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Introduction

Kiff Bamford and Margret Grebowicz

A New York sideshow photographed in the 1930s. The mouth stuffed, the speech muted. Chosen for, but later lost in the collaged cover of The Rolling Stones' *Exile on Main Street*.[1] Presented anew by the artist Harold Offeh through live performance and still photography: the mouth stuffed but speaking this time, excavating the buried image, confronting its historical silencing, and thus the structures of silencing in general.

This is a critical practice, one that asks questions and demands a response. In the live version the artist inserts large gobstoppers into his mouth in visual acknowledgment of "Three Ball Charlie," forcing their—his and Charlie's—mouths to mimic an exaggerated smile. Offeh then stands there, for the duration of a track from that album *Exile on Main Street*, played as the sugar in the spheres of candy dissolves into sticky saliva and dribbles from the aperture, the site of speech. Silenced into a smile. The silence speaking volumes.

For better or for worse, Lyotard remains tied to *The Postmodern Condition*, especially within an anglophone context. The postmodern condition he analyzed in the post-industrial societies of the later twentieth century remains the context for many of the crises which face the twenty-first: a distrust of all-embracing systems—the "metanarratives" which have become his catchphrase—whilst accepting the dominance of consumer capitalism, free market economics and a global trade based on exploitation and expansion. But the postmodern condition is not singular, and the contributions to this volume are proof of that. And whilst the expansion of global capital appears simply to roll out a monoculture, its flex and adaptability are proven. Arms sales to Saudi Arabia, or how about a football club?[2]

Lyotard did not accept the limitations of the discipline of philosophy. He avoided the arid genres produced by academic specialization and collaborated across disciplines long before it was fashionable. He courted confrontation. Questions of technology, politics, ethics, and communication were among the arenas in which he participated because of their contemporary urgency. His writings repeatedly ask us to listen, to think again about that we believe we already know. Sometimes he mercilessly mocks our failed attempts at critique: your objections are only heard within the sphere of the recipients' desired frame of reference, their genre of discourse. The critique is never really heard at all. This is why we need critical practices.

It was his attention to the crises in the humanities, politics, and the arts, which began decades before academics made them their explicit focus, that pushed Lyotard to explore the relationship between critique and creativity. In 1983 Lyotard was asked to help in the planning of an exhibition at the Centre Georges Pompidou, Paris. The title of the exhibition was to be *Nouveau Matériaux et Création* (New Materials and Creativity). This presented some difficulties for him: in an interview, he recalls, "I said to myself, 'Creativity? What is that supposed to mean?' And again, 'What is "new" supposed to mean?'"[3]

The resulting exhibition—described as a dramaturgy, a work of art—adopted a neologism as its title: *Les Immatériaux* (The Immaterials or non-materials). Drawing on art, science, and technology, it filled the whole fifth floor of the Pompidou for sixteen weeks in 1985, bewildering many as it created a "feeling of incertitude."[4]

The present collection encountered obstacles in its planning that echoed Lyotard's *what is "new" supposed to mean?* It was initially titled *A New Lyotard: Thinking in Crisis,* but the inherent proposition that it was obvious what would constitute "new" in relation to Lyotard was rightly questioned by the anonymous reviewers. At the same time, Lyotard's question resonated with us and the reviewers indicated its prescience: it was a question for "our times." Thus, we aim to retain the spirit and ambition of this troubled original title and the problems it poses. And whilst not everything within these pages will be unfamiliar or new to all readers, we have collected fresh looks at what we presume to know of Lyotard's work. All of this is grounded in the larger goal of exploring and articulating the capacity of his thinking to meaningfully address current global concerns and crises.

Lyotard himself was the last person to think the world needed another book about Lyotard. This is why our goal here has been to develop an idea inspired by his work, but specific to our times and our common project: the idea of critical practice. Some of the chapters here elucidate the aspects of Lyotard's thinking that continue to provoke us—the Thing, the intractable, the inhuman, infancy, debt—to position them in relation to themes that are emerging as ever-more central to contemporary thinking and life: sexuality, animals, militarism, economic growth. Others actually attempt to *perform* critical practice, to present new possibilities for what counts as critique. And all of it is couched in what is perhaps the most important aspect of Lyotard's diagnosis above: its assault on the presumptions that carry with them a sense of superiority over, and wilful ignorance about, the so-called "developing world"—now sometimes the "Global South"—on which what in Lyotard's day was called "the West" still relies and feasts. What are critical practices that can undermine this self-styled position of cultural dominance?

Our response is not fueled by a desire to "export" Lyotard scholarship geographically and culturally. As John E. Drabinski writes in his chapter, for example, the Afro-Caribbean cultural legacy does not need Lyotard's lexicon to voice its concerns: "It is an intellectual tradition comprised of its own vocabulary and conceptual innovations, so needs no such enhancement or elevation."[5] No more did those living in Colombia need a foreign philosopher to "think through the drama of your country," as Lyotard wrote to Amparo Vega in 1997 amidst the ongoing social and political turmoil: "You diagnose an extreme case tearing civil society apart, so violent that the differends themselves

[*les différends même*] are stifled."[6] But "the West," in contrast, does need to be made aware of that which it has forgotten and continues to forget in its ongoing commitment to logics of cultural and economic imperialism.

We decided to take on this task by exploring the potential of the "feeling of incertitude" in which Lyotard so ardently believed. Who is "speaking," where they are doing it, to whom they are addressing it, and how this is undertaken will determine the extent to which a certain newness—and indeed this "incertitude"—presents itself. Our explicit intention is to breach the silos of academic specialization in a manner that takes its cue from *Les Immatériaux*, whose reach went beyond the usual confines and expectations of either a grand expo, art exhibition, or show of industrial design, and whose potential as an approach, we believe, has yet to be fully explored. The exhibition works well as a cipher for what is both overlooked and prescient in Lyotard's work in general. It is a unique and powerful example of a philosopher refusing to be restricted by the conventional confines of philosophy as a discipline, acknowledging rather the opportunities that emerge from collaboration with specialists in diverse fields, and by experimenting with other media and forms of experience and presenting such experimentation as the motor of philosophical inquiry and "production." The experimental soundtrack that accompanied the visitor to the exhibition compiled sounds, music, philosophy, literature, and poetry as an intrinsic part of the visitor's experience, but one over which they had no simple control. Unseen signals altered the tracks played depending on the position of the visitor's body in space.

The exhibition itself is slowly gaining recognition as a landmark event in the history of exhibitions, but the multifarious forms of its reach seem even more appropriate to today's philosophical landscape. This signals a shift from philosophy as traditionally understood to what we are calling "critical practice"—an important but often overlooked aspect of Lyotard's thought and one we have tried our best to animate, perform, and trouble here, insofar as that is possible in a modest book.

Having—perhaps—avoided the potential pitfalls of "the new," the title on which we have settled, *Lyotard and Critical Practice,* invites further comment: *what is "critical" supposed to mean?* As several of the contributors make clear, this is not only "critical" in the sense of critique, but critical as urgent: a tipping point where change is about to occur. It is also a reminder of the pressing nature of the many issues engaged with here and the demand for critical practices. In his drift from Marx in the 1970s, Lyotard laughed at critique, seeing it as ineffectively enmeshed within the unchanging discourses of the system. As Stephen Zepke reminds us, Lyotard urged us to "laugh at critique" as itself "deeply rational, deeply consistent with the system. Deeply reformist: the critic remains in the sphere of the criticized, he belongs to it, he goes beyond one term of the position but doesn't alter the position of terms." Lyotard turned instead to the critical function of the *work* of art.[7] It is, then, with the lightness and laughter of critical practice that this collection seeks to continue to trouble critique or criticism.

One related challenge is to figure out what counts as critique anymore, given Lyotard's (1993) assessment that "The ideals of Western civilization issuing from the ancient, Christian, and modern traditions are bankrupt . . . It makes itself the world's museum. It thereby ceases to be a civilization. It becomes a culture."[8] For Lyotard, this

is a dead culture obsessed with its own aestheticization, and his diagnosis is an intentional affront to the Eurocentric assumptions from which many continue to think, practice, and practice critique. What happens to critique, as Europe becomes a taxidermied version of itself, on ever-more calcified display in the halls of the university?

The affective aspects of uncertainty have animated much of Lyotard's work since his decisive political awakening in Algeria. The current critical landscape has just recently become equipped to deal with them, however. The bankruptcy of Western civilization quoted above from the "Crypts" section of Lyotard's *Postmodern Fables* evokes echoes of Sigmund Freud's *Civilization and its Discontents*, written under the shadow of both the First World War and the rise of European fascism in the late 1920s. Whilst aspects of Freud's evaluation are implicit in Lyotard's undermining of the West's cultural assumptions, it is perhaps the prevalence of feeling that draws Lyotard's attention to Freud's most speculative writing. This is most clearly apparent in the many references made to *Beyond the Pleasure Principle*, the later sections of which provoke Lyotard's own speculations in the essay "Apathy in Theory," included here in English translation for the first time. Lyotard is concerned with the hesitancy with which Freud proceeds: mid-section, Freud writes of the need for a "breaking off," displaying a lack of certainty about the paths down which he is to venture. Yet Freud continued to write. And so of course did Lyotard.

This collection has one shared entry point into the affective aspects of uncertainty: the forgotten "Thing." It runs through Claire Nouvet's chapter, wherein psychoanalytic concerns emerge not only from Lyotard's reading of Freud and Jacques Lacan but also from the infancy of the other's voice, that which is not given voice but remains. The Thing haunts the supposedly voiceless animals in Margret Grebowicz and Marina Zurkow's discussion of the right whale, whose very nomination ironically articulates its fate at the hands of human hunters, in its "rightness" as prey. Today the species is rendered "right" to survey through the whales' distinctive callosities. These markings are made visually present by the cyamids they host on their bodies, which in turn act as indicators of environmental damage, interpreted by humans via satellite imagery. Hidden forms of communication—mute, in the terms of Lyotard's "affect-phrase"—are the signs picked up through the act of drawing as reportage by Jill Gibbon. Drawing undercover in the largest arms fair in the world, where the West sells its technologies of annihilation and repression through an aesthetics of awe, the body is left to speak its unease: responding to the Thing it witnesses.

The Thing, the intractable, the inhuman, infancy, debt—these are all attempts to name that which drives the affect of uncertainty. In Claire Pagès's account of Lyotard's involvement with the militant group Socialisme ou Barbarie, it is his shifting attitude and approach to Marx which reveals an ebbing away of an initial conviction. Writing about his experience of Algeria in the early 1950s, Lyotard identifies not only the radical injustices that motivated a militant political awakening, but also the intractable differend between the aims and desires of the parties involved in the struggle for independence he chronicled and the mire of postcoloniality. The belief that one struggle, such as national liberation, would lead "to a process of total liberation"[9] was where he felt Frantz Fanon and many others were mistaken. The unexpected

emergence, or reemergence, of the intractable Thing destabilizes even liberatory political plans, as Van Den Abbeele writes in his contribution—pointing to the popular Algerian uprising in 1960–1 and its quick suppression through a veneer of liberation. The complex mess of interwoven, long-standing multiple injustices might temporarily coalesce under the metanarrative of promised emancipation, but its superficial unity cannot cover over the unpayable debt which refuses the ordered temporality of articulable phrases.

In the four texts by Lyotard included here, these themes of uncertainty, infancy, the inarticulate "affect-phrase" surface and resurface in differing ways. In "Apathy in Theory" we see Lyotard's careful negotiation with Freud's thinking: he attends to the hesitancy within the development of the thinking itself, to a Freud challenged by that which he has not been prepared to think. In the interview with *Art Présent* the implications of experimental cinematic practice are discussed, in relation to undermining both conventions of time and the "conviction" that dogs conformist thinking. More than a decade later, "The Other's Rights" and "The Affect-phrase" introduce the important conception of infancy into these discussions, infancy as that which is not given the capacity to speak but makes itself felt in an untimely manner. The intensity of these writings belies their svelteness. They are prime examples of Lyotard's thinking as a practice which does not accept the dominance of "the system" as inevitable, which seeks to listen for the inarticulate thing.

Critical practices irritate the established program from the perspective of what Lyotard recognized as "the same force of lightness obtaining in works of painting, music, 'experimental' cinema, as well, obviously, as in those of the sciences."[10] Such lightness resists the dominance of the system, the "publish or perish" mentality which presides over oceans of sameness. It is the apathy to which Lyotard pays—and directs—attention, in the speculative theories of Freud, in the works of Marcel Duchamp and in unexpected narrative forms, when they refuse to bow to the conviction of the already made and the politics of unquestioned conviction. At their core, if critical practices may be said to have anything in common, it is the desire to seek out this lightness and listen for that which is forgotten in the clamor for certainty. And uncertainty is not the end of the story of thinking, but its beginning. What does this mean in a world in which action and other kinds of responses are so urgent (critical)?

What resists thinking

This collection came into being under the shadow of the global pandemic which began in 2019 and shaped our lives from that point forward. The consequences of this event for education excite Derek Ford's opening remark in the first chapter: in spite of so many superficial, procedural changes, what is alarming is the absence of actual change in pedagogy. This failure to reimagine the university is evidence of a constipated or bankrupt system. Nothing is taught except for that which is already known, even in a time of multiple crises, even in one that purported to "change everything." Ford's response urges an ungrasping exploration of the zone, following the metaphor taken

by Lyotard from urban studies. The zone is where the dominance of the megalopolis is resisted, a wayward place where communicability is challenged by the untameable secrets of infancy. In highlighting the themes of listening and voice for contemporary pedagogy, Ford sets the tone of this section about thinking: where there is resistance, there is attraction.

In their commentary on the North Atlantic right whale, Grebowicz and Zurkow take up incertitude and attraction as well. Their collaboration proposes rapport and "the interesting" as central ethical categories, mapping Lyotard's potential to respond to the catastrophe that is current interspecies relations. But the catastrophe itself emerges as an interlocutor, challenging the limitations of Lyotard's revolutionary acknowledgment of the rights of all speaking creatures. This chapter invites a revisiting of listening and voice in the current interspecies critical landscape, focusing on "the animality of the speaking creature, the one to whom rights are owed." This is followed by Nouvet's careful tracings of the Thing, its unwelcome presence in a world tuned to the maximization of performativity for profit without care for that which drains away as a consequence. *Can art exist in such a culture?* she asks, establishing a theme to which many of the contributors respond. She also opens a consideration of incertitude as a mode of the sexual, as a major animating feature of Lyotard's relationship to psychoanalysis. In asking who has the "right to speak," Nouvet draws on a central concern of the two Lyotard texts which follow this section: "The Other's Rights" and "The Affect-phrase."

"The Other's Rights" was first presented as an Amnesty International lecture in 1993; as Nouvet reminds us, amnesty derives from forgetfulness, an etymology with which Lyotard is particularly concerned. The importance of "working through" such forgetting in a process of anamnesis involves an approach to temporality that disrupts the chronological and refuses the archival as the simple scraping away of layers. We might recall the famous image of Rome's historical fragments coexisting within one space as a figure of the unconscious's disregard for chronologically separated instances of time, as illustrated by Freud in *Civilization and its Discontents*. It evokes a psychological resistance to linear temporality, which is the focus of Georges Van Den Abbeele's chapter, completing Part 1 "What resists thinking." Layers are laid down but never fully hidden; the uppermost surface awaits its disturbance.

Van Den Abbeele is one of Lyotard's most important translators into English. It was his translation of *The Differend* that fueled a certain revival for Lyotard among anglophone philosophers towards the end of the last century. Van Den Abbeele's chapter lays out Lyotard's response to the painting practice of Albert Ayme written in 1980, during the years of *The Differend*'s long gestation. It is an essay about time, and the underexplored role of time in Lyotard's thought. The layers of semi-transparent paint laid down by Ayme do not exist except in a parachronic temporality, resisting separation; even on the reverse of the canvas, all that bleeds through is that "which Ayme felicitously calls its 'memories.'" Ayme's discontinuity of time contrasts with the need to gain time as observed in *The Postmodern Condition* and later made manifest in *The Inhuman* as the inhuman aspect of the system. Van Den Abbeele's chapter begins to plot the implications of such a deconstitution of time in the "*passage* from the aesthetic to the political."

Lyotard supplement I

There are four short pieces by Lyotard included in this collection, presented as two "supplements" between the different parts. As supplements, they are aside from yet central to the whole, but they also play on the subtitle of "The Affect-phrase (from a Supplement to *The Differend*)," which refers to Lyotard's intention to write a supplement to *The Differend*, the extant elements of which are collected in the posthumous collection *Misère de la philosophie*.[11]

Supplement I reprints both "The Affect-phrase" and "The Other's Rights," from 1990 and 1993 respectively. The former began its life as a spoken presentation under the title "*L'Inarticulé, ou le différend même*,"[12] judiciously echoing the odd, one might say "errantly written" title of Duchamp's *Large Glass* (*La mariée mise à nu par ses célibataires, même*) and allowing both "the differend even" and "the differend itself" as implied meanings, or as Geoffrey Bennington has commented "the being-differend of the differend."[13] The essay is a provocative reconsideration of a key element from *The Differend*, taking the question "Is feeling a phrase?" as a point of departure. In alerting us to the presence of that which cannot articulate itself but only signal its presence, the affect-phrase is prone to be wronged by attempts to articulate it, yet demands not to be forgotten.[14]

"The Other's Rights" is about the political implications of the seemingly paradoxical concern for that which cannot be articulated. It makes them clear within the framework of the organization that hosted its presentation in Oxford, UK. The two essays share several themes, including references to the Aristotelian distinction between articulated speech and inarticulated voice, the silencing of the latter by the former but also the other rendered silent by virtue of its strangeness. The right to speak is presented here also as the "right to speak only if the speech can say something other than the *déjà dit* (what has already been said)." Our hope is that the pairing of these two texts, together with their surrounding responses and commentary, is able to enact such a right.

Long views and distances

Part 2 suggests possibilities for considering aspects of Lyotard's thought in relation to other thinkers, traditions, and from different viewpoints, and in overt, deliberate retrospects—from various "here"s, as it were. As mentioned above Drabinski approaches from African American studies through a comparativist approach that highlights the possibilities offered by what he names the *afropostmodern*. He highlights themes common to Lyotard and the tradition provoked by Frantz Fanon to expose the profound decentering of imagination by the violence of the Middle Passage. The afropostmodern forces a reconsideration of the European postmodern and the "quiet, yet persistent racial metanarrative [that] sits in the definite article of the phrase 'the postmodern.'"

To describe Lyotard's own encounter with the colonial situation in Constantine in 1950s Algeria as a decentering might be accurate, especially if we emphasize the multiple temporalities with which the experience affected his thinking. As Lyotard reflected in 1989 in "The Name of Algeria": "I owed and I owe my awakening, *tout court*,

to Constantine. The differend showed itself with such a sharpness that the consolations then common among my peers (vague reformism, pious Stalinism, futile leftism) were denied to me."[15] The dominant association of Lyotard with so-called post-structuralist thinkers leads to an ignorance of both his militant Marxist past as a member of the group Socialisme ou Barbarie and his writings on Algeria for the journal of the same name during the period of the struggle for independence. This is one of the reasons behind our desire to emphasize Lyotard's writings and critical engagement prior to *The Differend*, where the name of Algeria is figured.

Pagès has made extensive study of this period of Lyotard's practice as an activist. During Lyotard's life (1924–98) the war in Algeria was never officially recognized as such, euphemistically termed "internal operations to maintain order." Only in 1999 did the French state officially recognize the conflict as a war and whilst some officials have recognized the state's extensive use of torture, the issues of commemoration, reparations, and recognition still remain contentious today.[16] Pagès's archival research also foregrounds little-known work, such as the study of Islam and colonialism in North Africa which Lyotard embarked on in the mid-1950s but never completed, and the later reflections on Algeria which accompanied both the collection of his writings on the subject in 1989 and contributions in the context of contemporary events in 1995.

In a chapter that offers a "look back" at Lyotard's changing position on capitalism, from the "revolutionary" 1950s and 1960s, to the "ecstatic" 1970s, to the "inhuman" turn of the late 1980s, Bartosz Kuźniarz asks: Why was capitalism itself not explicitly considered a metanarrative at the time of *The Postmodern Condition*? He draws conclusions that Lyotard was reluctant to draw, arguing that the libidinal attachment to capitalism, diagnosed by Lyotard in his early works, is not incidental, but rather indicative of the fact that capitalism develops one of the authentic possibilities inherent in our existence. This leads Kuźniarz to articulate what he calls the dilemma of growth—a tragic conflict of two authentic human potentialities, whose resolution can never be innocent or definite in some absolute ethical sense; it can only be partial and therefore political.

The last chapter in this part continues to draw on some of Lyotard's thought-experiments from *The Inhuman* and the adulation of the techno-scientific which was then embryonic but is now commonplace. In a paper first written for the symposium "40 Years after *The Postmodern Condition*," which Yuk Hui organized at the China Academy of Art in Hangzhou, Hui revisits aspects of the postmodern as misunderstood or confused by the Chinese context whilst explaining its critical role in understanding the contemporary situation. He describes the importance of paralogy as key to resisting the system of totalization (including open systems) and promoting that which the system is unable to "grasp."

Lyotard supplement II

"Outrageously out of date"—this is Lyotard's delirious verdict of Louis Marin's book on Pascal's contribution to *Port-Royal Logic*, and it is cited by Van Den Abbeele. It may

seem that this second supplement is similarly out of date: "Apathy in Theory" is from the 1977 collection *Rudiments païens* and the interview from *Art Présent* which follows is dated Autumn 1978. Yet it is not simply the excitement of presenting these pieces for the first time in English which directed their inclusion. Rather there is something almost uncanny in their being out-of-time.

As previously mentioned, "Apathy in Theory" describes the hesitancy of Freud's writing as that which struggles against the pervasive accepted conventions, knowledge, and approaches of the contemporary. It is a celebration of the willingness to listen to that which does not fit, or to listen for the paralogy, as Hui has described it. In *The Argonauts*, Maggie Nelson's reaction to Freud's wanderings (this time on the case known as the "Wolf Man") is set with the same astonishment as Lyotard's: "Such freely confessed swerves into the provisional are the pleasure of reading Freud; the problem comes when he succumbs—or we succumb—to the temptation to mastery rather than remind ourselves that we are at deep play in the makeshift."[17]

Further background notes to these two pieces are included in the makeshift that is the final chapter of Part 3, by Kiff Bamford. The *Art Présent* interview is one of many occasions where Lyotard performs a response to the question that motivates our final section: *why art practice?*

Why art practice?

In many ways, this whole collection may be conceived as a series of responses to this question, not only in this section and not only through art practice as narrowly defined, but through all critical practice, understood as responses to the inarticulate voices that discourse fails to hear.

Part 3 begins with the line of Gibbon's drawings as it seeks to reconnect the military hardware she encounters with the soft tissue of its ultimate victims. Ashley Woodward and Stephen Zepke continue to take the inarticulate as jumping-off points for their readings of Lyotard's affirmative aesthetics, and whilst they navigate similar currents at times—his work on Duchamp, Jacques Monory, and *Les Immatériaux*—we might say that they arrive at different shores.

On the one hand, Woodward acknowledges the divergence between contemporary artistic theory and practice and Lyotard's views. He acknowledges the different critical responses to Lyotard by Jacques Rancière and Bernard Stiegler, but puts these aside to construct an alternative image of Lyotard's focus on art. It is Lyotard's consideration of the effects of science and technology around which Woodward builds his argument for an affirmative transformation, one which opens up "not a simple negation or loss, but a new type of sensibility." This involves reconsidering Lyotard in contemporary contexts, beyond the world and politics he could have known.

On the other hand, Zepke borrows the title of his chapter from Lyotard's extreme ventures in *Libidinal Economy*—"hang on tight and spit on me"—in order to try to understand what the price of Lyotard's affirmative aesthetics might be in terms of contemporary art's ideas about itself. Zepke reflects that although he and Woodward share similar concerns, Woodward focuses on philosophical implications while Zepke

chases after the more "passionate" moments "where aesthetics and politics collide." "It is the yin and yang of Lyotard perhaps . . ."[18] Zepke concludes, though perhaps without the implied harmony and balance.

In the final chapter, Kiff Bamford takes up the limping figure presented in both "Apathy in Theory" and the related interview with Alain Pomarède from *Art Présent*. Glossing the genealogy, context, and neglect of both texts, a hesitant figure acts as guide—the one who fails to fly through lack of conviction. Interspersed are several encounters with an uncertain "feeling" in contemporary art contexts, meshed with Freud's use of Arabic poetry, the sound play of artist Rana Hamadeh and, finally, a performance of Lyotard's last words on Augustine of Hippo.

The ground is uneven. Critical practices are those which immerse themselves in this unevenness in order to undermine the conviction and certainty masking the simple repetition of the same.

Notes

1 The album cover incorporates the 1958 photograph by Robert Frank, *Tattoo Parlor, 8th Avenue, New York City*, which shows a collection of photographs taped to a wall, likely in Hubert's Museum and Flea Circus, 42nd Street, New York.
2 An 80 per cent stake in the English Premier League football club Newcastle United was sold to a consortium led by Saudi Arabia's sovereign wealth fund in October 2021; most fans welcomed the injection of capital and ignored issues of human rights abuses, including the murder of United States-based Saudi journalist Jamal Khashoggi, in which the Saudi ruler and senior officials were incriminated.
3 Jean-François Lyotard, "Les Immatériaux: A Conversation" [1985], tr. unknown, in Kiff Bamford (ed.), *The Interviews and Debates* (London and New York: Bloomsbury, 2020), 77.
4 Ibid., 83.
5 John E. Drabinski in this volume, 85.
6 Jean-François Lyotard visited Colombia in March 1994 and 1995; the letter quoted is from December 1, 1997, held in the Doucet archive [JFL 529/15]. See also Amparo Vega, *Le premier Lyotard: philosophie critique et politique* (Paris: L'Harmattan, 2010).
7 Jean-François Lyotard, *Libidinal Economy*, tr. Iain Hamilton Grant (London and New York: Continuum, [1974] 1993), 94; Jean-François Lyotard, "Adrift" [1973], tr. Roger McKeon, in Roger McKeon (ed.), *Driftworks* (New York: Semiotext(e), 1984), 13. See also Jean-François Lyotard, "Notes on the Critical Function of the Work of Art" [1970], tr. Susan Hanson, in Roger McKeon (ed.), *Driftworks* (New York: Semiotext(e), 1984).
8 Jean-François Lyotard, "Anima Minima," *Postmodern Fables*, tr. Georges Van Den Abbeele (Minneapolis MN: University of Minnesota Press, [1993] 1997), 235–6.
9 Lyotard in Pagès in this volume, 108.
10 Lyotard, "Apathy in Theory," in this volume, 141.
11 See Dolorès Lyotard, "Avant-propos," in Jean-François Lyotard, *Misère de la philosophie* (Paris: Galilée, 2000), 9–11.
12 See Geoffrey Bennington, *Late Lyotard* (CreateSpace, 2005), 48. n. 47.
13 Ibid., 49.
14 See Julie Gaillard, Claire Nouvet and Mark Stoholski (eds), *Traversals of Affect: On Jean-François Lyotard* (London and New York: Bloomsbury, 2016).

15 Jean-François Lyotard "The Name of Algeria" [1989], in *Political Writings*, tr. Bill Readings with Kevin Paul Geiman (Minneapolis MN: University of Minnesota Press, 1993), 170.
16 See Raphaëlle Branche, *Papa, qu'as-tu fait en Algérie? – Enquête sur un silence familial* (Paris: La Découverte, 2020). In 2020 the French President commissioned a report by historian Benjamin Stora to address the memory of French colonialization, the Algerian war, and recommendations for reconciliation; the President of Algeria's appointee to the dialogue, Abdelmadjid Chikhi, regretted the lack of consultation on the resulting report.
17 Maggie Nelson, *The Argonauts* (London: Melville House, 2015), 85.
18 Stephen Zepke, personal communication with the editors, January 2021.

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