

What Is Philosophy Gilles Deleuze

In this remarkable work, Gilles Deleuze, the renowned French philosopher, reflects on one of the thinkers of the past who most influenced his own sweeping reconfiguration of the tasks of philosophy. For Deleuze, Spinoza, along with Nietzsche and Lucretius, conceived of philosophy as an enterprise of liberation and radical demystification. He locates in Spinoza “a set of affects, a kinetic determination, an impulse” and makes Spinoza into “an encounter, a passion.” Expressionism in Philosophy was the culmination of a series of monographic studies by Deleuze (on Hume, Bergson, Nietzsche, Proust, Kant, and Sacher-Masoch) and prepared the transition from these abstract treatments of historical schemes of experience to the nomadology of Capitalism and Schizophrenia (Anti-Oedipus and A Thousand Plateaus, co-authored with Félix Guattari). Thus, Expressionism in Philosophy is both a pivotal reading of Spinoza’s work and a crucial text within the development of Deleuze’s thought.

Gilles Deleuze has been labelled as the "post-x" thinker: post-structuralist, post-modern, post-Spinozist, post-Nietzschean, and even post-utopian. An Introduction to the Philosophy of Gilles Deleuze explores such categorizations and places Deleuze and Deleuzian method at the heart of contemporary thought. Contributors include: Giorgio Agamben, Mary Bryden, Gilles Deleuze, Jean Khalifa, Claude Imbert, Alain MTnil, Bento Prado, Juliette Simont, Ronald Bogue, Jonathan Philippe.

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French journalist Claire Parnet's famous dialogues with Gilles Deleuze offer an intimate portrait of the philosopher's life and thought. Conversational in tone, their engaging discussions delve deeply into Deleuze's philosophical background and development, the major concepts that shaped his work, and the essence of some of his famous relationships, especially his long collaboration with the philosopher Félix Guattari. Deleuze reconsiders Spinoza, empiricism, and the stoics alongside literature, psychoanalysis, and politics. He returns to the notions of minor literature, deterritorialization, the critical and clinical, and begins a nascent study of cinema. New to this edition is Deleuze's essay "Pericles and Verdi," which reflects on politics and historical materialism in the work of the influential French philosopher François Châtelet. An enduring record of Deleuze's unique personality and profound contributions to culture and philosophy, Dialogues II is a highly personable account of the evolution of one of the greatest critics and theorists of the twentieth century.

The work of Gilles Deleuze has had an impact far beyond philosophy. He is among Foucault and Derrida as one of the most cited of all contemporary French thinkers. Never a student 'of' philosophy, Deleuze was always philosophical and many influential poststructuralist and postmodernist texts can be traced to his celebrated resurrection of Nietzsche against Hegel in his Nietzsche and Philosophy, from which this collection draws its title. This searching new collection considers Deleuze's relation to the philosophical tradition and beyond to the future of philosophy, science and technology. In addition to considering Deleuze's imaginative readings of classic figures such as Spinoza and Kant, the essays also point to the meaning of Deleuze on 'monstrous' and machinic thinking, on philosophy and engineering, on philosophy and biology, on modern painting and literature. Deleuze and

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Philosophy continues the spirit of experimentation and invention that features in Deleuze's work and will appeal to those studying across philosophy, social theory, literature and cultural studies who themselves are seeking new paradigms of thought.

A guide to the work of Gilles Deleuze

A surprising—and wide-ranging—reconsideration of Deleuze

What Is Philosophy? Columbia University Press

Deleuze's concept of 'becoming' provides the key to his notoriously complex metaphysics, yet it has not been systematized until now. Bankston tracks the concept of becoming and its underlying temporal processes across Deleuze's writings, arguing that expressions of becoming(s) appear in two modes of temporality: an appropriation of Nietzsche's eternal return (the becoming of the event), and Bergsonian duration (the becoming of sensation). Overturning the criticisms launched by Žižek and Badiou, with conceptual encounters between Bergson, Nietzsche, Leibniz, Borges, Klossowski, and Proust, the newly charted concept of double becoming provides a roadmap to the totality of Deleuze's philosophy. Bankston systematizes Deleuze's multi-mirrored universe where form and content infinitely refract in a vital kaleidoscope of becoming.

It is the contention of the editors and contributors of this volume that the work carried out by Gilles Deleuze, where rigorously applied, has the potential to cut through much of the intellectual sedimentation that has settled in the fields of music studies. Deleuze is a vigorous critic of the Western intellectual tradition, calling for a 'philosophy of difference', and, despite its ambitions, he is convinced that Western philosophy fails to truly grasp (or think) difference as such. It is argued that longstanding methods of conceptualizing music are vulnerable to Deleuze's critique. But, as Deleuze himself stresses, more important than merely critiquing established paradigms is developing ways to overcome them, and by using Deleuze's own concepts this collection aims to explore that possibility.

Eugene W. Holland provides an excellent introduction to Gilles Deleuze and Felix Guattari's *Anti-Oedipus* which is widely recognized as one of the most influential texts in philosophy to have appeared in the last thirty years. He lucidly presents the theoretical concerns behind *Anti-Oedipus* and explores with clarity the diverse influences of Marx, Freud, Nietzsche and Kant on the development of Deleuze & Guattari's thinking. He also examines the wider implications of their work in revitalizing Marxism, environmentalism, feminism and cultural studies.

In recent years, the recognition of Gilles Deleuze as one of the major philosophers of the twentieth century has heightened attention to his brilliant and complex writings on film. What is the place of *Cinema 1* and *Cinema 2* in the corpus of his philosophy? How and why does Deleuze consider cinema as a singular object of philosophical attention, a specific mode of thought? How does his philosophy of film combine and further his approaches to time, movement, and perception, and how does it produce an escape from subjectivity and a plunge into the immanence of images? How does it recode and utilize Henri Bergson's thought and André Bazin's film theory? What does it tell us about perceiving a world

in images—indeed about our relation to the world? These are the central questions addressed in Paola Marrati's powerful and clear elucidation of Deleuze's philosophy of film. Humanities, film studies, and social science scholars will find this book a valuable contribution to the philosophical literature on cinema and its pertinence in contemporary life.

French philosopher Gilles Deleuze wrote two 'logic' books: *Francis Bacon: The Logic of Sensation* and *The Logic of Sense*. However, in neither of these books nor in any other works does Deleuze articulate in a formal way the features of the logic he employs. He certainly does not use classical logic. And the best options for the non-classical logic that he may be implementing are: fuzzy, intuitionist, and many-valued. These are applicable to his concepts of heterogeneous composition and becoming, affirmative synthetic disjunction, and powers of the false. In *The Logic of Gilles Deleuze: Basic Principles*, Corry Shores examines the applicability of three non-classical logics to Deleuze's philosophy, by building from the philosophical and logical writings of Graham Priest, the world's leading proponent of dialetheism. Through so doing, Shores argues that Deleuze's logic is best understood as a dialethic, paraconsistent, many-valued logic.

This collection of essays offers a fresh and new philosophical approach to the study of sex and sexuality as practice in the philosophy of Deleuze.

This collection examines an aspect of Gilles Deleuze's thought that has largely been neglected; whether or not Deleuze was a metaphysician. Answering this question may reveal the problematic nature of so-called postmodernism and the critique it leveled at the first philosophy, and it may help readers to better understand philosophy's fate.

An important collection of essays examining the intersections between Deleuzian philosophy and the arts.

This collection, first published in 1994, contains thirteen critical essays by established scholars from the fields of philosophy, literary criticism, feminist theory, politics, and sociology, and a new essay by Deleuze himself. That the contributors are from a variety of fields indicates the extent to which Deleuze's work can and will impact theory far beyond the discipline of philosophy.

An insightful reading of Deleuze, from the point of view of a student, a reader and a fellow philosopher with whom Deleuze himself corresponded about his work.

Gilles Deleuze is now regarded as one of the most radical philosophers of the twentieth century. His work is hugely influential across a range of subjects, from philosophy to literature, to art, architecture and cultural studies. *Gilles Deleuze: Key Concepts* provides a guide to Deleuzian thought for any reader coming to his writings for the first time. This new edition is fully revised and updated and includes three new chapters on the event, psychoanalysis and philosophy.

A new edition of this introduction to Deleuze's seminal work, *Difference and Repetition*, with new material on intensity, science and

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action and new engagements with Bryant, Sauvagnargues, Smith, Somers-Hall and de Beistegui.

Why think? Not, according to Gilles Deleuze, in order to be clever, but because thinking transforms life. Why read literature? Not for pure entertainment, Deleuze tells us, but because literature can recreate the boundaries of life. With his emphasis on creation, the future and the enhancement of life, along with his crusade against 'common sense', Deleuze offers some of the most liberating, exhilarating ideas in twentieth-century thought. This book offers a way in to Deleuzean thought through such topics as: * 'becoming' * time and the flow of life * the ethics of thinking * 'major' and 'minor' literature * difference and repetition * desire, the image and ideology. Written with literature students in mind, this is the ideal guide for students wishing to think differently about life and literature and in this way to create their own new readings of literary texts.

Spinoza's theoretical philosophy is one of the most radical attempts to construct a pure ontology with a single infinite substance. This book, which presents Spinoza's main ideas in dictionary form, has as its subject the opposition between ethics and morality, and the link between ethical and ontological propositions. His ethics is an ethology, rather than a moral science. Attention has been drawn to Spinoza by deep ecologists such as Arne Naess, the Norwegian philosopher; and this reading of Spinoza by Deleuze lends itself to a radical ecological ethic. As Robert Hurley says in his introduction, "Deleuze opens us to the idea that the elements of the different individuals we compose may be nonhuman within us. One wonders, finally, whether Man might be defined as a territory, a set of boundaries, a limit on existence." Gilles Deleuze, known for his inquiries into desire, language, politics, and power, finds a kinship between Spinoza and Nietzsche. He writes, "'Spinoza did not believe in hope or even in courage; he believed only in joy and in vision . . . he more than any other gave me the feeling of a gust of air from behind each time I read him, of a witch's broom that he makes one mount. Gilles Deleuze was a professor of philosophy at the University of Paris at Vincennes. Robert Hurley is the translator of Michel Foucault's History of Sexuality.

'A rare and remarkable book.' Times Literary Supplement Gilles Deleuze (1925-1995) was Professor of Philosophy at the University of Paris VIII. He is a key figure in poststructuralism, and one of the most influential philosophers of the twentieth century. Félix Guattari (1930-1992) was a psychoanalyst at the la Borde Clinic, as well as being a major social theorist and radical activist. A Thousand Plateaus is part of Deleuze and Guattari's landmark philosophical project, Capitalism and Schizophrenia - a project that still sets the terms of contemporary philosophical debate. A Thousand Plateaus provides a compelling analysis of social phenomena and offers fresh alternatives for thinking about philosophy and culture. Its radical perspective provides a toolbox for 'nomadic thought' and has had a galvanizing influence on today's anti-capitalist movement. Translated by Brian Massumi> A short, accessible meditation on the ideologically vexing French philosopher Gilles Deleuze (1925-1995).

Called by many France's foremost philosopher, Gilles Deleuze is one of the leading thinkers in the Western World. His acclaimed works and celebrated collaborations with Félix Guattari have established him as a seminal figure in the fields of literary criticism and philosophy. The long-awaited publication of What Is Philosophy? in English marks the culmination of Deleuze's career. Deleuze and Guattari differentiate between philosophy, science, and the arts, seeing as means of confronting chaos, and

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challenge the common view that philosophy is an extension of logic. The authors also discuss the similarities and distinctions between creative and philosophical writing. Fresh anecdotes from the history of philosophy illuminate the book, along with engaging discussions of composers, painters, writers, and architects. A milestone in Deleuze's collaboration with Guattari, *What Is Philosophy?* brings a new perspective to Deleuze's studies of cinema, painting, and music, while setting a brilliant capstone upon his work.

Presents important accounts of Nietzsche's philosophy. The author shows how Nietzsche began a new way of thinking which breaks with the dialectic as a method and escapes the confines of philosophy itself.

Why does knowledge of philosophy presuppose knowledge of reality? What are the characters in Deleuze's theatre and philosophy? How are his famous metaphysical distinctions secondary to the concept of philosophy as practice and politics? These questions are answered through careful analysis and application of Deleuzian principles.

Demonstrates how Nietzsche initiated a new mode of philosophical thinking. First published in 1962, this landmark book is one of the first to dispute the deep-seated assumption that dialectics provides the only possible basis for radical thought.

This book offers a readable and compelling introduction to the work of one of the twentieth century's most important and elusive thinkers. Other books have tried to explain Deleuze in general terms. Todd May organizes his book around a central question at the heart of Deleuze's philosophy: how might we live? The author then goes on to explain how Deleuze offers a view of the cosmos as a living thing that provides ways of conducting our lives that we may not have dreamed of. Through this approach the full range of Deleuze's philosophy is covered. Offering a lucid account of a highly technical philosophy, Todd May's introduction will be widely read amongst those in philosophy, political science, cultural studies and French studies.

The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century. Author of more than twenty books on literature, music, and the visual arts, Deleuze published the first volume of his two-volume study of film, *Cinema 1: The Movement-Image*, in 1983 and the second volume, *Cinema 2: The Time-Image*, in 1985. Since their publication, these books have had a profound impact on the study of film and philosophy. Film, media, and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze's thought. The first new collection of critical studies on Deleuze's cinema writings in nearly a decade, *Afterimages of Gilles Deleuze's Film Philosophy* provides original essays that evaluate the continuing significance of Deleuze's film theories, accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research. Contributors: Raymond Bellour, Centre Nationale de Recherches Scientifiques; Ronald Bogue, U of Georgia; Giuliana Bruno, Harvard U; Ian Buchanan, Cardiff U; James K. Chandler, U of Chicago; Tom Conley, Harvard U; Amy Herzog, CUNY; András Bálint Kovács, Eötvös Loránd U; Patricia MacCormack, Anglia Ruskin U; Timothy Murray, Cornell U; Dorothea Olkowski, U of Colorado; John Rajchman, Columbia U; Marie-Claire Ropars-Wuilleumier, U Paris VIII; Garrett Stewart, U of Iowa; Damian Sutton, Glasgow School of Art; Melinda Szaloky, UC Santa Barbara.

Throughout his career, Deleuze developed a series of original philosophies of time and applied them successfully to many different fields. Now James Williams presents Deleuze's philosophy of time as the central concept that connects his philosophy as a whole. Through this conceptual approach, the book covers all the main periods of Deleuze's philosophy: the early studies of Hume, Nietzsche, Kant, Bergson and

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Spinoza, the two great philosophical works, *Difference and Repetition* and *Logic of Sense*, the *Capitalism and Schizophrenia* works with Guattari, and the late influential studies of literature, film and painting. The result is an important reading of Deleuze and the first full interpretation of his philosophy of time.

In May 1968, Gilles Deleuze was an established philosopher teaching at the innovative Vincennes University, just outside of Paris. Félix Guattari was a political militant and director of an unusual psychiatric clinic at La Borde. Their meeting was unlikely, and the two were introduced in an arranged encounter of epic consequence. From that moment on, Deleuze and Guattari engaged in a surprising, productive partnership, collaborating on several groundbreaking works, including *Anti-Oedipus*, *What Is Philosophy?* and *A Thousand Plateaus*. François Dosse, a prominent French intellectual, examines the prolific, if improbable, relationship between two men of distinct and differing sensibilities. Drawing on unpublished archives and hundreds of personal interviews, Dosse elucidates a collaboration that lasted more than two decades, underscoring the role that family and history—particularly the turbulence of May 1968—played in their monumental work. He also takes the measure of Deleuze and Guattari's posthumous fortunes and weighs the impact of their thought within intellectual, academic, and professional circles.

An introduction to Deleuze's theory of cinema, from a leading American film theorist.

One of the first comprehensive treatments of Deleuzian thought. There is always something schizophrenic about logic in Deleuze, which represents another distinctive characteristic: a deep perversion of the very heart of philosophy. Thus, a preliminary definition of Deleuze's philosophy emerges: an irrational logic of aberrant movements. —from *Aberrant Movements* In *Aberrant Movements*, David Lapoujade offers one of the first comprehensive treatments of Deleuzian thought. Drawing on the entirety of Deleuze's work as well as his collaborations with Félix Guattari, from the “transcendental empiricism” of *Difference and Repetition* to the schizoanalysis and geophilosophy of *Anti-Oedipus* and *A Thousand Plateaus*, Lapoujade explores the central problem underlying the delirious coherence of Deleuze's philosophy: aberrant movements. These are the movements that Deleuze wrests from Kantian idealism, Nietzsche's eternal return, and the nonsense of Lewis Carroll; they are the schizophrenic processes of the unconscious and the nomadic line of flight traversing history—in short, the forces that permeate life and thought. Tracing and classifying their “irrational logics” represent the quintessential tasks of Deleuzian philosophy. Rather than abstract notions, though, these logics constitute various modes of populating the earth—involving the human as much as the animal, physical, and chemical—and the affective, mental, and political populations that populate human thought. Lapoujade argues that aberrant movements become the figures in a combat against the forms of political, social, philosophical, aesthetic, and scientific organization that attempt to deny, counter, or crush their existence. In this study of a thinker whose insights, theoretical confrontations, and perverse critiques have profoundly influenced philosophy, literature, film, and art over the last fifty years, Lapoujade invites us to join in the discordant harmonies of Deleuze's work—and in the battle that constitutes the thought of philosophy, politics, and life.

What is Philosophy? is the last instalment of a remarkable twenty-year collaboration between the philosopher Gilles Deleuze and the psychoanalyst Félix Guattari. This hugely important text attempts to explain the terms of their collaboration and to define the activity of philosophy in which they have been engaged. A major contribution to contemporary Continental philosophy, it nevertheless remains distinctly challenging for readers faced for the first time with Deleuze and Guattari's unusual and somewhat allusive style. Deleuze and Guattari's '*What is Philosophy?*': A Reader's Guide offers a concise and accessible introduction to this hugely important and yet challenging work. Written specifically to meet the needs of students coming to Deleuze and Guattari for the first time, the book offers guidance on: - Philosophical and

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historical context - Key themes - Reading the text - Reception and influence - Further reading

The Signature of the World focuses on one of the most influential works of contemporary philosophy: *What is Philosophy?* by Gilles Deleuze and Felix Guattari, their last joint work after *Anti-Oedipus* and *A Thousand Plateaus*. It sets *What is Philosophy?* in the context of earlier work by the two thinkers and, in a manner sure to challenge and provoke, juxtaposes it to the work of both analytic philosophers and continental phenomenologists. *Alliez* explores the distinctive theory of thought put forth by Deleuze & Guattari from a series of angles, delving into their revolutionary, Spinozist treatment of the history of philosophy, elucidating their engagement with the metaphysics of current research programmes in the sciences and delineating their invention of a 'material meta-aesthetics' capable of responding to the most radical experiments in contemporary art. Much recent philosophy has revelled in declaring the end of metaphysics, of ontology, and sometimes of philosophy itself. In sharp contrast, *The Signature of the World* is a forceful reminder of the power of ontology and the need for a materialist reinvention of metaphysics. *The Signature of the World* is here accompanied by two appendices, 'Deleuze Virtual Philosophy' and 'On the Philosophy of Gilles Deleuze: An Introduction to (the) Matter', as well as a preface by Alberto Toscano.

Gregg Lambert demonstrates that since the publication of *Proust and Signs* in 1964 Gilles Deleuze's search for a new means of philosophical expression became a central theme of all of his oeuvre, including those written with psychoanalyst Félix Guattari. Lambert, like Deleuze, calls this "the image of thought." Lambert's exploration begins with Deleuze's earliest exposition of the Proustian image of thought and then follows the "tangled history" of the image that runs through subsequent works, such as *Kafka: Toward a Minor Literature*, *The Rhizome* (which serves as an introduction to Deleuze's *A Thousand Plateaus*), and several later writings from the 1980s collected in *Essays Critical and Clinical*. Lambert shows how this topic underlies Deleuze's studies of modern cinema, where the image of thought is predominant in the analysis of the cinematic image—particularly in *The Time-Image*. Lambert finds it to be the fundamental concern of the brain proposed by Deleuze in the conclusion of *What Is Philosophy?* By connecting the various appearances of the image of thought that permeate Deleuze's entire corpus, Lambert reveals how thinking first assumes an image, how the images of thought become identified with the problem of expression early in the works, and how this issue turns into a primary motive for the more experimental works of philosophy written with Guattari. The study traces a distinctly modern relationship between philosophy and non-philosophy (literature and cinema especially) that has developed into a hallmark of the term "Deleuzian." However, Lambert argues, this aspect of the philosopher's vision has not been fully appreciated in terms of its significance for philosophy: "not only 'for today' but, to quote Nietzsche, meaning also 'for tomorrow, and for the day after tomorrow.'"

Examines the philosophy of Henri Bergson, explains his concepts of duration, memory, and *elan vital*, and discusses the influence of science on Bergson

In this extraordinary work Gilles Deleuze, the most renowned living philosopher in France, reflects on one of the figures

of the past who has most influenced his own sweeping reconfiguration of the tasks of philosophy. Deleuze's brilliant text shows how current definitions of philosophy do not apply to Spinoza: a solitary thinker (yet scandalous and hated), he conceived of philosophy as an enterprise of liberation and radical demystification much as did Leibniz or, later Nietzsche. Spinoza confronts the grand philosophical problems that are still current today: the comparative role of ontology (the theory of substance), of epistemology (the theory of ideas), and of political anthropology (the theory of modes, passions, and actions). The goal of this book is to determine the rapport among the univocity of Being in the theory of substance; the production of truth and the genesis of sense in the theory of ideas; and practical joy (or the elimination of the sad passions) and the selective organization of the passions in the theory of modes.

The Non-Philosophy of Gilles Deleuze takes up Deleuze's most powerful argument on the task of contemporary philosophy in the West. Deleuze argues that it is only through a creative engagement with the forms of non-philosophy--notably modern art, literature and cinema--that philosophy can hope to attain the conceptual resources to restore the broken links of perception, language and emotion. In short, this is the only future for philosophy if it is to repair its fragile relationship to immanence to the world as it is. A sequence of dazzling essays analyze Deleuze's investigations into the modern arts. Particular attention is paid to Deleuze's exploration of Leibniz in relation to modern painting and of Borges to an understanding of the relationship between philosophy, literature and language. By illustrating Deleuze's own approach to the arts, and to modern literature in particular, the book demonstrates the critical significance of Deleuze's call for a future philosophy defined as an "art of inventing concepts."

From the early 1960s until his death, French philosopher Gilles Deleuze (1925-1995) wrote many influential works on philosophy, literature, film, and fine art. One of Deleuze's main philosophical projects was a systematic inversion of the traditional relationship between identity and difference. This Deleuzian philosophy of difference is the subject of Jeffrey A. Bell's *Philosophy at the Edge of Chaos*. Bell argues that Deleuze's efforts to develop a philosophy of difference are best understood by exploring both Deleuze's claim to be a Spinozist, and Nietzsche's claim to have found in Spinoza an important precursor. Beginning with an analysis of these claims, Bell shows how Deleuze extends and transforms concepts at work in Spinoza and Nietzsche to produce a philosophy of difference that promotes and, in fact, exemplifies the notions of dynamic systems and complexity theory. With these concepts at work, Deleuze constructs a philosophical approach that avoids many of the difficulties that linger in other attempts to think about difference. Bell uses close readings of Plato, Aristotle, Spinoza, Nietzsche, Heidegger, Derrida, and Whitehead to illustrate how Deleuze's philosophy is successful in this regard and to demonstrate the importance of the historical tradition for Deleuze. Far from being a philosopher who turns his back on what is taken to be a mistaken metaphysical tradition, Bell argues that

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Deleuze is best understood as a thinker who endeavoured to continue the work of traditional metaphysics and philosophy.

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