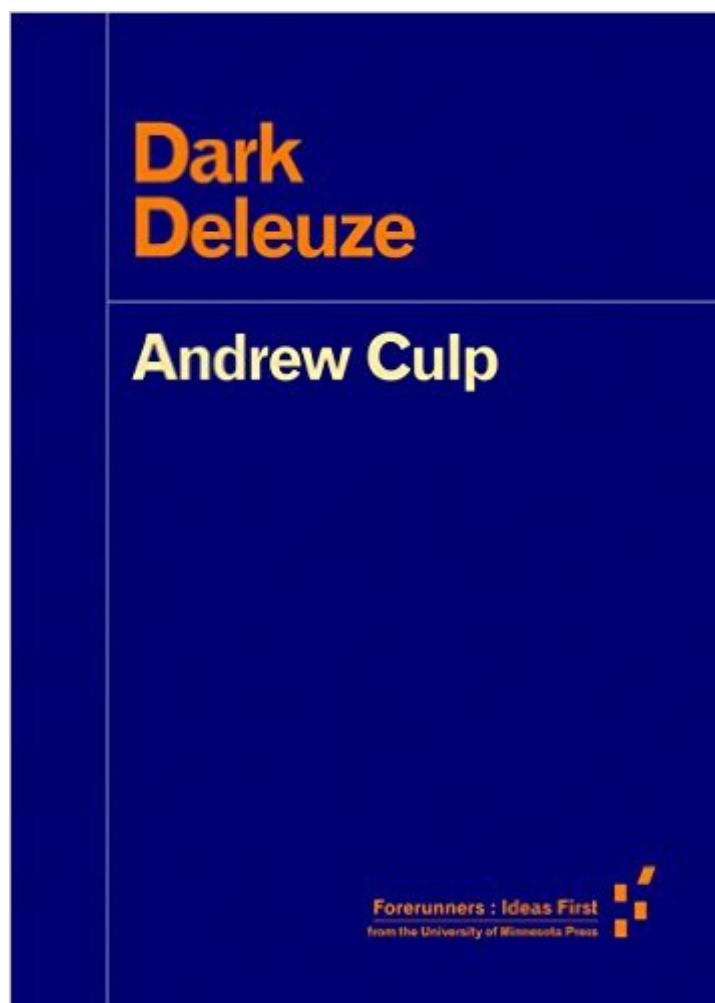


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Dark Deleuze (Forerunners: Ideas First)



Synopsis

French philosopher Gilles Deleuze is known as a thinker of creation, joyous affirmation, and rhizomatic assemblages. In this short book, Andrew Culp polemically argues that this once-radical canon of joy has lost its resistance to the present. Concepts created to defeat capitalism have been recycled into business mantras that joyously affirm "Power is vertical; potential is horizontal." Culp recovers the Deleuze's forgotten negativity. He unsettles the prevailing interpretation through an underground network of references to conspiracy, cruelty, the terror of the outside, and the shame of being human. Ultimately, he rekindles opposition to what is intolerable about this world. Forerunners is a thought-in-process series of breakthrough digital works. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

Book Information

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Customer Reviews

A much needed commentary on the dominant interpretations of Deleuze/Deleuze related scholarship! In contrast to the interpretations of Deleuze as providing us with a philosophy of affirmation, or a thought that seeks to expand the vital powers of "life", and especially a Deleuze that is secretly partisan to the liberal-democratic project (e.g., Nicholas Tampio's text *Deleuze's Political Vision*), Culp draws out the Deleuze that found redemption not in the joyous but negative affects.

This thesis, though counter-intuitive, is instructive in combatting the common sensical demand of transparency regarding new media and social movements. In the domain of aesthetics and politics, Deleuze is often read as a proponent of 'believing in the world' and actualizing this belief via cinematic means. Dark Deleuze, by contrast, develops the idea that what we need at the present is not the reinstantiation of belief but the cultivation of hatred for the world as it currently exists. Thus, instead of the Deleuze as 'world creator' we find a Deleuze who is a 'destroyer of worlds.' Linking the cultivation of hatred for the world with the project of 'world destruction' becomes even more timely against the backdrop of the ongoing protests in France against the 'El Khomri' labor law (the images of the graffiti/slogan 'une autre fin du monde est possible' have been made viral and resonates here with the project of Dark Deleuze). In this way, we are given an image of Deleuze who affirms the well known communist mantra that communism is not a stage or ending point but the real movement that abolishes the presently existing social relations along with itself in the process.

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