

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

TRAHTR

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

Call for papers ***Gilles Deleuze's Virtuality***

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

The *Other* of the Deleuzian text

In the *Abécédaire*, when Gilles Deleuze evokes the second wing of philosophy, he suggests that philosophy can only be constituted as departure from/of an *other* – as a non-philosophy. This panel aims at exploring those 'others' within the Deleuzian text, which can be understood as insides coursing through it – but also fleeing it. More specifically, the themes to be explored concern the other of Deleuze's philosophy (art, psychoanalysis, history of ideas, cinema, literature), the various media by which Deleuzian thought can be known, rarely taken into account in conventional commentary (interviews, the film *Abécédaire*, recordings of lectures and seminars), or even this "other" that represented Félix Guattari (and the question of a four-handed writing). On the basis of a careful analysis of the text, and the work's conflictual relations between speech and writing, the panel would focus on the question of non-identity in the work, as well as the possibility of Guy Lardreau's hypothesis of the counterfeit.

- What can a textual analysis of the Deleuzian *oeuvre* teach us?
- Is there an "other" of the Deleuzian *oeuvre* – shadows and leaks – left unexplored by the commentators?
- What is the pertinence in speaking of *otherness* in the context of Deleuze's *oeuvre*?

Deleuze, combustible

Fire marks the imaginary of poetry and philosophy: it brands temporality, from the sacrificial violence to the remains of the ashes. This theme, however popular among Deleuze's contemporary philosophers (from Blanchot to Derrida), is yet absent from his work. Considering this topic, this second panel would like to question the reception of Deleuze in an original manner: 'fire' could designate the auctorial *auto da fé*, or the interpreters' bonfire. Could it be that the absence of any kind of directive regarding the legacy of his work translates into something like a final self-immolation on the part of Deleuze? Crossing the study of this theme with the work of philosophers who used it to think about (the) text, one could inquire into how Deleuze's *oeuvre* might be understood through (this notion of) fire, or the related questions of destruction, of ashes, and the ruin of the *oeuvre*.

- Could the reception of Deleuze's philosophy be thought, originally, with the question of fire, using fire as a sort of temporal marker?
- How is Deleuze, himself, a fuel for philosophical discourse?
- Or, should we burn down the entire Deleuzian *oeuvre*? Perhaps even set his interpreters aflame?

The double panel 'Deleuze's Virtuality' will take place from July 12 to 14, 2010, in Amsterdam (Netherlands), during the Third *International Deleuze Studies Conference*.

Application Deadline: April 1st, 2010.

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