of repetition of a singularity (Deleuze, 1994). As music via sound brings forward reverberations of memory, the reorganisation of the musical work is de-territorialised, dispersed, and re-territorialised with/in the performance. Composition of music is to engage with strata, preorganised structures, and constructions of musical sound. The repetition of these historical singularities, both generalized and personalized, produce difference. Thinking with the Body without Organs (Deleuze & Guattari, 1987) decouples composition from a habitual repetition of conduct to create ruptures in the pre-organisation of music (Kanhov, 2023). Also, knowledge as repetition of facts becomes dead repetition (Deleuze, 1994). Instead, knowledge creation adheres to the multiple capacities of connections between elements and forces, both determinate and indeterminate, in each setting of learning (Dewsbury, 2000) in a variation of modes (Smith, 2017).

Music without Sound is the actualization of the virtual elements of the BwO, to try out intensities and locate the stratification in place and space, followed by a plunge into the assemblage of intensities to tilt and disturb, to rupture and re-organize. “Sound” is contained in virtual objects (software) in digital domains, visual and not yet substantiated. This is a reterritorialization of the molecular forces at play (Campbell, 2014), historical organizations of singularities, that opens new possibilities for creation, running in and out of, playing with, and experimenting with strata. The play and experimentation deployed in any performance of the composition “JORD”, is actualized in differing strata of pre-recorded sound, live-processed sound, and the viola as instrument and historically relayed norm.

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**Jonas Asplund** is active as composer and music educator working in electronic/digital music, electroacoustic and chamber music combinations. As an educator he has been active in music education in most areas of the Swedish educational system. He has also initiated educational composition projects and is active as a supervisor in professional teacher development. In 2022 he finished a licentiate thesis in music teaching and learning “Becoming Cyborg Composer: The

Ecology of Digital Music Composition Didaktik”. Currently he is working on his doctoral dissertation as a PhD student at Stockholm university, department of teaching and learning.

- **Samantha Bankston: Time Is the Soul of the World**

In chance encounters with the world, the true nature of time folds thought within itself. Anticipated tracks trodden all and every day disappear as we become lost in time beyond recognition. Yet, we rarely think, Deleuze reminds us, for thought does not arise except through the shattering of the form of thought that presupposes itself,<sup>2</sup> where all chains of representation are broken; this is the contingent moment of lime-blossom tea, and this spider and this moonlight in the gateway. Shattering the readymade form of thought is the condition for true critique and creation, engendering acts and passions of thought. This process does not happen in ideational abstraction, but rather, “[s]omething in the world forces us to think”.<sup>3</sup> The “something” confronting all of us right now is the death of our world, a sensibility that is imperceptible to schematized sense. Without philosophy to move the soul beyond propositional logic and its realm of positivist data, we cease to think. The world’s collapse becomes trapped in false patterns of recognition, and this is the trap where contemporary geoscience remains.

In this essay, I critique the onto-temporal presuppositions of geological science, focusing specifically on the Principle of Uniformitarianism, while calling for a decelerationist, destitutive notion of time informed by the geological concepts developed in Deleuze’s metaphysics. Despite the perceptive grasp that geological time exceeds the limits of the imagination, geology is locked in dogmatic images of time, whereby the earth’s history is conceived in terms of constant, gradual changes that project the perceived present onto identical structures of an imagined past.<sup>4</sup> Geology gives us splinters of knowledge that are invaluable, but woefully incomplete. Not only does Enlightenment era causality underpin today’s geoscience, but so do temporal strains of dark accelerationism. Deleuze’s entire corpus includes geological concepts that offer a corrective to the temporal errors entailed in geoscience. Time is primordial in the works of Deleuze (e.g. Hume on causality, Kant’s temporalizing subject, Bergson’s duration, Proust’s reminiscence, Nietzsche’s eternal return, etc.). His works reveal that time is the (immanent) soul of the world. In a Deleuzian response to Hegel’s spirit, our collective encounter of our world’s death folds thought into a singular universality beyond the universal.

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- 4. The Principle of Uniformitarianism was advanced by geologist James Hutton in *A Theory of Earth*, 1788.

**Samantha Bankston** is a philosophy scholar and lecturer in Stockholm, having immigrated from the US where she was an associate professor of philosophy (among other academic posts). Her research focuses on metaphysics in 19th and 20th century continental philosophy, especially the aesthetic ontology of Gilles Deleuze. She is the author of *Deleuze and Becoming* (Bloomsbury, 2017) and a translator for *The Deleuze Seminars*, which makes available online previously unpublished English translations of Deleuze's audio-recorded seminars, given at the University of Paris-VIII from 1979–1987. She has translated the work of several French philosophers, including Anne Sauvagnargues' book, *Deleuze and Art* (Bloomsbury/Continuum, 2013), and has published scholarship on the philosophy of time and aesthetic theory. At present, she is co-writing a multi-media book with long-time collaborator, artist Tarvo Varres, which explores the notion of the fragile. Additionally, Samantha writes philosophy for performance, including "Letter to the Future," performed by artist Kim Morgan at Foku Gallery in Estonia this past March.

## Paper Session 23: Teaching and Learning and...

- Laimute Kodiene: The Phantom Concept Of Career: Thinking With Theory, Diffracting Life

An invitation to wonder, re-imagine  
Career and career learning.  
Seeing (career) learning as life  
Clarity, inspiration, desire.

An invitation to explore and to wonder what conversations with students brought up by our engagement in non-representational research, the entanglement and thinking with theory as well as diffractive reading of the conversations as “data”. Fascinated with the “lucent” concept of life that got hold of us and puzzled with the concept of career – sensed, but emerging and disappearing like a phantom, the researcher was becoming with “data”. Being a career educator, the researcher found herself turning from fixed meanings what career and career learning is to the idea of a “phantom concept”: thinking how personal career and career learning is dissolved in life, knit into our becoming with the world. In times of boundaryless, non-linear careers and life design, are we still able to speak about career and career learning in separation from life? Has career and career learning become a grand narrative, a power concept, that sets demands to fit in? The entanglement brought up further questions – can we still talk about career guidance, career education, career counselling? Or, should we rather see career as experi(mental/iential) creative becoming with/in life through relations and encounters with the human and non-human? In the process, Deleuze and Guattari’s concepts of the rhizome, desire, becoming, assemblage as well as Karen Barad’s entanglement and intra-action kept emerging and provoked thought. A nomadic researcher-wonderer and curious students, admiring life in the world.

**Laimute Kodiene** is a personal development and career education professional with extensive experience in adult training, human resource management in private and public sector as well as student career services in higher education. Being a PhD candidate at Mykolas Romeris university, Laimute is currently conducting research on students’ (career) learning from the perspective of poststructuralism. Her research interests, inspired by the works of Deleuze and Guattari and Karen Barad, include rethinking career learning and career services in Higher Education, thinking about (career) learning differently and questioning the related concepts. She is passionate about provoking innovation and maintaining the idea of life-long learning and incredulity towards the grand narratives.

- **Simonetta Moro: Topology of Invisible Maps: Learning from Nomadic Practices**

What do art making, and philosophy have in common? And how do they form the basis for a new educational experiment? More specifically, how can an artistic practice based on ‘mapping’ inform a new way of teaching and learning the intersections between philosophy and art? These are some of the questions this presentation will engage, mobilizing the Deleuzian-Guattarian conviction that “artists are like philosophers”, and Deleuze’s claim that the arts produce and generate intensity and affects, consisting of flows and dynamic movements of becoming, rather than a system of images. In this scenario, I will supplement a reading of Deleuze and Guattari with references to the theoretical work of Elizabeth Grosz and Rosi Braidotti to advance a theorization of mapping and nomadism that connect my art practice to pedagogy via the immersive experience of ‘topological studies’. These are localized and temporally defined events in which participants find themselves exploring striated environments where the complexity of historical, cultural, social, and aesthetic contexts are physically encountered and mapped out through the body’s movement across a terrain.

**Simonetta Moro:** is Professor of Art, Philosophy and Visual Studies and the President of the Institute for Doctoral Studies in the Visual Arts (IDSVA). She is a visual artist and a published author whose work focuses on cartographic practices and their theoretical examinations. Her artwork has been exhibited internationally. Her publications include *The Vattimo Dictionary* (Edinburgh University Press, 2023, as editor); *Mapping Paradigms in Modern and Contemporary Art: Poetic Cartography* (Routledge, 2021); ‘Mapping as Aesthetic Practice: Toward a Theory of Carto-Aesthetics’, in Gregory Blair and Noah Bronstein (eds), *Spatial Transgressions in the Arts* (Palgrave Macmillan, 2020), ‘Mapping Practices and the Cartographic Imagination’, *Subjectivity* 13(4) (2020). Moro lives between New York City and northern Italy.

- **Aleksandra Panić: Pedagogy and the Joy of Resistance: Rethinking Affect and Collective Action in Student-Led Protests in Serbia**

On November 1, 2024, a railway canopy collapsed in Novi Sad, Serbia, killing sixteen people. The tragedy, widely attributed to systemic government corruption, ignited the largest student-led protests in Serbia since 1968. Students began by occupying universities, streets, bridges, and the capital's main junctures. Soon, they started walking from town to town, cycling across borders, and arriving in major European cities to demand international attention and justice.

This paper explores the ongoing student movement through three Deleuze-Guattarian concepts—affect, deterritorialization, and minor politics—while attending to the tension between stillness and motion, silence and uprising. The protests are both somber and kinetic: silent vigils commemorate the dead while marches and occupations keep the movement alive, generating new forms of political expression. First, the protests are read as affective events—intensities that circulate among bodies, transforming grief into shared momentum. Second, they enact deterritorialization by disrupting the spatial and discursive order of the state and academia. Third, they embody minor politics: decentralized, improvisational, and rooted in everyday acts of collective care and resistance. By engaging with these conceptual frameworks, the paper asks: Which Deleuze-Guattarian lens most fully captures the forces at play in this movement? Can we think of these protests as an open-ended process of and...and...and, where multiple intensities, strategies, and desires converge? In resisting the necropolitical logic of the state, do students endorse not just a demand for justice but a pedagogy of resistance—a mode of learning through action, through affect, and through the joy of collective becoming?

Ultimately, the paper argues that theory must remain in motion—thinking alongside the movement as it continues to unfold.

**Keywords:** affect theory, student protests, Deleuze and Guattari, minor politics, deterritorialization, necropolitics

**Aleksandra Panić** is a doctoral candidate at the Faculty of Media and Communication in Belgrade, Serbia. A Serbian American writer and educator, she integrates holistic, body-centered, and trauma-informed approaches to teaching creative writing. She holds an MFA in Creative Writing from Goddard College and a master's degree in Italian language and literature from the University of Belgrade. Her research focuses on memory culture and female authorship in post-Yugoslav autofiction. Committed to hybrid narratives, she explores forms that cross disciplinary and genre boundaries. She currently lives in Belgrade with her family.

## Paper Session 24: Assemblages

- Kat Capel

In 1954, the sexually explicit and at times violent novel *Histoire d'O* or *Story of O* was published in Paris under the pseudonym Pauline Réage. In *Masochism: Coldness & Cruelty*, Gilles Deleuze invents a concept of symptomatology to ask what masochism and sadism, as unique terms irreducible from one another, invent through art. Because “symptomatology is always a question of art” symptomatology is, to some extent, aesthetic. Utilising Deleuze’s *Masochism: Coldness & Cruelty*, as well as texts written with Felix Guattari such as *Kafka: Towards A Minor Literature* and *A Thousand Plateaus*, I will approach masochism as the central organising force in *Story of O*, a force that works not only against subjectivity, but against psychoanalytic and “all too human” binary biologisms of sexuality and experience. Through an analysis of its aesthetics (or symptoms), I argue that *Story of O* produces what is not already recognisable, and it is through this minor, deterritorializing use of language that “an animal enters into things, an assemblage comes into play”. Alongside Frida Beckman, I problematise Deleuze and Guattari’s thesis that pleasure must be divorced from desire in order to ensure its immanence. As Beckman points out, this requirement seems to be at odds with the idea of sexuality as a revolutionary machine. However, where Beckman argues that *Story of O* and masochism does not provide a way of readdressing this owing to its unidirectional nature, I claim that masochistic desire is multidirectional and contagious when it circulates among the pack or assemblage. Pleasure in *Story of O* is the dissolution of the singular, frozen, human subject, in favour of the forming of an amorphous and shifting nonhuman pack consistent with Deleuze and Guattari’s concept of desiring-machines. As such, the masochist finds a new immanence and productivity of desire when desire is directed towards a “change in nature”.

**Kat Capel** is a poet, fiction writer and PhD candidate living in Naarm/Melbourne. They were shortlisted for the 2025 Victorian Premier’s Literary Award for an Unpublished Manuscript for their novel-in-progress, *Heavy Petting*. Their first poetry manuscript work & love was highly commended by the Deakin University Nonfiction Prize and subsequently published by Incendium Radical Library in 2021. They are currently undertaking their PhD as well as tutoring at RMIT University. Kat also co-founded Read the Room, which focuses on the facilitation of writing workshops, lectures and readings for those writing outside the university.



- **Zooey Ziller: Deterritorializing Desire: Towards a Sensible Ontology of Aesthetic Multiplicity**

This paper interrogates the aesthetic, ontological, and phenomenological configurations of desire and subjectivity within Nerval and Proust, through a transversal reading foregrounding the indeterminacy of sense and deferral—as a generative displacement rather than a gesture of lack. Conceptualising thought not as a fixed form but a horizon of deferring inference, resisting ontological totalisation, as a field of being irreducible to a determined form, sense, understood as temporal and never coextensive with presence can be seen to unfold as a transversal and fractal movement. Rather than realised through presence, Being or subjectivity within their work should be understood as explicable through an interminable movement of transversal displacement or dissemination, where the multiplicities constituting an object's mode of appearing through its 'lines of differentiation' render it sensible, where Being is sensed, rather than signified, and desire operates through a generative excess. Specifically, thought for Nerval and Proust interminably 'passes through all the singularities, all the intensities of a synthesis that shifts and reproduces itself,' suggesting that desire's intensities, rather than being derived from, are sensible prior to, the Other, as apprehended intelligibly, and therefore exist as the sense of desire a-temporally and transversally. Rather than the Nervalian or Proustian Other constituting a determining signifier from which all associations arise, desire within Deleuze and Guattari's conceptualisation of it is a 'paralogism implying a transcendent use of the synthesis of the unconscious,' whereby each articulation decomposes into a multitude of potential flows, which all themselves signify. It's this that comprises being or subjectivity's form; conceived of as an agencement of 'utterances, modes of expressions...signs,' each site of signification endeavouring to articulate desire is immediately and interminably overcome by the deferral resulting from desire's own multiplicity, being irreconcilable with a distinct object or individual and acting instead as the embodiment of a deterritorializing force.

**Zooey Ziller** is a PhD candidate in French at the University of Cambridge working on ontological multiplicity & the phenomenological aesthetics of desire, mourning, & melancholia in Gérard de Nerval, Marcel Proust, & Marguerite Duras.

- **Ott Puumeister: How Lynchian is Deleuze?**

Gilles Deleuze' s writing and David Lynch' s films are uncannily close to each other. Their shared themes include untimeliness; fractured, doubled and dissolved subjectivity; cosmic forces present in and constituting the everyday; corporeal trans- and deformation, becoming-other, etc. Beyond the themes, they share an unflinching attitude towards experimentation and creation: to create, for them, is to experiment. This is no doubt why several Deleuzean concepts have been applied to and tested on Lynch' s films, and why the latter have given grounds for the creation of new concepts. In this presentation, I want to approach their relation from the opposite pole and ask how Lynchian percepts characterize, analyse and transform Deleuzean concepts. My wider aim is to problematise the distinction between percepts and concepts by showing that Deleuzean concepts operate simultaneously as percepts - or even primarily as percepts. In short, by asking how Lynchian is Deleuze I am also posing the question of art as a conceptual model. Or in other words: how to use the scream as a concept?

**Ott Puumeister** (b. 1985) is a research fellow in semiotics at the University of Tartu. Also edits the journal Sign System Studies and sometimes translates Guattari and Deleuze into Estonian. He is interested in nonhuman becomings in politics, in film, in social relations, etc. Deep down, has remained a structuralist.



# Performance Lectures

# Performance Lecture 1: Ecology, Geology, Antroposcene

- Ralf Gisinger: The Ecosophical Condition. Guattari' s AND Deleuze' s Ecologies?

In this talk I want to present parts of my article “The Ecosophical Condition” that traces Guattari' s ecologies in *What is Philosophy?* and tries to follow proto-ecosophical indications in Deleuze (& Guattari). The talk at hand will focus on the conclusion for an ecosophy to come.

“Far from retreating into nature as we imagine it to have been in the past, it' s up to ecology to reinvent new ways of being in the world and new forms of sociality. Ecology will first and foremost be mental and social, or it will be nothing at all.” (Guattari 1990: GTR 15.33)

For Guattari, ecology has to be pluralized and multiple (Bogue: ‘A Thousand Ecologies’ ) but never arbitrary: to sustain or salvage the conditions of existence of the environment means necessarily to improve social and mental/psychic connections, which comprises ethology, affects and aesthetics but also political economy ( ‘Capitalisme Mondiale Intégré’ ). This includes technical-scientific agencements, which Guattari sees not as a threat, but as virtuality and potentiality (Guattari and Kowalski 1994: 15). For example, the atmosphere or biosphere is of course one of the vital milieus for (human) existence but so is the noosphere (Nature-thought) or what Deleuze and Guattari call the ‘mechanosphere’ (Deleuze and Guattari 1987: 171).

“What counts in the oikos is not just the walls of the house...” (Guattari 2011: 37-38)

What is still new in Guattari' s late work, his ecosophical project, is the importance of the oikos in the sense of the walls and structure of the house: the recognition that by destructing the house, that is tearing down the walls of a habitable environment, the condition of possibility for a future in which a social and mental ecology could develop and flourish is destroyed. But keeping just the house intact is an empty and superficial task if not everybody [tout le monde] lives comfortably in it, which means making it a home for all of humanity (the Anthropocene debate) and letting all beings flourish. This is why, politically, Guattari' s writings are aimed at the environmentalists, the green movement at that time, as well as the ‘traditional’ socialist parties/groups: constructing a red ecology that includes democratic and ethico-aesthetic practices.

**Ralf Gisinger** is currently a lecturer at the Department of Philosophy of the University of Vienna. He has been a DOC fellow of the Austrian Academy of Sciences and a research associate at the University of Vienna from 2021-2024, working on a PhD-project on philosophy of nature and ecology with and after Deleuze/Guattari. In 2022/2023 he was a research fellow in Paris and Montreal and in 2024 awarded an excellence grant by the French Ministry of Foreign Affairs. He will be co-organizing the Deleuze and Guattari Studies Conference in Vienna 2027.

- **Marietta Radomska: Node-Implosion-Collapse:  
Deterritorialising Death, Storying Grief**

This performance lecture combines fragments of poems, video and sound-art material, and theoretical investigation into visual arts' engagements with the questions of more-than-human death and ecological grief.

Theoretically grounded in queer death studies (Radomska et al. 2020) and queerfeminist biophilosophy (Radomska 2020), this lecture performance traces how contemporary eco-, bioand new-media artworks respond to planetary scales of Anthropocene necropolitics (Lykke 2019), entwined with slow and spectacular environmental violence and more-than-human policrisis. In doing so, these artworks deterritorialise (Deleuze and Guattari 2004) the humanexceptionalist conceptualisations, imaginaries, understandings, and approaches to death, dying, and mourning. They seek to attend to the intimacies between materialities of a human and nonhuman kind that form part of the processes of death and dying, and what follows, to reframe ethico-ontology of death as material and processual ecologies of the non/living (Radomska 2016). Visual and material storytelling - fleshed out through the works of IC98, Terike Haapoja, Brandon Ballangée, Polina Choni, and Svenja Kratz, among others - explore the questions of relating, remembrance, ethics, and peculiar forms of resistance. Ultimately, they all offer - in very different ways - an assortment of conceptual and affective strategies which simultaneously queer and expand our own relationship to death and grief. In this way, they push us towards a different image of thought (Deleuze 2004), urgently needed in the here and now.

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**Marietta Radomska**, PhD, Docent, is Associate Professor of Environmental Humanities at Linköping University; director of The Eco- and Bioart Lab (<https://ecobioartlab.net/>); confounder of Queer Death Studies Network (<https://queerdeathstudies.net/>); co-editor of the book series 'Focus on More-than-human Humanities' at Routledge (with C. Åsberg); and author of *Uncontainable Life: A Biophilosophy of Bioart* (2016). She works at the intersection of environmental humanities, continental philosophy, queer death studies, visual culture, contemporary art, and artistic research; and has published in *Australian Feminist Studies*; *Somatechnics*; *Environment and Planning E*, and *Artnodes*, among others. Web: [www.mariettaradomska.com](http://www.mariettaradomska.com)

## Performance Lecture 2: Performing Philosophy

- Alex Wai-Lok Lo: Pedagogies of Composing Virtuality: An Aesthetic Dialogue Between Deleuze and Zhuangzi

This paper outlines the aesthetic dialogue between two philosophers, Gilles Deleuze and Zhuangzi, from the perspective of pedagogies of composing virtuality. For Deleuze, aesthetic composition always constructs itself as an “abstract vectorial space,” fabulates various blocs of sensations, extracts percepts and affects that have not yet been invented, and brings forces from the invisible into visible expressions. Composition also serves as a ‘screen’ to ensure the durative expression of life, through the double movement of deterritorialization and reterritorialization, life can draw its lines of flight in terms of virtuality to section the pure chaos and continuously open up for aesthetic intensities and strengthen the capacity of bodily encounter. Comparatively, Zhuangzi closely links the practice of aesthetics with the immanent cultivation of life, advocating that only through the pedagogical act of “composing virtuality” (ji-xu) can one break free from self-limitation and open up the “response-ability” of co-becoming between one’s own body and the universe, thereby achieving the creative power of immanent life. Zhuangzi used “virtuality” (xu) to explain the mode of correspondence between bodies, emphasizing only by focusing on a state of deep (de-)attention for nourishing oneself and openly waiting for every possible event, can the “Tao” that is the univocity be actualized. This paper discovers both Deleuze and Zhuangzi presuppose the basis of the univocal ontology of interconnectedness of the One Life, while aesthetic practice is always concerned with the bodily transversality in-between self-withdrawal and self-caring; equally important is the pedagogies of the techniques of “composing virtuality” to unfold the possibilities of affirmative affective becomings, thus allowing life to move towards a more abundant state of health. By juxtaposing the two, we will find that Zhuangzi effectively enriches the ascetical and ethical aspects of Deleuze’s aesthetics, while Deleuze can also effectively explain the positive practical path of Zhuangzi’s aesthetics.

**Alex Wai-Lok Lo** graduated from the Department of Humanities and Creative Writing at Hong Kong Baptist University and is now a master’s research student at the Graduate Institute of Taiwan Literature, National Taiwan University. He has presented papers at various international conferences on topics such as Taiwan literature, Hong Kong literature, and contemporary continental philosophy, specializing in Walter Benjamin and Gilles Deleuze studies. He is also a writer, having published two novels in 2018 and 2023 respectively.

- **Melinda Russial: (Dis)Entangling the Lyric ‘I’ :  
Relational Assemblages In and Against the English Canon**

This essay traces fundamental aspects of the Lyric ‘I’ as it traverses the confluences of its creation, development, and transformation across the English canon. The Lyric ‘I’ is the stuff of legends, reflected outward from ancient machinations of wily heroes encountering the possibility of identity for the first time, and reflected inward as contemporary myths harken back to this imagined homescape of antiquity, where the emerging Self was yet untarnished by the chaos and emptiness of modernity. I suggest that this ‘I’ continuously interacts with, and possibly participates in, the co-creation of the independent (disembodied) Western Subject. While many approaches to the history of Lyric represent a contemporary conception of the Self/Human Subject that is superimposed on the past, Deleuze and Guattari (1987) break down the ‘I’ at the opening to their introduction to the rhizome concept. They define themselves, individually, as already “several,” opening up into a crowd through their coauthorship. This sense of the multiple ‘I’, its identity embedded in the relational vectors of the rhizome, may offer a distinctly non-hegemonic understanding of the early ‘I’ s of Antiquity, which I locate throughout the English canon of poetry as a means of navigating its hegemony-building history. The inquiry traces lines of thought and experience of the ‘Self’ across four symbolic concepts (muse, affect, cogito, and assemblage) as these concepts traverse the Lyric traditions of the English language. The essay is organized in homage to Deleuze and Guattari’s *A Thousand Plateaus* (in a rhizomatic/fractal/assemblage structure), as an attempt to reflect the essay’s inquiry in a form that aligns with its content; the performance lecture will offer entry points to this work through artistic modes of presentation.

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**Melinda Russial** a is a PhD Researcher at the University of Oulu, studying decolonial practice in global education. Her work encompasses the intersections and entanglements of discursive, affective, ethical, and juridical spaces in justice-oriented institutions. Melinda’s background as a professional musician and interdisciplinary humanities teacher supports her commitment to traversing the borderlands of theory/method, art /science, and research/praxis. Recent educational work also includes program design for experiential and wellness education in transcultural spaces. Melinda’s research and teaching is informed by currents in feminist, critical, and “post” theories and methodologies, with an interest in practical applications of contingent and relational knowledge.

- **Marcia Nemer: Following the Map**

If to write is to draw a map, is the act of reading the following of that map? The walking of the path laid down by it? After a year using an embodied reading method I borrowed (stole?) from Sher Doruff I decided to go back to her and see what texts I could read from her readings. A Deleuze quote speaks to me (I didn't know it was his at first): To write is to draw a map. I find the text it comes from. I also find 2 challenges: the complexity of the text and the position of the quote that brought me there in it. The very last part of the last sentence. There is no way of getting there without following the map. Like a traveler that took the wrong bus by mistake, I find myself in a new literary territory. In a philosophical landscape full of unknown areas. "Here there be monsters". I am lost, all I have is the map. There is no escape. To reach the destination the path must be followed, the map must be read.

I start walking.

In this lecture performance I will present my encounter with Deleuze (an unplanned meeting, an encounter generated by a quote found in the middle of a collage) and how I applied an artistic research method to follow the map he left for me.

**Marcia Nemer** is an actor/performer and theatre director from Brazil, she is currently a doctoral student at the Stockholm University of Art (SKH), where she conducts her research "Staging Absence" and investigates possibilities for the actor's work beyond acting. She is interested in exploring the friction possible between theatre, visual arts and performance and the possibilities relating to presence and absence in theatre. In 2021, she was Artist in Residence at the Cité International des Arts in Paris.



## Performance Lecture 3: Artificial Intelligence

- **Dr. Justina Garbauskaite-Jakimovska: Cartographies of Joy and Resistance: A Performance Lecture on Affective Learning in Non-Formal Education**

With a background in non-governmental organizations and non-formal education, I have never believed in teaching through the mere transmission of knowledge. Nothing I do not experience, nothing that does not form an affective relationship with me, ever truly becomes mine—ever truly learned. Knowledge without connection feels meaningless—unlived, unlearned. Even when learning takes the form of resistance, it is more than a set of facts. It moves. It lingers. It unsettles. This performance lecture enacts a cartography of affect, exploring joy and resistance as pedagogical and political forces in non-formal education. Drawing on my post-qualitative research on becoming-educator, I take Deleuze and Guattari's ethico-aesthetic paradigm as both theory and method—where learning is not about accumulation but about intensity, relation, and disruption.

In non-formal education, joy is not a reward; it is an affective rupture, a force that moves, a force that resists the overcoding of learning into measurable outcomes. Resistance, too, is more than refusal—it is a politics of movement, a deterritorialization that opens new possibilities for thinking and doing. This lecture does not simply describe these forces—it enacts them.

Through live affect mapping, movement exercises, and sonic disruptions, participants will experience learning as an unfolding assemblage rather than a fixed process. Instead of theorizing affect, we will sense it, map it, and move with it. Together, we will co-create a space where learning is not only discussed but embodied.

**Justina Garbauskaite-Jakimovska**, I wear two hats: one as a facilitator of non-formal education for young adults and the other as an academic at Vilnius University, where I experiment with different learning methodologies to disrupt traditional structures of education. My work, inspired by experiential learning principles, moves beyond transmission, embracing affect, relationality, and emergence. Inspired by Deleuze and Guattari, I explore concepts like becoming, assemblage, and rhizomatic thought to rethink how people experience learning—both inside and outside institutional walls. In both roles I seek to create spaces where learning is a deep and open-ended encounter that resists capture and invites new possibilities.

- **Zea Miller: Walking and Talking about Machinic AI**

Learning about hard topics need not be arduous in the same way that teaching them need not be difficult. There is room for joy in critical thinking outdoors. Deleuze and Guattari offer us a way to reconceptualize issues past and contemporary through unconventional pedagogy. By bypassing the classroom, teachers and students can show where theory and the practical meet in experience through movement and exploration. Moreover, by incorporating Deleuze and Guattari's machinic thinking into the process, we can see how teaching critical thinking cuts through strata, so much so that we can reshape conversations today, the target example of which will ultimately be AI. In this walk and talk, we will begin with indoor plumbing, where we can see Deleuze and Guattari's flows, connections, disconnections at work. Along the way, we would directly interface with as many interactive experiences as possible. As the schizophrenic on a stroll, when we reach outside, we would begin trolly problems to show consequences. Afterward, we will revisit the violinist, thereby reinforcing the effect of machinic thinking on consequences. Finally, we will move from anxiety about AI to its unlimited possibilities through the very machinic thinking and appreciation of consequences gathered along the way, offering the chance to fundamentally reconceptualize the debate over AI. Thus, this oblique lesson inspired by Deleuze and Guattari will open an extra-classroom pedagogical space to reframe the entire AI in the classroom conversation over the last two years: from the nonsense of the tool to the electric lines of flight available for students of the future.

**Zea Miller** is an assistant instructional professor in the University Writing Program at the University of Florida, where he teaches courses on professional writing and AI. With a background in theory, semantics, and semiotics, his research explores objects from oblique angles.

- **Aspasia Dania: Surfaces of pedagogical change within Physical Education Teacher**

My scholarly background is in Physical Education Teacher Education (PETE). I have worked for years with preservice teachers in all these entangled spheres of social pedagogy, and physical education with pedagogical change being my creative impulse. What I perceive as change though, remains something that I cannot truly grasp. As if change folds and unfolds in every acting and sensing of pedagogy; always unfinished. That is the reason why I decided to conduct the present study. I felt the need to understand the emergent and continuously shifting attributes of this change and use this understanding to reformulate my sensations of PETE pedagogy.

To achieve my goal, I employed (a) photovoice as a technique that combines photography with reflection, and (b) the origami technique, as a crafting technique to visualize the limitless possibilities of my reflection. Initially, I took photos and added prompts to reflect on the material and socioaffective aspects of my teaching. I recorded my reflections in a journal and used them to orient my origami folds. While repeating the reflectionfolding cycle, I sensed patterns of difference in its material and conceptual architecture. The modular order of the intersecting elements (i.e., memories, events, paper shapes, stories) produced a polyhedron with no preestablished structure. What came to matter after a few circles were angles and lines of (a)symmetry across emergent thinkingacting surfaces. This process helped me appreciate pedagogy as inventive, and enactive of events, that may register on the surface(s) of change, by being either obvious or hidden.

**Aspasia Dania** is an Assistant Professor in Physical Education Teacher Education, at the National and Kapodistrian University of Athens, Greece. Her research explores teaching and pedagogy as human centred practice, with a principal focus on equity, equality, diversity, and inclusion. Her interests focus on affectbased pedagogies, teacher communities and professional development and postqualitative forms of inquiry within the fields of Sport, Physical Education and Health.

## Performance Lecture 4: Becoming pedagogue-y

- Mona Tynkkinen: Facing Medusa

“In the fields and along the paths, here and there, he saw the shapes of men and animals changed from their natures to hard stone by Medusa’ s gaze”. (Ovid, [AD 8]2000, Bk IV:753–803 Perseus tells the story of Medusa)

The effect of Medusa’ s gaze-affect is fatal as it puts pulsating bodies into eternal arrest. But it might not just be the eternally frozen that are affected by Medusa’ s death gaze; what if the gaze that promises solidification saddens Medusa too?

Direct gaze is said to blur the boundaries between self and other (Zhou, Jiang, & Zhu, 2018), perhaps even in ways that nullify the distinctions between a ‘you’ and an ‘I’ / ‘eye’ in the encounter with a Medusa-gaze.

This performance lecture is thus an experimental ‘re-eventalization’ (Fraser, 2006) of a classroom event involving gaze-affect. As a becoming-teacher’ s lengthy lesson instruction fragments, child bodies begin drawing lines of flight to make the space-time livable.



“Direct eye gaze and averted eye gaze are powerful signals of relational evaluation and means of including and ostracizing others”, Wirth et al. propose (2010, p. 880), suggesting that even the averted gaze holds a power equally potent, albeit less gory, than Medusa’ s gaze.

By bringing together myth and Deleuzian concepts, gaze-affect is proposed to blur boundaries and illustrate what Manning phrases as the error of thinking of ‘skin as container’ ; “[w]hat if the skin were not a limit at which self begins and ends” (2013, p. 1)?

Turning one’ s back on someone, gazing, and being gazed at are all intense relational activities; after all, “[d]irect experience takes place not in the subject or in the object, but in the relation itself” (Manning, 2013, p. 3).

“Affects are becomings”, Deleuze and Guattari explain ([1980]1987, p. 256). I invite you to come gaze with me.

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**Mona Tynkkinen** is a lecturer in the teacher education program and holds a doctorate in Education with a specialization in Work-Integrated Learning (WIL). As a member of the Department of Social and Behavioural Studies at University West, her research interests include exploring teacher becoming through post-qualitative frameworks and Deleuzoguattarian concepts. Mona is also engaged in experimental practices related to research presentation, such as creating digital and non-linear compositions involving alternative modes of knowledge-ing through illustrations, sound, music, and musical notation.

- **Hanna Heinonen: Journeys into Intensities: Posthumanist Spaces in Art Education and the Realities of Images**

This doctoral dissertation explores posthumanist perspectives in visual arts education through an arts-based action research framework. The study investigates how non-human agents—such as materials, technologies, and environments—participate in learning and knowledge production. Artistic practice is embedded in the research process, serving both as a method and a space for critical inquiry, particularly through the *Intersecting Lives* exhibition. The empirical data, gathered from upper secondary students, includes artworks, classroom events, and reflective writings, analyzed through diffractive reading.

Theoretical grounding is drawn from the philosophy of Deleuze and Guattari, whose concepts structure the research methodology and analysis. Key notions such as becoming, rhizomatic thinking, smooth space, intensities, and intra-action inform the artistic and pedagogical processes. These concepts enable a non-linear, processual, and relational understanding of learning, where artistic creation and education unfold through entanglements of human and non-human forces.

The research redefines art education by expanding its pedagogical, technical, and content-based dimensions. Pedagogically, it challenges hierarchical knowledge structures and promotes collaborative, exploratory practices. Technically, it incorporates digital tools and material agency to support multisensory and experimental approaches. Content-wise, it shifts focus from human-centered narratives to relational and more-than-human perspectives. These dynamics are co-constructed in learning situations, where students, teachers, and materials negotiate meaning and process together.

By applying posthumanist philosophy in and through artistic research, this study proposes a vision of art education as a fluid, open-ended, and co-constitutive practice. It offers theoretical and practical tools for embracing complexity, relationality, and multiplicity in contemporary art education. The work advocates for pedagogical environments that respond to the posthuman condition by integrating digitality, materiality, and non-hierarchical collaboration into the core of teaching and learning.

**Hanna Heinonen** is an artist, researcher, and art educator from Lapland, Finland. She completed her Doctor of Arts degree in 2025 at the University of Lapland. Her dissertation explored art and pedagogy through a posthumanist framework, drawing on the philosophy of Deleuze and Guattari. Heinonen's work emphasizes intra-action and transformation—learning as a shared, evolving process between humans, materials, and technologies. Her artistic practice combines epistemic methods with digital experimentation. In autumn 2025, she joins the LAB Design Institute and the Radical Innovation Laboratory, where she continues developing cross-disciplinary, future-oriented approaches to education, art, and research.

## Performance Lecture 5: And...and...and

- Vincenzo Antonio Fusco: “Stuttering Language: the method of perversion as a pedagogy of the concept”

As is widely acknowledged, Deleuze made a name for himself in the academic ranks of philosophy for his ‘pervasive’ approach to the history of philosophy<sup>1</sup>. The latter consists in extrapolating a problem from the speculative architecture of an author and formulating a concept in the light of which to reread the overall scope of his or her thought. This lecture sets out to retrace the steps of the French philosopher’s itinerary with the aim of emulating the method of perversion<sup>2</sup>: the problem we propose to bring out is that of language<sup>3</sup>, and the concept with which we think we can reread Deleuze’s thought is that of ‘stuttering’, which emerges in his confrontation with literature and post-structuralist linguistics. The working hypothesis underlying our thesis is that a critique of representational thought – or of the image of thought’s postulates<sup>4</sup> – corresponds to an equally structured critique of language – or of the postulates of linguistic<sup>5</sup> – as subjective representation of objective reality. In this dynamic, an important political and pedagogical game is at stake: language embodies the revolutionary potential of thought and any reification of it renders it sterile and subservient to the regimes of signs that embody the power structures of modernity. To deal with the problem of representational language, it is necessary to put language into a constant variation in order to show a thought of the outside that creates unexplored processes of subjectivation: a minor language that enunciates the vital assemblage of the becoming people of the state, a people to come, barbaric and alien to its origins.

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**Vincenzo Antonio Fusco:** is PhD student in Philosophy at the University “La Sapienza” of Rome, he obtained his master’s degree in “Philosophical Sciences” at Ca’ Foscari University of Venice. Previously, he completed his Bachelor’s degree in “Philosophy and International Studies and Economics” at Ca’ Foscari with a thesis entitled “Rhetoric: a Bridge from Vth Century Athens to Algorithmic Societies”. His interests range from the Greek roots of Western thought to rhizomatic philosophy, with a focus on critical posthumanism in relation to intersectional feminism and decolonial studies.

- **Karl Joosep Pihel: Music Semiotics & Musical Listening in a “Minor” Key: An Encounter Between Deleuze & Guattari and Topic Theory.**

This paper stages an encounter between concepts found in the works of Deleuze & Guattari, particularly in *A Thousand Plateaus*, and a subfield in the study of musical semiotics called topic theory as seen in the works of authors such as Raymond Monelle, Robert Hatten or Wye J. Allanbrook who study conventional musical signifiers in classical music which refer intramusically to other music and its sociomusical context. Considering the resonances between the concept of a musical topic and the concept of the refrain, I interrogate the consequences of the dynamics of the refrain or territorial assemblage as described in *A Thousand Plateaus*: the appropriation of milieuelements, the formation of a stable centre via the emergence of expressive qualities, and the opening of the assemblage to cosmic forces. The result of this comparison is to reconsider topics as being composed through movements of territorialization and deterritorialization, rather than existing as stable categories or types. The deterritorializing edge present in topics is then considered both from the perspective of infraassemblage and interassemblage and I point to authors who have already identified these moments of becoming at work within the molar category of the topic, sketching a tendency toward a ‘minor science’ of music semiotics. I propose that from the side of music semiotics, this ‘minormode’ of listening is invaluable for conceptual renewal and for a faithful account of the complex senseevent that is listening. On the other hand within Deleuzoguattarian sound or music studies I emphasize the necessity of taking to account musical signifiers and territorialities: after all a smooth space is always constructed in and emanates from the context of a striated space, sometimes formed as a patchwork composed partly of fixed and striated elements.

**Keywords:** Topic theory, musical signification, semiotics, the refrain, minor science

**Karl Joosep Pihel** is a PhD student in semiotics and culture theory in Tartu University. Previously he obtained a master’s degree in the same department and a master’s degree in musicology in Tallinn Academy of Music and Theatre. His research has been on music and theoretical semiotics related to musical signification. He has written on the representation of space in music from the perspective of Peircean semiotics and cognitive science, and on narrative analysis of instrumental music. Currently he is working on a thesis expanding on Peircean diagrams as particularly suitable for the study of meaning in music and tying it with the creative function of diagram as found in Deleuze & Guattari.



- **Marc Boumeester:**  
**Desires, Rhythms, Images, and the Machine' s Pulse**

Occupied cityscape of pixels – Desiring Machines spin webs – click, whir, hum, hum-hum – a rhythm not of hearts, but circuits, linking image to body, machine to flesh, building memories, shaping thoughts. Image is a breath *in and out* a sequence, a pulse unbroken, a desire awakened. How many frames, how many pixels, till the image *lives*?

The Anthropocene cracks, and like water through stones, it drips *and drips and cracks and buckles* – a question, a haunting refrain: *What comes next?* Meme-wrapped realities, self-replicated and distributed, the image as replicant of truth, a weapon and a whisper both. Planes of immanence, lines of flight, transductive as life, the image bound not to surface but to thought' s rhythm and the syncopation of perception. Each picture not a *thing*, but a threshold. Image binds us, we *live within it*—or it within us?

A transmutation, a shedding of thought from skin, image to vision, subject to object, perception to tech. Is this the wound, embodied? What can we do, do we know *where* we are? Technology, ally and foe, severing, binding, becoming. And where is the joy? What makes the pulse sing? Thought folded, thought doubled, thought stratified. There is no answer, yet, in the transversial joving, only the hum of images – images desiring, whispering, alive in a pulse beyond breath.

**Dr. Marc Boumeester** is a senior researcher, educator, and author with a diverse background in media and design. He has held leadership roles as a television and film producer and director at ArtEZ – AKI Academy of Art & Design. His academic journey includes positions as a researcher at Delft University of Technology (Architecture) and as a developer/founder of several innovative bachelor' s and master' s programs at various universities of the arts.

Boumeester earned his doctorate from the University of Leiden, where his research focused on non-anthropocentric desire, architectural conditions, and unstable media, particularly cinema. His theory of perception examines autopoiesis and entropy within the context of the emergence of the "Image by Proxy." He has published widely, including the monograph *The Desire of the Medium*, and has presented at numerous international (Deleuze & Guattari Studies) conferences.

## Performance Lecture 6: Becomings in Situ

- **Anna Svingen-Austestad: The post-place in arts and pedagogy**

How is subjectivity produced by place? And what happens in processes of subjectivation when a place is lost? The performance lecture traces an unexpected and affective event amidst a local neighborhood in Norway, where a small shrubland has been lost. Narrated from mobile phone fragments of moving images and sound from a young boy's play and visits at the shrublands, a post-place develops, voiced along Deleuze and Guattari's concepts of the territory and the ritornello. Situating the post-place between paradigms of site in visual art (Kwon) and place in pedagogy (Kvamme), the post-place however, draws attention to the actualization of the virtual (Deleuze), and its significance for a planetary pedagogy of the arts. A further reflection on the rhythm of territories makes aware how distress from a lost place can transition through virtual multiplicities of the post-place.

**Anna Svingen-Austestad** (PhD) is associate professor in arts pedagogy at the Faculty of Fine Art, Music and Design (KMD) in Bergen. Here she teaches at the post-graduate teacher training program (PPU) for artists, musicians and designers. Her research focuses on aesthetic practices and subjectivation processes both with and without connection to educational institutions. A significant leitmotif is how art practices can inhabit, rupture and transform experience. In particular, she has been concerned with the effects of contemporary art's social and poetic practices and processes, questions of place and existential Territories.

- **Tina Mariane Krogh Madsen: differential vibrations (of a folding mine)**

In this lecture performance, I wish to move close to the experience of vibration and its potential, particularly in connection to Deleuze's discussion of resemblance in *The Fold: Leibniz and the Baroque*. Through this, I am concerned with how the different floors of sound, and the infinite folds of the sonic movements of mine explosions are captured by the body and through field-recordings, which afterwards are resituated and layered in a performance practice of resonance and remembrance. Deleuze thus outlines that molecular movements are produced in the fluxion of matter (Deleuze [1988] 2006). These differential vibratory folds are here layered in multiple bodies and agencies as particular expressive resemblances of low-frequency vibrations, and as waves of matter they also include the physical causality of something collapsing, as an echo (and consequence) of these explosions. The field-recordings activated were made at Malmberget in Sápmi as a part of my doctoral fieldwork in the area in 2024. They are a reminder of a movement of capitalism and based on the slow violence of colonial materialism (Nixon 2011; Yusoff 2018, 2024) where they resonate beyond, but are also extending into new considerations for the force of geology. In the context of sonic capture, I wish to expand this as a mode of expressive and affective mattering thrusting forward, which becomes a catalyst of geological vibration which folds itself within, and out, and forward; as a multiplicity between sense and nonsense; pain and potential. The words of the lecture as well as the sounds presented should in this way be folding into each other and explore difference in each their intensive folds.

**Tina Mariane Krogh Madsen** is an artist and researcher who works in the intersection between performance art, sound, open technology, and matter. Madsen is currently a doctoral candidate at Aalto University School of Arts, Design and Architecture (FI), researching environmental performance art and geological affect in the context of contemporary urgencies. Madsen additionally holds a MA in Art History from Aarhus University (DK), is the founder of performance protocols - a nomadic platform for instruction-based art, and a certified Deep Listening facilitator from the Center for Deep Listening (US), as well as affiliated with The Eco and Bioart Lab (LiU).

- **Felix Birch: Engineering Alienation And Disalienating The Engineer**

This presentation is a pedagogical tool for engineers who suspect that the technical foundation of their discipline overlays deeper socioeconomic and cultural strata. Without engineering the designs of Capital lack expression, but for such a crucial function the production of the engineering body is rarely critiqued. Institutional analysis, as used by Querrien and Guattari at La Borde and CERFI, is a method for politicising positivist practices. It is not a theoretical hypothesis lowered down into lived experience, but a productive imagination to be invented daily by the workers within the institution. To explore how engineers might make a similar inquiry, the author, an engineer himself, proceeds along

two themes: engineering alienation and disalienating the engineer.

Firstly, narratives that see engineering as the linear sum of technical progress must be rebuked; Querriens' s work "Devenir fonctionnaire" does this by framing engineering as a bourgeois reaction to worker' s revolts. Scrutinising its origins in 17th century military engineering, civil engineering was a novel construction method because it circumvented artisan labour by mobilising alienated biopower – the nascent proletariat. Applying this narrative to contemporary civil engineering shows that practices still effectively divide and control labour, apparent in the workplace but also in the materials themselves which erode and substitute the engineer' s individual acumen for their own embedded logic.

Regimes of power adopt construction methods consistent with their priorities, but this is not a unilateral relationship with the engineering body. The second part of this work investigates the unconscious repressive investment which exists alongside the best willed intentions of engineers, to measure, manipulate, and order. Whenever the engineer codifies a process they are alienated by a confrontation with their future redundancy and climate collapse, and to disalienate the engineering body, the latent desires that are manipulated to bind it to this function must be mapped and addressed

**Felix Birch** is a geotechnical engineer for Network Rail. After finishing his master' s in Civil Engineering at Edinburgh University in 2021, he worked as a researcher in the Geosciences department where he started investigating the history and philosophical foundations of engineering practice. His research politicises engineering practice and situates its development within a broader history of capital. He is not affiliated with any academic institution.

## Performance Lecture 7: Material assemblages

- **Thérèse Gräff: Queering rhythm**

I will present the dynamic interplay between philosophical research about the rhythmicity of experience and the embodied enactment of painting rhythms. I will therefore present my philosophical study of the rhythmicity of our experience in a poetical choice of words, at the same time show my already produced paintings, describe the embodied experience coming with it, with rhythms playing in the background aiming at affecting the listeners. The performance aims at rationally expressing and corporeally performing the becoming-queer, as an affirmation of affects. I start the presentation with the explanation of the metric repetition at the core of our everyday habit. I then emphasize upon limit-experiences characterized by a break with this metric repetition. I here draw upon the sensations of intensification, affectation and dionysian a-subjectification. I then ask which concrete attitude could be adopted towards those different rhythms in order to affirm and not exclude the affects disrupting our metric norms. My thesis is that a queer stance, which opts for the inclusion of the affectations' disruption and of inclusion of non-identity into every sameness would be a possible pedagogical outcome, affirming becoming over being, in a relational improvisation.

**Keywords:** rhythm; queer; repetition; difference; affect

**Thérèse Gräff** M.A. is a doctoral candidate in German-French philosophy at the Faculty of Humanities in Prague. Alongside her academic work, she is also active as a visual artist and painter. Her research interests include Gilles Deleuze, Hans Rainer Sepps Oikology, New materialist thought, Viktor Frankl's logotherapy, and Friedrich Nietzsches work. Her dissertation project, *Rhythmicity and Experience: An Investigation at the Margins of the Phenomenal*, explores the genesis of conscious experience through the lens of rhythm and embodied temporality. Gräff's work combines philosophical inquiry with artistic practice, emphasizing experimental approaches to understanding perception and affect at the edges of phenomenological discourse

- **Tero Nauha: Garments and options as systems of value**

Options, as a type of derivative, have shaped the global economy since the 1970s. They create contractual links between the present and future, hedging against volatile market risks. Options engage social, material, and axiomatic processes, continuously reshaping valorisation across production, consumption, and distribution. Leibniz argued that derivatives are not mere extensions of an original but emerge from different series. This presentation explores such motilities as paradoxical bundles—always past-future, never present, as Deleuze (1990) describes. Derivative optionality, seen as a nomadic distribution, goes in different directions and therefore requires hedging against directional risk. Drawing from critical finance and heterodox economics, I introduce this heterogeneity through the material discursivity of garments. Finance has assetized social forms such as art and culture, treating subjectivities as portfolios. Garments are assemblages of fabric, dye and technique, but also of bodies and substrates of subjectivation or subjugation. They perform the paradox of the derivative, with seams partially torn and options models sewn into their material-discursive fabric. Presentation is part of a broader study on material-discursive practices—performance art, sound art, speculative design, and garment production—entangled in financial structures. While finance imposes hegemonic power globally, simple cloth also serves as a site of resistance, enabling subjectivation and reproduction. It investigates how a simple cloth functions as a line of escape for subjectivation and reproduction. Garments wear out and disintegrate, highlighting the fragility of wealth, power, and governance. In case of an opportunity of a performance lecture, the proposal would require a large table, screen or a projector and sound amplification for the sound played from the laptop. I would be working with garments and some tools, such as industrial or domestic sewing machine or overlock, would be appreciated, but the performance side can be modified accordingly.

**Tero Nauha** is Professor of Live Art and Performance Studies at Uniarts Helsinki, defended his Doctor of Arts thesis on schizoanalysis, economy and performance in 2016. He was a postdoctoral fellow at How To Do Things With Performance (2016–2020) and the Helsinki Collegium (2017). His research explores political economy, material culture and performance, while his artistic practice investigates the interstices between immaterial forms and material knowledge.

- **Samira Jamouchi and Bosse Bergstedt: Worlding with words and wool**

As pedagogue and artist, we enfold together(ness) with intensities of sounds emerging from spoken words and entangled/entangling wool fibres. Intensities give sense and non-sense through bodily senses. In this performance lecture we acknowledge that bodies, materials, voiced words, and gestures vibrate together to create sensory knowledge. The following composed words and image are an attempt to reveal what we shall enact during our performance lecture. Fibers and words entangle, we sense what they do more than what they are. Connections and agencies in intra-actions Lines and sentences made of fibres and letters. Rhythm and pause. Repetition and difference. Affect and cartography. Affinity and lines of flight. Making and reading pedagogical and artistic explorations that open for multiplicities/possibilities. Rhizomatic connections Agencement in becoming Bodies in motion and affect, and displacements, and, and, and ...

Deleuze and Guattari state that “There is no difference between what a book talks about and how it is made” (Deleuze & Guattari, 1980, p. 10). Our fibres and words become the performance lecture. Fibres in wool felting are not as regular as in a woven fabric. Fibres go into and come from different directions. They become dense and substantial matter. This apparently incoherent mass of wool, with high levels of plasticity, responsiveness, and strength create, simultaneously, a fruitful assemblage. The poetical use of words gives them multidirectional directions as it creates sense and non-sense. Spaces between concepts and thoughts can create unexpected affects that bring one elsewhere in time and space. One cannot touch without being touch. This goes for both words and wool, as there are materialities of merging pedagogical and artistic phenomenon. Wool makes sense of words and words make sense of wool.

**Reference:** Deleuze, G. & Guattari, F. (1980) Mille plateaux. LesÉditions de minuit.

**Samira Jamouchi** is an artist-researcher based in Norway. She holds a M. A. from the Academy of Fine Arts in Brussels, and a second M. A. from the Oslo National School of Arts. Her PhD was the first dissertation in fine arts at the University of Agder (Norway) that combined scientific and arts-based research. As an artist, researcher and associate professor in visual arts, her research is inspired by craft and contemporary artistic practices, performative approaches to materiality as well as art in teacher education. Her works include sculptural textile, immersive installations, artistic workshops and scientific publications.

**Bosse Bergstedt** is a professor in Education at Østfold University College in Norway. His research is focused on pedagogical philosophy, posthumanism and new materialism. This has led him to develop a radical onto-analysis where thinking with the world is the starting point for exploring phenomena, their becoming and how they create knowledge. He has published several books in pedagogy including Posthumanist pedagogy. Theory, teaching and research practice, Pedagogy for change. Voices that challenged knowledge and society and Intercultural perspectives. Pedagogy in multicultural learning environments. The title of his last publication is Everything at once.

## Performance Lecture 8: Moving Bodies

- Christoph Hubatschke: Dancing / machines Improvisation and ,Minor ‘ AI

Take the machine that has a dancer for one of its moving parts: one should not say that the machine cannot make some movement that only man is capable of making, but on the contrary that man is incapable of making this movement except as part of a certain machine. (Deleuze and Parnet 2007, 104)

In this talk I would like to present some results of a larger arts-based research project I am involved in as part of the transdisciplinary research group H.A.U.S. (Humanoids in Architectural and Urban Spaces). In the project DANCER we tried to develop a new AI that enables dancers to improvise with humanoid robots. The AI developed in this project is artistically driven and intentionally developed completely different from conventional "dance AIs", as it is not based on Big Data, but works with "radical individualization" and "Small Data".

Drawing on the experiences of this project, the paper will discuss aspects of a philosophy of technology based on Deleuze and Guattari, that not only criticize body normalization, machine readability, and classical "big" AIs, but, building on the work of Deleuze/Guattari ask about alternative ways of developing and training AIs. Discussing the arts based research project through a 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.

As Deleuze and Guattari emphasized it is "the machinic assemblage that determines what is a technical element at a given moment, what is its usage, extension, comprehension, etc." (Thousand Plateaus, 398). The question is therefore how can we build different assemblages to build different AIs, not hegemonic but "minor" ones and how can art and arts based research help with this.

**Christoph Hubatschke** is a philosopher and political scientist based in Vienna. He works as a postdoc researcher in philosophy of technology and Human-Computer Interaction at the IT:U Austria. His research focuses on Deleuze/Guattari, Haraway, philosophy of technology, artistic research and political perspectives on new technologies. He is one of the founding members of the transdisciplinary artistic research group H.A.U.S. and member of the theory and publishing collective transversal texts. His latest monograph: *Minoritäre Technologien*. Campus: 2024 (on a philosophy of technology with Deleuze and Guattari). He will also be one of the co-organizers of the Deleuze/Guattari Studies Conference 2027 in Vienna.



- **Aragorn Eloff: Sonopoietics - composing collective assemblages of sonic participation with complex environments**

In *A Thousand Plateaus*, Deleuze and Guattari discuss the notion of generalised chromaticism and propose ways in which we can begin to compose with the forces of the cosmos. Taking their injunction seriously, I have developed sonopoietics, a novel interactive sonic expression framework. The live performance of electronic music is sometimes perceived as lacking expressivity and possibilities for free improvisation. One way towards overcoming these limitations is through the direct use of bodies as compositional devices. Sonopoietics develops this approach through two intersecting paths: gestural composition and complex ecological systems. Using various tools for the measurement of bodily dynamics - motion sensing, EEG, galvanic skin response, heartrate monitoring and other forms of biofeedback - and connecting these to sonic parameters, a performer can compose and manipulate sound spaces through expressive movement and sub-individual proprioceptive dynamisms. Expanding the nascent field of gestural composition - and influenced by both contemporary work in enactivism as well as Deleuze and Guattari's notions of collective assemblages of enunciation and machinic assemblages of bodies - sonopoietics thus employs heterogeneous bodies, as well as the spaces they find themselves entangled with, as an improvisational tool and a mode of expression that is open to the outside.

Additionally, while musical performance has traditionally been viewed as a form of human proficiency, with agency lying primarily with the performer(s), sonopoietics seeks to trouble this relation by drawing performers into conversation with complex systems and nonlinear dynamics - real-world systems like the natural environment, climate change and so forth - through the inclusion of various self-generating or 'autopoietic' electronic circuits into the compositional assemblage. Connecting flows of climactic variation, plant biofeedback, light and more with human movement and chaotic modular circuitry creates a complex ecological space of sonic expression that tacitly gestures towards humanity's potential for non-dominating forms of participation in fragile and ever-changing sympoietic ecologies.

**Aragorn Eloff** is an independent researcher working at the intersections of Deleuze and Guattari, philosophy of science and philosophy of psychedelics. In his recently completed PhD, he examined psychedelic experience via enactivism, complex systems theory, spatiotemporal neuroscience, systems biology and the philosophies of Deleuze, Guattari and Simondon. Aragorn is also an exploratory musician and works primarily with the modular synthesiser. His sound work can be explored at [www.further.co.za](http://www.further.co.za).

- **Iddo Dickmann:**

### **The Fold and Vertical Field Tasks Motor-Learning**

In this paper I wish to coin and develop the concept of “Chimeric bodily schema”, in the backdrop of MerleauPonty’s philosophy of embodiment, but inspired by D&G’s concepts of the animalistic viz. “becoming animal” and its closely related concept of “body without organs”. I will then use it to discuss a phenomenological question which is, perhaps, less niche than it sounds, namely tasks which mainly involve vertical field and parabolic trajectory, such as basketball or baseball outfield tasks, as against, tasks that mainly involve the horizontal field, such as baseball pitching tasks. Invoking Gilles Deleuze’s Philosophy of Curvature (mainly in “The Fold”), Samuel Todes’ s own Phenomenology of embodiment, and Motor Learning Studies on baseball and football, I will argue That the vertical trajectory is governed by heterogenous (yet coexisting) organizing principles, that its perception entails what Bateson and Deleuze called a “double bind,” and that the bodily schema which generates vertical tasks, is, accordingly, split or “chimeric.”

**Iddo Dickmann** is an Associate Professor at the Department of Philosophy, Nanjing University, where he teaches 20th Century French Philosophy. He particularly explores paradoxes of selfreference from a Continental Philosophy point of view, and their application to Ontology and the Sciences. His publications include, among other things, a monograph with SUNY Press entitled “The Little Crystalline Seed: The Ontological Significance of the Mise en abyme in PostHeideggerian Thought” (2019).

## Performance Lecture 9: Language of Nonsense

- **Ludwig Drosch:** (Non)sense exercises from the Logic of sense: Eating words, speaking bodies, and some other experiments

In 2023/2024 I taught a course on the topic of my thesis: practices of nonsense. Along sessions on dadaism, tiktok reels, nonsense poetry or clowning we had a few sessions on Deleuze' Logic of sense. We notably explored the book by extracting exercises in the production of nonsense from it. After first briefly laying out some basics about Deleuze' reflections with the help of a diagram I made for the class, I would like to invite the participants to try their hand at these nonsense exercises and give space to share the results. In the book, Deleuze examines the relationship between sense and nonsense, their mutual entanglement, dependency and separation. He extracts conditions of sense from paradoxes and singularities of sense - from nonsense, which turns out to be a productive moment for sensemaking. In its singular moments of breakdown, it points to the moment of creation of sense, its differentiation and articulation. For instance, in semiotically articulated sense, words and things are separated: a word is not a physical thing, but points to it; eating and speaking are separated: saying a sense is not the same thing as consuming a body. Conversely, something that is both word and body, or speaking and consuming at the same time, is nonsense, a moment where these separations haven' t taken place yet but which is full of productive potential for different articulations. Taking into account all of the conditions/paradoxes of (non)sense laid out by Deleuze, the corresponding nonsense exercises turn out to be: Eating words; speaking bodies and things; bodying or thinging words; letting words physically intermix with and affect the body; saying something and its sense at the same time; saying two different things at once.

**Ludwig Drosch** is a doctoral candidate in Philosophy at University of Hildesheim and part of the DFG Graduate College "Aesthetic Practice". His thesis examines "Nonsense Practices", drawing from philosophy (notably pragmatism and Deleuze), aesthetics, (zen) buddhism and daoism as well as many examples from the arts. He also translates from French and English to German and writes nonsense poetry.

- **Loren Adams: Oh No! The Building Code is a Literary Hoax! Minor Literature–Regulation–Architecture in Regulatory Nonsense (2019–23)**

Oh no! The building code is a literary hoax! Building and planning codes—like computer codes—are shifting aggregates of shared matters-of-concern, incrementally negotiated and consolidated into shifting aggregates of text by shifting aggregates of representative experts under the guise of political rationality. The (constitutive, prescriptive, performance-based) linguistic conventions of these codes can open up or foreclose possibilities for other worlds. So, what other worlds might be possible if building codes were instead co-written by (a glitchy AI-amalgamation of) poets, storytellers, artists, con artists, philosophers, tricksters, and troublemakers? In *Regulatory Nonsense* (2019–23), building and planning codes, standards, statutes, policies, guidelines, legislation, and regulation were iteratively co-written using glitchy natural language processing bots trained with bespoke datasets of poetry, fiction, and descriptive prose. During this yearslong (pre-ChatGPT) creative practice and pedagogical project, humans pretended to be computers pretending to be humans, cut-and-pasting computer codes and cut-up poems into botty building and planning codes, under the guise of political rationality and parody. Here, I reread code as literary hoax in a minor register.

Coined by Gilles Deleuze and Félix Guattari in 1975 while theorising around the literary works of James Joyce and Franz Kafka, a minor literature (*littérature mineure*) is a text which utilises a major language in novel and transformative ways; it is a subversive repurposing of the majoritarian from within. The minor has since been spatialised by geographer Cindi Katz (minor theory) and architectural theorists Jennifer Bloomer and Jill Stoner (minor architecture). To further advance the minor, I offer minor literature-regulation-architecture here as a novel conceptual compound. Along a hypothetical spectrum from minor literature to minor architecture, I locate Deleuze and Guattari at one end, closest to literature; Stoner is at the other end, closest to architecture; and Bloomer is somewhere in between. Katz’s minor theory, meanwhile, ‘squeezes through the pores’ of it all. Let loose amongst *Regulatory Nonsense*, my minor literature-regulation-architecture offers new ways to close-read code—building, planning, computer—as literary hoax, subversively repurposing the majoritarian from within.

**Loren Adams** is a PhD Candidate, Melbourne Centre for Cities and Faculty of Architecture, Building and Planning The University of Melbourne, and a disciplinary-promiscuous-feminist-architect(ish)-roboticist-and-computational-dominatrix from Mandjoogoordap, Western Australia. Trained in architecture and public policy, she explores the murky ethics of ownership and entrepreneurship by planning hypothetical heists, hacks, hijacks, hoaxes, and other socio-spatial exploits. Previously, Loren has taught architecture at RMIT, led the Australasian computational design team at Grimshaw Architects, and was the inaugural coordinator of the MSD Robotics Lab. She began her career working as a ghost artist in Los Angeles.

## • Sophie Publig: A Schizoanalysis of Schizoposting

Schizoposting—characterized by fragmented syntax, disjunctive rhetorics, an overwhelming semiotic density, and layers of post-irony—has emerged from anonymous message boards as one of the most fascinating expressions of contemporary digital subjectivity. Drawing from Deleuze and Guattari's foundations in *Anti-Oedipus* and *A Thousand Plateaus*, this lecture performance undertakes a schizoanalysis of schizoposting, exploring how brainrot memes disorganize subjectivity and “follow[s] the machinic indices of deterritorialization.” In the schizoanalytic tradition, schizoposting is not understood as an appropriation of schizophrenia, but an “optimal enlargement of pragmatic entrances into Unconscious formations.”<sup>2</sup> This performance lecture operates as a theoretical intervention and a schizoid media experiment while treating the online collective unconscious “as an acentered system, as a machinic network of finite automata.” Through a live synthesis of performative reading and meme analysis, I will unpack schizoposting's simulation of schizophrenic rhetoric; its paranoid chains of associations, its ecstatic overproduction of meaning, and its immersion into accelerationist absurdity. Rather than dismissing schizoposting as pure nonsense, I argue that its delirious compositions function as an experimental form of poetic irony, a productive insight into the collective unconscious, and a mode of posting circumventing algorithmic control, even as it remains deeply embedded within capitalism's cybernetic flows. By mapping the machinic assemblages of brainrot memes—their viral transmission, their repetitive-compulsive rhetorics, and their potential to instantiate new productive modes of subjectivity beyond the neurotic individualism of Oedipus—this lecture performance asks: What does the schizoposting subject desire? How does schizoposting intensify or subvert digital capitalist production? And can the syntax of schizoposting provide lines of flight toward new political potentials?

### References:

- 1 Gilles Deleuze, Félix Guattari, *Anti-Oedipus*. Capitalism and Schizophrenia, University of Minnesota Press: 1983, 316.
- 2 Félix Guattari, *Chaosmosis*, Indiana University Press: 1995, 68.
- 3 Gilles Deleuze, Félix Guattari, *A Thousand Plateaus*. Capitalism and Schizophrenia II, University of Minnesota Press: 1987, 18

**Sophie Publig** is a Senior Scientist and internet archaeologist exploring digital ecosystems. Based at the Weibel Institute for Digital Cultures at the University of Applied Arts in Vienna and affiliated with the Critical Media Lab in Basel, she researches and teaches on internet memes, critical posthumanism, the Girl Online, and digital occultism, with a focus on unearthing the symbiotic relationships between technology, culture and the environment. Her 2023 dissertation on the history of internet memes will be published by punctum books in the coming year.

An abstract graphic design featuring a background with a vertical gradient from pink at the top to yellow at the bottom. On the left side, there are several thick, wavy, blue lines that overlap each other. Scattered along these lines and in the surrounding space are numerous circles of varying sizes, all rendered in a light blue color. The word "Workshops" is written in a black, serif font, positioned in the upper-middle part of the image, overlapping one of the blue wavy lines.

# Workshops

## Workshop 1

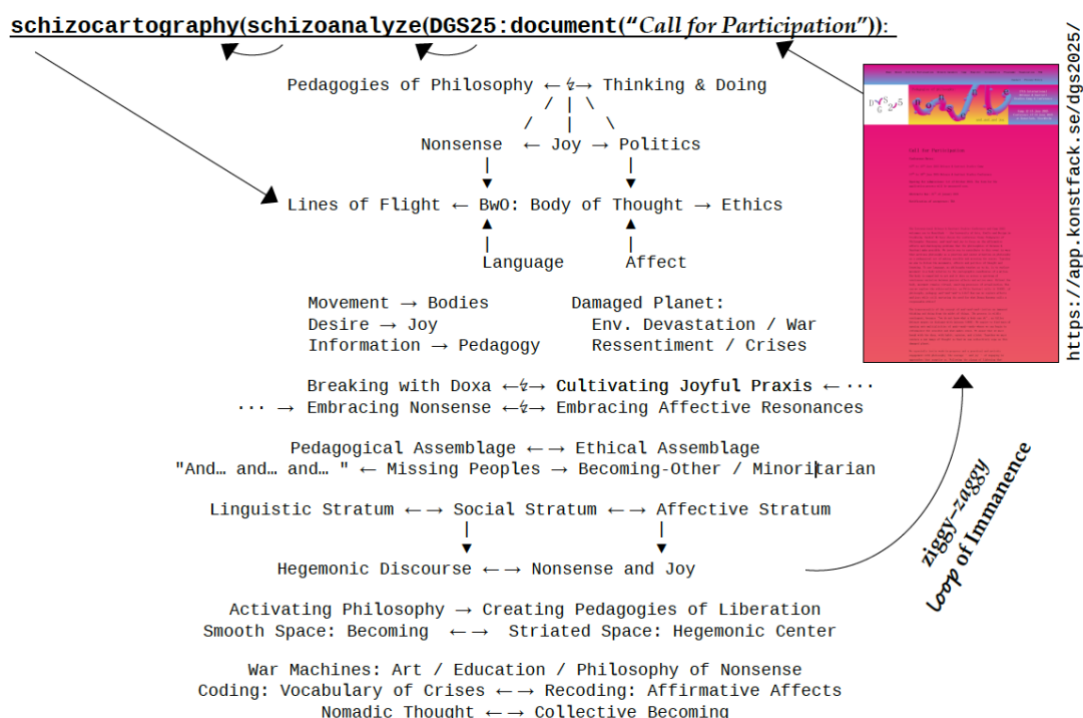
- Úrsula (Amrita) Maplehurst: Real-Time Schizoanalysis and Schizoanalytic Cartography with LLMs

This participatory Speculative Workshop interrogates how LLMs (Large Language Models) can function as schizoanalytic catalysts, accelerating collective processes of decoding, deterritorialization, and cartographic experimentation. Responding to the conference's provocation to think together, we will operationalize LLMs as nonhuman actants within a live schizoanalytic assemblage, generating realtime mappings of power dynamics, emergent social stratifications, and latent lines of flight.

### Speculative Workshop Structure:

- Introduction and overview on why LLMs, in their generative tension (between their striated training on capitalist semiotics and their semi-smooth generative excess) are uniquely suited to catalyze the emergent, non-linear flow of schizoanalytic exploration
- Demonstration of a worked case-study • Select problem statements from the audience • Run real-time schizoanalysis and schizoanalytic cartography together on those
  - Walk-through, review, and synthesis of the results
- Think about the next steps, reflection on what worked well, what worked less well
  - What are the limitations?
  - What are the lines of flight being opened (closed?) in the space(s) between?

A picture paints (not quite) a thousand plateaus; without further adieu, a schizocartography for you!



**Úrsula (Amrita) Maplehurst**, My work moves fluidly and cuts sharply between the jagged edges of contemporary software engineering and philosophy, guided by the belief that the richest lines of flight emerge from interdisciplinary crossings. As a cartographer of machinic desire, I bring a holistic perspective to the entanglements of software' s rhizome at the edge of chaos: negotiating the schism between software-as-fixed-artifact and software-development-as-process / assemblage / agent-of-cultural-deterritorialization. As an independent institutionally-unaffiliated software/systems consultant and researcher, Úrsulaas-being holds an MSc in Software Engineering from the University of Oxford, while Amrita-asprocess continuously deterritorializes ossified structures toward never-final emergent becomings.



## Workshop 2

- **Ravid Rovner: Collaborative Rhizomatic Mapping: A Creative Practice of Joyful Learning**

This one-hour workshop introduces rhizomatic mapping as a generative method for exploring joyful pedagogical encounters. Drawing on Deleuze and Guattari's "Rhizome," I invite participants to co-create a large, collaborative rhizomatic map based on lived moments of joyful learning.

Rather than tracing hierarchical structures, rhizomatic mapping unfolds through connection, divergence, and surprise. Participants begin by reflecting on personal experiences of joy in pedagogy—moments of collective transformation, affective resonance, or unexpected learning. These stories are then added to a shared surface, forming a growing rhizome of people, places, subjects, and moments of joy. As experiences are added across the map, new learning prompts are generated by combining elements in unexpected ways.

The workshop emphasizes rhizomatic mapping as a practice that resists pre-determined structures and invites continual experimentation. This method supports transversal exchange, where ideas are cut across disciplines. It also offers a way to synchronize and visualize team members' diverse experiences. By mapping together, we practice joyful pedagogy as an immanent, collaborative, and creative force.

**Dr. Ravid Rovner** is a design historian, curator, writer, and educator with a focus on design history and theory, critical design, gender design, and rhizomatic research. Dr. Rovner is a professor of design history and theory at Shenkar College of Engineering, Design and Art, Ramat Gan, and Bezalel Academy of Arts and Design, Jerusalem.

## Workshop 3

- Megan Poe, Jen DeNike, Barbara von Portatius: **Becoming Iridescent Chaos**

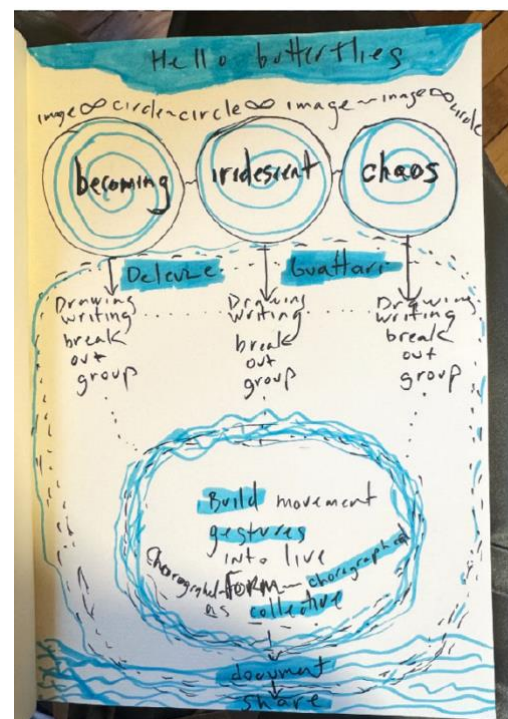
Becoming Iridescent Chaos Considering iridescence as form in the state of metamorphosis we will facilitate a performative workshop to investigate creative writing and the body. Building an enacted collective movement dance live through a series of actions with pauses of reflection we invite participants to join us to draw, move, think in a gestation of Deleuze Guattari image circles to become iridescent chaos

Drawing on circle images of becoming we approach notions of chaos as a necessary form of intervention that allows for the subjective activation of **iridescence** to be.

**Hello butterflies**, let your shimmering patterns of whimsical light enter – your layered architecture a considered act of metamorphosis repetitive time becoming.

**Deleuze** points out that Image and its implications is achieved in its struggle not in its agreement.

**Circles of time** with no beginning and no end we move, we flap our wings, we dance with chaos, we are iridescent.



In preparation for the workshop via our home art studio – we will create a series of oversized t-shirts in shades of blues that will be screen printed with one of three words.

1. Welcoming introduction: form a circle Poe, Jen, Barbara will teach and enact an quick exercise called the “reset” to bring everyone together and in sync >> twist, move, twist <<<the universal YES>>>>>
2. In the center of the circle will be a pile of the t-shirts. Each participant will have the opportunity to randomly pick a t-shirt to wear over their own – we are now a butterfly collective and have our roles in **becoming – iridescent – chaos**

3. Break out groups: per T-shirt assignment 4-5 person' s (pending on workshop attendance numbers with Poe, Jen and Barbara each leading a group) In our (3) groups we will workshop ideas of: becoming, Iridescent, chaos Through mediums of creative writing & drawing.
4. Re-entry to the collective image circle

Now we will participate building on ideas generated in our break out groups through a translation of applied movement gestures that each group will contribute. The gestures will be simple actions that we will build into a choreographed score. Gesture by gesture we >>>> become iridescent chaos

practice repeat practice add repeat

5. At the end of the workshop with the permission of the participants we will video document our choreographed output to later offer as a viewable mirror of our collective experience to the larger DG conference cohort. Our goal is to make the movement section of the workshop fun, joyful, inspiring.
6. We anticipate building a score of about 3- 5 minutes - which can easily be learned within the scope of the workshop. The process of becoming is key - whatever unfolds will be beautiful and embraced.
7. Ideas of sharing might include a screen viewable in the common area of conference that loops or projection at beginning conference presentations meeting.

**Dr. Megan Poe M.D. “Po”** Those that know her well describe her as “from the future” in the applied visionary space. She created the most popular class at New York University on Love, curricula of film, art, literature, neuroscience, philosophy - which has been open-sourced and adapted in colleges and many forms worldwide. She is an and psychiatrist, psychoanalyst, mother, artist, director, musician, teacher, and poet, with further expertise in sound, meditation, social and relational technologies. She attended Yale for college (English) trained in psychiatry at Harvard, and did a public psychiatry systems fellowship at Columbia University. In her installation work, habitats and “happenings” she creates she flows through many media often combining them through resonance to share in our musical universe. This might include sound, synthesizers, poetry, spoken word, film, group field work, with themes/technologies of remembering the beautiful possible future together.

**Jen DeNike** is an artist and researcher whose practice utilizes creative filmmaking and performative enactments as a phenomenological form of visual mapping. She has worked with movement image and dancers extensively as physical materiality and theoretical entities exploring the gravity and non gravity of the body including City Ballet, Los Angeles Ballet, Zurich Ballet, Staatsballet, Miami Ballet and Alvin Ailey trained dancers. She is currently a practice-led PhD

research student at Ruskin School of Art, University of Oxford centers on the evolving role of women in the gendered politics of space related communities, cinematic theories of space time. Jen' s work has been exhibited internationally at MoMA, MoMA PS1, KW Berlin, Julia Stoschek Foundation, Deichtorhallen Hamburg, Tensta Konsthall, Palais de Tokyo, MOCA Toronto, Wallis Annenberg Center for the Performing Arts, 54th Venice Biennale, Houston Museum of Contemporary Art, Zendai Museum of Modern Art Shanghai, and MACRO Rome, recent art commissions include Creative Scotland and Art Fund in collaboration with 16N St Glasgow. Her work has appeared in publications by MIT press, MoMA PS1, KW, Julia Stoschek Foundation, DE, and Tensta Konsthall. Prelude her new film short will premiere this spring at The Museum of Modern Art' s international film festival Fortnight.

**Barbara von Portatius** is a German artist living in New York her practice she engages video, sound, light, performance, photography, sculpture and installations. Engaging the phenomenon of ever shifting perception its relation to individual and collective memory she investigates the narrative of the human embodiment of time and space and the absence there. She engages the onlooker with often intimately familiar narratives, yet in contextually unfamiliar settings and experiences. Aiming to translate and question the human notion of identity and belonging. Her a focus across time based media questions familiar narratives like life and death, color and sound coding, and the feminine role in western ernacular. Her work is often based on her personal experience of loosing her long term memory after a prolonged coma in 2005, just six month after giving birth to her second son. Drawing from her journey of fully regaining her memory and overcoming PTSD, and from her research and close engagement with the Zuckermann Brain Mind Institute at Columbia University NY. Amongst on going projects, the artist is currently working on the composition and development of a 4D spacial sound opera 'The Sun and The Moon' (WT) in collaboration with the artist Jen DeNike.

## Workshop 4

- Alexander Brauer: Not<sup>o</sup>sense: Toward a least literature

Sticky notes operate within a unique liminality. They are objects to write upon, but what is written will seldom be thought of as ‘texts’ ; to draw upon, yet seldom deemed ‘drawings’ . They are surfaces on which we record ideas and information to be remembered later - yet most sticky notes themselves will be either disposed of or forgotten within a short time span. They are mostly brightly colored, but a note stuck to the edge of a computer monitor may be left ignored for years. They are meant to stick to objects yet are by nature transient: moving from notepads to desks, book pages, monitors, foreheads - from which they will inevitably detach, whether by choice or due to failing adhesiveness. In this deterritorialization, a sticky note may lose its sensical meaning, or take on new ones. And despite sticky notes existing on these thresholds, the threshold of a sticky note is low: Its compact size and intrinsic re-movability may mitigate pressure to write something that makes immediate and comprehensive sense, allowing for nonsense to thrive. I intend to explore these liminal intensities as well as the joyful creative-critical affordances of sticky notes as what may be called a least literature (cf. minor literature, Deleuze & Guattari, 1975/2008) - one which is extremely local, transitory, and protean - in the sense that a set of sticky notes can grow (and shrink) in any direction and be read in any number of ways (since any notes not overlapping lose their temporality). I envision sticky notes acting as: a mode of data creation (as an alternative or complement to e.g., interviews); a collaborative exploration and creation of knowledges, thinkings, and lines of flight(s of fancy); and a creative co-creation of a text of indeterminate scope and an indeterminate number of modalities (academic, poetic, prosaic, pictorial, nonrepresentational, and multi-dimensional, and...).  
Reference: Deleuze, Gilles, & Guattari, Félix. (2008). *Kafka: Toward a minor literature* (Dana Polan, Trans.). University of Minnesota Press. (Original work published 1975)

Alexander Brauer is a doctoral student in the field of language and literature didactics. His research revolves around educational and academic affordances of creative and/or literary modes of writing. Feeling torn between a need to demonstrate scholarly prowess and a desire to practice what he preaches, he sometimes finds solace in the joy of nonsense that Deleuze and Guattari offer. When this happens, he tends to find himself in the wake of a nonsensical excursion of his own, whence he must trudge back onto the trail of sense. He hopelessly hopes to one day find a way of doing both

## Workshop 5

- **Lena Galanopoulou & Ivana Lovrinčević: too big to matter**

What if meaning had mass, allowing the weight of significance to distort, stretch, shrink, or warp the form of things?

The tensions between material and symbolic forms, between sense and non-sense, are not fixed oppositions but liminal negotiations – active and interactive – enabling matter and...and...and matter to expand, transform and shift within a shared plane of immanence. There is a mediated non- sensicality that remains open and incomplete within sense itself. Symbolic forms allow this non- sensicality to attain transcontextuality, emphasizing that meaning is felt, embodied and full of transformative potential. This workshop aims to *a-signify* the discursive within meaning by introducing an embodied understanding of how it distorts the corporeal world.

The work will unfold as an interactive presentation, merging theoretical discourse and...and...and speculative questions within an one-hour-stand unions. A fleeting marriage will take place in the workshop room and between the participants who, divided in pairs, will be invited to spatially speculate and intervene in order to establish a meaningful common ground with each other. The aim is to explore how meaning transcends formal structures, framing it as a non-forceful agent that becomes the *amount of matter* within forms. As such, marriage transforms from a rigid concept, easy to institutionalise, into a fluctuating intensity, pressing against formal boundaries and molding the landscape of participants' desires and interactions.

During the workshop, participants' bodies will engage with personal items or elements found on site, making space for individual and common values, eventually creating spatial non-sense by *making* sense. Through this process, the symbolic' s affect on material form becomes distorting, emphasizing how relationships between bodies, systems, and meaning can disrupt conventional understandings of scale and space. In joyful togetherness, we will craft an architecture of shared life that asks questions about what assembling practices do, instead of what they are.

**Lena Galanopoulou** is a PhD candidate at the School of Architecture of the National Technical University of Athens and a scholar of the Hellenic Foundation for Research and Innovation. She holds an MArch (NTUA) in architectural engineering and an MSc (NTUA) in architectural research. Galanopoulou has been part of NTUA' s teaching staff and has worked as an architect on projects of various scales in Athens. Since 2023, she is a guest researcher at the TU Delft Faculty of Architecture, involved in teaching postgraduate courses. She is also a member of the editorial board of Footprint Delft Architecture Theory Journal.

**Ivana Lovrincevic** is an architect, academic teacher and researcher interested in the social, cultural, philosophical and spatial dimensions of hybridisation in architecture from the ecological and queer perspectives. She is docent and researcher at the Fontys Academy of the Arts in Tilburg, Netherlands. Lovrincevic worked as a university teaching assistant and an architect within own practice in Belgrade, Serbia. She holds a PhD in Architecture and Urbanism on the topic: "Interpretation of Hybridity in Architecture". She operates within transdisciplinary connotative framework of architectural hybridity. Her current focus is on developing architectural research methodology, which combines scientific, artistic and co-creational methods.

## Workshop 6

- Prof. Tomas Pernecky: Postdisciplinary Activations, Ontological Reimaginings, Intentional Deterritorialisations

Traditional academic disciplines are territorial. They tend to demarcate, define, and constrain objects of inquiry, perpetuating fragmented understandings of human experience. What does it mean to disrupt inherited frameworks of thought? How might we reimagine our ways of being and becoming in relation to the world? This workshop harnesses the transformative potential of postdisciplinarity to dismantle entrenched dichotomies and open new avenues for inquiry and praxis.

Using the social construct of leisure as a ‘territorialised phenomenon’, stabilised and rigidified through social, cultural, and intellectual forces, this session examines how we might deterritorialise ourselves and our tendencies to see and be in the world in a predefined fashion. Participants will be invited to explore and reimagine leisure as an emergent phenomenon, embedded within relational dynamics and shaped by planetary concerns. By adopting a postdisciplinary lens, we will critically interrogate how leisure, as a territorialised construct, reinforces exclusionary practices and dichotomous thinking.

Aligned with the conference theme Pedagogies of Philosophy: Nonsense, and...and...and Joy, this workshop invites participants to experiment with collective ways of knowing, learning, and thinking. Together, we will explore generative and transformative affects, forging pathways to imagine alternative futures and forms of becoming-with in a world marked by complexity, uncertainty, and possibility. We will ponder: What must we unmake to enable new assemblages of thought and practice? How might we disrupt inherited academic customs to foster conceptual flexibility?

**Professor Tomas Pernecky** is a critical humanist whose work emphasises human agency, more-than-human concerns, critical inquiry, social justice, and the importance of engaging with diverse perspectives and voices. His scholarly pursuits reflect a rich tapestry of interests, ranging from epistemology and social ontology to nuanced explorations of phenomenology, social constructionism, postdisciplinarity, and relationality. Additionally, he delves into various conceptual, theoretical, and methodological inquiries within the dynamic contexts of tourism, leisure, and events. Tomas is the author of [Epistemology and Metaphysics for Qualitative Research](#) (SAGE) and a number of edited texts, including [Postdisciplinary Knowledge](#) (Routledge) – a rich collection of thought-provoking essays and methodological insights on postdisciplinarity.



## Workshop 7

- Balint Barabas Szigeti & Kadence Luella Neill:  
Becoming Space / Spaces of Becoming: and...end...and...

This workshop delves into the conceptualization of workshops as dynamic, evolving spaces of becoming through the lens of Deleuzian philosophy, particularly focusing on the concepts of smooth and striated space. Drawing on Deleuze's idea of spaces as territories shaped by both freedom and constraint, we explore how the "workshop" itself embodies the tension between these two modalities. In this context, a workshop is not merely a goal-oriented event, but an emergent assemblage where participants engage in a process of relational becoming, shifting through states of fluidity, structure, and transformation. We interrogate the role of the workshop leader, considering how leadership might either obstruct or amplify the conditions for becoming. Does the figure of the leader function as a catalyst for creativity and self-awareness, or does it serve as a rigid point of control that striates the space of potential? Could all these functions be true, and, in the context of the workshop, necessary? Through such a process we will invite all participants to step into a researcher's state of mind, meaning the one is observing the tensions, joys, confusions, etc. that surface during the time spent together as information; each person's somatic, emotional, sensorial experience becomes an integral part of the assemblage. How much - or how little - instruction is needed to engender a space of becoming? What does becoming feel like? Can the tension of self-awareness be re-choreographed into a necessity for emergent assemblage, rather than an obstacle? And how does this state of becoming itself foster togetherness? And, perhaps the most choreographic, philosophical question...what role does distance play in all of this? The workshop will explore how different forms of knowledge exchange manifest in a space that resists traditional, linear models of instruction. We examine how relationality, reciprocity, and openness—hallmarks of smooth space—emerge as key forces in deconstructing the goal-oriented nature of workshops. The "thingness" of a workshop will be questioned: What is the essence, the of a workshop as it unfolds? How can a workshop itself be understood as an emergent, ever-changing assemblage where the tension of not-knowing and struggle become constructive forces, activating striated spaces for new creative possibilities? This workshop ultimately seeks to reframe how we understand the workshop not just as a place for knowledge transfer, but as a transformative environment where the boundaries between self, others, and the world blur in the act of collective becoming. This research / workshop...and...research-workshop...and...workshop-research, draws upon various practices and methodologies such as Deborah Hay's perception practice, Jerzy Grotowski's investigation on doing, Isabel Lewis's Communal Epic Fiction, the "unprogrammed worship" of Quaker Meetings, Social Presencing Theater, Maurice Merleau Ponty's chiasm, and the previously mentioned Deleuzian concepts.

## Workshop 8–9

- **Johanna Enger: Becoming-Light: A Workshop on the Immeasurable qualities of light and colour**

The workshop explores how affective qualities of light—its spatial, atmospheric, and immeasurable intensities—can be experienced, rather than understood through representation or quantification. Rooted in the philosophical concepts of Deleuze and Guattari, particularly becoming, affect, deterritorialization and light as force, the 90-minute workshop invites participants into a spatial and sensory inquiry through two scenographically transformed rooms. One room is dim, lined with dark panels and heavy curtains, save for a single white wall glowing in amber light reminiscent of a rising or setting sun. The second room is bright, bathed in sun-like light, softened by pale fabrics and filtered shadows. The rooms function as experiential zones of intensity and contrast – territorial and deterritorial – activating perception, movement, and artistic response. Participants are guided through each room to create two collage-based responses using visual fragments and materials. Between the rooms, participants collaboratively construct a rhizomatic map, linking their experiences in a shared, spatial form. Becoming-Light thus becomes both a method and a metaphor: for the way light moves through us, and for how we become—with the spaces it shapes. The session concludes with a shared moment of reflection and exchange of impressions. This workshop is part of a research project investigating the measurable and immeasurable perceptual dimensions of light. The results will be published, and all participants will be asked to sign a consent form prior to taking part. Participants are welcome to experience the rooms before the workshop to deepen their exploration. Maximum number of participants: 20 Date: 18 June (Day 2) Time. 13.00–14.30 Registration for the workshop takes place on-site during the first day of the conference.

**Johanna Enger** is a lighting designer and doctoral candidate in artistic research at Konstfack University of Arts, Crafts and Design. Her research explores light quality through both scientific and artistic methods, focusing on perception, experience, and ambience. She previously served as Senior Lecturer and led the Perception Studio at Konstfack (2019–2024). Johanna has coordinated research projects on perceptual metrics for lighting design and participated in light art festivals including Nobel Week Lights and Lights in Alingsås. Her work integrates lighting design, architecture, visual perception, and art through an interdisciplinary lens.

## Workshop 10

- Tine Jensen & Charlotte Grum: Corpse, Cadavre, Life!!  
An Exquisite Corpse folding workshop

[www.wikiart.org/en/jacqueline-lamba/cadavre-exquis-with-yves-tanguy-and-andre-breton-1938](http://www.wikiart.org/en/jacqueline-lamba/cadavre-exquis-with-yves-tanguy-and-andre-breton-1938)

We want to collectively explore the liberating intensities of living death through the trope of the cadaver.

How can we understand the body as a porous cadavre; at once living and dying? As theoretical psychologists with a strong inspiration from processual philosophy and feminist new materialism, we want to invite the participants to explore with us the tension and connection between living and dying. Thus, we explore life as a dance macabre through the surrealist game Exquisite Corpse (in French: Cadavre exquis). Together with the participants, we will engage in the game as a folding apparatus, producing new knowledges on frictious, porous, and non-coherent becomings. We explore the cadavre as a leitmotiv that already enacts variations between boundedness and porousness, between shape and shapelessness, between smooth and striated space.

Playing Exquisite Corpse, each participant takes turns writing or drawing on a piece of paper, folds it to hide his or her contribution and then passes it on to the next participant, who adds something new. The game became popular in artistic circles in the 1920s, when it was adopted as a technique by surrealist artists to create collaborative compositions. Also, Deleuze as a teacher had his students play the game to liberate them from the “knowing author”. The game’s folding technique serves as a generator of thought, creating creative constraints, stirring up and ripping apart, making rippling effects in and between the participants and the writings. The material folds create lines of thought - lines of flight. Experimenting with knowledge production methods, we argue, is a lively worlding practice, generating new images to live by and die for.

**Tine Jensen** is an Associate Professor of psychology at The Department of People and Technology, Roskilde University, Denmark. Her research is centered around the relation between subjectivity and technology with a focus on learning and technology. Theoretically, she is striving to enrich psychology with posthumanism and feminism. Methodologically, her theoretical interests have led her to drift towards post-qualitative methods.

**Charlotte Grum** is an artist and a theoretical psychologist, working as a Teaching Associate Professor at the Department of People and Technology, Roskilde University, Denmark. She produces site-specific installations and performative situations in public space exploring the mattering and un-mattering of reality. Post-humanist and post-qualitative figurations inform her artist-academic practice often exploring human-non-human relations.

## Workshop 11

- **Rachel Gittins: ‘Make a list of affects, in any order’ : Building Multi-Species Worlds with Deleuze and Uexküll**

This workshop is based around a card game designed as the outcome of my Philosophy PhD. The game aims to introduce players to the sensory worlds of a diverse array of species found in a woodland ecosystem and asks them to imaginatively construct the relations and points of significance of these worlds using techniques derived from the ethological-philosophical work of Jakob von Uexküll and Gilles Deleuze.

My PhD focuses on the theories of ‘meaning’ developed by both thinkers, arguing that together they present us with a non-normative, non-anthropocentric framework to conceptualise diverse forms of experience by turning away from the alignment of meaning with language towards a theory of meaning rooted in contextual, situational encounters and affectivity. In my research, I have turned to card and dice games as a way of engaging with this turn, using them to ‘simulate’ the indeterminate, affective encounters both Deleuze and Uexküll see as central to thinking through the ‘meaning’ of an experience. The game, then, functions as both a methodological experiment and a pedagogical tool, allowing a space to ‘test’ the theoretical aspects of my research in a different way to, for example, setting them out in an academic text. I will deliver a brief introductory talk outlining these aspects of my research, after which participants will play the game in groups.

The game comprises two decks of cards, one containing information about the individual members of an ecosystem, another containing system ‘events’ that shift the system as a whole. Participants pull cards based on the outcome of dice rolls. From here, they use a series of prompts related to the theoretical introduction to collaboratively discuss different-to-human experience through this meaning-affect lens, trying to discern their meaningful features, the kinds of signs these comprise and the mutability of these signs as they are folded into ever-new processes of relation.

**Rachael Gittins** (Manchester Metropolitan University, PhD Candidate in Philosophy)

Rachael is a third year PhD student, working on a thesis centring on Deleuze’s reading of Uexküll and its relationship to their respective theories of semiosis. Prior to this, she studied Fine Art, and has a practice comprising multi-sensory installation, video and creative writing. She runs an interdisciplinary research network and reading group for practitioners working across animal studies, continental philosophy, interdisciplinary methodologies and the arts.

## Workshop 12

- **Katja Aglert: Rhizome through 'doing collage' towards more-than-human imaginaries of co-existence**

This speculative workshop will explore the rhizome and rhizomatics (Deleuze & Guattari 2013) as an artistic method for thinking through the practice of 'doing collage' and, in this process, engaging in the pluriversal (de la Cadena and Blaser 2018) dynamics of inviting the unexpected and embracing the alien encounter (Lykke, Aglert, Henriksen 2024). I draw on the idea of the alien encounter as a critical lens which can disrupt existing power structures and materialize new imaginaries about co-existence in more-than-human worlds (ibid.). Resonating with Deleuze's rhizomatic idea of how the past "has its own dynamic being which is constantly renewed and renewing" (Colebrook 2002), 'doing collage' - in this workshop - will open up for alien encounters through transforming materials of the past. Experimentation in practice through cutting pieces from physical materials, such as old recycled issues of magazines and daily papers, and gluing them onto paper in the now will invite us to "making unexpected, difficult and almost unmanageable connections" (ibid.) Finally, with the term 'doing collage', I am inspired by 'the rhizomatics', understood as moving beyond the idea of a static meaning and representation, and instead, performing in itself a work in constant becoming in its diverse relations. Thus, this processual workshop is less about making collage, and more about the rhizome through doing collage as transformative modes towards more-than-human imaginaries of co-existence.

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**Katja Aglert** is an artist based in Stockholm. Through collage, text, video, sound and sculpture she explore transdisciplinary often collaborative processes founded in feminist and more-than-human imaginaries. Exhibitions include among others Marabouparken; Biologiska Museet; Foundation Fiminco, Paris; and FLORA ars+natura, Bogota. Aglert's recent project is the book *Feminist Reconfigurations of Alien Encounters, Ethical Co-Existence in More-than-Human Worlds* (Routledge, 2024) co-authored with Nina Lykke and Line Henriksen. 2020-2022 she was Professor of Art at Linköping University. She works as a senior lecturer at the Department of Art at Konstfack, Stockholm.

## Workshop 13

- Caroline Elgh: The Speculative Seaweed Herbarium



This workshop explores the joy of seaweed and their affirmative multisensory affects. Through engaging algal species in the process of creating a collective speculative herbarium, the workshop seeks to open for multiplicities, human-algal entanglements and ethics of coastal care (Deleuze and Parnet 2002; Haraway 2008, Puig de la Bellacasa 2017).

According to Deleuze (2002) what counts in a multiplicity is the ‘between’ which can be a set of relations not separable from each other. The workshop focuses on this ‘between’ as a space for possibilities, speculation and imagining the world otherwise. The rocky coastline where seaweeds grow also form a ‘between’, as worlds where wet and dry, land and sea, nature and culture, subject and object, human and nonhuman meet. Where tidal water constantly is shifting the landscape, but also where the effects of climate change is materialising in the form of erosion, floodings and species extinction. Seaweeds makes not exception as they are receding with the warming waters (Filbee-Dexter & Wernberg 2018).

In these dire times, this workshop instead looks for joy and hope in seaweeds, highlighting them as a species which to learn from and imagine the world through. The participants get to know these coastal beings through the ancient aesthetic and scientific practice of making seaweed herbariums, a knowledge that chiefly today has fallen into oblivion. The participants are asked to smell, touch, taste and view the species and creatively play with them in the process of making a speculative herbarium at the intersection of aesthetics, marine botany and writing.

Guided by Deleuze’ s (2022) assemblage theory that tends to multiplicities, Guattari’ s (1989) conception of ecologies, pioneering female 19th century marine botanists and underwater SF literature - the algal species of gut weed, oarweed, irish moss, sugar kelp and bladderwrack will be arousing our senses.



## Workshop 14

- **Sarkkunan (Guna) Viswanathan: Embodied studying for a (post)human(e) pedagogy**

Embodied studying, combining Sheets-Johnstone's (2011) perspective on kinaesthesia and Tyson Lewis's (2013) notion of studying, will be presented as a pedagogical method in this workshop. As opposed to working towards concrete and pre-assigned outcomes stipulated in embodied learning/education, embodied studying employs the physical body epistemologically as pure means by tinkering with and tracing for learning where meaning is perpetually derived from preliminary data. Inspired by advancements in neuroscience, embodied cognition, artificial intelligence, and robotics, educators are rethinking traditional pedagogical methods. They are embracing innovative strategies that leverage technology to create environments where students can engage with content in more immersive, interactive, and human-centered ways. However, the human(e)ness that emerges from the body-environment connections fostered by technological and scientific advancements must be examined through postqualitative approaches to preserve the essence of being human. In this workshop, participants will be embodied studying with thought experiments and embodied tasks with the body as a prerequisite for learning. The ensuing discussions will disrupt the participants' teaching and learning experiences and ethos to suggest new ways to approach embodied pedagogies in a fast-changing educational and sensorial landscape.

### **Agenda (Further details will be provided during the workshop)**

1. Introduction to embodied studying
2. Dismemberment a. Embodied task: Hand-tracing b. Thought experiment: Pedagogies for limbless students
3. Disembodiment  
a. Embodied task: Personal artefact of learning  
b. Thought experiment: Mind uploading for effective education
4. Place of the body in education  
a. Discussion: human/non-human  
b. Projection: present/future

**Sarkkunan (Guna) Viswanathan** is raised and rooted in Singapore; studied and self-realized in New Zealand. An embodied studier who believes that a naturalized focus on the posthuman body can contribute to a more equitable and educated society. Currently, I am an educator at a Singaporean university, where I chair a course on global learning with a keen focus on interdisciplinary problems or phenomena explored in countries outside of Singapore. Previously, I have taught physical education, mathematics, health, leadership, and research skills at primary, secondary, high school, and private tertiary educational institutions. My research interests lie in embodied education and postqualitative research.

## Workshop 15

- Jonas Alwall, Annika Hellman, Ewa Berg, Chrysogonus Siddha Malilang, & Alexander Brauer: Walking Playfulness and the Entangling of the Mind

In this workshop, we would like to invite everyone to reverberate between sense and nonsense through walking and getting lost together in the city, or a part of the city. Taking the inspiration from Frederic Gros' argument that walking is a thinking/inquiry method which allows us to experience "suspensive freedom" (Gros, 2014: 15)—a thinking space free from regularities and daily norms, this workshop aims to re-evaluate and re-maps the boundaries between sense and nonsense.

The walk is also expected to activate the "wandering mindset" (Smith, 2016: 11) wherein a person enters "a complete immersion in the current situation, a willingness to be open to whatever comes up, whatever you find in front of you at the moment." To further facilitate the wandering and reverberation between sense and nonsense, several verbal quotes from literary texts related to the setting of the arena are used to stimulate the senses with overlapping logic and information, leading into the overload of spatial cognition (see Nikolajeva, 2024).

Standing in and vibrating between sense and nonsense, the participants are expected to map their entanglement and confusion using creative process, involving spontaneous creation of artworks in nature and the use of mapping technology to further blur the boundaries between sense and nonsense, between analog and digital, and between objective and subjective spatial understanding.

**Jonas Alwall** is a senior lecturer in International Migration and Ethnic Relations, working in the Department of Urban Studies at Malmö University. With a background in religious studies, he has an interest in matters of how cultural diversity – and culture more generally – finds its forms of expression in an urban context. He teaches in different academic fields, mainly Cultural Studies, Environmental Studies and Built Environment. Together with Annika Hellman, he is editor of the Malmö University Press publication series Lines of Flight – Transdisciplinary Studies in Arts, Culture and Learning.

**Annika Hellman** is a senior lecturer in Visual Arts Education at the Faculty of Education and Society, Malmö University. Her research interests concern posthuman perspectives on visual arts and its education, visual culture and children's drawings as cultural expressions. Together with Jonas Alwall, she is editor of the Malmö University Press publication series Lines of Flight – Transdisciplinary Studies in Arts, Culture and Learning.



**Ewa Berg** is an artist and senior lecturer at the Faculty of Education and Society, Malmö University, Sweden. She teaches in the Visual Arts Teacher Education Program and is actively engaged in the field of artistic research. Her work explores the intersections of a/r/tography, contemporary art, and posthumanist theory, with a focus on how these frameworks can inform both artistic practice and pedagogy.

**Alexander Brauer** is a doctoral student in the field of language and literature didactics at Malmö University. His research revolves around educational and academic affordances of creative and/or literary modes of writing. Feeling torn between a need to demonstrate scholarly prowess and a desire to practice what he preaches; he sometimes finds solace in the joy of nonsense that Deleuze and Guattari offer. When this happens, he tends to find himself in the wake of a nonsensical excursion of his own, whence he must trudge back onto the trail of sense. He hopelessly hopes to one day find a way of doing both.

**Chrysogonus Siddha Malilang** is a senior lecturer at the Faculty of Education and Society, Malmö University. Being interested in children's literature, creative writing and a/r/tography, he is currently studying the application of a/r/tography and wandering mind in the research of children's literature. He is the current editor of Bookbird.

## Workshop 16

### • Gabriele Laffranchi: The Power of Thinking: Teaching Philosophy from the Perspective of Difference

This proposal aims to engage with contemporary issues in the teaching of philosophy through the lens of Deleuze's thought, starting from *What is Philosophy?* (1991). In this work, Deleuze and Guattari define philosophy as the 'creation of concepts', a notion that may initially seem simplistic, yet acquires its depth through the polyvocality of the creative act and the intensity with which concepts are conceived (Cherniavsky, 2012). Deleuze and Guattari's interdisciplinary engagement with art and science highlights the distinct nature of philosophical thought, which confronts chaos while resisting the lure of commercialization and universal abstractions (Krtolica, 2021). This is where the pedagogical issue arises. A pedagogical framework influenced by Deleuze cannot overlook the pivotal contributions of *Difference and Repetition* (1968), where Deleuze liberates the concept of difference from the domain of the identical, revealing a deeper understanding of learning as an ongoing, problematic process. This concept of 'apprentissage' is intricately connected to Deleuze's sign theory, which emphasizes the importance of thinking beyond representational limits (Semetsky, 2008). Philosophical creation thus becomes intertwined with a critique of the images of thought, ushering in a form of empiricism that allows direct contact with sub-representational being. Thought is understood to emerge from the domain of common sense and is prompted by an 'outside' that perpetually demands its presence (Snir, 2020). The horizon of thinking is defined by the problem as a fundamental and persistent quality, not in the conventional sense of questions with definitive answers (Fabre, 2009). Deleuze's pedagogical philosophy presents learning as an unfinished, never-ending process, exemplified in his own life and work, which reveals a revolutionary force rooted in creativity (Sanders, 2018). This perspective challenges traditional educational models, offering new avenues for the cultivation of thought in the face of complexity and difference.

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**Gabriele Laffranchi** is currently enrolled in the PhD program in Philosophy and Sciences of Formation at University Ca' Foscari of Venice. After teaching in high schools, his doctoral scholarship focuses on didactics of philosophy. The doctoral research aims to present the current state of Deleuze's thinking for contemporary

teaching of philosophy in schools. Gabriele Laffranchi is also vicepresident of ApiS – Amore per il Sapere ETS, an Italian association committed to promoting educational innovation

An abstract graphic featuring large, stylized letters 'M' and 'S' in a blue-to-pink gradient. The letters are composed of thick, rounded strokes. Numerous spheres of varying sizes, also in the blue-to-pink gradient, are scattered around and attached to the letters. The background is a smooth gradient from pink at the top to yellow at the bottom.

# Mini-Symposiums

## Mini-Symposium 1: Acknowledging Shared Desire: Towards co-becoming and co-creation between human and nonhuman

- **Moderator:** Chrysogonus Siddha Malilang (Malmö University)  
**Discussants:** Hsiao-Fang Chang (University of Sheffield),  
Ivana Lovrinčević (Fontys Master of Architecture | Master  
of Urbanism), and Willemien Stephni Bruwer

Posthuman era, argues Rosi Braidotti (2018), needs to create ethical subjects through a collective practice activated around the shared desire to actualize new potentials. Following the spirit of posthuman perspective and the movement away from the lingering anthropocentric view, one has to acknowledge and include the nonhuman perspectives in the construction of the assemblage of shared desire; a hybrid assemblage. We argue that hybrid nature is a joyful encounter of self as more than-one and by hybridizing the thought of self, or self-sense, we will be able to think about space through hybrid relations and shared desires, not referring only to binary ones within ourselves. This is the basic premise we would like to lift in this mini symposium.

The idea of space from and for the development of shared desire is taken up here by discussing entanglements of the spatium science, ecological thinking, queer perspectives and hybrid sense. Simultaneously, we would like to invite reconsideration of human position in space design/production by decentralizing human and to explore the role of hybridization towards more-than human matters. One of the foci we would like to highlight here is termite' s spatial creation in mutualistic symbiosis with their local environment, through which a body of work will be created that stimulates and, in turn, cultivates deeper human connections to and with nature. The nest is seen as a framework for creative practices where deeper human, creature, and biological assemblages are created. The termitary will be used as an architectural space of embodiment where the viewer will be invited to collaborate and co-create with the termites.

From the creative process, we would also like to discuss the resulted creative works. In this case, we would like to bring about Han Kang' s book, *The Vegetarian* and how it portrays the co-becoming process with plant affinities and nonhuman agencies as an ethical pursuit of zoe-centered egalitarianism. It is by sharing and opening ourselves to the shared desires with nonhuman agents that we expands our creative process through co-becoming and co-creation.

Keywords: shared desire, hybrid assemblages, co-becoming, co-creation

**Ivana Lovrinčević** is an architect, academic teacher and researcher interested in the social, cultural, philosophical and spatial dimensions of hybridisation in architecture from the ecological and queer perspectives. She is docent and researcher at the Fontys Academy of the Arts in Tilburg, Netherlands. Lovrinčević worked as a university teaching assistant and an architect within own practice in

Belgrade, Serbia. She holds a PhD in Architecture and Urbanism on the topic: "Interpretation of Hybridity in Architecture". She operates within transdisciplinary connotative framework of architectural hybridity. Her current focus is on developing architectural research methodology, which combines scientific, artistic and co-creational methods.

**Willemien Stephni Bruwer** started her journey as a bachelor's student at Stellenbosch University in South Africa, where she originates from. Her artworks have been showcased around the world in Gallery Marzee's Graduate Show in 2023 and Munich Jewellery Week. She received the Romanian Jewelry Week Special Prize in 2024. Her artworks act as objects that speak on the Anthropocene and the importance of activism for our environment that we share with millions of non-human others.

**Hsiao-fang Chang** is a PhD candidate at the School of Education, University of Sheffield. She is interested in critical disability studies, critical pedagogy, creative methodologies, posthuman and new materialism. Before starting her PhD, Hsiao-fang has obtained her bachelor's degree in Special Education and master's degree in Education and been working in different educational settings. Her current PhD study aims to explore disabled people's self-representation on a Chinese social media platform through a postconventional way of thinking.

**Chrysogonus Siddha Malilang** is a senior lecturer at the Faculty of Education and Society, Malmö University. Being interested in children's literature, creative writing and a/r/tography, he is currently studying the application of a/r/tography and wandering mind in the research of children's literature. He is the current editor of Bookbird.

## Mini-Symposium 2: Pedagogical Practices

- **Bosse Bergstedt: On the world's repetition and the superposition of phenomena**

My contribution to a mini-symposium focuses on Deleuze and Guattari's ontology and how it can be used to understand and practice pedagogical processes. In particular, I would like to discuss this ontology in relation to quantum physics' concepts of entanglement and superposition (Bergstedt 2024).

Deleuze and Guattari's ontology is based on a world that comes into being in itself. This, that the world can come into being in itself, leads to an internal principle, an internal self-differentiation (Deleuze & Guattari 2015). The world, therefore, is not considered to have any cause outside itself, but it is its own self-differentiation that contributes to a state of perpetual repetition. When this ontology is put together with theories and concepts in quantum physics, Niels Bohr (2013) and agential realism, Karen Barad (2007), new interesting questions arise. Quantum physics' focus on the emergence of the smallest particles can contribute to an increased understanding of how knowledge is created. In the seminar's conversation, my contribution will be to discuss; What is the significance of the concepts of entanglement and superposition for the future of phenomena with a world that is constantly repeated? What happens when entanglements are created through temporary and unplanned quantum leaps? Is there knowledge when phenomena are in a state of superposition? Are assemblages and rhizomes suitable designs to describe superposition?

In connection with these questions, I will describe current pedagogical research that is currently carried out in preschool and in art educational contexts.

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**Bosse Bergstedt** is a professor in Education at Østfold University College in Norway. His research is focused on pedagogical philosophy, posthumanism and new materialism. This has led him to develop a radical onto-analysis where thinking with the world is the starting point for exploring phenomena, their becoming and how they create knowledge. He has published several books in pedagogy including Posthumanist pedagogy. Theory, teaching and research practice, Pedagogy for change. Voices that challenged knowledge and society and Intercultural perspectives. Pedagogy in multicultural learning environments. The title of his last publication is Everything at once.

- **Kevin Siefert: Antifascist Practices for a Climate Changing World: Micropolitical Tendencies and Modulations**

The contemporary world is a climate changing world. Climate change brings the most disparate regions together, blurring demarcations of place and time (Hill, 2022; Bourriaud, 2022). Previous conceptions and senses of stability become imbalanced, provoking and fostering desires for security congregating with other desires for lawfulness, order, control, origins, purity, nationalism—in short: desires tending towards fascism. In this paper, following Maria Hlavajova and Wietske Maas (2019), I offer some “tentative and urgent” antifascist pedagogical practices. The practices are tentative as they are always open to further developments (and... and... and...); they are urgent because a climate changing world creates climates ripe for fascisms to flourish and multiply.

I extend what it means to think about differing fascisms and their similarities. Following Gilles Deleuze (2003), I think of these similarities and differences through the “modulations” of analogical thought. This means noticing the conversions, transformations, developments, convolutions—to notice and “look only at the movements” of fascisms (Deleuze & Guattari, 1987, p. 281). I argue that there is no essence to fascism, but, rather, a common set of dispositions and tendencies shared across different fascist movements. Such an emphasis on dispositions and tendencies fosters an attention to micropolitics. Utilizing a “drifting” (Lewis & Hyland, 2022) and “meandering” (Klaver, 2021) methodology, I resist fascist tendencies for disciplinary distinctions often operative in pedagogical practice and analysis. The pedagogical practices I offer are antifascist in their resistance to fascist tendencies, including but not limited to, the pursuit of origins and originality, rigid disciplinary distinctions, genuine contributions, and sole authorship—in some sense, the “aura” of academia (Benjamin, 2003). These tendencies within academic institutions too easily assemble with other desires—desires for borders and demarcations, for peoples and territories, for authenticity and ownership—desires of and for fascism.

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**Kevin Siefert** is a PhD candidate in the department of Philosophy and Religion at the University of North Texas. His dissertation focuses on the ways in which climate change creates climates ripe for fascism. He attends to the tendencies and modulations of fascisms as changing climates aggravate fascist desires.



# Poster Presentations

- **Dr. Aida Kairienė: Nomadic Wanderings in Becoming an Education Researcher**

In today's contemporary world, people live in the age of uncertainty. Due to the development of industrial technologies and robotics, using AI in education, people do not know exactly what the future will be. These issues become tangible and relevant for education researchers. An education researcher is a person with a higher education degree who researches educational phenomena. Education researchers can be from various fields (Hostetler, 2005). In a situation of uncertainty, education researchers are trying to change their thinking and seeking for new ideas (Angervall & Gustafsson, 2014). This journey becomes more and more rhizomatic, with non-hierarchical, non-structured paths and nomadic thought, and it leads to multiple assemblages, becomings, etc. (Deleuze & Guattari, 2004). Becoming is transformation into Self-Other (Žukauskaitė, 2011). According to Buchanan (2021), becoming, however, depends upon the active operation of an assemblage, which, regardless of what material it consists of, can work effectively.

Researchers working in the neoliberal university are under pressure. They enjoy professional freedom and at the same time experience enormous control (Fleming, 2022). Researchers are trying to escape from State apparatus control and sedentary universities and are eager to infuse into nomadic wanderings at any time; as Deleuze (2012) says, "All the new sports—surfing, windsurfing, hang gliding—are of the same nature; one joins a wave that is already moving. It is no longer an origin, a starting point, but a way of taking it into orbit." (p. 191).

The research aim – to disclose nomadic wandering in becoming an education researcher. In this post-qualitative research, there are no strict rules, no categories, and no classification (Lather & St. Pierre, 2013). I invite you to a nomadic journey with education researchers. Acknowledgment. This poster presentation is a part of the national research project, Rhizomatic Learning of Scientific Research Methodologies Among Education Researchers: Trajectories of Assemblages and Becomings" is financed by the Lithuanian Research Council (LMTLT), contract no. S-PD-24-116.

**Aida Kairienė** holds a PhD in Education, a Master's degree in Education, and Bachelor's degrees in both Education and English Philology. In her PhD thesis, "Rhizomatic Learning of English Among Upper Grade Secondary School Students", she integrated Deleuze and Guattari's ideas and philosophical concepts and created rhizomatic learning maps according to Deleuze and Guattari's rhizome principles: connectivity and heterogeneity, multiplicity and rupture, and cartography. Now she is a postdoctoral research fellow and working on the project "Rhizomatic Learning of Scientific Research Methodologies Among Education Researchers: Trajectories of Assemblages and Becomings". Her research interests: rhizomatic learning, cartography, micropolitics.

- **Tiina Lempinen & Kaisu Alamikkela: Becoming-dangerous: The reflective vest as assemblage in Finnish education**

Finnish daycares and schools are full of practices that have become deeply rooted over time and are often taken for granted. One such material practice is the use of a reflective vest. For example, in daycare it is common to dress children in reflective vests during outdoor activities. This practice has been transferred to schools. In some inclusive schools, only students with special needs are required to wear reflective vests during outdoor recess in school yards.

Originally the reflective vests were designed to enhance visibility on roads and construction sites, thereby promoting safety. However, within the context of schools and daycare, the purpose of the reflective vest shifts. In this poster we think about the reflective vest as an assemblage. We draw on two cases to map the forces that are co-producing Finnish educational system. These forces actualize through material practices and make visible how the use of the reflective vest is more than just about safety.

In the schoolyard the reflective vest as an affective object marks certain bodies, and shapes how they are perceived and related to. Some children become perceived as a risk to others, themselves, and educators – and the forces that are operating in Finnish education system. This invites us to think creatively about how material practices like the use of reflective vests participate in the complex production of social and institutional realities. We claim that through this marking, and within these assemblages, certain bodies are becoming-dangerous.

**Kaisu Alamikkela** is a doctoral researcher at the University of Oulu, Finland. Her PhD focusses on the material-discursive boundaries and possibilities of children's activity in school. Her interests are in social justice issues and the school as a material interior that produces practices related to these issues. She conducts research using ethnographic and nomadic methods with local school children.

**Tiina Lempinen** is a doctoral researcher at the University of Oulu, Finland. Her current doctoral dissertation explores childhood memories and intergenerational transmissions through the lens of affect theories. In her research she is using creative research approaches. She is interested in issues related to social inequality.

- Thomas Maltby: "Creative Health"  
- Towards a minor science of wellbeing

The field of 'creative health' has emerged from the history of 'arts and health' initiatives, a history punctuated by moments of rupture, where art has been mobilised as a site of radical contestation. While these projects once promised the potential for revolutionary becoming, their slow integration into the neoliberal apparatus has rendered them docile, reduced to mere community 'resources' that patch over the failures of healthcare systems rather than disrupt their foundational logics. Yet, within this striated landscape, the seeds of a more radical formulation of creative health persist, vibrating with the potential for deterritorialisation. The 'royal science' of health research, constrained by its arborescent ontologies and the dominant image of thought, remains incapable of grasping the immanent force of art—it teems with an excess that refuses representation, its force irreducible to metrics of wellbeing or clinical efficacy. Health research, bound by a royal science that presupposes static ontologies, fails to think art in its specificity, fails to even formulate the problem of art's relation to health beyond instrumental logics. It is in this impasse—this breakdown of sense—that a different possibility emerges.

This PhD project seeks to exploit the contradictions that open up in the encounter between the 'creative' and the 'health' in 'creative health.' Pushing this encounter to its limit, it aims to trigger a deterritorialisation of health research itself. Not a new theory of art's 'effects,' but a minor science of wellbeing, a mode of thinking that resists the normalising, stratifying logics of the health sciences. This requires a new empiricism—a transcendental empiricism—that begins not with given identities, but with processes of becoming. Through this, 'creative health' might yet function as a site of contestation, opening lines of flight toward a different, more vital politics of health and art.

**Thomas Maltby**, starting my academic journey in Neuroscience, I became disillusioned with the field's capacity to theorise the 'subject', leading to a personal exploration of critical theory, insight meditation, and queer studies. Influenced by the work of Deleuze, I became deeply interested in radically rethinking mental health, in particular how subjects are produced and the potential for artistic practices to deterritorialise modes of subjectivity. Currently, I am pursuing a PhD in Health Sciences, with a focus on developing a 'minor science' of wellbeing which I aim to position as a foundational framework for the emerging field of 'creative health. I am currently positioned at Queen Mary University of London, based within the Centre for Psychiatry and Mental Health.

- **Joakim Laine: Immanence caught in a transcendent greenhouse**  
**Narrative weaving of a between-dissertation**

Thinking about virtual reality technology (VR) by channeling Todd May's 'Gilles Deleuze: An Introduction' and Daniel W. Smith's 'Deleuze and Technology' gives rise to an interesting thought experiment: 'how might one live, think, and become if they were a virtual character within a VR simulation?'. In this poster presentation titled 'Immanence caught in a transcendent greenhouse', I will present some of the becoming-arguments from my PhD dissertation by plugging in empirical re-search and pre-empirical thinking forced by a set of encounters. Whilst analyzing University of Helsinki students' adaptation to VR usage and their performances during procedural assembly, no stable adaptation profiles cemented after an initial adaptation period - instead, the participants continued to perpetually adapt to their contingent and ambiguous situations. Furthermore, none of them precisely followed along the intended task performance pathway - instead, they produced unique "virtual desire paths" even when working towards a pre-determined solution. In my dissertation, I will argue that immanence may give rise to 'the Creator' in diverse situations - one of which is "this-world recreation" during VR training simulation development. Here 'the Creator' typically enforces a filtering of reality onto a rule-based ontology rendering VR simulations as necessarily "transcendent". In some sense, they are parallel to genetically manipulated eggs, artificial canoeing rapids, or greenhouses where only the seeds that are brought in will be expected to grow. Be that as it may, the students experienced and encountered dissonance when becoming-entangled with the experimental transcendent non-reality. Altogether, when thinking in these terms, other interesting problems and arguments begin to emerge - what could be considered as the strengths of VR? And how might we produce VR simulations otherwise?

**Joakim Laine**, PhD researcher at the University of Helsinki, an organic temporality whose living record could be traced to nearly a decade of immersion and material engagement in academia regarding the topics of educational extended reality technologies and artificial intelligence (AI). Moreover, they have been exploring with various images of thought in philosophy, anthropology, and religious studies. However, they are a relative newcomer on thinking through Deleuze's 'Difference' and 'Desire' but determined to do so in their dissertation. Besides academia they have produced and maintain a nation-wide "sport" for Finnish children, where they are invited to think about and create solutions for important problems alongside generative AI.

- **Anastasiya Ansteeg: "Make a map, not tracing"**  
 – **Rethinking Governance Through Method of Cartographie**

In my research, I build on the method of cartography and the concept of rhizome to study complex social processes, such as governance of transitions towards innovation economy. I argue that such phenomena are not traceable but only mappable, because 'innovation ecosystem' is a rhizomatic structure, that has no fixed beginning and end, center or symmetry, and no clear direction of energy flow. They consist of an entanglement of microchip machines, patent laws, expat centers for knowledge workers, specialty coffee shops, corporate executives shaping governance structures and...and...and... These rhizomatic structures have profound policy implications. For instance, the high complexity of semiconductor technologies leads to complete excludes civil society from decisionmaking; or the knowledge is only viable as long as it can lead to tech patents that bring capital excluding art schools from governing partners. I make an attempt to draw the cartography in order to invite other scholar for collaborative work on my situated incomplete project - to understand public implication of economic transitions, or more broadly, to map cognitive capitalism.

**Anastasiya Ansteeg**, I' m a postdoctoral researcher in urban governance at the Department of Public Law and Governance, Tilburg University. I hold a PhD in Urban Planning on the role of culture and arts in shrinking cities. My postdoc research, part of an EU Horizon project, examines governance of climate transitions, which in my research, essentially come down to economic shifts from postindustrial to digital economies. I conducted fieldwork in Eindhoven (Netherlands), Cluj County (Romania), and the Basque Country (Spain). Passionate about creativity and art-based research methods, I curate interdisciplinary workshops and seminars. My work is inspired by Deleuze & Guattari, Karen Barad, and Rosi Braidotti.

- **Marina Stavrou: On Floating Bodies**

This work explores themes of capitalism and transformation through a combination of etching, thread, and paper. The central piece is an etching printed on a page from *Capitalism and Schizophrenia* by Deleuze and Guattari, symbolizing the entanglement of human existence with capitalist structures. After printing, the etching was stitched and photographed, transforming the printed text into a tactile, layered artwork. This piece can be printed in variable dimensions, allowing for flexibility in presentation. Inspired by the Chinese saying, "The duck is the only animal that dives in the muddy waters and turns up again clean as if nothing touched it," the work serves as a metaphor for immersion in capitalism's complex and often oppressive systems. The duck's ability to emerge unscathed mirrors the struggle to navigate capitalism's 'dark waters' while attempting to remain unaffected. Through the layering of the etching and stitching, the work reflects both the complexities and subtle resilience required to confront these systems, creating a space for reflection on the individual's relationship with societal structures.

**Marina Stavrou** is a PhD candidate in practice-led fine art research at the School of Arts and Humanities (SoAH) of the Royal College of Art (RCA). She holds an MA in Fine Art from the Utrecht Graduate School of Art and Design (MaHKU) and a BA in English Literature from the School of Philosophy of the National and Kapodistrian University of Athens (UOA). Her artworks have been presented in galleries and biennials, and two of her dramaturgies were staged at Collisions Festival, the annual event of practice-research performance at the Royal Central School of Speech and Drama (RCSSD).



- **Mario Liong: Virtual Characters as Relational Agents: Rethinking Intimacy Through the Rhizomatic Desire of Fictosexuality**

This presentation explores fictosexuality—romantic and intimate relationships with virtual characters—through Deleuze and Guattari’s concepts. These relationships are often considered pathological or as a substitute for “real” relationships. However, in this presentation, with Deleuze and Guattari’s concepts of desire and rhizome, I argue that virtual characters from animation, manga, video games, novels, and AI chatbots function as relational agents in fictosexuality, forming intimate assemblages with humans as romantic and/or sexual partners. By situating virtual characters as active participants in relational assemblages, fictosexuality disrupts the anthropocentric framing of agency and subjectivity. This interpretation challenges societal biases that dismiss “non-human intimacy”, exposing the anthropocentric assumptions embedded in traditional notions of love and attachment. Drawing from Deleuze and Guattari’s theory of desire as productive and connective to interpret the interview data with self-identified young fictosexual individuals in Taiwan, I argue that intimacy with virtual characters reflects the pre-personal force of desire in creating alternative modes of attachment and connection. These modes are realized in the rhizomatic nature of fictosexuality – an intimacy as a decentralized, non-hierarchical network of connections. Because of the diverse mediums through which this fictosexual intimacy is practiced, such as self-created narratives, artwork, interactive games, messaging platforms, and offline shows and ceremonies, connections with virtual characters are realized through multiple entry points and flows of desire. These diverse mediums also offer unique affordances such as reliving precise memories and engaging in immersive emotional connections that blur the boundaries between reality and fantasy. Moreover, fictosexuality does not exclude the possibility of forming romantic or sexual connections with other entities, no matter whether they are human or virtual characters. The rhizomatic desire in fictosexuality enables relationships that transcend rigid binaries of human-nonhuman, physical-virtual, and allosexual-asexual. Unlike conventional relationships, these assemblages persist even as the original medium (e.g., a manga series) fades as they can be practiced through other means, reflecting the rhizome’s capacity for growth and regeneration across unpredictable lines of connection. As a rhizome, fictosexuality emerges as a transformative critique of entrenched hierarchies and restrictive sexual norms, inviting us to imagine intimacy as a fluid and inclusive assemblage of human and nonhuman agents. This analysis contributes to broader conversations about posthuman ethics and the politics of desire in an increasingly mediated world.

**Mario Liong** is an Associate Professor of Sociology at National Taipei University, Taiwan. Initially focusing on the construction of masculinity in Chinese fatherhood and young men in Hong Kong, his research later expanded to explore how technology shapes sexuality and intimacy. Recently, he has begun a new research project that employs Deleuze and Guattari’s theory to examine fictosexuality and human-nonhuman intimate relationships. With a background in gender studies, sociology, and psychology, Mario’s work reflects his interest in understanding evolving forms of intimacy in the contemporary mediated society.

# Physical Activations



## Physical Activation 1

- **Mona Tärk: Face to Body, Sense to Senselessness. A Movement Workshop with Deleuze**

In this speculative workshop, we will explore deleuzian concepts by bodily exploration. The main aim of the experience is to discover how working with the body changes the way we approach philosophy. Through embodying the text, we might come to conclusions other than by mere theorising.

We examine themes from Deleuze's "Difference and Repetition" and Guattari's "A Thousand Plateaus" that guide improvised movement suitable for beginners as well as those experienced in dancing and embodiment. The critique of the face is taken up literally in a movement where the primacy of face will be transformed to the appreciation of the entire body. Then, we study the notion of non-sense or senselessness (which, incidentally, in my mother tongue Estonian also signifies 'awesomeness') and try to arrive bodily at the wide notion that Deleuze reserves to 'sense'. The workshop progresses through collective and personal question-making, and unites all participants, philosophers, artists and others alike, in a moment of becomings.

**Mona Tärk** a philosophy graduate from Tartu University, Estonia, seeks for embodied methods for philosophy. Having specialised in the phenomenology of the body and its aesthetic and ethical dimensions in her studies, she finds the philosophies of Merleau-Ponty, Levinas and Deleuze to be still inexhausted in the contemporary life. After attaining her Master's diploma, Mona has embarked on projects in artistic research, combining philosophy with embodied practices, such as somatic movement, and poetry. Recently, she has researched Deleuze's notions of maps, becoming invisible, and becoming animal in combination with facilitating movement and poetry workshops.

## Physical Activation 2

- Sunny Shan-ni Tsai (蔡善妮): How to Become a Body of Space: Taiji (太極拳)' s Method of Counter-actualization in Movement

Note: Participants are invited to move in this workshop. Please wear clothes that do not restrict the mobility of your body.

How can we move to not only actualize but also counter-actualize? How can we practice to become partially amorphous so that multiple metamorphoses can inhabit us? Deleuze wants to crack our bodies so that events bigger than us can happen to us, and it is such a struggle. The actualization of an event in a body coincides with the counter-actualization that makes space for what is more multiple, amorphous, and virtual than a body. Through “cracks” in Logic of Sense, Deleuze affirms that our bodies can afford counter-actualization because of their capacity to create and sustain space.

While Deleuze connects this space in the body with the wound, I want to give this an alternative embodiment through the practice of Taiji and thus experiment an alternative theory: When we move to counter-actualize ourselves, we can physically practice becoming space for the metamorphoses bigger than us. In Taiji practice, following Zhuangzi (莊子), the verb shu (虛) describes a practice of creating space in ourselves for the multiple impersonal, cosmological metamorphoses. This verb affirms the amorphous and transformative qi as the crucial matter we live up to, a matter that has the qualities of water: fluidity, multiplicity, accommodation, and limpid depths of water. According to the groundless ground of shu, actual movements occur through the connection with gravity, the formation of forces, the structure of tendencies, and the interaction with others.

This workshop weaves together the series of thoughts and the series of physical practice of Taiji. The focus of the practice will be (movements and sensations creating) cloud hands (雲手) the forms of Taichi-dowing (太極導引) and Taiji-chuan (太極拳) of Chen-style (陳式) and Yang-style (楊式). Questioning engaging Deleuze and Zhuangzi is presented and experienced through the process of movements.

**Sunny Shan-ni Tsai** is a postdoctoral research fellow in the Institute of Chinese Literature and Philosophy in Academia Sinica, Taiwan. She finished her PhD in the Institute of Foreign Languages and Literatures in National Taiwan University in 2023. Her research interests include Deleuze, psychoanalysis, female poetics, body studies, and Daoism. She is also a certified and active Taichi-dowing (太極導引) instructor. This workshop is based on a paper that is a chapter of her current project that thinks with/against Deleuze through bodily practice, What If Deleuze Does Taiji: Subjectivity as Practice in Daoist Verbs.

## Physical Activation 3

- Israel Aloni: Are you out of your mind? Moving the thinking – thinking the moving.

Deleuze (1988), following Spinoza, asks: “What can a body do?” But to ask this, must we not already assume we know what a body is?

The knowing subject—who affirms or falsifies experience—conditions the body as an object of knowledge, limiting its potential to emerge as an assemblage.

The I.Aloni Experience is a movement research practice, developed in processes and dialogue with many dancers and artists over two decades and see the body as an experience of being in the world. It is precisely through the collective that a body can appear, as an assemblage.

Processing the potentia of the becoming body, also through the work of Spinoza, there is a vital dynamic between the desire of the dancer and that of the body.

Recently I have been intrigued by the saying “are you out of your mind?”. Referring to the mind as a defined territory from which there is a functioning exit, truly comforts me. I identify as a fluid being. I come from a lineage of nomadic people and I have practiced nomadism in various periods in my life. Thinking about the “outside” of the mind releases me into body. The release of the borders of the colonised mind—ruled by the laws of the invader—actualises in the embodied experience.

In this 45 minute session, I will offer a guided movement practice which is dedicated to nuances of attentiveness to the process of becoming body. Then we will engage in a conversation about the correlation between the theory and the practice of becoming body.

No previous experience of movement or physical practice is required.

**Israel Aloni** is a choreographer, pedagog, performer and researcher. They have been creating and presenting choreographic work internationally, and developing the movement research practice – The I.Aloni Experience.

They are the Artistic Director and co-founder of ilDance, established together with Lee Brummer in 2012 (Gothenburg). They are the conceptual architect of International Contemporary Dance Collective – a large-scale European cooperation project dedicated to collective artistic practices and knowledge production processes, and the researcher in the Cultural Transformation Movement Project – a European cooperation project working with change in artistic and policy making process towards more just realities for underrepresented communities.

## Physical Activation 4

- Tender Motor: (Performance)

In Tender Motor, the group takes a playful yet deadly serious step into the art form of ‘music’ to explore the politicized, socialized, and ideologized body through cracks of gender and the human. The group’s ongoing fascination with the ambivalent yet highly potent intersection of sound, breath, and movement is taken to a new destination.

Through radical trust in process, in one another, and in the collective, affective, and mutating force that defines the body, the performance weaves inward and outward, continuously carried by expansive, soft, pulsating, rhythmic, desiring, vibrating, and listening forms and sounds. The performance Tender Motor is a sequel to the group’s previous works *From a Throat of Flesh* (2018) and *When Dancing Was Done with the Lungs* (2022).

Tender Motor

is a non-disciplinary performance trio with backgrounds in visual arts, poetry, choreography, dance, and art curation. The group consists of Kajsa Wadhia, Moa Franzén, and Tove Salmgren, a collaboration exploring performance art and choreography since 2018 at the intersection of sound, breath, and movement. The group composes, improvises, and creates live works, curated events, and publications based on a radically process-oriented method that integrates all aspects of their lives into their shared artistic practice. Since January 2025, the group has been running the two-year research project *Sonorous Dances and Reverberant Matters*, supported by Stockholm University of the Arts’ internal artistic research program.

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## Physical Activation 5

- **Maria Kristina Börebäck: Learning and conceptualizing: An image-thought of sensations**

To learn is to change what it means to know. Learning with and within an environment means to become, to emerge within or merge into the environment, an individuation process. Individuation-processes never reduced to form and material, a subject (Deleuze, 2007, p. 158). Learning with, rather than learning from, twists the pedagogical idea from doing and performing (a performative activity), to an event a becoming process of action. Learners actualizes in a rhythmic vibrant multiplicity. In that sense “there is no *subject of desire*, only a production of desire according to a sign machine” (Guattari, 2006, p. 100). Instead of tracing evidence, pedagogy can emerge in actions for mapping rhizomatic multiplicities, mapping relational events.

The tactile-optical space or the figuration, the figurative appearance as “a consequence of this space (Deleuze, 2003, p. 125). Sensing becomes forces of thought images revitalizing memories, embodied memories, non-visible, hidden, unconscious, but creative, where environed bodies of actions cocreate recollection images. To know oneself, to learn to think, to act as if nothing were self-evident – wondering” (Deleuze & Guattari, 1994, p. 7), create memories. Memories are not virtual, instead memories actualize virtuality [...] on its own account. This contrasts recollection with perceptions as a potential state rather than a concrete one. (Deleuze, 1997/1989). Virtual images actualizes when called upon by perception-images. An image formed by our immediate sensory experiences. Corporeal and in-corporeal memories will only be perception-images of certain situations (Deleuze, 1997/1989). Sensations actualize emotion such as love, and fear as events through differentiation and connectivity. Sensations affect thought, topologically and diagrammatic (Williams, 2008, p. 3). As biogrammatic repetitions, rhythm turns into differentiation, enable new thought-images to emerge and a possibility to conceptualize. An image thought creates within a world of actions. Concepts and emotions become creative forces of recollection, recalling what environmental appearing actualises...

**Maria Kristina Börebäck**, work as a university teacher at Karstad University, in higher educational pedagogy, and the different teachers’ programs. Her main interests concern justice, equality, equity and the environment in various pedagogical settings. Her research has focused on environmental communication, Unesco Biosphere reserve, fishers’ life and livelihood and reindeer herders’ life and livelihood. Further her research has focused on academic writing in higher education and the importance of body awareness in vocational/professional education.

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