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THE STATUS AND CRITIQUE OF ANCIENT 'CINEMATOGRAPH' IN THE PROJECT OF GILLES DELEUZE'S FILM PHILOSOPHY

Nerijus Milerius

SUMMARY

In his film philosophy project, Gilles Deleuze defends cinema against Henri Bergson, by using Bergsonian notions of movement-image and time-image. Bergson names the false understanding of movement and becoming by the slogan of 'internal cinematograph', which appears to be a procedure of stringing snapshots of passing reality on abstract becoming inside us. The interpretation of becoming as internal cinematograph takes part, slightly modified, in various theories of the classical philosophy or in everyday attitudes. That is why, aiming to defend cinema against Bergson, Deleuze has to defend it against the implicit critique of classical philosophy.

The article analyzes the notions of Zeno and Plato and reconstructs the eventual image of ancient cinematograph. It demonstrates how Baudry, by interpreting Plato's allegory of the cave, transports the ancient 'cinematograph' into the realm of psyche. The article explores the first pages of *Cinema 1: The Movement-Image* as the conceptual task to rehabilitate cinema and draw a demarcation line that would separate cinema from ancient cinematograph and from its possible continuations.

Keywords: Plato's allegory of the cave, ancient 'cinematograph', movement-image.

THE CINÉ-PHILOSOPHY OF GILLES DELEUZE AND ITS REFLECTION IN THE FILMS OF ŠARŪNAS BARTAS

Renata Šukaitytė

SUMMARY

The article discusses Gilles Deleuze's philosophical thoughts on film and images presented in two outstanding books – *Cinema 1: The Movement-Image* (1983) and *Cinema 2: The Time-Image* (1985) in the contextual framework of contemporary film theory. The insight focuses on the elaboration of the most fundamental concepts discussed in these two volumes, namely the cinema system (*le ciné-système*), movement-image (*l' image-mouvement*), time-image (*l' image-temps*), any-space-whatever (*l'espace quelconque*) and crystal-image (*l' image-cristal*) and ends up with their application for the analysis of national and post-colonial discourse in the work of Lithuanian film-maker Šarūnas Bartas. The functioning of any-space-whatever and time-image in Bartas' film implicitly signals the mutation and crisis of national paradigm in Lithuanian and common post-Soviet space. Moreover, these concepts are very skillfully used for disclosing and questioning the mental, moral and cultural status of the post-Soviet man. Therefore Deleuzian philosophical ciné-system undoubtedly can be integrated into the analysis of the contemporary social, cultural and geopolitical phenomena.

Keywords: cinema, philosophy, Deleuze, any-space-whatever, time-image, time-movement, crystal-image.

PAINTING AS A PLANE CROSSING THROUGH CHAOS: GILLES DELEUZE'S INSIGHTS INTO THE THEORY OF PAINTING

Agnė Kulbytė

SUMMARY

The article deals with Gilles Deleuze's theory of painting which is developed in his philosophy in relation to the critique of representation, especially in works dedicated to painting, such as *Francis Bacon: the Logic of Sensation* and *What is Philosophy?*, where the idea of the plane of art is discussed. The article analyzes the theoretical plane of painting, which is described by Deleuze as a possibility to define the specifics of painting as thinking, its plane of immanence. Painting is reflected as a field of forces, of their expressions and interplay, it is a field in which invisible appearances and sensations are embodied. Comparing Deleuze's theory with the ideas of Michel Foucault, Jean-François Lyotard, Maurice Merleau-Ponty, Clement Greenberg, the article discusses sensual as well as intellectual perceptions of painting and reflects their possibilities and differences. The article attempts to show that Deleuzian theory has made a deep impact on the understanding of the painting process, the practice of pure painting, and on the formation of its principles and specific notions (haptic space, a field of forces, a figure, an abstract line). The article also aims to reconsider the problem of *ontology of painting*.

Keywords: painting, theory of painting, representation, logic of sensation, figure, haptic space.

MUSIC AS THE BODY WITHOUT ORGANS AND DELEUZE AS A PARANOID 'MUSICOLOGIST'

Asta Pakarklytė

SUMMARY

In his several texts on music, written by himself or together with Félix Guattari, Gilles Deleuze created an original conception of music as the Body without Organs and also introduced an experimental practice, intended for contemporary artists, seeking for alternatives to rusty mechanism (organism) of creativity. Furthermore, Deleuze and Guattari suggested a new perspective on musical perception and a new plan for musical research, which can be effectively applied to music, created on the plane of consistency and focused on active sound matter. The article invokes a dual strategy of introducing their philosophy of music: firstly, by being involved and present in the middle of it, and, secondly, by observing it from the outside, as if standing back. Therefore, the introduction of Deleuze and Guattari's philosophy of music into the local discourse must be supplemented by the mode of distrustfulness, which arises from the contradictions between their 'punk' theory of 'escape' and snobbish, dry examples of musical academism. This impels to prescribe both thinkers, but especially Deleuze, to a paranoid pole of 'musicology'.

Keywords: sound matter, the Body without Organs, plane of consistency, becoming-molecular of music, deterritorialization, chaos, cosmos, sound flows and intensities, modern music, Deleuze.

interesams, o nuolatinio kūrybingumo, ji gimsta tarpusavio komunikacijos ir intelekto, nesuprekinto emocingumo ir seksualumo terpėje, įkūnija revoliucinį geismą kasdieninėse savivertės praktikose.

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DESIRE AND LIBERATION IN GILLES DELEUZE AND FÉLIX GUATTARI'S POLITICAL PHILOSOPHY

Kasparas Pocius

SUMMARY

The article analyzes Deleuze and Guattari's concepts of desire and desiring-machines, their origin and functioning in the organized structure of socius and in the capitalist regime as well as the revolutionary strategies and milieus that these desiring-machines engender. Contemporary social critique often distorts the notion of desire while linking it exclusively with capital which forces people to consume identities and commodities. Meanwhile, for Deleuze and Guattari desire is a material revolutionary energy which constantly aims to confront the norms of both socius and capitalist repressions. Unfortunately, this energy is continually under the threat of being appropriated and inactivated by socius, and it also undergoes the

risk of being fetishized and commodified by capital, which makes desire serve its aims of seeking profit and extracting surplus value. Desiring-machines attempt to break through to the other side of *socius* and capital, the former of which is decoded and deterritorialized, and the latter is too limited to deal with desire as an absolute limit of *socius*. Capital is unable to commodify potential revolutionary energy or to absorb it in another way. However, in the structure of *socius*, active and creative desire may be reversed into reactionary fascist desire of hierarchy, exploitation, humiliation, slavery and death.

The molar order of *socius* is distinguished by a clear structure and hierarchy where individuals have fixed identities. However, capital tries to demolish those structures and deterritorialize *socius* by following the desiring-machines. The discipline, laws and norms are substituted by the flexible axiomatic of capitalism, which (whenever possible) can adjust itself to the demands of desire or regenerate to the former repressive forms of command. Such milieu gives rise to a single monolithic molar class. Therefore, today the conflict lies not between the capitalist and working class but between the class and those who are outside the class – minor people, creating minor politics in molecular milieu.

There is a paradox in the notion of minor politics by Deleuze and Guattari. Although this kind of politics originates in the space that is oppressed by *socius* and capital, however such space can become highly active, creative and radical. Desire as a material basis for creativity becomes a powerful revolutionary potential. Minor politics is based not on identification or representation of somebody's interests, but on permanent creativity. This politics emerges within the milieu of mutual communication and intellect as well as uncommodified affectivity and sexuality, and it embodies revolutionary desire in everyday practices of self-valorization.

Keywords: desire, desiring-machines, *socius*, reaction, capital, commodification, revolution, minor politics.

GILLES DELEUZE AND FÉLIX GUATTARI'S SCHIZOANALYSIS: THE POLITICAL BETWEEN SCHIZOPHRENIA AND PARANOIA

Audronė Žukauskaitė

SUMMARY

Gilles Deleuze and Félix Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* gives an inspiring analysis of the processes of desire-production. Deleuze and Guattari do not differentiate between libidinal economy and political economy: libidinal and political flows form the processes of desire which in their turn produce what we call the real. In this sense schizophrenia designates not a clinical state of mental illness, but the deepest tendency of capitalism. Schizophrenia is associated with the creative tendency of capitalism, its potential for change and permanent revolution. The counter-tendency of the same capitalism is seen as paranoia. Here again, paranoia means not the clinical state, but the libidinal tendency to stick to stable and fixed meanings, beliefs, and authorities. Schizophrenia and paranoia designate two poles of social libidinal investment which are analyzed in terms of deterritorializations and reterritorializations, the molecular and the molar, and the revolutionary and fascist drives in the political. In my article the schizophrenic and paranoid poles are examined using a specific example of Lithuanian political scene: the revolutionary drives of 1990 after twenty years of independence were quickly replaced by reactionary nationalist forces which reveal deep connections between the paranoid form of the psyche and the nation-state.

Keywords: Deleuze, Guattari, psychoanalysis, schizoanalysis, desire, schizophrenia, paranoia.

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SOCIAL MOVEMENTS AND THE EMERGENCE OF THE MULTITUDE IN CONTEMPORARY POLITICAL PHILOSOPHY

Kasparas Pocius

SUMMARY

The texts of Michel Foucault, Gilles Deleuze and Félix Guattari made a huge impact both on contemporary political philosophy and contemporary social activism. The subjects analyzed by these philosophers were not only further investigated by different theoreticians, but also ‘transmitted’ by contemporary social movements which in turn also inspired the texts of these philosophers. By contemporary social movements I mean the entire spectre of the Left and anarchist movements which emerged after the 1960’s revolt against the disciplinary and control mechanisms of capitalist society. Non-orthodox Marxist trends, second and third-wave feminists, anarchists and the alterglobalist movements, which emerged in the last decade of the 20th century, embracing different alternatives for corporate capitalism that sprang from all over the world, sought to change the world not by taking over the power monopoly, but by using non-traditional, constantly changing forms of resistance.

This text is also an attempt to show how contemporary social movements, their forms of organization and self-expression inspire the reconsideration of the concept of multitude in the context of global capitalism. The concepts of micropolitics, disciplinary and control societies and biopolitics by Deleuze, Guattari and Foucault referred to the existence of a specific social subject – the multitude. Rebelliousness and multiplicity of the multitude impelled the modern and contemporary power structures to tackle repression and to confine the disciplined individual in the

binary structures in order to separate him from the dangerous outside and later to subsume the creative energy of the multitude within capitalist production under the surveillance of state institutions.

By referring to Nietzsche's genealogical differentiation between active and reactive forces, we maintain that the fundamental social conflict in contemporary world arises between the multitude, which seeks to affirm its diversity and difference, and the reactionary crowd, which says 'No' to everything that comes from the outside. The formation of the contemporary multitude is conditioned by the contemporary mode of production which allows the intelligent, communicative and affective labour power to create autonomous spaces and networks – the commons – beyond the state discipline and control mechanisms. The concept of multitude, developed by Foucault, Deleuze, Guattari and their followers, witnesses the emergence of contemporary social movements: they rise from below, rejecting the taking of power, cutting the hierarchic or hegemonic relations, seeking autonomy, diversity and affirmation of difference.

Keywords: social movements, activism, multitude, discipline, control, biopolitics.

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THE NOTION OF MULTIPLICITY IN GILLES DELEUZE AND ALAIN BADIOU'S PHILOSOPHIES

Audrone Žukauskaitė

SUMMARY

Gilles Deleuze and Alain Badiou constitute extreme polarities in contemporary philosophy. Both Deleuze and Badiou struggle with such concepts as singularity, the multiple/multiplicity, the Real, and the event. But the meaning assigned to these concepts is absolutely different: Badiou remains faithful to the metaphysical thinking of the One, to which all multiple situations are subjected to create the universalizing truth event. Deleuze, by contrast, seeks to replace the opposition of the One and the Multiple with the notion of qualitative multiplicity. Qualitative multiplicity implies a qualitative change and becoming, and is related to the ideas of vitalism and immanence. In my article I want to demonstrate how this polemic about the notions of multiple/multiplicity instructs both Badiou's and Deleuze's antagonistic attitudes in regard to political issues of particularity and universality. Badiou's universalism is based on the mathematical theory of set: all subjects of political field are interpreted as quantitative multiplicities or numbers, which can be subsumed by the imperative of sameness and in this way can be totalized or universalized. In this respect Badiou's militant universalism appears as a disguised form of totalitarianism. Deleuze, by contrast, asserts the idea of qualitative multiplicity, which is developed by introducing the notions of change, becoming, particularity. Becoming-minoritarian implies a rhizomatic connection with other multiplicities, forming an assemblage: it is this increase in the dimensions of multiplicity that necessarily changes in nature as it expands its connections. In this sense qualitative multiplicities cannot be subsumed by any notion of the One (sameness or totality) and they preclude any possibility of power relations. In this respect the thinking of qualitative multiplicities is by essence antitotalitarian.

Keywords: Deleuze, Badiou, particularity, universalism, the One, the Multiple, multiplicity.

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WHY HAVE WE KEPT OUR OWN NAMES? ANONYMOUS AUTHORSHIP AND THE MULTIPLE SINGLE

Nicholas Thoburn

SUMMARY

Amidst the affirmation of imperceptibility that opens *A Thousand Plateaus*, Deleuze and Guattari strike a rare note of self-consciousness: ‘Why [as authors] have we kept our own names?’ Their response: ‘Out of habit, purely out of habit.’ This article asks, what would it mean to drop this habit or, better, to actively affirm *anonymity* as a strategy of authorship? If Deleuze is reluctant to pursue this path, one of his principal interlocutors, Foucault, takes it up as an explicit, if occasional, theme. In critical dialogue with Deleuze, this paper extends Foucault’s insights through Marx in order to contribute to a communist politics of anonymity. I do this with attention to a specific exercise of anonymous authorship, the collective pseudonym of Luther Blissett and his figure of the ‘multiple single’.

Keywords: authorship, anonimity, Foucault, Deleuze and Guattari, Marx, the multiple single, Luther Blissett.

BETWEEN BASTILLE AND THE STATUE OF LENIN. AN OUTLINE OF THE CRITIQUE OF MONUMENTAL MEMORY

Nerijus Milerius

SUMMARY

The article deals with the myths of the Beginning which function as the foundation of national identity. It is argued that the myths of the Beginning are constructed as monuments by means of monumental history. Gilles Deleuze evokes one of the most fundamental myths of France, the fall of Bastille. Instead of interpreting the fall of Bastille in terms of the vocabulary of monumental history, Deleuze treats it as a series of events projected towards the future. It is argued that such interpretation of the basic symbol is analogous to amputation, which is conceived as an elimination of the dominant element of power. Deleuzian procedure of amputation is interpreted through the prism of the concepts of structured long-term memory and nomadic short-term memory. Two visual examples, that of Sergei Eisenstein's *October* and Deimantas Narkevičius' *Once in the 20th century*, represent the interplay between long-term memory and short-term memory. It is concluded that *Once in the 20th century*, based on the archive material of the removal of Lenin's statue and the urban void opened by such removal, functions not as a certain momentary event, but as event series.

Keywords: long-term memory, short-term memory, amputation, smooth space, striated space.

GENERATIVE MUSIC MACHINES AND THE MACHINIC SUBJECT OF CREATION

Asta Pakarklytė

SUMMARY

The article analyzes the shift of the notion of the author or the subject of creation which takes place in the field of generative music and art in general. The construction of generative machines came into avant-garde music practices in the 20th century and questioned the position of authoritative creators, who felt captured by the machine and distrusted their use in the process of creation. This distrust of the machinic creation and, as an effect, of the diminished function of the author is contrasted with Gilles Deleuze and Félix Guattari's philosophy, which radically changes the notion of subjectivity: their notion of machine can be seen not as a prosthetic device in regard to the obsolete notion of subjectivity, but as a radical surgical intervention which reassembles subjective anatomy. Following Deleuze and Guattari, the opposition between the subject and the machine is seen as an illusory one, because the subject itself is a machine: artificial, collective, heterogeneous and self-generative assemblage. It is precisely this kind of trans-subjectivity which is constituted and produced with the help of generative music in software culture, which is actively involved in the production of multiple machinic symbioses.

Keywords: machine, subject, generative music, author, machinic assemblage, avant-garde music, software culture, Deleuze, Guattari, Eno.

ART AND THE AESTHETICS OF THE INTERFACE: AUTONOMY, SENSATION AND BIOPOLITICS

Stephen Zepke

SUMMARY

Deleuze and Guattari stubbornly insist upon the political efficacy of the radical autonomy of art and the sensations that it creates. As a result, it is creation that comes first, it is creation and its affirmation of the outside and the impossible that will create a rupture through which the future will enter the present, and be embodied or not. Creation rather than negation, creation instead of apocalypse, creation not cynicism, and the creation of art without being conditioned by politics – *as politics*. This is finally what Deleuze and Guattari offer us today as an aesthetics of the interface, an ontology of the future that finds the condition of politics in art. In this their position is quite contrary to that of Italian post-Operaist thought that wishes to subordinate creation to negation, and thereby dissolve art's autonomy in the politics of the present. This is precisely the critique of Deleuze and Guattari offered by Hardt and Negri, and by the work of Matteo Pasquinelli, Franco Berardi-Bifo and Steven Shaviro that builds on it.

Keywords: art, autonomy, interface, aesthetics, politics.