

BECOMING INTERACTIVE - INTERACTIVE BECOMINGS

A Deleuze-Guattarian approach to an ethics of interaction

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Amulya
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It is not surprising that, among many of the authors who promote it, *structuralism* is so often accompanied by calls for a new theatre or a new (non-Aristotelian) interpretation of the theatre: a theatre of multiplicities opposed in every respect to the theatre of representation, which leaves intact neither the identity of the thing represented, nor author, nor spectator, nor character, nor representation which, through the vicissitudes of the play, can become the object of a production of knowledge or final recognition. Instead, a theatre of problems and always open questions which draws spectator, setting and characters in the real movement of an apprenticeship of the entire unconscious, the final elements of which remain the problems themselves.

- Gilles Deleuze, *Difference and Repetition*, p192

The world is an egg, but the egg itself is a theatre: a staged theatre in which the roles dominate the actors, the spaces dominate the roles and the Ideas dominate the spaces...A living being is not only defined genetically, by the dynamisms which determine its internal milieu, but also ecologically, by the external movements which preside over its distribution within an extensity.

- p216

Dramatisation takes place under the critical eye of the savant as much as it does in the head of the dreamer. It acts below the sphere of concepts and the representations subsumed by them.

- p218

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Abstract

This thesis uses the work of Gilles Deleuze and Félix Guattari to outline a potential ethics of becoming, of interaction, and of the 'in-between'. It draws together several problems from diverse areas of study to focus on the crucial question of how to write and think about changing relations, not *after* they have occurred, but *while* they are occurring. The first problem is that of the Being/becoming relation. The discussion of this problem is drawn from twentieth century thinking about the relations between Being, becoming, ethics and technology. The uses and problems of Martin Heidegger's influential essay, "The Question Concerning Technology" will be discussed, followed by an account of Deleuze and Guattari's responses to Heidegger in this area with specific attention paid to Deleuze's comparison of Heidegger's ontological and Alfred Jarry's pataphysical questioning of metaphysics. Central to this section is a discussion of the related problem of the use of the theatrical, both in philosophical practice and in the discussion and theorisation of what can, or should, be done with interactive technologies. The second section of the thesis develops this discussion of the theatrical/performative in a discussion of recent practice and thought in the area of aesthetics. This section gives a theoretical and descriptive account of some of the work of artists such as Stelarc, Rebecca Horn, Joseph Beuys, Marina Abramovic and Ulay, Joyce Hinterding and John Cage. All the work of these artists throws light both on the problem of interaction in art and on the relations between art, ethics and technology. This section includes a detailed description of Deleuze and Guattari's own theorisation of becoming. The third section gives a detailed description of Deleuze and Guattari's 'thinking through' of the 'machine' and the implications of this for the ethics of a relation to interaction, to aesthetics and to 'new' technologies. Particular attention will be paid to the contemporary notion of the virtual. The final section is a conclusion. It argues for a thought and ethics which understand the primacy of interaction and becoming over the static 'state of things'.

and for the primacy of a theory of forces and affects over a theory which makes critical judgments come first.

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My friend, colleague and supervisor, Phil Hayward, told me this could be done, and now it has been. Thanks for his unfailing support, constant advice and, above all, absolute professionalism in editing and many other areas. It is true to say that this thesis would neither have been started nor completed without his encouragement. On top of all this, he always seems to know when a truly interesting band is in town, and if there was such a thing as a dub reggae of academics, he would be it. He knows what I mean. Of course, he only bears the blame for whatever clarity this thesis may possess, and not for its faults.

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Abbreviations of Deleuze and Guattari's Works

Deleuze's Works

"A propos des nouveaux philosophes.." (1978)	AP
"Un Manifest de Moins" (1979)	MM
<i>Proust et les signes</i> (1971)	MP
<i>Nietzsche and Philosophy</i> (1983)	NP
<i>Kant's Critical Philosophy</i> (1984)	KCP
<i>Bergsonism</i> (1988)	BE
<i>Foucault</i> (1988)	FO
<i>Spinoza: Practical Philosophy</i> (1988)	SPP
"Coldness and Cruelty" (1989)	CC
<i>Crystalline Regime</i> (1989)	CR
<i>The Logic of Sense</i> (1990)	LS
<i>Pourparlers</i> (1990)	PP
<i>Expressionism in Philosophy: Spinoza</i> (1992)	EPS
<i>Critique et Clinique</i> (1993)	CEC
<i>The Fold</i> (1993)	FLD
<i>Difference and Repetition</i> (1994)	DR
<i>Postscript on the Society of Control</i> (1995)	PS
Deleuze and Foucault - "Intellectuals and Power" (in Foucault, 1977a)	IP
Deleuze and Parnet - <i>Dialogues</i> (1987)	DP

Guattari's Works

<i>Molecular Revolution</i> (1984)	MR
<i>Cartographies Schizoanalytique</i> (1989)	CS
<i>Les Trois Ecologies</i> (1989)	TE
<i>Chaosmose</i> (1992)	CHE
"Regimes, Pathways, Subjects" (1992)	RPS
"Machinic Heterogenesis" (1993)	MH
<i>Chaosmosis</i> (1995)	CHS

Deleuze and Guattari's Works Together

<i>Anti-Oedipus</i> (1983)	AO
<i>On the Line</i> (1983)	OL
<i>Kafka</i> (1986)	KF
<i>Nomadology</i> (1986)	NM
<i>A Thousand Plateaus</i> (1987)	ATP
<i>Qu'est-ce que La Philosophie?</i> (1991)	QQ
<i>What is Philosophy?</i> (1994)	WP