François Laruelle’s non-standard philosophy seeks to redefine the conventional modes of thinking, not just in the sphere of philosophy but also in the fields of aesthetics, religion, sociology, and other allied disciplines. In this volume, Laruelle questions the ‘fiction’ of photography by establishing that ‘photo-fiction is precisely the passage from an exemplarily modern aesthetics to a contemporary and inventive aesthetics that conjugates the arts and unfolds them onto-vectorially’ (38–9). Laruelle questions the very existence of aesthetics and art and proposes ‘considering every art form in terms of principles of sufficiency and no longer in terms of descriptive or theoretical or foundational historical perspectives’ (3). This bilingual edition with the original French is a reference to help others to apply non-philosophy to other disciplines of humanities.

Extending his non-philosophical thought to examining possibilities of a redefinition of Marxism, in this volume François Laruelle shows that in the light of the apparent failure of Marxism or communism, we need to explore the ‘single cause-of-the-last-instance for this failure’ (12). Another reason for this failure could be, according to Laruelle, that ‘Marxism may have “lacked” the Real and tied its fate to the history-world’ (23). In this path-breaking and incisive reassessment of Marxism, Laruelle focuses on the real and the determination-in-the-last-instance to find if Marxism itself can be transformed to non-Marxism. The eloquence and sublimity of his thought come forth beautifully in this passage: ‘Idealism finds materialism unintelligible because it lacks self-consciousness.’ (102). This book is a must read for all concerned with Marxism.