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Book Review: Andrija Filipović, *Conditio Ahumana: Immanence and Ahuman in the Anthropocene Epoch*, [Conditio ahumana: imanencija i ahumano u epohi Antropocena]. Loznica: Karpos, 2019, 384 pp., ISBN 978-86-6435-110-2

In the book *Conditio Ahumana: Immanence and Ahuman in the Anthropocene Epoch*, Filipović offers a reading of the ahuman as a special affective atmosphere of the Anthropocene, which is constructed as immanence itself. Throughout the book, Filipović engages in a dialogue with theoreticians of post-Deleuzian new-materialist philosophy, takes that dialogue to its limits with his own critical review, as well as with an overview of critiques by theoreticians of opposed orientation, object-oriented ontology and speculative realism. After a fruitful debate, he creates the hypercategories *torsion*, *transdividuality* and *disagency*, while mapping the original terms of the theoreticians he leans on as hypocategories, whereby he seems to fulfill the pledge left by Deleuze, of forcing the author through intercourse with him to say all that he has to say, which Filipović quotes in a footnote in the book (p. 78, f. 127). Constructing monstrous hypercategories, Filipović offers an ontopolitical framework to form an understanding of co-constituting and reconstituting the inorganic “natural,” inorganic made by man, vegetal, animal, human and toxic in the Anthropocene Epoch, in which human activity has completely altered conditions of life and death at the planetary level.

The book includes five diagrams, one at the beginning of each chapter, which illustrate the relationship between a hypercategory and the hypocategories described in them. In chapter one, *Torsion: The Folding of Pluritemporal Forces*, Filipović develops the hypercategory of *torsion* based on a network of Deleuzian terms – larval subjects, abstract machines, folds and dividuality, fragmenting Deleuze into Deleuze-Nietzsche, Deleuze-Spinoza, Deleuze-Leibniz, depending on the term he is explaining. Through the aforementioned terms, Filipović describes the ways in which pluritemporal forces constitutes and reconstitutes both the organic and the inorganic, the material and

the immaterial, the corporeal and the incorporeal. Contrary to Deleuze's relationist and immanentist philosophy, Filipović offers a glimpse at Frédéric Neyrat's ecology of separation, which "enables (us) to conceptualize that domain of Earth which is ontopolitically not subject to construction" (p. 90-91). Filipović draws our attention on the weakness of the speculative materialist perspective, recalling that living bodies inhale the microparticles that constitute exhaust fumes, so the pluritemporality and multimateriality of the microparticles "coparticipate in constituting living bodies... and co-determine their actualization possibilities..." (p. 92).

The terms that play an important part in chapter two, *Transdividuality: The Autonomies of Multimaterial Processes*, are affect, virtual, intensity, potentiality, interrelation and thinking-feeling. Brian Massumi hypervirtualizes the term affect, which he takes from Deleuze, giving greater primacy to the potentiality of the virtual side of reality. Massumi distinguishes uncoded affect as a body's capacity to affect and to be affected, and which becomes affection through cultural coding. Furthermore, following Simondon, Massumi defines transindividuality as individual-collective individuation. Filipović raises transindividuality to the level of hypercategory of *transdividual*, interpreting it as a relationship of relationships because everything is subject to entering relationships, be it a human, an animal, a plant or technology. Secondary sources that thoroughly contemplate Massumi's theories are rare, if any, so this section of the book is a valuable contribution to both the interpretation of and building upon affect theory.

Chapter three is titled *Disagency: Cartographies of Multimaterial-Pluritemporal Co-Constitutions*, where, like in the previous chapter, Filipović insists on the simultaneousness of discursive-material constitutions. The hypercategory *disagency* indicates an entity that no longer possesses the independent ability to act, i.e. "that which constitutes has greater ontological weight than that which is constituted" (p. 220). In a refined way and through interesting narration, Filipović explains this hypercategory through Karen Barad's terms intra-action, phenomenon and diffraction, Donna Haraway's becoming-with and Chthulucene, Elizabeth A. Povinelli's geontology and geontopower, Jane Bennett's thing-power and vibrant matter, and Astrida Neimanis' hydrocommons. The author takes special care to translate into Serbian all the terms he relies on in the first three theoretical chapters of the book, creating vocabulary for some future authors who will deal with these theories in the Serbian context.

Theorizing artistic and quotidian social practices is the focus of chapter four, *Immanent Onto-Aesthetics of the Ahuman*. In the first subchapter, Filipović analyzes contemporary literature by examining the ways in which the hypercategory of *torsion* is explored, indexed and produced through the figures of a plant and anonymous materials that deal with nature in the broadest sense. By drawing several novels through the prism of different theories, Filipović concludes that in the context of the Anthropocene the possibility of inventing different literary and life forms has been created in the field of literature. In the second subchapter, based on the transdividual continuity of the sonic, Filipović analyzes the ways in which gender is constructed on the plane

of daily life through newly introduced terms *bio-melo-technologies*, the politics of using organized sound, and *bio-aural-technologies*, the politics of using unorganized sound. He examines *bio-melo-technologies* by theorizing k.d. lang's song *Constant Craving* as LGBT identity politics, and a cover of the same song by the band *Lesbians on Ecstasy* as a model based on the queer approach to the political and the sexual. The author analyzes the manner in which *bio-aural-technologies* construct gender by theorizing the unorganized urban soundscape as a matter that does not respect the boundaries between private and public space, be it either the modality of everyday noise in tenement buildings and on the streets of Belgrade, or the modality of intensified noise produced by specific urban events in the same environment. João Pedro Rodrigues is a Portugal director who deals with queer context. In the third subchapter, by analyzing Rodrigues' films, Filipović offers a critical review of Deleuze's terms movement-image and time-image, Patricia Pisters' neuro-image and Nick Davis' desiring-image. Filipović claims that Rodrigues' directorial approach deconstructs the existing (film) images of the world and thought, and so he constructs a new term *Anthropocene-image* "which constantly becomes a multiplicity in its pluritemporality and multimateriality" (p. 340).

In chapter five, *Conclusion: Ahuman and Man*, Filipović starts a dialogue with Hannah Arendt on defining the term *human condition* by analyzing aspects of human activity – labor, production and action. According to Arendt, labor tied to the biological and production tied to the artificial existence of man occur in circular cycles, whereas action is the political that happens only between people, without the mediation of non-living matter. Filipović underlines that the cyclicity caused by labor creates a toxic and self-reproductive circle, that through production man is co-constitutively defined by his own products, and that past ways of political behavior no longer have a common denominator but rather reach into the field of radical multiplicity, which includes both anthropogenic and non-anthropogenic matter with discursive and material layers. Filipović introduces the term *man* "because nothing is left of man as an autonomous power of action" (p. 345), *man* is no longer a stable term, it becomes an ontopolitical contingent creation which transforms along with changes to the ontopolitics, the makeup of which "requires the invention of thousands of new names" (p. 362). From the standpoint of a criterion for writing a theoretical work, Filipović's approach is a bit peculiar – to introduce a contemplation of Arendt for the first time in the Conclusion. However, the author's "omission" is a successfully performed "gesture," thus it may serve as a reminder that post-Deleuzian new-materialistic theories, like many others, could be written about in the most compelling ways and in formats other than monographs, if the criteria for acceptance and publishing changed.

A particular quality of Filipović's book is its distinctive structure, which represents an experiment in writing scientific monographs. As described earlier, the Preface is followed by three chapters that explain the hypercategories that constitute the core of this book, which Filipović calls "dirty terms for the polluted Anthropocene bodysubject" (p. 29). Chapter four encompasses three case studies interpreted

through the prism of hypercategories described in the first three chapters. However, stretching through the conclusions of the first three chapters, there is a hidden three-part case study of the mosquitoes carrying the West Nile virus in Belgrade, each time from the standpoint of the hypercategory that is the subject of each of these parts. The link between the book title and the title of the Serbian translation of Hannah Arendt's book – *Conditio Humana*, as Filipović himself says, “among other things, an allusion to Hannah Arendt's book” (p. 345), is only hinted at up until the conclusion, which is formed as the already described dialogue with Arendt. By reading Filipović's book in a linear way, the reader encounters entanglement as practice that leads him_her into a state of uncoded affect of discomfort, which after the process of coding turns into a feeling of suspense. The reader is curious, but also confused, wondering why a particular explication and/or argument is in that particular place, whether it is a surplus, while already on the following pages, or far from the place of wondering, he_she meets interrelation, intra-action and emerging entanglement of what has been read with what is coming up for reading. In this book, Filipović announces the next one, in which he will review the devising of new hypercategories on the grounds of object-oriented ontologies and speculative realist philosophies, as well as the one after that, in which he will confront hypercategories based separately on immanence and transcendence.