

Entrepreneurial Subjectivation and Capitalist Desire – A Post-Script to the Videography *If Your Heart Wants It*

Joel Hietanen*, Centre for Consumer Society Research, University of Helsinki, Helsinki, Finland

Mikael Andéhn, Royal Holloway, University of London, Egham, United Kingdom

Alice Wickström, Aalto University School of Business, Helsinki, Finland

Pilvi Takala, Aalto University School of Business, Helsinki, Finland

*corresponding author

Keywords: Desire, expressive videography, Deleuze and Guattari, semicapitalism, subjectivity, cruelty, SLUSH

Summary statement of contribution: We explore the productive potential of ‘expressive videography’ in marketing and consumer research to show how working with video can offer affective encounters desiring-production in semicapitalism. We discuss how such expressions can bring about ‘shocks to thought’ that produce new ways of thinking capitalist relationalities and forms of subjectivation.

Entrepreneurial Subjectivation and Capitalist Desire – A Post-Script to the Videography *If Your Heart Wants It*

Abstract

In this essay, we explore the productive potential of ‘expressive videography’ in marketing and consumer research by drawing on Deleuze’s and Guattari’s theorization of desire in capitalism. We illustrate how videography can both express and take part in the production of affective capitalist tendencies through the project *If Your Heart Wants It* — an artistic video montage of scenes and conversations from the entrepreneurial event SLUSH. This allows us to theorize how ‘capitalized subjectivation’ is produced, and how desire for accumulation and competition readily overtakes other social relations by channeling cruel forms of enjoyment. We further discuss how videography is well-suited for exploring desiring-production that does not lend itself to subjective meaning-making and purposeful acts of consumption. Instead, we direct attention to the dark affective horizons which, arguably, are increasingly subsuming us in ever-deepening semiocapitalist and technological life-worlds.

Introduction

‘Everything is rational in capitalism, except capital or capitalism itself. The stock market is certainly rational; one can understand it, study it, the capitalists know how to use it, and yet it is completely delirious, it’s mad [...] But down below, there are desires, investments of desire that cannot be confused with the investments of interest, and on which interests depend in their determination and distribution: an enormous flux, all kinds of libidinal-unconscious flows that make up the delirium of this society’ (Deleuze quoted in Guattari, 2009, p. 36)

‘Everything in the system is insane: this is because the capitalist machine thrives on decoded and deterritorialized flows; it decodes and deterritorializes them still more, but while causing them to pass into an axiomatic apparatus that combines them [...] this machine is fantastic’ (Deleuze & Guattari, 2013a, p. 425)

Today it seems almost quaint how marketing and consumer research used to be considered bastions of optimism or utopian thinking (e.g., Ahlberg et al., 2020; Maclaran & Brown, 2001). A strong ‘belief’ in marketing (Smithee, 1997) still echoed throughout 1990’s, as proclamations heralding its ‘liberatory’ potential (e.g., Firat & Venkatesh, 1995) reverberated alongside a sense of finality, such as philosopher Francis Fukuyama’s (1989) assertion of the ‘end of history’. Far more grim and totalizing understandings of our marketized society are now being increasingly recognized in the literature, which cast suspicion towards the naturalization of markets and consumption, and the consumer subject as a coherent and agentic whole (e.g., Bradshaw & Zwick, 2016; Cronin & Cocker, 2019; Lambert, 2019; Zwick, 2018). This is further reflected in the attention directed towards expressions such as fetishism, narcissism, sadism, masochism and death (Böhm & Batta, 2010; Bradshaw & Zwick, 2016; Fitchett, 2002; Cedeström & Grassman, 2008; Cluley & Dunne, 2012; Hietanen et al., 2019; Jones & Spicer, 2009; Lambert, 2019), which allude to ‘dark’ aspects of how we consume, work and *enjoy* in a consumer society marked by late capitalism (also Dean, 2008; Kapoor, 2015; Konings, 2014).

Jean-François Lyotard focused on such tendencies early on, as he in his largely overlooked book *Libidinal Economy* (2004/1974) scandalously proclaimed that there are unconscious desiring ways in which we enjoy the injustice, subjugation, and repression that mark capitalism (also Fisher, 2014). Not merely limited to sadistic pleasures of dominance over others (e.g., Hsiao, 2003; Fitchett, 2002), Lyotard strenuously posited that there is plenty of enjoyment even when such dark forces are directed towards ourselves. It is this quality of capitalism that also both horrified and fascinated Gilles Deleuze and Félix Guattari (hereafter D+G). In their two seminal volumes, *Anti-Oedipus* (2013a/1972) and *A Thousand Plateaus* (2013b/1980), they theorize *desire* as an unconscious and relentless libidinal force that is affectively channelized and liberated, within and through, capitalism to the point of subjective

dissolution and potential destruction (also Hervás, 2016; Land, 1993; Negarestani, 2011). These approaches are strikingly different to the rather ‘optimistic’ accounts of subjective negotiations, ideals or purposeful acts of consumption that marketing and consumer research have typically focused on (e.g., Askegaard & Linnet, 2011; Shankar & Patterson, 2001; Thompson et al., 2013), which are *given* meaning through the (re)production of narrations of identity and community (Wickström et al., 2020).

While D+G’s theorization of desire has begun to attract attention in our field (e.g., Kozinets et al., 2017), it has primarily been explored empirically through the use of representational means and forms of analysis, such as interview data. This does not allow one to fully account for desire as a relational, affective and potentially destructive force, as it places the object of analysis behind a filter of sense-making that occludes its nature. It would thus seem as if alternative means of encounters are sorely needed, ones that do not fall back into *representing* the subject as a coherent and agentic whole. That is, as a goal-driven agent whose existence can be described as *negotiating* desires and then *acting accordingly*. In this companion essay, we seek to offer such an alternative by turning to the affective productive potential of videography (e.g., Hietanen & Rokka, 2018; Toraldo et al., 2018). More specifically, we seek to illustrate how videography can methodologically enliven affectively ‘dark’ but vastly productive theorizations of desire. Thus we ask: how can videography, as a form of incessant movement itself, allow us to take part in desiring-production? How can it allow us to express and theorize desiring relations differently?

Following Hietanen and colleagues (2014), we explore these questions by adopting a Deleuzian approach to the audiovisual moving image and further developing *expressive videography*. In his work on cinematography, Deleuze (1986, 1989) notes how desiring flows are inherent components of the production, consumption and thus the experience of audiovisual moving image (also Bogue, 2003; Hietanen & Rokka, 2018), and that these flows hold the potential to affectively ‘shock’ thought

in ways which cannot be fully accounted for through textual means. From this perspective, videography is not a mirror that allows one to ‘capture’ something from the outside, but it itself rather an ‘event’ embedded in desiring flows (also Toraldo et al., 2018; Wood et al., 2018), and thus also something which is fully immersed in the production of social relations (e.g., Hietanen & Rokka, 2018). While this has been recognized in marketing and consumer research theoretically (e.g., Hietanen et al., 2014; Rokka & Hietanen, 2018; Seregina, 2018), less attention has been directed towards the methodological and expressive implications of such approach, and how it allows us to tap into the desiring relations constitutive of the socius.

To pursue these ends, we offer our videography *If Your Heart Wants It*¹ — a video montage of scenes and encounters in SLUSH², which is a massive annually held entrepreneurial event where so-called ‘changemakers’, start-ups and investors congregate in Helsinki, Finland. Led by Pilvi Takala, the video production took the form of an artistic project grounded in covert ethnography (Calvey, 2008; Wells, 2004). It utilized various interventions and projective techniques, such as the creation of upsetting and uncomfortable moments in order to spark surprising, affective encounters within what was already a spectacle of entrepreneurial affect. This mode of engagement allowed the videographic expression of the constant oscillations between excited states and their dispersions that were characteristic of the SLUSH atmosphere, and thus itself become embedded and constituent in the affective encounters of capitalist desiring-production (also Hietanen and Andéhn, 2018).

The essay is structured as follows. We first describe our positioning within the videographic tradition. This is followed by a theorization of subjectivation and desiring relations within capitalism, which serves as a linkage between the onto-epistemic grounding of our videography and the theoretical work

¹ <https://vimeo.com/338826170/f14172ff07?fbclid=IwAR3wYNpx-EIVMtpiqqhos2JNhugBsjyChFYs9aUxmw0mYNY944GgLU0jgc0>

² <https://www.slush.org>

of D+G from which we build. We then present an overview of SLUSH and bring to bear a few selected encounters with the expressive videography that, we argue, will allow us to tap into particular affective moments of capitalist desiring-production. We conclude with a speculative discussion on how our own subjectivity readily becomes sacrificed within and through the capitalist desiring flows, and further elaborate on videography's possible role in both expressing and rupturing such cruel enjoyment through 'shocks to thought'.

Expressive Videography as Affective Flow

'Perhaps the cinema is able to capture the movement of madness, precisely because it is not analytical and regressive, but explores a global field of coexistence' (D+G, 2013a, p. 314)

Since its inception, videography in marketing and consumer research has had a contentious relationship with the epistemological debate of 'science versus art' (e.g., Kozinets & Belk, 2006; Petr et al., 2015), as well as with its status as pertaining to 'reality' altogether (e.g., Hietanen et al., 2014; Schembri & Boyle, 2013). While much of videographic practice has taken the medium's representational capacity at face-value and has thus typically approached it as a form of neutral technology that can be gainfully deployed to *capture* and *reproduce* reality, the approach of 'expressive videography' has offered a distinctly alternative onto-epistemology for understanding the productive qualities of the medium (Hietanen et al., 2014; Hietanen & Rokka, 2018; also Seregina, 2018; Wood et al., 2018). This approach to videographic production is corollary to the rise of non-representational and affect-based theorizing in marketing, consumer research and organizational studies (e.g., Beyes & Steyaert, 2012; Hill, Canniford, & Mol, 2014; Linstead & Thanem, 2007), that approach affect as an immanent, emergent and precognitive flow (e.g., Fotaki et al., 2017; Rokka & Canniford, 2016). This has led to the development of alternative methods, ranging from experimentations in the ethnographic to the psychoanalytical, poetical and indeed the videographic

(e.g., Canniford, 2012; Hietanen et al., 2014; Lambert, 2019; Munro & Jordan, 2013), all seeking to account for the excessive and more-than-representational aspects of being (also Lorimer, 2005).

Following Deleuze's (1986, 1989) cinematographic philosophy, it should be recognized that videography is not a sanitized clinical tool that is in any way separate from the affective encounters it engages in but is considered part of them and also purely productive of them (also Colman, 2013; Marks, 2000; Powell, 2012). What makes the audiovisual moving image quite distinct for Deleuze, is how the incessant movement of the image achieves precedence rather than the stability often invoked in representations such as text or photo. In its primarily nonlinguistic ways of 'emphasizing sensory ways of knowing' (Toraldó et al., 2018, p. 2; also Wood et al., 2018), video thereby haunts culture, as the desiring flows that it expresses are the same desiring flows that it channels if it is able to create resonant and affective encounters with audiences. It is thus not 'about' culture *but the affective production of culture itself*. Video is then not strictly true or false, but a machine that produces events of desiring tendencies, and imparts possible futures, perhaps even of revolutionary energies to and through its audiences (Bogue, 2003). By imposing its relentless movement on the spectator, video has the potential to create overwhelming affective moments of *excess* rather than representation³ (e.g., Pawlett, 1997), encounters producing shocks to thought, and thus it should rather be seen as a 'crystal' (Deleuze, 1989, p. 274) that opens up thought to think the *unthinkable*, rather than a mirror or a verisimilitude-machine (Hietanen et al., 2014).

Recently, Hietanen and Andéhn (2018) called for videographic work in marketing and consumer research to recognize its own production of desire in consumption that is increasingly mediated through algorithmic automation. In light of this, they advocated that videographic approaches should

³ The foregrounding of affective excess has been the focus of some videographic explorations as well, including boredom (Myöhänen & Hietanen, 2012) and in 'authentic' consumption relations (Hietanen & Rokka, 2015; Hietanen et al., 2013).

recognize their inherent affective politics better, and should thus adopt for more critical positions than its commonplace manifestations as a machine of description and observation (also Toraldo et al., 2018). It is then necessarily to acknowledge that the videos that seek to *present* desire in capitalist consumer culture simultaneously also produce it, for instance, through its proliferation on ever-intensifying corporately owned online social media platforms (also Darmody & Zwick, 2020). As already laid out by McLuhan (1964), the machinic flows of the medium create our life-worlds in far more salient ways than the content it brings forth representationally (also Bueno, 2017). In videography, we as videographers are thus always complicit in the production we simultaneously encounter and engage with critically.

The videographic project we elaborate here necessarily traverses the same contours. We too feel the thrill of surreptitious production that produces us in an equal sense, and thus we engage with the production of capitalized desire with video methods that will themselves circulate within technologies geared to channel desire in consumption. The question remains whether there can still be possible alternatives to desiring-production within capitalism at all. But before we might attempt to image potential *lines of flight* that could envisage an outside of that which ‘discovers underneath consumption a clattering of the jaws, and underneath the most ignoble destructions of war, still more processes of consumption’ (Deleuze, 1994, p. 293), let us next turn to read alongside theorizing of capitalized desiring flows themselves.

Desire and Subjectivation in Capitalism

Returning to the work of *Libidinal Economy*, Lyotard (2004) famously noted of capitalist desire that the capitalist is

“a conqueror [...] a monster, a centaur: his forequarters are nourished [...] under the law of the commodity standard, and his hind-quarters by looting overexcited energies” (p. 212).

For Lyotard, capitalist desire is about endless accumulation and competition, losing oneself in the excesses of a system that always seeks to disrupt and dismantle itself in ways that expedites its proliferation (also Hervás, 2016). For D+G (2013a, 2013b), to analyze these relations, what needs to be developed is a theory of *desire* as the motor of society, and how in particular it is capitalism that unleashes desires of endless accumulation and competition. What is at stake is thus what kinds of desiring subjectivities does the capitalist society produce and reproduce.

Desire is thus an affective libidinal force, a primordial lashing out of vitalist energies that are impossible to encapsulate or represent. As a form of excess that is always overwhelming for any notion of a 'subject' it does not lend itself meaning-making, ideals or purposeful acts of consumption. Rather, it is to be understood as a drive towards making connections with the world, which indeed, may be expressed through consumerism though not as a reflection of needs, wishes or a *lack* of anything but as a materialization of the incessantly excited energies of capitalism itself. Yet, unlike often understood, desire only flows through fundamental *repression* (Schuster, 2016; Smith, 2011)⁴ and in cycles of affective attraction and repulsion (Adkins, 2007; Buchanan, 2015). Desire thus breaks through only in an immediate relationship with barriers and obstacles, and thus needs them for its own mobilization (see Hsiao, 2003)⁵. As noted by Grant (2004), 'by industrializing the unconscious' (p. xxiv), what the D+G approach creates is a foregrounding of unconscious desire as a productive

⁴ There is all kinds of repression going on all the time, the world as overwhelming, repressing you're the potentials of your body, the *language that forces you into the symbolic* and as a subject into the social as representational and represses your connection to the Real or BwO (also Hsiao, 2003).

⁵ For an extended account of this complex psychoanalytical problem, please refer to Schuster (2016) and Hsiao (2003). In succinct and crude fashion, it could be noted that while desire seeks to always intensify its affective cyclicity, it always works against restrictions such as norms and symbols, but even more broadly in D+G the very fact that the desiring organism (e.g. the human body) is in a constant state of turmoil and break-down. Desire can only actualize in the condition of this constant breaking down, which works against the desiring potential of desire itself. This is why there is an irreducible relationship with desire and the death instinct (as we will see with the *Body without Organs*).

force, but also the potential for its profound de-individualization and machinic dehumanization (also Land, 1993; Negarestani, 2011; Schuster, 2016).

In this view, the person in its context is thus not a coherent and agentic whole, but rather a porous becoming of unconscious desiring forces – a contextually embedded *desiring-machine* constantly making libidinal connections with the world. This overwhelming connectivity of desiring engagements accumulate to an exciting ‘group fantasy’ (D+G, 2013a, p. 43), constitutive of the social fabric itself. The ‘self’ is thus nothing but a ‘residuum’ (p. 39), as ‘Desire is not in the subject, but the machine in desire – with the residual subject off to the side’ (p. 352). Any notion of coherency or agency is then merely a fantasy as ‘the subject’ always is too late to the scene of immanent becoming, and only ‘comes into being and vanishes [...like] specks dancing in the dust of the visible and permutations in anonymous babble’ (Deleuze 1995, p. 108). As such, it is constantly overwhelmed with too much being, too much sensation, too much presence, and too much of disappearance (also Schuster, 2016).

As if this would not be conceptually challenging in its own right, desiring-machines are always in relation to the *Body without Organs* (BwO), which expresses the opposite of desire’s will to constantly connect. It is the state that makes connections to dismantle and disperse, the return of any excitation to nothingness. Desire always continuously creates connections and then breaks them down. Thus the

‘body without organs is the unproductive, the sterile, the ungendered, the unconsumable [...] The death instinct: that is its name [...] For desire desires death also, because the full body of death is its motor, just as it desires life, because the organs of life are the working machine’ (D+G, 2013a, p. 19).

The BwO is thus simultaneously both attractive and repulsive to desire, a site of death and sacrifice but also the intensity that produces desire in the first place. The double articulation that sets the desiring process in movement is thus that ‘Repulsion is the condition of the machine’s functioning, but attraction is the functioning itself’ (D+G, 2013a, p. 376). Unlike artificial machines, the desiring-machines thus find their vitalist thrust of energy in the fact that they are constantly breaking down (both physically and mentally), and the exciting promise of disappearance into the BwO keeps the desiring-machine running, but always only when it is dismantling itself. In other words, the BwO is not a site of physical death, but of ‘enjoyable’ psychotic moments where subjective ‘self’ is completely dissolves in the flows of desire (e.g., Hervás, 2016), such as intense or even painful consumption experiences (see Patterson & Schroeder, 2010; Scott et al., 2017). Intensive participation, especially in social technologies that are increasingly intertwined in our subjectivation (e.g., Bueno, 2020; Faraj et al., 2018; Han, 2017; Sutherland, 2014), are also increasingly offering experiences of this ‘release’ of all kinds in global flows of algorithmically guided mediation.

For Guattari (2011, 2014; also Guattari & Rolnik, 2008), the increasingly technological and digitalized processes of commodification and abstraction of capital no longer operate on the level of symbolic representation in global capitalism. Instead, what we have entered is an era of *semicapitalism*, which focuses on an ambiguous affective horizon that contemporary capitalism produces (also Genosko, 2011, 2012; Lazzarato, 2014). Rather than meaning, the global flows of endless accumulation and competition are marked by unstoppable automation and indiscriminate acceleration and intensification (also Hietanen & Andéhn, 2018). For Guattari, a key moment in the proliferation of these desiring flows of capitalism is when its affective atmosphere becomes successful in occupying the whole sphere of a subject’s life-world. No longer only a surge of excited desiring tendencies, but also a simultaneous minimization of the potential of subjectivity to found any other modes of becoming or desiring. Such *capitalist refrain*, where all desire now irrevocably

channels capitalist accumulation, expansion and destruction, then brings about a fully capitalized subjectivation (also Genosko, 2011, 2012; Read, 2008). It marks a tendency where any other form of desiring are becoming affectively unfamiliar in contemporary consumer society. One could argue, and as Deleuze (1992) predicted, that such a vision should be hardly unthinkable to us in contemporary times with the increasing ‘dividualization’ and marketization of our being on social media platforms (Arvidsson, 2016; Cluley & Brown, 2015), the general commodification of social relations (e.g., Cherrier & Murray, 2004; Wittel, 2001) including sexuality (e.g., Constable, 2009), and the constant abstraction of financial capitalism to the point where it organizes the world in a global sense as a seemingly autonomous and interminable and all-encompassing becoming (Williams, 2010; Zwick, 2018).

With this perspective in mind, let us now turn our attention to the SLUSH event that served as the context of our videographic work. This allows us to move from the details of rather abstract theorizing to practicing in detail, and gives us a way to exemplify videographic production in an expressive sense while further elaborating on how it can allow us to tap into desiring-production.

SLUSH as an Event of Desiring Relations

SLUSH is a series of large-scale entrepreneurial events seeking to unite ‘changemakers’, start-ups and investors to ‘solve the most meaningful problems of our time’ (from the official SLUSH website⁶). Although originally organized as annual event in Helsinki, Finland, SLUSH events are now held all over the world, making it a ‘community of true global magnitude’ (ibid). During the annual two-day SLUSH event in Helsinki, a bland convention center is transformed into a tech haven packed with stages for the renowned speakers, cubicles of glass for those who manage to get lucky

⁶ <http://www.slush.fi>

through the matchmaking app for investors, start-up booths (although global giants such as Porsche and Borsch are much more visible), plentiful opportunities to immerse in new technologies and digital simulations, and of course, an oasis for digital detox and relaxation. Primarily run through the help of young volunteers who get paid in food coupons, it has in recent years attracted more than 20 000 participants annually, and a regular attendee ticket sells for close to 900 euros.

Naturally, from the perspective of affect-based theorizing, SLUSH is not an event of utility or simple exchanges of information and social networking (although it is, at times, marketed as such). Quite the contrary, it should be rather seen that its main function is to assemble, and reinforce, an entrepreneurial atmosphere or horizon of possibility, one where desires become channeled with heightened excitations within a repetitive audiovisual spectacle of bright lights, music and video — that is, through something more akin to ‘a nightclub than a tech conference’ (from the official SLUSH promotional video on the SLUSH website). As such, it brings together the desiring forces of the ‘mythical powers of “buzz” [...which] is the presentation of a cultural entrepreneur’s “potential”; their unrealised capacity to be integrated into circuits of flexible accumulation’ (Scott, 2012, p. 244). SLUSH can thus be seen as a capitalist-machine of marketized intensification that fuels upon the affective possibilities of ‘becoming’ entrepreneurial (also Katila et al., 2019).

Such energetic propositions of ‘relentless intensity’ (Carayannis & Stewart, 2014, p. 132) seem to be in high regard in dedicated entrepreneurial literature (e.g., Cardon et al., 2009; Chen et al., 2009), as the entrepreneurial spirit is seen to be escalated by passion and fortitude, a seemingly virtuous ideology of the perennial overcoming of any obstacle that would stand in the way of desiring accumulation (also Zwick & Bradshaw, 2016) and ruthless but aspirational competitiveness that must be embraced with great enthusiasm (e.g., Andéhn et al., 2020; Dean, 2008). The production of such affective intensities manifest in crowds that repeat similar desiring trajectories (Brighenti, 2010;

Mazzarella, 2010), as ‘It is these appeals to affective states that repress the population by quelling any misguided thoughts toward nonconformity’ (Sampson, 2016, p. 57). SLUSH is thus not only an event where entrepreneurial subjectivities are created, but also a grand desiring feedback loop where capitalist relations rely on their inherent creative/destructive ‘production of subject positions available for redeployment’ (Dean, 2008, p. 61). Here, sweeping excitements are arisen, the release of grand libidinal investments subsumed in the dazzling spectacle (also Katila et al., 2019). To *lose oneself* would be akin to a temporary psychotic encounter; the moment when the desires of increasingly capitalized subjectivation are habituated and embodied. Returning to the context of videographic production, we can now apply this theorizing to a particular instance of the encounter with capitalist subjectivation.

Encounters with the Video: Events of Disappearance

All the expressions in *If Your Heart Wants It* came through a covert ethnographic immersion (see Calvey, 2008; Wells, 2004) into the SLUSH event, and were thematically organized to illustrate how the event can be seen as a site of desiring-production from the perspective of capitalist subjectivation. With this ‘post-script’ essay, we wish to return to the work to further highlight two themes that the videography expresses: 1) how video offers us expressive potentials of participating in desiring-production, and 2) how this allows a way to encounter capitalized subjectivation as a desiring tendency. As such, SLUSH can be seen as a spectacle where participants enthusiastically tap into a marketized atmosphere of entrepreneurial spirit, grand future expectations and the enthralling promises of incessant technological development. Yet, as expressed in the videography, this intensification of desires comes with a certain haunting sense of emptiness. Almost as if something has gone missing. This is why the video is eerily silent, as desire does not speak in direct

representational terms⁷. Instead, what we encounter are disembodied thoughts expressed in indirect text only; dialogues stripped from uttering subjects that contribute to the production of an empty discourse centered around value, money and worth. There is an uncanniness to the entrepreneurial refrain of overcoming and achievement that becomes all the more present as one visually is faced with its opposite. Anticipating, seemingly restless crowds. Lost mythical individuals in search for others. A woman dozing off in the midst of the hype.



Letting Desiring Loose in the Affective Atmosphere of Somnambulist Repetition

In affect-based theorizing of crowd phenomena, it has long been recognized how desires tend to conform and synchronize through contagion to share affective spaces and events (e.g., Arnoldi & Borch, 2007; Borch, 2010; Brighenti, 2010). This is notable in the general discourse surrounding

⁷ The *id*, too, was always strikingly silent for Freud.

SLUSH, seemingly seeking to unleash collective desiring tendencies and to promote an entrepreneurial becoming through the unfolding of affective flows. In Deleuzian terms, the event marks an intersecting of fantasy, a pure virtuality of hyped-up potential, denoting that something exciting might happen. To not be present would be akin to social erasure, as one would miss out on the ephemeral ‘opportunity’ that reverberates through the atmosphere of the event. But to do so one must embrace the desiring flows and partake *fully*.

Here the fantasy of SLUSH is at its most powerful in terms of channeling desire-production. It emerges as an immense social machine producing potential to be seized, while offering an actuality of modulating moments of tedium punctured by heightened experiences of participation. The camera becomes an intruder while also playing a productive role. *Something* is happening here. Why else would someone be recording? Desire is frantically seeking out possibilities to connect. Enjoyment performed through dancing, drinking and technological immersion. Gadgets everywhere, on everyone, though here too the subject as an agentic user seldom seems to be the case. The desiring-machine stutters and rattles, overwhelmed with excesses of all kinds, desperately forming new ties of excitement. Everyone joins in the flow while, of course, noting the ardent importance of not being the norm.

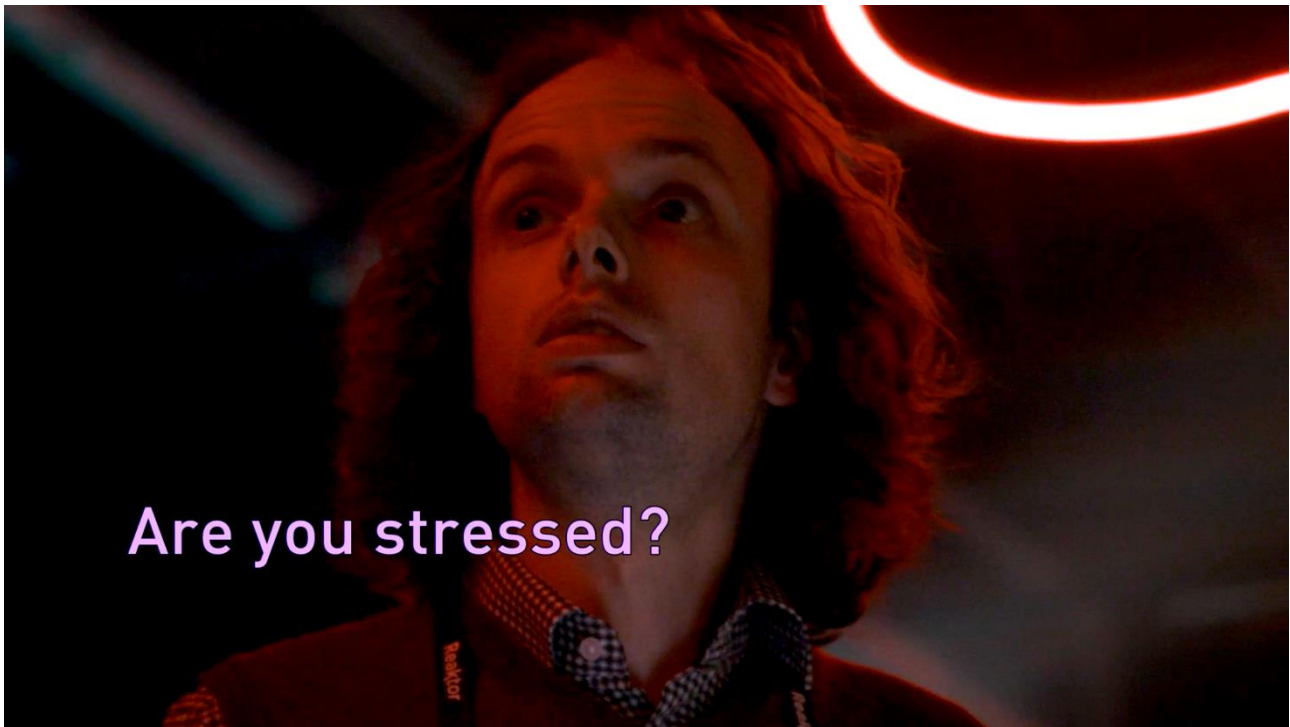
While expressions towards notions such as social responsibility and the threat of global warming are uttered in passing, it is the accumulation of opportunities for ventures and capital that takes precedence. What is quickly substituted for responsibility is a far vaguer notion of increasing ‘happiness’, be that anything one’s desires may lead to, for ‘If your heart wants it then you got to go for it!’ (15:00). To dissolve one’s concerns into the imperative to intensify desiring flows that always point back to the grand axiom of capital. It is far more attractive. Not *everyone* can save the world, rather it is a task for *everyone* (12:30).



What is most notable in the video is the instrumentalization of participants as vehicles for potentially incalculable accumulation, and the manifestations of collective desiring this tendency appears to bring about. Not only is ‘everyone’ else a *means* to something, but what readily occurs is that the desires of subjectivation intently operationalize themselves as conduits of entrepreneurial potential. The ‘self’ is presented as the path for the materialization of the latter, though that requires further tapping into the flows of capitalism. A grand spectacle of commodifying subjectivity. The hollowness of this is further amplified by the videographic expression itself, as the repetition of slow footage of somnambulist masses, combined with the unbearable silence and desperate search for appreciation for individualized pursuits, contribute to a strange sense of displacement but also familiarity. SLUSH is here expressed as an intensification of semiocapitalist flows that, paradoxically, come into being through the *failure* for the hype to materialize. A machine of promises that feeds on the further decoding of the socius and the production of emptiness. A machine that thrives upon disappearance.



What does remain, however, is constant excitement, a continuous ‘anxiety’ (23:00) to continue to constantly destroy and reproduce capitalized subjectivation. This constant uncertainty has also been made into a hallmark of semiocapitalist relationalities (see Fisher, 2009; Hervás, 2016), as it has been noted how ‘dominant feelings today are probably anxiety or depression [...] a constant low-level distress’ (Culp, 2016, pp. 48-49). In the video, we encounter it in facial expressions and in utterances that echo an endless search for affirmation.



Embracing and Enjoying Cruel Tendencies

While often seen as aberrations or dysfunction of business or consumer relations that would otherwise tend to a miraculous harmony of benign cooperation and co-production (e.g., Brownlie, 2006; Cedeström & Grassman, 2008; Hietanen et al., 2018), a D+G perspective of ‘dark’ desiring flows that tend to *cruelty* can be seen as *perfectly normal* and enjoyable (also Miller, 1990), even ‘one of the oldest festive joys of mankind’ (p. 475). Recently, similar tendencies were also portrayed in a rather striking way in the context of consumers deeply enjoying the commodified pleasures of painful activities as ‘something to help them forget everything’ (Scott et al., 2017, p. 39).

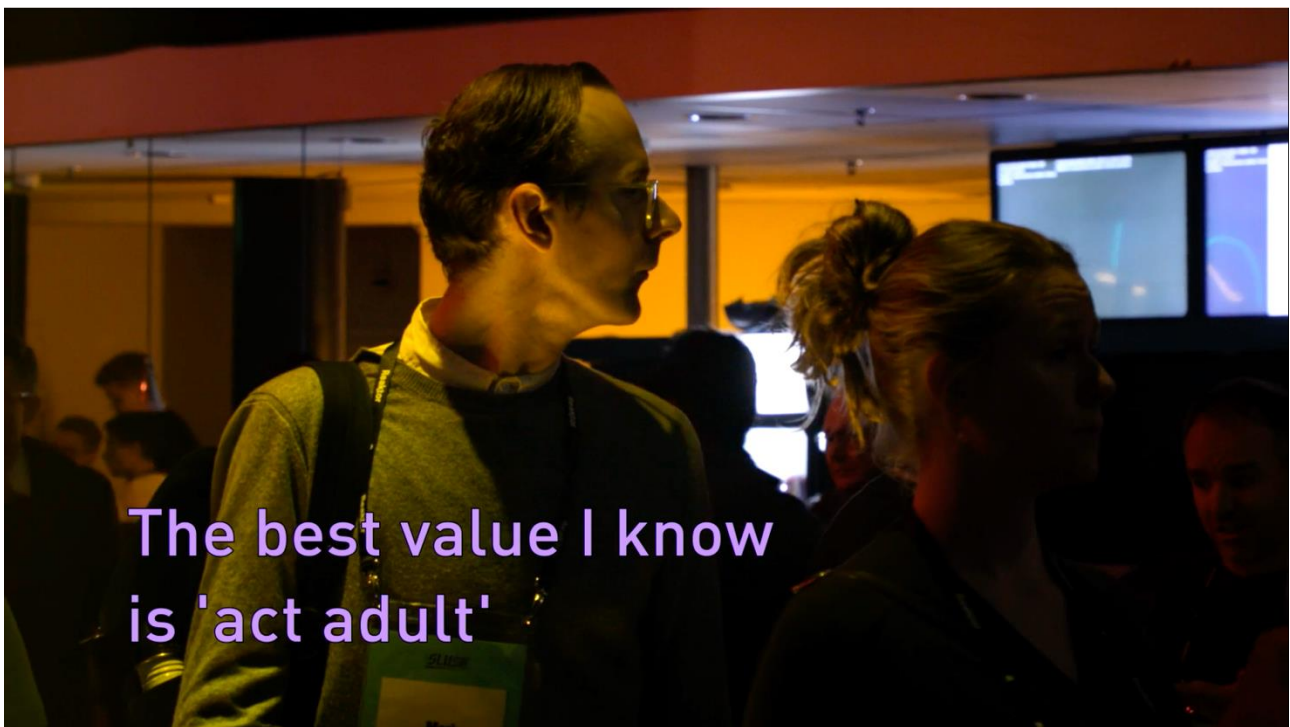
As the videography illustrates, the desiring flows of SLUSH are deeply attracted to endless accumulation through what resemble strikingly cruel trajectories. Cruelty, as an aspirational managerial practice allows desire to be liberated from typical repressions of empathy and decency (also Hsiao, 2003). In this sense, both SLUSH as an event but also the videography itself affectively

mimics the BwO, where desire is deeply attracted to so as to constantly produce moments of subjective annihilation. The cruelty is also libidinally enjoyed in a double sense. Not only can the subject wreak enjoyable havoc on itself in a collective fantasy of cruelty to be imparted on others, but the cruelty is also directed inwards, as desire in capitalized subjectivation seeks to incessantly dissolve the subject in becoming further commodified and subsumed by the system. In the videography, forms of cruelty are expressed as often taken as givens within capitalist system of desiring-production (such as the disposability of workers and friends and that money has a value for the sake of being money alone). These moments become a haunting reminder of the viewers own role as a residuum within a broader capitalist theatrics, in which there, of course, is enjoyment too.



In the SLUSH atmosphere, fantasies such as making the world a 'better place' or being a 'sincere' person (21:00) are maintained as alibies, but then need to be ruthlessly cast aside in the mass-scale annihilation of subjectivity. Only once everything is brought into the intensities of capitalized desire can subjectivity finally be liberated from its neurotic doubts and empathic niceties (also Berardi,

2015). Only then can the affective atmosphere of SLUSH reach its mimicry of BwO – the simulation of BwO which capitalism can offer with its channeling of desire. If this cannot be achieved as the climax of desiring-production, ‘then something is wrong with you, not with the world!’ (27:00). Desire is *inhuman* because its goal is the dissolution of the subject (Murphet, 2016) – in its liberation, this sacrifice must be made indiscriminately (the unconscious does not discriminate).



The Enjoyment of Sacrificing Everything

With this post-script essay to *If Your Heart Wants It*, we have elaborated on the productive potential of expressive videography and argued that it allows us tap into capitalist desiring-production in a more affective way than representational texts and analyses. We hope those who viewed the video felt an itch of the uncanny, a haunting of a societal normal as affectively horrific. Through the use of experimental forms of presentation (such as silent video and dis-associations between conversations and scenes) we have explored video’s ability to operate *through* the affects of capitalist contexts, and

illustrated how it allows for an engagement with desiring relations that does not immediately lead themselves to the typically agentic meaning-making subjects of consumption (e.g., Askegaard & Linnet, 2011; Thompson et al., 2013). We have thus not attempted to *represent* SLUSH, or the people involved, but rather to affectively map the libidinal flows of the spectacle in an attempt to express and theorize desiring relations differently. Through limitless accumulation (to become part of unfettered growth and expansion) and competition (to survive through the sacrifice of all relationality) we are immersed into a commodification of being accelerated by semiocapitalist desires. In the affective intensities of the event, desire abounds but it is *the people themselves who have gone missing*.

While, indeed, *expressing* the event, our videography does so through a crystal rather than as a mirror (see Hietanen et al., 2014) which allows it to materialize as a means of problematization and critique, it nevertheless irreducibly serves as a part of producing the event and also the rather troubling tendencies expressed. When seen as a part of desiring-production in capitalism, this linkage will necessarily remain and we are all part of its production too. This critical situation bears great resemblance, albeit in an intensified form, to Deleuze's (1989) notes on what a world fully steeped in capitalized desiring accumulation emerges as, 'it is the world, which looks to us like a bad film' (p. 171). It would then seem imperative that we, as videographers *within* consumer culture, attempt to envisage expressions that do not simply repeat the desiring tendencies of 'this world' but open up possibilities for *shocks to thought* that, while intensifying the cracks within global capitalism's totalizing processes, could allow for *lines of flight*. This must then, of course, start with a consideration of how we, and our work, partakes in the production of libidinal desires and capitalized subjectivities, instead of merely pretending that we could easily chose to 'critically' engage differently.

Following this, our expressive videography offers an encounter with the desiring-production of SLUSH that, through incessant movement, seeks to form an affective circuit with the viewer. As such, it expresses the haunting atmosphere of the event, driven by how semicapitalism is decoding the socius while feeding into forms of enjoyment steeped in cruelty, self-sacrifice, and instrumentality. As noted by Dean (2008), the hallmark of late capitalism that one's enjoyment is premised on failure and the production of an incessant cycle of attempts to succeed, thus ultimately doomed to end in misery (also Berlant, 2011; Shankar et al., 2006). If one falls too deeply, one fails in the excesses; if one succeeds, there is never enough success for the maintenance of enjoyment anyway⁸. It is thus not enough to *just* enjoy, one must enjoy with great enthusiasm and *sacrifice* everything by succumbing to capitalist desiring-production, thus losing oneself in the desiring intensities of endless accumulation and competition. As Land (1993) grimly recognizes, 'death is not an external possibility of capital, but its inherent function' (p. 68). Death, it should be noted, comes in many guises, be it material death, symbolic death, the commodification of death, and most importantly, the desiring thrill of annihilating the subject as the desiring-machine plunges into the BwO – the 'tendency towards the dissipation of ego intensity' (Hervás, 2016, p. 313).

This perspective expresses how SLUSH overtakes humanistic sensibilities and conditions (what could be called) its enjoyable cruel tendencies. For desire does not only shatter non-capitalist relationalities by recoding them, but also by drawing the subject towards its own commodification and ultimately heralding precarization as a natural and desirable given (which, indeed, also are driven by many of the technological innovations imagineered and promoted at SLUSH). While the notion of how there is great potential in enjoying one's own repression have been developed in more detail elsewhere (e.g., Hietanen et al., 2019; Hsiao, 2003), this intense force of capitalist desire continue to warrant further interest, as

⁸ This affective intensity is also illustrated succinctly by Jean Baudrillard (1988) in his remark of how 'an anxious anticipation, not that there may not be enough, but that there is too much, and too much for everyone' (p. 30).

‘We have seen in this sense how social production produced the sick schizo: constructed on decoded flows that constitute its profound tendency or its absolute limit, capitalism is constantly counteracting this tendency, exorcising this limit by substituting internal relative limits for it that it can reproduce on an ever expanding scale, or an axiomatic of flows that subjects this tendency to the harshest forms of despotism and repression’ (D+G, 2013a, p. 412).

The limit we are approaching here, however, is precisely the revelation of the intense enjoyments the evisceration of one’s own and others’ subjectivities holds. There is a lure of the joys of cruelty, where the entrepreneurial subjectivity is the ‘victim upon which the system is built’ (Skonieczny, 2017, p. 981), or indeed in a slightly less striking sense, it shows how “Sadecan market structures provide a pleasurable, desirable, satisfying and empowering context that consumers seek to participate in” (Fitchett, 2002, p. 320). It is in this way that semiocapitalism simultaneously gives desire a machine, or a set of ‘astonishing little machines’ (D+G, 2013a, p. 297) to play with or emerge through, and provides subjectivation with a BwO where it can experiment with incessant potentials of annihilation. Yet,

‘it would be a serious error to consider the capitalist flows and the schizophrenic flows as identical, under the general theme of a decoding of the flows of desire. Their affinity is great, to be sure: everywhere capitalism sets in motion schizo-flows’ (p. 282).

What D+G envisioned are possibilities for liberating desire from terrible structures that moor and discipline subjectivity always point back to a unifying axiom in capitalism – something outside unbridled accumulation and expansion of both capital and the system itself as it continues to recode the socius with every act of commodification. Yet, as we have seen, an excitement of an emancipatory outside can be instead simulated by the affective tendencies of capitalist desiring itself. Even more so, capitalized subjectivation continues to be constantly intensified almost without limit in digital

processes of ubiquitous automation and social media that continue to dividualize subjectivity (Deleuze, 1992; also Cluley & Brown, 2015) for the sake of the process itself.

Thus, while culturally-oriented consumer research continues to largely treat consumption as a site of inherent subjective meaning, this dark, and perhaps unsavory, reading of D+G allow us to suggest *that consumption rather is a site of disappearance* — an enjoyable mania feeding upon the destruction of the self and of the self of others (also Hietanen et al., 2020). Perhaps the time is ripe for the emergence of a new type of unsavory urgency in marketing and consumer research? One that no longer seeks to therapeutically resuscitate the subject or raise awareness (evident in critically-oriented discourses such as *Critical Marketing* and *Transformative Consumer Research*) but rather allows ‘the consumer’ to materialize through the capitalist desiring-production which, indeed, conditions the socius. If we start expressing and theorizing desire along these lines, we could perhaps also better understand why the ‘optimistic’ promises of marketized society continuously fails (e.g., Shankar et al., 2006), and why people seem to have become more inclined to enjoy possibly (self)destructive forms of consumption and work (e.g., Cederström & Grassman, 2008; Hoedemækers, 2016; Scott et al., 2017). Here, D+G’s theorizing allows us to direct attention away from the object of desire (often seen as a reflection the needs, wishes or *lack* of someone) towards how that specific expression is merely one machinic connection in a larger productive whole. *If Your Heart Wants It* can be seen as an example this, as the dis-associations between conversations and scenes (combined with the silent video) allow for the buzzing start-up jargon and hype to be reflected back on itself, though devoid of the rhythm of its typical refrain. In a fragmented manner, something haunting, inhuman and dark is allowed to emerge, possibly leaving the spectator with an uncanny sense of hollowed recognition. *Am ‘I’ part of this too?*

There is, indeed, already a plethora of work that sees productive potential in bleakness and hopelessness⁹, that is, in the inhumanity of our desiring forces (Murphet, 2016). These approaches seem to be well in line with what Ray Brassier (2010) advocated as a need to explore ‘the powers of the negative’ (p. n/a). As a new dark approach of presenting research differently could, perhaps, continue to explore along these directions and find recourse in a bleak form that makes an affective encounter with ‘the style, the invective’ (Fisher, 2014, p. 340). It could also take further note of Andrew Culp’s (2016) suggestion, where the only possible way to really change things in prevailing hegemony is by ‘cultivating a hatred for it’ (p. 8), a hatred, indeed, that could possibly be *even more* exciting than the repressive desires of capitalism. Only then would there emerge even a glimmer of a possible ‘outside’. Videography, as an affective immersion into desiring-production may be well-suited for this, but only if its underlying theoretical assumptions are geared to bring these dark qualities out in full force. Perhaps, this essay could serve as a beginning of sorts, a ‘confrontation with madness’ (Deleuze, 1989, p. 201) within us all, that hopefully can open up alternative paths towards affective revelations without sidestepping our own libidinal investment in cruel joys.

References

Adkins, B. (2007). A rumor of zombies: Deleuze and Guattari on death. *Philosophy Today*, 51(Supplement), 119-124.

Andéhn, M., Hietanen, J., & Lucarelli, A. (2020). Performing place promotion—On implaced identity in marketized geographies. *Marketing Theory*, 20(3), 321-342.

⁹ For examples, see Bradshaw and Zwick (2016), Campbell et al. (2019), Cluley and Dunne (2012), Cronin and Cocker (2019), Firat (2018), Gabriel (2015), Hietanen et al. (2019), Hietanen et al. (2020), Lambert (2019), Patterson et al. (2008), Shankar et al. (2006), Zwick (2018).

Arnoldi, J., & Borch, C. (2007). Market crowds between imitation and control. *Theory, Culture & Society*, 24(7-8), 164-180.

Arvidsson, A. (2016). Facebook and finance: On the social logic of the derivative. *Theory, Culture & Society*, 33(6), 3-23.

Askegaard, S., & Linnet, J. T. (2011). Towards an epistemology of consumer culture theory: Phenomenology and the context of context. *Marketing Theory*, 11(4), 381-404.

Baudrillard, J. (1988). *Selected writings*. Stanford, CA: Stanford University Press.

Berlant, L. (2011). *Cruel optimism*. London: Duke University Press.

Beyes, T., & Steyaert, C. (2012). Spacing organization: Non-representational theory and performing organizational space. *Organization*, 19(1), 45-61.

Beyes, T., & Steyaert, C. (2013). Strangely familiar: The uncanny and unsiting organizational analysis. *Organization Studies*, 34(10), 1445-1465.

Bogue, R. (2003). *Deleuze on cinema*. New York, NY: Routledge.

Borch, C. (2010). Organizational atmospheres: Foam, affect and architecture. *Organization*, 17(2), 223-241.

Bradshaw, A., & Zwick, D. (2016). The field of business sustainability and the death drive: A radical intervention. *Journal of Business Ethics*, 136(2), 267-279.

Brassier, R. (2010, September) 'Accelerationism', in Audio lecture at Goldsmiths, University of London. Retrieved 5 July 2016 from <https://backdoorbroadcasting.net/2010/09/accelerationism/>

Brighenti, A. M. (2010). Tarde, Canetti, and Deleuze on crowds and packs. *Journal of Classical Sociology*, 10(4), 291-314.

Buchanan, I. (2015). Assemblage theory and its discontents. *Deleuze Studies*, 9(3), 382-392.

Bueno, C. C. (2020). The face revisited: Using Deleuze and Guattari to explore the politics of algorithmic face recognition. *Theory, Culture & Society*, 37(1), 73-91.

Bueno, C. C. (2017). Harun Farocki's asignifying images. *tripleC*, 15(2), 740-754.

Böhm, S., & Batta, A. (2010). Just doing it: Enjoying commodity fetishism with Lacan. *Organization*, 17(3), 345-361.

Calvey, D. (2008). The art and politics of covert research: Doing situated ethics' in the field. *Sociology*, 42(5), 905-918.

Campbell, N., McHugh, G., & Ennis, P. J. (2019). Climate change is not a problem: Speculative realism at the end of organization. *Organization Studies*, 40(5), 725-744.

Canniford, R. (2012). Poetic witness: Marketplace research through poetic transcription and poetic translation. *Marketing Theory*, 12(4), 391-409.

Carayannis, E. G., & Stewart, M. R. (2014). Obsessed maniacs and clairvoyant oracles: Empirically validated patterns of entrepreneurial behavior. In E. G. Carayannis, S. R. McDonald, C. Sipp & T. Venieris (Eds.), *Entrepreneurial profiles of creative destruction* (pp. 131-159). London: Palgrave Macmillan.

Cardon, M. S., Wincent, J., Singh, J., & Drnovsek, M. (2009). The nature and experience of entrepreneurial passion. *Academy of Management Review*, 34(3), 511-532.

Cederström, C., & Grassman, R. (2008). The masochistic reflexive turn. *ephemera*, 8(1), 41-57.

Chen, X. P., Yao, X., & Kotha, S. (2009). Entrepreneur passion and preparedness in business plan presentations: A persuasion analysis of venture capitalists' funding decisions. *Academy of Management Journal*, 52(1), 199-214.

Cherrier, H., & Murray, J. B. (2004). The sociology of consumption: The hidden facet of marketing. *Journal of Marketing Management*, 20(5-6), 509-525.

Cluley, R., & Brown, S. D. (2015). The dividualised consumer: Sketching the new mask of the consumer, *Journal of Marketing Management*, 31(1-2), 107-122.

Cluley, R., & Dunne, S. (2012). From commodity fetishism to commodity narcissism. *Marketing Theory*, 12(3), 251-265.

Coffin, J. (2019). Deleuzoguattarian place marketing: Becoming, between, beneath and beyond. *Journal of Place Management and Development*. Advance online publication. doi:10.1108/JPMD-01-2019-0003

Colman, F. (2011). *Deleuze & cinema: The film concepts*. Oxford: Berg.

Constable, N. (2009). The commodification of intimacy: Marriage, sex, and reproductive labor. *Annual Review of Anthropology*, 38, 49-64.

Cronin, J., & Cocker, H. L. (2019). Managing collective effervescence: 'Zomsumption' and postemotional fandom. *Marketing Theory*, 19(3), 281-299.

Culp, A. (2016). *Dark Deleuze*. Minneapolis, MN: University of Minnesota Press.

Dean, J. (2008). Enjoying neoliberalism. *Cultural Politics*, 4(1), 47-72.

Deleuze, G. (1986). *Cinema 1: The movement image*. Minneapolis, MN: University of Minnesota Press.

Deleuze, G. (1989). *Cinema 2: The time image*. Minneapolis, MN: University of Minnesota Press.

Deleuze, G. (1992). Postscript on the societies of control. *October*, 59, 3-7.

Deleuze, G. (1994). *Difference & repetition*. New York, NY: Columbia University Press.

Deleuze, G. (1995). *Negotiations, 1972-1990*. New York, NY: Columbia University Press.

Deleuze, G., & Guattari, F. (2013a). *Anti-Oedipus: Capitalism and schizophrenia*. Minneapolis, MN: University of Minnesota Press.

Deleuze, G., & Guattari, F. (2013b). *A thousand plateaus*. Minneapolis, MN: University of Minnesota Press.

Faraj, S., Pachidi, S., & Sayegh, K. (2018). Working and organizing in the age of the learning algorithm. *Information and Organization*, 28(1), 62-70.

Firat, A. F. (2018). Violence in/by the market. *Journal of Marketing Management*, 34(11-12), 1015-1022.

Fisher, M. (2009). *Capitalist realism: Is there no alternative?*. Winchester: Zero Books.

Fisher, M. (2014). Terminator vs Avatar. In R. Mackay & A. Avanessian (Eds.), *#Accelerate: The accelerationist reader* (pp. 335-346). Falmouth: Urbanomic.

Fitchett, J. (2002). Marketing sadism: Super-Cannes and consumer culture. *Marketing Theory*, 2(3), 309-322.

Fotaki, M., Kenny, K., & Vachhani, S. J. (2017). Thinking critically about affect in organization studies: Why it matters. *Organization*, 24(1), 3-17.

Fukuyama, F. (1989). The end of history?. *The national interest*, 16, 3-18.

Gabriel, Y. (2012). Organizations in a state of darkness: Towards a theory of organizational miasma. *Organization Studies*, 33(9), 1137-1152.

Gabriel, Y. (2015). Identity, choice and consumer freedom—the new opiates? A psychoanalytic interrogation. *Marketing Theory*, 15(1), 25-30.

Genosko, G. (2011). Guattari's contributions to the theory of semiocapitalism. In E. Alliez & A. Goffey (Eds.), *The Guattari effect* (pp. 115-133). London: Continuum.

Genosko, G. (2012). Felix Guattari in the age of semiocapitalism. *Deleuze Studies*, 6(2), 149-169.

Grant, I. H. (2004). Introduction. In I. H. Grant (Trans.), *Libidinal economy* (pp. xix–xxxvi). London: Continuum.

Guattari, F. (2009). *Chaosophy: Texts and interviews 1972–1977*. Los Angeles, LA: Semiotext(e).

Guattari, F. (2011). *The machinic unconscious: Essays in schizoanalysis*. Los Angeles, CA: Semiotext(e).

Guattari, F. (2014). *The three ecologies*. London: Bloomsbury Publishing.

Guattari, F., & Rolnik, S. (2008). *Molecular revolution in Brazil*. Los Angeles, CA: Semiotext(e).

Hackley, C. (2009). Parallel universes and disciplinary space: The bifurcation of managerialism and social science in marketing studies. *Journal of Marketing Management*, 25(7-8), 643-659.

Hervás, A. G. (2016). Delay or accelerate the end? Messianism, accelerationism and presentism. *International Journal of Philosophy and Theology*, 77(4-5), 307-323.

Hietanen, J., & Andéhn, M. (2018). More than meets the eye: Videography and production of desire in semicapitalism. *Journal of Marketing Management*, 34(5-6), 539-556.

Hietanen, J., Andéhn, M., & Wickström, A. (2019). The inhuman challenge: Writing with dark desire. *Organization*. Advance online publication. doi:10.1177/1350508419838691

Hietanen, J., Murray, J., Sihvonen, A., & Tikkanen, H. (2020). Seduced by “fakes”: Producing the excessive interplay of authentic/counterfeit from a Baudrillardian perspective. *Marketing Theory*, 20(1), 23-43 .

Hietanen, J., & Rokka, J. (2018). Companion for the videography ‘Monstrous Organizing—The Dubstep Electronic Music Scene’. *Organization*, 25(3), 320-334.

Hietanen, J., Rokka, J., & Schouten, J. W. (2014). Commentary on Schembri and Boyle (2013): From representation towards expression in videographic consumer research. *Journal of Business Research*, 67(9), 2019-2022.

- Hietanen, J., & Rokka, J. (2015). Monstrous organizing: Dubstep electronic music scene. *Advances in Consumer Research*, 43, videography.
- Hietanen, J., Schouten, J. W., & Vaniala, I. (2013). Consuming the contradiction. *Advances in Consumer Research*, 41, videography.
- Hill, T., Canniford, R., & Mol, J. (2014). Non-representational marketing theory. *Marketing Theory*, 14(4), 377-394.
- Hsiao, L. C. (2003). Thanatos gains the upper hand: Sadism, jouissance, and libidinal economy. *Concentric: Literary and Cultural Studies*, 29(1), 47-66.
- Jones, C., & Spicer, A. (2009). Is the Marquis de Sade an entrepreneur?. In D. Hjorth & C. Steyaert (Eds.), *The politics and aesthetics of entrepreneurship: A fourth movements in entrepreneurship book* (pp. 131-147). Cheltenham: Edward Elgar.
- Kapoor, I. (2015). What 'drives' capitalist development?. *Human Geography*, 8(3), 66-78.
- Katila, S., Laine, P. M., & Parkkari, P. (2019). Sociomateriality and affect in institutional work: Constructing the identity of start-up entrepreneurs. *Journal of Management Inquiry*, 28(3), 381-394.
- Konings, M. (2014). Financial affect. *Distinktion: Scandinavian Journal of Social Theory*, 15(1), 37-53.

Kozinets, R. V., & Belk, R. W. (2006). Camcorder society: Quality videography in consumer and marketing research. In R. W. Belk (Ed.), *Handbook of qualitative research methods in marketing* (pp. 335-344). Cheltenham: Edward Elgar.

Lambert, A. (2019). Psychotic, acritical and precarious? A Lacanian exploration of the neoliberal consumer subject. *Marketing Theory*, 19(3), 329-346.

Land, N. (1993). Making it with death: Remarks on Thanatos and desiring-production. *Journal of the British Society for Phenomenology*, 24(1), 66-76.

Lazzarato, M. (2014). *Signs and machines: Capitalism and the production of subjectivity*. Los Angeles, CA: Semiotext(e).

Linstead, S., & Thanem, T. (2007). Multiplicity, virtuality and organization: The contribution of Gilles Deleuze. *Organization Studies*, 28(10), 1483-1501.

Lorimer, H. (2005). Cultural geography: the busyness of being more-than-representational. *Progress in Human Geography*, 29(1), 83-94.

Lyotard, J.-F. (2004/1974). *Libinal economy*. London: Continuum.

Marks, L. U. (2000). *The skin of the film: Intercultural cinema, embodiment, and the senses*. London: Duke University Press.

Mazzarella, W. (2010). The myth of the multitude, or, who's afraid of the crowd? *Critical Inquiry*, 36(4), 697-727.

McLuhan, M. (1964). *Understanding media: The extension of man*. New York, NY: Routledge.

Miller, J. (1990). Carnivals of atrocity: Foucault, Nietzsche, cruelty. *Political Theory*, 18(3), 470-491.

Munro, I., & Jordan, S. (2013). 'Living space' at the Edinburgh festival fringe: Spatial tactics and the politics of smooth space. *Human Relations*, 66(11), 1497-1525.

Murphet, J. (2016). A modest proposal for the inhuman. *Modernism/modernity*, 23(3), 651-670.

Myöhänen, H., & Hietanen, J. (2013). Entertained to excess: The contemporary practices of boredom. *Advances in Consumer Research*, 41, videography.

Negarestani, R. (2011). Drafting the inhuman: Conjectures on capitalism and organic necrocracy. In L. Bryant, N. Srnicek & G. Harman (Eds.), *The speculative turn: Continental materialism and realism* (pp. 182-201). Melbourne: re.press.

Patterson, A., Bradshaw, A., & Brown, S. (2008). Don't forget the fruit gums, chum': Marketing under erasure and renewal. *Marketing Theory*, 8(4), 449-463.

Patterson, M., & Schroeder, J. (2010). Borderlines: Skin, tattoos and consumer culture theory. *Marketing Theory*, 10(3), 253-267.

- Pawlett, W. (1997). Utility and excess: The radical sociology of Bataille and Baudrillard. *Economy and Society*, 26(1): 92-125.
- Petr, C., Belk, R., & Decrop, A. (2015). Videography in marketing research: Mixing art and science. *Arts and the Market*, 5(1), 73-102.
- Powell, A. (2012). *Deleuze, altered states and film*. Edinburgh: Edinburgh University Press.
- Read, J. (2008). The age of cynicism: Deleuze and Guattari on the production of subjectivity in capitalism. In I. Buchanan & N. Thoburn (Eds.), *Deleuze and politics* (pp. 139-159). Edinburgh: Edinburgh University Press.
- Rehn, A., & O'Doherty, D. (2007). Organization: On the theory and practice of excess. *Culture and Organization*, 13(2): 99-113.
- Rokka, J., & Canniford, R. (2016). Heterotopian selfies: How social media destabilizes brand assemblages. *European Journal of Marketing*, 50(9/10), 1789-1813.
- Rokka, J., & Hietanen, J. (2018). On positioning videography as a tool for theorizing. *Recherche et Applications en Marketing (English Edition)*, 33(3), 106-121.
- Schembri, S., & Boyle, M. V. (2013). Visual ethnography: Achieving rigorous and authentic interpretations. *Journal of Business Research*, 66(9), 1251-1254.

- Schuster, A. (2016). *The trouble with pleasure: Deleuze and psychoanalysis*. London: The MIT Press.
- Scott, M. (2012). Cultural entrepreneurs, cultural entrepreneurship: Music producers mobilising and converting Bourdieu's alternative capitals. *Poetics*, 40(3), 237-255.
- Scott, R., Cayla, J., & Cova, B. (2017). Selling pain to the saturated self. *Journal of Consumer Research*, 44(1), 22-43.
- Seregina, A. (2018). Engaging the audience through videography as performance. *Journal of Marketing Management*, 34(5-6), 518-535.
- Shankar, A., & Patterson, M. (2001). Interpreting the past, writing the future. *Journal of Marketing Management*, 17(5-6), 481-501.
- Shankar, A., Whittaker, J., & Fitchett, J. A. (2006). Heaven knows I'm miserable now. *Marketing Theory*, 6(4), 485-505.
- Simon, H. A. (1979). Rational decision making in business organizations. *The American Economic Review*, 69(4), 493-513.
- Skonieczny, K. (2017). To think as sorcerer: An exercise in political imagination. *Theory & Event*, 20(4), 973-988.

Smith, D. W. (2011). Deleuze and the question of desire: Towards an immanent theory of ethics. In N. Jun & D. W. Smith (Eds.), *Deleuze and ethics* (pp. 123-141). Edinburgh: Edinburgh University Press.

Sutherland, T. (2014). Getting nowhere fast: A teleological conception of socio-technical acceleration. *Time & Society*, 23(1), 49-68.

Tadajewski, M. (2010). Towards a history of critical marketing studies. *Journal of Marketing Management*, 26(9-10), 773-824.

Thanem, T. (2004). The body without organs: Nonorganizational desire in organizational life. *Culture and Organization*, 10(3), 203-217.

Thanem, T. (2006). Living on the edge: Towards a monstrous organization theory. *Organization*, 13(2), 163-193.

Thompson, C. J., Arnould, E., & Giesler, M. (2013). Discursivity, difference, and disruption: Genealogical reflections on the consumer culture theory heteroglossia. *Marketing Theory*, 13(2), 149-174.

Toraldo, M. L., Islam, G., & Mangia, G. (2018). Modes of knowing: Video research and the problem of elusive knowledges. *Organizational Research Methods*, 21(2), 438-465.

Wells, H. M. (2004). Is There a Place for Covert Research Methods in Criminology?. *Graduate Journal of Social Science* 1(1), 1-19.

Williams, A. (2010, September) 'Accelerationism', in Audio lecture at Goldsmiths, University of London. Retrieved 5 July 2016 from <https://backdoorbroadcasting.net/2010/09/accelerationism/>

Wittel, A. (2001). Toward a network sociality. *Theory, Culture & Society*, 18(6), 51-76.

Wood, M., Salovaara, P., & Marti, L. (2018). Manifesto for filmmaking as organisational research. *Organization*, 25(6), 825-835.

Zwick, D. (2018). No longer violent enough?: Creative destruction, innovation and the ossification of neoliberal capitalism. *Journal of Marketing Management*, 34(11-12), 913-931.

Žižek, S. (2006). *The pervert's guide to cinema: Parts 1, 2, 3*. A Lone Star (Mischief Films). Amoeba Film Production, United Kingdom.