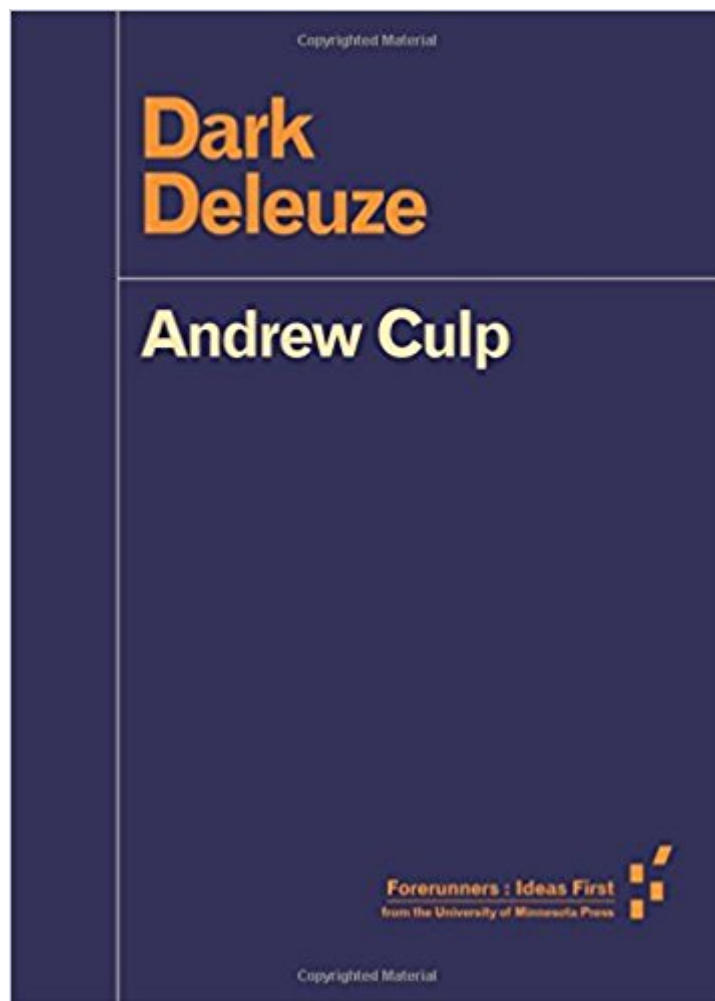


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Dark Deleuze (Forerunners: Ideas First)



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 Deleuzian 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

"Dark Deleuze is an important contribution to Deleuze scholarship and to radical political thought." Journal for Cultural and Religious Theory

Andrew Culp is visiting assistant professor of rhetoric studies at Whitman College.

A perfect book for me. If you are radical enough and displeased with feel good strategies, same-old protesting, all of the things that DO NO GOOD and never stop what we hate, then this is your book. It will attack the core of your belief system, particularly as it concerns Deleuze so be warned.

A tightly bound presentation of an outsiders interpretation of Gilles Deleuze's thought. Lots of new ideas and concepts that will make your head hurt. Unfortunately, I need more background in Continental thinking to better understand many of the concepts presented in this short review of Gilles Deleuze philosophy. I was particularly mesmerized by the author's writing style and at times found it rather lyrical.

An original book!

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 due 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. Hence *Dark Deleuze* is classified in the table of categories found in the text under the heading of 'destroy worlds' as opposed to the popular image (mainly sewn together from general readings of *Difference and Repetition* and *What is Philosophy?*) 'create concepts.' In any event, if there is any future in Deleuze scholarship that can reconnect to the tradition of a radical,

insurrectionary, communist movement for our present, Culp's Dark Deleuze is a step in the right direction.

Culp is by no means mistaken in his assessment of Deleuze scholarship: joy, affirmation, and "rhizomes" have a stranglehold on the literature and on Deleuze's reception in general. But as I see it, the issue is less with the "optimistic" tone of these interpretive angles than with their uncritical celebration. What does affirmation mean? What is a rhizome? What is desperately needed is a clear and nuanced account of Deleuze's thought--how can he insist on affirmation while at the same time rankling at everything wrong with "this world"?Diagnostics aside, is Culp's book the antidote to any of the problems we see in the scholarship? No. Does the author make a good argument? No; it's not clear whether he makes an argument at all. We're told to be suspicious of "joyous Deleuze" because of certain superficial resemblances to mantras about connectivity popular in Silicon Valley. Or maybe I'm wrong--maybe the argument is that certain readings of Deleuze are popular, and popularity is bad. Perhaps Culp is set on being different (a special point of pride among us Deleuzians, after all).Why not both? Is there a reason we must accept Deleuze-from-the-Crypt rather than Deleuze-in-the-Chapel (or whatever)? This short "book" overwhelms a careful reader with a mess of assertions, arbitrary oppositions, and self-important and pretentious writing."Commentators use different names for their webs of connection, such as rhizomes, assemblages, networks, material systems, ordispositifs. I simply call them *ÃfÂçÃ* â *Ã* Â"this worldÃfÂçÃ â *Ã* Â• and plot for its destruction." After we finish rolling our eyes: Is it unthinkable that someone might think of "this world" as connected (dare I say, even go so far as to use a naughty word like "network") and still "plot for its destruction"? If not, then what are you getting at? If so, explain why. Repeating phrases about crypts and darkness and the destruction of this world do not an argument make, and they certainly don't constitute a coherent alternative to the trends in Deleuze scholarship you criticize.By the end of the, my hope (for a good alternative) had gone up in smoke, and what had intrigued me about Dark Deleuze became so gimmicky that I couldn't begin to take it seriously.I anxiously await the next installment of "Snow White and the Seven Deleuzes." Sleepy Deleuze, Dopey Deleuze, Bashful Deleuze...

Not sure if this is a valid take on Deleuze, but I love Culp's writing. I'll wager he's a great teacher.

Dark morbid fears of terror imposed by authorities trying to capture political enemies wherever glad tidings of great times don't satisfy some surprising leaps into hatred of the world which become

resistance to the present.

Read it!

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