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The Art of Rendering Visible: Social Forces and Political Change in the (Un)Making of the International

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IPS is an art of rendering visible. What is made invisible by the disciplinary boundaries that otherwise structure understandings of the international, political, and social is brought to light through the conceptual and empirical work that for the past two decades has appeared in this journal. Rendering visible differs from analyzing what is already visible. In contrast to the latter, the former task resists a representational logic that settles for particular depictions of a generalized situation. Instead of representation, focus shifts to expression, and attempts to express social forces in the continuous (un)making of the international. To develop this reading, the article explores the role of expression in art and specifically the figural art of Francis Bacon. Themes of distortion and deformation of the human face and body are, together with Bacon's use of the triptych, drawn on to show how rendering visible does not amount to representation or illustration, but rather aims to produce disruptions through concentrations of reality. Exploring this approach further, the article turns to Sweden's "new" security situation as an example of how to render visible changing constellations of forces, their disruptive impact, and deformative effects on entanglements of the international, political, and social.

IPS, ou l'art de visibiliser. Ce qui est rendu invisible par les frontières disciplinaires qui sinon structurent notre compréhension de l'international, du politique et du social est mis au jour par le travail conceptuel et empirique qui apparaît dans cette revue depuis vingt ans. La visibilisation diffère de l'analyse de ce qui est déjà visible, en cela qu'elle résiste à une représentation logique qui accepte certaines descriptions d'une situation généralisée. L'accent se place plutôt sur l'expression et les tentatives d'expression des forces sociales dans la création et la destruction de l'international. Pour développer cette lecture, l'article analyse le rôle de l'expression dans l'art, et plus précisément dans l'art figuratif de Francis Bacon. Il se fonde sur les thèmes de la distorsion et de la déformation du visage et du corps humain, ainsi que sur l'utilisation du triptyque de Bacon, pour montrer que la visibilisation ne se résume pas à une représentation ou une illustration, mais vise plutôt à perturber en concentrant la réalité. Pour approfondir encore cette approche, l'article se tourne vers la ≪ nouvelle ≫ situation sécuritaire de la Suède pour un exemple de visibilisation des constellations changeantes des forces, de leurs effets perturbateurs et de leur incidence déformatrice sur l'enchevêtrement de l'international, du politique et du social.

IPS representa el arte de dar visibilidad. El trabajo conceptual y empírico que ha aparecido en esta revista durante las últimas dos décadas pone en evidencia aquello que las fronteras disciplinarias, que, de otro modo, estructuran las comprensiones de lo internacional, político y social, hacen

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invisible Dar visibilidad es diferente a analizar lo que ya es visible. Dar visibilidad resiste una lógica representacional que se contenta con ofrecer representaciones particulares de una situación generalizada, en oposición con lo que sucede cuando se analiza lo que ya es visible. El enfoque se desplaza hacia la expresión, en lugar de hacia la representación, y se intentan expresar las fuerzas sociales en la continua (de)construcción de lo internacional. Con el fin de desarrollar esta lectura, el artículo analiza el papel que juega la expresión en el arte y, de forma más específica, el arte figurativo de Francis Bacon. Los temas relativos a la distorsión y a la deformación de la cara y el cuerpo humano se utilizan, junto con el uso del tríptico por parte de Bacon, con el fin de demostrar cómo el hecho de hacer visible no equivale a representación o a ilustración, sino que busca producir interrupciones a través de concentraciones de realidad. El artículo analiza este enfoque en mayor profundidad y, para ello, se centra en la ≪nueva≫ situación de seguridad de Suecia como un ejemplo de cómo hacer visibles las cambiantes constelaciones de fuerzas, así como su impacto disruptivo y sus efectos deformadores en los solapamientos entre lo internacional, lo político y lo social.

Introduction

Some 20 years into its making, the journal of *International Political Sociology* (IPS) continues to demonstrate that there is still ample room for creativity in the study of the international. Working in the footsteps of a prior and absolutely necessary deconstruction of international relations as a discipline (Ashley 1989; Campbell and Dillon 1993; Walker 1993; Edkins et al. 1999), the introduction of IPS took a step further. Not just deconstructing dichotomies of inside and outside, internal and external, it set about on the explorative path of examining transversal lines and connections running through these and other dichotomies. It has, so far, not ceased in rendering new worlds visible.

In this article, I develop a reading of IPS that focuses precisely on the task of *rendering visible* as key to the overall IPS project. It is a task that differs significantly from the task of analyzing what is already visible. The latter played a key role in earlier waves of constructivist scholarship, including the so-called "visual turn" in IR, as well as different variants of securitization seeking to understand how an issue, through texts or images, is made into a security issue. IPS differs from such constructivist endeavors in that it is not exclusively concerned with analyzing something already visible. Its task goes further and is more challenging.

From its inception in the journal and other key texts (see, e.g., Bigo and Walker 2007a, 2007b; Doty 2007; Basaran et al. 2017; Lisle 2016; Huysmans and Nogueira 2021), IPS scholarship has picked up and rendered visible a wide range of social forces, and shown how they disrupt and complicate the international as traditionally understood on the basis of sharp boundaries and clear-cut distinctions between inside/outside, internal/external, friends/enemies, peace/war, and other dichotomies central to understandings of modern politics. In the process, IPS has also mobilized a number of key metaphors and spatial figures, such as the topology of the Möbius ribbon (Bigo 2001; Bigo and Walker 2007a), the rhizome (Huysmans 2014), the assemblage (Abrahamsen and Williams 2009; Abrahamsen 2017), and the field (Bigo 2017), all serving the purpose of rendering visible what was previously invisible. The goal of doing this has not only been to provide greater understandings of how the international, the political, and the social are connected, but also to provoke a sense of confusion and disruption in relation to the disciplinary boundaries traditionally used for determining the scope and meaning of these concepts.

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To continuously provoke a sense of disruption is no easy task. There is always the risk that efforts to challenge boundaries fall down on either side of a dichotomy, or begin to privilege one discipline over others. There is also the risk that the more difficult task of rendering visible turns into a more straightforward and less challenging one of analyzing what is already visible. In relation to these potential pitfalls, IPS is faced with a never-ending challenge: to refuse settling for generalized depictions of what constitutes our social, political, and international reality. As soon as one of its favored metaphors, whether it is the Möbius ribbon or the field, is used as a shorthand for giving an account of a generalized situation, rather than used as tools for rendering visible different situations always in the making, there is reason to suspect that IPS is reaching a dead end.

Like all intellectual projects, IPS emerged in response to a particular historical context. Increased transnationalization following the end of the Cold War, in combination with the security practices of the war on terror, made up the background against which much of the early IPS scholarship picked up new forces and rendered visible their disruptive effects. Today, as more traditional themes of geopolitics and national security are brought back to the fore, it is necessary to ask how IPS can continue to play an important role in scholarly debates on the international. If the initial purpose of IPS was to connect international, political, sociology, as essentially contested and impure concepts (Walker 2017), it is now important to ask how the task of rendering visible can address changing constellations of forces, and the emergence of new entanglements of the international, political, and social.

In order to give IPS more tools to work with, and reinvigorate its task of rendering visible, this article makes an important connection to the role of expression in art, more specifically, the art of Francis Bacon. Working with a range of expressions and themes of distortion and deformation, Bacon paints the figure by rendering visible invisible forces through their disruptive impact on the human face and body. This approach to painting, I suggest, offers helpful tools in showing how to render visible without seeking to apply theoretical frameworks explaining what is already visible. It is especially well suited for studying entanglements and connections that do not correlate with how something like the international, political, and social are commonly defined and demarcated along traditional disciplinary lines. Instead of upholding these lines, the task of rendering visible becomes, with Bacon, intimately linked not only to themes of distortion and deformation, but also to the ways he often lets a particular situation travel between the frames that make up his many triptychs. With no attempt at narrating a story, the three frames of the triptych rather help elevate the *a*signifying power of the painting: its ability to produce affect and sensation. This *logic* of sensation, as Gilles Deleuze (2003) refers to it in his book on Bacon, plays out in IPS through the interplay of the international, political, and social, as well as the various institutional frames commonly associated with these three concepts. In studying the emergence of new situations through the interplay of these frames, the purpose is to render visible their intricate entanglements, how they connect without fully merging, producing affect and sensation through distortion and deformation of the figures, forms, and boundaries that otherwise provide us with sedimented "naturalized" differentiations.

The article proceeds in five parts. First, I explain how the task of rendering visible makes IPS a unique intellectual project that differs from other approaches, most notably those seeking to analyze what is already visible. The second part discusses the asignifying power of art and how it facilitates the crucial step from analyzing the visible to rendering visible. The third part turns to the art of Bacon and shows how his approach to painting the figure through distortion and deformation has the potential to provide new tools with which IPS can render its subject matter visible. The fourth part explores the potential usefulness of these tools in the context of Sweden's "new" security situation. Here, I draw specifically on Bacon's use of the triptych as a way of rendering visible the interplay and changing entanglements of

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the international, the political, and the social. Moreover, I show how the production of affect and sensation, which is key to Bacon's distortions and deformations of the human face and body, plays a central role in various attempts to express the situation. The final part explains the added value of this way of rendering visible and how it contributes to IPS as an intellectual project heading into the future.

Before we begin, I should clarify that the theoretical and conceptual starting points of this article are heavily influenced by the work of Gilles Deleuze, and Deleuze and Félix Guattari. The main reason for this is that I see particular value in how they explore the notion of rendering visible while seeking to disrupt common sense understandings. Undoubtedly, there are other theoretical resources one could draw from to make similar claims, including those that turn to art, and to the works of painters, photographers, and poets, in order to open up alternative spaces of representation and interpretation (see, e.g., Danchev 2009; Danchev and Lisle 2009). In this article, however, I turn to art not so much for its alternative modes of representation, but, following Deleuze and Guattari, as a way to effectively challenge the limits of an underlying logic of representation, which continues to permeate much of critical thought. This logic has informed plenty of powerful insights, generated not least by feminist and postcolonial research on representational politics and practices, drawing on the works of Stuart Hall (2013), bell hooks (1992), and Paul Gilroy (1993), among others. Yet the promise and potential of IPS can also be found elsewhere, in how it encourages explorative and creative connections beyond prevailing modes of representation, with its gaze rather directed toward the future and the coming of the new, the strange, and the unexpected. It is this gaze that constitutes my primary interest in this article.

The Task of Rendering Visible

IPS finds its unique style of expression in rendering visible the eruption of social forces in the continuous making, and unmaking, of the international. From its inception, IPS has stood out for its ability to make us *see* the international in new and surprising ways (Lisle 2017). Central themes such as the diffusion of insecurities (Huysmans 2014), entanglements of internal and external security (Bigo 2001), and the transversal lines cutting across the inside and the outside of the state and the international (Basaran et al. 2017) are all examples of how IPS scholarship has rendered visible social forces and their impact on the (un)making of the international.

A key point made throughout this article is that in order to remain pertinent as an approach that develops new ways of seeing the international, it is imperative not to replace the task of rendering visible with the more conventional task of analyzing what is already visible. Whereas the latter approach informed much of IR and security studies before the emergence of IPS, not least through studies of the textual and the visual as forms of representation, what IPS offers, I argue, is something different, and more unique. Its uniqueness, in brief, relates to how it brings social and political forces to light in ways that cannot be reduced to texts and images whose content and meaning merely await interpretation. It is this unique ability, which in this article is referred to as an art of rendering visible, that IPS should harness.

Each historical period unleashes forces that are distinctive for that period. In the case of IPS, the interplay of forces stemming from, on one hand, increased transnationalization and neoliberal globalization after the end of the Cold War and, on the other hand, security practices and forms of governmentality underpinning the war on terror constituted its main empirical background. Grappling with a combination of these two sets of forces set the tone for much of the early IPS scholarship and made it a timely project. At the same time, by continuing to stress the importance of modern politics, in particular modern concepts of boundaries and borders, sovereignty, the state, and the international, IPS was from its inception also characterized by an acute awareness of the difficulty of leaving modern politics behind.

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IPS can in this sense be seen as an attempt to complicate and *de*form, as opposed to trying to make obsolete and transform, the boundaries of the modern state and the international (Walker 2017).

Moreover, rather than being content with standard textual accounts, from the beginning IPS proceeded by introducing a range of spatial metaphors and modes of visualization. Arguably, the most widely used metaphor in this respect is the topology of the Möbius ribbon (or strip), favored by Didier Bigo and Rob Walker in the early years of IPS. Seeking to problematize clichéd accounts of sharp boundaries between inside and outside located at the territorial edges of the state, and reproduced by the disciplinary divide between IR and political sociology, Bigo and Walker sought to bring to light what happens when boundary practices blur distinctions between the internal and the external, inside, and outside (Bigo and Walker 2007a, 729). In seeing the role of boundaries as key to addressing the problem of the international, they turned explicitly against attempts to render boundaries either fully present or imminently absent. The task set for IPS was, in this sense, to understand how boundaries work in ways that neither IR nor political sociology, on their own or as per previous attempts to combine them, have managed to capture (Bigo and Walker 2007a, 731).

The Möbius ribbon still serves as a paradigmatic example of how to render visible something otherwise invisible: the eruption of social forces that complicate our understanding of the relationship between the internal and the external, inside and outside of the state (Bigo and Walker 2007a, 736). It played an important role in introducing a particular way of thinking about the problem of the international, one that made it possible to see this problem in a new way.

Already before the emergence of IPS, in his earlier work, Bigo had used the Möbius ribbon to explore how the military and the police, which traditionally make up distinct social spaces responsible for the external and internal security of the state, started to merge in unexpected ways (Bigo 2001). As the police's distinct role, to control rather than kill, was increasingly assigned to the military, the police started to rely more heavily on surveillance and other techniques normally used in response to foreign military threats (Bigo 2001, 7). Practices of the police and the military could thus be linked to the same "field," a field of security that traverses the distinctions between internal and external, inside and outside, through interpenetration and interlacing.

If the Möbius ribbon dominated early attempts to identify an overall IPS problematique, more recently, the concept of transversal lines has come to play a prominent role in the IPS vocabulary. The abstract expressionism of Wassily Kandinsky has been used for the explicit purpose of illustrating these lines and accompanying dots, with his painting *Intersecting Lines* figuring on the cover of the edited collection *International Political Sociology: Transversal Lines* (Basaran et al. 2017). The book continues to build on the IPS project of problematizing inside/outside, internal/external in the spirit of earlier interventions. For example, in his chapter Bigo calls for an "awareness of the many possible futures linked with an acceleration and a multiplication of lines and dots that are heterogeneous, and do not constitute geometrical figures distributing easily an inside and an outside and organized by an operational closure with their environment" (2017, 30–1). Power and field are at work here in ways that do not reproduce the central location of the territorial state through centripetal forces, or the sharp boundaries of enclosed spaces and centralized authority. The task in this respect is to "visibilize" what other approaches have "invisibilized," in order to show how forces emerge in non-centripetal ways, beyond the geometric figures that otherwise structure understandings of the state and the international (Bigo 2017, 26, 38). Transversal lines further highlight in this way IPS's central task of picking up the eruption of social forces, rendering them visible, and making us see the international in new ways.

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The IPS task of rendering visible is usefully contrasted to more conventional ways of analyzing what is already visible, prevalent, for example, in various waves of constructivist scholarship on security and IR. Securitization theory is one good example of the latter. Whether the material studied is made up of texts or images, the main analytical focus of securitization theory is on what the material signifies in terms of re-presenting an issue as an existential threat to a referent object and how this particular representation is used to legitimize emergency measures beyond the realm of "normal" politics (Wæver 1995). Whereas securitization theory initially revolved around linguistic performative speech acts, attempts have been made to add images to the framework. Lene Hansen has argued that "we need to understand the distinctiveness of visual securitizations and the way in which visuals interact with visuals (inter-visuality) and the way in which they interact with texts (intertextuality)" (2011, 53). The visual, just like the textual, is here understood as something already out there, ready to be studied by applying the theoretical framework of securitization, on images as well as texts, by analyzing their signifying powers and securitizing effects. The key task in this respect is to interpret what is visible, not to render visible.

Interpreting the visible is also central to much of what has been done in the so-called "visual turn" in IR. Focus here lies on analyzing the visual aspects of global politics, highlighting the power of images and visual artifacts to shape understandings of politics (see Bleiker 2018). A wide variety of visual materials may be explored, including photographs, cartoons, films, and television, works of art, war memorials and monuments, as well as various forms of digital media. Analyzing images in terms of how they are seen and interpreted, what meaning they hold, and how that meaning interacts with both personal and social assumptions and norms is key to the visual turn. As noted by Roland Bleiker (2018, 16): "Images make no sense by themselves. They need to be seen and interpreted. They gain meaning in relation to other images and the personal and societal assumptions and norms that surround us." Accordingly, visuality is important not just in terms of how it depicts the world but in how it "shapes how we—as individuals and as collectives—see, perceive and enact the political world around us" (Bleiker 2023, 18). Moreover, rather than providing a direct representation of the world, images and visual artifacts are seen as politically significant in relation to the "gap between a particular representation and what it represents" (Bleiker 2018, 23; see also Bleiker 2001, 510). Similarly to how the linguistic turn of the 1980s made the signifier important on its own, by cutting it off from the signified, the politics of visuality springs here from the absence of mimetic representation.[1]

While highlighting the gap between representation and what is represented involves a certain questioning of representation, it also remains wedded to an underlying logic of representation; a logic that rests on the idea of analyzing what is visible by interpreting how it conveys meaning and shapes understandings of the world. This representational logic is reinforced by efforts to include the affective and emotional elements of visual representation. Crucially, when incorporating these elements into the analysis, emotions, just like the images, are said to "shape social and political understanding" (Hutchison 2014, 2). Images are in this way seen as significant in terms of how they are viewed and made sense of, and how this sense-making is "suggestive of particular historically and socially constructed conceptions of emotional meaning" (Hutchison 2014, 2).

Whenever questions are posed in relation to an image or visual artifact, such as how is it made sense of, how does it shape particular understandings of an issue, or

[1]The politics of visuality that this focus on images and visual culture sheds light on has also been examined in important postcolonial, feminist, and intersectional work. Theorists like Stuart Hall, Paul Gilroy, bell hooks, Simone Browne, Kobena Mercer, George Yancy, Coco Fusco, and Ruha Benjamin have explored the role of images and visual cultures to reveal ideological and representational orders, demonstrating how images work as sites of both oppression and resistance. In IR and security studies, these ideas have been taken up by a number of scholars, including Columba Achilleos-Sarll (2020) and Sophie Harman (2018).

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how does it gain emotional meaning, we are, inevitably, operating within the logic of representation and the signifying role of images. Working in accordance with this logic, and asking questions about the meaning of what is visible, the visual turn has generated many interesting analyses and valuable insights. However, in order to explore the transversal connections and entanglements of forces that constitute the core of theme of IPS, such an approach is of more limited use. Studying these connections and entanglements calls for other tools, which instead of being used to analyze the visible make it possible to *render* visible what is not already visible as such.

The task of rendering visible can thus be contrasted to the task of analyzing the visible. This distinction has, as we shall see, significant theoretical and methodological implications. Most importantly, moving from the latter to the former entails trying to move beyond, or at the very least push the limits of what has become somewhat of a habit in "critical" approaches, namely the idea of treating every text and visual object as a signifier that reveals how the world is shaped through practices of representation. Irrespective of their empirical focus, the same representational thinking recurs in these approaches. Moving from text to image accomplishes little in terms of altering this logic. The same methodological boundaries are inevitably invoked, closing from view that which lacks any self-evident signifying and representational function.

While not in any way "wrong" *per se*, it is important to challenge the limits of approaches whose primary task is to analyze the visible. Moreover, it is paramount to think of IPS as not just another attempt to "add" a new dimension to such approaches. Seeing IPS as a way of merely adding a sociological component to a theory like securitization, for example, is to sell it considerably short and to miss the uniqueness of its task. This task: to render visible as opposed to analyzing what is already visible, makes IPS distinct and qualitatively different from attempts to develop and apply theoretical frameworks on the representational and signifying role of words and images. IPS offers no such frameworks, indeed can be said to work against them in a continuous effort to render visible the eruption of forces and their potentially disrupting effects (see also Lisle 2016).

The *A*signifying Power of Art

> I'm trying to find a new way to express something. So I rehearse all the other ways until I surprise myself with something I haven't previously considered.
> (Frank Auerbach in Jonze and Khomami 2024)

From its inception, IPS has been concerned with the problem of the international, a notoriously difficult problem that centers on a complicated folding and unfolding of social forces, the merging of inside and outside, internal and external of the state, always accompanied by an acute awareness of the role of historicity and temporality, and of moments of crisis and rupture. It is also in response to this overall problem that we must confront the limits of the logic of representation, and the methodological boundaries invoked when studying what is visible. Important as the latter may be in analyzing the construction of meaning, IPS calls for other tools more apposite to the task of rendering visible transversal connections and changing entanglements of the international, political, and social.

The importance of trying to render visible beyond the logic of representation is also very much in line with another main theme of IPS, its efforts to disturb traditional disciplinary boundaries. The international, political, and social are, in this sense, not to be viewed upon as classifying referents that order transversal connections in accordance with a set of fixed disciplinary boundaries that help us achieve

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some sort of unity in how the connections are organized. IPS works against the unifying function of transcendent categories, demarcating the social, the political, and the international. The sort of connectivity that IPS is concerned with is rather composed of movement, and of encounters between forces that challenge the boundaries demarcating concepts and categories. Like the figure of the rhizome, composed of lines that take off in different directions without a unifying center or hierarchical organization, transversal connections are best made visible as a sort of experimental mapping. As Deleuze and Guattari (1987, 12) put it:

> The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation.

In this vein, for example, Jef Huysman (2014) has shown how it is possible to map the dispersion of insecurity as it pervades ever more aspects of everyday life while lacking a centralized power or point of origin. Huysmans' analysis works outside a representational and signifying logic in that the diffusion of insecurities cannot be found in attempts to represent the meaning of specific threats in relation to a referent object. For this reason, it also becomes impossible to maintain well-demarcated boundaries separating distinct "sectors" of security, or to make distinctions between issues pertaining to security and those belonging to other strata of social and political life. Security, he notes, "disperses by making limits porous and thus turning relatively clear-cut lines separating in and out into more ambiguous boundaries that allow for security technologies and practice to slide into a wider range of areas of life than before" (Huysmans 2014, 83).

Trying to render visible transversal connections along these non-representational lines is, however, a tricky challenge, not least because of how intrinsic representational modes of thinking are to our self-perception as individual subjects. As Simon O'Sullivan (2006, 16) points out: "We are, if you like, representational creatures with representational habits of thought. We inhabit an internal and an external world. We separate ourselves as subjects from the object world." The dynamic between subject and object, internal and external, that forms a central part of these representational habits is also, O'Sullivan explains, key to much of art. "Art mirrors back an apparently reassuring image of our own subjectivity (an outer form and an inner content). As such, a transformation in how we think about art will necessarily alter the topology of how we think ourselves and *vice versa*" (O'Sullivan 2006, 16).

To challenge representation in art entails, perhaps most importantly, calling into question the notion of a metaphysical structure of meaning that individual works of art can be said to re-present. As Donald Preziosi explains, a key question guiding many theories of art is what "meaning" different artworks and practices can be said to have: "However much they might contrast with each other in programmatic ways, iconographic analysis, Marxist social history, and (structuralist) visual semiotics, among others, have shared basic assumptions on how artworks mean and how they appear to reflect social and historical processes" (Preziosi 1989, 16).

Looking to art as a way of countering representation can nevertheless be instructive. Doing so, in brief, entails emphasizing the *a*signifying power of art: a power that inheres in its ability to produce affect and sensation in ways that cannot be reduced to illustration and story-telling (O'Sullivan 2006, 53; see also Deleuze and Guattari 1994, 164). At the same time, highlighting this asignifying power does not mean that representation has been reversed or overcome, or that we have somehow managed to escape the figures and forms already familiar to us. It means, rather, that art as a form of expression has the potential to operate outside the interplay of the signifier and the (absent) signified. And it is precisely for this reason that I want to suggest that art also has an important bearing on IPS and its task of rendering visible. This task, crucially, entails not just a problematization of how the international,

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the political, and the social are re-presented and made sense of. More importantly, it involves a creative effort to render visible changing constellations of forces and their impact on entanglements of the international, political, and social. In this way, IPS can also be said to share with the arts, including not just painting but also music and writing, a common problem, which is how to "harness forces" as opposed to reproducing forms (see Bogue 1993, 257). As we shall see later, harnessing forces is for IPS intimately linked to the question of change, and how to express new situations that seem out of line with what was to be expected. As an active "seer," the IPS scholar is sensitive to subtle changes as well as to more dramatic moments of rupture, and rather than making sense of these changes, tries to do something creative in response. Again, this kind of work does not amount to escaping or trying to make obsolete the dominant figures and forms of modern politics. It rather entails a different way of grappling with the forces that underpin those figures and forms; forces that constitute their making as well as unmaking.

As the next part of the article demonstrates, the figural art of Francis Bacon is especially useful for trying to render visible along these lines. Through themes of distortion and deformation, Bacon disrupts the figure of the human face and body, yet does not abandon painting the human figure altogether. He rather shows how it is possible to work with figures already familiar to us, but without relying on illustration and story-telling. In this way, his art shows how it is possible to move beyond the limits of the representational logic and the signifying role of images, seeking instead to harness forces and produce affect and sensation. The reason for turning to Bacon is, then, not because of what his art may reveal or represent, but rather because of the tools he offers in trying to render the invisible visible.

The Plane of Composition

> In art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces. For this reason no art is figurative. Paul Klee's famous formula – "Not to render the visible, but to render visible" – means nothing else. The task of painting is defined as the attempt to render visible forces that are not themselves visible.
> (Deleuze 2003, 56)

In *What is Philosophy?*, Deleuze and Guattari separate between three main forms of thought: philosophy, science, and art, each of which is distinguished by a unique "plane" on which it operates. Whereas philosophy operates on a plane of immanence and tries to give it consistency through the creation of concepts, science operates on a plane of references as the ground upon which to establish states of affairs. And then there is art, which operates on a plane of composition with the explicit purpose of producing percepts, affects, and sensations (Deleuze and Guattari 1994, 164).

The "problem" that art as a specific form of thought responds to is how to render forces visible in ways that differ from representation and sense-making. The art of Francis Bacon is, for Deleuze, especially important in this respect. Bacon's art is "figural" rather than "figurative," in that the figural deals with figures without seeking to narrate or illustrate what they do, think, or feel. There are no stories told in Bacon's paintings, and they are as such distinct from signifying art predicated on the logic of representation. Since the latter can only deal with sensations by way of illustration and narration, representation cancels out the expressive power of what can be done with the paint "on its own" (Bacon, in Sylvester 1975, 23). Unlocking sensation through this power, rather than relying on methods of illustration, narration, or representation, of feelings and emotions, is a key challenge for Bacon.

Up until the invention of the modern camera, the logic of figuration, understood as illustration, narration, and representation, was the chief task of painting. Pho-

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tography's subsequent reign over vision meant that a new way of structuring what "modern man sees" was introduced. By providing more accurate representations than painting could ever achieve, photography provoked a reinvention in painting, in order to remain relevant as an art form. Abstract painting played a key role in this process, effectively tearing art away from figuration understood as illustration and representation. However, as noted by Deleuze, abstract painting, including abstract expressionism, was not able to take the necessary step in making painting work on the senses, by unlocking sensation (Deleuze 2003, 11).

Working with a range of themes related to the disruption and deformation of the human face and body, Bacon went back to painting the figure while at the same time trying to break with illustration and representation. Moreover, he sought to move away from what he considered a prevailing "boredom of conveyance," which can be linked to the pre-pictorial assumptions of what painting is "supposed to do." O'Sullivan explains how these assumptions make the figure operate "through cliché, understood as those signifying formations that surround us everyday. [. . .] Another way of understanding these clichés is as habits, habits of sight and habits of thought" (O'Sullivan 2006, 63). Bacon's art can be seen as an attempt to address the difficult challenge of breaking with clichés and habits of the everyday, by working with themes of distortion and deformation (Deleuze 2003, 97). For Bacon, the moment a story is elaborated on boredom sets in, and the story effectively takes over the painting, cancelling out "the possibilities of what can be done with the paint on its own" (Bacon, in Sylvester 1975, 23).

There is a moment in painting, Deleuze writes, when the painter has to embrace a "nonfigurative chaos," in order to emerge from this chaos and develop a sense of the future "pictorial order to come," which always maintains a certain relation to the chaos from which it emerged (Deleuze 2003, 103). From the chaos of the nonfigurative, painting may take different paths in the struggle to go beyond attempts to replicate the pictorial resemblance produced by the camera. Deleuze distinguishes three approaches to doing this. The first, abstraction, rests on the idea of reducing chaos to a minimum by offering asceticism, rising above the figurative givens, and discovering "abstract and signifying Forms" (2003, 103). It is a path that offers the viewer rest from chaos through the simplicity of lines and forms, like those in Kandinsky's *Intersecting Lines*, mentioned earlier. The second path, abstract expressionism, is the complete opposite of abstraction in that it raises chaos to a maximum rather than minimum, by liberating the hand from the requirements of optical organization. A good example of this path is Jackson Pollock, who subordinated "the eye to the hand" by imposing "the hand on the eye" (Deleuze 2003, 107). And then there is the third path, the path of Bacon, which opposes abstraction because it is considered too cerebral as it subsumes sensation within the optical form, thereby neutralizing the tension of forces it aims to render visible. Moreover, it opposes abstract expressionism, which might be able to achieve sensation but operates on a level that is too chaotic and messy, leaving the onlooker in an "irremediably confused state" (Deleuze 2003, 109).

Bacon does not bring us chaos and confusion *as such*, but rather offers a sense of order, or an "ordered chaos," as a way of creating sensation. He never lets chaos take over or gives violence free reign. His paintings emerge *from* the catastrophe, rather than being submerged by it. Many of Bacon's paintings deal with violent themes, such as crucifixions, prostheses, mutilations, and monsters. And yet it is not the violence of something represented or signified that matters most. Rather, as Deleuze points out, it is the violence of sensation, of reaction and expression that his paintings seek to unlock (Deleuze 2003, x, xiv). This violence of sensation is thus not referring to the violence of something represented or signified; it relates rather to the paint's potential to hit the nervous system and return the onlooker to life more effectively (Sylvester 1975, 17). As O'Sullivan puts it: "Sensation is understood here as the action of forces upon the body" (O'Sullivan 2006, 63). Crucially, these are forces

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that *deform* rather than *transform* the body, and the point of rendering visible these forces is to bring the viewer back to life by making art that is more poignant than mere illustration (Sylvester 1975, 18).

Bacon's approach to painting the figure is thus radically different from the representational function of art. Returning to the use of Kandinsky's *Intersecting Lines* on the cover of *International Political Sociology: Transversal Lines*, the Editors note how Kandinsky's painting is suggestive of how the chapter authors "encourage attention to places where lines become boundaries, how they crisscross, cut, intersect and destroy the continuity of other lines, and organize a pattern of traces left by multiple dynamics of human activity" (Basaran et al. 2017, 6). Even if powerful as illustration, the use of Kandinsky's painting works here as a well thought out way of illustrating what the situation is like, and how to make sense of it by pointing to the lines and dots that fill the canvas of the painting. A "situation" can thus be said to resemble the lines, how they cross each other, and connect the dots. In contrast, when expression is understood through the figural in Bacon, there is no resemblance to a situation that already is; there is only the immediacy of the felt springing from an attempt to capture forces beyond the cliché (Sylvester 1975, 91).

Bacon's efforts to respond to the limits of representation in modern painting can serve as an inspiration for IPS. In particular, it has the potential to give IPS tools with which to render invisible forces visible. With these tools, the task is not to narrate events or represent situations. Rather, the aim is to capture and render visible forces that underpin the situation's coming into being. Moreover, in accordance with my earlier discussion of the overall ambition of IPS, it is important that such attempts avoid pre-pictorial assumptions of transcendent orders or unifying abstract concepts. Always attentive to critical moments of change and rupture, rendering visible involves studying lines of becoming and exploring how they take off in a variety of unforeseeable directions.

The "Situation"

In their early critique of dominant assumptions of sharp boundaries, Bigo and Walker sought to open "up questions about the kind of boundary and/or limit at work in any specific situation and how that boundary/limit works in that specific manner" (2007a, 736). The question of what happens in different "situations" is a recurring theme in IPS scholarship. But what exactly is a "situation"? In the absence of any real engagements with this question, the "situation" often seems to be equated with a general context, like the background of a canvas that has already been painted before any other layers, like the lines and dots of boundary producing activities have been added. Alternatively, and following the previous part of the article, we can think of the situation as something that fills up the *entirety* of the canvas, one brushstroke after another. We then move away from the idea of representing the situation as a background context, to the task rendering visible forces that constitute the situation's emergence.

I now turn to Sweden's "new" security situation, in order to explore what this type of analysis of the situation might entail. Crucially, this should not be viewed as a traditional case study, seeking to provide a holistic account and cover key variables of a clearly defined and well-bounded "case." What follows should rather be seen as an explorative attempt to show what sort of analysis that IPS as an art of rendering visible holds the promise of generating. It is an analysis that proceeds by way of making creative connections—between various attempts to express the situation and different ways of rendering visible the situation's ongoing emergence. Two specific themes are highlighted for this purpose: the ways in which the situation flows between different institutional frames traditionally used for dealing with internal and external security; and the atmospheric qualities of threat and how they work to intensify sensations of living the situation. There are, of course, many other possible

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analyses of the "situation" that one could envisage here, focusing on other aspects and expressions, and other ways of rendering visible.

The Triptych

Sweden's "new" security situation is, on one hand, often expressed in terms of a more traditional security agenda, articulated primarily in response to the Russian full-scale invasion of Ukraine in 2022, prompting the Swedish Government to apply for NATO membership the same year and thereby abandon its 200 years of military non-alliance policy. On the other hand, this situation is expressed by pointing to gang-related shootings and bombings that have skyrocketed in recent years (Brå 2021; Sunnermark 2023). The number of shootings tripled in the last 10 years, and in 2023 there were nine times more death shootings than in its neighboring countries of Denmark, Norway, and Finland combined (Aftonbladet 2023).

At a first glance, only the second of these two themes seems to be of direct relevance for IPS. Whereas the NATO application and the Russian invasion of Ukraine would appear to reaffirm ideas about national security working in accordance with sharp boundaries, the merging of internal and external is more palpable in relation to the second theme. As responses to gang-related violence have come to rely increasingly on the language of "warfare," and new measures such as the introduction of "security zones" allow the police to stop and search without suspicion of a crime being committed, here is yet another example of the blurring of the lines traditionally separating the military from the police (Bigo 2001). There is, moreover, ample room for analyzing how the very notion of "Swedish security" rests on particular threat and identity constructions, depicting gang criminality and terrorism through modes of representation that effectively obscure underlying social problems such as inequality and discrimination. The value and importance of such analyses notwithstanding, here I wish to focus on another aspect, which relates to how the two themes of gang criminality and traditional geopolitics have started to mix in unexpected ways.

On May 30, 2024, the Swedish Minister of Interior Affairs, Gunnar Strömmer, together with the head of counterintelligence at the Swedish Security Service (SÄPO), and deputy head of the National Operations Department (NOA) of the Swedish Police, gave a press briefing in which they described how Swedish criminal organizations have become proxies for Iran by attacking Israeli and Jewish targets in Sweden and elsewhere in Europe (Government Offices of Sweden 2024).[2] Based on intelligence shared by Israeli Mossad, it was reported in Swedish media that Iran had recruited one of the key figures behind many of the shootings and bombings in Stockholm over the past few years, Rawa Majid, leader of the Foxtrot criminal organization, and captured in Iran as he fled from Turkey (SVT 2024a). Less than half a year later, in early October 2024, two Swedish teenagers were arrested in Copenhagen on suspicion of carrying out explosions by detonating two hand grenades near the Israeli embassy. Criminal networks based in Stockholm now seem to have become players in a geopolitical conflict in the Middle East.

Press briefings like the one mentioned, in which different parts of the security apparatus and intelligence community participate, are obviously meant to bring greater clarity to the issue at hand, covering as many angles as possible. Yet there

[2]According to a SÄPO (2024b) press release: "The security-threatening activities of the Iranian regime and its security services have also targeted representatives of other states, including Israel, that Iran regards as enemies of its regime. Such activities could be carried out with a view to harming Israeli and Jewish interests, targets, and activities in Sweden. Iran has earlier carried out acts of violence in other European countries in order to silence criticism and what it regards as threats to its regime. In order to carry out these security-threatening activities, the Iranian regime has sometimes made use of criminal networks. We can confirm that this is happening in Sweden as well. The Swedish Security Service has in the last few years handled several concrete cases in Sweden in which planned attacks, linked to the Iranian security services, have been thwarted. Some of these attacks have used criminal networks as proxies."

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is an apparent sense of confusion in how they struggle to respond to questions from the journalists, but also in trying to decide *who* should respond: is it the police, the domestic security service, or the foreign intelligence service not present in the room that is best suited for describing the situation that has emerged? Which institutional frame is most adequate in answering questions about how the societal and internal security dimension of local gangs correlate with Iran's geopolitical rivalry with Israel? A conventional compartmentalization of distinct areas of responsibility seems out of synch with the growing complexity of a situation that transgresses institutional divides and overflows institutional frames.

Thinking further about how forces can be rendered visible in this example, the role of the triptych in Bacon's art offers an additional tool. As Deleuze points out, the triptych lets the frames of each panel separate the three paintings from one another while at the same time never letting them remain fully isolated (2003, 108). In many of Bacon's works, the three panels of a triptych revolve around the same motif, or the same situation, and are brought together by letting the situation flow between the frames of each painting. At the same time, there is no story being told in the passage from one frame to the next. Together, the three frames rather serve the purpose of elevating the sensations unlocked by the triptych, which exceed what can be achieved by each frame on its own. There are, in this way, forces at play not only in each part of the triptych but also in the interplay between them, making the logic of representation ill-suited for the task of rendering visible the mixture and interplay of forces.

Sweden's security situation travels just like in the triptych between different frames, in which the police, the security service, and the foreign intelligence service all try to grapple with the reality of a "new" situation. And whereas the three frames are normally associated with different uses of language, and different organizational cultures, their distinguishing features now begin to blur, and the boundaries between their respective areas of responsibility become increasingly hard to identify. What begins to emerge is a composition of forces that fails to correspond to the neat compartmentalization of distinct areas of responsibility, correlating with naturalized boundaries separating the international, the political, and the social. As the situation continues to unfold, these boundaries are effectively smudged.

With Bacon, the task is to render visible this smudging of boundaries, to see what happens to the figures and forms that the boundaries were supposed to demarcate. In doing this, there might very well be a return to more familiar figures and forms, yet the important task is to see what happens "before" they have once again become sedimented, and the boundaries separating them naturalized. Before the latter happens, there is a becoming of the situation, conditioned by a changing constellation of forces that underpins new entanglements and creates, if only for a brief moment, a zone of indiscernibility in which one figure cannot be clearly separated from another (see Deleuze and Guattari 1994, 173). The key question to address is what happens at these critical moments, when the zone of indiscernibility is actualized amidst new constellations and entanglements.

The Atmospheric

Sweden's "new" security situation is commonly expressed by pointing to a complex mix of threats, including the risk of a Russian military attack, hybrid warfare, espionage activities on Swedish territory, high-profile spy cases involving Swedish citizens found guilty of treason, gang warfare, and terrorist attacks directed against Swedish citizens, at home and abroad. The latter threat was also actualized, on October 16, 2023, when two Swedish football supporters wearing the national jersey were shot dead on their way to a football game in Brussels. The attack came less than two months after the director general of the Swedish Security Service (SÄPO), Charlotte von Essen, decided to raise the terrorism threat level from 3 to 4 on its

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five-grade scale. Earlier the same year, protesters had on several occasions burned the Quran, leading to violent protests across the Middle East.

According to SÄPO, the reason for the decision to raise the terrorism threat level was "the deteriorated situation with regard to attack threats to Sweden, and the assessment that the threat will remain for a long time" (SÄPO 2023a). The complexity of the situation, cutting across the state, the international, and the transnational, is also expressed in SÄPO's annual report for 2022–23 (SÄPO 2023b):

> Due to the concerning global situation, the threat is subject to change (9).
> The greatly deteriorated international situation means that foreign powers present a high threat and that security-threatening activities are constantly going on (10).
> In a troubled world in which foreign powers act in an increasingly aggressive and unpredictable manner, the situation has also become increasingly insecure for Sweden (15).
> The international situation has created a changeable threat where the targets of foreign powers are subject to quickly change (16).

Statements like these evoke images of a situation that is increasingly hard to contain through the enforcement of national boundaries. They are images precisely of a *situation* rather than of a specific threat. Yet raising the threat level with reference to the situation, rather than a specific threat was, at least according to some experts, contrary to how the threat levels should be used, if at all they are to be used (SVT 2023). When changing the threat level because of a change in situation, it becomes much more difficult to know how to respond, but also harder to know what it would take to see an end to the situation. The situation becomes something all-embracing, indefinite, and seemingly self-perpetuating; something that we "must learn to live with" (von Essen, in SÄPO 2024a, 2).

As the Swedish Security Service raised its terrorism threat level from 3 to 4, the same was done by the Military Intelligence and Security Service (MUST) in response to the terrorism threat directed against the Armed Forces. As explained by the head of MUST, Tomas Nilsson: "The fact that we are raising the terror threat level is not due to any specific threat to the Armed Forces or its personnel. The security police's (SÄPO) assessment is that the terrorist threat has generally increased for the whole of society, and the Armed Forces need to adapt their operations accordingly" (Swedish Armed Forces 2023). His comments reiterated the logic behind raising the threat level as one pertaining to a general situation rather than a specific threat.

According to its latest official doctrine published in 2022, the main military strategic concepts of the Swedish Armed Forces are based on three main types of situations: "normal situation, security policy crisis and armed attack" (Swedish Armed Forces 2022, 37). These types are not seen as successive stages in a linear process going from normal to crisis, and military attack. Situations can change quickly and may also undergo variations in terms of "intensity, scope and duration" (Swedish Armed Forces 2022, 41). The strong emphasis placed on these types of situation, their possible variations and changes, underlines the importance given to the "situation." While the exact nature of the situation is said to depend on external developments, the act of defining which type of situation that currently exists is, according to the doctrine, a task that falls within the Armed Forces' scope of sovereign decision-making.

The subtlety of changes in situation and how they may produce affects that fluctuate in intensity and scope can usefully be linked to Peter Adey's notion of "security atmospheres." He points to how there is something "weather-like" to contemporary security practices and architectures. Security, he writes, "produces atmospheres and it even becomes atmospherically distributed and immersive" (Adey 2014, 835). The atmosphere is felt rather than known (2014, 836) and is for this reason better linked

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to the role of affect than the representation of meaning. While felt by individual subjects, the atmospheric goes beyond particular experiences and expresses something collective and unifying, a "shape-shifting spatiality that easily envelops and provides 'unity' whilst operating singularly" (Adey 2014, 837).

The idea of security atmospheres invites comparisons between security practices and meteorology. Seeing a new threat emerging and interpreting the threat as a shift in both the more immediate situation and the wider environment is similar to predicting the emergence of a new weather pattern. Like the local weather, national moods change together with the general feeling of insecurity expressed in the various documents and statements on Sweden's new security situation. Also similarly to meteorological warnings of impending storms, a new boundary condition constantly verging on crisis tells us that something is about to happen, even if we do not know exactly what, when, or how it is going to unfold. The atmosphere in which the situation emerges is in this way made up of a growing number of uncertainties, with the potential to incorporate more and more layers of social life.

For the Swedish Armed Forces, one of their main challenges is to produce a strong enough sensation to make the population actively see and feel the reality of a new situation emerging. In this spirit, in January 2024, the Swedish Supreme Commander, Michael Bydén, together with the Minister for Civil Defence, Carl-Oskar Bohlin, informed the Swedish public that they "should be prepared for war." Their statement was widely criticized for being alarmist. The head of the United Nations Association of Sweden, Annelie Börjesson, spoke to the media of phone calls she had received from young people around the country expressing their anxiety about a looming Russian invasion (SVT 2024b). When more intense, getting immersed in the atmosphere creates the sensation of already being on the brink of war. As more and more people live and breathe it, the more collective and overwhelming the reality of the situation gets.

As previously pointed out, trying to render visible the emergence of a "new" situation entails picking up the eruption of forces and exploring their impact. The point in doing so is not to re-present the situation but rather to extract something *from* the situation; something that is very much real in how it works on the senses and produces affect. The critical task, once more, is not to make sense of what is visible, but to render visible. The same goes for rendering visible that which is supposed to be affected: Sweden as a security subject. This is, crucially, not a subject that preexists the situation but a subject that becomes *with* the situation. It is not a subject whose becoming can be captured by frames that encapsulate its identity and meaning, but a becoming made up of deterritorializing lines passing through its figure and dissolving its frames (Deleuze and Guattari 1987, 187). As with the triptych, the point here is to capture these critical moments of rupture and change, as something that precedes rather than succeeds the differentiation of figures and forms. Hence, instead of treating the latter as part of a pre-pictorial and passive background, the entirety of the canvas needs to be filled by exploring the composition of lines, figures, and forms that together make up the becoming of the situation and its related subjects.

Reality Beyond Representation

> I distort to bring the reality of the object violently forward.
> (Bacon in Peppiat 2024, 23)

Rendering visible what is otherwise invisible entails trying to step outside the logic of representation. It also implies moving beyond "illustration," that is, the idea of finding examples that can illustrate how something like a general theory or frame-

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work can be applied on a particular case. Two more specific aims of doing IPS along these lines need to be mentioned. First, and as previously noted, the point would be to address the problem of change and the eruption of new forces. Second, and much in line with Bacon's approach to art, the aim should be to convey a sense of reality of the situation. Art has a unique potential of extracting reality from the lived and expressing it in a concentrated form, providing a shorthand for sensation. However, far from all art succeeds in doing this, and only in some cases does Bacon think that he has managed to do so. As he also points out, "it's not the so-called 'realist' painters who manage to convey reality best" (in Peppiat 2024, 60). The same can certainly be said of those claiming to be "realists" in IR. Seeking to represent reality "as is" often accomplishes little in terms of conveying the reality of a situation, which rather requires an effort to bring the situation's emergence out in a different light, by breaking with cliché and the boredom of conveyance. "Any work that I like—it does the same to me—it makes me see other things. It makes me aware of reality, although it may not be very realistic in itself" (Bacon in Peppiat 2024, 44).

Much of Bacon's work is taken up by painting the portrait through his characteristic deformations of the human face. "I have always hoped to make portraits which went far away from the illustration of the person in front of me, but that I could bring back in a non-illustrative way to his real appearance" (Bacon in Peppiat 2024, 37). Through distortion and deformation, Bacon tries to express reality in a way that "realistic" painting is incapable of. Painting has in this sense also a potential that academic texts seem to lack, providing concentrations of reality that unlock valves of sensation through the work on the canvas. Words can only circle around what the paint is able to achieve (Peppiat 2024, 9). There is, nevertheless, something important to learn from Bacon's attempts to talk around what he tries to do in painting. A recurring theme in his statements, letters, interviews, and conversations is his persistent struggle to work against the representational function of painting and instead provide concentrations of reality. This ambition thus refutes the choice between either representing reality "as is" or reverting to pure abstraction. By working with themes of distortion and deformation, we can still invest in reality, yet without purporting to provide accurate representations of reality "as is."

Working with themes of distortion and deformation is not, then, as some would probably like to point out, the same as providing distorted views of reality. It rather amounts to providing concentrations of reality through non-illustrative means. Whereas painting has a potential to do this in a way that academic texts seem to lack, there is something important to be said about what academic texts *can* achieve, not just in "making sense" but also in creating disruptions, evoking images, and coming up with new ways of seeing things. Much of IPS's potential lies precisely in evoking images that generate new ways of seeing entanglements of the international, political, and social. Language as well as images play an important role in this process, but for a different reason than constructivist scholarship would have it. Instead of following the latter in looking at how language and images "construct" reality, IPS creates its own language and imagery that *express* reality, as it pertains to the becoming of different situations.[3]

Rendering visible without seeking to apply frameworks also speaks to IPS's potential of creating new connections, not only between concepts that would otherwise "belong" to a particular discipline, but also between forces that traverse the boundaries of the state and the international. Taking a look at the very first issue of this journal, what remains striking to this day are the many altered perceptions of the international, the political, and the social that they managed to convey (Dillon 2007; Howell 2007; Jabri 2007; Marx 2007; Salter 2007).

[3]Another interesting example of how to draw on art for this purpose, that is, to *express* rather than to represent, is found in the works of Saara Särmä involving various forms of collage (see Särmä 2019).

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As noted earlier in this article, the flipside of this potential is the risk of settling for particular depictions of a generalized situation. In other words, there is a risk of applying old renditions on new situations, which amounts to reverting to a pre-pictorial background rather than trying to fill the entirety of the canvas anew. Whether this background refers to an ontology, a historical "period," or a spatial metaphor, it risks stagnating IPS as an intellectual project and make it unable to keep pace with new developments. The challenge of trying to express the situation anew also speaks to emerging security landscapes, which are getting increasingly complex, with transversal lines cutting across inside/outside of the state and the international amidst an ever more chaotic eruption of forces. This chaos needs to find expression in IPS and puts even more pressure on the scholar to find ways of rendering visible.

Conclusion

> What defines thought in its three great forms – art, science, and philosophy – is always confronting chaos, laying out a plane, throwing a plane over chaos.
> (Deleuze and Guattari 1994, 197)

For all three great forms of thought: art, philosophy, and science, the aim is ultimately the same: to confront chaos by throwing a plane over it, working like a sieve. The sieve may extract sensations through composition (art), immanence through concepts (philosophy), or states of affairs through references (science). Even if the three forms of thought can intervene in one another, for example, by trying to extract sensations from knowledge or knowledge from sensation, such interventions are usually conditioned by the intervening form. Rather than disrupting the forms, each form thus remains "on its own plane" and keeps on utilizing "its own elements" (Deleuze and Guattari 1994, 217).

There is, however, a different kind of intervention, which occurs when "we find ourselves on complex planes that are difficult to qualify" (Deleuze and Guattari 1994, 217). The three forms of thought are then no longer distinct "in relation to the chaos into which the brain plunges." It is rather as if the three forms "shared the same shadow that extends itself across their different nature and constantly accompanies them" (Deleuze and Guattari 1994, 218). Chaos is the shadow of IPS too, and as an intellectual project, it has the chance of being revitalized whenever something innovative is done in response to this chaos. In a general sense, IPS responds by exploring entanglements, constellations, and transversal connections in the continuous making and unmaking of the international. It encourages creative ways of rendering visible that go beyond the task of analyzing the meaning of what is already visible. While the latter task has informed the "visual turn" and the study of how global politics is shaped by the use of images and visual artifacts, IPS, even if not denying the importance of the constitutive role of images, goes further in trying to actively render visible what is otherwise invisible.

On one hand, rendering visible for IPS entails trying to "visibilize" what is made invisible by disciplinary boundaries demarcating the international, the political, and the social. On the other hand, it entails picking up new forces and showing their disruptive impact on the figures and forms that structure understandings of modern politics. These forces are in an important sense not there to be represented. They are abstract and invisible and thus need to be actively made visible. Herein lies an endless potential, both to engage with a wide range of empirical themes, but also to experiment with new methods that can be used in order to study what happens to boundaries as well as to the forms and figures they are supposed to demarcate.

Working through a mixture of themes and planes, IPS thus finds its unique style of expression in rendering visible forces in the making and unmaking of the inter-

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national. A final example of how to confront chaos through this form of expression relates to another theme in Bacon's art: his painting of the scream, most famously done in *Study after Velázquez's Portrait of Pope Innocent X*, from 1953. In Deleuze's analysis (2003, 60–1), Bacon is not trying to capture a psychological state of horror, nor is he attempting to signify the content of a spectacle before which the Pope screams. The painting rather makes visible invisible forces directed at something not yet witnessed, a future whose coming bears no obvious resemblance to what has happened in the past. Similarly, what IPS expresses most powerfully belongs neither to the spectacle nor to the psychological state of a subject who experiences. As argued in this article, its task is not to represent the meaning of what is visible but to render visible, to study the eruption of forces and express their disruptive effects on clichéd accounts of the lines marking out the international, the political, and the social. Just like painting the scream, in doing this work, the gaze should be turned toward the coming of a future that prompts further disruptions through novel ways of expressing the emergence of new situations.

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