

# DESIRE &

The desiring doesn't acknowledge satisfaction, it is never sated; desiring keeps on desiring. It maintains a distance to the pathological object in order to operate. I want this object, but I accumulate desire. For the desiring, it isn't even the object itself, we don't even necessarily want what we desire - it is rather the assemblage.

This is the scheme that that Lyotard and Deleuze set out; desire is not produced through a lack, it invests wholly and without condition, without negation. This desiring is immanent and manipulable, it isn't resigned to the helpless drives and privatised "theatre" of an individual's psyche, it is produced, machined and mobilised by the social: "there is only desire and the social, and nothing else" (Deleuze).

We risk everything for this assemblage, the situation, the libidinal exchange, because the object only represents the accumulation of libidinal

intensities and desires; each of those with its charge produced from yet more accumulations. It is not a desire conceived outside a determinate position, it operates within an already existing assemblage. We are in it already and therefore, as Lyotard describes "be inside and forget it" - everything is a libidinal economy.

Repetition in moving image is not a new machinery for the production of desire - it's an extension, a part of the machinery and the flows of desire that already exist, one that discloses its effects very well. Like a border for a certain compulsional mode of engagement that functions according to the structure of desire. It is an interface - an interface and a producer, but a producer only producing because the flow of desire is already generated by the wider social machinery of desiring-production.

To repeat the same staged scene, a delivery, a gesture, a repeated

act without purpose or fulfilment; the repetition that empties out, exhausts itself and lies down in collapse. But also repetition as a production. An incantatory ritual, a voluntary compulsion or addiction that builds charge, displacing the object of desire endlessly somewhere else. This repetition isn't an activity to expel a libidinal charge or a quiescence from condensed energies, instead, it is what produces and maintains them in the first place.

If desire requires a distance to satisfaction in order to operate, moving image is the perfect desiring production machinery. It is advertisement without the product, the unfulfilled tennis serve.

For this screening, desire as production and production of desire is performed through repetition - it establishes an embargoed object and an assemblage of desire reduced to a phrase, a libidinal charge, a movement or an image.

# REPETITION

Boris Charmatz  
Michael Curran

Mike Dunford  
Annika Larsson

Lynn Hershman Leeson  
Bruce Nauman

*Desire & Repetition* is a screening programme curated by Tim Steer as part of a residency at LUX.

Works, in order:



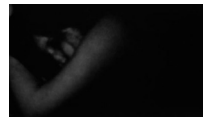
*40-15*, Annika Larsson, 1999

13'17



*Disclaimer*, Michael Curran, 1993

5'45



*True Love*, Mike Dunford, 1972  
(Silent)

9'33



*Good Boy Bad Boy*,  
Bruce Nauman, 1985  
Single screening

17'54



*Levée*, Boris Charmatz and  
César Vayssié, 2013  
Single screening  
(Silent)

14'14



*Electronic Diaries - Part 1:  
Confessions Of A Chameleon*,  
Lynn Hershman Leeson, 1985

9'15

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