

Case 5 – Feuilleton References

The Anxious Prop

<http://www.theanxiousprop.org/Case5-Refs.pdf>

front cover: Gottfried Wilhelm Leibniz, Leib-Seele-Pentagramm, drawing ca. 1663, Thomasius 1661, Niedersächsische Landesbibliothek, Hannover, Leibn. Marg. 32, from Horst Bredekamp, *Die Fenster der Monade: Leibniz' Theater der Natur und Kunst*, Berlin, Akademie Verlag, 2008, p.18

back cover: Hubertus Busche's commentary on Leibniz' Leib-Seele-Diagramm, Busche - *Das Leib-Seele-Pentagon und die Kombinatorik attraktiver Vorstellungen: Ein folgenreiches Konzept der Leibnizschen Frühphilosophie*, *Zeitschrift für Philosophische Forschung* 46 (4):489 – 507, from Horst Bredekamp, *Die Fenster der Monade: Leibniz' Theater der Natur und Kunst*, Berlin, Akademie Verlag, 2008, p.18

Jan Bovelet, pgs. 9 – 12

TBA

Miodrag Kuc, pgs. 13 - 17

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Alex Head, pgs. 23 - 26

1. <http://www.berlin-eisfabrik.de/Geschichte/Schmelich.html>
2. TAZ, Deutsche Welle, Recreation Ground Berlin - Wasteland Twinning Network
3. Immaterial Labour, Maurizio Lazzarato 1996, University of Minnesota Press
4. WIPO - World Intellectual Property Organisation
5. That the utility of ideas have a kind of shelf-life is a concept sympathetic to the theory of Morphic Resonance developed by biologist and author Dr. Rupert Sheldrake. Here species draw on a collective memory as a means to innovate new forms of life and behaviour. http://www.sheldrake.org/Articles%26Papers/papers/morphic/morphic_intro.html

*Queen and David Bowie - Under Pressure: <http://www.youtube.com/watch?v=a01QQZyl-I>

Florian Sievers, pgs. 31 - 37

1. Cf. the linernotes to the compilation „Kenya Special“ (Soundway Records 2013).
2. Nokia Research Africa: (2008): A Study of the Informal Music Industry in Africa, 16 ff.
3. Stanley, Andrew (2012): Auto-Tune in Africa – A Study of the Factors Leading to the Phenomenon. 30 ff.
4. Cf. British Library, Sound Recordings Blog: Decca West Africa Recordings, 18 May 2009.
5. Cf. Linernotes to the Compilation „Various – Bellyachers, Listen: Songs From East Africa 1938-46“ (Honest Jon’s, 2010).
6. Collins, John (1985): Music Makers of West Africa. 149.
7. Cf. Moorman, Marissa (2008): Intonations – A Social History of Music and Nation in Luanda, Angola, from 1945 to Recent Times. 140 ff.
8. Cf. Moorman, Marissa (2008): Intonations – A Social History of Music and Nation in Luanda, Angola, from 1945 to Recent Times. 164.
9. Cf. Collins, John (2000): Paper on African Music Industry.
10. Collins, John (1985): Music Makers of West Africa. 153.
11. Interview with Joyce Nyairo, Cultural Scientist, Nairobi/Kenya, 5. September 2013.
12. Seligman, Gerard (2001): The Market for African Music. In: Workshop on the Development of the Music Industry in Africa, 20.-21.06.2001, Washington D.C. The World Bank, The Policy Sciences Center, Inc., The Development Economics Research Group on International Trade.
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14. Interview with Joyce Nyairo, Cultural Scientist, Nairobi/Kenya, 5. September 2013.
15. Cf. N.N. (2012): Pirated movies and music from Alaba market used to be found across the whole of Nigeria, in: Colors Magazine #85 („Going To Market“), 03.12.2012.
16. Seligman, Gerard (2001): The Market for African Music. In: Workshop on the Development of the Music Industry in Africa, 20.-21.06.2001, Washington D.C. The World Bank, The Policy Sciences Center, Inc., The Development Economics Research Group on International Trade.
17. Schultz, Mark and van Gelder, Alex (2008): Nashville in Africa – Culture, Institutions, Entrepreneurship and Development.
18. Mitchell, Gail and Smirke, Richard (2013): Digital Startups, Developing Market Establishing New African Music Industry. In: Billboard Magazine, 15.01.2013.

Gabriella Coleman, pgs. 41-46

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1. Jon Roberts, “21 Aphorisms”, *CabinetMagazine.org*, Winter 2000-2001.
2. James C. Scott, *Weapons of the Weak: Everyday Forms of Peasant Resistance*, (New Haven: Yale University, 1985).

Julia Gill, pgs. 47 - 51

Baudrillard, Jean (2001): *Das System der Dinge. Über unser Verhältnis zu den alltäglichen Gegenständen*. Frankfurt/Main: Campus

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Gill, Julia (2010): *Individualisierung als Standard. Über das Unbehagen an der Fertighausarchitektur*. Bielefeld: transcript

Luis Berríos-Negrón, pgs. 52 - 54

* Christoph Brunner, Gerald Raunig - *The Obsession with Objects: Relational Art and Objecthood as Farce* - <http://www.onlineopen.org/columns/the-obsession-with-objects>

Tim Gough, pgs. 59 - 62

* 28/12/2012 - www.spiegel.de/fotostrecke/photo-gallery-copying-the-masters-in-china-fotostrecke-91308-5.html

Carrie Roseland, pgs. 63 – 66

(1)

THE NARRATIVE MODE ENDNOTE

http://en.wikipedia.org/wiki/Narrator#Types_of_narrators_and_their_narrative_modes

At some point, I realized my use of the word ‚Äúnarrator,Äù was quite probably inappropriate. Although I found it very seductive to write about ‚Äúthe narrator of this story,Äù within a story ‚Äì it would have to have been done differently than confounding her with the protagonist. I suppose in execution it could kind of continue endlessly and might have fulfilled my ambition to write a story which is a Russian doll.

However. I had already given up on that ambition by the time I changed the ‚Äúnarrator,Äù of this story to the ‚Äúprotagonist,Äù of this story, that is, after diagnosing this narrator and assigning her a mode: This story is written with a ‚Äúthird-person limited narrator,Äù. That narrator might be me, but it's definitely not my protagonist.

http://en.wikipedia.org/wiki/Third_person_limited#Third-person.2C_subjective

Still, it may be tempting to perceive a lack of distinction between ‚Äúmyself,Äù and the protagonist in this story. I think such a perception would be founded in misunderstanding, the well-documented tendency of the human brain to establish certain kinds of relationships between bits of information based solely on their proximity to one another. (This is the foundation of Sergei Eisenstein's famous theory of montage.)

There is definitely an instability within the figure of ‚Äúthe protagonist of this story,Äù. She is not a clearly defined persona with which we can agree or disagree. Her situation is made even more precarious by the multiple inclusions of first-person material by me, or by the narrator ‚Äì if the narrator is me. But we just can't know if that's true. Maybe the narrator is me. I wonder if readers could feel like this vacuous figure is trying to suck them in, like she was sucking me in, and quite possibly the narrator too?

I even tried a mechanical conversion of this story entirely to the first person. The result was nothing I ever would have written in the first person. This ‚ÄúI,Äù was so confident and stable. It was a very convincing style. But it wasn't very interesting. It's not being published.

(2)

THE VERACITY ENDNOTE

Sadly, much of what is recounted in these first paragraphs of PALACE OF FATE did really happen. I did really have these humiliating thoughts about Titanic, hallucinations of multiple frozen DiCaprio heads floating in the North Atlantic and I really did want my mommy. In fact, I even called a friend that Sunday, crying hysterically about how I wanted my family. It's true.

Actually, most of what is recounted at all in PALACE OF FATE did really happen. Some of it might still happen ‚Äì some of it has now happened by virtue of its having been published. Some of it should have happened, but I guess it didn't really, to be honest. We can pretend it did. It's fun to lose and to pretend.(2.1) Some of it, I am pretty sure happened, not to me but to someone else.

And some of it is allegorical, I guess. Allegorical argumentum ad absurdum.

I have a really obscure DVD full of interviews with Jean-Luc Godard, I'm not going to tell you what it's called or do any of that academic referencing nonsense. I promise, it's completely obscure, and it might also be true that I don't have it legitimately.

In one of the interviews, Godard says he and his colleagues weren't interested in the distinction between documentary and fiction. A film is a film. Apparently Godard has said this so much that you don't need me to give you a precise reference.

But I wonder how many people realize how completely radical such a statement is. I am quite sure that the person interviewing him did not. Godard is saying that no film can make any greater pretense to facticity OR fiction than any other, because all they are is films. It's a formalist argument. There is nothing inherently ,Äüfictional,Äù or ,Äüdocumentary,Äù in film. And I think the same thing can also be said for text. As specific media, with specific material limits and often rather coded forms and coded manners of reception, both film and text are inherently capable of communicating their own certain kinds of knowledge.

,Äì-----

(2.1) Nirvana.

http://www.dailymotion.com/video/x157n1o_nirvana-smells-like-teen-spirit-official-music-video_music

I'm worst at what I do best. And for this gift, I feel blessed.

(3)

THE VIRTUAL ENDNOTE

It seems to me that the concept of virtuality occurs quite frequently in Deleuze's *Le Pli: Leibniz et le Baroque*, in comparison with other works.

(4)

THE NARRATIVE STRUCTURE & PALACE OF FATE ENDNOTE

This narrative is structured around four concepts developed by Leibniz + referenced in the essay: Horst Bredekamp, *Kunstkammer, Play-Palace, Shadow Theatre: Three Thought Loci* by Gottfried Wilhelm Leibniz. in: *Kunstkammer, Laboratorium, Bv^ohne*. English. Berlin, Walter de Gruyter GmbH & Co., 2005. pp 265-282.

The first section of this narrative corresponds with the PALACE OF FATE: according to Bredekamp, referencing Leibniz' Theodicy: the PALACE OF FATE contains the ,Äürepresentation not only of that which happens, but also of that which is possible.,Äù (p 278)

In fact, this entire narrative corresponds with the PALACE OF FATE ,Äì or: takes place within the PALACE OF FATE. And, the first section more precisely concerns a protagonist awaking in the PALACE OF FATE, only to find that there is a distortion in her point of view. The narrative will relate the resolution of that conflict.

(5)

THE WHO OWNS YOUR MIND ENDNOTE

In the interview also referenced in endnote (10), rlx says:

,ÄüWe're surrounded by images. Every day, everywhere. There's nothing you can do about it. But the problem with these images is that they're not yours. People's lives are determined by images that they have no rights to...,Äù

You see an image, it enters your memory ,Äì what it does there, you'll never really know ,Äì how it will connect itself with other images, sounds, tastes, smells, feelings also stored in your memory. It will never leave your memory, even if you will never be able to recall the exact shape or color of that image. And you will never own it. You will have no rights to it. Yet, it is your memory, until you cease to exist.

(6)

THE INFINITY ENDNOTE

Inspired by reading this text:

<http://steiner.math.nthu.edu.tw/disk5/js/history/infinity.pdf>

(7)

THE REFERENCE TO WIKIPEDIA ENDNOTE

http://en.wikipedia.org/wiki/Jean-François_Lyotard#The_sublime

Why was I reading about Lyotard? Because suddenly in the midst of all this research, I became motivated to start reading L'Economie libidinale. It's another case, really. But I would like to mention that the book opens with the following words: „Qui ne sait celer, ne sait aimer.“

(8)

THE BETTER DEFINITION OF THE SUBLIME ENDNOTE

I found this parallel to the previous definition found in wikipedia in Aldous Huxley's The Doors of Perception. (The Harper & Row Perennial edition of The Doors of Perception and Heaven and Hell, 1990. p 55)

„The literature of religious experience abounds in references to the pains and terrors overwhelming those who have come, too suddenly, face to face with some manifestation of the *Mysterium tremendum*. In theological language, this fear is due to the incompatibility between man's egotism and the divine purity, between man's self-aggravated separateness and the infinity(14) of God. Following Boehme and William Law, we might say that, by unregenerate souls, the divine Light at its full blaze can be apprehended only as a burning, purgatorial fire.“

On Deleuze: Writing with Guattari was dying as loving and being multiplied, death as transformative escape from the ego's limits. This is the meaning of the body without organs...

<http://terenceblake.wordpress.com/2013/08/06/zizek-deleuze-jung-the-analogical-self-versus-the-digital-ego/>

(9)

THE SIMPLE ATTRIBUTION ENDNOTE

„Tout n'est pas poisson, mais il y'a des poissons partout.“

Gilles Deleuze, *The Pli: Leibniz et le Baroque*. Paris: Editions de Minuit, 1988. p 14

„Le milieu exterieur n'est pas un vivant, mais c'est un lac ou un tang, c'est à dire un vivier. L'invocation du lac ou de l'ang prend ici un nouveau sens, puisque l'ang, le carreau de marbre aussi bien, ne renvoient plus aux ondulations elastiques qui les parcourent comme plis inorganiques, mais aux poissons qui les peuplent comme plis organiques. Et, dans le vivant lui-meme, les milieux interieurs qu'il contient sont encore d'autres viviers pleins d'autres poissons: un 'grouillement'.“

(10)

THE ANOTHER SIMPLE ATTRIBUTION ENDNOTE

<http://www.stealthisfilm.com/Part2/>

the subs: [http://www.stealthisfilm.com/subtitles/Steal This Film II.en.srt](http://www.stealthisfilm.com/subtitles/Steal%20This%20Film%20II.en.srt)

the lines quoted occur at 29:11,900, in an interview with rlx.

(11)

THE YET ANOTHER SIMPLE ATTRIBUTION ENDNOTE

Fascinating website on Lyotard's Just Gaming and literature:

<http://www.ruf.rice.edu/~wamorris/theory.html>

(12)

THE DIVINE EYE ENDNOTE

See endnote (4).

The DIVINE EYE: ‚ÄúGod can annul all distorting through the choice of the appropriate point of view.‚Äù * The DIVINE OPTIC: ‚Äúunifies all possible perspectives.‚Äù (both Bredekamp, pp 275 & 276, respectively): ‚ÄúGod observes 'not only the single monads and the modification of each monad, but also their relations.'‚Äù (Bredekamp quotes Leibniz' correspondence with des Bosses, also p 276.) ‚ÄúLeibniz also aims to characterize the individual angle of view as the false security of only a partial perceptual field.‚Äù (p 277)

LEIBNIZ: ‚Äú(‚Ä¶) as in those devices of perspective, where certain beautiful designs look like mere confusion until one restores them to the right angle of vision or one views them by means of a certain glass or mirror. It is by placing and using them properly that one makes them serve as adornment for a room. Thus the apparent deformities of our little worlds combine to become beauties in the great world, and have nothing in them which is opposed to the oneness of an infinitely perfect universal principle (‚Ä¶),‚Äù (quoted in Bredekamp, p 275)

(13)

THE QUALIFICATION OF GOD ENDNOTE

‚ÄúWestern philosophy,‚Äù is perhaps a bit ambitious. Actually I came to the thoughts which follow while considering the function of the word God in Leibniz' thought. I have honestly not taken much time to consider how applicable they might be to anyone else's thought, Western or otherwise.

But I chose not to edit the sentence, because it is possible that there is some applicability. What happens when we every time you read the word ‚ÄúGod,‚Äù, you substitute it with ‚ÄúI,‚Äù for the author of the text?

(14)

THE MORE ON INFINITY ENDNOTE

And maybe it is not so stupid.

http://www.gwleibniz.com/lsna_houston/abstracts/nachtomy.pdf

(15)

THE NOT ‚ÄúThe Long Tail,‚Äù ENDNOTE

What happens when we combine endnotes (12) and (13)?

‚ÄúI can annul all distorting through the choice of the appropriate point of view.‚Äù The protagonist comes to solve the solution of her distorted point of view by understanding that the secret code to philosophy is to understand that when philosophers use the word God, they are actually addressing their own self-perceived inadequacies. Now, she understands that after substituting ‚ÄúI,‚Äù for ‚ÄúGod,‚Äù, she can substitute ‚Äúyou,‚Äù for ‚ÄúI,‚Äù, and unlock centuries of secret advice.

‚ÄúYou can annul all distorting through the choice of the appropriate point of view.‚Äù

(16)

THE STILL ONE MORE SIMPLE ATTRIBUTION ENDNOTE

From the footnotes to G.W. Leibniz' correspondence with De Volder, as published in Leibniz: Philosophical Papers and Letters, ed. Leroy E. Loemker, Kulwer (Dordrecht, Boston, London), 2 edition, 1989. p 539

(17)

THE UNAUTHORIZED PUBLIC SCULPTURE ENDNOTE

First Prinzessinnengaerten Outdoor Sculpture Triennial, 3-10 October, 2013.

(18)

THE LEGITIMATE PROOF OF THE ABOVE ENDNOTE

Still waiting for the picture...

(19)

THE KUNSTKAMMER/SOUNDKAMMER ENDNOTE

See endnote (4).

Kunstkammer (cabinets of curiosities) were a central component of Leibniz' theaters of nature and art, „Äúan ensemble of Kunstkammern, laboratories and theatres, which should give a tactile-visual backbone to the academies of science to be constructed.,Äù (Bredekamp, p 268)

Here the concept is transferred to a cabinet of sound.

(20)

THE TAREK ATOUI IN GENERAL ENDNOTE

Tarek Atoui's website: <http://tarekatoui.com/>

An article on Atoui's work: <http://norient.com/en/stories/tarekatoui/>

The author discusses the influence of growing up in war-time Beirut on Tarek Atoui's work. It seems very relevant.

(21)

THE EVENT AT HETZLER IN PARTICULAR ENDNOTE

Hetzler press release:

[http://www.maxhetzler.com/index.php?id=1489&presslistview_referrer=1036&tx_hetzlergallery_exhibitionlist\[exhibitions\]=639&tx_hetzlergallery_exhibitionlist\[action\]=upcoming&tx_hetzlergallery_exhibitionlist\[controller\]=exhibitions](http://www.maxhetzler.com/index.php?id=1489&presslistview_referrer=1036&tx_hetzlergallery_exhibitionlist[exhibitions]=639&tx_hetzlergallery_exhibitionlist[action]=upcoming&tx_hetzlergallery_exhibitionlist[controller]=exhibitions)

Photograph:

[http://www.maxhetzler.com/index.php?id=1035&tx_hetzlergallery_artistlist\[artist\]=315&tx_hetzlergallery_artistlist\[exhibitions\]=639&tx_hetzlergallery_artistlist\[artwork\]=4033&tx_hetzlergallery_artistlist\[action\]=zoom&tx_hetzlergallery_artistlist\[controller\]=Artist&cHash=7373757df5688d4544293148b278dd82](http://www.maxhetzler.com/index.php?id=1035&tx_hetzlergallery_artistlist[artist]=315&tx_hetzlergallery_artistlist[exhibitions]=639&tx_hetzlergallery_artistlist[artwork]=4033&tx_hetzlergallery_artistlist[action]=zoom&tx_hetzlergallery_artistlist[controller]=Artist&cHash=7373757df5688d4544293148b278dd82)

(22)

THE RIGHT HERE, RIGHT NOW ENDNOTE

Yes, it IS a reference to that Jesus Jones song.

http://www.dailymotion.com/video/xct9nx_jesus-jones-right-here-right-now_music?search_algo=2

(23)

THE MORE ON KUNSTKAMMER ENDNOTE

„ÄúIn order that the imagination or fantasy is held in check and doesn't start to wander, it is necessary to concentrate on a particular object and take trouble to consider not only the surfaces of things, but to observe in stages, as far as is necessary for one's purpose.,Äù

Leibniz quoted in Bredekamp, p 265

(24)

THE MICROSAMPLES ENDNOTE

Tarek Atoui's concept/terminology. From the Hetzler press release (see endnote 21):

„ÄúThis instrument will allow him to disseminate sounds in fragmentary or homogenous ways, and to shoot sound particles extremely quick from one point of the space to another, almost beyond perceptual abilities.,Äù

(25)

THE DISCOVERING THE RELATIONSHIP BETWEEN KUNSTKAMMER AND PRISM
ENDNOTE

See endnote (27).

(26)

THE IN CASE TAREK REPLIES ENDNOTE

I never sent this communication to Tarek. It's a fictional device which serves two purposes. 1) It needs to be clear that his lines are taken from my memory. So they're probably in some way inaccurate. It's very likely that there is some inaccuracy there. It's almost certain, but I can't be sure. 2.1) I think it's enough just to call the relevance of current intellectual property policy (26.1) and the discourse in its favor into question. 2.2) Asking these questions in this context, in this narrative, reveals how utterly trivial and beside the point this discourse and this policy is. We don't need answers. In fact, I think Tarek shouldn't waste his time and energy thinking about these questions. I hope he doesn't.

But I might give the publication to Tarek, or someone else might. He might find it somewhere by chance. His gallerist might. I think it is highly probable that Tarek Atoui will someday receive this communication. So this is one of those things that didn't happen, but has happened by virtue of its having been published.(2) The publication is the sending of the communication.

(26.1)

Just to clarify:

These comments and those which follow are mainly in reference to intellectual property policy/discourse surrounding artistic and scholarly/academic production.

Policies and discourses surrounding scientific production (medication and agriculture) have incredibly dire ramifications. Kobe Matthys speaks on his work in this area in this video from The Oil of the 21st Century conference held in Berlin, 2008:

http://v2v.cc/v2v/The_Oil_of_the_21st_Century_-_Keep_Up_Your_Rights,_Case_by_Case

(27)

THE PRISM ENDNOTE

The Washington Post reporting on the PRISM program:

http://www.washingtonpost.com/investigations/us-intelligence-mining-data-from-nine-us-internet-companies-in-broad-secret-program/2013/06/06/3a0c0da8-cebf-11e2-8845-d970ccb04497_story.html

Wikipedia entry on the PRISM program:

[http://en.wikipedia.org/wiki/PRISM_\(surveillance_program\)](http://en.wikipedia.org/wiki/PRISM_(surveillance_program))

(28)

THE PLAY PALACE ENDNOTE

See endnotes (4) and (11).

Define PLAY PALACE: „conveying knowledge through pleasure and man's passion for play,“ (Bredekamp, p 269)

„If the Drole de Pensée aims at increasing knowledge and constructive curiosity, which occurs through the collections and numerous other types of installation and groups of exhibits, the viewer is consequently placed in the same context of participatory cognition as the ruler who observes,“ (ibid)

(29)

THE UNIVOCITY ENDNOTE

These are the opening lines of one of my favorite novels (29.1):

„Au grand galop de mon cheval, je paradis parmi les ventilateurs.“

J'avais sept ans. Rien n'était plus agréable que d'avoir trop d'air dans le cerveau. Plus la vitesse sifflait, plus l'oxygène entraînait et vidait les meubles.

Mon coursier déboucha sur la place du Grand Ventilateur, appelée plus vulgairement place Tien An Men. Il prit droite, boulevard de la Laideur Habitable.

Unfortunately, I have to end this quote, lest I be persecuted for the morally repugnant act of copyright infringement.

What I love about this excerpt, and this book in general, is that there is nothing like 'I feel like I am...' No. 'I am...' It doesn't matter if this narrator is 'really' riding a bike. If she is riding a horse, that is what she is doing, regardless of what kind of thing or animal is underneath her.

In the moment where one practices self-analogy: 'She feels like an amplifier.' one effects a separation between the mind and the self. When one can rid one can rid oneself of self-analogy:

'She is an amplifier.' The mind and the self retain their unity. (29.2)

Together we stand, divided we fall. (29.3)

(29.1) Amélie Nothomb, *Le sabotage amoureux*, Editions Albin Michel, 1993

(29.2) Discussion on Deleuze's 'Philosophy of Difference',

<http://plato.stanford.edu/entries/deleuze/#Dif>

'Univocity vs. Analogy',

http://users.rcn.com/bmetcalf.ma.ultranet/univ_vs_analogy.htm

(29.3) http://www.dailymotion.com/video/x1sseb_pink-floyd-hey-you_music

The line seems to have had its origin in Aesop, 6th century BCE:

<http://www.bartleby.com/17/1/52.html>

<http://www.bartleby.com/17/1/72.html>

(30)

THE BAROQUE ARCHITECTURE ENDNOTE

see endnote (9)

'La monade est l'autonomie de l'intérieur, un intérieur sans extérieur. Mais elle a pour corollaire l'indépendance de la façade, un extérieur sans intérieur.' (Deleuze, p 39)

'Bien loin de s'ajuster la structure, la façade baroque tend à n'exprimer qu'elle-même', tandis que l'intérieur retombe de son côté, reste clos, tend à s'offrir au regard qui le découvre tout entier d'un seul point de vue (...)' (Deleuze, p 40)

Deleuze's discussion of baroque architecture, has some relevance for the structure of this text, its

'second life', in the endnotes. The dual structure was inspired by my reading of *Le Pli*.

'(Une lumière) fait le blanc, mais elle fait l'ombre aussi' (Deleuze, p 45)

Deleuze's lectures on Leibniz, in various languages:

http://www.webdeleuze.com/php/liste_texte.php?groupe=Leibniz

(31)

THE LAST ENDNOTE

G.W. Leibniz' correspondence with De Volder, as published in *Leibniz: Philosophical Papers and Letters*, ed. Leroy E. Loemker, Kulwer (Dordrecht, Boston, London), 2 edition, 1989. p 524-525

i think [this quote] runs straight to the core of what is hopelessly wrong with intellectual property laws, the people who are shaping them and the people who blindly advocate them. but to thoroughly explain that, i should need many more pages than anyone wants to read. hence the fiction. i think

we can access feelings and intuitions with much more economy of space and time, so using our artistic license as a weapon and turning our backs to the academic. - author's correspondence with the editors - I initially wanted to reference the lecture 'In the Long Tail' by Mark Leckey

earlier. It was one of the starting points for this text. But I'm referencing it here instead, at the conclusion. <http://www.youtube.com/watch?v=Oi4NLXHWtHI>