

## *Video Transcript*

Desire invents. Desire works as production: continuous making and remaking.

Desire has nothing to do with “lack” or yearning for something that is missing. Matt Bernico paraphrases Deleuze and Guattari by saying that “desire is a machine and the object of desire . . . is yet another machine. The circuits these desiring machines create are [what they call] Desiring-Production. Desiring-Production takes the place of Freud’s unconscious. Desiring production is responsible for the production of reality and in turn social forces and relations.”

Attempts at uncoding desire—territorialization, deterritorialization, reterritorialization—are functions embedded in the structure of the university or any other institutional power.

Deleuze and Guattari focus desire on the creation of assemblages: aleatory connections that happen through desiring-production brought together from several directions and discourses.

Deleuze remarks that even if a person says “ ‘I desire this or that,’ that person is in the process of constructing an assemblage” (Stivale). Taking Deleuze’s description further, Diane Davis suggests that these connections and constructions happen in “the space of the hole” (46), between De- and Re-territorialization.

This “between” space, this fissure, crack, and void happens in the “flux of exploded identities” the “excess before re-distinction,” where deterritorialization has occurred and reterritorialization has not yet taken place.

We connect deterritorialized desire or desiring production to Gregory Ulmer’s explanation of choric space where inventions arise, come into appearance and create assemblages. To arrive at choric space we must unpin the rigid structures that contain movement by engaging in a metaphoric slam tilt. Doing so will unhinge the constricting components that make up the table. The legs, which provide stasis, the cavity, which provides the foundation, and the glass which reflects back but still maintains a surface. The slam tilt rocks the foundation and uproots the stasis. It initiates invention by creating a deterritorialization and suspends re-territorialization in order to expose desiring production. Deterritorialized desire that is yet to be reterritorialized invites the possibility for creating new assemblages: only to dismantle them and recombine them perpetually.

The Greek chora transforms invention by placing it concretely within material environments... (Rickert 252).

It can be seen as a flux that opens up possibilities for invention in video culture.

The goal is not to fill in the exposed “gaps,” but to remain in a constant state of production, which moves desire out of the realm of lack and allows knowledge formerly excluded to emerge.

In a video-lecture, Victor Vitanza uses an example from the 1973 film *Bang the Drum Slowly* to illustrate these concepts (egsvideo). Vitanza recalls the scenes in the film when the characters play a card game called TEGWAR, or *The Exciting Game Without Any Rules*. To play TEGWAR, the characters literally make up the rules as they go, and they rely on an amalgamation of conventions that they have learned from participating in their local environments, ranging from fishing to baseball to simple arithmetic. The rules for TEGWAR are not determined in advanced, but pieced together as the game progresses: invented, in a choric fashion depending on a variety of cultural factors.

No one person determines the rules in advance of the game; rather, each player “listens” to the others and generates the game based not on winning, but on the act of playing itself. Yet, each player carries the potential to shift the conditions of the game. When the game is over, the rules for the particular session are discarded, only to be remixed and reinvented the next time around. The game is all about listening and generating the rules of possibility through, we add, desiring production. TEGWAR relies on desiring production in a social setting to make the game work. While this example takes place in a film, we connect its concepts to participatory acts found in online video culture.

Gilles Deleuze and Felix Guattari told us long ago that “there is only desire and the social. Nothing else” (Anti-Oedipus 29), and we can see this almost literally materializing in video culture. While this statement is often quoted, it has not been explored in light of participatory acts happening vis a vis video culture.

We see desiring production in practice on sites such as YouTube where new knowledge emerges from participants’ re-creations, re-assemblages, repostings, and commentaries. According to Jean Burgess and Joshua Green, YouTube is a “continuum for cultural participation” (57), co-created by its users. “Through their many activities — uploading, viewing, discussing, and collaboration — the YouTube community forms a network of creative practice.” Much like TEGWAR, desiring production creates the rules or conditions for play in video culture. The slam tilt metaphorically initiates the deterritorialization, opens up access to desiring production by way of the chora, and brings new creative practices to the forefront.

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