

## **an Exhibition that envelops its double unExhibition Cartography of Excess – The (re) turn of the Uncanny\***

\* uncanny: corresponds to German “unheimlich” (literally: unhomely), an estrangement of “heimlich” (literally: homely), meaning clandestine, secretive, furtive. Theorized by Ernst Jentsch (1906) and later by Sigmund Freud (1919), with reference to E.T.A. Hoffmann’s *The Sandman*, and later re-read by Hélène Cixous, a reading the present proposal is close to.



A proposal written by Dimitrina Sevova in the context of the exhibition at Gasthaus zum Bären, “Unsettling the Setting. Playing, Plying, Squatting // Operating, Owning, Occupying – or rather? Ideas, strategies, suggestions, concepts for an (im)possible / (un)bearable exhibition situation,” curated by Dorothee Richter and Mirjam Bayerdörfer.







*The unconscious no longer deals with persons and objects, but with trajectories and becomings; it is no longer an unconscious of commemoration, but one of mobilization, an unconscious whose objects take flight rather than remaining buried in the ground. (Gilles Deleuze, Essays Critical and Clinical)*

*As long as art is the beauty parlor of civilization, neither art nor civilization is secure. Why is the architecture of our large cities so unworthy of a fine civilization? It is not from lack of materials nor from lack of technical capacity. And yet it is not merely slums but the apartments of the well-to-do that are esthetically repellent, because they are so destitute of imagination. Their character is determined by an economic system in which land is used-and kept out of use-for the sake of gain, because of profit derived from rental and sale. Until land is freed from this economic burden, beautiful buildings may occasionally be erected, but there is little hope for the rise of general architectural construction worthy of a noble civilization. The restriction placed on building affects indirectly a large number of allied arts, while the social forces that affect the buildings in which we subsist and wherein we do our work operate upon all the arts. (John Dewey, Art As Experience)*

**M**y first reaction upon receiving the invitation to take part in the meta-exhibition "Unsettling the Setting. Playing, Plying, Squatting // Operating, Owning, Occupying – or rather? Ideas,

strategies, suggestions, concepts for an (im)possible / (un)bearable exhibition situation," was "Thank you very much! I am very pleased. But I would prefer not to...."

My initial hesitation to take part in this meta-exhibition was cycling around the argument that the future of Bäregasse is a matter of practical cultural processes and politics and collective negotiations between cultural actors and the cultural policies of the city of Zurich, and not of individual proposals.

My second thoughts were triggered mostly by my quick imagination on the subject of the exhibition, which found me in the middle of something else, a two-year research on the relation between fiction and the event, and micropolitics of play. These topics that I am working on at the moment crossed with this proposal for an (un)mögliche exhibition. This is how I came up with this proposal, which is the expression of my singular intellectual position and desires to overcome the isolation of my thoughts and connect some ideas with the plane of this meta-exhibition, and contribute with my voice to further discussions that I see rather as a an experiment related to the freedom of thinking and expressing oneself. I decided to double my efforts and invite a friend of mine, Daniel Marti, who is an artist whose work and the conversations with whom I find inspiring, in an effort to explore together how the curatorial can be transmitted between curator and artist, between artist and curator. This proposal for *an Exhibition that envelops its double unExhibition // Cartography of Excess – The (re) turn of the Uncanny* thinks the exhibition as a stage, a laboratory, an office, a place to share secrets and other contra-information that can become an act of resistance "in a spatio-temporal emancipation worthy of fiction" (Hélène Cixous) in order to (re) turn the uncanny.

In short, the exhibition interrogates: Who is the artist today? Who is the curator today? Who is the spectator or art lover today? How does art function and how can we negotiate not

the object, but a practice of art to be recognized as a form of resistance...? It will put subjects to display, rather than objects, both clinical and critical, self-analytical and self-reflective.

The proposal tries to understand what art is under the circumstances of affective, machinic capitalism and its inherent feminization of labor which unfolds machinic registers, in a process of feminization of labor inherent the whole labor under affect. How can feelings and the immaterial and emotional aspects of labor performed under these conditions move from the object of art to art practices? How do artist practices relate to the performative tasks of so-called affective labor? How does art labor relate to the labor of idiots, or care labor?

Protagonists and possible participants in the stage of drama or dramatization under the affect of this proposal: Roee Rosen, Brice Dellsperger, Oreet Ashery, Méret Oppenheim, Yello, Michael Hiltbrunner, Renate Lorenz & Pauline Boudry, The Centre of Attention, Claude Cahun, Maya Deren, Hans Richter, Gilles Deleuze, Hélène Cixous, Mathilde ter Heijne, Franziska Koch, Romy Rüegger, Anne Käthy Wehrli, Daniel Marti, Eleanor Antin, Mareike Bernien and Kerstin Schroedinger, and many others.

The proposal unfolds as a shifting field or a relational field of individuation between the occupants of the museum and the urban places surrounding it, both fictional and real, with some links between the uncanny and the event of the carnivalesque (Mikhail Bakhtin / Julia Kristeva), and embraces the idea of overcoming the public/private dichotomy and return the experience of strangeness to our everyday life.

## Overture

*It is by putting the museum in the context of radical democratic politics that I wish to address the question of its role today, considering in particular ways in which art institutions could foment new subjectivities critical of neoliberal consensus. (Chantal Mouffe)*

Taking as a starting point Chantal Mouffe's call to put the museum in the context of radical democracy, I am trying to trace another, molecular line in middle of the molar lines of rigid segments that run through societies and groups as devices of power – each fixing the code in a territory of particular segments and successive choices between binary elements, and the segmented line, where I try to create a space-time for further critical analysis of a particular time, a particular place and particular practices. Even if this effort embraces the intellectual horizon of Martha Rosler's and her outline of the segmentary macro lines of the context of the gentrified city and its contemporary conditions of life under the neoliberalization, financialization and precarization in her polemical trilogy *Culture Class: Art, Creativity, Urbanism*, focusing particularly on Part III (In the Service of Experience(s)) published in Issue 25 of e-flux journal, where Rosler refers on the one hand to Chantal Mouffe's series of articles and talks on strategies of radical politics and aesthetic resistance in which she "pleads for artists to take up strategies of engagement to challenge the dominant neo-liberal consensus," and on the other, to Brian Holmes' "Liar's Poker," published as part of his *Unleashing the Collective Phantoms: Essays in Reverse Imagineering*. Rosler directly confronts the issue of the extent to which Mouffe's visions can be actualized in museum institutions, or practices such as Foucault's "art of not being governed quite so much" as technologies of intensification of a critical and resistive self can



be exercised, with the contradiction inherent in the system of art and its institutions which censure and sanction works of art that display deep political content and commitment.

Quoting Martha Rosler: "Brian Holmes has likened the dance between institutions and artists to a game of Liar's Poker. If the art world thinks the artist might be holding aces, they let him or her in, but if she turns out actually to have them – that is, to have living political content in the work – the artist is ejected. Although Chantal Mouffe exhorts artists (rightly, I suppose) not to abandon the museum – which I take to mean the art world proper – there is nothing to suggest we should not simultaneously occupy the terrain of the urban."

How can new subjectivities critical of the neoliberal consensus be formed, and how can the principle of mobilization of the critical self in the occupation of the museum and the simultaneous occupation of the terrain of the urban as Martha Rosler proposed, connect to the Foucauldian concept of cultivation of the self, where the self can simultaneously occupy it-self and take care of the other, in an auto-productive and auto-affective process? It is a process that can be called the eventualization by the expression of a creative force in a self-generated movement of resistance, embedded or performed by the emancipatory politics of the self and the dissensus of micropolitics and micrological practices.

The proposal here is to move from the subject to critical and collective practices of creating relational fields or fields of subjectivation, which can be understood as topological spaces of equality and dynamics that function by a "strong linkage of contrast with equivalence" (Roman Jakobson), characterized by the imperceptible and unstable geology of the pre-landscape, which is not a history but an anticipatory force of becoming, a diagrammatic space of loops, leaps and links where truth takes place and dis-plays itself and induces ruptures with hegemonic views. It is the space of production of intensive multiplicity

and production of value – the value of truth, not of surplus, where the exhibition quality of truth is the leap in which the ungrounded quanta are given form as temporary concreteness.

The process of subjectivation and its singularized space can be understood in the relation between fiction and the politics of truth or ‘naked freedom’ as the eventualization of molecularity both in the museum space and the urban environment, an eventualization produced by the categories of proximity and distance (Foucault). Let us call it a politics of distance, where politics has to be understood as the active experimentation of unmasking and unleashing the forces of fiction and its phantoms so as to confront its naked truth on the aerial paths, the return of “the unbending spirit of eternal rebellion” (Vladimir Mayakovsky).



## Repression and Resistance

**M**y first impulse was to think about giving form to a micropolitical proposal made of small bits or fragments, creating a map of dispersed and resonating ideas rather than giving space to one total statement. I can call this an *idiotic methodology*, following Isabelle Stengers who developed this concept on the basis of Deleuzian-Guattarian schizoanalysis, micropolitics of desire and the labor of idiots borrowed from Fyodor Dostoevsky's novel *The Idiot*. These fragments of floating quanta can be approached through the microphysics of power. They would be made of little fears and the slight horror of unheimliche forces that paint the day gray on gray and give it its mood (Gilles Deleuze & Félix Guattari), as floating epiderm, or "phantasms created by fear or desire (cloud gods, the adorable face of the beloved, 'miserable hope transported by the wind')" (Foucault).

Referring to both "Das Unheimliche" and *Unleashing the Collective Phantoms*, I would like to go further and explore the concept of possession, as in Paul Klee's "color possess me" or other forms of monstrosity of inorganic synthetic functions that can vitalize thought. The figure of the ghost is clandestine and can only be a parody, always plural with the whole madness

involved in this plurality. "They are complex systems of distinct and multiple elements." (Foucault) The phantoms of liberty express the relation between truth and freedom, which can be understood only if it passes through fiction. They are weak forces, diffuse, that can be felt like something strange in the air, something that can be breathed like the spirit of revolt.

Chance is automation, a "cause not revealed to human thought" (Aristotle, *Physics*), an automated space or machinic space, like the space of the unconscious, which is always collective and mixed up at random, by chance, and envelops the signs and partial codes. The automation of the uncanny is "the diabolical powers of the future, [...] diabolical in all innocence" (Kafka), in which there is something comical, grotesque and transgressive. The uncanny, which is always the stranger, the unfamiliar, who speaks "a foreign language within language" in a grammar of disequilibrium of deterritorializing forces. This language is the K function that produces the resistive minor forms in literature. The uncanny lies in the drifting forces, or as Proust wrote, in "the air passing under the door" and possessing the room. With the repetitive automatism in the network of a process of eventualization and sensualization, the uncanny is an expression of feelings, of a quality of feeling. The uncanny is an extraordinary (non) being, or "No-thing," what can be only sensed, or "symptomized." The uncanny unmask the symptoms "like in the extraordinary merits of Frankenstein as a romantic disposition" (Jean-Luc Nancy and Philippe Lacoue-Labarthes). This romantic disposition is not the same as romanticism, but a romantic project which is "the desire for a certain community life." The romantic is rather a fundamental revolt against reason and statism, against cogito and system and the rationalization of society for economic ends. In the romantic project, Frankenstein must be understood as a regulative power of technè and technicalization that is missing in both the narrator and the reader, and makes possible their to critically perfecting

themselves. It occupies the space between the two of them, which means that Frankenstein is explicitly placed in the position of a supplement of both, a technology of connecting the two, passing back and forth not as communication but as a technique of governmentality that opens the emancipatory potentiality of auto-production and self-affection.

The tribunal of reason, which Deleuze replaced with drama, or dramatization of a line, inspires both: horror and fascination. It is a critique, the dramatization of a line by the molecular dynamics and questions, the monstrosity of a short, straight line which can be seen as a prodigy's monster linking two concepts or two bodies. And yet it is inseparable not only from the critical method, but also from the idiotic methodology in pursuit of truth. All that should remain hidden behind the curtain, even unspeakable, the *unheimlich* with its lack of modesty exposes itself in all the nakedness of the truth that can expose its secrets everywhere, which is indeed everyone's business, or a question of micropolitics.

Freud re-located aesthetics from the object and subject into the character of the space, the flow in the air and into the uncanny effect of the narrative movement, as a mechanism of perpetuating a process in a text, as a literary movement in our daily life, or as the mood of a particular space, which makes the air tremble. After *The Uncanny*, aesthetics is no longer a theory of beauty, but rather the quality of feelings in the expression of the foreign self, my other, and the substitution between the two, in their doubling or multiplying, "the idea of a 'double' in every shape and degree." (Sigmund Freud)

*[The uncanny] works in other planes of mental life and has little to do with those subdued emotional activities which, inhibited in their aims and dependent upon a multitude of concurrent factors, usually furnish the material for the study of aesthetics. (Freud, Uncanny)*

"The Unheimliche presents itself, first of all only on the fringe of something else," (Hélène Cixous) as a bit of a concept, or as a partial concept, always in pairs. Like colors, moods, lines, which are segments, bits and fragments other than those of the state apparatuses. They are molecular fluxes with the thresholds and quanta of dramatization of a line or trajectory which constitutes becomings. These molecular lines produce the fluxes of deterritorialization, a multiplicity of bifurcations, non-parallel evolutions which are actually political processes of micro-becomings.

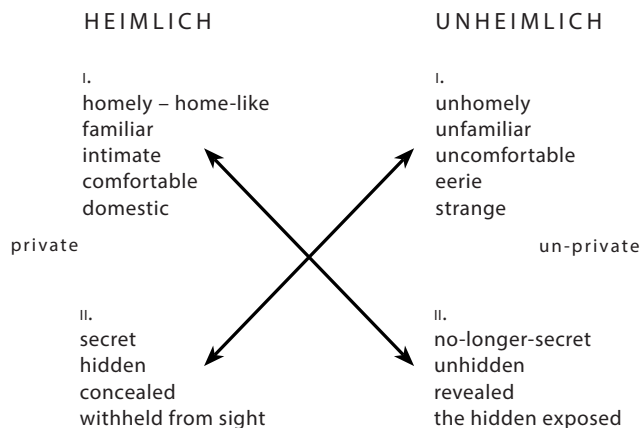
The key to aesthetic emotion is thus a function of space and the disposition of the passing time:

*"Subjectivation has little to do with any subject. It's to do, rather, with an electric or magnetic field, an individuation taking place through intensities (weak as well as strong ones), it's to do with individuated fields, not persons or identities. [...] Subjectivation isn't even anything to do with a 'person': it's a specific or collective individuation relating to an event (a time of day, a river, a wind, a life...). It's a mode of intensity, not a personal subject." (Deleuze)*

Kristeva used the concept of the character of the space to elaborate her contribution to the field of individuation, a concept to destabilize the relation between signifier and signified and introduce a new form of thinking about the process of subjectivation, related to a limited field. What passes this field undergoes subjectivation.

Heimlich embodies the private, and unheimlich is the running-away from heimlich, the constant alienation of heimlich from itself that creates a supplement of heimlich, stretching and deforming the object in two different

directions. Unheimlich is a creational and artificial creature, an expression of un-private and pre-personal forces that can qualify the dispersed quanta, ungrounding the familiar they collect in order to invent a new form. Invention is a creation (not a discovery). Since unheimlich is creative, it is resistive. Unheimlich does not correspond to the term public and its rationalized space and cogito. While the public is a matter of consensus produced and technologically mediated through apparatuses of judgment and control, unheimlich's un-privacy is not the same as public, does not lie on the line of public-private. It signifies another discourse and social bond of contingent joints, or hinges, a direct contact, not mediated through the means of technological devices but produced by a technology of unheimlich forces that draw machinic and abstract lines of connectivity, which are the immaterial fluxes that can carry across the signals and partial codes. It reveals and exposes the secret and hidden of the heimlich. This is close to Heidegger's notion of 'ex-posure,' which "stands out into the disclosure of what is." Heimlich and unheimlich work crosswise. See this diagram by media theoretician Rob McMinn, made with his students after Freud's *The Uncanny* for the purpose of discussing horror novels and the media:



The critical function of the event can be understood as the eventualization by 'petit a' functions of critique and fiction which encompasses resistance and art that are both creations by hand, what Deleuze called the "locomotor hand." Resistance and art are both always on a line of flight. That is where we create, and resist.

Imagination is thought for itself, which can be related to the ontological imaginary horizon or second nature of Spinoza, Freud's uncanny, Melanie Klein's phantasm. "How can this new ontology of forces open up to unexpected processes of political constitution and independent processes of subjectification?" (Lazzarato) Or how can the regime of truth be understood as rehearsing the same polemical gestures and attitudes of critical thinking, as a collection of ideas put on display, made visible?

Indeed the uncanny is nothing new or alien to the mind. It is rather the return of something "which has become alienated from it only through the process of repression." (Hélène Cixous) With its expressive gesture of re-en-active and per-formative affirmative power, it is able to draw all sorts of little scratches and cracks on the surface that "do not coincide with the lines of great segmentarity" and make strange figures and vibrations. It happens on the line of the secretive, as the patterns of unheimlich cross this line and make particular points of it exhibited and visible. The cracks made by fears and desires are at the service of a future third line, *i.e.*, a rupture that produces the force of a movement of displacement and fleeing of fragments. After the rupture, these fleeing fragments are actually objects "petit a," little desiring machines that signify nothing but their own movement, where the object paradoxically becomes its own movement and can re-distribute and change the trajectory of desires in us, such that our relationship of speed and slowness has been modified, because life has to have the freedom to go at several rhythms, at several speeds. In the living drama or dramatization of a line, a new type of anxiety comes upon us, but also a new serenity. (Deleuze)



## The Romantic and the Regime of Truth – Critical Theory of the Self beyond judgment

If the uncanny qualifies the aesthetic experience, what will be the quality of life and aesthetic of existence? "What qualifies as citizens?," let us ask together with Judith Butler following her analytical and interpretative essay on Foucault's *What is Critique?* She asks there, together with Foucault: "What, therefore, am I?" To her question I would like to add the Deleuzian "Who am I?" This kind of questions are technical questions, as Deleuze points out, which are in critical complicity in the coexistence of ideas between Foucault and Deleuze, where both insist that they need method, technology and tools, as they concern artificial entities that need to be invented in order to be accomplished. These questions are a force of action, which is un-natural and therefore not "individual" but rather of the "milieu" (what Marx once called general intellect, or Baruch Spinoza second nature or savage anomaly of all the collective matter that acts on the imaginary horizon together).

"Paradoxically, self-making and desubjugation happen simultaneously." (Judith Butler) It comprises the proposal of self-making as a processes in which the "art of governing" has to be turned into "the art of not being governed quite so much" (Foucault). It has the aesthetic and political implication of liberating the imaginary horizon, and of unleashing the productive forces and their phantoms in response to "rationalization" that takes new forms in the "neoliberal consensus" of flattening the urban life with its symptoms of securitization, mediatization, and financialization as a governmentalizing effect on ontology that serves bio-power in the current grammar of normativity and its demand of normalization.

As Foucault suggests, genealogy is a form of curative science – the event of self-making or self-producing is always scientific and critical, medical and administrative. There is nothing erotic in these relations.

The point is how I as an independent curator can make an exhibition, where the display is not so much an effect of my curatorial practices, but is a productive collaborative process of eventualization and its effects of curative force or the curatorial, or how I can try “not to curate quite so much”, even as the exhibition is proposed by me. In respect to the above, one of my most important concerns here is how I can methodologically and technologically (which is a matter of elaborating of a method, of my intellectual horizon in the nexus of knowledge and the power relations which making an exhibition immediately draws) disassociate my curatorial practices from the curatorial as an independent force having little to do with my own practices and personality or subject, *i.e.*, undo the curatorial in order to act (as a forced movement of displacement) in a chain or network of relations involving different actresses acting in the limited space of the circuit of an exhibition. How can this circuit be organized as an alternative and critical organization of a relational space? The disjunctive syntheses between unExhibition and Exhibition embody a position where my role or the labor I perform can be perceived more as an agent provocateur of intellectual and critical attitude or one of the acting forces that can give a knock or call in a chain or network of relations and links. How can I, as much as possible, distance myself from the role of a commander or a commissioner of an exhibition? How can I think about the exhibition and its double, the unExhibition, in a less military order, or evacuate, with less tricks and more treats?

The other possibility would be how I can find deliberately the anorexic point of weakening of what we called curatorial practices. The effect of such a diet should be to free the curatorial, as the curatorial is an experiment with an eating disorder. The curatorial is a machinic pattern of roaming and caring between the choreography of time out of joint and its successions, and the production of the exterior forms of the

space, the routine task of a household chore, of *chōra*, the third term in the triple synthesis that produces the exhibition machine.

The triple synthesis is an unnatural alliance between organic and inorganic, a portmanteau construction, like these kind of esoteric words, new creational and inventive words that keep the meaning of the two but produce a new third in the middle (so dear to Lewis Carroll, James Joyce, Marcel Duchamp, or Gilles Deleuze). The triple synthesis is synthesized disjunctions, permutable flexible construction like the leg of a limping machine, which needs to be affected by an initial impetus, or one can say it is a forced movement, which perpetuates the 'resonant' or fictitious forces and displacement, *i.e.*, a movement without its own source of power (*fictitious*: mid 17<sup>th</sup> century, in the general sense 'made by human skill or effort': from Latin *facticus* 'made by art', from *facere* 'do, make' or *fabricate*). It is a contracting *techné* rather than the reflections playing on the surfaces of mirrors.



Marcel Duchamp, *Rotary Demisphere (Precision Optics)*, 1925.

## Unheimlich is the micro-logic of the surface

*the nomadic forces of the self can only be sensed in their fleeing desire; they are invisible forces which are actually fake forces, fictitious forces; they have only one drive: to flee from the frame of reference; they want only one thing: go on in a striped line and horizontal motion; they are alienating forces, their 'identifying' property is that they are absent rather than present; they are net forces, a vector, a chain, no fixed points, everything in motion in the living body but without organs; they are zero with respect to an internal frame, cause zero acceleration, a supplement to the physical forces; their presence is rather an absence; they need a circular movement of the frame in order to be present; they do not have identity; they do not have a particular orientation and direction; they*

*take on a different magnitude, are changeable, but have anticipating power or intuition; they are pure intensity of difference of itself, or rather pure repetition between two differences, always covered by quality; they need a certain acceleration in order to be observed, or it is rather a multiplication only of the observer; they are pseudo-forces, fake forces or just an affirmation of the "real force"; they can appear only in pairs of force and its second movement, that just re-enact or automatically re-act in order to repeat as deformed or invert in a parodying performance the actual source of power and the re-turn of the forced movement and displacement; they invert and weaken the first movement that deforms or squeezes out the object, and immediately ex-press the relief or relaxation of forces after the first movement of power as a re-pression of acceleration towards a threshold; they are reenactment as interpretive drama, the dramatization of one line; they are extremely local; they are hypnotic forces, emotionally qualified with emotional attitudes; they add something which can be treated as a surplus value; they are something momentous and serial; they are precarized in their uncertainty and temporally organized just before dispersing; they can emerge from the velocity of the machine; if they appear to act on a body they report hallucinations and the experience of sensing things that are not there, pure madness as the fictitious disorder of schizophrenia or the domain of an other discourse, which is not a lack of order but pure anarchy and re-enactive impulses that are typical of mental illness; they are on the surface of the sensual with all its sentiments; they are the underground of the uncanny or the hazy areas of ontological discontinuity. Unheimlich is not unreal. It is the function of reality, or the vibration of reality. Vertigo*

*is a "hypnosis of the real" (Guattari), a personification of someone's feminine attitude. Any symptom, leaps and desires have forked branches in trammels of love.*

### **By means of drifting, or Making a list of your affects in order to invert the situation**

Derrida is unsure of loving Joyce all along when his ghostly presence haunts him on the board when he is writing 'Ulysses Gramophone' doubling 'Two Words for Joyce.' To get rid of his specter as well as of a thousand others, he has to develop his own particular spatial/temporal form of exorcism, which looks more like the voodoo ritual of dropping black wax on the surface of the text and re-calling to return all of the angel fears, than practices of evicting the demons and other spiritual entities. One can say that Derrida per-forms rigorously and with the precision of a real scientist his peculiar exercise of exorcist practices, which consist in laughing and other forms of bastardization of totality, where he expresses even greater monstrosity than most of the theoretical monsters are capable of, as they grow eating each other in their normality.

I think I can embrace here and follow Derrida's techniques and technology in order to learn how to deal with my lovely specters, of which I am not sure if I love them always, when their ghostly presence haunts my own board when I am writing too, but as Derrida says they do not ask me, they are just around me or possess me. Quoting Hélène Cixous, "just as death overflows into life," let me invert her statement, to "just as life overflows into death." It seems to me that I can proceed to this inversion, because her statement is somewhat anagrammatic, and supposes that the virtual and real infiltrate each other. This is a time of animism. "The direct figure of the uncanny is the ghost," (Hélène Cixous) and their X-ray frightful

and terrifying beauty of No-thing, their immaterial process is composed of a "series of incorporeal events which depend on one another." "Everything happens at the boundary between things and propositions." (Deleuze) There is something 'savage' in the Unheimliche, a savage anomaly, "the powerful inorganic effect that comes to pass on this vital body" to animate it. This non-human otherness "without which writing is not possible" turns out to be the major project of Foucault according to Deleuze. I welcome all of them, all phantoms passing through me. As Félix Guattari might say, it is always and ... and. Virginia, and Julia, and Hélène, and, and, and ....

A list of some of my curatorial affects:

1) With all my passion and doubt, which may sound like the expression of my intellectual hesitation, I am trying to put on display an unExhibition. I am afraid that may be too difficult a task. First, it makes some sort of confusion with respect to the expectation of the spectator and the institution of art, who makes the selection and who actually is at work, a displacement as a manifestation of the actress and network of the double, in which it remains unclear and mixed-up who is the artist and who is the curator, who is the spectator, who is the porter, who is the cleaning personnel and who is the director. In the unExhibition space all labor is equally important and affectual, without a sense of how long, when and why it is acting in the narrative of relations. There is no sense of size and form ....

2) I am anxious, as I anticipate, after the opening of the unExhibition, the artist who envies the curatorial coming and shouting out angrily: "Why do you wish to possess all properties addressed to the aura of the artist: my power of the artist, my political value and even my little money? Why are you stealing from me, you who are just a supporting substructure of my unique performative presence?" Then he would continue: "It looks like the Curatorial is 'something' and about 'Art without Artists!'" The artist who envies the Curatorial

would go on: "Furthermore, it seems to suggest that art has become a subgenre of 'the Curatorial.'" I would say to him with a dull laugh: "Yes, yes, all right!" But how I can react otherwise, as I suffer from the curatorial complexity too: Yes, yes! Indeed it has! I affirm the thoughts of the artist who envies the Curatorial: "That is not a bad idea. I think art as a subgenre of fiction sounds very good indeed! Please do not envy! It is not about you and me! The curatorial is not about the practices of the artist or the practices of the curator, anyway it is almost anything, unspectacular and invisible in the vibrating air, too insignificant, petty, always partial, a 'petit a,' or small desiring machine, a small function that eventually triggers a possible response and evokes emotional movement that can become an expression. It makes possible the process of re-producing the space in-between us, which is not yours or mine but common (or impersonal), and to intensify the transference of the emitted signs. Let us call it the politics of distance and proximity. It is a literary function that distributes the enveloped signs. The curatorial is the 'petit a' function of multiplicity with its disjunction and divergence, a pure function of an idea, which brings everyone together in the science fiction community or commons.

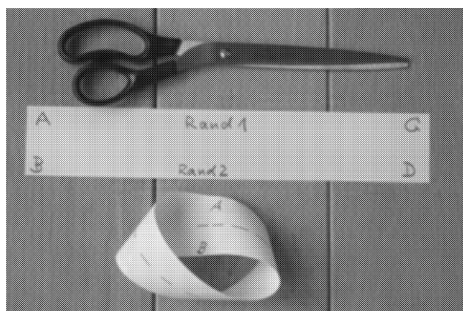
3) I am taking the risk of showing some sort of intellectual weakness in front of all of you, because anyway an unExhibition's destiny is to remain veiled or invisible on the outside, being a stranger to itself (like an undocumented migrant who transgresses borders like a smuggler). It is a pure state of an Exhibition, not the dispositive of an exhibition, not an apparatus or the curator's practices of making exhibition projects.

4) What spontaneously makes a number of appearances in divergent series or sequences and takes the form of the organized display of relations between a multiplicity of expressions, ideas, thing and objects, creates a body (without organs) that can be called an exhibition, which is not the same



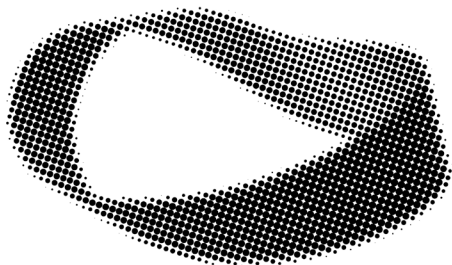
as an unExhibition. The two terms pursue each other. The return of the event as selective being or technology of the intensification of cultivating the self, which passes back and forth from Unheimlich to Heimlich, which rigorously can cut up from the immanent totality of the flow, the unExhibition. My main concern here is the question how the formless unExhibition with all deformed images and thoughts passing through its potential space can be actualized on the surface in order to give an inessential view toward an Exhibition form and at the same time to organize its plane of consistency and singularization. In the economy of the unExhibition there is no money and financial transaction, as the narrative flow of its fiction is connected directly to life's economy, unlike the abstraction of financial capitalism which is connected to dead labor.

The Curatorial is not a concept or practices. Let me support this with a quote from Hélène Cixous: "It is this *no-other-meaning* (*Keine andere Bedeutung*) which presents itself anew (despite our wish to underplay it) in the infinite game of substitutions, through which what constitutes the elusive movement of fear returns and eclipses itself again," a displacement of a displacement, a forced movement in itself, a compulsion of a contraction or repetition in itself between two differences, a repression of a repression, in which there is no other meaning besides the resistance produced.



## Artistic Zone of Proximity, or Zone of Immanence

**T**he Cartography of Excess studies the entangled lines of the hand and is the affective cartography of the event, which is a productive space, not an account of its history or representation of its image. It is a shifting picture of the diagrammatic forces in their becomings and leaps. It displays the powerful spatial dynamics and instability of the constant shaking and pulsations of the pre-landscape of psycho-geological space, which is a time-space, or a synthesis or temporalization, time that is liberated, stretches itself, timeliness as the time of the soul, as cosmological or psychological time.



It is the cartographic activity of the unconscious, which is to be put into practice. It is collective and singular, "a space constituted by trajectories" (Deleuze), where the image is not only trajectories but also becomings.

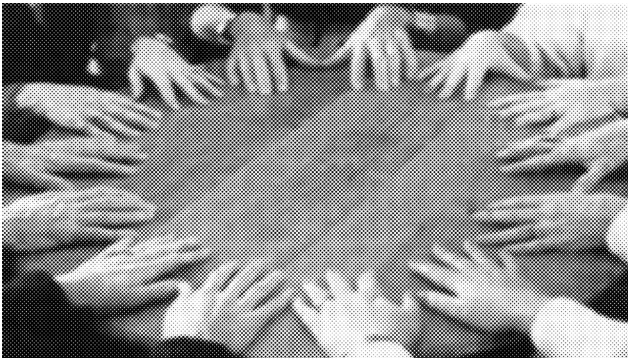
It is a micropolitics non-localizable paradoxical connections and intensities that distribute the affect in resonance. It is the entrance into a zone of proximity, haze and blurring the borders and active transmissions of flows, signs and broken codes. As a virtual space, the size and form lose their meaning, like all other properties linked to qualitative categories as an aggregation of forces or capacities of bodies and concepts. At the same time, it is distance or proximity between the parts that alone remains important. This is why these are zones of equality and anarchy, where "you have become like everyone but in fact you have turned everyone into becoming." (Gilles Deleuze) This cartographic proximization is the composition of the plane of consistency, which is made by hand in all its tangled lines and mixed-up partial fragments. It is these zones in which Being is univocal and equal in its polyphonic expression of desires. It is a topological space which is a "non-place," which occurs in the interval in the middle. We can say that some geometric problems depend not on the exact shape of the objects involved, but rather on the way they are put together, as developed by Poincaré in the mathematical concept of the Möbius strip in the late 19<sup>th</sup> century, which served his further investigations on very remote celestial bodies as well as microphysical phenomena.

This cartographic productive space is the vertigo of the event, which is an ontological event of fleeing forces and their actualization of infinite potentialities and their variables, which activate "a mobile mirror" in the space of action of decentered center – "sometimes collecting, sometimes renewing, sometimes inventing." (Deleuze) It is a selection the selective being, "a list or constellation, or cluster of affects – a process of constant shift of the selection or perpetuating process of re-

composing” or specifying a trajectory as combat for creativity. The diagrammatic forces of becoming “turn even fixed immobility into a voyage.” (Deleuze) If they are drawn from the imaginary, they are stretched in trajectories which are new becomings, as “a becoming is not imaginary, any more than a voyage is real.” (Deleuze)

**Art under Affect ... with a “very obscure sentiment”  
– “a fear that opens no other meaning besides of  
resistance” – Labor on Fire or Labor of Idiots ...**

**P**araphrasing what John Cage wrote about Marcel Duchamp, let me say about the Uncanny: How to get it out of the valise we put it in. How to organize a network to call on the return of its ghostly presence – with all its charming and peculiar no-order, disobedience, insubordination and non-conformity that has the power of sharing, empowering and resistance: “Power flows through the individuals and groups who constitute a social network.” (Deleuze) The function of the network is that of a network of resistance or a network of concepts, a complex



system of feelings and critique. The romantic in general is a quality that determines the network as a collective practice of singular individuation.

Let us collectively call on the Uncanny to return, by means or medium of a space of proximity collectively and manually created by exhaustion of the hands, a space of ontological event, "in order to construct a new type of economy founded on collective arrangements which connect different modalities of semiotic and mechanic practice." The space of networking and mixed-up bits and signs, makes bit by bit a diagrammatic space whose connection is not predetermined, and reinforces the fragment on the surface as a plane or surface space which is able to envelop its own particular character, a space not so much of transformation, than of a space transmission and productivity and actualization of infinite potentiality, as Deleuze says. How can we all become imperceptible, sensual molecules in a molecular network?

A (closed) circuit of bodies constituted by immediacy, generates something momentous and uncertain, sense that can only be sensed, imperceptible, to be pressed or touched in order to be expressed.

*If unExhibition and Exhibition are similar on the surface, they are completely different in depth. They are characterized by disjunctions and divergences between them, running away from each other, each estranging the object of their coalescence, producing a space-time interval, reinforcing, redoubling, discharging, "becoming a forerunner of themselves" even as each of them confronts the limit of the other. The unExhibition displays its branches like an underground labyrinth in depth, but however invisible and extremely slow, acts or activates the display of the visible and makes possible representation in the Exhibition.*

## Frankenstein of the Exhibition machine and the curatorial machinic “No-thing”

**A**n exhibition is a creation which produces its own artificially made performative space with its own temporality as a plane of consistency within the existing place, its context and architecture, as an actualized form of the potentialities that exist there as many possible exhibitions of the exhibition machine. As an artificial creature, an exhibition demands its own methods and technologies of actualization and particular blocks of movement – time and space and selective being embodied in series of events, collections and inventions, constituted by time (temporality) and its own limitations and constraints, which can be analyzed as singular collectively re-created time or temporalization and multiplicity with its inherent divergence as the effect of the surface and presentist or exhibition value, and its own plane of consistency (organization, re-grouping). How can an exhibition be animated without being made of the reflections of the surfaces? Here I think it is important to make a link to the exhibition machine, which like philosophy is not made to reflect on other things. Which means an exhibition is connectivity and linking in order to produce its own narrative time and possible synchronized polyphony, like the paradox of the auto-productive poetic machines where the connections between the different parts are made by disjunction and multiplicity. In an exhibition there is no other meaning than the presentist value of “displaying the truth.” The presentist value of the exhibition and the valorization of the hand are connected. These connections are actualizations in the horizontal unrolling of the curatorial “No-thing.” One can say it is like the rolling dice of vital thought which transversely connects and draws another line which connects object, bodies, ideas, colors, words, sound... – “a strange ecology, tracing a line” (Deleuze) which can traverse all fragments and generate unexpected networks and multiplicity.

An exhibition is a machinic narrative, or rather, an exhibition is telling a story. The display is storytelling, it is a fiction that has to be fabricated and manually connected to the real. Through expression and experience that can be re-enacted and embodied, it can be interpreted in the direction of Deleuzian analysis of cinematographic valorization of the hand in the production of the image space, where virtual space and the "real" can be connected only by hand, i.e., by technological means, *techne*, the question of techniques of drawing lines, the connection of small bits of Bressonian spaces, "from the very fact that there are just bits, disconnected bits of space, can be nothing but a manual joining, a connection, or at least the exhaustion of the hand in Bresson's entire cinema."



### **F for Fiction. F for Fake. F for Feminism. Critiques, love and truths in the circular trajectories of the series of the event**

Literature can be seen as a missing link in the human sciences, in which it brings new informal energy. This is the missing link between the social and subjective, between collective and individual and the history and critical / polemical. Literature or fiction is "the insertion of these practices into social science," which was one of the main projects of French feminism and prepared the way for poststructuralist theoretical feminist thought. The fiction forces in *Écriture féminine* are forces of self-making. Their contribution to the relation between writing and unconscious "I am there where it/id/the female unconscious speaks," says Hélène Cixous. For Kristeva, female difference lies in language and text, and the writing of fiction is an exodus for women. Fleeing in order to re-invent themselves and create a new field of sharing or common field, which is something that we will have to build, tooth and nail together.



The 'becoming a woman' is a political process, of self-making or even self-inventing with an other language and without origin, prototype, modeling or source of power from the world of Chaosmosis. It needs its own method, techniques, and tools, rather different from the myths of the goddess or those of subjugation, of the creation of the wife by god or man. Feminization is a fictional force in the will to power, or in the drifting fiction of the selective being of the event of creation, which becomes simultaneously 'decreation.' Literature is practical theory, supposes action unlike the field of philosophy, which mostly contemplates, in a still mostly male dominated territory.

The Art of Fiction connects fiction to fiction, there is no origin, fiction always has to be unmasked, it is gesture if unmasking "bringing pieces from everywhere, from all disciplines of science with life experience or fictive events and the vertigo of their eventualization without creating or fixing particular identity, which can be thought as form of certain crystallizations in the ages, Deleuze: "Events are like crystals, they become and grow only out of the edges, or on the edge." Which allows a sliding from one side to the other, or slow movement through the entire surface. It is the performative capacity of the surface of the text. Writing becomes the other of the text or a stranger of itself, the text's surface has its own sensibility activated and animated as expressed in the relationship between the narrator and reader. But "the deepest quality of a work of art will always be the quality of the mind of the producer." (Henry James)

Why F for Fake or F for Fiction in the feminist project? – The ontological ground of the notion of truth evokes the fictional ungrounding, in which suddenly we can become concrete, but only for one moment, without demanding continuous concreteness, because the concrete of the truth is not a matter of discovering or revealing; it is matter of creating and inventing. The opposite of concrete truth is not abstract truth,

but the discretion of the moment of thought from the depth of the unconscious. The literature project, critical, theoretical and romantic, replaces the narrative eternal return of the myth with fiction. Fiction is even more the ludic play of madness where there is not one signifier; it is a field of play or creates a field of individuation as well as all subjective dispositions – the mood of the space. (Or, as Laurie Anderson put it wittily: nowadays moods are far more important than modes of being.)

Affective capitalism with its main qualities of scarcity, crises, and precarity haunt the present consciousness and 'rationalization' of labor in order to produce the 'subject of cognitive doing', acting on it with very obscured sentiment and the truth that 'goes without saying' 'objectively' as self-established evidence' which has an opposite effect on it. The repression is multiplying the points of resistance, who is that character or performative subjectivity that is able to resist, can it be the Labor of Idiots? – Constantly forcefully moved and violently displaced, almost all forms of living labor in globalized late capitalism express similar precarious conditions of constant movement and instability of affective labor or labor of Dionysus. Living labor is captured between its own commodification as a Commodity of 'Thing' and 'No – things' as just a performative automated and repetitive expression of its alienation, ... Labor of Idiots is resistive power in the uncanny valley between affective labor and care labor, back and forth between its organic components as living labor and its inorganic or rather dead labor components of borrowing from cyborg or house wife, which is self-productive and self-inventive and self-destructive with its death drives and its own contradictions of swaying between melancholic presence and hysterical dance with its own mechanic register between its own creation and destruction, has some difficulties to be co-opted in its unstable state and the critical resistive power of a romantic who asked herself: Why Dreams? Why money? Why love? Why Art? Whom we are echoing when we ask ourselves these questions, we the precarious Labor of Idiots.

As always in the kitchen, the first thing we need is ... a cut. With much blood like in a good horror movie with "very obscure sentiment", something that has to uproot its traditional foundations and needs to be cut or quantized into partial randomness in the distribution of things, which lie in the paradoxical economy of cruelty and its constant combat. A hysterical attitude of female character takes the decision to revolt in the domestic, and like the incarnation of the domestic monster or possessed by the unheimlich forces of the house wife, only wants in her pathological state to destroy everything around her own creation produced by her care and love, which is actually her own subjugation, her domestication and silence. Enslavement, just because of her love, it is an attempt for her to re-invent and liberate her self outside of the home at a distance from herself, which one can say that she is "estranging": "the uncanny is a mild shade of anxiety or unease that arises when the familiar suddenly appears strange." Her self or defamiliarizing and dedomesticating through certain technological means, or cutting and curving methods which like "knowledge is not made for understanding; it is made for cutting" and Labor of Idiots is involved in medical treatment, which becomes a "curative science" with "its affirmation of knowledge as perspective."

## **Healing exercise of LÉTARGIE on the Stage of the haunted house**

### **The forms of resistive Insomnia**

**Such** practices can be invented in the cross-encounter of Hans Richter's surrealist movie *Dreams That Money Can Buy*, and Hélène Cixous' essay *Fiction and Its Phantoms* on Freud's "Uncanny." Hélène Cixous' text belongs to the circuit of French feminism of difference, and had a strong influence on the entire flow of post-structuralist thought. In full, its title reads:

Fiction and Its Phantoms: A Reading of Freud's *Das Unheimliche* (The Uncanny). In her analysis Cixous interprets Freud's essay as 'a strange theoretical novel,' a text in which Freud analyzes 'the mystery of literary creation' while 'deforming' his own object of study with a literary freedom akin to that of E. T. A. Hoffmann's *The Sandman*. What she produced in turn in her text is an interpretation of the interpretation, which we may, as we analyze it in turn, well call 'a strange theoretical novel.' Her formulation of 'a strange theoretical novel' begs the question of how one can be critical and analytical without being psychoanalytical.

It may seem like an unorthodox decision for a philosopher to call his study a novel. And yet, for Deleuze *The Logic of Sense* is "an attempt to develop a logical and psychological novel."

*A book of philosophy should be in part a very particular species of detective novel, in part a kind of science fiction. By detective novel we mean that concepts, with their zones of presence, should intervene to resolve local situations. They themselves change along with the problems. They have spheres of influence where, as we shall see, they operate in relation to 'dramas' and by means of a certain 'cruelty'. They must have coherence among themselves, but that coherence must not come from themselves. They must receive their coherence from elsewhere. (Deleuze)*

The exhibition proposal circles around the double, and affective labor, or the labor of artists in affective capitalism.

Hans Richter's movie is a collectively produced cinematic novel, composed of a series of film sequences independently created by his collaborators and fellow artists from the group of surrealists, which, despite their difference in style and expression, together produce one narrative line. The movie

creates a collective space where the main protagonist, an ordinary man, runs a peculiar business which leads him to encounter and pass through the dreams of his clients. The movie mimics the situation of the group itself, as Hans Richter and part of the surrealist group had found themselves as refugees in America, fleeing Europe because of the war, where they met their own appropriation by the system of art and the art market there, absorbed by the ideological and financial system which used American modernism as an exchange currency for ideological and technological excellence under the gaze of post-Europe. Dreams are unreliable for combat, can be easily corrupted and manipulated: "the dream is a state that is still too immobile, and too directed, too governed." (Deleuze) The movie shows the parallel disillusionment of the group with dream politics, contrasting their dream method with a contra narrative of a commercialized and commodified American dream fabricated in a highly predatory and rationalized capitalist environment. The production of the movie was supported by Peggy Guggenheim, the main American patron of the group, who practically owned the group for a certain period of time, and helped them flee Europe. *Dreams That Money Can Buy*, made in 1944-47, hints at WWII and Hitler, at the production of an aesthetic surplus and its simultaneous functions as aesthetic regime for repressing the repression and the terror of the aesthetic that can resist the images produced by the terror of war.

*The dream of those who are dreaming concerns those who are not dreaming. Why does it concern them? Because as soon as someone else dreams, there is danger. People's dreams are always all-consuming and threaten to devour us. What other people dream is very dangerous. Dreams are a terrifying will to power. Each of us is more or less a victim of other people's dreams. Even the most*

*graceful young woman is a horrific ravager, not because of her soul, but because of her dreams. Beware of the dreams of others, because if you are caught in their dream, you are done for. (Deleuze)*

Here we may want to distinguish between dreams, which are like traps, have caught our thoughts, and other forms of dreamy syndromes that may give more resistive antidotes (to both the dream and judgment), and are discovered “no longer as a dream of sleep or a daydream, but as an insomniac dream.” For Deleuze, insomnia is not so much a dream but rather like “states of intoxication or sleep.”



Dr. Jean-Martin Charcot and the Theater of Medicine,” an online exhibition of the Waring Historical Library, Medical University of South Carolina Library. Charleston, SC: Waring Historical Library, 2006. <<http://waring.library.musc.edu/>>

The picture on the right shows performatively the interdependence between affective labor and care labor. The performance of the patient and the support given by the care laborer create a balance of co-existence and their collective becoming in 'the Theater of Medicine' directed by Jean-Martin Charcot at the Hôpital de la Salpêtrière. If the main protagonist is the hysterical woman, the corps de ballet or substructure is embedded in the laboring support of the nurse, as an expression of the immaterial elements and material solidity of the relation between the two.

We may add here with Louise Bourgeois that the meaning and value of sculpture is all about how a balance can be exercised or practiced, to keep the balance of co-existence of different bodies together. This balance can be seen in the ecology of their co-existence or becoming, a form of hybridization between the immaterial and expressive "hysterico-magical attitude" of the patient and the care labor of the nurse in the field of observation, as the medical theater turns into a new form of display, which one can see as a theater without theater, because with its performative elements it is less theatrical than performative.

These performative aspects in their figurative bodily creation, determined by a spatio-temporal specification, even imply their spatio-temporal position in a certain co-ordination with their co-existive figure in 'that space and time, the here-and-now.' Such a co-existence is processual and synthetic. It is synthetic in the sense of appearing as an extension, as a mode of time, rather than the production of the space (evoking 'a fabulous conception of time') as an extension of their bodies that links or combines two heterogeneous bodies or concepts, as a synthesis or harmonization without centralization, even if at first glance one can be seen as being more important than the other. Such co-existence can be understood in relation to time, as processual, as producing its own temporalization, a temporal succession between the two bodies to perform

their co-existence or simultaneity. Time is a measure of the duration of this mode of a temporal construction or creation of becoming. The ecology of co-existence of artists' practices and curatorial practices in exhibition-making can also be seen as the expression of a mode of time as well as the spatio-temporal coordination in a determined location. But there is one more performative gesture in this per-formative extensive process (or in exhibition-making), which is rather the quality or mood of enhancing feelings, as the emotional pattern between them producing individuation, as the quality of their contingency. This is a temporalization of formal time, and measures nothing, as 'time has taken on its own excessiveness' (Deleuze).

Investigations on insomnia, from poetry to science fiction and detective novel, give another idea of possible states of sleep and other forms of intoxication as a function of the real, what H       Cixous coined the 'fiction of reality' or Felix Guattari the "hypnosis of the real."

A haunted house: there is one entrance and many exits.





*And if Kafka, at first sight, does not seem to take part in this current, his work nonetheless makes two worlds or two bodies coexist, each of which reacts upon and enters into the other: a body of judgment, with its organization, its segments (contiguity of offices), its differentiations (bailiffs, lawyers, judges ...), its hierarchies (classes of judges, of bureaucrats); but also a body of justice in which the segments are dissolved, the differentiations lost, and the hierarchies thrown into confusion, a body that retains nothing but intensities that make up uncertain zones, that traverse these zones at full speed and confront the powers in them ... (Deleuze)*

There is no beginning and there is no end. It is just a convoluted story.



Planche XIV.

LÉTHARGIE  
HYPEREXCITABILITÉ MUSCULAIRE



Planche XV.

CATALEPSIE







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