

"There is always betrayal in a line of flight..."



*We betray the fixed powers which try to hold us back,
the established powers of the Earth."*

Gilles Deleuze's Virtuality

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"Connect, Continue, Create"
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If we hold as *actual* the work that Gilles Deleuze individuated in the series of monographs published between 1953 and 1995, what would be this work's *virtuality*? The double panel "Gilles Deleuze's Virtuality" will examine the question of this *virtual*: for instance the virtual of the *oeuvre* (the interviews' textuality; the lectures and seminars' orality), but also the virtual *exceeding the oeuvre itself* (the reception and translation of Deleuze's work; the question of interpretation).

Tuesday, July 13th - 9 am-11 am

Location to be determined

Contributors:

René Lemieux, *Université du Québec à Montréal*

"The Guattarian Otherness: A *Pharmakon* for the Deleuzian Studies"

Suzanne Hême de Lacotte, *Université Paris I*

"Gilles Deleuze's Iconoclasm? Deleuze, Image, Cinema and the Image of Thought"

Flore Garcin-Marrou, *Université Paris IV-Sorbonne*

"Gilles Deleuze and Theater, or The Philosophy and its 'Other'"

Cécile Voisset-Veysseyre, *Université Paris XII*

"The Amazonian in Questions: Monique Wittig or Gilles Deleuze?"

Fabrice Bourlez, *École supérieure d'art du Havre*

"Deleuze: Desire, Becomings, Multiplicities, and the Ordeal of Gender"

Denis Viennet, *Lycée Lurçat*

"Virtual and Becoming-Other: The Question of Stranger in Deleuze"

Summaries of the papers

René Lemieux: "The Guattarian Otherness: A *Pharmakon* for the Deleuzian Studies?"

Is it possible to read Gilles Deleuze as a singular author? Or must one always include, as Toni Negri once suggested, the mark of the link with Félix Guattari with a hyphen: Gilles-*felix*. However, Negri adds: one says Gilles-felix as well as one would say *Arabia-felix*. *Felix* is an adjective, an accessory, it provides the meaning of happiness into the expression « Happy Gilles ».

The current reception of Deleuze seems to consider « Félix Guattari » as an inevitable addition for the reflection on Deleuze, but makes of it a kind of crutch in order to understand Deleuze. Using a Derridian notion, we could say he stands for a sort of *pharmakon*: Guattari is always a supplement of Deleuze, whether as a good addition (in Antonioli, Negri or Mengue), or as a bad one (in Badiou or Žižek). This paper will try to question this phenomenon of the reception through the semiotic, philosophical and political fields.

Suzanne Hême de Lacotte: "Gilles Deleuze's Iconoclasm? Deleuze, Image, Cinema and the Image of Thought"

We propose to look at a key notion within the work of Deleuze: *the image of thought* which refers to the whole range of subjective presuppositions, without philosophical founding, used by philosophy to give the signification of thinking. We will highlight in particular the relationships linking the image of thought to the concept of *image* and *the cinematographic image*. It seems that the image, and the cinematographic image in particular, could be considered as the "other" of the philosophical concept. But, as always with Deleuze, it is the very existence of this "other" that allows the creation of "new" concepts: *The Movement-Image* and *The Time-Image* offer new concepts of cinema despite the fact that cinema is far from being philosophical thought.

With this in mind, we would like to pay particular attention to the following point: after the publication of two books on cinema, the question of image mysteriously disappears from Deleuze's work. It

then reappears however for one last time in "L'épuisé". In this work, the author puts aside almost all the concepts worked out in *Cinema*; and now strives towards the "pure image". Here, image becomes a sort of indefinable point between matter and spirit; an event in itself, a *pure virtuality*. "The image is not an object but a process". "L'épuisé" lays down a persistent insistence on a new characteristic within the work of Deleuze, directly linked to image: its auto-dissipation. This stems from the idea that the image is an expression of limitless energy, a potentiality that is never achieved and which is doomed to disappear. "What is key to the image is not its feeble content, but rather the uncontrollable, ready-to-explode energy which is captured and which prevents it from lasting. Images are mixed with the detonation, combustion, dissipation of their own condensed energy". In short, the image contains the method of its own self-destruction. This is without doubt a unique appearance of the theme of combustion, within the work of Deleuze.

Flore Garcin-Marrou: "Gilles Deleuze and Theater, or The Philosophy and its 'Other'"

Many critical works have established links between Deleuze's philosophy and Art. Art became the "Other" of philosophy, using affects and percepts to understand intellectual questions, working toward investigations of other regions beyond the philosophic field and construction of a logic of multiplicities. But, in these critical works which studied this question, theater was always absent. Why? Maybe, because his readers believed Gilles Deleuze's words in *L'Abécédaire*, which assert a disinterest for theater: "Theater is too long, too much disciplined", "to stay four hours sit in an uncomfortable armchair, I cannot do this any more". Nevertheless, when we read Deleuze, theater is everywhere present in his corpus. *Difference and repetition* is a criticism of representation, *Anti-Oedipus* repeats that the unconscious mind is not a theater, but a factory and denounces any form of mimesis... It seems that theatre is the "Other" of the Deleuzian works neglected by critics. A new virtuality is created, embodied in the meeting of Deleuzian thought and theatrical practices. When philosophy exits from itself, center has moved, and this escape creates a virtual line, towards theatrical practices which are a new "Other" of philosophy. But the presence of

theater is inseparable from the second "Other": Félix Guattari. It is in the unpublished plays by Félix Guattari (The Moon master, Socrates, Psyche-ghost town, Night is the end of means...) that we can uncover the realization of the movement of virtuality in the completely nomadic spirit, moving toward new manner of dramatic expression.

Cécile Voisset-Veyseyre: "The Amazonian in Questions: Monique Wittig or Gilles Deleuze?"

The authors of *Anti-Oedipus* were wondering: "why a feminine homosexuality has not led women among themselves to form amazonic groups and exchange men?" The philosophic tandem was then following a straight line between sexes by which a masculine homosexuality is the norm for a second sex according to the sexual difference; the pair was speaking in anti-Lacanian accents of protest against a psycho-political group of MLF. But this suggestion does it not assume the same difference which changes sometimes in opposition? In this respect, to question the Deleuzian text which proposes a new reading of Kleist's Penthesilee is to ask: why becoming an Amazon does not matter in this text, from a philosopher who had a lot to do with the France of the post-May 68 at an Amazonian age? So, the comparison of Monique Wittig's text with Gilles Deleuze's one tries to understand what opposes her to the classical thinker of Vincennes: what is it about a controversy concerning a place for minorities in these two texts? What does it mean that to invoke Amazons, a keyword in Wittigian text, if not to call for a liberation of everyone? How deal with the discriminatory notion of difference in regard to a philosophy of non-identity?

Fabrice Bourlez: "Deleuze: Desire, Becomings, Multiplicities, and the Ordeal of Gender"

The Deleuzian thought invites to experiment becomings: woman, child, homosexual, up to the becoming-imperceptible. In this time of gay studies, gender studies, queer studies and post-feminist studies, a whole set of questions has to be tackle: how do work these becomings, who is concerned with them, and have they a concrete outreach at the level of thought. In other words, I would like on the

one hand to take into account the place of sexuality in the work of Deleuze at the level of its content as well as its philosophical gesture. On the other hand, I would like to circumscribe the principal receptions and critiques gender studies, feminists and other minorities summoned since *Anti-Oedipus* had produced.

Denis Viennet: "Virtual and Becoming-Other: The Question of Stranger in Deleuze"

We are going to start from within Deleuze's work, and more specifically from what is called "virtual", "virtuality" in *The Fold*. It is literally in the actuality, or in the actualization of the virtual that Deleuze set the question of becoming and alterity: the actual as what we become, the Other, our *becoming-other*. Virtuality and alterity, it is also to think what is strange and stranger, and inhabit the familiar unknowingly, in thought, in art, in life, and here in the very work of the thinker. He says about artists and writers, as in Proust: *Listen its own language in stranger*. But precisely what does, in the monumental work of Deleuze, beckon as what does not let itself grasp, destabilizes, confuses, astonishes? How goes it always towards an elsewhere, that is to say, in still unthought places, in fringe? Since the reading of this inside, we would be, thus, led to elsewhere, outside. Grasp the meaning of the virtuality through the work-thought of Deleuze, would be then a way of questioning the problem of the event, our assumption being that something enigmatic, in multiple manner, crosses and haunts it. This "thing", this "territory, stranger to the inside" comes as a sort of secret jingle, associated with excess, with intensity. As Deleuze says, the artist "saw in life something too big". Virtuality and the actualization of the virtual would be, therefore, to hear like what in the work of Deleuze, and according to his work, as stranger, an event of alterity, excesses, divests and astonishes, and herewith brings promise of possibles to come, draws the lines of a becoming-other.