

Simon O'Sullivan and Stephen Zepke, eds.
Deleuze, Guattari and the Production of the New.
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Deleuze, Guattari and the Production of the New collects together twenty-one essays on one of the central themes for the work of Deleuze and Guattari: creativity. While such a broad topic can be treated in a number of ways, in their introduction O'Sullivan and Zepke propose three major themes that are dealt with by collection: the importance of artistic practices in the production of the new, the political importance of aesthetics as a moment of resistance, and the work of Guattari apart from his collaborations with Deleuze. While the impact and use of Deleuze and Guattari's work within aesthetics has been dealt with in a number of recent collections, the focus on political implications, as well as on Guattari's work without Deleuze, provide genuinely new insights into their thought. Indeed, the collection is at its strongest when dealing with these underappreciated themes, and relating them to Deleuze and Guattari's philosophy more generally. The essays can be divided into three groups: those dealing with the theory of aesthetics, those applying that theory to particular artworks, and those that deal with creativity with respect to Deleuze's ontology.

Gregory Flaxman's essay provides a useful introduction to the collection. The key problem that he deals with is whether contemporary philosophy can think beyond itself, or represent the categories of a philosophy to come. He takes up Deleuze's argument that our understanding of contemporary categories of thought will always define what we consider to be possible for thinking, thus preventing the emergence of any new ways of thinking. Deleuze's use of literature, and in this case, science fiction, would provide extra-philosophical models of thinking in order to overcome this limitation. He connects this to a related problem for Deleuze's thought, namely, the degree to which the sensible world is understood according to categories of thought which precede it, thus preventing that which escapes those categories (or that which is novel) from coming to our attention. By doing so, he points to a theme picked up throughout the collection: Deleuze's synthesis of the two different notions of the aesthetic. On the one hand, Deleuze is interested in aesthetics as the study of the work of art. On the other, he is interested in the Kantian notion of the aesthetic, as the study of the sensible which cannot be captured by our categories of thought. Bifo's paper builds on these foundations, arguing that the project of providing a rational ground to politics has failed, and suggesting that aesthetics provides the possibility of a politics that is capable of radical change. Here, Bifo brings the more overtly political thought of Guattari into dialogue with central themes in Deleuze scholarship, providing a welcome intervention into the rather sparse field of Deleuzian ethical theory. This approach is extended by Maurizio Lazzarato's discussion of the aesthetic paradigm, as well as Felicity Colman's study of how he deploys art to counter

the capitalist model of the self, and Fuller's work on 'feral' art methodologies. O'Sullivan presents an exception to the general approach to ethical thought in the volume, instead focusing on Deleuze's incorporation of Spinoza and Bergson. Of these studies, Bifo's article stands out, although its somewhat schematic nature benefits from the presence of more detailed analyses elsewhere in the collection.

Many of the articles attempt to relate Deleuze and Guattari's general philosophical understanding of the artwork to specific works of art. Stephen Zepke blends philosophical theory and artistic practice well, developing a useful distinction between orthodox readymade works such as those of Duchamp, and an alternative heterodox tradition. He constructs a careful argument to the effect that readymades and conceptual art offer a form of 'anaesthesia' (36), rather than an aesthetics, in their prioritisation of the representation of concepts over the aesthetic affectivity of the work. He then suggests that art collectives such as the Argentinian *Grupo de Artistas de Vanguardia*, with their slogan, 'Long live the art of the revolution!' (37) come closer to Guattari's idea of the political potential of art with their affective approach to the readymade. David Burrows instead argues that the readymade does indeed show the kind of affectivity which is central to Deleuze and Guattari's account, but argues that they fail to appreciate that a similar affectivity can be read in works rejected by them, such as Pollock's *Lavender Mist* (1950). Similarly, Éric Alliez proposes a reinterpretation of the work of Matisse, in which the modernist interpretation of this work is replaced with a 'Matissean vitalism' (146), which would be more in line with Deleuze and Guattari's philosophical position.

While painting is the main art form considered in the collection, several papers do address other art forms. Darren Ambrose's 'Painting with Time and Light' deals with cinema, an area surprisingly underrepresented, given the remit of the collection. Ambrose explores Deleuze's concept of the cinematic sublime with the intention of seeing him as a resource for contemporary cinema, focusing on the work of Andrew McCall. In the process he provides a lucid introduction to several of the key themes of Deleuze's work on cinema. Music is represented by Goddard's paper on the industrial group *Throbbing Gristle*, which relates the group to Deleuze and Guattari by showing affinities with William Burroughs' cut-up poetry, somewhat paradoxically given Deleuze and Guattari's rejection of Burroughs in *A Thousand Plateaus*. Eugene Holland also explores the transformative potential of music by exploring the role of improvisation in jazz. He argues that rather than reproducing a representation, as when a musician plays from sheet music, jazz improvisation works precisely by breaking from the established structures of the music: 'there is no such thing as a "wrong note": even "accidents" get incorporated into the creative process and become part of the improvisation' (202). Returning to Bifo's theme of an aesthetic politics, in a paper that draws effectively on firsthand accounts of jazz improvisation, Holland asks how society should be structured to best embody the spirit of improvisation. At their best, these articles illuminate both the artworks being discussed, and the elements of Deleuze and Guattari's philosophies which they are

supposed to exemplify. In places, however, the connections made do become slightly strained, with the nuances of Deleuze and Guattari's account taking a back seat.

Creativity, for Deleuze, is not simply a concern of the field of aesthetics, but is central to philosophical enquiry itself. The last strand of papers deals with this more traditionally philosophical aspect of Deleuze's thought. Alberto Toscano's paper is a valuable contribution that sits well in the collection as a whole. By comparing Chomsky's generative grammar with Deleuze and Guattari's theory of language, he shows that they carefully discriminate between different kinds of creativity. This provides a very helpful counterpoint to the few looser analyses elsewhere in the volume. Dorothea Olkowski tackles Deleuze's uptake of the work of Russell on the proposition in the *Logic of Sense*, also dealing with the limitations of Frege's notion of sense. While the analysis simplifies matters somewhat, it is lucid, and probably at the appropriate level for an audience unlikely to be familiar with the early history of analytic philosophy, many of whom will be coming from an art, rather than philosophy, background. Three further analyses of Deleuze and Guattari all take up Deleuze's connection with Kant. Daniel W. Smith provides a characteristically lucid exposition of the move from a transcendental account of the conditions of possible experience to the conditions of real experience, tracing the way that Deleuze follows Maimon in introducing a genetic element into transcendental philosophy. Shaviro explores Deleuze's late discovery of Whitehead, and Whitehead's own relationship with Kant. Although questions might be raised about Steven Shaviro's claim that 'Kant starts down the path that culminates in the post-Newtonian physics of the twentieth century', he provides a solid account of why Deleuze and Whitehead move away from the model of mechanistic efficient causality. Colebrook also deals with Kant, and in particular the rejection of Kant's concept of beauty within twentieth century aesthetics.

Overall, the collection is a useful addition to Deleuze scholarship, and the emphasis on Guattari, with the concomitant emphasis on the political, gives it a fresh feel amongst the seemingly unending series of Deleuze and Guattari collections that have appeared recently. The large number of papers proves to be both a strength and a weakness. On the one hand, it allows for a number of perspectives on topics to be presented, but on the other, the brevity of some contributions does prevent them from showing their approaches in the detail they deserve. In sum, this book provides a valuable collection of essays, particularly for scholars interested in Deleuze and Guattari's approaches to aesthetics and politics, and the application of these approaches to contemporary art theory.

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