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## Violent Embrace

renee c. hoogland

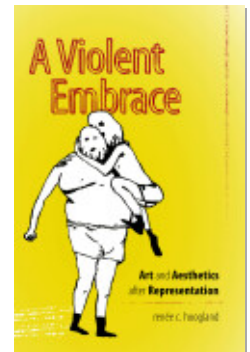
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# notes

## INTRODUCTION

1. Rita Felski, "From Literary Theory to Critical Method," *Profession* (2008): 114.
2. Clare Hemmings, "Invoking Affect: Cultural Theory and the Ontological Turn," *Cultural Studies* 19.5 (2005): 550.
3. Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (Cambridge UK: Polity Press, 2002), 1.
4. Hemmings, "Invoking Affect," 549.
5. Nicholas Mirzoeff's work on three editions of *The Visual Culture Reader* for Routledge has been a major influence on the demarcation of the (non)field (1998, 1998, 2013). See also, inter alia, Jessica Evans and Stuart Hall, eds., *Visual Culture: The Reader* (London: SAGE, 1999); Margaret Dikovitskaya, *Visual Culture: The Study of the Visual after the Cultural Turn* (Cambridge, Mass.: The MIT Press, 2006); Richard Howells, *Visual Culture* (Cambridge, UK: Polity, 2006); Whitney Davis, *A General Theory of Visual Culture* (Princeton, N.J.: Princeton University Press, 2011).
6. A mode of analysis in which I have a longstanding investment, as will be clear from, inter alia, the critical readings of literary texts and films in renée c. hoogland, *Lesbian Configurations* (Cambridge, UK: Polity Press; New York: Columbia University Press, 1997).
7. See, for example, my essays "The Matter of Culture: Aesthetic Experience and Corporeal Being," *Mosaic: A Journal for the Interdisciplinary Study of Literature* 36.3 (2003): 1–18; "Fact and Fantasy: The Body of Desire in the Age of Posthumanism," *Journal of Gender Studies* 11.3 (2002): 213–31; and "'First Things First': Fantasy and the Question of Gendered Sexuality," *Journal of Gender Studies* 8.1 (1999): 43–56.
8. Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*, 2nd ed. (Oxford: Oxford University Press, 2009).
9. Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16:3 (1975): 6–18.
10. Sturken and Cartwright, *Practices of Looking*, 5.
11. *Ibid.*, 6.
12. See, e.g., Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, Mass.: The MIT Press, 2000); Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006).
13. Mark Hansen, "The Time of Affect, Bearing Witness to Life," *Critical Inquiry* 30.3 (2004): 591.
14. *Ibid.*, 589.
15. *Ibid.*, 594.
16. Patricia T. Clough, "The Affective Turn: Political Economy, Biomedicine and Bodies," *Theory, Culture & Society* 25.1 (2008): 5–6.

17. Brian Massumi, *Parables for the Virtual: Movement, Affect, and Sensation* (Durham, N.C.: Duke University Press, 2002).
18. *Ibid.*, 24.
19. “Intensity” is central to Deleuze’s critique of nineteenth-century scientific thought and is first elaborately explored in chapter 5 of his book *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994), 222–61.
20. Massumi, *Parables*, 25.
21. Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Sydney: Power Publications, 1995), 4.
22. Massumi, *Parables*, 27.
23. Braidotti, *Metamorphoses*, 2.
24. *Ibid.*, 104.
25. Massumi, *Parables*, 27.
26. Cf. Rei Terada’s challenging study *Feeling in Theory: Emotion after the “Death of the Subject”* (Cambridge, Mass.: Harvard University Press, 2001) for an argument that challenges these assertions.
27. Hemmings, “Invoking Affect,” 551.
28. For a compelling examination of minor negative affects, such as envy, anxiety, or irritation, and their significance for the nature of late modernity, see Sianne Ngai’s *Ugly Feelings* (Cambridge, Mass.: Harvard University Press, 2005). For a reconceptualization of an earlier prevalent mode of negative affect, melancholia, see Jonathan Flatley, *Affective Mapping: Melancholia and the Politics of Modernity* (Cambridge, Mass.: Harvard University Press, 2008).
29. Clough, “The Affective Turn,” 5.
30. Braidotti, *Metamorphoses*, 2.
31. Massumi, *Parables*, 27.
32. In the following chapters, I will nonetheless be using these terms interchangeably, depending on and determined by their usage in the works of my various theoretical interlocutors.

## ONE. ARTISTIC ACTIVITY

1. M. M. Bakhtin, “Supplement: The Problem of Content, Material, and Form in Verbal Art,” in *Art and Answerability: Early Philosophical Essays by M. M. Bakhtin*, ed. Michael Holquist and Vadim Liapunov, trans. Vadim Liapunov; supplement trans. Kenneth Brostrom (Austin: University of Texas Press, 1990).
2. This is a different line than the one running from Sylvan S. Tomkins through, inter alia, Eve Sedgwick and Sianne Ngai—quite rightly distinguished, yet equally debunked, by Ruth Leys in her essay “The Turn to Affect: A Critique,” *Critical Inquiry* 37 (2011): 434–72. Cf. Sylvan S. Tomkins, *Affect, Imagery, Consciousness / Vol. II: The Negative Affects* (New York: Springer Publishing, 1963); Ngai, *Ugly Feelings*; Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, N.C.: Duke University Press, 2003).
3. These are the respective titles of two books representative of the renewed interest in

aesthetics, which emerged in the early years of the present century, following, and breaking with, what Hal Foster famously defined as postmodernism's "anti-aestheticism," in *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, Wash.: Bay Press, 1983). See Isobel Armstrong's *The Radical Aesthetic* (Oxford: Blackwell Publishers, 2000); and *The New Aestheticism*, ed. John J. Joughin and Simon Malpas (Manchester: Manchester University Press, 2003).

4. Another often rebuked term, "neo-aesthetics" was, I believe, first used in 2001, in the title of a conference jointly organized by Tate Modern (London) and Staffordshire University (UK), *Immanent Choreographies: Deleuze and Neo-Aesthetics*. For a review of the event, see Jon Beasley-Murray, "Rearguard Action," *Radical Philosophy* 111 (2002): 51–53.

5. Arthur C. Danto, *After the End of Art: Contemporary Art and the Pale of History* (Princeton, N.J.: Princeton University Press, 1997).

6. For a helpful introduction to Bakhtinian dialogism and its wider implications, see Michael Holquist, *Dialogism*, 2nd ed. (London: Routledge, 2002).

7. On Bakhtin's investment in and contribution to neo-Kantianism, see Michael F. Bernard-Donals, *Mikhail Bakhtin: Between Phenomenology and Marxism* (Cambridge, UK: Cambridge University Press, 1994), especially chapter 2, "Neo-Kantianism and Bakhtin's Phenomenology," 18–46.

8. In ostensible conflict with Massumi's pertinent distinction between the terms "affect" and "emotion" as discussed in the introduction, in this and the following chapters I will use these terms, as well as "feeling," pretty much interchangeably, since this is the way they appear in the theoretical texts (Bakhtin, Whitehead, Deleuze) under discussion. It is clear, however, that the respective terms "emotion" and "feeling" in these works more or less coincide with what Massumi designates "affect."

9. I am referring to and loosely paraphrasing from Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett, 1987), to which I will return in more detail in the next chapter. For helpful discussions of Kant's aesthetic theory, see, e.g., Douglas Burnham, *An Introduction to Kant's Critique of Judgment* (Edinburgh: Edinburgh University Press, 2000); Salim Kemal, *Kant's Aesthetic Theory* (London: St. Martin's Press, 1992), and Mary McCloskey, *Kant's Aesthetic* (London: Macmillan, 1987).

10. Katerina Clark and Michael Holquist, *Mikhail Bakhtin* (Cambridge, Mass.: Harvard University Press, 1986), 58.

11. Gary Saul Morson and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* (Stanford, Calif.: Stanford University Press, 1990), 79.

12. *Ibid.*

13. *Ibid.*, 89.

14. *Ibid.*, 79.

15. *Ibid.*, 36.

16. Clark and Holquist, *Mikhail Bakhtin*, 76.

17. Morson and Emerson, *Mikhail Bakhtin*, 40.

18. Steven Shaviro, *Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics* (Cambridge, Mass.: The MIT Press, 2009), 66, 47.

19. I will discuss phenomenology at more length in chapter 5, where I take up Lambert

Wiesing's and Vilém Flusser's respective theories of the mediated/technical image in relation to so-called ruin porn.

20. Alfred North Whitehead, *Process and Reality* (New York: The Free Press, 1985), 113. Cited in Shaviro (*wc*, 51).

21. Shaviro clarifies the differences by pointing out that, for Whitehead, prehension need not be conscious, and, most of the time is not; plus, neither subject nor datum pre-exist their encounter, but are produced in and by it (*wc*, 55, n. 9).

22. Alfred North Whitehead, *Adventures of Ideas* (New York: The Free Press, 1967), 176.

23. See note 1 in this chapter.

24. As much as un- or de-forming/-formed aspects do, as I shall argue in the next chapter.

25. Again, both theoretical models are obviously much broader in their implications than I am able to suggest or account for here.

26. I am referring to its difference from, for example, the work of Marina Abramović, whose recent retrospective exhibition "Marina Abramović: The Artist is Present" (2010), at the Museum of Modern Art in New York, clearly produced intense affective experiences in viewers/visitors, but whose interaction with the work did not include actual physical touch. For an impression of the nonetheless profoundly affectively dis/organizing *poietic* effects of the art/performance—the artist's longest performance to date, see MOMA's semipermanent multimedia website: <http://www.moma.org/interactives/exhibitions/2010/marinaabramovic/>, accessed March 16, 2012.

27. See note 12 in this chapter.

## TWO. VIOLENT BECOMINGS

1. Various slightly different versions of the statement have since appeared in English translation, the most common being the one used here, and the alternative phrase, the "greatest work of art in the entire cosmos." I am relying on the German version as quoted in *Die Zeit*, which is "*das Grösste Kunstwerk, das es je gegeben hat.*" Cited by Robert Hilferty, *Andante: Everything Classical* (September 2001), <http://andante.com>, a site that appears at the time of this writing (March 21, 2012) to have become defunct.

2. Julia Spinola, "Monstrous Art," *Frankfurter Allgemeine Zeitung*, September 25, 2001.

3. E.g., Lee Harris, *Civilization and Its Enemies: The Next Stage of History* (New York: The Free Press, 2004).

4. Moritz Gaede, "The Hijacking of Terrorism," *Theatrum Mundi*: 911, [http://www.drivedrive.com/moritz\\_gaede/theatrum\\_mundi\\_911.html](http://www.drivedrive.com/moritz_gaede/theatrum_mundi_911.html), accessed March 22, 2012.

5. These are words lifted from the introduction to one of several volumes of essays engaging the so-called ethical turn that were published around the turn of the present century, inter alia, Marjorie Garber, Beatrice Hanssen, and Rebecca L. Walkowitz, eds., *The Turn to Ethics* (New York and London: Routledge, 2000), viii. See also, e.g., Edith Wyschorod and Gerald P. Kennedy, eds., *The Ethical* (Malden, Mass.: Blackwell, 2003); Todd F. Davis and Kenneth Womack, eds., *Mapping the Ethical Turn: A Reader in Ethics*,

*Culture, and Literary Theory* (Charlottesville and London: University Press of Virginia, 2001).

6. An association suggested, for example, by the titles of and contributions to Jerrold Levinson, ed., *Aesthetics and Ethics: Essays at the Intersection* (Cambridge, UK: Cambridge University Press, 1998); and Dorota Glowacka and Stephen Boos, eds., *Between Ethics and Aesthetics: Crossing the Boundaries* (Albany: State University of New York Press, 2002). For a highly critical view on the turn to ethics, see Jacques Rancière, “The Ethical Turn of Aesthetics and Politics,” *Critical Horizons* 7.1 (2006): 1–20.

7. This irresistible phrase is the title of a collection of essays edited by Bill Beckley, with David Shapiro, *Uncontrollable Beauty: Toward a New Aesthetics* (New York: Allworth Press, 1998).

8. Kant, *Critique of Judgment*, 115.

9. I am using “un/pleasant” here in a very different sense from the way Ngai does in her study of variously distinct “ugly feelings.” Cf. Ngai, *Ugly Feelings*.

10. “Hylomorphism” is the theory derived from Aristotle that every physical object is composed of two principles, an unchanging prime matter and a form deprived of actuality with every substantial change of the object. Hylomorphism is rejected by Deleuze and Guattari, who follow the French philosopher Gilbert Simondon in exposing the “technological insufficiency of the matter-form model, in that it assumes a fixed form and a matter deemed homogeneous” (inert, passive) and thus denies the incipient energetic forces, and the “*variable intensive affects*,” contained in matter. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 2003), 408.

11. Peter Kivy, ed., *The Blackwell Guide to Aesthetics* (Oxford, UK: Blackwell, 2004).

12. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. David Pears and Brian McGuinness (London and New York: Routledge, 1961), 6.421.

13. See, inter alia, Hans-Georg Gadamer, *Truth and Method*, 2nd rev. ed., trans. J. Weinsheimer and D. G. Marshall (New York: Crossroad, 2004); *Philosophical Hermeneutics*, trans. and ed. David Linge (Berkeley: University of California Press, 1976).

14. Gabrielle Starr, “Ethics, Meaning, and the Work of Beauty,” *Eighteenth-Century Studies* 35.3 (2002): 362.

15. *Ibid.*, 367.

16. Shlomith Rimmon-Kenan, “Concepts of Narrative,” *COLLeGIUM: Studies Across Disciplines in the Humanities and the Social Sciences* (2006), Vol. 1: The Travelling Concept of Narrative, 10.

17. Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Methuen, 1983), 2.

18. Rimmon-Kenan, “Concepts of Narrative,” 12.

19. *Ibid.*, 11.

20. The distinction refers to the raw material of a narrative (*fabula*), its constituting (narrative) “events,” as distinct from the way these materials are organized, the way they are narrated (*suzjet*). It is interesting to note that we only ever have access to the latter.

21. Rimmon-Kenan, "Concepts of Narrative," 13.
22. *Ibid.*, 14.
23. Ludwig Wittgenstein, *Philosophical Investigations*, trans. G. E. M. Anscombe (1953; Oxford: Blackwell, 1978), 32. Cited in *ibid.*, 16.
24. Rimmon-Kenan, "Concepts of Narrative," 16.
25. Mieke Bal, "Narrative Inside Out: Louise Bourgeois' Spider as Theoretical Object," *Oxford Art Journal* 22.2 (1999): 101.
26. *Ibid.*
27. *Ibid.*, 110.
28. *Ibid.*, 112. To be sure, Bal's project in this essay, as well in her subsequent work on visual art, is very different from what Patrick Colm Hogan, for example, attempts to do in his recent study *Affective Narratology: The Emotional Structure of Stories* (Lincoln: University of Nebraska Press, 2001). Rather than "applying" narratological methods to visual objects, Hogan links insights on emotion, largely taken from cognitive science, to narratology in order to explore the ways in which emotions organize and orient stories and, vice versa, how stories inform the development of our emotional lives.
29. Bal, "Narrative Inside Out," 109.
30. Marie-Laure Ryan, "Media and Narrative," entry for the *Routledge Encyclopedia of Narrative*, <http://lamar.colostate.edu/pwryan/mediaentry.html>, accessed February 12, 2007.
31. Bal, "Narrative Inside Out," 113.
32. *Ibid.*, 105.
33. *Ibid.*, 128.
34. Bal would further develop this undertaking in a book she wrote a few years later in collaboration with Norman Bryson. See Mieke Bal and Norman Bryson, *Looking In: The Art of Viewing* (London: Routledge, 2001).
35. Armstrong, *The Radical Aesthetic*, 59.
36. In the context of Whitehead's metaphysics, this is actually a misnomer, for, as Shaviro explains, Whitehead makes a strict distinction between "occasions" and "events," where the former term refers to the "process by which anything becomes," and the latter is an "extensive set, or a temporal series of such occasions." Shaviro infers from this that an occasion is "something like what Deleuze calls a *singularity*: a point of inflection or of discontinuous transformation" (WC, 18–19).
37. William Hogarth, *The Analysis of Beauty* [1753], ed. Ronald Paulson (New Haven, Conn.: Yale University Press, 1997).
38. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Léon S. Roudiez (New York: Columbia University Press, 1982), 1.
39. Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge, 2002).
40. Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (London: Routledge, 1993).
41. See Craig Houser, Leslie C. Jones, Simon Taylor, and Jack Ben-Levi, *Abject Art: Repulsion and Desire in American Art* [ISP Papers, No. 3] (New York: Whitney Museum of American Art, 1993).

42. Georges Bataille, "Informe," in *Documents* 7 (December 1929), 382. Rpt. in *Visions of Excess: Selected Writings, 1927-1939*, ed. and intro. Allan Stoekl; trans. Allan Stoekl, with Carl R. Lovitt and Donald M. Leslie, Jr. (Minneapolis: University of Minnesota Press, 1985), 217.
43. Rosalind Krauss, "Informe without Conclusion," *October* 78 (1996): 99.
44. Immanuel Kant, *Observations on the Feeling of the Beautiful and the Sublime*, 2nd paperback ed., trans. John T. Goldthwait (Berkeley: University of California Press, 2003), 48.
45. Also cited in Shaviri (wc, 3).
46. William Hogarth, *The Analysis of Beauty*, <http://books.google.com/books>, accessed March 24, 2012.
47. Starr, "Ethics, Meaning, and the Work of Beauty," 374.
48. "Untimely," in the sense that, as Claire Colebrook explains, art and philosophy have the power to create new "lines" of becoming, where "mutations and differences produce not just the progression of history but disruptions, breaks, new beginnings and 'monstrous' births." See Claire Colebrook, *Gilles Deleuze* (London and New York: Routledge, 2002), 57.
49. I am drawing here on Tamsin Lorraine's pithy and concise discussion of "lines of flight" in *The Deleuze Dictionary*, ed. Adrian Parr (New York: Columbia University Press, 2005), 144-46.

### THREE. NEO-AESTHETICS AND THE STUDY OF THE ARTS OF THE PRESENT

1. Gilles Deleuze, *The Logic of Sense*, ed. Constantin V. Boundas, trans. Mark Lester with Charles Stivale (New York: Columbia University Press, 1990), 260. For extensive explorations of this "wrenching duality," see Daniel W. Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," in *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford, UK: Blackwell Publishers, 1996), 29-56; Shaviri, *Without Criteria*, 67-68; and Stephen Zepke, "The Artist-Philosopher: Deleuze, Nietzsche, and the Critical Art of Affirmation," in *Art as Abstract Machine: Ontology and Aesthetics in Deleuze and Guattari* (New York: Routledge, 2005), 11-39.
2. See William James, *Essays in Radical Empiricism* (Radford, Va.: Wilders Publications, 2007).
3. Deleuze, *Difference and Repetition*, 56-57.
4. Daniel Smith and John Protevi, "Gilles Deleuze," in *The Stanford Encyclopedia of Philosophy* (Winter 2011 Edition), ed. Edward N. Zalta, <http://plato.stanford.edu/archives/win2011/entries/deleuze>, accessed July 3, 2012.
5. The "present" here thus explicitly pertains to the postmodern moment at and after which George Marcus and Michael Fischer coined the phrase "crisis of representation" to refer to the uncertainty in the human sciences about adequate means of describing social reality. Deconstructive postmodernism, as is commonly known, argues that "reality" is grounded in language and that the "natural" world, taken for granted by empirical positivist science as an object for study, could, after the "linguistic turn," no longer be simply assumed. The world is never known directly, but is constructed, or given meaning, through discourse. Such meanings are historically and culturally contingent, dependent upon the legitimization processes of dominant discourses embodied in differing



communities of practice. See George Marcus and Michael Fischer, *Anthropology as Cultural Critique* (Chicago: University of Chicago Press, 1986), chapter 1.

6. Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. Hugh Tomlinson and Barbara Habberjam, rev. ed. (New York: Columbia University Press, 2007), 6.

7. *Ibid.*, 7.

8. See, for example, Charles J. Stivale, *Gilles Deleuze's ABCs: The Folds of Friendship* (Baltimore: The Johns Hopkins University Press, 2008).

9. *L'Abécédaire de Gilles Deleuze* is a French television program produced by Pierre-André Boutang in 1988–1989. It consists of an eight-hour series of interviews between Gilles Deleuze and Claire Parnet. Available online at <http://video.google.com/videoplay?docid+438091653681675611>, accessed April 16, 2012.

10. This is also the subtitle of Deleuze's book on the painter Francis Bacon: *Francis Bacon: The Logic of Sensation*, trans. and intro. Daniel W. Smith, afterword by Tom Conley (Minneapolis: University of Minnesota Press, 2004).

11. Deleuze, ABC: "C as in Culture," helpfully transcribed by Charles S. Stivale at [www.langlab.wayne.edu/cstivale/d-g/abc1.html](http://www.langlab.wayne.edu/cstivale/d-g/abc1.html), accessed April 17, 2012.

12. In their final collaborative work, Deleuze and Guattari make a point of describing these two aspects of philosophy as "qualitatively different," yet "complementary," in that concepts, always fragmentary elements that do not fit together, need a "plane of immanence" that "rolls them up and unrolls them." Concepts are "events," but the plane is the "horizon of events," that which holds the concepts together, without losing its openness. See Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York: Columbia University Press, 1994), 35.

13. Gilles Deleuze, "On Philosophy," in *Negotiations 1972–1990*, trans. Martin Joughin (New York: Columbia University Press, 1995), 137.

14. Deleuze and Guattari, *A Thousand Plateaus*, 343–44.

15. Deleuze and Guattari distinguish "sensory becoming" as "otherness caught in expression," from "conceptual becoming," in the sense that the latter is "heterogeneity grasped in an absolute form," the action by which the "common event itself eludes what is" (*WP*, 177).

16. On Deleuze's philosophy as a form of art itself, as an art of fabulation, see Gregory Flaxman, *Gilles Deleuze and the Fabulation of Philosophy* (Minneapolis: University of Minnesota Press, 2012).

17. See, for example, Hemmings, *Invoking Affect*, and Leys, *The Turn to Affect*.

18. It is not my interest here to launch an overall defense of the two philosophers, but the fact that Deleuze's concepts are put to use by scholars in architecture, urban studies, geography, film studies, musicology, anthropology, gender studies, literary studies, as well as philosophy, and that Guattari, even though his solo writings are less well known, hence still relatively unmined, has been widely recognized for his contributions to fields as diverse as economics, ecology, pragmatics, linguistics, and media theory, and his radical ideas are always grounded in the practical contexts of global politics and materialist social critique, adequately proves such accusations ungrounded. For a helpful and thorough assessment of the latter's work, see Eric Alliez and Andre Goffey, eds., *The Guattari Effect* (London: Continuum, 2011).

19. See, for instance, Hal Foster, *Recodings: Art, Spectacle, Cultural Politics* (New York: The New Press, 1985); *Compulsive Beauty* (Cambridge, Mass.: MIT Press, 1993); *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, Mass.: MIT Press, 1996); *Prosthetic Gods* (Cambridge, Mass.: MIT Press, 2006).
20. Hal Foster, "Post-Critical," *October* 139 (Winter 2012): 14.
21. *L'Abécédaire de Gilles Deleuze*. Transcript, see <http://www.langlab.wayne.edu/cstivale/d-g/abcs.html>, accessed March 22, 2013.
22. Sturken and Cartwright, *Practices of Looking*, 5.
23. Hal Foster, "The Medium Is the Market," *London Review of Books* 30.19 (October 9, 2008): 23–24.
24. Marshall McLuhan, "The Medium Is the Message," in *Understanding Media*, rpt. (London and New York: Routledge, 2003), 7–23.
25. Foster, "The Medium Is the Market," 23.
26. Gilles Lipovetsky, *Hypermodern Times*, trans. Andrew Brown (Cambridge UK: Polity, 2005).
27. Foster, "The Medium Is the Market," 24.
28. Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)* (Orlando, Fla.: Harcourt, Inc., 1977), 92.
29. Foster, "Post-Critical," 4, 6.
30. The latter phrase is, of course, a reference to Jacques Rancière's *The Politics of Aesthetics*, whose subtitle reads "the distribution of the sensible."
31. Foster, "Post-Critical," 3.
32. Gilles Deleuze, *Nietzsche and Philosophy*, trans. Hugh Tomlinson (New York: Columbia University Press, 1995) 2, 3.
33. Hal Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton, N.J.: Princeton University Press, 2012), 109–71.
34. *Ibid.*, 109.
35. *Ibid.*, 122–23.
36. An impressive body of work to which I am not even trying to do justice; see, inter alia, Arthur C. Danto, *The Abuse of Beauty: Aesthetics and the Concept of Art*, 3rd. rpt. (Chicago and La Salle, Ill.: Open Court, 2005); *Andy Warhol* (New Haven, Conn.: Yale University Press, 2009). Danto separates "aesthetics" from his "philosophy of art" because of the former's conventional domination by the "idea of beauty"—a very different notion of aesthetics than that I have so far been employing.
37. Zepke, *Art as Abstract Machine*, 32. This (1962) is the same year in which Warhol began his first celebrity portraits—of, among others, the recently widowed Jackie Kennedy, Elizabeth Taylor, Marilyn Monroe (started immediately after her suicide), and Elvis—and the two sets are often considered companion pieces; the "death and disaster" series includes *Red Car Crash*, *Purple Jumping Man*, and *Orange Disaster*, as well as *Tunafish Disaster*, various suicides (including the famous one of the young woman lying on top of a car after her jump off of the Empire State Building), and the first *Electric Chair* works.

38. Friedrich Nietzsche, *The Will to Power*, trans. W. Kaufmann and R. J. Hollingdale (New York: Vintage, 1967) 853; cited in Zepke, *Art as Abstract Machine*, 14.
39. Ibid.
40. Ibid., 24.
41. Ibid., 30.
42. Ibid., 31.
43. Gary Shapiro, *Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying* (Chicago: University of Chicago Press, 2003), 9.
44. Ibid., 358.
45. Michel Foucault, "Theatrum Philosophicum," in *Language, Counter-Memory, Practice: Selected Essays and Interviews by Michel Foucault*, ed. and introd. Donald F. Bouchard (Ithaca, N.Y.: Cornell University Press, 1977), 182.
46. Shapiro, *Archeologies of Vision*, 362.
47. Zepke, *Art as Abstract Machine*, 31.
48. Ibid., 29.
49. I am using "sadness" here in the ethical sense suggested by Deleuze's reading of Spinoza, as one of the modes of feeling by which our power to act (a power that is "inseparable from a capacity for being affected") is diminished or restrained, whereas it "increases or is enhanced by affections of joy." Gilles Deleuze, *Spinoza: Practical Philosophy*, trans. Robert Hurley (San Francisco: City Light Books, 1988), 97, 101.
50. The exhibition "Animal Logic: Photography by Richard Barnes" ran at the temporary location of the Cranbrook Art Museum (then under construction) from October 4, 2009, through January 3, 2010. A monograph of the same title, containing four related series of Barnes' photographic work, appeared in 2009. See Richard Barnes, *Animal Logic* (New York: Princeton Architectural Press, 2009).
51. The exhibition, curated by Nina Katchadourian, ran from September 12 through October 9, 2008, in the Drawing Room Gallery, drawingcenter.org. A catalogue of the same title (Drawing Papers 80), with a conversation between artist and curator, accompanied the show. See Kathleen Henderson, *What if I Could Draw a Bird That Could Change the World?* (New York: The Drawing Center, 2008).

#### FOUR. THE GROUNDLESS REALITIES OF ART PHOTOGRAPHY

1. W. K. Wimsatt, Jr., and Monroe C. Beardsley, "The Intentional Fallacy," in *The Verbal Icon: Studies in the Meaning of Poetry*, 3–18 (Lexington: University of Kentucky Press, 1954).
2. Fred W. McDarrah, Gloria S. McDarrah, and Timothy S. McDarrah, eds., *Photography Encyclopedia* (Farmington Hills, Mich.: Cengage Gale, 1998).
3. Bernard E. Jones, *Cassell's Cyclopaedia of Photography* (New York: Arno, 1973).
4. New World Encyclopedia contributors, "Fine art photography," in *New World Encyclopedia*, <http://newworldencyclopedia.org>, accessed January 27, 2012.
5. Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2009).
6. The Solomon R. Guggenheim Museum and the San Francisco Museum of Modern Art recently jointly organized a comprehensive mid-career survey, featuring more than

seventy color photographs and five video installations by Rineke Dijkstra (June 29–October 3, 2012); <http://www.sfmoma.org> and <http://www.guggenheim.org>, accessed April 27, 2012. An accompanying catalogue appeared under the title *Rineke Dijkstra: A Retrospective* (New York: Guggenheim Museum Publications, 2012).

7. Works in the exhibition were collected and published in Rineke Dijkstra, *Portraits* (Muenchen: Schirmer/Mosel, 2004).

8. Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994). As indicated in the previous chapter, this is a very different notion of the simulacrum from Deleuze's use of the term with reference to art.

9. Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1995), 26.

10. Susan Sontag, *On Photography* (New York: Picador, 1977), 153–80.

11. Charles Baudelaire, "The Salon of 1859," trans. Jonathan Mayne, in *Photography in Print*, ed. Vicki Goldberg (Albuquerque: University of New Mexico Press, 1988), 125.

12. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, trans. Harry Zohn (New York: Schocken Books, 2007), 226.

13. Rosalind E. Krauss, "Reinventing the Medium," *Critical Inquiry* 25.2 (1999): 292.

14. *Ibid.*, 292–93.

15. Jacques Rancière, "Notes on the Photographic Image," *Radical Philosophy* 156 (2009): 8.

16. Walter Benjamin, "Little History of Photography," in *Selected Writings Vol. 2 1927–1934*, trans. Rodney Livingstone and others (Cambridge, Mass.: The Belknap Press of Harvard University, 1999), 518.

17. Benjamin, "The Work of Art," 226.

18. Krauss borrowed this term from Benjamin to use it as the title of her noteworthy study of modernism, *The Optical Unconscious* (Cambridge, Mass.: MIT Press, 1994).

19. Benjamin, "Little History," 512.

20. Edward Steichen, *The Family of Man* (New York: The Museum of Modern Art, 2003).

21. *Ibid.*, n.p.

22. First published in 1961, Barthes' essay "The Photographic Message" appeared in English, trans. Stephen Heath, in *Image-Music-Text* (New York: Hill and Wang, 1978). I am citing from its reprint in *A Barthes Reader*, ed. and introd. Susan Sontag (New York: Hill and Wang, 1982), 194.

23. Roland Barthes, "The Great Family of Man," in *Mythologies*, trans. Annette Lavers (New York: Hill and Wang, 1972), 101.

24. These are Krauss's words, paraphrasing Benjamin's initial (1931) position. Krauss, "Reinventing," 291.

25. Krauss, "Reinventing," 293.

26. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981).

27. Rancière, "Notes," 8–9.

28. Sontag, *On Photography*, 163, 167. In view of her ruthlessly negative take on the medium, it is curious to realize that Sontag spent some fifteen years of her life in a close romantic relationship with celebrated photographer Annie Leibovitz.

29. The term *objet petit a* in Lacan stands for the unattainable object of desire. The “a” refers to the French word for “other” [*autre*]. The small “a” differentiates the object from the “*grand Autre*,” or the capitalized “Other.” The origins of the term may be traced to Freud’s concept of the “lost object,” while it reappears in Melanie Klein’s notion of the “partial object.” Lacan, his translator suggests, “insists that ‘*objet petit a*’ should remain untranslated, thus acquiring, as it were, the status of an algebraic sign.” “Translator’s Note” in Jacques Lacan, *The Four Fundamental Concepts of Psycho-analysis*, ed. Jacques-Alain Miller; trans. Alan Sheridan (Norton and Co.: New York and London, 1981), 282. I will return to the notion of the “partial object” in my concluding chapter.

30. Rancière, “Notes,” 9.

31. Geoffrey Batchen, *Each Wild Idea: Writing Photography History* (Cambridge, Mass.: MIT Press, 2002), 109.

32. James Elkins, “Critical Response: What Do We Want Photography to Be? A Response to Michael Fried,” *Critical Inquiry* 31 (2005): 347.

33. Krauss, “Reinventing,” 293.

34. This is in fact the central question in Elkins’ debate with Michael Fried referred to above.

35. Sontag, *On Photography*, 166–67.

36. Rancière, “Notes,” 8–9.

37. *Ibid.*, 15.

38. Thérèse St.-Gelais, “Rineke Dijkstra: Une communauté de solitudes,” *Parachute* 102 (2001): 18.

39. *Ibid.*, 29.

40. Jean-Luc Nancy, *The Ground of the Image*, trans. Jeff Fort (New York: Fordham University Press, 2005), 1.

41. Images of these works are, alas, not available for reproduction in any but Rineke Dijkstra’s own books; see, therefore, the earlier mentioned catalogues *Portraits* and *A Retrospective*.

## FIVE. THE RUSE OF THE RUINS

1. John Huey, “Assignment Detroit: Why Time Inc. Is in Motown,” *Time*, September 24, 2009, <http://www.time.com/time/magazine>, accessed May 10, 2012.

2. <http://detroit.blogs.time.com/>.

3. As a counter statement, cf. the documentary film *Urban Roots* (2011), directed by Mark MacInnis, which follows the urban farming phenomenon in Detroit. More info at the Tree Media website: <http://UrbanRootsAmerica.com/home.html>, accessed May 11, 2012.

4. Lambert Wiesing, *Artificial Presence: Philosophical Studies in Image Theory*, trans. Nils F. Schott (Stanford, Calif.: Stanford University Press, 2010), back cover.

5. For such more serious and well-balanced arguments, see, e.g., John Patrick Leary’s online publications in *Guernica: A Magazine of Art and Politics*, “Detroitism” (January 15, 2011), and “Can’t Forget the People of the Motor City” (April 6, 2011), [http://www.Guernicamag.com/features/leary\\_1\\_15\\_11/](http://www.Guernicamag.com/features/leary_1_15_11/) and [http://Guernicamag.com/blog/john\\_patrick\\_leary/](http://Guernicamag.com/blog/john_patrick_leary/), both accessed May 10, 2012.

6. The conference, titled “Detroit, Global City: The Motor City in the World,” took place September 22–24, 2011. There is no website, but the organizers did launch a Facebook page, <http://www.facebook.com/events/249657375079101/?ref=nf>, accessed May 10, 2012.

7. See, e.g., Kyle Chayka’s blog, “Detroit Ruin Porn and the Fetish for Decay” (January 13, 2011) on *Hyperallergic: Sensitive to Arts and its Discontents*, <http://hyperallergic.com/16596/detroit-ruin-porn/>; or “The Ruin Porn Post,” by bfp (September 15, 2011) on *Feministe: In Defense of the Sanctimonious Women’s Studies Set*, <http://www.feministe.us/blog/archives/2011/09/15/the-ruin-porn-post>, accessed May 10, 2012.

8. Andrew Moore, *Detroit Disassembled* (Akron, Ohio: Akron Art Museum, 2010), published on the occasion of the exhibition *Detroit Disassembled: Photographs by Andrew Moore*, at the Akron Museum, June 5–October 10, 2010; Yves Marchand and Romain Meffre, *The Ruins of Detroit* (Göttingen: Steidl, 2010). For an extensive gallery of the French duo’s photographs, see their website <http://www.MarchandandMeffre.com/detroit/index.html>, accessed May 11, 2012. Selected works of both Moore and Marchand/Meffre, along with those of half a dozen other photographers, both local and nonlocal, were included in the exhibition *Detroit Revealed: Photographs, 2000–2010*, at the Detroit Institute of Arts, October 16–April 8, 2012. A catalogue of the same title appeared in conjunction with the exhibition, published by the DIA, featuring essays by art critics/historians Nancy W. Barr, John Gallagher, and Carlo McCormick.

9. Born in Prague, Flusser emigrated to London in 1939, and after he had lost all of his family in the Nazi concentration camps, he went to Brazil, where he taught philosophy and worked as a journalist. He left Brazil in 1972 and spent the rest of his life alternately in Germany and the south of France. His works are written in several different languages, but the ones I am drawing on were both originally published in German.

10. See note 7 in this chapter.

11. Julia Reyes Taubman, *Detroit: 138 Square Miles*, foreword by Elmore Leonard (Detroit: Museum of Contemporary Art, 2011). I will not discuss any of the photographs reprinted here in any detail. They primarily serve as an illustration of my theoretical observations, and, unlike the photos discussed in previous chapters, not as objects of examination themselves.

12. Vilém Flusser, *Towards a Philosophy of Photography*, trans. Anthony Mathews (London: Reaktion Books, 2000, reprinted 2007). *Into the Universe of Technical Images*, trans. Nancy Ann Roth, intro. Mark Poster (Minneapolis: University of Minnesota Press, 2011).

13. Mark Poster, Introduction to Flusser, *Into the Universe*, xix. Poster numbers Foucault, Lacan, and Deleuze among such media-negligent theorists.

14. See, for example, such recent collections of essays as Antony Bryan and Griselda Pollock, eds., *Digital and Other Virtualities: Renegotiating the Image* (London and New York: I. B. Tauris, 2010); Jacques Khalip and Robert Mitchell, eds., *Releasing the Image: From Literature to New Media* (Stanford, Calif.: Stanford University Press, 2011); Oliver Grau, with Thomas Veigl, eds., *Imagery in the 21st Century* (Cambridge, Mass.: The MIT Press, 2011).

15. Edmund Husserl, “Phantasy and Image Consciousness,” in *Phantasy, Image Consciousness, and Memory (1898–1925)*, trans. John B. Brough (Dordrecht: Springer, 2005) ¶ 26.59 [modified], cited in Wiesing, *Artificial Presence*, 81.

16. Ron Williams, “Green Detroit: Why the City Is Ground Zero for the Sustainability

Movement,” on *Alternet* (April 22, 2010), [http://www.alternet.org/environment/146577/green\\_detroit:\\_why\\_the\\_city\\_is\\_ground\\_zero\\_for\\_the\\_sustainability\\_movement](http://www.alternet.org/environment/146577/green_detroit:_why_the_city_is_ground_zero_for_the_sustainability_movement), accessed May 14, 2012. According to the *Alternet* website, Ron Williams is president of 3rdWhaleMobile and Chair of the Free Speech TV board of directors. He is the founder and former editor and publisher of *Metro Times* (Detroit), founder of Dragonfly Media, former board chair of the Independent Media Institute (AlterNet), and founder of happyfrog.ca.

17. Andreas Huyssen, “Nostalgia for Ruins,” *Grey Room* 23 (2006): 7.

18. *Ibid.*, 11.

19. Brian Dillon, “Fragments from a History of Ruin,” *Cabinet* 20 (2006): 1.

20. Brian Dillon, “Introduction: A Short History of Decay,” in *Ruins* (London: Whitechapel Gallery Ventures Ltd./Cambridge, Mass.: The MIT Press, 2011), 12.

21. Huyssen, “Nostalgia for Ruins,” 7.

22. *Ibid.*, 11.

23. *Ibid.*

24. *Ibid.*, 12, 13.

25. Dillon, “Fragments from a History of Ruins,” 2, 5, 8.

26. *Ibid.*, 8.

27. *Ibid.*, 8–9.

28. Huyssen, “Nostalgia for Ruins,” 8.

29. *Ibid.*, 9.

30. Husserl, “Phantasy and Image Consciousness,” ¶ 38.86; cited in Wiesing, *Artificial Presence*, 37.

## SIX. VISUALIZING THE FACE

1. Unlike previous ones, the current chapter, sadly, does not contain any images of its main subject’s work. The sole copyright holder of Johan van der Keuken’s oeuvre, his widow Nosh van der Lely, refused to grant me permission to reproduce some of the photographer/filmmaker’s photographs and still images. She let me know that this would not serve her and her current husband’s interests, since they are preparing an exhibition and a new book of previously published and unpublished materials by her deceased husband. I have not been offered further information on this project. For a limited yet helpful resource on Johan van der Keuken’s films, see the interactive exhibition/website of the Museum of Modern Art in New York, <http://www.moma.org/interactives/exhibitions/2001/jvdk/>.

2. Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Visible*, trans. Gabriel Rockhill (London and New York: Continuum, 2008), 12.

3. *Ibid.*, 13.

4. Elizabeth Cowie, *Recording Reality, Desiring the Real* (Minneapolis: University of Minnesota Press, 2011), 3.

5. Constantin V. Boundas, “Virtual/Virtuality,” in *The Deleuze Dictionary*, ed. Adrian Parr (New York: Columbia University Press, 2005), 296.

6. Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, 1988). In my brief discussion of this concise but complex book, I am



gratefully drawing on Daniel Smith and John Protevi, "Gilles Deleuze," in *The Stanford Encyclopedia of Philosophy* (Winter 2011 Edition), ed. Edward N. Zalta, <http://plato.stanford.edu/archives/win2011/entries/deleuze/>, accessed May 17, 2012.

7. *Ibid.*, n.p.

8. *Ibid.*, n.p.

9. Gilles Deleuze, "Immanence: A Life," in *Pure Immanence: Essays on A Life*, trans. Anne Boyman (New York: Zone Books, 2005), 25–33.

10. John Rajchman, introduction to *Pure Immanence*, 20.

11. Gilles Deleuze, "The Actual and the Virtual," trans. Elliot Ross Albert, in Gilles Deleuze and Claire Parnet, *Dialogues II*, rev. ed., trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 2007), 149–52.

12. In a translator's note, Eliot Ross Albert accounts for the stylistic oddity of the latter text by suggesting that, "rather than a finished paper, 'L'actuel et la virtuel' is a series of notes, drafts, or *aides-mémoires* for a paper," in *Dialogues II*, 171.

13. Immanence, meaning "existing or remaining within" is a founding concept in Deleuze's ontology in its general opposition to transcendence, or a metaphysical beyond or outside. The term "plane of immanence" appears as "pure immanence," in the short work of the same title, as an unqualified immersion or embeddedness, an infinite field or "smooth space" without substantial or constitutive division. See note 8 in this chapter.

14. Boundas, "Virtual/Virtuality," 297.

15. Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 2010).

16. Jacques Rancière, *Film Fables*, trans. Emiliano Battista (Oxford and New York: Berg, 2006), 158.

17. In his preface to *The Logic of Sense*, Deleuze assigns Carroll a "privileged place," because he has provided the "first great *mise en scène* of the paradoxes of sense" (*The Logic of Sense*, xiii).

18. Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 2009), 99.

19. Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1969), 297.

20. Joan van der Keuken, *Wij Zijn 17 [We Are Seventeen]*, introd. Simon Carmiggelt (Bussum: van Dishoeck, 1955).

21. Joan van der Keuken (photos), and Remco Campert (text), *Achter Glas [Behind Glass]* (Hilversum: Uitgeverij v.h. C. De Boer Jr., 1961), n.p.

22. After intermittently showing them as parts of larger exhibitions, van der Keuken collected the photos taken in the course of a career that spanned forty-six years in *The Lucid Eye: The Photographic Work 1953–2000* (Amsterdam: De Verbeelding, 2001).

23. Thomas Elsaesser, "The Body as Perceptual Surface: The Films of Johan van der Keuken," in *European Cinema: Face to Face with Hollywood* (Amsterdam: Amsterdam University Press, 2005), 197.

24. Bérénice Reynaud, "Johan van der Keuken: Fragments for a Reflection," in



- BorderCrossing: The Cinema of Johan van der Keuken* (Ithaca, N.Y.: Herbert F. Johnson Museum of Art and Cornell Cinema, Cornell University, 1990), 11.
25. Marie Chevré, "Le cinéma contre l'image (suite): Il était une fois," *Cahiers du Cinéma* 397 (1987), cited in *ibid.*
  26. Elsaesser, "The Body as Perceptual Surface," 200.
  27. Reynaud, citing from an unpublished text delivered by the photographer/filmmaker at the "Cinéma du Réel" in Paris, 1987, in "Johan van der Keuken," 12.
  28. Alain Bergala, "On Photography as the Art of Anxiety," introduction to Johan van der Keuken, *The Lucid Eye*, trans. Babette Cillekens/Vertaalcentrum VU. 3–18, <http://czarabox.blogspot.com/2011/12/on-photography-as-art-of-anxiety-by.html>, accessed August 6, 2012.
  29. Arte.Sales, "Johan van der Keuken," <http://sales.arte.tv/detailFiche.action?programId=1020>, accessed January 18, 2012.
  30. Johan van der Keuken, "Film Is Not a Language," *Art From Now [Kunst van Nu]*, MOMA Interactive Exhibitions, 2001, <http://www.moma.org/interactives/exhibitions/2001/jvdk/essays/essays.html>, accessed January 18, 2012.
  31. Reynaud, "Johan van der Keuken," 12.
  32. Johan van der Keuken, on *Wallonie Image Production*, <http://www.wip.be/index.php?l=en&p=movie:700002>, accessed February 1, 2013.
  33. *Ibid.*
  34. Levinas, *Totality and Infinity*, 66.
  35. Charles Sanders Peirce, *Collected Papers* (Cambridge, Mass.: Harvard University Press, 1931), 228.
  36. Levinas, *Totality and Infinity*, 51.
  37. *Ibid.*, 197, 194.
  38. Gabriele Buzzi, "Expression and Dévisage: The Face's Signification from Art to Reality," on VJTheory.net, 2007, [http://www.vjtheory.net/web\\_texts/text\\_buzzi.htm](http://www.vjtheory.net/web_texts/text_buzzi.htm), accessed January 18, 2012.
  39. Ingmar Bergman, *Cahiers du Cinema*, October 1959 cited in Deleuze, *Cinema 1*, 99.
  40. The subtitle of Bergala's essay on Johan van der Keuken's photography is "the art of anxiety."
  41. Bergala, "On Photography as the Art of Anxiety." 12.
  42. Des O'Raw, "Cinema Lucida: Johan van der Keuken and the Meaning of Loss." *Screening the Past: An International, Refereed, Electronic Journal of Screen History* (November 17, 2010), <http://www.latrobe.edu.au/screeningthepast/29/johan-van-der-keuken.html>, accessed February 12, 2012.
  43. *Ibid.*, n.p.
  44. Bergala, "On Photography as the Art of Anxiety," 11.

## CONCLUSION

1. Badiou unfolds his critique of Deleuze in two texts: Alain Badiou, *La clameur de l'Être* (Paris: Hachette, 1997), and *Court traité d'ontologie transitoire* (Paris: Seuil, 1998). For a thoughtful appreciation of Badiou's respectful yet fundamental critique, see Mogens

Laerke, "The Voice and the Name: Spinoza in the Badiouian Critique of Deleuze," *Pli* 8 (1999): 86–99, [http://web.warwick.ac.uk/philosophy/pli\\_journal/pdfs/laerke\\_pli\\_8.pdf](http://web.warwick.ac.uk/philosophy/pli_journal/pdfs/laerke_pli_8.pdf), accessed May 27, 2012.

2. Against the "equivocity" of Platonism, that is, the supposition that only one being truly is, while all other beings are derivative, Deleuze adopts the concept of "univocity" from John Duns Scotus, Baruch Spinoza, and Nietzsche, to suggest that no being is more real than any other and therefore that being is, univocally, difference. "With univocity, however, it is not the differences which are and must be: it is being which is Difference, in the sense that it is said of difference. Moreover, it is not we who are univocal in a Being which is not; it is we and our individuality which remains equivocal in and for a univocal Being" (*DR*, 39). Contra Badiou, there is thus, for Deleuze, no one substance, only an always differentiating process, folding, unfolding, refolding. See, e.g., Claire Colebrook, "Univocal," in Adrian Parr, ed., *The Deleuze Dictionary*, 291–93 (New York: Columbia University Press, 2005).

3. Alain Badiou, "The Event in Deleuze," trans. Jon Roffe, *Parrhesia: A Journal of Critical Philosophy*, n.p., <http://www.lacan.com/baddel.htm>, accessed May 27, 2012. The original French text is "L'événement selon Deleuze," in Alain Badiou, *Logiques des mondes* (Paris: Seuil, 2006).

4. *Ibid.*, n.p.

5. Laerke, "The Voice and the Name," 87.

6. *Ibid.*, 86.

7. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993), 79–82.

8. Félix Guattari, *The Three Ecologies*, trans. Ian Pindar and Paul Sutton (London and New Brunswick, N.J.: The Athlone Press, 2000); Guattari, *Chaosmosis*.

9. The second half of this chapter finds its origins in earlier work on the critical role of art in the actualization of embodied subjectivity, as explored in, among others, my essay "The Matter of Culture." That I find myself returning to these ideas so many years later suggests, in a reassuring yet startling way, that in any "adventure of ideas" somehow inheres a distinct desire for harmony, for a narrative circularity. The only explanation is the pull of the forces of the universe.

10. Badiou, "The Event in Deleuze," n.p.

11. In Badiou's essay cited above, the phrase appears slightly differently, but it is not clear if this is Badiou misquoting or a result of the translation of Badiou's text; since the latter does not provide references, there is no way of determining who is to "blame" for the misquotation/deviation from an English translation of the original French text.

12. See chapter 1, note 14.

13. This is, accidentally, the reason why Whitehead's subject is always a "subject-superject." As he stipulates in *Process and Reality*: "An actual entity is at once the subject experiencing and the superject of its experiences. It is the subject-superject, and neither half of this description can for a moment be lost sight of" (*PR*, 29).

14. Alfred North Whitehead, *The Concept of Nature* (Amherst, N.Y.: Prometheus Books, 2004), 143.

15. Just as the *The Concept of Nature* is made up of a series of lectures given in London

in the early 1920s, *Process and Reality* consists of a series of lectures delivered as the Gifford Lectures at the University of Edinburgh during the session of 1927–28.

16. See chapter 1, note 16.

17. <http://www.merriam-webster.com/dictionary/vitalism>, accessed May 27, 2012.

18. Daniel Bell, *The End of Ideology: On the Exhaustion of Political Ideas in the Fifties*, 2nd ed. (Cambridge, Mass.: Harvard University Press, 2000).

19. It appears these insights have since made their way into a widening range of social scientific and other socioeconomic domains and are beginning to take concrete, material effect: while I was finishing this chapter, I came across a blog post by Daniel Isenberg, professor of management practice, Babson Global, and founding executive director of the Babson Entrepreneurship Ecosystem Project, on the rebirth of inner cities in recent years. While formerly primarily evoking images of destruction, dereliction, and decay, “inner cities” today, he suggests, are “in”—“innovative, hip hotbeds of convenient culture, commerce and connection.” Literally echoing Guattari, Isenberg defines today’s inner cities as “holistic entrepreneurship ecosystems,” which flourish as a result of an emphasis on “best processes” rather than “best practices,” inventing time, rather than money, and “experimentation,” rather than protocol. Examples include the Boston Innovation District and similar “platforms” (rather than programs) for innovation in London, Buenos Aires, and Barcelona. I would like to add Detroit to this list of urban ecosystems whose “centripetal force . . . is pulling the ambitious and educated back in, and [is] increasing cities’ innovative capacity, without sacrificing (at least some would argue) their inclusiveness.” See Daniel Isenberg, “Planting Entrepreneurial Innovation in Inner Cities,” Harvard Business Review/HBR Blog Network, June 5, 2012, [http://blogs.hbr.org/cs/2012/06/planting\\_entrepreneurial\\_innov.html](http://blogs.hbr.org/cs/2012/06/planting_entrepreneurial_innov.html), accessed June 6, 2012.

20. Guattari’s reference to Schlegel, according to a footnote in *The Three Ecologies*, can be traced to Phillippe Lacoue-Labarthe and Jean-Luc Nancy, in *L’absolu littéraire: théorie de la littérature du romantisme allemand* (Paris: Editions de Seuil, 1978), 126. A translator’s note indicates that the reference to Friedrich von Schlegel’s famous Fragment 206 from *The Athenaeum* can additionally be found in Maurice Blanchot’s *The Infinite Conversation*, trans. Susan Hanson (Minneapolis: University Minnesota Press, 1993), 352–59 (*The Three Ecologies*, 94 n. 58).

21. Transitional objects find their origins in an early stage of infant development, with the child’s emerging awareness of the difference between inner and outer reality. They are at once “me” and “not-me,” and are transitional in that they facilitate the transition from the baby for whom external objects have not yet separated to the capacity to relate to “objectively perceived” objects. See Donald Winnicott, “Transitional Objects and Transitional Phenomena,” in *International Journal of Psycho-Analysis* 34 (1953), 89–97; additional material was added to the paper in Winnicott’s *Playing and Reality* (London: Tavistock, 1971), 1–30.

22. Cf., Lipovetsky, *Hypermodern Times*.