

To What End?

An Introduction to AFFECTUS Volume 2 Issue 1

To what end, we may be forgiven to ask, of a world whose frayed personality eludes our professional and poetic ingress. To what end, indeed- the lingering question of all the natural sciences and all the artistry and all the regional ontologies of our age and those to come.

Here, at the precipice of the forgetful landscape- a world comprised of half-memories and fading impressions, we can dare to ask this question: *To What End?* Such an important question, I imagine, to many of the systematic thinkers of our tradition. But I ask, humbly, dear reader, that we take up our current submissions with a certain devotedness- so well-described by Kierkegaard in his critique of Hegel, and allow our suppositions to be overcome, if only temporarily- swept low under the rising tide of the multitude of the labour of the other.

Because, devoted reader, the rhythm of the world, if we can name it as such, flows and fluctuates for each of us in kind. What resonates today becomes tomorrow's cliché, and the ends we demand of the world are revised or renewed at each passing minute, diminished or reinforced by shadows of reflections of impressions surveyed within the mind. It is here, fellow reader, at the crossroads of experience and cognition that we find ourselves thrust into the rhythm of our world, deprived of any fundamental foundation for what it means *to exist*.

In this desert it is common to retreat, but rather than commiserate amongst themselves, the historian, the philosopher, the poet, the artist, and the natural scientist take up the tidal swell of this shifting landscape, as so accurately assessed by Deleuze, and lurch forward under the careful moderation of their subject. For isn't it true, precious reader, that philosophy- and perhaps all inquiry is, as Foucault described, a *conversation with one's self*?

We have four excellent essays in Volume 2 Issue 1 of AFFECTUS: Daniel Munro of the University of British Columbia moves us toward a post-panoptic corporate surveillance horror-show, drawing from the work of Michel Foucault and including some incredible citations, including, among others, the Facebook *Data Use Policy*. Luke Wajrowski of Notre Dame lends his exegetical skill in a comparative analysis of the epistemological foundations of Bonaventure and Aquinas. Mount Royal University alumni Syd Peacock provides a moving work on the subject of the archive- a haunting account of falling in love and in death, drawing on the work of Sara Ahmed and Jacques Derrida. Finally, James Clow of the University of Arts London questions the art's possible transcendence under the oppressive rubric of late capitalism, tapping thinkers as disparate and diverse as Max Weber, Walter Benjamin, Guy Debord, and John Stuart Mill.

Thanky you very much for reading,

Jeffrey Ray
Editor-in-Chief
Calgary, Alberta, Canada
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