



preamble: collaboration/collectivity

**T**he two of us maintain a practice, or we might say simply construct a “life,” and thus each of us produces a particular subjectivity, a certain diagram of existence in and of the world. What follows is a collaborative attempt at mapping out the co-ordinates of a specifically dissenting subjectivity, one that might operate against the anti-creative and fearful times in which we live. We believe that such an enterprise can only be carried out collectively, as a collectivity, when collectivity does not designate yet another form of human conviviality binding one to another, but the productive entity of the always already more than one.<sup>1</sup> Collectivity is then not simply about recognising the other, but involves identifying the assemblage and extension involved in any such category (self, other, body, object, subject, etc.), the assemblage at play within any form of recognition, or indeed with any notion of boundary. This is then also to attend to the collectivity that constitutes us as “individuals.” We are always more than one in this sense; subjectivity comprises a multiplicity of times and places, an ecology of temporalities and spatialities (moments, gestures, events, affects, etc.).<sup>2</sup> In fact, we would assert that there is nothing that is not already collective, and thus the question is what kinds of collectivities form us, which we take part in, and how do we move within and across different forms of collectivity?

Together, then, we posit four contours for worlds-in-progress, four co-ordinates with which to organise a certain experimentation in and with life. Each contour is an aesthetic, an account of the forms of experience, but also a call to go beyond those very forms. The programme they implicitly call for is also ethical; our central question, following Spinoza, is always: what is a

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**CONTOURS AND CASE  
STUDIES FOR A  
DISSENTING  
SUBJECTIVITY**  
*(or, how to live creatively  
in a fearful world)*

body capable of?<sup>3</sup> In fact, we would claim that this experimentation does not always necessarily follow an ethical path (indeed, we assert the right to make mistakes, to take a “wrong turn”); we would, however, assert that such an ethical programme demands an aesthetic moment, a rupture that in itself might open up the terrain of normative realities to wider potentials.<sup>4</sup> Each contour is followed by two practical and personal case studies, eight singular experiences in all. The case studies are “life-experiments” that we “document” here as an archive of reflections and modes of linking writing to a practical field (“life”). This collaborative writing is then a sharing of diagrams, a cross-fertilisation of ideas (on life, creativity, politics, practice) in the production of a hybrid assemblage that might

be added to other existing assemblages, other subjectivities. We offer notes towards a cartography for a dissenting subjectivity understood as that which turns away from certain transcendent points of configuration towards a field of immanence.

**I Micro-physics.** Space is the terrain of *physics*, of the *physos*. The terrain of nature as production-generation; as body space relation.<sup>5</sup> All space incorporates a physics, a nature, or set of micro-natures. Space is affective in this sense, a micro-physical landscape. It is constituted by the affect two or more bodies have on each other, the relations between them, and the shifts, ruptures, and displacements that take place within those relations. With regard to such a micro-physics of space, let us propose three things: (1) space is body space *only*. It is only the extension of bodies in relation to one another, that is, in assemblages. Indeed, complex composites themselves constitute bodies. (2) Body space includes simultaneously limitation and infinity, an infinity that remains in an interstitial relationship to limitation. Bodies are finite, but they incorporate a potential that is infinite. (3) Body space is a modification of power actualised in and as extension. As such, body space always involves duration, or the extension of bodies through a temporality, and indeed the temporality involved in the constitution of such bodies.<sup>6</sup> On the basis of these three proposals, we define the task of the micro-physicist as involving the exploration of the complex conditions of the actual – of actual extensions and spaces, actual durations and temporalities – but also the exploration of, and experimentation with, the infinity of variations and modifications/mutations that can be engendered by linking, combining, intruding, transgressing, and traversing such spaces and times.

**1a Memories of a Free Party.** (1) In a clearing in a forest sound systems have been set up, a territory established. Communities are formed that last no longer than a night and a day. Here, away from the towns, another kind of metropolis is being built, a new urbanism that blurs the nature/culture distinction, breaks free of the logic of the “house.” This space is actualised by bodies-in-motion and by

body-thought-motion. (2) Molecules of sound interact and combine with the molecularity of my body, itself already undergoing molecular alteration through chemical prosthesis. This site is an experiment in micro-physics. This sound-body-assemblage affirms a different temporality, a speeding up – but also, at times, a slowing down. Virtual ecologies are opened up, new universes of experience that are irreducible to typical signifying regimes. At last we can breathe again. (3) The affective-event (“music”) operates to disrupt the usual subject-forming mechanisms, the usual commodified subjectivities. There is nothing to understand here. An affective glitch, a stuttering and stammering of sound, and so a new refrain; suddenly a new world becomes possible. When we dance we allow the intelligence of body-thought to usurp the habitual reactive mechanisms of our subjectivity. When we dance we are not who we were. *Note on micro-physics: there is a politics of the molar, a struggle that takes place on the level of the socius, at the level of knowledges and institutions, and there is a politics of the molecular, a becoming that operates “beneath” these aggregates. In fact, the two are never separate: the molar is effectively constituted by the molecular (although, in the interests of the subject, this is often effaced), and the field of the molecular is never enough for revolution. We affirm those spaces and places where an access point – a portal – to the molecular becomes open, when bodies mutate and boundaries blur. We return from these sites armed with a Spinozist knowledge, a body-memory. We become more than what we were.*

**1b Zagreb, September 2005.** An experiment in micro-physics (through dereliction). (1) The test we set for ourselves: for a month, we are taking over a disused factory in the east of Zagreb, building a free-bar (see Fig. 1, left) where we serve cheap Rakija bought from the farmers’ market across the road. The entire bar, comprising modifiable and moveable units, is built using industrial pallets and pieces of wood. We live in an adjacent room that we have turned into a sleeping area (see Fig. 1, right). There’s quite a few of us, at times ten or eleven.



Fig. 1. C.CRED/Collective CREative Dissent, C.CRED Bar and Bedroom, at *Urban Festival*, Zagreb, 2005.

(2) The event: the actualisation of the potential immanent to the *physos* of dereliction involves a turning away from the redundant and repressive politics of Parties, presidents and policies – and then also a shift in speed, an alt mode of life, an alt strategy for life.<sup>7</sup> A different – collective – way of eating, drinking, sleeping, talking, thinking and being. *Note on micro-physics: all space is practiced and functional. Labour, dereliction, drinking, sleeping – these are functions and practices, and all space is grounded in their various temporalities. They can, however, be shifted, altered, modified. The task of the micro-physicist is to explore the temporal textures that constitute a given space, to create a shift, a mutation of sorts, to open up a different kind of space, a different assemblage of bodies (non-institutional forms of conviviality, friendships, alliances, collaboration, collectivity, etc.). This involves an experimentation on all kinds of levels and with all kinds of bodies, various physical bodies – tables, chairs, bars, human and animal bodies – but also chemical bodies – drugs, alcohol, cigarettes. The notion of a micro-physics of space thus also includes a chemistry and toxicology of space, and the micro-physicist has to deal with chemicals and toxins, as much as with mutations, temporary and minor uses of space, particular kinds of movement, mobility and nomadism, different forms of residency, cohabitation and parasitism. But, all in all, the main political task of the micro-physicist is to fight the stupefying boredom of the normative physics of everyday space-time.*

**2 Futurity.** The present has been colonised. As others have pointed out, we live in a time of the “total subsumption of capital,” a time in which time itself has become commodified.<sup>8</sup> Given this fact, we assert that any real creativity must be future-looking, oriented against the impasses of the present. As far as the production of subjectivity goes, the terrain of action is time, or rather temporality, itself understood as a *texture* of space. Every body-subjectivity is in fact a cartography of space-time, with different latitudes and longitudes, different ways of being and acting in the world. It is through exploring “different” temporalities – temporalities different from known (colonised) time – that we will transform ourselves. There is then an ethical and aesthetic practice of the future, but also a politics of temporality, of movement and speed. Art objects, events and happenings, aesthetic processes in the widest, most expanded sense, do not belong entirely in this time. They are fragments of the future hurled back into our own time in order to call that very future into being. Such practices are always positioned against human time; they are made out of the stuff of the present, but configured in a new combination, a new dice throw as Deleuze might say.<sup>9</sup> This is not difference as critique but an affirmation of a future difference, an entirely different and continuously differing difference. The issue is then not to place restrictions, to limit, these innovations and inventions (to limit desire), but to affirm them – always to go further.<sup>10</sup>

**2a Memories of an Earthwork.** (1) Travelling with a friend on a pilgrimage of sorts; a road trip through the desert to the Great Salt lake, Utah. The journey itself operates to disrupt a certain temporality; in the desert we slow down, a gap is opened up. Memories are actualised that operate as a platform for other, stranger, kinds of thought. The journey is a preparation, a “clearing out,” an *ascesis*. It is never enough merely to expect an event. (2) Walking along the *Spiral Jetty*; I finally understand the strange temporality of art.<sup>11</sup> It is not of human time but of future/past times, for a people no longer here or a people yet to come.<sup>12</sup> It is not of human duration, but of durations that are more complex, more cosmic. A geological temporality, a *solar* temporality (the drought in Utah that allowed the Jetty to re-emerge) and then more fleeting durations too (of the weather; of the flora and fauna – of organic and inorganic life). The *Spiral Jetty*, for those who enter its mythic space, operates as a time-machine activating the landscape it has been placed within (it is an optic through which we see a different reality). (3) Later, moving around the *Sun Tunnels* (see Fig. 2) it occurs to me that there is more space-technology in these concrete tubes (a recombination of matter) than in all of NASA.<sup>13</sup> The *Sun Tunnels* are an anomaly, intentional objects that disrupt the space-time of their setting (and every equinox people congregate here at these future-monuments, a ritualistic celebration of the turning of the world). Conclusion: to write about these “sculptures”

without attending to their situation within space – and their disruption of linear time – seems wilfully human, in fact, redundant. These are science fiction objects that call forth that which is masked by dominant, commodified subjectivity (habitual states of being). An adequate response to them invariably involves a turn away from typical affective/signifying registers (and typical duration). *Art is not the broken promise of a longed for redemption, but a space-time technology that calls its own audience forth.*

**2b London, November 2005.** An experiment in irregularity and numeric walking. I take a walk. Every four hundred and forty-fourth step I stop and take a four second sound recording. The plan is to play the sound-recordings in different keys and substitutions of fourths, in a free improvisation of four hundred and forty-four seconds. (1) November 22, 1.40 p.m. Whitechapel Road – Brick Lane – Bethnal Green Road. *What is generated in the cityscape through the irregularity of my walking by numbers? A non-normative cityscape? The white noise of the city foregrounded and amplified, stuttered walking, fragments of conversation. Is this a kind of futurity, a future subterranean city, with no direction home, with no home?* (2) November 22, 3.50 p.m. Old Ford Road – Victoria Park – Clapton Park – Lea Valley. *Are we dealing in documentary terrains, or in a becoming black market economy of irregularities – of future regularities, 444, 666 – exchanged amongst a future community of walkers? The only way we*



Fig. 2. Nancy Holt, *Sun Tunnels*, Utah (photograph by Samudradaka Hutchinson, 2005).

can produce a different terrain (difference within the terrain), is to collectively practise it, to practise the future cities within the ruins of the old ones. (3) November 23, 1.10 p.m. Leadenhall Street – Aldgate Barrs. *Walking is not simply a question of exploring the politics, the economies, the physics of an existing terrain – but of producing and exploring irregularities within that terrain, portals to a future city within this city, a proto-ecology within the cityscape. We don't want this city of bankers. We will breath through your skyscrapers, your subways will be our nostrils, your underground carries new toxins through the city-body-space assemblage. Conclusion: all cities are our cities, all cities are future cities. Counter-cartographers, future walkers of the earth, unite!*

**3 History.** Thesis 1: the past cannot be wholly co-opted by the present. Allowing the past (pure ontological past) to interfere with the present is a definition of freedom, freedom from the present plane of existence, or simply habit.<sup>14</sup> Residual objects/practices may work to open up “new incorporeal Universes of reference” in this sense (i.e., the realm of the virtual). They can function as singular points, “mutant nuclei of subjectivation” around which a different subjectivity might crystallise.<sup>15</sup> Here a part object detaches itself from a specific regime thus allowing for a potential resingularisation (a new complex of subjectivity). The so-called commodification of the past does not necessarily hinder this magical aspect. Even a commodity (i.e., that which is already part of a specific regime of the present) can operate as time/space-travel-object. Thesis 2: let us make two further propositions: (1) History is not linear, teleological, not a narrative or trajectory of evolution. History is a complexity. This is what Foucault meant when he defined history as a “concrete body of becoming” involving ruptures, breaks, fissures, and other poly-linear leaps.<sup>16</sup> History is this body of becomings, a body that we are inexorably and collectively linked to. (2) History is paradoxically both of the past and of the future. This is what Spinoza meant when he argued that our affections – our present-state, the present complexity of affects inscribed as traces onto our

body – define and determine our capacity to affect and be affected. The present-state of a body is then a complexity of history – all of history – but also the site of a future potential.<sup>17</sup> As such, the project of history is in every sense an ethico-political *and* aesthetic project (i.e., mythopoesis).

**3a Memories of a Maypole Dance.** In a field, in summer, a community gathers, another kind of territory is produced constellated around a ritual festival (a repetition of an event that echoes forward through history).<sup>18</sup> Watching a folk ceremony, for me, produces joy-increasing-affects. I am already part of this history that is no longer simply “in the past.” My body itself is an archive of sorts, a record of becomings – a set of capacities to affect and be affected. I remember crying at a Maypole dance. Are these the tears of a nostalgic-melancholic desire for a world that never was (a lament)? Point 1: perhaps, as a first moment, but they are also a bodily response to the alternative paradigm/world-view these practices offer (a celebration of a different kind of world). The Maypole dance is not wholly of this time. That these practices are “of” the past constitutes their capacity to operate as a point of deterritorialisation from the impasses of the present. Participation and *performance* are important elements here; this is certainly a spectacle, but we are not just spectators in this ceremony (this is a ritual that calls for our involvement). This is the active utilisation of the past in the present as counteraction to that very present (mythopoesis), this is the utilisation of the past in the production of the future (a future-body). Point 2: folk cultures interact with “nature,” organic/inorganic “life.” Alienation begins with a blindness towards that very nature/history that constitutes us as bodies. Domination operates at all levels. This Maypole dance is an activation of immanence (a field of immanence), a connection with an earthly temporality (“nature”) that we can become estranged from, but to which, ultimately, we must return (“death”). And the feelings I get from the city are the same as those I get from the sea/forest/mountains: freedom! Burn the towns!

**3b Turin, November 2001.** An experiment in duration (through sub-historical walking). We are

walking the icy winter streets of Turin with a number of former militants and activists from the anti-parliamentary left of the 1960s and 1970s. Our itinerary is based on their revisiting the key sites of the political conflict of that time, their recollection and our dialogue forming a sub-historical texture of the city, a history different from the monuments on the squares and in the parks, different from the normative texture of durations that constitute the city as typically experienced. How do we access this history as becoming, this history as rupture? Our task is not to reiterate historical narrative but to generate new narratives – new mythologies – that intersect lived experience and invigorate, animate, contemporary practice. History is not the site of critique but of an affirmation. Through our walking and talking we generate a duration that incorporates a re-turn to history, but that also points towards a future potential. This is the paradox and complexity of history; it is not of the past but of the future. Point 1: Corso Traiano. Notes from walk: *“The road leading up to the main gates of FIAT’s factory in Mirafiori, an empty street, it lasts forever, then across Corso Agnelli the factory towers up: ‘When I hear the word Corso Traiano, I immediately think of the demonstration and occupation of the FIAT plant in 1969.’ These were beginnings, we were told. The placards carried by the workers as they proceeded towards the factory gates prophetically announced: ‘Agnelli fascista sei il primo della lista.’”*<sup>19</sup> Point 2: Corso Francia. Notes from walk: *“For those of us who have been activists in these movements, for decades, there is a very strong association to these places, to this map and these archives. To me, saying for instance the name of a street, Corso Francia, the first thing that comes to my mind is the head office of the MSI and the riots of April 1975, during which members of the left-wing movement managed to enter and partly destroy these offices.’ Walking through the city centre towards Corso Francia, always a site of conflict it seems, front lines being drawn, strategies of resistance worked out . . . There is an ethical programme at stake in these histories, and in these histories being recounted; a sign of life in the face of fear, an affirmation of a new mode of collective life*

*in dissent, a permanent ignition, the permanence of ignition: set your head on fire, but never subject.”*

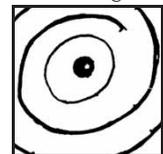
**4 The Infinite.** The past and future are contemporaneous with the “present”; our particular psychic habits (i.e., consciousness/ego) mask this. We habitually live within linear time, but intuition/imagination tells us there are other times, other durations. In relation to this we might note: (1) *Bergsonism*. By slowing down, watching, waiting, we create a gap (between stimulus and response) into which pure memory can pour.<sup>20</sup> In fact, it is the possibility of accessing this realm “beyond” our humanity that defines us as human. The complexity of the brain-body assemblage (nervous system) means there is a multiplicity of pathways through which we might react to the world. A hesitancy is introduced that operates as an opening up to those times typically effaced. This, ultimately, is the experience of infinity penetrating lived temporality, the experience of eternity within the moment – that operates to transform that moment. The infinite is not a transcendent horizon but the very ground of experience, a ground that can be accessed if only in the infinite variations it gives rise to. Fabulation, storytelling, can begin this task, the building of a platform to access a “somewhere else.”<sup>21</sup> But there are other technologies as well. Indeed, we will look to anything that takes us away from the little death of nine-to-five careerism, and birth–school–work–death linearity. (2) *Spinozism*. Alternative strategy: (i) the production of joyful encounters that increase our capacity to act in the world. (ii) The formation of “common notions”/adequate ideas attendant on these encounters (*what constitutes a joyful encounter?*). (iii) The passage from adequate ideas and common notions (the second kind of knowledge) to a terrain of infinity, a plane of infinite potential. We move from human time to the eternal. This is the speed of “absolute survey,” a place in which everything agrees with oneself and thus produces joy: beatitude.<sup>22</sup> It is in and with this third kind of knowledge that we realise the speed of thought freed from the shackles of human temporality. Infinity becomes an operating terrain.

We must learn to deploy the infinite, and the infinite array of durations, against linear, human time.

**4a Memories of a Retreat.** When “retreat” names a dissent from consensus reality, a strategic turn from the distractions of contemporary so-called “life.” There is a place where I have seen Bergson’s/Spinoza’s ideas activated in practice, within Western Buddhism. A series of technics for accessing a state beyond the known, for actualising a different set of virtualities. Technic 1: meditation, when one slows down . . . stops. Finally, a confrontation, an engagement, with one’s habits (one’s self). A struggle to produce a *non*-reaction to pain/pleasure (a *being with* pleasure/pain, an understanding of their impermanence). Suddenly, as if from nowhere, a creative response arises. A micro-physical freedom. A realisation: I “am” my habits, and through my habits I create my world. Following swiftly, a becoming-molecular, the body becomes a “region in flames” and time becomes a matter to play with.<sup>23</sup> Revolution begins in and with the body, the shackles are nothing less than the fixed view that there is a shackled subject. We are always more than what our ego tells us we are. Technic 2: ethics, on a molar level a series of joyful encounters, the production of a community that operates as a platform, a stillness, which finally allows thought. It is never a question of “losing it,” but of constituting a territory that allows an opening to the universe; communities are always a circle drawn in chalk – with a gap opened on the opposing side to where we entered.<sup>24</sup> I look around me, who are my fellow retreatants? On a molar level they are classed and gendered subjects in a world that subjects them. On a molecular level, and on retreat, they are space-time travellers, probe-heads for a future-people (the possibility of a post-human existence, when human denotes a certain habitual and reactive mechanism).<sup>25</sup> Lesson learnt: freedom is micro-physical and creativity is always linked to infinity (the latter understood as the very ground of our experience). Creativity is a way of being in, and responding to, the world.

**4b Copenhagen, November 2005.** An experiment in infinity (through listening to

John Coltrane). Coltrane playing, blowing, screeching, it’s *All Blues*, with Miles Davis’ band, a recording from Konserthuset, Stockholm, 1960. The basic desire, Coltrane says afterwards to Carl-Gustav Lindgren, is to play everything at once, all possible combinations and variations, all possible substitutions, all possible notes, breaks, sounds, honks, stuttered and stammered fragments of sound.<sup>26</sup> It is Spinoza’s question, rephrased: what can we make a body do? Or what can we make an assemblage of bodies do? The saxophone body, the saxophone-lung-mouth-lip body – what can we make it do? What is its potential beyond the dictates of Western musical idiom? Coltrane comes up with a practical solution, a method of experimentation: you try to enter into not another mode but a plane of infinity prior to and constitutive of modality as such, a shared plane of infinite commonality prior to differentiation, where, in fact, everything you can play is in simultaneity, where everything played, playable, or to be played exists in simultaneity – as an infinite speed of oscillation – as a virtual potential. What is actualised, from the infinity of this plane of potential, is not simply a stammered or stuttered phrasing but a kind of play with differences in excess of themselves. Outline of the beginnings of an aesthetic programme through the practice of John Coltrane. Technic 1: put your faith in univocity and infinity, and always seek to move towards a terrain of infinite potential. It is by a practical programme only, by the means of virtuosity and a peculiar kind of athleticism, that we can engender what is truly at play with difference and differentiation. Never lose your faith! Technic 2: refuse the fear of impossibility, a direct derivation of the capitalist culture of possibility. It is only by rupturing the predetermined notion of the possible, by the continuous distrust of the idea of possibility, and in the equally continuous exercise of rupturing the normative terrain of the possible, that we can break the mould of the mundane limitations of the world we are given and actualise the infinite potential of the universes of capacity that are immanent to life when it moves beyond fear.



notes

1 Our model for this collaboration – and for this notion of collectivity – is Gilles Deleuze and Félix Guattari’s collaborative project of *Capitalism and Schizophrenia*, and especially *A Thousand Plateaus*, trans. Brian Massumi (London: Athlone, 1988). As Deleuze and Guattari remark at the very beginning of the latter: “The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was already quite a crowd” (ibid. 3). What follows is indebted to this philosophical benchmark in collaboration.

2 We take this notion of an “ecology” of subjectivity (and indeed of an “internal” and “external” collectivity) from Guattari’s *The Three Ecologies*, trans. Ian Pindar and Paul Sutton (London: Athlone, 2000).

3 Spinoza writes, in the third book of the *Ethics*, that: “[N]obody as yet has determined the limits of the body’s capabilities: that is, nobody as yet has learned from experience what the body can and cannot do, without being determined by mind, solely from the laws of its nature insofar as it is considered as corporeal” (“Ethics,” trans. Samuel Shirley, in *Spinoza: Complete Works*, ed. Michael L. Morgan (Indianapolis and Cambridge: Hackett, 2002) 280).

4 An ethical trajectory – the construction of life through joyful encounters that increase the collective capacity to act – always involves an aesthetic moment or event of experimentation in the sense of a test or programme that inevitably runs the risk of failure. Under the conditions of a capitalist distribution of affects, for instance, an ethical programme often involves a rupture, which may at times appear violent but from which an ethical trajectory emerges as the potential of a future kind of politics.

5 As for the relation between bodies, spaces and nature, we are indebted to the work of Spinoza, but also to the Spinozism deployed by Deleuze and Guattari in *A Thousand Plateaus*; see, for example, 253–60.

6 These three proposals are extracted from Spinoza’s writing on bodies – and in particular the two notions of *corpora simplicissima* (single or simple body) and *corpora composita* (composite body). See the second book of the *Ethics* 243–77.

7 The use of the prefix “alt” here is not simply short for “alternative” but designates a kind of minor or sub-function – in much the same sense as the alt key on a computer keyboard.

8 See, for example, Antonio Negri’s *Time for Revolution*, trans. Matteo Mandarini (London: Continuum, 2003) esp. 23–29.

9 At the very end of *Difference and Repetition*, trans. Paul Patton (London: Athlone, 1994), Deleuze returns to this notion of the dice throw, linking it to a Spinozism and to a univocal infinity generative of differentiation (see 303–04).

10 We might make a point about capitalism, and its own deterritorialising function here. Aesthetic and creative practices operate against the axiomatic functioning of capital but plug into its own logics of invention and innovation. As Deleuze and Guattari remark, it is less a question of a “withdrawal from the world market” but of proceeding “in the opposite direction . . . To go still further, that is, in the movement of the market, of decoding and deterritorialization” (*Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem and Helen R. Lane (London: Athlone, 1984) 239). This is not simply to affirm the capitalist mode of production but rather to affirm that which the latter unleashes, “the awesome schizophrenic accumulation of energy and charge, against which it [capitalism] brings all its vast powers of repression to bear, but which nonetheless continues to act as capitalism’s limit” (ibid. 34).

11 The *Spiral Jetty* is an earthwork – situated in the Great Salt Lake, Utah – built in the 1970s by the artist Robert Smithson. Shortly after the work was completed the waters of the Lake rose and the Jetty disappeared. A prolonged drought in Utah means that the Jetty has now re-emerged and taken on a new aspect, encrusted as it is with white salt crystals.

12 This notion of art’s future orientation, that it invokes a people-yet-to-come, is a constant refrain in Deleuze and Guattari’s writings. For a couple of indicative passages, see *Kafka: Towards a Minor Literature*, trans. Dana Polan and Reda Bensmaïa (Minneapolis: U of Minnesota P, 1986) 17–18, and *What is Philosophy?*, trans. Graham Burchell (London: Verso, 1994) 218.

13 The *Sun Tunnels*, four massive tubes of concrete studded with holes that reflect various constellations of stars, were built by the artist Nancy Holt in the 1970s. They are positioned in a specific formation about a day's drive from the *Spiral Jetty*, in the barren Utah landscape.

14 In relation to this, Henri Bergson writes on the suspension of normal motor activity that in itself allows other "planes" of reality to become perceivable (this is an opening up to the world beyond utilitarian interests) (see *Matter and Memory*, trans. N.M. Paul and W.S. Palmer (New York: Zone, 1988) esp. 101–02). See also Deleuze's *Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone, 1991) esp. 106–13.

15 We take this framework from Guattari's important work on the production of subjectivity. See Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Sydney: Power, 1995), and especially the first chapter, "On the Production of Subjectivity" 1–32. The quotes appear on pages 5 and 18.

16 See Michel Foucault, "Nietzsche, Genealogy, History," trans. Donald F. Bouchard and Sherry Simon, in *Michel Foucault – The Essential Works*, vol. 2: *Aesthetics*, ed. James Faubion (London, Penguin, 1998) 373. In this essay, Foucault makes numerous links between the body and genealogy; for example: "The body is the surface of the inscription of events [...]. Genealogy [...] is thus situated within the articulation of the body and history. Its task is to expose a body totally imprinted by history and the process of history's destruction of the body" (ibid. 376).

17 See Deleuze and Guattari's discussion of "the Untimely" and of a becoming that is irreducible to history, but premised on it, in *What is Philosophy?* 112–13.

18 Deleuze refers to this strange nature of festivals – that they do not represent a past, but repeat in advance the original event – at the very beginning of *Difference and Repetition* ("... it is not Federation Day which commemorates or represents the fall of the Bastille, but the fall of the Bastille which celebrates and repeats in advance all the Federation Days..." (1)).

19 The text here, and in the following sentences, is by the artist collective C.CRED, produced as part of a wider art project entitled *permanent ignition*, which also included walks

and installations/interventions in public spaces around Turin. This citation also includes a quote by Marco Scavino, in conversation with C.CRED at the *permanent ignition* symposium, BIG Torino 2002 – BIG Social Game, 15 May 2002. The Italian phrase "*Agnelli fascista sei il primo della lista*" is referring to Gianni Agnelli, principal shareholder of the FIAT corporation, and translates approximately as: "Agnelli, you fascist, you're the first one on the list."

20 See Bergson's *Matter and Memory*, especially chapter 2, "Of the Recognition of Images: Memory and the Brain" 77–131.

21 As Walter Benjamin reminds us, storytelling can operate as a kind of precondition that allows new forms of experience to emerge. See the essay "The Storyteller: Reflections on the Work of Nikolai Leskov" in *Illuminations*, trans. Harry Zorn, ed. Hannah Arendt (London: Pimlico, 1999) 83–107, where Benjamin writes of the boredom of storytelling being the "dream bird that hatches the egg of experience" (90).

22 The three different kinds of knowledge are addressed by Spinoza in the *Ethics*, in a general sense in book 2 (243–77), and with regard to the third kind of knowledge in book 5 (363–82). See also Deleuze's *Spinoza: Practical Philosophy*, trans. Robert Hurley (San Francisco: City Lights, 1988) for a tracking through of these three knowledges, and see the last section, "Beatitude," of *Expressionism in Philosophy: Spinoza*, trans. Martin Joughin (New York: Zone, 1992) 303–20, for a more in-depth account of the "third kind of knowledge."

23 Jean-Francois Lyotard, *Libidinal Economy*, trans. Iain Hamilton Grant (London: Athlone, 1993) 13.

24 Communities, like subjectivities, are refrains in this sense (constituted territories that allow for the possibility of deterritorialisations). See the plateau "1837: Of the Refrain" in *A Thousand Plateaus* 310–50.

25 We take this notion of "probe-heads" from the plateau "Year Zero: Faciality" (*A Thousand Plateaus* 167–91), where they are described as those practices/forms of organisation that disrupt the particular conjunction of the signifying and subjectifying regimes (faciality) that constitutes us as human. As Deleuze and Guattari remark: "probe-heads (*têtes chercheuses*, guidance devices)... dismantle the strata in their wake,

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break through walls of signifiacnce, pour out of the holes of subjectivity, fell trees in favour of veritable rhizomes, and steer the flows down lines of positive deterritorialization or creative flight” (190).

26 John Coltrane, in interview with Carl-Gustav Lindgren, quoted in Frank Kofsky, *John Coltrane and the Jazz Revolution of the 1960s* (New York: Pathfinder, 1998) 277–92.

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