

CURRICULUM VITAE

İ. OKAN AKKIN

Associate Professor of Philosophy
Department of Philosophy – Humanities & Literature
Ardahan Üniversitesi
75002 Merkez/Ardahan, Türkiye
okanakkin@gmail.com
<https://linktr.ee/okanakimou>
ORCID: 0000-0002-9548-4209



RESEARCH INTERESTS

Ethics, Continental Philosophy, Social and Political Philosophy, Aesthetics.
Philosophers: Spinoza, Deleuze-Guattari, Nietzsche, Heidegger, Arendt, Habermas.
Special Issues: Ethics and Politics of Inclusion and Diversity; Participatory Citizenship; Critical Studies: Immanence; Non-Representational Politics, Geo-Philosophy.

ACADEMIC TITLES

Associate Professor of Philosophy, Ardahan University: 2024 –
Guest Researcher, Utrecht University: September 2022 – 2024.
Assistant Professor of Philosophy, Ardahan University: 2018 – 2024.
Research Assistant, Middle East Technical University: 2010 – 2017.

FORMER ORGANISATIONAL DUTIES

Ardahan University

Symposium President, *The International Symposium on Mythology, I, II*: 2018 – 2022.

RESEARCH & EDUCATION

Postdoctoral Researcher, Gender Studies, The Institute for Cultural Inquiry, Humanities Utrecht University: September 2022 – April 2024

Postdoctoral Research Project: “Deleuze & Guattari’s Conception of Rhizomatic Aggregations and the Promise of This-Worldly Spiritualism(s) in A Post-Secular Age.” (Externally funded by TUBITAK 2219 – *International Postdoctoral Research Fellowship Program*).

PhD, Philosophy, Middle East Technical University, May 2017

Concentrations: Nietzsche, Spinoza, Deleuze, Guattari, Continental Political Philosophy, Aesthetics.
Dissertation: *Art(s) of Becoming: Performative Encounters in Contemporary Political Art*.
Dissertation Advisor: Barış Parkan, Associated Professor.

Erasmus Spring School, Department of Philosophy

Tilburg University, Spring 2011-2012

Intensive Programme Democracy and Religion (ECTS: 6, Grade: A)

M.A., Philosophy, Middle East Technical University, February 2011

Concentrations: Democracy, Ethics, Political Philosophy.

Thesis: *A Systematic Critique of Formal Democracy in Light of Radical Democracy: Towards Re-politicization of the People*.

Thesis Advisor: Barış Parkan, Associated Professor.

B.A, Philosophy, Middle East Technical University, June 2007

COMPETENCIES & SKILLS

Foreign Languages:

English: Advanced Level in all four skills.

Old Latin: Intermediate work proficiency in Reading, Writing and Translation from Latin to English.

French, Italian and Dutch: Beginner.

LIST OF PUBLICATIONS

Edited Books

Akkın, İ. O., Seferoğlu, T. Akça, S., Kaçar, E., Şenel, N., Ünlü, Ö., Ayaz, F. B., Kara, S., Özkavruk, A., Çopur, G., Çevik, S., Balcı, S., Yeğin, Y. (2021). *II. International Symposium on Mythology Book of Abstracts*. Ardahan: Ardahan University Press, ISBN: 978-605-81330-7-5.

Akkın, İ. O., Vargün, B. Seferoğlu, T. Kaçar, E. Şenel N. (2019). *International Symposium on Mythology Proceedings Book*. Ardahan: Ardahan University Press, ISBN: 978-605-81330-5-1.

Akkın, İ. O., Vargün, B. Seferoğlu, T. Kaçar, E. Şenel N. (2019). *International Symposium on Mythology Book of Abstracts*. Ardahan: Ardahan University Press, ISBN: 978-605-81330-4-4.

Book chapters

Akkın, İ. O. (2023). “Deleuze’ün Spinozası”. In *Filozofların Filozofları* (Eylem Yolsal Mürteza, Ed.), İstanbul: Pinhan Yayıncılık [In Turkish].

Akkın, İ. O. (2020). “Rousseau’da Demokrasi: Otonomi ve Katılım”. In *Demokrasi Felsefesi: Klasik ve Modern Yaklaşımlar* (İsmail Serin, Ed.), İstanbul: Sosyal Yayınlar, ISBN: 978-625-7863-36-0 [In Turkish].

Akkın, İ. O. (2018). “A Short Study on Spinoza’s View of Religion.” In *Research and Development on Social Sciences* (Roman Dorczak, Regina Lenart-Gansiniec, Christian Ruggiero, Mehmet Ali İcbay Eds.). Warsaw: Jagiellonian University Institute of Public Affairs. ISBN:978-83-65688-33-0.

Akkın, İ. O. (2018). “Gilles Deleuze.” In *Modern Felsefe Tartışmaları*, (Eray Yağanak, Ed.), İstanbul: Sosyal Yayınlar, ISBN:978-605-7593-28-3 [In Turkish].

Akkın, İ. O. (2016). “Problematizing the Problem of Participation in Art and Politics.” In *Research on Cultural Studies* (Eds. Mehmet Ali Icbay, Hasan Arslan, Francesco Sidoti). Frankfurt: Peter Lang. ISBN:9783631695630 [Publication Category - C, WASS-SENSE Publishers List].

Journal Articles

Akkın, İ. O. (2022). “The Rhizomes of Authentic Philosophy”. *FLSF Journal of Philosophy and Social Sciences*, Spring (33): 1-22. <https://doi.org/10.53844/flsf.1020227> [In Turkish, Philosopher’s Index].

Akkın, İ. O. (2022). “Deleuze’s Reading of Nietzsche as a Philosophy of Affirmation.” *Felsefi Düşün Academic Journal of Philosophy*, April, 18(1): 27-51 [In Turkish, Philosopher’s Index].

Akkın, İ. O. (2020). “One Less Democracy”. *Kilikya International Journal of Philosophy*, 1(1), 51-61 [In Turkish, Philosopher’s Index].

Akkın, İ. O. (2018). “The Residue of Anthropocentrism in Heidegger’s Question after Technic”. *Beytulhikme An International Journal of Philosophy*, 8(2), 427-440 [Web of Science].

INVITED SPEAKER

Akkın, İbrahim Okan (2022). “The Relation Between Art and Politics in Gilles Deleuze’s Philosophy of ‘Difference’: A Post-Structuralist Reading”. *Philosophy Colloquium X*, Department of Philosophy, Hacettepe University: 01.03.2022.

SELECTED CONFERENCE PRESENTATIONS

Akkın, İbrahim Okan (2023). “Why Do We Need Inter/Cross-Species Becomings In Art and Science? A Case Study on Three Movies.” Paper presented at *ASCA Workshop on Forms of (More Than) Human Relationality*, University of Amsterdam, the Netherlands.

Akkın, İbrahim Okan (2019). “Aesthetics of Non-being and Multiplicity.” Paper presented at the *3rd National Aesthetics Congress*, Middle East Technical University, Ankara.

Akkın, İbrahim Okan (2018). “Deleuze’s Reading of Nietzsche’s Argument for the Eternal Return.” Paper presented at the *XV. European Conference on Social and Behavioural Sciences*, Adnan Menderes University, Aydın.

Akkın, İbrahim Okan (2017). “Becoming Woman: Deleuze Guattari’s Critique of Male Hegemony.” Paper presented at the *3rd International Congress on Social and Economic Sciences*, Athens-Greece.

Akkın, İbrahim Okan (2015). “The Reflection of Post-representational Politics in Contemporary Performance.” Paper presented at the *International Symposium on Global Perspectives on Social Sciences and Humanities Theory and Practice*, Warsaw-Poland.

APPENDIX: SUMMARY OF DISSERTATION

Art(s) of Becoming: Performative Encounters in Contemporary Political Art

İbrahim Okan Akkın
Supervisor: Assoc. Prof. Dr. Barış Parkan

A Thesis Submitted to the Graduate School of Social Sciences of Middle East Technical University

May 2017

In this dissertation, I investigate Deleuzian-Guattarian process ontology, i.e., the difference in itself, through some performative encounters in contemporary political art, and re-conceptualize them as “art(s) of becoming”. Arts of becoming can be regarded as actualisations of a non-representational, minoritarian mode of creation and political action, as well as instances of desiring assemblages. The type of desire at

stake in a Deleuze-Guattarian view of art differs from the notion of appetite that intends to satisfy a lack. When the desire is experienced or regarded as a lack, one is preoccupied with the feelings of pleasure and pain concerning the desired thing. However, Deleuze-Guattari follows a Spinozistic sense of desire as a fluid or uncut flow of affect. This kind of desire is also what Nietzsche sees behind the creation process of a work of art. For Nietzsche, it is never a self-conscious subject but the aggregation and movement of unconscious forces which results in such a creation. In this respect, art emerges as a co-creation or coming together of a multiplicity of affects, desiring bodies, or whatever affects and moves a single body. In short, the theoretical aim of my dissertation is to explain how a Deleuze-Guattarian substitution of the paradigm of a transcending, self-identical subject is made possible through their readings of Spinoza, Leibniz and Nietzsche, with a view of the body as an affective or desiring mechanism utilising a new set of concepts such as “fold”, “force”, “movement”, “speed-slowness”, “process” and “becoming molecular” accompanying this paradigm shift.

Since arts of becoming are desire aggregates or bodies without organs (affects and sensations assembled upon fields of constancy, i.e., immanent planes) which constitute their lines of flight through processes of minoration, the terms “body”, “desire”, “becoming”, and “lines of flight” are central to this study. At the same time, this dissertation attempts to show the intersections of philosophical (conceptual) and political (practical) fields in Deleuze’s theory of sensation, which is part of his general practice of philosophy. In this context, arts of becoming are bodily processes of presence through which the immanent difference of a life, haecceity, and its constant variations become sensible. By ‘haecceity,’ Deleuze understands non-subjective individuation (or pre-individual individuation). “A season, a winter, a summer, an hour, a date have a perfect individuality” without a lack; nonetheless, “the mode of individuation” at stake here is somewhat “different from that of a person” (*ATP* 261). Art is no more a production in which the artist or subject is disclosed and distinguished from the work of art as the product. This is how Deleuze’s ontology of difference relates to aesthetics.

In *What is Philosophy?* Deleuze and Guattari state that it is the existence of a problem which necessitates the creation of a philosophical concept. Therefore, I reserve the second chapter of my dissertation for the introduction of the problem of ‘the political’ in political art. Since the specific interest of the study is limited to initiatives in theatre and performance art as well as some social/political events which would count as ‘artistic becomings’ in a Deleuzian understanding of revolution, I begin the second chapter with a flashback towards the historical endeavours in which artists sought to find ways to reflect political issues in their works.

Deleuze-Guattari’s conceptual inventions are explained in the third chapter under the title “a theory of sensation”. These inventions afford an insight into the problems discussed in the second chapter and aid in approaching them in new ways. For example, a new problem identified in the reflection of social conflicts in art in light of Deleuze-Guattarian concepts is the problem of the re-presentation of power relations. The details of this concern are explained in the last chapter, where I presented the type of relationship Deleuze seeks to find between art and politics and gave examples from the attempts of arts of becoming, which try to merge art and life with a deeply rooted political intuition. These attempts seem closer to what Deleuze-Guattari implies by minoration processes and rhizomatic assemblages’ formation.

Although in chapter three, I directly refer to Deleuze and Guattari’s theory of art and the Leibnizian concepts of “folding” and “unfolding”, the general philosophy behind the idea of sensation must be sought elsewhere. Hence, in the fourth chapter, I dwell on the ontological and epistemological outcomes of the Deleuze-Nietzsche connection.

Finally, in the last chapter, having reserved the power of Deleuze-Guattari’s conceptual novelties, I return to the problem of representation at the intersection of art and politics. In the last chapter, I also focus on the notion of “minoration” and specifically on ‘becoming-minor’ since raising a minority consciousness is Deleuze-Guattari’s expectation from a society which has *yet to come*.