

Fold Leibniz And The Baroque Gilles Deleuze

It is only recently, with the increasing interest in origami and folding in natural sciences and the humanities, that the fold as a new conception in a whole range of disciplines has begun to be conceived in a broader way. Folding as a material and structural process offers a new methodology to think about the close relationship of matter, form and code. It henceforth crosses out old dichotomies, such as the organic and the inorganic or nature and technology, and blurs the boundaries between experimental, conceptual and historical approaches. This anthology aims to unfold this new interdisciplinary field and its disciplinary impact, ranging from materials science, biology, architecture, and mathematics to literature and philosophy.

This collection of essays, most published here for the first time, focuses on Gilles Deleuze's ideas about history and science. The focus is on ontological or metaphysical questions, including what are the legitimate inhabitants of the material world--natural and artificial--and what role should science play in determining their legitimacy?

Earth Moves, Bernard Cache's first major work, conceptualizes a series of architectural images as vehicles for two important developments. First, he offers a new understanding of the architectural image itself. Following Gilles Deleuze and Henri Bergson, he develops an account of the image that is nonrepresentational and constructive—images as constituents of a primary, image world, of which subjectivity itself is a special kind of image. Second, Cache redefines architecture beyond building proper to include cinematic, pictorial, and other framings. Complementary to this classification, Cache offers what is to date the only Deleuzian architectural development of the "fold," a form and concept that has become important over the last few years. For Cache, as for Deleuze, what is significant about the fold is that it provides a way to rethink the relationship between interior and exterior, between past and present, and between architecture and the urban.

Critiques the legacy and ongoing influence of Deleuze on the discipline and practice of architecture. This collection looks critically at how Deleuze challenges architecture as a discipline, how architecture contributes to philosophy and how we can come to understand the complex politics of space of our increasingly networked world. Since the 1980s, Deleuze's philosophy has fuelled a generation of architectural thinking, and can be seen in the design of a global range of contemporary built environments. His work has also alerted architecture to crucial ecological, political and social problems that the discipline needs to reconle.

A Disjunctive Synthesis

The Courtier and the Heretic: Leibniz, Spinoza, and the Fate of God in the Modern World

Acting Out

A World of Becoming

Deleuze and Space

The Philosophical Baroque

Lloyd Strickland presents a new translation of the 'Monadology', alongside key parts of the 'Theodicy', and an in-depth, section-by-section commentary that explains in detail not just what Leibniz is saying in the text but also why he says it.

In The Philosophical Baroque, Erik Roraback brings a fresh, interdisciplinary eye to a selection of texts from across modernity's four hundred years—from the explosive energy of the early seventeenth century to the spectacle society of the present.

Featuring contributions by leading academics this collection is a companion to one of the most intricate of Deleuze's philosophical texts, articulating Leibnizian thought within the context of Baroque expressionism, characterized by its interdisciplinary approach to philosophy. This reader offers an incisive critical overview of its key themes

"Exhilarating...Stewart has achieved a near impossibility, creating a page-turner about jousting metaphysical ideas, casting thinkers as warriors." —Liesel Schillinger, New York Times Book Review Once upon a time, philosophy was a dangerous business—and for no one more so than for Baruch Spinoza, the seventeenth-century philosopher vilified by theologians and political authorities everywhere as " the atheist Jew. " As his inflammatory manuscripts circulated underground, Spinoza lived a humble existence in The Hague, grinding optical lenses to make ends meet. Meanwhile, in the glittering salons of Paris, Gottfried Wilhelm Leibniz was climbing the ladder of courtly success. In between trips to the opera and groundbreaking work in mathematics, philosophy, and jurisprudence, he took every opportunity to denounce Spinoza, relishing his self-appointed role as " God ' s attorney. " In this exquisitely written philosophical romance of attraction and repulsion, greed and virtue, religion and heresy, Matthew Stewart gives narrative form to an epic contest of ideas that shook the seventeenth century—and continues today.

Deleuze and History

Deleuze's Reading of Leibniz

The Non-Philosophy of Gilles Deleuze

Gilles Deleuze and the Theater of Philosophy

Kant's Critical Philosophy

Towards a New Field of Interdisciplinary Research

Refresh the Book discusses the changing perceptions, functions, forms, as well as literary and artistic potential of the book in the digital age.

Rethinking the Baroque explores a tension. In recent years the idea of ?baroque? or ?the baroque? has been seized upon by scholars from a range of disciplines and the term ?baroque? has consequently been much in evidence in writings on contemporary culture, especially architecture and entertainment. Most of the scholars concerned have little knowledge of the art, literature, and history of the period usually associated with the baroque. A gulf has arisen. On the one hand, there are scholars who are deeply immersed in historical period, who shy away from abstraction, and who have remained often oblivious to the convulsions surrounding the term ?baroque?; on the other, there are theorists and scholars of contemporary theory who have largely ignored baroque art and architecture. This book explores what happens when these worlds mesh. In this book, scholars from a range of disciplines retrieve the term ?baroque? from the margins of art history where it has been sidelined as ?anachronistic?, to reconsider the usefulness of the term ?baroque?, while avoiding simply rehearsing familiar policing of periodization, stylistic boundaries, categories or essence. ?Baroque? emerges as a vital and productive way to rethink problems in art history, visual culture and architectural theory. Rather than attempting to provide a survey of baroque as a chronological or geographical conception, the essays here attempt critical re-engagement with the term ?baroque? - its promise, its limits, and its overlooked potential - in relation to the visual arts. Thus the book is posited on the idea that tension is not only inevitable, but even desirable, since it not only encapsulates intellectual divergence (which is always as useful as much as it is feared), but helps to push scholars (and therefore readers) outside their usual runnels.

This major contribution to Leibniz scholarship will prove invaluable to historians of philosophy, theology, and science.

In this work, Deleuze proposes a new and radical conception of the baroque, relating this to a fresh interpretation of Leibniz. This book embodies an original way of understanding major intellectual and artistic movements, using the baroque as a theoretical tool to analyze contemporary works of art and so-called modern condition. It is aimed at students of philosophy, aesthetics, art history and literature. Deleuze's other publications include Nietzsche and Philosophy, Kant's Critical Philosophy, Cinema I, Cinema II and Logic of Sense.

Negotiations, 1972-1990

The Fold

History and Science

Leibniz's Monadology

Cinema's baroque flesh

Rethinking the Baroque

This collection takes up the challenge of thinking spatially by exploring Deleuze's spatial concepts in applied contexts: architecture, cinema, urban planning, political philosophy and metaphysics. In doing so, it brings together some of the most accomplished Deleuze scholars writing today - Reda Bensmaia, Ian Buchanan, Claire Colebrook, Tom Conley, Manuel DeLanda, Gary Genosko, Gregg Lambert and Nigel Thrift. In this intellectually groundbreaking work, Timothy Murray investigates a paradox embodied in the book's title: What is the relationship between digital, in the form of new media art, and baroque, a highly developed early modern philosophy of art? Making an exquisite and unexpected connection between the old and the new, Digital Baroque analyzes the philosophical paradigms that inform contemporary screen arts.

Examining a wide range of art forms, Murray reflects on the rhetorical, emotive, and social forces inherent in the screen arts' dialog with early modern concepts. Among the works discussed are digitally oriented films by Peter Greenaway, Jean-Luc Godard, and Chris Marker; video installations by Thierry Kuntzle, Keith Piper, and Renate Ferro; and interactive media works by Toni Dove, David Rokeby, and Jill Scott.

Sophisticated readings reveal the electronic psychosocial webs and digital representations that link text, film, and computer. Murray puts forth an innovative Deleuzian psychophilosophical approach—one that argues that understanding new media art requires a fundamental conceptual shift from linear visual projection to nonlinear temporal fields intrinsic to the digital form.

In 'Cinema's Baroque Flesh', Saige Walton draws on the philosophy of Maurice Merleau-Ponty to argue for a distinct aesthetic category of film and a unique cinema of the senses: baroque cinema. Combining media archaeological work with art history, phenomenology, and film studies, the book offers close analyses of a range of historic baroque artworks and films, including 'Caché', 'Strange Days', the films of Buster Keaton, and many more. Walton pursues previously unexplored connections between film, the baroque, and the body, opening up new avenues of embodied film theory that can make room for structure, signification, and thought, as well as the aesthetics of sensation.

'A rare and remarkable book.' Times Literary Supplement Gilles Deleuze (1925-1995) was Professor of Philosophy at the University of Paris VIII. He is a key figure in poststructuralism, and one of the most influential philosophers of the twentieth century. Félix Guattari (1930-1992) was a psychoanalyst at the la Borde Clinic, as well as being a major social theorist and radical activist. A Thousand Plateaus is part of Deleuze and Guattari's landmark philosophical project, Capitalism and Schizophrenia - a project that still sets the terms of contemporary philosophical debate. A Thousand Plateaus provides a compelling analysis of social phenomena and offers fresh alternatives for thinking about philosophy and culture. Its radical perspective provides a toolbox for 'nomadic thought' and has had a galvanizing influence on today's anti-capitalist movement. Translated by Brian Massumi>

Wabi-sabi for Artists, Designers, Poets & Philosophers

New Media Art and Cinematic Folds

Leibniz and the Rational Order of Nature

Film, phenomenology and the art of entanglement

Gilles Deleuze and the Fabulation of Philosophy

On Folding

Thinking in Literature examines how the **Modernist** novel might be understood as a machine for thinking, and how it offers means of coming to terms with what it means to think. It begins with a theoretical analysis, via Deleuze, Spinoza and Leibniz, of the concept of thinking in literature, and sets out three principle elements which continually announce themselves as crucial to the process of developing an aesthetic expression: relation; sensation; and composition. Uhlmann then examines the aesthetic practice of three major Modernist writers: James Joyce, Virginia Woolf, and Vladimir Nabokov. Each can be understood as working with relation, sensation and composition, yet each emphasize the interrelations between them in differing ways in expressing the potentials for thinking in literature.

Michel Serres is one of the most influential living theorists in European philosophy. This volume makes available a work which has a foundational place in the development of chaos theory, representing a tour de force application of the principles underlying Serres' distinctive philosophy of science.

It is often said that Lacan is the most radical representative of structuralism, a thinker of negativity and alienation, whereas Deleuze is pictured as a great opponent of the structuralist project, a vitalist and a thinker of creative potentialities of desire. It seems the two cannot be further apart. This volume of 12 new essays breaks the myth of their foreignness (if not hostility) and places the two in a productive conversation. By taking on topics such as baroque, perversion, death drive, ontology/topology, face, linguistics and formalism the essays highlight key entry points for a discussion between Lacan's and Deleuze's respective thoughts. The proposed lines of investigation do not argue for a simple equation of their thoughts, but for a 'disjunctive synthesis', which acknowledges their differences, while insisting on their positive and mutually informed reading.

This collection, first published in 1994, contains thirteen critical essays by established scholars from the fields of philosophy, literary criticism, feminist theory, politics, and sociology, and a new essay by Deleuze himself. That the contributors are from a variety of fields indicates the extent to which Deleuze's work can and will impact theory far beyond the discipline of philosophy.

Spinoza

The Doctrine of the Faculties

Against Continuity

Leibniz and the Baroque

Deleuze and the Unconscious

The Furnishing of Territories

This book aims to open up Deleuze's relevance to those working in history, the history of ideas, science studies, evolutionary psychology, history of philosophy and interdisciplinary projects inflected by historical problems.

Bringing together phenomenology and materialism, two perspectives seemingly at odds with each other, leading international theorist, Manuel DeLanda, has created an entirely new theory of visual perception. Engaging the scientific (biology, ecological psychology, neuroscience and robotics), the philosophical (idea of 'the embodied mind') and the mathematical (dynamic systems theory) to form a synthesis of how to see in the 21st century. A transdisciplinary and rigorous analysis of how vision shapes what matters.

In this remarkable work, Gilles Deleuze, the renowned French philosopher, reflects on one of the thinkers of the past who most influenced his own sweeping reconfiguration of the tasks of philosophy. For Deleuze, Spinoza, along with Nietzsche and Lucretius, conceived of philosophy as an enterprise of liberation and radical demystification. He locates in Spinoza (a set of affects, a kinetic determination, an impulse) and makes Spinoza into (an encounter, a passion.) Expressionism in Philosophy was the culmination of a series of monographic studies by Deleuze (on Hume, Bergson, Nietzsche, Proust, Kant, and the others) and Schizoanalysis: Capitalism and Schizophrenia (with Félix Guattari). Thus, Expressionism in Philosophy is both a pivotal reading of Spinoza's work and a crucial text within the development of Deleuze's thought.

This seminal book from Architectural Design was originally published in 1993, at a time of crucial change and on the eve of the digital revolution. It brought together a series of essays that many believe created the favourable environment in which computer-based design could thrive. Considered one of the most influential architecture publications of the 1990s, this book ranks as a classic and in itself is a crucial chapter of history, though one that has been out of print since 1999. This faithful reprinting includes a substantial new introductory essay by Mario Carpo, Head of the Study Centre at the Canadian Centre for Architecture, which examines the impact of the original texts and their ongoing significance. Thereafter, the book is true to its original content showcasing projects by ground-breaking architects such as Greg Lynn, Jeffrey Kipnis, Bahram Shirdel, Frank Gehry and Philip Johnson.

Materialist Phenomenology

Deleuze and the Fold: A Critical Reader

The Birth of Physics

Deleuze and Architecture

EPZ Thousand Plateaus

Deleuze

An updated version of the classic volume on the beauty of things imperfect, impermanent, and incomplete.

The Fold&C Black

A surprising—and wide-ranging—reconsideration of Deleuze

A new translation of two essential works on Deleuze, written by one of his contemporaries. From the publication of Deleuze: A Philosophy of the Event to his untimely death in 2006, François Zourabichvili was regarded as one of the most important new voices of contemporary philosophy in France. His work continues to make an essential contribution to Deleuze scholarship today. This edition makes two of Zourabichvili's most important writings on the philosophy of Gilles Deleuze available in a single volume. A Philosophy of the Event is the first book to demonstrate that the beating heart of Gilles Deleuze's philosophy is a systematic ontology of irreducible, singular entities. This requires a radical break with decades of Deleuzian orthodoxy, according to which Deleuze's metaphysics revolves around the dissolution of discrete entities into a continuous world of flows and events. With reference to all of Deleuze's work, including published and untranslated seminars, as well as the recently published 'Lettres et autres textes', Arjen Kleinherenbrink critically compares Deleuze's themes and arguments of Zourabichvili's work.

On Autopoietic Modernities

The Folds of Friendship

Affirming Divergence

Gilles Deleuze's ABCs

Earth Moves

The Adventure of French Philosophy

Traces Victorian self-harm through an engagement with literary fiction.

By the end of the twentieth century, it had been almost forgotten that the Freudian account of the unconscious was only one of many to have emerged from the intellectual ferment of the second half of the 19th century. The philosophical roots of the concept of the unconscious in Leibniz, Kant, Schelling and Schopenhauer had also been occluded from view by the dominance of Freudianism. From his earliest work of the 1940s until his final writings of the 1990s, Gilles Deleuze stood at odds with this dominant current, rejecting Freud as sole source for ideas about the unconscious, but not rejected by the proponents of the psychoanalytic model, carefully preserving them and, when possible, injecting them with new life. In 1950s and 60s Deleuze turned to Henri Bergson's theories of memory and instinct and to Carl Jung's theory of archetypes. In Difference and Repetition (1968) he conceived of a 'differential unconscious' based on Leibnizian principles. He was also immersed from the beginning in esoteric and occult ideas about the nature of the mind. Deleuze and the Unconscious shows how these tendencies combine in Deleuze's work to become important as the better known pathologies of neurosis and psychosis.

Negotiations traces the intellectual journey of a man widely acclaimed as one of the most important French philosophers. A provocative guide to Deleuze by Deleuze, the collection clarifies the key critical concepts in the work of this vital figure in contemporary philosophy, who has had a lasting impact on a variety of disciplines, including aesthetics, film theory, psycho-analysis, and cultural studies.

Against Continuity is the first book to demonstrate that the beating heart of Gilles Deleuze's philosophy is a systematic ontology of irreducible, singular entities. This requires a radical break with decades of Deleuzian orthodoxy, according to which Deleuze's metaphysics revolves around the dissolution of discrete entities into a continuous world of flows and events. With reference to all of Deleuze's work, including published and untranslated seminars, as well as the recently published 'Lettres et autres textes', Arjen Kleinherenbrink critically compares Deleuze's themes and arguments of Zourabichvili's work.

DeLanda, Graham Harman, Tristan Garcia and Bruno Latour. These comparisons establish Deleuze as an important precursor to object-oriented speculative realism and open up exciting new avenues of thought for critics and supporters of Deleuze alike.

Deleuze's Philosophical Lineage

Thinking in Literature: Joyce, Woolf, Nabokov

Lacan and Deleuze

The Fold: Leibniz and the Baroque

Deleuze: A Philosophy of the Event

Considers how non-linear notions of causality and time—where multiple, interacting, and partially open systems coexist—could transform the way we imagine political action.

Philosophy

The philosophy of Gilles Deleuze is increasingly gaining the prestige that its astonishing inventiveness calls for in the Anglo-American theoretical context. His wide-ranging works on the history of philosophy, cinema, painting, literature and politics are being taken up and put to work across disciplinary divides and in interesting and surprising ways. However, the backbone of Deleuze's philosophy - the many and varied sources from which he draws the material for his conceptual innovation - has until now remained relatively obscure and unexplored. This book takes as its goal the examination of this rich theoretical background. Presenting essays by a range of the world's foremost Deleuze scholars, and a number of up and coming theorists of his work, the book is composed of in-depth analyses of the key figures in Deleuze's lineage whose significance - as a result of either their obscurity or the complexity of their place in the Deleuzean text - has not previously been well understood. This work will prove indispensable to students and scholars seeking to understand the context from which Deleuze's ideas emerge. Included are essays on Deleuze's relationship to figures as varied as Marx, Simondon, Wronski, Hegel, Hume, Maimon, Ruyer, Kant, Heidegger, Husserl, Reimann, Leibniz, Bergson and Freud.

The Adventure of French Philosophy is essential reading for anyone interested in what Badiou calls the "French moment" in contemporary thought. Badiou explores the exceptionally rich and varied world of French philosophy in a number of groundbreaking essays, published here for the first time in English or in a revised translation. Included are the often-quoted review of Louis Althusser's canonical works For Marx and Reading Capital and the scathing critique of "potato fascism" in Gilles Deleuze and Félix Guattari's A Thousand Plateaus. There are also talks on Michel Foucault and Jean-Luc Nancy, and reviews of the work of Jean-François Lyotard and Barbara Cassin, notable points of interest on an expansive tour of modern French thought. Guided by a small set of fundamental questions concerning the nature of being, the event, the subject, and truth, Badiou pushes to an extreme the polemical force of his thinking. Against the formless continuum of life, he posits the need for radical discontinuity; against the false modesty of finitude, he pleads for the mathematical infinity of everyday situations; against the various returns to Kant, he argues for the persistence of the Hegelian dialectic; and against the lure of ultrafetlism, his texts from the 1970s vindicate the role of Maoism as a driving force behind the communist idea.

Digital Baroque

Gilles Deleuze's Speculative Realism

Expressionism in Philosophy

Refresh the Book

On the Hybrid Nature of the Book in the Age of Electronic Publishing

Folding in Architecture

Acting Out brings together two short books (the autobiographical I-How I Became a Philosopher and To Love, To Love Me, To Love Us) by Bernard Stiegler, the fruit of the discipline he developed in prison and of the passion he brings to his political, philosophical, and technical diagnoses of contemporary life.

Stivale's analysis offers an intimate view into the thought of one of the greatest thinkers of our time.

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The Non-Philosophy of Gilles Deleuze takes up Deleuze's most powerful argument on the task of contemporary philosophy in the West. Deleuze argues that it is only through a creative engagement with the forms of non-philosophy—notably modern art, literature and cinema—that philosophy can hope to attain the conceptual resources to restore the broken links of perception, language and emotion. In short, this is the only future for philosophy if it is to repair its fragile relationship to immanence to the world as it is. A sequence of dazzling essays analyze Deleuze's investigations into the modern arts. Particular attention is paid to Deleuze's exploration of Liebniz in relation to modern painting and of Borges to an understanding of the relationship between philosophy, literature and language. By illustrating Deleuze's own approach to the arts, and to modern literature in particular, the book demonstrates the critical significance of Deleuze's call for a future philosophy defined as an "art of inventing concepts."

together with The Vocabulary of Deleuze

A Philosophy of Perception