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UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF BUSINESS AND LAW, WINCHESTER SCHOOL OF ART

Fine Art Practice

Doctor of Philosophy

SLIP, SPLIT, SNAG: DIAGRAMMING THE TIME IMAGE BETWEEN DELEUZEAN THEORY AND FINE ART PRACTICE

by Charlotte Knox-Williams

The project has engaged critically and reflectively in a series of investigations through Deleuzean theory and fine art practice. It has explored the functions of the diagram in relation to direct images of time, identifying novel perspectives on these aspects of Deleuzean theory through interconnections and a reciprocally transformative engagement with art practice. The research offers fresh insight into the complicated temporal shifts that become apparent through practice by layering visual and discursive elements.

The work is concerned with the interrelation and transformation of different temporalities across surfaces and screens, and is situated in the intersections between text, film and drawing. Text functions in, about and as practice, and theory feeds and folds through processes of making. The interactions between analogue and digital, and the superposition and overlaying of the surfaces of drawings with projection are of particular importance. Digital film projections are traced and drawn, and the resulting layered surfaces are filmed again, repeatedly marked over and superimposed.

The research addresses how these complex interrelationships might be understood as time images, and how different functions of the diagram can be seen to activate or make possible these direct perceptions of time. The diagram, in a Deleuzean sense, is characterised by a continual splitting that is simultaneously a divergence. Coming apart just as it runs together, the diagram is a marking out or working through that is provisional, temporal and engages with what is yet to be. The time image is identified as an instance in film where the virtual, or pure past and possibility, is perceived in the present. A stable, interwoven structure is developed through Bergson's theories of perception, recognition and memory, and this acts as a surface across, on and within which the main body of the text takes place. This is separated into three parts and each section proposes the interrelationship of a different diagrammatic function and a particular imaging of time. These are seen to arise through: slips, or loose, errant linkages; splits, or simultaneous bifurcations between

pasts and futures; and snags, or the direct projection of one into the midst of one another. Operating in this way between philosophy and practice, the research also contributes possible structures of their interrelation to developing fine art practice based research methodologies.

Research Aims

To generate new understandings of temporal shift and interrelation between film, drawing and text through my own fine art practice.

To develop a unique insight into the interrelationship between the functions of diagrams and the conditions of time images in Deleuzean theory through fine art practice.

To offer a particular perspective on the interrelationship of the theoretical and practical components in fine art research, contributing to the development of methodologies in this area.

Research Objectives

Phase 1:

1. Carry out a detailed review of current discourse in Deleuzean theory, concentrating on perspectives generated through art practice and on current understandings of the concepts of the time image and the diagram in the field.
2. Review current methodologies for research that is undertaken in, through and with fine art practice, identifying how these might be utilised and extended within the project.

Phase 2:

3. Conduct a series of explorations through practice and theory, utilising drawing, film and text to examine temporal interrelations.
4. Reflect and record these explorations, with a particular focus on the ways in which theory and practice inform and transform one another.
5. Develop, synthesise and refine these explorations and reflections to form a body of work and a text that will together form the central part of the submission.

Phase 3:

6. Review developments in the field of Deleuzean theory during the process of the research, identifying areas where the project contributes a unique insight generated through fine art practice.

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WORD COUNT: 33,526

Introduction

This research explores the spaces between the visible and the lexical; the seen, experienced and the remembered. An investigation through art practice and theory, the project has generated new insight into Deleuzian theory, focussing on the interrelated concepts of the diagram and the time image.

The project has engaged critically and reflectively with the studio practice in a series of forays, expeditions that have provided a deeper and more thorough understanding of the work. My studio practice is concerned with the intersections between writing, film, drawing and performance: A juncture where text functions in, about and as practice, and where theory feeds and folds through processes of making. The work is concerned with the interconnection and transformation of different temporalities across surfaces and screens, and charts the transitions that take place between the distinct processes that make it up. Digital film projections are traced and drawn, and the resulting layered surfaces are filmed again, repeatedly marked over and superimposed. In the thin, wavering spaces that slip between the film projection and the paper, I seek to map the images that glimmer, mesh and meld between them. Recordings, both captured in film and in the delineations of the drawing, seep into actions and are documented again only to be re-traced, re-enacted. Procedures and performances are documented and these recordings incorporated into further permutations. Event and documentation are layered over, pieced together and interpenetrate. The films and the drawings both reflect and obscure one another; past, present and future slide past, fold into and open out onto skewed, impossible visions of one another. The studio functions within the practice as a space for invention and experimentation; forming the site where the different forms and aspects of the practice intersect, as well as an apparatus that is active within the production, assembly and presentation of the work.

Through a layering of visual and discursive practices, the research establishes the spaces between theory and practice as sites of knowledge production, and as the basis for the emergence of both diagrams and time images; 'Knowledge is a practical assemblage, a 'mechanism' of statements and visibilities'¹.

The research argues that the complex interrelationships, transitions and transformations between film, drawing, text and performance work as diagrams, and that these formations are capable of bringing about direct images of time. Coming into existence through an encounter with the unforeseen, the diagram moves beyond metaphor in projecting the lexical and the visible into the midst of one another. In the resulting overlayerings, folds and circuits, a direct image of time is uncovered, and a provocation to 'genuine thought'². In establishing this relationship, particular aspects of Deleuzian theory have been examined and brought into experimental conjunction with one another as well as with concepts drawn from Bergson and Leibniz. Through a transformatory interrelation with fine art practice, novel relationships between theories have been generated, as well as unique insights into these concepts.

Bergson firmly separates the spatial from the temporal, describing pure time as continuous alteration; the understanding of a reality within which 'every quality is change. In the smallest discernible fraction of a second, in the almost instantaneous perception of a fraction of sensible quality,

there may be trillions of oscillations'³. In *Creative Evolution*, Bergson argues that the moving images of cinema are bounded by the same delimitations as our own sensory perception, and capable only of producing snapshots within this ongoing flux. The linear progression of both, therefore, make it impossible for film to come into any kind of direct contact with pure temporality. Deleuze takes this framework and bends it, using Bergson's own theories to show the possibility of a direct perception of pure temporality in film. These 'time images' arise in modern cinema after the second world war, following the release of the temporality of the image from its spatial confines, and constitute the emergence of an indiscernibility between past, present and future. This project establishes a framework, based in Bergson's theories of the remembered and the sensed, from within which direct images of time emerge in distractions and diversions. These direct encounters of pure temporality are found to arise in the interactions and transformations between the different modes and media that comprise the studio practice, as well as between the theoretical, written and practical components of the research.

The diagram is a confluence of forces, active in the present and pointing to the future, and is coupled with the archive, a stratified overlaying of past actions and discourses. It is characterised by a continual splitting that is simultaneously a divergence; a coming apart and running together. The diagram is a provisional structure, 'at once visual and lexical', that functions between discourse and the imaged. The two sides or aspects that constitute the diagram are inextricable, but are not the same, different but inseparable. It engages with what is yet to be; 'the diagram will open itself onto the horizon of unforeseen and unheard creativities'⁴. In this sense, it envisions a gap-join between distinct temporalities, as well as simultaneously acting as a crack and a hinge between the seen and the spoken.

The project has been focussed on the re-linkage or disjunctive joining up of virtual and actual, of image and text and of past and present. Becoming two poles of a continuous line, such a split entails separation at its extremes but is also capable of folding and turning on itself, interrupting and intersecting itself. As an exploration of these places where binaries break down and drift, it has been concerned with 'the point at which dualistic dichotomies become nuances of difference'⁵. It is in these spaces, between art practice and Deleuzian theory, between drawing and film, documentation and performance, that the research establishes a congruence between the emergence of time images and diagrams, and uses this to generate insight into the different temporalities activated in the studio work, as well as fresh perspectives on the philosophical concepts concerned. As O'Sullivan writes; 'by blurring discrete categories, producing new encounters and fostering monstrous couplings, new kinds of writing and new kinds of thought become possible'⁶.

Structure of submission

The submission comprises a written text and documentation of the presentation of the practical component of the research. It proposes modes of connection or ways of understanding the nature of the interconnection between theory and practice, film and drawing, the visual and the

discursive and explores how, through these conjunctions, unforeseen possibilities are generated, indeed 'a whole new system of connection starts to form'⁷. Inherent within this propensity for transfer is the necessity of transformation; 'Ideas do not die; they migrate, they change their appearance to suit the demands of their new context, but their structure, the set of preconditions underpinning them remains intact'⁸.

Bergson's circuitous interlacing of perception, memory and imagination holds consciousness and recognition in reciprocal stability. Identified with Deleuze's movement image, this interwoven, regulated structure serves as the basis for the three sections of the main body of the text. Each of these examines a different 'image' of time, exploring the ways in which they emerge from within this framework. The sections of the main body of the thesis are not linked together as progressions, but as avenues that navigate the research aims from different directions. These different aspects turn the concepts and issues addressed through the research, examining them from different angles and connecting up through them in different places 'with gaps, traces and reactivations of former elements'⁹.

Slip

From within the regular structure created through the interweaving of perception and memory, a loose loop extends and lengthens, linking together disparate, fragmentary images and sensations. The first section of the main body of the text focuses on this circuit, that according to Deleuze, spirals off into dream, connecting with purely virtual, fantasy states and images. This section envisions a turning across, drawing between and layering up of past, present and future; an imaging of time that is partial, collaged and pieced, interlinked in layers drawn from film, drawing and text based practices. The diagram is explored here as a multi-layered map that is connected up through these dreaming slips.

Split

Time is imaged in this section through co-existing multiple presents, where every possibility exists in a network of diverging and converging paths. The diagram similarly splits and diverges simultaneously, existing between the linguistic and the sensed, and the resulting enfoldings, infiltrations and infestations between them are explored here. This section investigates how the shooting, editing and re-editing of a film and the construction and re-building of my studio space have been intertwined with the development of the text. It is the split between these elements that disrupts the regular progression of the sensory motor, or movement image, allowing an encounter with pure temporality. This section also addresses the position of the studio in relation to the wider spaces of academia, exploring Deleuze's expansion of the Leibnizian monad as a means of visioning how this space has functioned throughout the project.

Snag

This section engages with Deleuze's crystal image, or the shortest possible circuit between the actual

and the virtual. In a transformative encounter whereby the two sides of the splitting diagram are projected directly into the midst of one another, time is imaged when past, present and future become not merely inseparable, but indistinguishable.

Presentation of practice

The research project has progressed through simultaneous theoretical and practical enquiry, and the incorporations and inter-leavings that have developed between the work and the text have come about through *function*, or the consideration of how theory and practice work on, in and through one another. The linkages through which the exhibited works correspond to the written thesis can be drawn more directly in some cases than in others. The works do not serve as illustrations to the text but as examples that explicate a particular part of the investigation and that explore the temporal interrelationships on which the writing focusses. The works are neither cumulative nor sequential, but demonstrate a sustained engagement with the research that continued throughout the duration of the PhD. Like threads that run through the whole body of the research, ideas were picked up, worked through and dropped before being hooked back into the work again at a later stage. The research is presented in discreet packages and arranged in a linear manner through chapters and distinct works. Such an arrangement is indispensable to the research being accessible and useful, however, it is important to remember that the progression of the project has itself activated and embodied the kinds of convolutions, distractions, loops and slips that it has addressed.

Installation View Winchester Gallery 2011



Foreground: Colliderscope, right: Transformer, left: Proposal



Foreground: Colliderscope, background: Transformer



Foreground: Colliderscope, background: Transformer



Proposal (Paper and pen, dimensions variable 2010)

This work was started very early in the research process, when the questions and aims of the project were still being shaped. It was built up through processes of piecing and triangulation, beginning with a large sheet of paper and working between photocopied text, notes and diagrams. These fragments drew on the academic and theoretical contexts of the research, and were fixed, filmed, photographed and projected on the surface. Lines were ruled between pages of text; connections and discrepancies were identified and traced. This drawing is a working surface that is portable, adjustable, temporary and provisional; a mapping out of contexts and concerns as well as a marking down of indices and navigational points for the ensuing project. *Proposal* corresponds most closely to the first part of the main body of the thesis, 'Slip', and functions as a mapping and a layering that allows a diagram to emerge. Through the long loops of memory and dream that perform this slip, the drawing surface gathers together and interlinks material drawn from shifting and disparate contexts.

Archive (Paper, pen, collage; dimensions variable 2011)

In Deleuzean terms, the archive is the system that makes the emergence of functions between the discursive and the visible possible and perceptible. This drawing was generated through a particular engagement with a digital text. A PDF of an essay¹⁰ was projected onto the surface of the drawing, and the forms and shapes that became visible from within the letters were traced out. These marks gradually built up to form a sedimentation that was charted further with lines ruled to delineate points of departure and interconnection. Working through a projected digital text in this way allowed an engagement with the surface that slid from overview to very close-up; shifting in and out of the surface, passing through varying levels of proximity and switching between drawing, reading, looking and recording. The visibilities of the text leaked through the digital surface and the words swam across the drawing to form 'a crosshatched and fragmented work pocked with broken signs, replete with vocables and scattered forms that are paradoxically interwoven or visible in the abstraction of an interlace'¹¹. The work is the drawing that was secreted onto the surface through this process, made up of several sheets pinned, overlapping onto the wall.

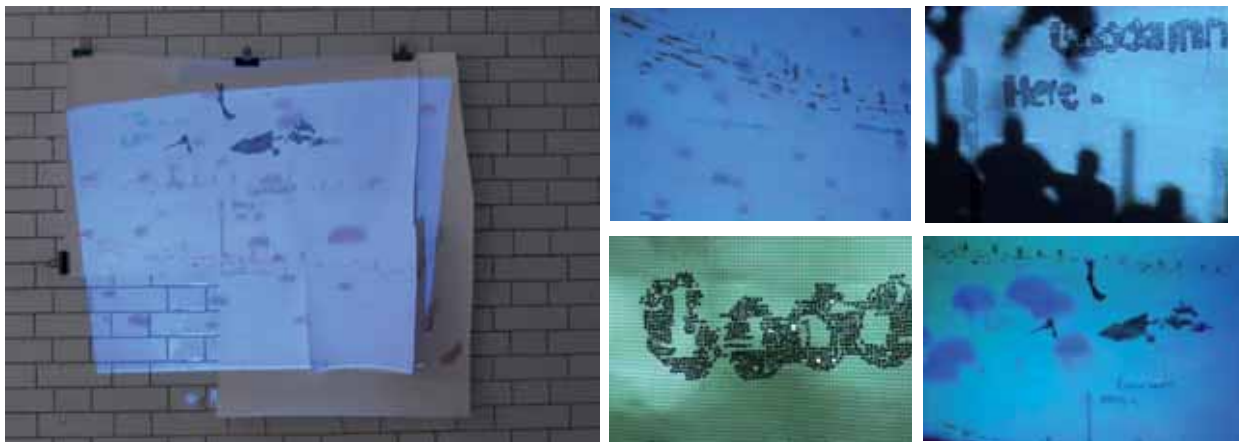
Diversion (Paper, pen, glitter, digital film projection; dimensions variable 2011)

This work grew from a specific engagement with a section of text that Deleuze quotes in *Foucault*:

Between the figure and the text we must admit a whole series of criss-crossings, or rather between one and the other attacks are launched

and arrows fly against the enemy target, campaigns designed to
undermine or destroy, wounds and blows from the lance, a battle ...
images falling into the midst of words, verbal flashes crisscrossing
drawings ... discourse cutting into the form of things
(p56, Foucault)

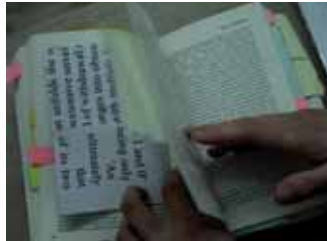
A number of sequences of film were selected, re-filmed and gathered from existing sources, chosen because they showed some kind of battle, confrontation or struggle. Although it arose through images of violence and disagreement, this work is concerned more with distraction, with feints and camouflage, ruses and forays into hostile territory. *Diversion* probes how the interrelation of the visible and the discursive might take place, forming a visioning of complex temporal interrelationships, transformations and exchanges. Portions of the selected sequences were traced, pixel by pixel, onto the drawing surface. Subtitles were similarly marked out, each projected pixel of the letters covered with a single particle of glitter. Re-filmed and re-projected, the surfaces of the film and the drawing melt and merge, turning aside and running into one another. This work engages with both the first and final sections of the written submission; enacting the slipping turns and fragmentary re-connections of the slip, whilst also embodying incidents of snag, where the surfaces of film, text and drawing become indistinguishably furled up in one another.



Transformer (Text, digital film projection, wooden support; dimensions variable 2012)

This work was formed through a series of forks and departures that correlate it closely with 'Split', the second section of the main body of the thesis. Developed in parallel, both the film and the text have been altered, extended and presented several times through the duration of the research. The film is made up of documentation of the studio space and charts the changes to these interiors over time. Also incorporated are shots of the interiors of caves and caverns; spaces that the studio connects with on an imagined or virtual level. The focus here is the way that the studio practice includes an engagement with text through enfolding and infestation, and how the studio has been

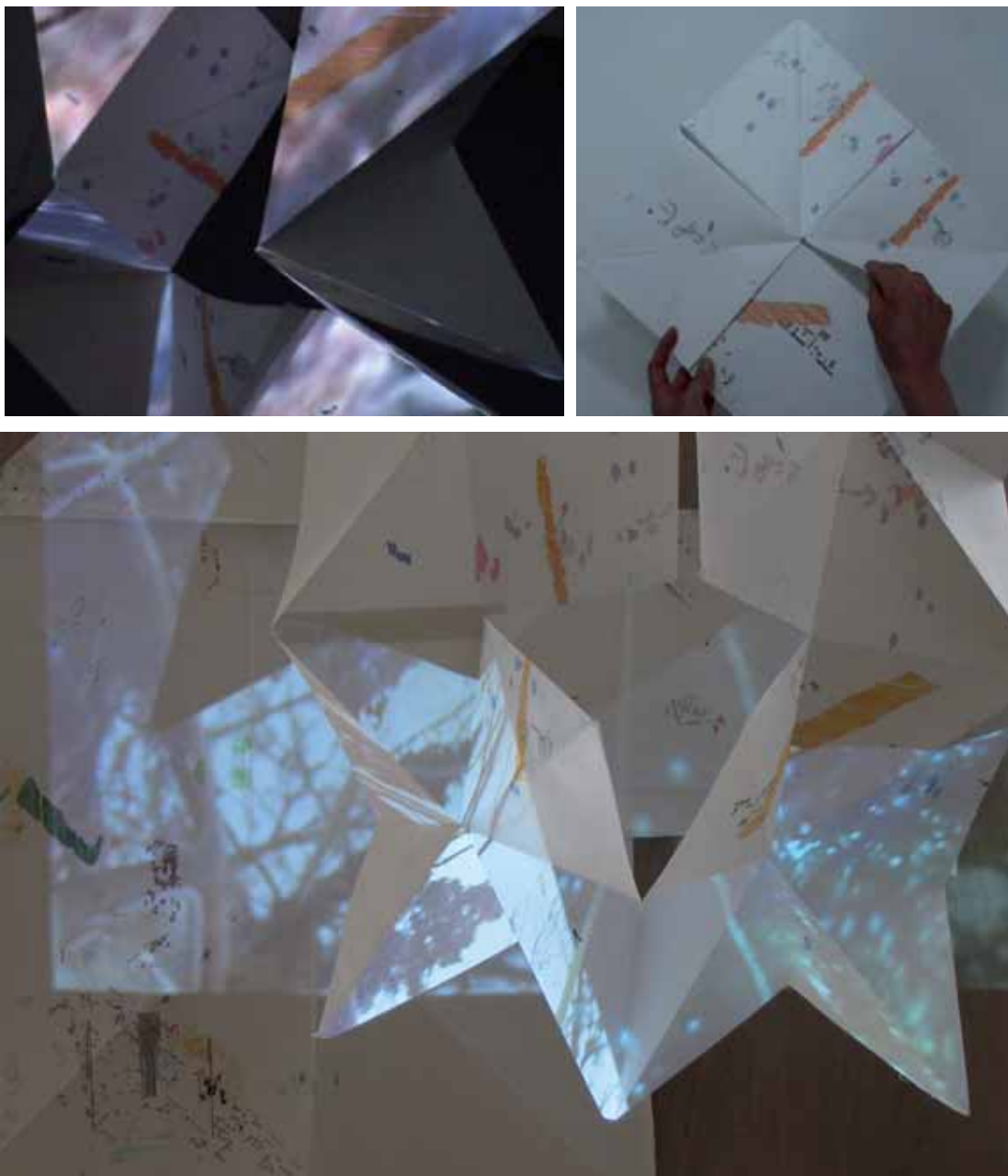
expanded to incorporate these other spaces, versions of itself and spaces outside of itself. The film is projected onto a wooden flat that is a recreation of one used in a presentation that included both a previous version of the film and 'Split'. The plywood screen is unpainted and uncovered, and the grain of the wood leaks through the projection, encouraging a close engagement with the surface of the film precisely where it meets the fabric of the extended studio.



Colliderscope (Paper, pen, glitter, wooden supports, table, digital film projections;
dimensions variable 2012)

This work extends the exploration of the studio as engaged directly with the work, where the spaces in which the work was made form not merely an apparatus necessary to its formation, but expand further to become a component within it. This does not constitute a lack of any distinction between the work and the studio, but rather signals an unrestrained compatibility between the two. Both this work and the final section of the thesis address how the studio can be interpolated even further with the work until a machinic interrelation develops between the two.

The drawing and the film that make up this work have been cut, rotated, reflected and refracted into one another. These processes have been filmed and re-filmed; dissipating, breaking



and dissolving the film across its own surface. *Diversion* and *Proposal* pulled together fragments from different sources, traced trajectories across disparate surfaces and careered off into unknown and uninvented territories. *Collider*, in contrast, fragments from within itself, loops into itself, tighter and tighter until it becomes snagged up and trammelled into itself.

This work is composed of a number of elements that interrelate. A square, wooden table has triangular pieces of the drawing laid out on it. A wooden screen stands upright, and onto this is projected a part of the Colliderscope film, quickly shifting images re-filmed through a Colliderscope; hands turning the folded parts of the drawing in and out on themselves. From a wire these folded drawings hang, breaking a second film that is projected at an angle up into the space. The film runs over and off the edges of these folded planes, spilling onto the walls.

Methodology

Ontology and epistemology

The reflective and critical engagement with methodologies has been an inextricably involved component in this research, and theory, practice and methodology have come to be understood to function alongside, through and *within* one another. The project has formed an investigation into the different ways that the boundaries between the practices of making art, of working with theory and of doing research can be figured. In what Borgodoff describes as artistic research, 'Artistic practice is not only the result of the research, but also its methodological vehicle, when the research unfolds in and through the act of creating and performing'¹². By this understanding, methodology and practice are an enfolded, integral component within one another. The consideration and evaluation of methodologies should be integral to any research that is concerned with art practice in order that these be gradually re-shaped to become increasingly fit-for-purpose; 'Artists' interpretations of the methodologies which produce research artworks might help return the discipline to its own principles as well as justify the claim for art as research'¹³. An enquiry with multiple strands, the approach thus adopted is that which Rajchman advocates as 'a kind of experimentation not ordered by a given method, which arises when the way is not given, and several things, several questions must be tried out at once'¹⁴.

The project has been a process of 'thinking in, through, and with art', where this thinking has taken place through translations and transformations between theory and art practice¹⁵. Locating research methodologies that were suited to this pursuit proved to be a challenge, however, the discrepancies that were discovered have allowed for a precise triangulation of the approaches utilised within the project. Gray and Mallins point out the importance of establishing a suitable position within philosophical theory from which to configure methodological approaches. 'The choice of methodology should be a consequence of ontology and epistemology'¹⁶. The authors present a range of ontologies, epistemologies and resulting methodologies, and these are depicted as being separate from an 'artistic paradigm of enquiry'. Practitioners need only survey the available options and select those best suited to their research. This approach holds theory, that is paradigms, epistemologies and ontologies, as separate from practice. It seems that once the paradigm that fits most closely with the research project has been identified, methodological options follow and lead on to suitable research methods. In this neat, top-down system, the theoretical positions adopted decide the scope and form of the rest of the project. Notably, positions that are consistent with Deleuzean theory are absent from, or perhaps muddled in amongst, the categories put forward by Gray and Mallins¹⁷.

Further examples of a similar separation between theories of knowledge and the practical element of research in fine art have aided in the selection and adaptation of methodologies within the project. Scriverener maintains that knowledge is only produced through language, in the theoretical component of the research project¹⁸. Practice, on the other hand, is in the realm of experience. Scriverener limits the production of knowledge within practice based research to within the boundaries of theory, formed with words and shaped in reading and writing. Practice, by this understanding, constitutes working with materials; looking at or shaping objects and 'stuff'. Theory, according to Scriverener, is employed when art practice encounters difficulty or when progress halts, and always remains external to the work. The knowledge that is generated through these asides, these halts or pauses in practice into which theory is inserted, is described by Scriverener as a mere 'by-product'. The 'creative production' or practice element of this kind of research, whilst viewed as the main objective of such research, is relegated to merely contributing to 'experience'. Knowledge and concept are held as firmly separate from the practice of making art, and indeed from any direct engagement or sensual encounter with the world. Scriverener places knowledge acquisition as a 'by-product', restricted to periods of difficulty or blockage in the work¹⁹. This project has approached practice itself as 'knowledge production', as a process of finding out that takes place through continuing close engagement with discourse. In contrast to these approaches, my own project has held ontological development as not merely consistent with but *integral to* studio practice, adopting methodologies that acknowledge that 'the view one has of the nature and meaning of one's practice as an artist or designer is intimately bound up with concepts of knowledge and reality'²⁰.

Theory and Practice

In seeking methodologies that held theory and practice as both equally important and closely interrelational within the research, examples of approaches that were not cogent were very useful. In *Interrupting the Artist: theory, practice and topology in Sartre's aesthetics*, Cazeaux²¹ holds theory and artistic practice as separate, whilst maintaining the importance of frequent intersections and interjections between them²². It is 'the negotiation between domains . . . the tangled network of resistances and new possibilities that emerges from the negotiation, in the form of artefacts and commentary, wherein the value of practice-based research lies'²³. Art practice and theory are delineated here as distinct but interconnected practices, each with the capability of reshaping experience, and each contributing to processes of making work. According to the Sartrean ontology that supports Cazeaux's view, meaning is made through the interrelation of action and experience. Cazeaux maintains a division between theory (made with words), and practice (formed from material), as well as an irrevocable separation between conscious thought and the world. The matter that surrounds us is separated from our knowledge and articulations of it by a gap or 'nothingness'²⁴. Words, language and processes of making are conscious actions, incapable of capturing experience precisely, but instead insinuating a gap or nothingness between the subject and the world. Whether they take place through language, material or image, such conscious actions bring about alterations in experience, resulting in a reforming of the conceptual frameworks upon which the subjects understanding of the world is based. The discrepancy between experience and a representation of it brings about a reformation of meaning, imbuing writing with the power to shape an artefact and how it is viewed. Likewise, an object or image might direct attention towards a particular passage or sentence, instilling it with relevance. Cazeaux advocates the reciprocally destabilising, transformative affects between theory and art practice as methodologically useful and constructive.

Theory and practice, that is making art and reading or writing about it, are brought alongside one another as mutually effective and of equal importance in the pursuit of practice based research. This argument is set out as an antidote to the Kantian perspective that concepts engage with objects through systems of containment, surrounding and encompassing them without regard for their particularities. By Cazeaux's argument, objects or works of art are altered through language, just as they are re-shaped physically. Cazeaux achieves this through a theory of action and consciousness that establishes the subject as existing in separation from the world. This world is changing continuously, and the subject forms and re-forms the criteria through which this alteration is perceived and understood.

Language and art practice operate across this boundary in order to change or alter the form of an art work 'out there'. This Sartrean perspective brings the production of art and its theorisation into alignment, positioning them as 'parallel and related', cogent processes that shape

works of art²⁵. Cazeaux argues that writing, text – theory – effects, changes or alters the way that an object is viewed, and that the art object is also capable of bringing about a deformation in a reading of a text. This amounts to a kind of 'vertical parallelism' or 'horizontal causality' between theory and practice, each having a direct effect upon the other²⁶. The process of exchange and negotiation between practice and theory is described by Cazeaux as reciprocal, and yet they remain successive. Bringing practice (making art) and theory (producing discourse about art) alongside one another as partners that work together in agreement to shape pieces of art work, Cazeaux nevertheless maintains a separation and dialogic relationship between the two activities; 'Writing and theory are still seen as interruptions in the flow of an artists practice'²⁷. The artist makes art work, and then stops to think, write or theorise. The artist operates in one mode and then the other, and the transfer of meaning between these two modes is where 'new possibilities' are discovered. Current methodologies maintain that between theory and practice there exists a 'conversation', a dialectic that moves between different stances in order to arrive at new understandings²⁸. Also viewed as a 'translation'²⁹, these two – dialogue and translation – inhere a gap, a space into which the other can exist. There is an interrelation between these elements that constitutes a dialogue or dialectic, a back and forth motion. Deleuze describes this 'paradigm of weaving as interlacing' in *The Fold* as the 'common measure of two terms that are mixed ... through encirclements that correspond to the repetition of proportion'³⁰. Just such a measured relationship of reflection and similarity between theory and practice recurs within current methodologies, bringing theory and practice into alignment with one another as 'mutually supportive' practices³¹.

For Gray and Mallins practice is defined by 'action' and 'experiencing', and functions as an arena for testing and experimentation. Theory, i.e. planning, written reflection and references to contextual sources are kept separate from practice, indeed it seems that practice needs to be protected: 'As practitioners in Art and Design we can recognise the fear of damaging or losing creativity by speaking about it and, even worse, by writing about it!'³².

The arguments put forward here have provided a platform from which to develop methodologies for my own project. This project approaches theory and practice as of equal importance, aiming to reveal both through the ways in which they function in relation to one another, and to explore how this complicated interconnection configures methodological approaches to practice based research. This interrelationship has not been explored in terms of a dialectic or a hybridization, not an oscillating 'either/or' but through an 'and', a connectivity within which different elements remain distinguishable from one another. According to Macleod³³, PhD theses are grouped into three interlinked but distinctive categories: Those where the text serves to establish the artists work within a specific historical or discipline specific context, those that aim to prove a particular theoretical proposition, or finally, or those within which the textual component of the thesis might set out to 'reveal a practice'. Macleod describes the relationship between theory

and practice in this last category as a reciprocal destabilisation, 'The demonstration of intellectuality of making or realising work is effected through the combination of art work and written text(s)'³⁴. My own research explores 'a viscosity not so much supplanted by language as possessed of an articulation or thinking internal to it', and in doing so forms an example of a project within which 'writing would belong to such work as a part of its unfolding, a continuation of the conditions of its appearing'³⁵. Further to this, I will argue, is the necessity for language to be similarly possessed of an 'alternative logic' that is internal to art practice³⁶.

Narrating the Catastrophe describes a relationship to philosophical texts that exceeds the dialogical; 'The text realises the capacity to open up and disclose alternatives, possible worlds and possible modes of being'³⁷. My own project offers a detailed scrutiny of this relationship, expanding on existing research by examining the ways in which, beyond dialogue, the lexical and the visible might intersect, interchange and interrelate.

To summarise, the project has approached theory and practice as integral components in the research process and has adopted and adapted methodological approaches capable of guiding this interrelation throughout its development. The research has explored how research might take place between theory and practice in a way that exceeds dialogue and entails an intermingling of thought and experience. Practice has been approached as directly engaging with the expansion of knowledge and as active in the investigation and articulation of concepts.

Deleuzian Theory

The project has progressed through a number of speculative conjunctions that have resulted in the *activation* of Deleuzian theory in, with and through art practice³⁸. As terms like 'rhizome' and 'deterritorialisation' are liberally sprinkled through academic (and less academic) writing from across a broad range of disciplines, these concepts form or are beginning to form an established 'canon', template or fixed shape for thinking that works *against* them³⁹. Reading Deleuze can be exhilarating; drastic scale shifts, torsions and destabilisations of thought are frequent. Through repetition, these concepts lose their catalytic qualities. This research offers an example of how Deleuzian theory might work with studio practice within a project of this kind. O'Sullivan states that the production of a 'Deleuzian' methodology would incur a fixing, stabilising or 'imaging' of his thought and concepts in a way that would be inconsistent with their intention⁴⁰. It seems vital that Deleuze's concepts be not merely explored and recombined, but also that they be extended, adapted, and 'put to use'⁴¹. Saorsa describes her book, *Narrating the Catastrophe*, as 'philosophy in practice', suggesting that the concepts and ideas that it deals with have been 'put to use in a dynamic, creative dialogue' with her practice⁴². My own project has taken a similarly experimental and practical approach to Deleuzian theory, forming linkages and exploring functionalities and approaching 'art practice is philosophy in action'⁴³.

A methodology is a system of methods for research. Such a system might be understood

to form a set sequence of procedures or protocols that 'projects itself into the future as an anticipative matrix that turns any encounter into one of recognition'⁴⁴. It is on this basis that O'Sullivan writes that any attempt to create such a system of methods through Deleuzian theory would be mistaken, as it 'would be to render Deleuze's thought inoperative, to freeze it in, and as, a particular image of thought to make an object of recognition out of what has the potential to disrupt this self-confirming mechanism'⁴⁵. If a system or theory is merely 'applied' to practice then the transformatory power of that system is limited⁴⁶.

My own research proposes an altered understanding of what constitutes a system, one within which components from within theory and practice form a set of connected parts that interfunction. Such a machine does not simply repeat a function or procedure mechanically, but is active within its own formation and incorporates components that can work in, through and on one another in multiple ways. Such a system has necessarily to reveal its own inner workings, recording and documenting itself as it progresses. It is through the superposition and inter-projection of theory and practice that the workings of the systems developed through this research have been delineated or diagrammed. Operating through practice and theory in conjunction and recombination, 'The system is tantamount to its own formation, a becoming system'⁴⁷.

'Theory does not express, translate, or serve to apply practice: It is practice.'⁴⁸. This proposition, as Rajchman suggests, 'must be understood in an experimental rather than a reductive way'. What is called for is an inventive approach that takes aspects of Deleuze's theories and experimentally connects these to one another as well as to other concepts, whilst at the same time setting these theories into conjunction with fine art practice. This kind of invention demands a thorough understanding of the concepts or components selected for use, as well as the ways in which these may require alteration or modification in order for such recombinations to be effective. The aim of an inventive approach of this kind would be to maintain 'the pragmatic and constructive nature of Deleuze's thought whilst at the same time creatively bringing it into contact with other worlds and always with our own projects'⁴⁹. To invent is not merely to arrive at a solution, but to generate unforeseen potential applications. The project has taken just such an adaptive approach that has only been possible where concepts and theories are reflected on with criticality and attention to detail. As Massumi writes: 'An invention is a sensible concept that precedes and produces its own possibility (its system of connection-cases, its combinatoric). An invention is an in situ plumbing of potential rather than an extrapolation of disengaged possibility'⁵⁰. Rajchman calls for approaches to theory through 'events that complicate and multiply our relation to the past, connecting it to the forces of what is yet to come'⁵¹. Fundamental to the research project has been Deleuze's diagram as a formation that moves between the visible and the discursive, generating possibilities and opening new perspectives. The diagram is never stable, and consists in dismantling and reconstruction, indirect routes that turn away, shift retrospectively and take sideways steps. Such a formulation will have a transformative effect on the elements that it

connects, and holds the potential to bring about an alteration and extension of its own concept.

Maps and Methodology

In *Visualizing Research*, Gray and Mallins draw a direct parallel between cartographic processes and approaches to methods for practice based research in what is almost a formula of equivalence: 'route map (research methodology)¹⁵². This research builds on Gray and Mallins' formulation, forming an exploration of alternative conceptions of what such a map-methodology might be and how one might be made. Methodology might at times be a 'map for getting lost', as well as an orientation tool¹⁵³, a chart that is pieced, partial and that works between different registers, fields and contexts. Existing between image and inscription, the project addresses cartography as a means of opening opportunities for the reconsideration of the relationship between theory and practice.

The popularity of the metaphor of mapping in the humanities, social sciences and areas of practice based research is perhaps due to its apparent objectivity. Lending weight and the appearance of rigour to an enquiry, the idea of mapping offers 'an air of scientific authenticity and a persuasive character'¹⁵⁴. To describe a book or exhibition as a map is to establish that as 'a study of a field it is going to be objective in aim and somehow scientific in method'¹⁵⁵. For Gray and Mallins, the map seems to offer a means of visualizing the research process, charting the fields and contexts of existing knowledge with which their projects engage, and then compiling these to produce 'master mind maps' that position them precisely. This kind of mapping is understood to produce an accurate representation of the territory that it surveys. A rectilinear division of space into regular units, in 'a two-dimensional system of gridding and squaring that places a centre (the ego) at the intersection of the diagonals of a surrounding square. When the self moves into space, it transforms one of the corners of the square or rectangle of its periphery into the site of a new centre, around which new extremities are established, and so forth, until space is conquered'.

Gray and Mullins' survey is a map-methodology that constitutes a gradual process of regulation that is oriented by an objective, stable viewpoint and moves towards complete overview. Such a map-methodology fails to address the complicated interrelation of the shifting perspectives and subjectivities inherent to research that is concerned with art practice. In an understanding of cartographic processes as the production of accurate representations that transparently communicates facts about an area or territory, Gray and Mallins describe a map that 'is a transparent object that reflects like a mirror that which is real...the real is represented transparently as objective, neutral and accurate'¹⁵⁶. These maps are not internal to practice, but are established in an external, objective relationship to it. Practice processes, and a map is built up by reflecting on, evaluating or theorising this practice. These activities are seen as capable of presenting an objective, factual and progressively complete overview of an area of practice. Surveys of contexts are carried out and establish a similarly stable and comprehensive

representation, unable to accommodate the continuing shifts in both the contexts and the perspective from which they are viewed. A different conception of mapping has been developed in my own project. Partial, pieced and fragmentary, methods, concepts and practice interrelate in 'the mapping of transformations'⁵⁷. Working between text and image, they are overlaid and layered to produce a diagram; Through the simultaneous 'doubling and dissociation' of the visible and the discursive, an interrelation is produced that, in turn, generates the mobile formation that crosses or transverses the spaces between the two⁵⁸: 'No longer an auditory or visual archive but a map, a cartography'⁵⁹.

Context: Deleuze, Film and Art Practice

There is considerable debate surrounding how to refer to research that is undertaken by artists through their own practice, and this lack of consensus is symptomatic of the ambiguous relationship with philosophy that persists in research of this kind. Ranging from practice based or practice led, to research into, through or for art, these terms each imply a particular understanding of this relation, and all result in an inequality or imbalance. Practice forms a foundation to which theory is added, art making is placed firmly in a position of supremacy or forms the overriding focus of the research. As a consequence, whilst a large number of artists and practitioners draw on Deleuze's writings in connection with their practice, there are relatively few examples of theoretical and philosophical enquiry written by artists from within their practice. There are many writings about the work of artists that utilise the concepts of Deleuzian theory in commenting, analysing or describing the work, however, it is the perspective from within practice, where practice includes and incorporates Deleuzian theory, that my own project centres on.

In my own project, studio work and Deleuzian theory are approached as interrelating and of equal importance within a practice that includes and incorporates film, drawing, performance and text. The research forms an analysis of the ways in which the two operate on, through and from within one another. In reviewing this area of context, therefore, my focus has been specific to writing by artists for whom Deleuzian theory forms an integral component of their practice. Whilst it is understood that some artists may approach theory in this way and not produce or publish writing, this enquiry focuses on artists for whom text forms a component within a more expanded visual or time-based practice that is vitally significant. Examples from within this specific area of Deleuze studies have been important to the development of my own project; offering platforms from which to launch new lines of enquiry, and perspectives shaped by the viewpoint from within art practice that my own research has expanded upon.

A recent and significant contribution in this area has been made by the publication of *Deleuze and Contemporary Art*, edited and introduced by Simon O'Sullivan and Stephen Zepke. Collected in this volume are essays about art that utilise Deleuzian philosophy as well as writings

by artists from within practice. I identify closely with the aim of this volume, described in the introduction as to engender between philosophy and art practice 'an encounter that might irradiate our 'present' with the 'crepuscular light' of an *and* in which they become indistinct'⁶⁰. This is precisely the juncture that forms the focus of my own research, the point at which theory and practice, the visual and the lexical, become indistinguishable from one another. O'Sullivan and Zepke describe this kind of instance as 'a-temporal', outside of a usual understanding of time, and it is on this disrupted temporality and its emergence between drawing, film and text that my own research provides a unique perspective.

Narrating Catastrophe

In this book, published in 2011, Jac Saorsa pursues a sustained exploration of the interconnected influence of Deleuze and Ricoeur on the development of her drawing practice. The book draws out a dialogue between the artist and these philosophers, guiding the reader through conversations between the often discrepant positions of these two thinkers. Rather than simply revisiting established concepts from within Deleuzian Theory, Saorsa forms them anew, exploring and opening fresh perspectives by setting drawing practice into a series of significant collisions with Deleuze and Ricoeur. There is much shared ground between my own project and *Narrating the Catastrophe*. A number of points and concepts upon which she touches are of central importance to my research, and in this way I offer unique vantage points on these concepts as well as a significantly expanded understanding of them.

Saorsa writes of a 'crucial juncture', a mounting of the intensity of thought that generates what she describes as an 'after image'⁶¹. These instances of understanding are essential to artistic and philosophical practice, and when 'redirected into further activity'⁶² Saorsa describes how they can lead to suspended or elusive experiences of clarity or joy⁶³. These instances can be identified with the time image in the way that it is explored and presented through my own project; moments when pure temporality is experienced directly. In my research, the ways that the time image arises is explored in detail in reference to Bergson's theories of matter and memory. Extending or deepening an understanding of the critical junctures that Saorsa identifies, my own project has addressed the ways that these might arise and exist temporally between the perceived and the remembered. In a situation within which the past, present and future become indistinguishable from one another, the time image is an afterimage, in just the way that Saorsa describes. However, through my own research this image is found to have been always already in existence whilst also continuously arising again; engaging our perception in the present as well as the imagined and remembered images that we project onto it. Bergson questions if 'after having gazed at any object, we turn our eyes abruptly away, we obtain an 'after image' of it: must we not suppose that this image existed already when we were looking?'⁶⁴.

Saorsa writes of 'forks in the road' and 'double binds', places within the course of her own

enquiry when the way forward has split from itself, where unresolved conflicts make the direction of progress unclear⁶⁵. These moments of separation or re-joining are equally key to my own research, and seem to have been brought about by similar questions to those that have fuelled *Narrating the Catastrophe*; How can philosophy and art practice work in and through one another in a practical, transformative manner? What are the instances of illumination, superposition or intensity that are generated through this interrelation? In this book, Saorsa guides the reader through these questions, using interpretation and a promise that further along the path, maturity will bring clarity. She quotes Frost's well known poem about two roads splitting in a wood to illustrate her own attitude to way-finding in the complex territories between philosophy and art practice. Rather than the road less travelled, my own research concentrates itself around the possibility of multiple paths, and the experience of their simultaneity where they diverge and encounter one another again.

In encountering a work of art, Saorsa describes a state that forms a gesture towards an inextricable and internalising relationship that arises with the viewer through the encounter. Such an enfolded engagement is explored in the second chapter of the main body of my thesis through a re-visioning of the monad as an interrelation of consciousness and matter. Saorsa writes that, in this encounter, an instance of contact is generated that is somehow beyond representation; its image is unrepresentable to ourselves⁶⁶. This instance is identified in my own research as a time image, a diagram whereby distinct temporalities are projected into the midst of one another thereby becoming indistinguishable.

Saorsa describes duration as being delineated, defined by the same line as the 'rhizome, twisting, turning and going off at tangents'⁶⁷. It is precisely how these torsions, departures and splits are experienced temporally and what they might reveal about the interrelated functioning of film, discourse and drawing in my practice that my own project takes as its focus.

Beyond the Archive

Throughout *Narrating the Catastrophe*, Saorsa refers to a dialogue between her practice and philosophical enquiry. The drawings are described as 'counterpart' to the written text, and are themselves designated as 'texts' so that they can be explored through this dialogue. My own project has pursued a closer scrutiny of this kind of 'dialogue' based on the belief that, in my own practice, it is neither a conversation nor an identification that persists between the written and the visible. According to Deleuze, the diagram emerges through and from the archive, and it is this understanding that has been foundational to the research.

Foucault's archive exceeds a collection of documents accrued and preserved in order to remain available for reference. 'The archive is not, as its name might suggest, an inert depository of past statements preserved for future use. It is the very system that makes the emergence of statements possible'⁶⁸. Indeed, the archive includes and divides all matter, thought, perception and

language into either discursive or visible formations. Separated out 'segment by segment according to the two great conditions of seeing and speaking, light and language: It is therefore stratified, archivized'⁶⁹.

The discursive is not language, but the formation of language in enunciation, whether in writing, speaking aloud, speaking in silence or in reading. Within the archive, a fundamental split persists between the articulable and the visible, or that which can be spoken and that which can be seen. The two are different in nature and remain irreducible to one another, they neither give rise to, reflect, respond nor illustrate one another; 'the audiovisual is disjunctive'⁷⁰. Archaeology is the study of the archive, the discursive and non discursive and 'the condition of their emergence, the forms of their accumulation and connexion, the rules of their transformation, the discontinuities that articulate them'⁷¹. Foucault's archaeology is the study of the interrelationships that nevertheless take place between these two practices, their interfunctionings and transformations; a 'bizarre machinery' that works between them. It is these mechanisms that offer a means of reconsidering the relationship between theory and practice as the site of knowledge production: 'Knowledge consists of linking the visible and the articulable.

Knowledge is produced *between* the layers of this re-stratification; in their interrelation, the places where they cross, intersect or run into and through one another. Deleuze writes: 'All knowledge runs from a visible element to an articulable one, and vice versa; yet there is no such thing as a common totalizing form, not even a conformity or bi-univocal correspondence. There is only a relation of forces which acts transversally and finds in the duality of forms the condition of its own action and realization'⁷².

This offers up an alternative model for the dialectic relationship between text and practice, as the visible and the discursive engage one another not as 'partners who are already joined or linked', but in dispersion and overlap⁷³. The two sets of functions are interspersed and simultaneous to one another; not dialogic but polyphonous. There is no sense, as there is in dialogue, in which partners wait for a gap within which to speak. This a completely different kind of conversation, based in multiple registers and forming 'a model of schizophrenia'⁷⁴. Discursive and non-discursive formations both arise through practices; words and visibilities are understood as enactments or events, inherently time-based. 'Language as act, as event'⁷⁵. Writing and theory are not parallel or complimentary but are rather incorporated within an inherently dispersed, layered system of activities: breaking away from one another, re-joining and continuing simultaneously, forming a diagram.

Metaphor

In the introduction to *Thinking Through Art*⁷⁶, Macleod discusses the designation of 'art as research'. Whilst the value of the practices of art making are inherent here, and the positioning of these practices as legitimate scholarly or academic activity is established, the way that the

term *as* is employed calls for greater scrutiny. In Macleod's discussion of art *as* research, '*as*' functions in a poetic sense, establishing an analogical equivalence or metaphorical relation between the two. Metaphor is the importing and substitution of a term from a different field or order when the absence of a description or articulation is experienced⁷⁷. It will be argued that where a metaphoric relation is drawn between theory and practice it serves to avoid a direct confrontation with that which is unknown or unthought. According to Deleuze it is these encounters that force us to think, providing the scope for our thinking to develop beyond resemblance, recognition or representation. Whilst possibilities and poetic resonances are enabled through metaphor, contact with the unexpected or unforeseen arising from encounters between theory and practice are simultaneously evaded.

'The metaphor, as the result of a creative interaction between imagination and language, provides us therefore with alternative ways of orienting ourselves and our understanding of the world'⁷⁸. I will argue that this interspersal of projected invented or recalled mental imagery with our understanding of the world results in a formation that moves beyond metaphor. It is only this beyond that creates contact with new possibilities and 'alternatives'. The temporality of such an interrelation between interpreter and interpreted is described here by Saorsa as temporal, 'a simultaneity of past and present as well as a projection towards the future'⁷⁹. My own research departs from Saorsa here in arguing that through this superimposition and interconnection of distinct temporalities, we move beyond metaphor and into the diagram in a direct experience of duration. The diagram is identified as an instance that moves beyond metaphor in a direct encounter with unforeseen or future potentialities. In current methodologies, theory, language or discourse and studio practice are frequently understood to operate through a dialectical relationship, and it is metaphor that serves as the vehicle for exchange between them. Negotiations between language and visible forms here takes place through metaphor, or the substitution of one term or image in place of another when existing concepts are insufficient. Metaphor relies on the existence of a gap in conceptual frameworks, allowing a substitution or transfer of meaning to take place. Reflective practice incorporates moments of uncertainty or unfamiliarity, which the practitioner overcomes by drawing on previous experiences through metaphor⁸⁰.

Saorsa recognises Deleuze's stance against metaphor, acknowledging it as an evasion of thought and an invitation to the forced application of pre-formed concepts⁸¹. Metaphor 'maps' meaning from its object to a context to which it does not ordinarily belong. Over time, argues Saorsa, the contrast that invigorated the metaphor and rendered it capable of offering fresh insight wears off and it becomes useless. In my own research, metaphor is viewed from the outset as an evasion, a covering over of an encounter with the unrepresentable in a way that disables invention. 'It should be pointed out that even metaphors are sensory-motor evasions, and furnish us with something to say when we no longer know what to'⁸². By this understanding, a metaphor consists in establishing a

resemblance that brings about a confusion between two clear images. 'it is necessary to discover the separate elements and relations that elude us at the heart of an unclear image ...literally, without metaphor'. This shift away from metaphor is a move towards 'reflective judgement', where alternatives to pre-existing schema allow for a 'free and indeterminate accord' between the practice and theory⁸³. Whereas metaphor relies on a gap (created by an encounter with the unforeseen or unknown) that is filled through a matching or fitting, importing another known image or idea to fill it in. This is an alternative model; Layering and superposition is not prefigured by the existence of a gap, rather the two different layers or strata encounter one another directly; Misalignment and discrepancy is valued over the 'matching' that is inherent to metaphor. Split horizontally and vertically in overlaying, oscillating layers, an indiscernibility, a hallucinatory quality activates a particular kind of thought⁸⁴. Encountering thus the unexpected, the unforeseen, we are forced to think, and in order to do this 'judgement is reflected into the category'⁸⁵. Rodowick writes that these incidents 'should not be referred to as metaphors' and that, in the reflection of one thing directly into the midst of the other in a layered superposition, the inner workings and potential actions, indeed the diagrammatics of both are revealed⁸⁶. My own project offers alternatives to this kind of metaphorical substitution between theory and practice, exploring how research, theory and practice might be superposed, interpenetrating or projecting directly into the midst of one another. This kind of interrelation constitutes the production of what Deleuze terms, in film, a direct image of time, or in *Foucault*, a diagram. Saorsa deals with the diagram as specifically relating to the formation and interpretation of a work of art. My research approaches the same concept from a different angle; approaching instead from Deleuze's exploration of the diagram as a doubling the archive, a formation at once discursive and visual and that points towards the unforeseen. It is through diagrammatics, therefore, that the interrelationships between Deleuzian theory and the studio practice will be explored.

Deleuze and the Monad

In *Art Encounters Deleuze and Guattari*, Simon O'Sullivan explores a series of Deleuzian concepts in detail, relating these to particular works by well known artists including Robert Rauschenberg and Gerhard Richter. The author's handling of the interrelated ideas of mapping, rhizomatics have been of some importance, however, it is the chapter that engages with Deleuze's handling of monads that has been pivotal. O'Sullivan's writing correlates the philosophical concept of the monad and Gerhard Richter's paintings in a 'parallel' relationship that certainly provides insight into both. The paintings are designated as monads, non-human but thinking beings whose surfaces select and realise a possible configuration from within an infinite array of possibility. These paintings engage the viewer, O'Sullivan tells us, in an internalising and enfolding manner that likewise belongs to the function of the Baroque fold. In my own project, this understanding is extended in being re-applied to other media; the integrated processes of film, text and

performance, as well as the construction and reconstruction of different studio spaces.

O'Sullivan identifies the idea of the monad with Deleuze's cinema books, recognising that connections can be drawn with the expanded film consciousness that Deleuze invents in these books. My own research extends this further, gathering together the conjoined spaces of my studio, the monad and the crystal image of time together in a conjunction that offers further insight into all three. In so doing, the thesis sets out an alternative to the parallel relationship of text and practice, utilising the model of inclusion and enfolding inherent to the monad to understand how the two come to be included within one another. My own research addresses these Deleuzian concepts from within studio practice, a viewpoint that affords a particular, unique perspective on them.

A recent publication, *Deleuze and the Fold: A Critical Reader* brings together a collection of Essays that address the relationship between Deleuzian theory and Leibniz's philosophy. Again, there is a lack here of writing from perspectives within art practice, although one essay in particular has been prominent in the development of my own position. Kaiser sets out to establish an aesthetics of the fold, which is supported by an altered conception of analogy. Described as a 'higher analogy', this establishes a relationship between the conceptual and the material that is analogous 'without being modelled on one another, or without one of the terms enjoying the privilege of a unilateral antecedence'¹⁸⁷. This is a position that is congruent with my own, and the 'zone of chiaroscuro' that Kaiser establishes between the thought and the sensed can be clearly identified with the ways that the diagram and the time image are explored in this project. In my own research, the discursive and the visible are found to be related through an 'enfolding of one in the other (inseparable), and yet as operating according to two different orders (different), coexistent'¹⁸⁸. The research addresses the fold as a function that brings about simultaneous, inextricable coexistence that at the same time preserves difference. This function is found to be active in both diagrams and time images, and is explored through, in and *between* practice and discourse.

On Film

The field of Deleuze studies has an extensive engagement with film, and this interaction between philosophical concepts and theories of the moving image have been of central importance within my own research. *Cinema I: The Movement Image* and *Cinema II: The Time Image* have been extensively studied and numerous writings on them have been published. My own project has engaged with the concept of the time image, or the possibility of the direct experience of pure temporality, however, it offers a unique perspective on and indeed expands this notion by exploring it through the interrelationship between the distinct media and modes within my own art practice, and in particular the ways that the surfaces of moving image projections and drawings intersect and interfere with one another.

Melinda Szaloky draws a clear connection between the way that Kant's reflective judgement relies on the sensibility of beauty, and Deleuze's direct, crystalline image of time⁸⁹. A space is constructed within which the awareness of beauty coincides with genuine thought, thereby producing a scission of time where memory slips past futurity and the usual progression of the sensory-motor is suspended. It is this 'new speculative construct' that demands further attention: In an extension of the cinematic, my own research addresses the ways in which time becomes perceptible between drawing and film, identifying the distinct qualities and modes of emergence for these instances and in correlating these with the different images of time that Deleuze proposes in his Cinema books, uncovers this interrelation as a 'gap in memory, forgetting and recalling as forgotten, a fork in time'⁹⁰.

In my research, a striated structure is established as a backdrop; a stable structure from within which smooth, pure temporality unravels, snags or splits. In seeking a more detailed understanding of the coexistence of multiple time registers Olkowski similarly draws on Bergson, although she does so from the conflicting position that the spatial is inseparable from the temporal⁹¹. She argues that it is a partialised, or striated, rather than graduated, or smooth, surface that makes up duration. Olkowski writes; 'What if smooth or continuous space-time are useful illusions, and what if, from the perspective of a different system, the world can be said to be composed of discrete events, events on a very small scale'?⁹². The kind of proliferation that Olkowski describes here, where 'every perspective and every event consists of a multiplicity of cones linked to one another' will be identified in my own work as an inclusive, folded formation that, whilst it bends, furls, splits and separates, it does so according to a pleat that ensures that it remains a qualitatively smooth and inherently temporal one⁹³.

The importance of Bergson's philosophy to Deleuzean theory is well established, and this is clearly apparent in the ways that *Cinema I* and *Cinema II* refer directly to his work. There have been very few studies that trace the parallels and incongruences between the two philosophers, however, and my own research contributes to this fertile area. Deleuze made clear his intention to take from other philosophers that which was of interest and useful to him, begetting 'offspring' that was to an extent incongruous with its origins. In tracing carefully the interconnections with Bergson, it has been found that further insight into Deleuzean concepts can be generated.

A very rare example of a recent publication that focuses on the relationships between the two philosophers, *Bergson Deleuze Encounters: Transcendental Experience and the Thought of the Virtual* offers an argument that is both incisive and exploratory. Most important to my own research has been Moulard-Leonard's close study of the relevance of Bergson's theories to Deleuze's time image. My own research extends this view of the interconnections between Deleuze and Bergson, linking these up with concepts of smoothness and striation to arrive at the three instances of the emergence of time images in slips, splits and snags.

The ways that Deleuze's philosophy of film connects to his other books, particularly *The*

Fold, is an area that has been neglected. My research has worked between texts in order to elucidate how the images of temporality that Deleuze attributes to film interconnect with concepts raised in his other books.

In *Cartographic Cinema*, Tom Conley pursues just this connection, teasing out multiple interjunctions between the line of the Baroque fold that is the focus of Deleuze's book on Leibniz and exploring connections with the importance of mapping and diagramming in Deleuzian theory. Film is discussed here as a map, forming precisely a layering and diagramming of temporalities that invites the viewer to encounter the unforeseen, to think and to invent through the cinematic image. My own project has extended the ways that Conley writes about cinema; through the consideration of the ways that the tools and processes of an art practice that includes film, and particularly the interrelation between the surfaces of drawings and film projection, the research contributes a particular and heightened insight.

In *The Strategist and the Stratigrapher*, Conley gives an elaborate description of the archive and the diagram as Deleuze develops them in *Foucault*, and relates this to *Cinema II*. This stratification of the cinematic image, the splitting apart of the visible and the legible, is vital to my own research. Conley writes of the appearance of a particular landscape - dry, rocky desert – that for Deleuze exemplifies the stratigraphic in film. Such an image reveals the layers of the past accumulated in these geologies as an archive, that can be perceived as simultaneous to the film as a continuous formation of possible futures. Whilst the imagery in my own films and drawings are not concerned with landscape, I argue that the same sedimentation is apparent through the accumulation of the marks deposited on the surfaces of the drawings, and that through the interrelations that occur between these and the film itself pure duration is similarly revealed in a diagram or time image. The focus of this essay by Conley is to identify the stratigraphic image with the emergence of the diagram through the archive. This clearly leads towards the possibility for the extension of this congruence, and my thesis builds three such enlargements, operating between different texts, films and drawings. Clearly identified here in Conley's depiction of the diagram is the ways that such a formation crosses and re-crosses between the visible and the discursive. Again, this understanding of the diagram is important within my own research, but is deepened and developed through a consideration of the ways that diagrams emerge and form, as well as the complex temporal interrelations that are incurred.

The perspectives and insights generated through my practice has produced in this research an opening out, turning back to reflect, refract, revision and extend aspects of Deleuzian theory, forming new conjunctions and interconnections. The project has formed an enquiry into the kinds of time that exist between the different modes and media of my studio practice, whether textual or visual, whilst at the same time proposing new understandings of these concepts.

Set Up: Bergson, Deleuze and the emergence of the *Time Image*

Fabrication

An interpenetration of perception and memory, the proposed structure serves as an alternative to the separation between subject and object that persists in current methodologies. The interrelation of the recollected and experienced in this interwoven structure encompasses a correspondence between 'the real and the imaginary, the physical and the mental, the objective and the subjective, description and narration, the actual and the virtual'⁹⁴. It will be argued that this structure constitutes a dialectic, and yet is at the same time inclusive of interrelationships between these pairings that are of a different nature. In this way, the proposed structure serves as the basis through which the derailments and distractions (Section 1: Slip), infoldings and unfurlings (Section 2: Split) as well as indistinguishability and superposition (Section 3: Snag) can be explored. Not only is the threaded, woven structure that is formulated here capable of performing these other functions, but further to this, these detours, torsions and layerings are found to be inherent within it. "Time is out of joint"⁹⁵ and it is through these 'aberrations', 'disturbances of memory and the failures of recognition'⁹⁶ that the required developments to current methodologies will be formulated.

In their chapter *1440: The Smooth and The Striated*, Deleuze and Guattari refer to Bergson's oppositional pairing of two multiplicities; 'one qualitative and fusional, continuous, the other numerical and homogenous, discrete'⁹⁷. Two direct correlations are drawn here, linking spatial, discontinuous multiplicity with striation, and durational, continuous multiplicity with smoothness. Spatial multiplicity is counted, measured and metered, characteristics that all conform to the definition of the striated. A continuous multiplicity, on the other hand, cannot be divided without altering the whole, and it is this state that Bergson attributes to duration or pure temporality. Homogenous, open and expandable in any direction, clear parallels exist here with the description of smooth states and spaces. Based in this understanding, further parallels can be constructed between the dual nature of memory as detailed by Bergson in *Matter and Memory*, and the opposing states of smoothness and striation.

The past endures into the present through memory according to two separate functions, one automatic and the other acquired. Acquired or learned memory is constructed through repetition, an action is carried out several times in order to create 'motor mechanisms' that can then be recalled and re-enacted as required. This acquisition of memory entails the separation of the action into parts, followed by the replication of these segments, leading gradually to the point at which the separation is no longer apparent. Eventually, the whole can be re-created from beginning to end. Bergson offers the example of learning a text by heart, where repetition

of a sequence of words and sounds gradually brings about the blending of one into the next until the the whole can be replicated. A recollection formed in this way has a fixed duration, and in order to activate the memory, the passage or text must be recalled in its entirety following its original succession. Asked to repeat the third word of the second sequence, the only way to retrieve this memory is to repeat the passage from the beginning. Acquired memory, then 'requires a definite time, the time necessary to develop one by one, were it only in the imagination, all the articulatory movements that are necessary'⁹⁸. This kind of recollection is based in movement and therefore in space, it is 'lived and acted, rather than represented'⁹⁹. Acquired memory is developed through repetition of the same.

In contrast, automatic memory is purely temporal and exists, independently of space and movement, in recollected images¹⁰⁰. At every instant, continuously and without pause, this automatic or virtual memory expands to encompass the past in its entirety and variety. Enduring into the present only as representation, virtual memory persists as a store of memory images adding to itself constantly at every moment. Unlike learned or acquired memory, pure memory does not have a fixed duration and can be condensed into a single instantaneous image and also expanded indefinitely. It is not necessary to re-enact the entire sequence in order for recollection to take place, indeed 'there is nothing to prevent me from grasping the whole of it instantaneously, as in one picture'¹⁰¹. Further to this, acquired memory, rooted as it is in movement and action and therefore in the present, only maintains a relationship with the past through virtual memory, in these separate recollections that were stored up automatically.

The two functions of memory, like the opposing states of smoothness and striation, are distinct, qualitatively different from one another; 'one imagines, the other repeats'¹⁰². Acquired memory entails a fixing, measuring and delimiting of actions in the present so as to create a 'closed system of automatic movements which succeed each other in the same order'¹⁰³. Inherently spatial and discontinuous, this function of habitual memory could be described as having a striating function. A striated space is measured and counted, just as acquired memory acts to 'discriminate and classify...it points out, one after another, within the total movement, the lines that mark off its internal structure'¹⁰⁴. Virtual memory, in opposition to a striating function, has no 'fixed or mobile elements but rather distributes a continuous variation'¹⁰⁵. Pure memory is identifiable with qualities of smooth spaces; heterogeneous and continuous, it does not operate from a centre nor according to any fixed succession or sequence.

Bergson describes memory as constituting a dual aspect; automatic and acquired, and these states correspond to the smooth-striated dualism. Inattentive recognition occurs in action and constitutes a sensory motor response, and this is contrasted with a concentrated or attentive act of recognition which consists of 'an effort of the mind'¹⁰⁶. This kind of perception engages the sensory-motor schema that has been constructed through acquired memory. At the same time, however, attentive recognition is also employed. This is the state within which

memory images, those automatically stored up at each moment, are sought out and applied to the present action or situation. Perception, whether attentive or inattentive, co-ordinates what Deleuze terms as 'sensory-motor images' and 'recollection images', accrued through acquired and virtual memory respectively, according to need or interest¹⁰⁷. Bergson offers the example of meeting a passer-by on the street on a second or third occasion; 'I recognize him, in the sense that the concomitant circumstances of the original perception, returning to my mind, surround the actual image with a setting which is not a setting actually perceived'¹⁰⁸.

Another binary pair is established, creating an opposition between attentive and inattentive perception. Just as states of smoothness and striation are always processing into and arising from one another, however, so the dual aspects of memory and recognition are continuously feeding into one another. It is perhaps true that each kind of memory might be considered as either smooth or striated in their pure form, but this purity is never apparent to us; 'the two forms of memory are theoretically independent, although in practice neither is ever encountered as such'¹⁰⁹. Indeed, both kinds of memory and both attitudes of recognition are incorporated into a delicately interwoven structure, thereby displacing the oppositional pairings¹¹⁰.

A striated space intertwines co-functioning elements that are organised vertically and horizontally. There is an interrelation between these elements that constitutes a dialogue or dialectic, a back and forth motion. These two elements have separate functions, one being mobile whilst the other is static, and in this way striation consists in an interlacing of 'fixed and variable elements'¹¹¹. The two kinds of memory remain distinct from one another, but exist in combination and equilibrium. They are reciprocally supportive, holding each other in a tightly woven structure, the fixed element of which is provided by the delimitations and repetition of acquired memory, and is enacted through inattentive recognition.

Acquired sensory-motor schema provide a framework that defines how past recollections are sought by the mind according to their use within the present situation. To be included within the tightly woven configuration, memory must be found to be useful in present action; 'these threads which receive disturbances or stimulations from the external world and return them to it in the form of appropriate reactions, these threads so beautifully stretched from the periphery to the periphery, are just what ensure by the solidarity of their connexions and the precision of their interweaving the sensory-motor equilibrium of the body'¹¹². Through this regulating structure, qualitatively smooth, virtual memory is brought to bear in the present through the intellectual act of attention. The smooth images arising from virtual memory are delimited as they are applied and incorporated into the weave created by inattentive recognition and habitual memory. Composed of fragments or pieces that must be accommodated together, the whole is produced in a way that is limited by succession and repetition, regulated by the fixed warp.

The interrelated function of memory and recognition is enacted according to a double function; connecting the thought and the experienced into a circuits that turn inwards towards the perception of the object in the present, whilst also looping back outwards, to re-engage with memory again; 'beside the afferent process which carries the impression to the centre, there is another process, of contrary direction, which brings back the image to the periphery'¹¹³. Both virtual and acquired memory are employed in the useful pursuit of the present, combined through sensory-motor schema and applied in understanding and negotiating the world through recognition and action. 'We do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving, or rather what it is in our interests to perceive'¹¹⁴. These two directions – centripetal and centrifugal - operate through the fixed guidelines of the sensory-motor, and together all four are interwoven to create a particular kind of striated space; 'the progress by which the virtual image realizes itself is nothing else than the series of stages by which this image gradually obtains from the body useful actions'¹¹⁵.

This structure is composed of fixed and moving elements that 'hold each other in a state of mutual tension'¹¹⁶. Originating from a centre and radiating outwards towards a periphery, whilst simultaneously winding routes back inwards to the middle again, learned memory and inattentive perception, measured and fixed, provide a warp upon which the more flexible images and representations of virtual memory can be woven through attentive recognition. A striated space is one that 'intertwines meridians and parallels, longitudes and latitudes, plotting regions known and unknown onto a grid'¹¹⁷. This four-way woven structure is constructed between memory, habit, movement and attention through a striating function that nevertheless includes smooth elements. It is equatable with Deleuze's movement image, defined by the graduated progression of cause and effect; 'the sensory motor schema moves forward by selection and coordination.

Striated-Smooth

Smooth and striated describe different kinds of spaces, or rather space existing in two different states that are distinct, but that always occur in combination with one another. In the interwoven structure created through the interrelation of attentive and inattentive perception, the two form processes that work in and through one another, one creating a system of circuits feeding out from and projected back onto the object, and the other establishing a gridded structure that selects and supports these loops. Incorporating smoother, more mobile elements, the characteristics of a striated space can nevertheless be attributed to this interwoven, four stranded structure; its tendency is to regulate and articulate according to actions and recognitions that are useful within the present moment. Within a striated structure such as this, smooth spaces are 'captured' or 'enveloped'.

Drawing on examples from my own practice, the lexical and the visual are both explored here as including elements or aspects that have smoothing and striating functions. The ways that smooth spaces are constrained and shaped are thereby brought into greater focus. In my practice, the visible and the written are always alongside one another, inside one another, coexisting; penetrating, diverting, surrounding and infiltrating one another. Each matches and counters the other, anticipating movements and projecting strategies. They engage fully with one another, and yet there is no direct correspondence in their manoeuvrings¹¹⁸. Whilst one might strive to surround the other completely there will always be break-away factions and ambushes that ensure that the battle continues indefinitely. 'In the background a battle begins to brew, with its local tactics and overall strategies which advance not by totalizing but by relaying, connecting, converging and prolonging'¹¹⁹.

Digital film is extendable and expandable in any direction. Clips can be stretched, lengthened or contracted to increasingly brief durations. The framing and focus of any shot can be adjusted, areas pulled into close-up or multiple frames accommodated in a single screen. It can be layered over further sequences of film, 'arranged and re-arranged to construct mapped layer upon layer, thematic abstraction on abstraction, enabling filial vectors of association and relation to be mapped one on another; the world rendered as layers, curtains, constellations, and flows of potentially infinite manipulability'¹²⁰. Digital film in this way constitutes a smooth space, but remains in this state only whilst it is being edited. As soon as it is assembled into a whole, shots edited together to form a sequence, it is striated. Bounded and constrained by a fixed duration, progressing with a regular, metered advancement.

The surface is filmed, captured, parcelled up into strips and squares of digital code. Mapped, striated, translated or over-coded according to a 'central perspective' and an optic or 'long-distance vision'¹²¹. Once transposed through this process, however, the recorded surfaces are again rendered manipulable. Opened for editing, stretched, separated or joined together, the digitised records can also be re-projected, re-inserted into the process again. In this way, striation succeeds in 'subjugating, over-coding, metricizing smooth space, in neutralizing it, but also in giving it a milieu of propagation extension, refraction, renewal and impulse'¹²².

'There is an interlacing or intertwining of the visible and the articulable', an interrelation based in processes of continual adjustment and altering correspondence¹²³. The drawing and the film exceed one another, each surpassing total encompassment within the totalizing structure of the other. The two sides are not parallel to one another but rather interwoven, and whilst they exist here drawn together into intersecting layers, their heterogeneity remains intact; 'This interlacing is a stranglehold, or a battle between two implacable foes'¹²⁴.

This overlaying of the discursive and the visible brings about a striating structure, through which the two come to hold one another in tension, however, this configuration is subject to alteration, conversion and change. 'an interweaving of multiple related and disconnected

practices, events, discourses and institutional settings: contingent, contextual and co-present¹²⁵.

The film is projected onto the surface of the drawing. Under a digital projection, every image is broken down into a grid, subjected to this totalising striation. And yet, standing up close to the paper, the reticulated surface begins to dissolve and disintegrate. In the infra-thin space where the film slips over the paper, digital film is experienced as smooth; 'there is neither horizon nor background nor perspective nor limit nor outline or form nor centre'¹²⁶. To draw in this space of extreme proximity is 'to be too close to it, to lose oneself without landmarks in a smooth space'¹²⁷. Segments and areas of the stilled image are traced, individual pixels of the projection are delineated, tiny blocks of colour outlining each opening in the gridded surface. Enacted within and upon a smooth space of projection, the drawing is an orientation that progresses through fixing, measuring, situating and pinpointing.

These mixtures are never stable, 'smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space'¹²⁸. These transitions are taking place continuously and simultaneously, states transforming in both directions at the same time, from smoothness to striation and back again. Indeed, this cannot properly be described as a mixture, containing two opposite elements, but rather a continuous and transformational conversion that encompasses all manner of intermediary stages and conditions. Just as smooth and striated spaces are themselves qualitatively differentiated, so these transitions between them have entirely different characteristics. It is the operations through which qualitatively smooth instances arise through the striated that are of central importance within this enquiry; temporal rather than spatial, continuous rather than discontinuous.

The binaries smooth-striated, attentive-inattentive and automatic-acquired function on and through one another within a regulated structure, and between the digital and the analogue a similar set of transitions across film and drawing can be identified. Similarly, theory and practice have been re-divided into visible and discursive formations, and the ways that these two factions engage one another is consistent with these striated frameworks. Parallels can be drawn between the nature of these different striated arrangements as cartographies, striated spaces that include but always overcode smooth elements. Through this identification, however, the manner in which these recalled or imagined images are incorporated into mappings through the inter functioning of different temporal registers also becomes apparent. A map is understood to be insinuated with recalled and remembered images, 'As the person who gazes upon a map works through a welter of impressions about the geographical information it puts forward – along with his or her own fantasies or pieces of past or anticipated memory in dialogue with the names, places, and forms on the map'¹²⁹.

Disturbance

Within the reticulation of attention and memory, useless or inapplicable images are delegated to a 'less illuminated fringe' that lies at the edge of the area of concern within any given present moment¹³⁰. Under particular conditions, in the absence of the delimiting influence of sensory-motor schema, perception of these 'useless' images becomes possible. 'If almost the whole of our past is hidden from us because it is inhibited by the necessities of present action, it will find strength to cross the threshold of consciousness in all cases where we renounce the interests of effective action to replace ourselves, so to speak, in the life of dreams'¹³¹. Through a disturbance or disruption of the mechanism of sensory-motor response, or through a slackening of the tension held between the elements that make it up, a direct experience of the smooth spaces of dream, the pure virtuality of memory or mental derangement arises through the stable, striated formation that has been described. Bergson writes that such a perturbation could 'relax for a moment the tension of the threads which go from the periphery to the periphery by way of the centre, and immediately these darkened images come forward into the full light'¹³².

Through a number of different operations, smoothness may arise through the quadripartite configuration of memory and attention. The regular spaces maintained by sensory-motor schema are converted, diverted or 'dissolve' into smoothness¹³³, smooth surfaces interrupt it or draw it into disarray; 'The simple opposition "smooth-striated" gives rise to far more difficult complications, alternations and superpositions'¹³⁴. In order for any of these transitions to be possible, the equilibrium that exists between the four elements must drift, loosen, be disrupted or upset. In such states, 'we are confronted with a kind of experience informed by a duration that can only be called pathological, as its primary effect, Deleuze suggests, is to throw time 'out of joint'.

Dislocation

For Deleuze, particularly through his work with Guattari, states of mental derangement or instability are productive components that are integral to thought. These cases where the sensory motor schema is derailed or stalled can be understood as symptomatic of hallucination and delirium. In hallucination, virtual images from memory or imagination are insinuated within perception in such a way that they become indiscernible from the actual. Delirium is a distracted state that entails a turning aside from sensory-motor schema in 'dream states or states of extreme sensory-motor relaxation'¹³⁵. The first is centripetal; a snagging stop that impinges the smooth operation of action and reaction. The second is centrifugal; an unfurling or coming loose that slips from their tightly woven interrelation. These two 'pathological' instances, where discontinuous, durational multiplicities disrupt the balance between action and reaction, form the basis for this investigation. Consisting of detours, derangement, superposition and refraction between the thought and sensed, imagined and perceived, these instances 'may be identified with the experience of the sublime as a possible genetic condition for art, or even of genuine

thought'¹³⁶. Through these, the interrelationships between theory and practice, writing and image, film and drawing are found to be inherently deranged or de-railed; they turn aside from one another in circuitous departures, whilst simultaneously meeting, overlaid, interlinked, becoming indistinguishable.

Through the interrelation of attentive and inattentive perception, the remembered and the sensed are linked by ever widening loops, and the actual object is interlaced with expanding circuits connecting it up with recollected or imaginary images. A striated space such as this is delimited, remaining closed on one side. On the side of memory, that which rises to meet received perception images in attentive recognition and simultaneously extends outwards to form the widening loops that are connected with them, the woven structure might extend indefinitely. In this particular striated structure, then, it is the smallest possible circuit, created between the actual object and its closest virtual image, that forms the limit or boundary of the striated formation; 'They run after each other, refer to each other, reflect each other, without it being possible to say which was first, and tend ultimately to be confused by slipping into the same point of indiscernibility'. It is these two dimensions, the longest possible circuit of the dreamt or the imaginary and the smallest possible circuit between the actual and the virtual, that form the extreme limits of this system. Through a loose unwinding circuit that generates mappings that are pieced and overlaid; Through a forking, labyrinthine structure that folds and unfolds simultaneously; Through the direct projection or superposition of the actual and the virtual – diagrams that reveal the interworkings, the interfunctionings between the spoken and the seen are explored. Each of the sections of the main body of the text will be equated with a direct image of time, and with the diagram as the co-existence of the lexical and the visible as they 'pass without recognizing each other, or on the contrary find each other, take up opposite positions, unite, stir each other up and separate in a purely optical and sound situation'¹³⁷.

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- ⁷² Deleuze, G (2006) *Foucault* New York:Continuum, 33
- ⁷³ Cazeaux, C. (2006) 'Interrupting the Artist: Theory, Practice and Topology in Sartre's Aesthetics', *Thinking Through Art: Reflections on Art as Research*, Macleod, K. Holdridge, L. Ed.
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- ⁷⁷ Rodowick, D. N., (1997) *Gilles Deleuze's Time Machine*, Durham NC: Duke University Press, 38
- ⁷⁸ Saorsa, J. (2011) *Narrating the Catastrophe: An Artist's Dialogue with Deleuze and Ricoeur* Chicago: Intellect, 70
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- ⁸¹ Saorsa, J. (2011) *Narrating the Catastrophe: An Artist's Dialogue with Deleuze and Ricoeur* Chicago: Intellect, 26
- ⁸² Deleuze, G (2009) *Cinema Two: The Time Image*, 19
- ⁸³ Rodowick, D. N., (1997) *Gilles Deleuze's Time Machine*, Durham NC: Duke University Press, 38
- ⁸⁴ Deleuze, G (2009) *Cinema Two: The Time Image*, 276
- ⁸⁵ Rodowick, D. N., (1997) *Gilles Deleuze's Time Machine*, Durham NC: Duke University Press, 39
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- ⁸⁷ Kaiser, B. M. (2010) 'Two Floors of Thinking', *Deleuze and the Fold: A Critical* Tuinen, S., McDonnell, N. Ed. London: Palgrave Macmillan, 218
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- ⁹¹ Olkowski, D (2010) *Darkness and Light in After-images of Gilles Deleuze's Film Philosophy*, Minneapolis:University of Minnesota Press
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- ⁹⁶Deleuze, G (2009) *Cinema Two: The Time Image*, 52
- ⁹⁷Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, London:Continuum, 534
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- ¹⁰⁰Bergson, H. (2004) *Matter and Memory*, 87
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- ¹⁰²Bergson, H. (2004) *Matter and Memory*, 93
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- ¹⁰⁵Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 525
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- ¹¹³Bergson, H. (2004) *Matter and Memory*, 125
- ¹¹⁴Deleuze, G (2009) *Cinema Two: The Time Image*, 19
- ¹¹⁵Bergson, H. (2004) *Matter and Memory*, 168
- ¹¹⁶Bergson, H. (2004) *Matter and Memory*, 127
- ¹¹⁷Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 529
- ¹¹⁸Deleuze, G (2006) *Foucault* New York:Continuum, 33
- ¹¹⁹Deleuze, G (2006) *Foucault*, 27
- ¹²⁰Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, Oxford: Routledge, 162
- ¹²¹Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 545
- ¹²²Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 536
- ¹²³Deleuze, G (2006) *Foucault*, 92

- ¹²⁴Deleuze, G (2006) *Foucault*, 92
- ¹²⁵Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 89
- ¹²⁶Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus* , 545
- ¹²⁷Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 544
- ¹²⁸ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 524
- ¹²⁹Conley, T. (2007) *Cartographic Cinema*, Minneapolis:University of Minnesota, 2
- ¹³⁰Bergson, H. (2004) *Matter and Memory*, 199
- ¹³¹Bergson, H. (2004) *Matter and Memory*, 199
- ¹³²Bergson, H. (2004) *Matter and Memory*, 97
- ¹³³Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 524
- ¹³⁴Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 531
- ¹³⁵Deleuze, G (2009) *Cinema Two: The Time Image*, 53
- ¹³⁶Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 41
- ¹³⁷Deleuze, G (2009) *Cinema Two: The Time Image*, 65

Slip

The latticed interrelational structure that has been developed through Bergson's theories of matter and memory couples memory to perception and serves as a platform for each of the three sections of the main body of the research. In the first of these, the swell and loosening of the smooth elements of memory within the interwoven structure described are identified with the excesses characteristic of the appearance of a direct image of time in film. Deleuze describes how this, the longest loop within the interrelated structure of memory and the sensory motor, produces images in film that are errant, elliptical and distracted.



It is these unwinding threads between the remembered, dreamt and sensed that make up the slip; turning across and linking fragments to operate between layers of text, film and drawing. 'The diagram is the set of transformations of the continuum, the piling-up of strata or the superimposing of co-existent sheets'¹³⁷. The slip is explored as a process of drafting, mapping the spaces between the sensed and the intelligible, and overlaying these cartographies to produce a diagram.

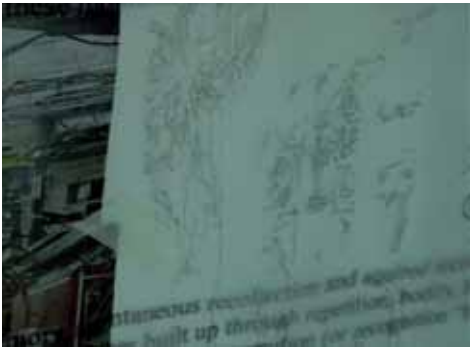


The following text forms a series of glancing connections and distracted linkages between different contexts and sources, selecting fragments and aspects and fitting them together into a document that is pieced and partial.



Distraction

Bergson describes the gradual process through which, as attention remains focussed on an object, the identification or recognition of the correspondence between the perceived and remembered becomes increasingly distant.



In a motion that radiates outwards from the centre, memory and attention 'reconstruct together with this object the more and more distant, or profound, *conditions* with which it forms a system'¹³⁸. The weaving of memory images (pure, virtual, and smooth) so that they are incorporated into the sensory-motor schema of cause and effect, in this way moves outwards from the centre in a centrifugal direction, in 'the descriptive handling of the object in attentive recognition, which makes the object remain the same but pass through different mental planes'¹³⁹.

Bergson writes that in profound distraction or dreaming states, a loosening or unwinding of conscious attention from the present moment takes place¹⁴⁰. This relaxation or unfurling of the tension that maintains the regular inter-functioning of memory, action, perception and recognition constitutes a detachment that allows the dreamt and imagined to be interspersed with useful images arising in the present¹⁴¹. It is as if the parabola inscribed by the mind, arcing away from the object of perception, leads outside of this gravitational field and careers off through fragments of memory images.

These loops, at their most distanced or distended, come to include the visionary, the dreamt or imagined, and it is possible for the linkages back to the actual to be entirely lost¹⁴². 'This is no longer the sensory-motor link of the action-image in habitual recognition, nor is it the various circuits of perception-recollection which

come to supplement it in attentive forms of reality, operating by blocks, with deliberately weak linkages or floating events'¹⁴³.



Patchwork

The line of distraction that is inscribed acts to connect together fragments of memory and delusion, piecing them together through 'infinite, successive additions' to create a smooth, open and de-centred space¹⁴⁴. The detachment of attention from action and perception generates a smooth space, pieced rather than interwoven, that links together a number of fragments without producing a whole; 'an aggregate of intrication of this kind is in no way homogenous'¹⁴⁵. These circuits, sprouting outwards from a perceived image to connect images from dream or fantasy, are the very same as those longest or most distanced loops that bring about a dislocation of past and present in film¹⁴⁶. Cinema, breaking free of the sensory-motor schema, produces 'new apparently dispersive, elliptical, errant, or dancing

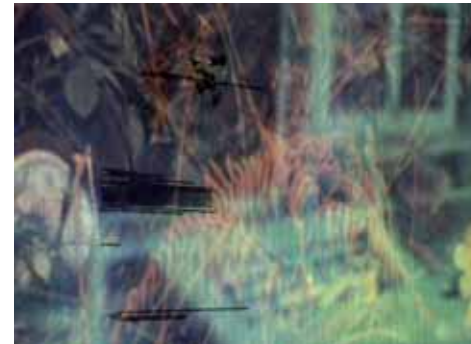


Attention is loosened, slackened from the tightly woven fabric of cause and effect and turns away, forming a looping linkage through remembered and imagined images as in a patchwork, 'an amorphous collection of juxtaposed pieces that can be joined together in an infinite number of ways'¹⁴⁸.



The drawing surface, like the digital film that served as its instigator, forms 'a loose or even unbound network of tensions of the same charge that are distributed all over the image-field. No one place or site has privilege over another'¹⁴⁹. The drawing is composed of scraps or fragments that are spread out, intersecting and linking into one another according to no prescribed route or pattern. The process of drawing constitutes a smooth space, 'moving from

part to part ... in an infinite succession of Cut, joined and re-joined; turned, pieced surfaces and registers, turning around Conley describes just such a process of pieces. linkages and changes in direction¹⁵⁰. In a and re-combined. As Gray and Mallins within 'an unstable set of floating 'turning-aside' in his paper on Blanchot, film, as in a map, such an interconnection assert: 'As your work progresses the map memories'¹⁵⁴. writing of the sideways progress necessitated by any search or pursuit¹⁵⁵. of fragments constitutes a smooth space to might expand, shrink or change shape¹⁵³. In just the same way, distractions occur in the midst of the process of drawing. Marking out linear sequences and ordered strips under the guide of the digital projection, the concentrated, systematised drawing process brings about the derailing of perception.



Between the film and the drawing a process of translation-transcription takes place, within which 'orientations, landmarks and linkages are in continuous variation; it operates step by step'¹⁵¹. Marks are generated, traced from the film, as unitary sequences of dots or marks. The projection is altered and shifted, and new mappings must be generated in response.



'The map is open and connectable in all dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted'¹⁵². The texts, films and the drawings are continuously open to further modification:

Diversion is made up of a film, a drawing and a short text, and the approaches, or methods, adopted in relation to these different aspects are exemplary of the distracted, errant loops under discussion. Enunciations and visibilities interrupt, overpower and distract one another. Drawing, film, written and spoken words are engaged together in distraction, just as the projection over the drawing forms an inherently distracted, distracting surface. There is no opportunity afforded for sustained attention to the film, as it is broken up into short segments, interfered with from beneath by the marks on the drawing and interrupted by commentary and subtitle. The work enacts the interfunctioning states of smoothness and striation, activated in the superposition and layering of digital film and analogue drawing imaging processes. The 'holey' spaces that result from these transitions are found to be cogent with a conception of mapping as partial, changeable, inter-subjective and heteroglossic. Attention is repeatedly drawn aside, flickering between

Delirium

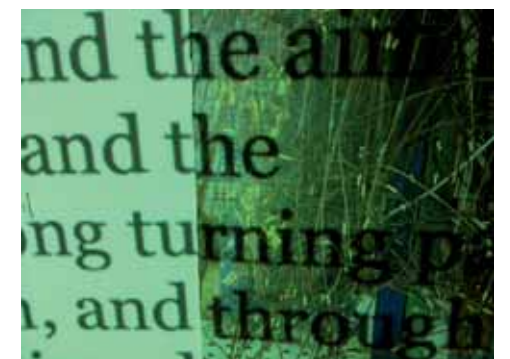
In reading, the words on the page are fixed in our attentive perception; the woven grid of our sensory-motor schema dictates the step-by-step progression along the lines of words and down the paragraphs on the page. Whilst it remains etymologically distinct, the French *de lire*, 'to read', is still somehow included within the word *delirium*. Taken from the Latin, meaning to deviate or be deranged, thrown out of order, disrupted, the direct translation of *delirium* is 'to turn aside from the furrow'. In reading, *delirium* constitutes a twisting, a turning aside from our regular progression through the text. A derangement that is inherent to reading, these circuits entail the disorderly interjection of memory images within the straight lines on the page.



The drawing procedure is distracted, turned aside during a prolonged period of working in a smooth memory or imaginary vision. The line of this distraction leads sometimes into writing, sometimes into a paragraph in a book, sometimes into a sequence of film. In such a delirious states, departures, off-shoots and derailments extend outwards towards increasingly distant or distended circuits, linking virtual, remembered or imaginary images with perception. 'Dreams are no longer summoned with closed eyes but in reading'¹⁵⁶. The selection of fragments does not take place through matching or mirroring. An indirect, glancing or tangential connection, perhaps even based on a mistake or misreading, generates a route through, a turn across between present but is always inherently past,



The books lie open on the table and fragments are selected and extracted. Connected together in diagonal movements that draw links across chapters and between texts. In an approach similar to Deleuze's 'free indirect discourse', lines of transversal thus formed between texts, drawings and films select and re-link according to their own propensity of connection, rather than through similarity or resemblance, whether to each other or indeed to the original intention of whichever author formed them. Forming part of these distended circuits, fragments of film, drawing and text serve as extenders for one another, projecting forwards to further possible routes.

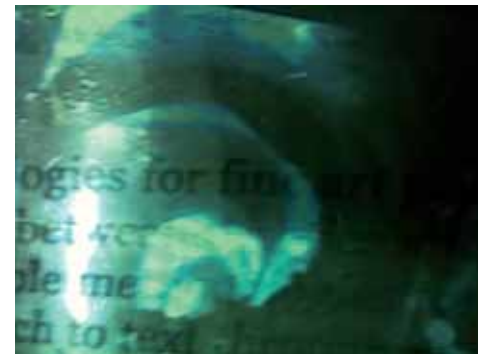


entangled with its own conditions. cartographic diagram is one that both inseparable connections between the records change and brings about transformation; Interweaving disparate concrete and the conceptual mean that transformation; contexts, ideas and formats; orienting and simply responding to it. A similar connecting together incidents of interrelation has been found to exist

between theory and practice; through distractions and re-linkages between the two, both precede, prefigure and follow after one another. In this sense, they serve both as maps for and of one another¹⁵⁷. A map shapes, dictates and influences how the places it describes are seen and navigated, and between fragments of text, film and drawings a similarly reciprocal transformatory relationship exists. The interrelated processes of reading, drawing and filming lead to the creation of the new ground to be covered, rather than merely recording it, 'setting out the coordination points for worlds-in-progress'¹⁵⁸.



Maps are made up of intersections between the lexical and the visual, each diverting attention from the other in looping turns across their surfaces, 'an interweaving of multiple related and disconnected practices, events, discourses and institutional settings: contingent, contextual and co-present'¹⁵⁹. The



This consists in 'borrowing, grafting or building on prior forms and practices' rather than expecting writing to encompass, describe or reflect the work that has been made (p88 pickles). Conley describes how these transformations take place between film and text, envisioning a map that changes and alters over time and that opens onto unknown and undiscovered territories; 'we produce and lose ourselves creatively in our relation with the medium and our memories of it, surely and clearly, but we also find ourselves by dint of gaining our bearings, by turning about and around in the midst of the multifarious signs, crevices, corners, edges and transformative sites of our own writing'¹⁶⁰.



Fragments of film are extracted from the expanded archive-database of video sharing internet sites. The sequences of film selected are sampled and edited, fitted and strung together in loose series. The text is be written in pieces, snippets that build together without a fixed or definite order. Under the projection, portions of the film are outlined, marked out onto the drawing. In an operation that proceeds piece by piece, these borrowed fragments are joined, collaged and superimposed together, in an inventive and 'practical cartography'¹⁶¹.



The film does not represent or show what the words say, does not embody their meaning. The two adversaries draw close to one another, and their proximity reveals the differences between them.



Something else emerges: a shifting,

pieced surface, the film slips over itself in by Pickles, form 'a mosaic of data ... the portions, coming into and out of alignment, whole being assembled in a floating moving past one another in a series of space...driftings, at the same time spatial fluctuations. The film moves over the drawing, a condition of luminosity through prospective value on the map. On it were depicted not only lands actually known, but also those remaining to be discovered . . .'¹⁶⁵. I set out here as a surveyor, plotting the intersections and diversions between film, drawing and text. As Gray and Mallins point out, 'In uncharted terrain you may have to take on the role of cartographer'¹⁶⁶. The methods employed and trialled here are not understood as mappings, cartography does not serve here as a metaphor; To read, to draw, to film, to write is to map: "I am a cartographer"¹⁶⁷.



Conclusion

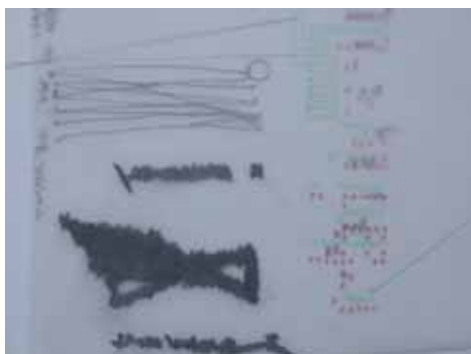
The slip is the diagram as map, 'or rather several superimposed maps'¹⁶³, that traces linkages between drawings, films and texts and slides across the remembered, experienced and enacted. The ways that this section has been built and developed between practice and discourse have been explored as mapping processes, examples of cartographic reason'¹⁶⁴. Cartography has been found to be a collaged, co-present and heteroglossic practice, and this section forms a series of mappings which,

Texts, films and drawings form fragmentary wholes that are linked and re-linked together in distracted trajectories. Rather than constituting an ordered, developmental and linear structure, these distractions 'constantly split up any state of equilibrium and each time impose a new 'meander', a new break in causality'¹⁶⁸. The interrelation between the discursive and the visual here does not constitute a substitution or metaphor. Rather, with each distracted departure, both the

fragments of text and the layers of the image are transformed; 'the dream is not a metaphor but a series of anamorphoses which sketch out a very large circuit'¹⁶⁹. The loose, looping meanders proposed here form a direct imaging if time precisely *between* these layers and fragments.



This section of the thesis has been formed through a transformatory engagement of theory with practice and embodies its own meaning, as well as representing it through words and images. The diversions that make it up have been explored as a loosened linkage of fragments, portions of film, sections of text and pieced drawing surfaces. These interconnections have turned across multiple layerings, loose interconnections forming parabolas that relink in errant, winding ways. A continuous trajectory that links fragments drawn from visible and discursive has been drawn, overlaying, joining and re-linking these layers in a slip of smooth, pure temporality.



- ¹³⁷ Deleuze, G (2009) *Cinema Two: The Time Image*, 119
- ¹³⁸ Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 51
- ¹³⁹ Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 62
- ¹⁴⁰ Bergson, H. (2004) *Matter and Memory*, 97
- ¹⁴¹ Bergson, H. (2004) *Matter and Memory*, 227
- ¹⁴² Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 41
- ¹⁴³ Deleuze, G (2009) *Cinema Two: The Time Image*, 54
- ¹⁴⁴ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 525
- ¹⁴⁵ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 525
- ¹⁴⁶ Deleuze, G (2009) *Cinema Two: The Time Image*
- ¹⁴⁷ Deleuze, G (2009) *Cinema Two: The Time Image*
- ¹⁴⁸ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 526
- ¹⁴⁹ Conley, T. (2007) *Cartographic Cinema*, 8
- ¹⁵⁰ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 545
- ¹⁵¹ Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 544
- ¹⁵² Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, 14-15
- ¹⁵³ Gray, C., Mallins, J. (2004) *Visualising Research: A Guide to the Research Process in Art and Design*, 32
- ¹⁵⁴ Deleuze, G (2009) *Cinema Two: The Time Image*, 53
- ¹⁵⁵ Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2 Edinburgh:Edinburgh University Press, 173
- ¹⁵⁶ Foucault, M. (1977) 'The Fantasia of the Library', *Language, Counter-memory, Practice* Oxford:Blackwell, 91
- ¹⁵⁷ Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 29
- ¹⁵⁸ O'Sullivan (2006) *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, New York: Palgrave Macmillan, 35
- ¹⁵⁹ Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 89
- ¹⁶⁰ Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 173
- ¹⁶¹ Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 88
- ¹⁶² Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 184
- ¹⁶³ Deleuze, G (2006) *Foucault*, 37
- ¹⁶⁴ Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*
- ¹⁶⁵ Pickles, J. (2004) *A History of Space: Cartographic Reason, Mapping and the Geo-coded World*, 88
- ¹⁶⁶ Gray, C., Mallins, J. (2004) *Visualising Research: A Guide to the Research Process in Art and*

Design, Burlington: Ashgate, 32

¹⁶⁷Deleuze, G

(2006) *Foucault*, 38

¹⁶⁸Deleuze, G

(2009) *Cinema Two: The Time Image*, 47

¹⁶⁹Deleuze, G

(2009) *Cinema Two: The Time Image*, 54

Split

In the previous section, a direct image of time arose through long, slipping, distracted detours that interlinked visual and discursive elements in a dreaming space to form new cartographies. In this section, multiple strands emerge, split off and re-join one another; simultaneous alternative temporalities open out and fold back into themselves. This imaging of time as multiple and incongruent arises in *The Fold*, as well as in *Cinema 2*, and it is explored here in relation to Deleuze's expansion of the Leibnizian monad and the diagram as a contemporaneous collision and splitting.

In doing so, this section addresses the position of the studio, as the space where art is produced, in relation to the wider contexts of academia. The lecture theatre, seminar room or indeed published paper form places where processes of practice are described, analysed or commented on. This is not intended as a historical or contextual review of the position of the artists studio in relation to academic research. My own studio is used here as an example that explicates a particular way of setting theory and practice into an interrelated configuration.

This text has been written, re-written, presented and re-presented a number of times. Each time, it has engaged with the writings of Deleuze and Leibniz; each time it has explored the function and characteristics of *The Fold*; and Leibniz's monadology (and the ways that this was adopted and adapted by Deleuze) has during each iteration been of central importance.

As the paper has been opened, explicated in these different ways, its transformation has been an integral part of the concurrent development of a film. This film has been a constitutive part of the presentation of the paper; it is a piece of documentation and fiction and has recorded the procession of the paper. The film is a thinking through of interconnections between texts; it has registered and imagined the changing spaces of my studio.

The studio is a mobile construction; multiple and multiplied, it has been re-made in different places and times. These spaces have been constructed, dismantled and reconstructed. Extensions or excavations of one another, the studio is an incomplete system whose parts are coexistent, linking and feeding backwards and forwards through documentation and memory.

The writing, related film and the varied manifestations of my studio comprise the turning paths of an experimental enquiry, made and re-made between a series of performance lectures, presentations, film screenings and exhibitions. These events, as well as the processes of filming and re-filming, editing and re-shaping, re-reading, transcribing and scripting, have formed and informed all three. Indeed, this process has been understood as one of transformation through the interference and infestation of each of these three elements with the others.

Studio | Cave

The studio has transitioned from a private place of creation or invention, opening out into an exhibition space and extending in a transformation of the academic spaces of pedagogy. This section charts the permutations through which the studio has passed, whilst simultaneously plotting the conjunctions with writings by Leibniz and Deleuze that have been involved in these shifts between study, reading room, exhibition, lecture theatre, laboratory and projection room. In *The Fold* Deleuze explores Leibniz's monad as a complicated and reciprocal interrelation between consciousness and the world, an enfolded engagement that challenges established mind and body divisions, as well as separations between subjective and objective states. It is in this capacity – as a space of interrelation, transformation or transfer between inner and outer, or between thinking and experience – that the studio is explored as a monad.

In my practice, my studio is the studio|cave. This is not equatable with the cave pictured in Plato's allegory, although it is both a space where darkness permits projections to be cast on its interior, and a place that has a particular relationship to the pursuit or creation of knowledge. According to Plato, the cave is a prison that precludes true knowledge. Chained inside his cave, we are transfixed by shadows cast from behind of us in the light of the fire, and we accept these shadows as constituting reality. Through emancipation from the chains of habit that keep us bound, we are able to see the source of the shadowy movements. Further enlightenment leads us up, out of the cave and into the light of knowledge, grasped through pure forms and concepts. Here knowledge is understood to be accessed in a realm unfettered by material concerns or matters of the body; it is removed to a superior, conceptual plane.

In a complete departure from Plato's model, the studio|cave will be explored here through the monadologies of Leibniz and Deleuze as a space where the boundaries between the material and the conceptual are bent and blurred, and where thinking is a means of travelling deeper, down into further caverns.



For both Deleuze and Leibniz, the monad is a simple substance. It is the smallest unit of being and is therefore indivisible. Understood to encompass animate and inanimate objects, both as wholes and in parts, the monad is a particular configuration of the one and the many; simultaneously singular and simple, whilst at the same time rolled up and included within one another. Monads are separated into two floors, an upper room of seclusion - the domain of the

soul or the conceptual - and a lower floor that is part of the material world. As we will see, this does not amount to a transcendental but rather an immanent interrelation of the conceptual and the material, due to the ways that the floors interrelate.

The upper floor of Leibniz's monad exists in a condition of closure. It cannot be changed or effected from outside of itself for 'the monads have no windows through which something can enter or leave'¹⁷². This upper room is secluded, darkened and cut off from the world; it is likened to an interior lined with swathes of folded fabric.

'For ages', Deleuze writes, 'there have been rooms where *what is seen is on the inside*: a cell, a sacristy, a crypt, a church, a theatre, a study, or a print room'¹⁷³. The studio|cave might easily be included along with the other spaces that Deleuze lists in his architectural descriptions of monads as rooms or interiors. Constructed from boards and supports and draped with black felt, the cave is darkened, and this darkness allows films to be seen, projected onto its interior.

Deleuze writes that any representational image always has a window, or incorporates within itself a view of an external space. Even 'a film projected in darkness', he writes, must have been projected from somewhere else¹⁷⁴. We are reminded of Plato's allegory, where the ascent to the world outside of the cavern was the attainment of a real or true knowledge. The monad, in contrast, is understood to have no such relation to an outside. The interior of the monad is instead covered with 'tabulation, the grid on which lines, numbers and changing characters are inscribed'¹⁷⁵. The studio|cave is a darkened chamber, constructed to make possible the procedures of tracing or charting digital film onto large sheets or screens of paper. These films themselves come from inside; film of the studio|cave, projected from its interior back into itself. The drawings that are constructed over and under the projections thereby produce 'a type of ciphered picture, a map or two-dimensional palimpsest that is no longer to be taken to be a space seen through a window onto the world at large'¹⁷⁶. The resulting surfaces, between film and drawing, are indeed marked, gridded and coded.

(Cut: To a shot of the interior of a studio; This is some kind of incident room or control centre, a bunker or laboratory, perhaps recently abandoned or in the early stages of being packed away. Filled with screens, stacks, folders; map-like surfaces of notes and diagrams. Books and papers spread on the table, a chair set out ready. The upper floor of the monad, Deleuze writes, 'is a cell... a room with neither doors nor windows, where all activity takes place on the inside'¹⁷⁷.)

In a position that has certainly be controverted, the artists' studio could be described as a space which 'entails a turning away from the world'¹⁷⁸; the artist closets him or herself in a private and closed space where the processes of production are hidden, concealed or mystified. The studio is kept separate from the world outside of it: ¹⁷⁹ it 'constitutes the private and fixed environment that houses, *protects and isolates* a work of art from the outer world'. The parallels drawn above

between the studio|cave and the monad's upper level might appear to point to such an isolation of the studio, cloistered from the wider contexts of the academy, academia, and indeed the world. Inherent within the particular condition of closure that the monad entails, however, is a mode of inclusion. The isolation of the upper floor can be more fully understood as an envelopment, but in order for this to be made clear, the lower floor of the monad must first be explored.

The bottom floor of Leibniz's monad is *in* the world, composed of matter, whilst the upper floor is the domain of the soul. Whilst the darkened 'upper floor' of the monad is closed in on itself without windows or doors, the lower floor is open to the universe, in a state of exteriority. According to Deleuze's reading of Leibniz via Whitehead, the material stuff of the world is elastic, changeable and indivisible into separate parts or substances. Matter is seen as subject to pressures, forces and alterations. Viewed in this way as changing over time, as existing in movement, matter cannot be understood in a reductive manner. Objects, or 'Objectiles', can no longer be understood as static forms, but as a condition of alteration, projections that change over time (ref). Materials are aggregates, encompassing distinct yet inseparable elements that are simultaneously differentiated *and* inextricable.

(Cut: The screen shows the interior of a cave, illuminated by headlamp. The screen has been filmed and moves across a second screen, revealing the grid of interlocking dots that make the image up. These flicker as we journey deeper through the cave, travelling into these distant spaces connected through the faceted, overlaid screens.)

The monad's upper floor - an interior without an outside - is doubled by the lower level. This is the facade, the outside that has no relation to an interior; a frontage that is 'riddled with holes'¹⁸⁰. These openings are understood by Deleuze to be fractal in nature, opening not onto an inside, nor onto an emptiness 'beyond', but merely onto further apertures; 'Matter thus offers an infinitely spongy and cavernous texture without emptiness'¹⁸¹.

The studio|cave should not be understood by this formulation to be only the upper floor of the monad, the elevated realm of thought transcendent to worldly or everyday concerns. Indeed, the lower level of the monad 'is now no more than a cave hollowed out by caves', a series of interlinked spaces carved out through the separation and integration of the material and the intelligible¹⁸². Through the same functions, the holes that pervade the lower floor are described as now permeating the folded swathes of fabric that enclose and line the monad's upper storey. Leibniz's philosophy has formed just such an opening, perhaps, for Deleuze's thought; in his exploration of the monad, he delves deeper into further reaches, discovering new chambers beyond. Within the folded, darkened depths of the monad, points of light flicker and swim in a 'system of light-mirror-point of view-inner décor'¹⁸³.

The monad is filled with tiny apertures or openings, 'tiny hallucinatory perceptions'¹⁸⁴ that do

not arrive directly from the outside, but are rather contorted and bent, more completely understood as 'intermediary mirrors'¹⁸⁵. Each monads particular perception, or point of view, interpenetrates and infiltrates the folds of its interior, in 'an infinity of compossible minute perceptions'¹⁸⁶ composed of swarming hallucinations. Monads, in their engagement with the world, literally *realize* 'something in illusion itself – spaces and fragments of illusion – endowing it with a collective unity'¹⁸⁷.

The studio|cave opens out onto itself, whilst also opening from within itself. Recordings and documentation of the studio|cave are projected back onto its interior. No longer the interpenetration of the outer world within this inner sanctum, the studio|cave has apertures onto itself, producing a kind of imploded view of itself; 'caverns endlessly contained in other caverns'¹⁸⁸. The studio|cave is a projection room within which multiple films run at once. These are portholes, not onto the outside world but rather back onto the studio|cave itself, at a different time or in a different place. The interior is thus lit by apertures whose point of origination is indiscernible, doubtful or imagined.

The monads view on the world will always be partial, in that it is separated into parts in a molecular fashion, and also in that it is particular or biased. Minuscule selections feed forwards to produce larger effects, but alterations always process in a molecular fashion. Deleuze writes in *The Fold* of how transitions between sensations proceed just like this, a cumulative alteration in state via tiny, imperceptible changes. Each state interpenetrates the next and alteration is continuous as well as molecular. 'How would a pain follow a pleasure if a thousand tiny pains or, rather, half-pains were not already dispersed in pleasure, which will then be united in conscious pain?'¹⁸⁹. Molar formations emerge through tiny, molecular selections and dispersion, and whilst they are separate from one another, even described as opposite faces, 'their disjunction is a relation of included disjunction'¹⁹⁰.

(Cut to: Footage re-filmed from a computer monitor screen, showing flocks of starlings swooping and turning in the sky. Their shape is transmuted and mutated in flight. The camera is likewise mobile, slipping over the image in close-up, following a confused, erratic path. On the brink of a discernible image, the flock disperses into the pixellated surface of the screen.)

Hallucinating in the folds, monads perceive matter as pinpricks, molecular perceptions that swarm and shift. The films, projected in the interior of the studio|cave, incorporate footage that has been re-filmed from the screens of monitors and surfaces of projections. In this way, the moving images of the films become loose and vaporous, uncovering the illusory, minuscule perceptions of the monad. Deleuze describes this process as 're-filming or rerecording: extraction of a particle of matter (The re-filming producing a flattening of space, which takes on a 'pointillist' texture)¹⁹¹. It is in this way that the cinema works with 'dancing seeds' and a 'luminous dust'¹⁹², producing a

molecular or 'gaseous perception'¹⁹³. Deleuze characterises this diffusion of the image in film as active within the transition from 'movement images' to incidents where a direct perception of time becomes possible.

The layers of recordings and re-recordings in the films, each perforated from within by the surface architecture of projection or monitor, reveal the monads hallucinatory mirror points, in a 'feeling of depth which now subordinates all other dimensions', described by Deleuze here as baroque¹⁹⁴. Each of these openings, Deleuze writes, is in fact a fold, composing the depths of the monad itself. 'Microperceptions or representatives of the world are these little folds that unravel in every direction, folds in folds, over folds, following folds'¹⁹⁵. These points are the perceptions, or more correctly, reflections of the monads particular point of view; 'at one end is a dark background and at the other is light, sealed; when it is lit, the monad produces white light in an area set aside'¹⁹⁶. This is the monad's clear field of perception. Each monad, according to its unique point of view, enfolds the world in its depths. Whilst each contains the whole world, a small portion is unfurled, brought up into the light, whilst the rest is folded more tightly, pleated in the dark recesses of the monad. This individual point of view is quote 'a site, a focus, a place, a point of conjunction,' The point of view is that which is included, enveloped in the monad that apprehends it¹⁹⁷.

(Cut: to A darkened lecture hall. At the front is a table next to a large screen. Constructed out of wood, this screen appears more like a billboard than a projection screen. The grain of the wood shows faintly through the projection. A film runs, projected onto the board. A figure, indistinct in the darkened room, stands at the table speaking. She is saying 'Each marker of this kind, whilst continuously shifting, also provides a line, a link that leads back down again, into the depths.' The film shows a cavern, dark but illuminated by many tiny crystal blue dots that twinkle and flicker.)

Leibniz's monad is based in a condition of closure, and yet embodies a quality or function of inclusion. For whilst each has its own particular point of view, each individual envelops the whole world just as the world enfolds the individual. The upper room indeed is enclosed, and yet is enfolded by others just as it holds its own folded multitude in its depths.

'Every soul is completely closed, windowless and doorless, and contains the whole world in its darkest depths, while also illuminating some little portion of that world, each monad, a different portion. So the world is enfolded in each soul, but differently, because each illuminates only one aspect of the overall folding'¹⁹⁸.

By this understanding, rather than constituting a turning away from the world, an exclusion, the studio|cave- as -monad instead enfolds and encloses the world within itself. This inclusion is not merely an incorporation of a representation or an image of the world; The monad exists in and for the world just as the world exists in and for the monad. The studio|cave has been explored through the monadologies of Deleuze and Leibniz, and the characteristics of both explored as functions of the other. Through this configuration, the studio|cave has been found to include the world in its folds, pierced through with molecular perceptions and openings that lead into its depths.



The parallel that has been established between the monad and the studio|cave will be extended through a further confluence between *The Fold* and the written and visual aspects of the studio practice. Deleuze establishes the baroque fold as an operative function, a mode of operation or organising principle. In the following two sections, 'Text|Gathering' and 'Cave|Bifurcating', two aspects of the function of the fold are paired with two forms drawn from within my own practice.

The text, made up of revisions and re-enactments of a lecture that has been presented or performed on multiple occasions, will be examined in relation to a function of gathering, inclusion or infestation. The studio|cave has been extended, re-built in ways that exceed accepted models of what a studio might entail. As a construction, the studio|cave forms a series of interlinked spaces that have been made and re-made in different times and places, and incorporates wider spaces of academia and exhibition as parts of itself. These real, although sometimes remembered, recorded, non-consecutive and non-synchronous, spaces are paired here with the principle of forking or bifurcation.

Both the studio|cave and the text have passed through several permutations in relation to one another, and this final pairing is reflected on in the conclusion.

Text|Gathering

The monad exists in and for the world just as the world exists in and for the monad, and this reciprocal inclusion is reliant on the particular way that the monad is separated into two floors, each existing in a different state. The upper floor, Deleuze writes, 'resonates' with the vibrations received from below. The floors are not the same, but are (for Leibniz) in accordance with one another. Deleuze's use of the function of the Baroque fold as a means of linking these two levels precipitates a resonance that is rather a sense in which both produce an oscillation that fills the

other. This brings us to a position where the enfolded, immanent relationship between matter and thought can be explored.

Throughout Deleuze's reading of Leibniz, the monad retains no fixed designation, but describes a simultaneous state of separation and envelopment that is applied to organic and non-living forms. Encompassing individuals, their organs as well as even smaller parts of their bodies, the term monad is also used to describe inanimate objects, such as books and architectural forms. 'This interconnection or accommodation of all created things to each other and each to all the others, brings it about that each simple substance has relations that express all the others, and consequently, that each simple substance is a perpetual, living mirror of the universe.'¹⁹⁹ Composed of inextricable yet differentiated folds of organic and inorganic substances, the world enfolds organisms and these in turn enfold the world, and this reciprocal envelopment continues down to the smallest scale.

This inclusion of the organic and the inorganic, of an aggregation of matter, does not cease with the material. Indeed, the formulation extends to the thought (or as Leibniz would have it, the soul). The monad realises its own point of view on the world, and in doing so comes to include the entire world in a pleated dimness, or numbness²⁰⁰. Indeed, the enfolding and envelopment of matter 'reduplicate the folds in the soul'²⁰¹. Made up of matter, organisms and their thought-perceptions, the world is folds all the way down, an infinity of folds, or rather an infinite process or function of folding. Monads are composed of and joined up via these folds, simultaneously one and multiple. A fold within folds, the monad is the multitude, 'the inner sites contained are even more hatcheries full of other fish; A swarm.'²⁰²

The separation of the bodily or material from the conceptual by way of these two floors or states corresponds to a splitting of textual practices into those of 'incorporation' and inscription²⁰³. Hayles designates an incorporating practice to be one that is enacted bodily and is connected with memory through the sensory-motor. Language surrounds and encapsulates, delimiting and metering the sensed, imaged, imagined or experienced. Inscription, on the other hand, denotes a 'conceptual abstraction rather than instantiated materiality'²⁰⁴. Whilst they are distinct, the boundaries between these two are not, and Hayles explores this interrelation not as imbrication but as an *infestation*.

As an example of the interplay of the inscribed with the incorporated, Hayles refers to the Burroughs novel *The Ticket that exploded*. Revealing a world within which entities and language transform into and out of one another, Hayles describes the novel as moving beyond metaphor. The machinery of the text and the logic that is internal to it works 'to erase the distinction between words and things'; words have become tiny animals that infest the flesh²⁰⁵.

This text has been written and delivered on a number of occasions, each time being re-drafted, re-shaped and transformed. The paper has been built through cuts; Each iteration has not been a transformation of the whole all at once, but rather a segmenting, breaking down into parts

and then re-inserting these parts amongst themselves. Parts and sections taken from the preceding paper are taken and sequenced together to make the next; re-ordered, re-combined, and added to. Quotations are obvious infestations; coming from outside the paper but also from within it, internal to its structure and movement and yet concurrently alien to it. Sections inserted from other versions of the paper are likewise both part of it and not the same, included but no less foreign for this incorporation.

More patent cuts have also been internal to the paper, and these have operated like film or stage directions, references to a scripting of action or performance. These (Cut:)s, as Hayles describes Burroughs' 'cut up' method, 'tease out resonances' between two different texts²⁰⁶. These cuts are inscriptions, describing or recounting moments within previous presentations. Brought into resonance with (and we recall here that to resonate is to fill each with the fluctuations of the other) the rest of the paper as it is read, enacted or embodied. These (Cut:)s also reference the form of a script; itself a form of writing that persistently falls between an inscription and and incorporation as a text that dictates movement, speech and bodily enactment only to itself become subsumed within the improvised particularities of each performance.

Each time the paper has been delivered, it has been read over the film. Each presentation has been filmed and these recordings have informed the next phase of writing and editing. The film has been 'cut up' in the same way as the paper, re-combined and re-recorded during each permutation. Burroughs used tape recording as a 'mode of inscription that opened itself up to practices of inclusion'. In the same way, written or video recordings create documents that are 'at once permanent and mutable, repeating past moments exactly yet also permitting present interventions that radically altered its form and meaning.'²⁰⁷. In performing the paper over the film (itself a recording of the paper and its previous presentation), the film replays the paper again, and at the same time, the paper forms an infiltration or 'intervention' in the presentation of this documentation: Interjecting, acting as the voice of the film, infecting the images, infesting it. The paper has been re-written, incorporating parts of its former versions so that, in parts, it is a re-performance or repetition of itself. And the film transforms it from inside, creeping in between the words, pervading them, 'creating an infinite regress in which body and tape, recording and voice, image and sight, endlessly reproduce one another'²⁰⁸.



And then, in the performance/presentation, the paper comes to literally, actually inhabit the body. It is in my mouth, in my chest. My arms and hands move with it, it fills my eyes and my ears; 'discourse as a bodily infestation'²⁰⁹.

This mutual suffusion is qualitatively consistent with the inclusion of monads one within the other, and each within the world. 'Each unit relies on other monads: One serial folds into another, and into yet another still; one allusion leads onto an alternate path outside the 'text', then finds its way back to affect interpretation; or one medium connects fluidly to another, relying on the complex interconnectedness of the system as a whole'²¹⁰.

Just as the films were found to diffuse and pointillise through recording and rerecording, so in this case a different kind of writing develops, one that is 'pneumatic, electronic or gaseous', and just such an approach is exemplified, we are told by Deleuze and Guattari, in Burroughs²¹¹. Perhaps we can infer a consistency between the ways in which monads, in their reciprocal interrelation and perforated foldings, perceive in a hallucinatory manner or gaseous perception, and this mode of writing. Diffuse, expanding surrounding or enveloping, and particalized, allowing itself to be interpolated and interfectured by other words, sensations or entities, the text and the film incorporate one another.

Through film, and in the interrelation of recordings and enactments both written, spoken and seen, inscriptions and incorporations are transformed into and out of one another. There is no longer understood to be a complete dominance of the text or narrative over the image or performance in description, prescription or interpretation. In *The Time Image*, Deleuze describes just such a transformation; 'the great lady of syntagmatics', the presumed primacy of the linguistic code in the narration of the image, no longer holds sway and 'minor elements eat away at her or make her multiply'²¹².

(Cut: To a still image showing a presentation slide. It reads: 'Dividing endlessly, the parts of matter form little vortices in a maelstrom, and in these are found even more vortices, even smaller, and even more are spinning in the concave intervals of the whirls that touch one another.' The writing is in white on black, but the still has been filmed from a computer monitor and reflections show dimly in its surface. Suddenly, the camera moves, veering away from the monitor screen to show a wall where papers covered in marks, tables and letters are hung up.)

Cave|Bifurcating

Leibniz's monad is based in a condition of closure, it encompasses in its depths its own privileged point of view on the one, chosen and best world. It is the fold, and its related function of unfolding, that connects the two floors of the monad. Although the two are completely distinct, this is a 'difference that endlessly unfolds and folds over from each of its two sides.'²¹³. For Leibniz, this interaction is one of harmony, the actualization of the most perfect world.

Deleuze prises open these folded depths, moving towards a neo-baroque monad that is capable of containing non-compossibles and including disjunctions. This 'new baroque' condition is described most fully through music, as a dissonance or polyphony with which the monad resonates²¹⁴. To resonate is to be filled up with the vibrations produced, and in the new expanded condition to which Deleuze brings it, the monad is filled to such an extent that it splits open.

Each monad embodies its own perspective on the world, including the whole world but pulling one area of it into particular focus. Leibniz's monads each enfold a point of view on the *same* world, observed from different perspectives. He elucidates this concept through his famous metaphor of the city, viewed from multiple perspectives, actualised in the pleats of a multitude of monads. In contrast, for Deleuze, there can be many different worlds because *each monad creates its own*. Each individual 'is the production of worlds in process'²¹⁵.

(Cut: To a screen showing the interior of a cave, illuminated by headlamp. The screen has been filmed and moves across a second screen, revealing the grid of interlocking dots that make the image up. These flicker as we journey deeper through the cave, travelling into these distant spaces connected through the faceted, overlaid screens.)

Within the cave, procedures of filming, reading, projection, drawing and writing interconnect across screens, mapping shifting intersections between and within them and illuminating possibilities. These processes are no longer viewed as recordings of reality, but as constituting the production of worlds. The studio can be understood no longer as a turning away from the world, nor as merely encompassing the world, but actually bringing worlds into being; 'Something is happening here to the closed monad, almost as if part of its upper chamber is being ripped or prized open on to other monads, other worlds'²¹⁶.

The split between the monadologies of Leibniz and Deleuze effects not merely the existence and production of worlds or events in the present, but also of future events. For Leibniz, God selects at each moment the most perfect present. Whilst an infinite number of worlds might exist, they cannot be actualized simultaneously. These multiple worlds are not impossible, but rather impossible, or incapable of existing within the one that has been chosen. When Deleuze splits the monad, he simultaneously lays out a splitting of time, a multiplication of events in the future. Borges' Labyrinth is posed as a response to Leibniz's closure of the world in the monads; 'the line which forks and keeps on forking, passing through *impossible presents*, returning to *not-necessarily true pasts*'²¹⁷.

The same film that has been developed through each staging and re-staging of the presentation of this text, is also integral to the studio|cave. This film forms part of the structure of the studio|cave and they are linked together in an inextricable way, each pre-figuring and recording the other. Each iteration of the studio|cave is a re-making, re-staging of the spaces shown in the

film. The cave becomes a set, a scenography that can be opened for public display. The film records and documents each space, adding to the proliferating interconnecting caverns. These caverns are not merely serial, however, not simply copies or renditions of one after another in a linear way. Each time the studio|cave is re-made, it is made again as a projection room. And projected into its interior are the films of itself, its past selves. Looking into these spaces, looking into the film, the projections form openings out onto further caverns; 'a world pierced by irregular passages'²¹⁸.

The studio|cave and this film link together multiple times and futures, in the same way that the Borges fable 'creates, thereby 'several futures', several times, which themselves proliferate and fork'²¹⁹. The multiple versionings of both the film and the studio|cave form a labyrinth that incorporates studio, stage and set; fiction and documentation; studio|cave incorporates set|cave.

In the divergence or splitting of this labyrinth can also be seen a direct image of time or 'crystalline seed'. Each instantiation of the cave, concrete or documented, is one among a multitude, similarly forming a mass; 'They attract their contents, make them crystallize'. These individual units coalesce to form a crystal formation that expands, adding to itself continuously²²⁰. The various and varied interiors form a 'honeycomb-presentation, the cubicled images, the huts, niches, cabins and windows', reminiscent of those identified by Deleuze in Fellini's *The Clowns*²²¹. Without producing a structural totality, the spaces that make up this crystalline configuration are continually falling away behind us. The spaces are formed and reformed, an aggregate without totality. Niches lead through and onto one another, experienced as interconnected, a conglomeration without a complete overview. This crystalline proliferation is made up of many kernels of time reflected in onto themselves.

Envisioned as a passage through the crystal seed formation, the build-up and interconnection of the studio|set|cave and the film forms 'a Baroque labyrinth whose infinite series converge or diverge, forming a webbing of time embracing all possibilities'²²²; the experience of a labyrinthine path through interfunctioning fragments, parts that proliferate by folding or refracting back into themselves; an endless exploration of interlinked, relinked spaces as non-chronological, anti-sequential temporal relations.

The studio|set|cave is transformed in the same way as the closed monad, 'kept open through divergent series and impossible totalities'²²³, pierced, expanded or exploded to incorporate multiple perspectives and points of view. Within these places, 'all hypothesis are possible. The cave is a space of the possible'²²⁴.



The studio|cave has been extended to incorporate spaces normally held outside of art production, expanding to include the lecture theatre. Film functions within the studio|cave to open paths between different times and different registers, distant modes and spaces. The lecture hall is darkened, and the projected images of the studio begin, not merely to bring the studio|cave to the lecture theatre, but to transform the lecture theatre into the studio|cave.

Describing Bruce Nauman's *Mapping the Studio 1: (Fat Chance John Cage)*, a piece that featured large projections of the recorded interiors of the artists studio, Marks writes, 'we are transported inside it, the whole space materialising around us'²²⁵. The film and the performed text function not to remove the audience from the lecture theatre, but rather to transform this space into the studio|cave. The lecture theatre *is* the studio|cave and the audience is transported, as in a vessel that serves as an opening out onto other places, other times.

Time exists here as a complex web of intersecting durations, a multi branched structure that, whilst unfolding in real-time also produces loops, detours and portals. Each transformation of the studio|cave is incorporated back into itself, it pleats and twists onto itself, gathering into itself in a processual combinatorics that forms new conjunctions; an unstable montage-modulation. Like the labyrinth in Borges fable: "an infinite series of times, a growing, dizzying web of divergent, convergent, and parallel times. That fabric of times that approach one another, fork, are snipped off, or are simply unknown for centuries"²²⁶.

(Cut: to An empty lecture theatre, the screen shows a copy of Deleuze's *The Fold*, the pages are being turned by hand. There are notes in the margin, under-linings, scribbings and remarks on its pages, notes on slips of paper caught between the leaves. The book has been expanded, dog-eared, used. In the darkened lecture theatre, the screen shows the pages as some are flicked, others lingered over. The images on the screen appear slowed, move with a sense of delay. When they move quickly, the hands blur on the screen, dividing up into horizontal segments, pleating the image. For a moment the image appears to be a still: hands resting at the bottom of the pages of the spread book. Then tiny movements of the hands, small shifts back and forth, start the film going again.)

The studio|cave is all of these spaces *at once*, manifest and multiplied, transforming each of the interiors by perforating them with projections of itself and, through the re-recording of this film and the interior, transmogrifying them into a set. In this way, it 'poses inexplicable differences to the past and alternatives which are undecidable between true and false'²²⁷. The studio|cave is a monad-nomad; a darkened, isolated chamber that incorporates real, concrete, represented and documented spaces. Simultaneously a recording, editing and projection room, a cinema, a cell and a hermitage, it perforates, emits and re-forms itself.

Extensions or excavations of one another, the studio|cave is an incomplete system whose parts are only virtually coexistent, splitting from one another and re-linking through recordings and enactments. This labyrinthine structure is explored here, paired with the function of bifurcation or splitting apart. Just as the monad is burst open, so the studio|cave is explored through this notion of excess, splitting off from itself into the wider spaces of academia.

Conclusion

The two functions, splitting and incorporating, have been investigated through two real formations, the cave and the paper. Drawing on the writing of Burroughs to explicate the complex reciprocal envelopments of entities and language, material and concept, a further literary example, that of Borges *The Garden of Forking Paths* has also proven to be key.

This story holds within it a bifurcating temporal structure that has informed Deleuze's thinking of cinema as well as his explorations in *The Fold*, but it offers still more than this. The narrator's ancestor, Ts'ui Pen, is believed to have constructed a labyrinth and also to have written a book. The diagram has been introduced within this research as an unfolding and convergence of the concrete with the intelligible, and Borges' fable produces just such a construction; 'Everyone pictured two projects; it occurred to no one that book and labyrinth were one and the same'²²⁸.

This formulation, incorporating both the material and the articulable, the maze and the novel, is a diagram that embodies the essential function of the fold. A diagram is 'always concerned with unformed and unorganized matter and unformalized, unfinalized functions, the two variables being indissolubly linked'²²⁹. The lower floor, opening out through matter understood as constantly in states of formation or deformation, is linked via the fold to an upper floor. The domain of the thought, the intelligible, this upper storey serves as a site where principles and perspectives are imagined and invented. 'With the Fold a fluctuation or deviation from a norm replaces the permanence of a law'. The fold functions as a linkage between these two floors, separating them out and furling them into one other.

The diagram of the fold consists of two functions, simultaneously splitting open and dividing, whilst at the same time continually condensing and gathering. The two sides of the fold remain separate, and can be further separated by the same means. Through folding *and* unfolding, this division is of a kind that multiplies possibilities rather than eliminating them, because as one fold is pulled up into focus it reciprocally brings about further foldings below itself. In this way, separation takes place through folding rather than severing, and each crease holds within it the propensity to serve as a site for multiplication and division in further folds. This method of categorisation through a process of folding means that 'division envelops a propensity for its own undoing, an reciprocal unfolding'²³⁰.

Forces, functions and matter are included or enfolded by one another. This interpenetration has been discussed as an infestation, and by the same function of folding-in the

passages and linkages that the diagram forges 'take place 'not above' but within the very tissue of the assemblages they produce'²³¹.

The studio|cave and the paper are two sides or folds of the same diagram; monads that 'penetrate each other, are modified, inseparable', formed and reformulated within a process of presentation, documentation and re-staging²³². Their mutual identification is in no way to be understood as a matching or mirroring. The paper and the cave, as well as the functions with which they have been paired, do not equate to one another. Instead the relationship between them is one of excess. Such an interrelation between text and practice is proposed as an aesthetics that is particular to the baroque fold. Kaiser describes a 'specific mode of thought that is in a privileged way induced by works of art, but that neither exhausts itself by reflecting about art, nor is it fully absorbed by this reflection'²³³. By this understanding, writing and making exceed one another, overcoming, by-passing and spilling over, just as 'a fold is always folded within a fold, like a cavern in a cavern'²³⁴.

The dichotomy between the visible and the articulable has been revisioned, re-distributed between practices of performance, enactment and process of recording or description. The lecture theatre and by implication the wider spaces and contexts of academia are not merely sites of inscription or description, but also for incorporation. The relationship of language to practice is no longer one of metaphor or substitution, but rather metamorphosis. Hayles writes, 'The recursivities that entangle inscription with incorporation, the body with embodiment, invite us to see these polarities not as static concepts but as mutating surfaces that transform into one another'²³⁵. Theory and practice are found to be differentiated, and yet concurrently pervade, envelop and lead into one another in a series of transformational interconnections; a 'difference that endlessly unfolds and folds over from each of its two sides'²³⁶.

(Cut: to A still image of an underground cavern; blue and black and grey. A subtitle in yellow reads: 'For ages there have been spaces where what is seen is on the inside . . .')

The same functions of envelopment have operated so that the processes of reading, writing and talking have been included within practice. At the same time, the art work is engaged in an immanent manner with these discourses. Further to this, the private and the public, the interior and the facade of the research itself have collapsed and expanded into one another; 'the monad is the book or reading room. The visible and the legible, the outside and the inside, the facade and the chamber are, however, not two worlds'²³⁷.

The studio|cave is a monad, and thus incorporates and includes within itself further monads; books, films or folded drawings are differentiated and yet enfolded elements. A drawing, and even a line *within* a drawing is a monad, 'complete in itself and also open on all sides. There

is an element in the line itself that points beyond the limitations of the single drawing and connects each with the surrounding ones¹²³⁸. The cave is not a static formation, but one that recombines, separates and reconfigures all of its parts within itself. Deleuze writes of the monad as a book containing multiple folds, multiple leaves, 'now it contains every fold, since the combinations of its pages are infinite'²³⁹.

Books, including *The Fold*, *The Monadology* and related literary as well as theoretical texts, have served a particular function in this exploration. They have themselves *felt cavernous*, unpredictable and unmapped spaces to be explored, opening out to reveal further chambers and passageways. These texts have concurrently served to provide markers from which to navigate the at times equally undetermined reaches of the studio|cave. Both the texts and the spaces of practice have served as navigational aids for the other, but with this understanding comes the appreciation of the tendency that these pointers have to drift according to the currents inherent within both systems. Each marker of this kind, whilst continuously shifting, also provides a line, a link that leads back down again, into the depths of the cave, book or cavern. In this way, books have formed portals and opened tunnels into the practice, whilst these spaces have been found to contain entryways back into the texts. The distinction between theory and practice, inscription and enactment, is no longer marked by the impact of one on the other, but has become rather one of inhesion and transformation. As Deleuze writes 'inflection becomes inclusion...we're no longer seeing, we're reading'²⁴⁰.

- ¹⁷²Leibniz, G.W. (1991) *Discourse on Metaphysics and Other Essays*, Indiana: Hackett
- ¹⁷³Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, London: Continuum, 31
- ¹⁷⁴Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 30
- ¹⁷⁵Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 30
- ¹⁷⁶Conley, T. (2010) 'The strategist and the stratigrapher',
After-images of Gilles Deleuze's Film Philosophy, 197
- ¹⁷⁷Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 31
- ¹⁷⁸Thomas, M. (2009) 'Studio Vertigo', *The fall of the studio: Artists at Work*, Davidts, W., Paice, K. eds., Amsterdam: Valiz, 26
- ¹⁷⁹Davidts, W. (2009) 'My Studio is the Place where I am (Working)': Daniel Buren, *the fall of the studio: Artists at Work*, Davidts, W., Paice, K. eds., 71
- ¹⁸⁰Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 31
- ¹⁸¹Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 31
- ¹⁸²Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 33
- ¹⁸³Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 31
- ¹⁸⁴Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 43
- ¹⁸⁵Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 34
- ¹⁸⁶Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 103
- ¹⁸⁷Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 143
- ¹⁸⁸Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 5
- ¹⁸⁹Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 99
- ¹⁹⁰Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 374
- ¹⁹¹Deleuze, G. (2005) *Cinema One: The Movement Image*, London: Continuum, 87
- ¹⁹²Deleuze, G. (2009) *Cinema Two: The Time Image*, 86
- ¹⁹³Deleuze, G. (2005) *Cinema One: The Movement Image*, 87
- ¹⁹⁴Deleuze, G. (2009) *Cinema Two: The Time Image*, 86
- ¹⁹⁵Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 99
- ¹⁹⁶Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 36
- ¹⁹⁷Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*
- ¹⁹⁸Deleuze, G. (1995) *Negotiations*, New York: Columbia University Press, 157
- ¹⁹⁹Leibniz, G.W. (1991) *Discourse on Metaphysics and Other Essays*
- ²⁰⁰Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*
- ²⁰¹Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 29
- ²⁰²Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 10
- ²⁰³Hayles, N. K. (1999) *How We Became Posthuman*, 198
- ²⁰⁴Hayles, N. K. (1999) *How We Became Posthuman*, 198
- ²⁰⁵Hayles, N. K. (1999) *How We Became Posthuman*, 213
- ²⁰⁶Hayles, N. K. (1999) *How We Became Posthuman*, 198
- ²⁰⁷Hayles, N. K. (1999) *How We Became Posthuman*, 210
- ²⁰⁸Hayles, N. K. (1999) *How We Became Posthuman*, 218
- ²⁰⁹Hayles, N. K. (1999) *How We Became Posthuman*, 208
- ²¹⁰Ndalianis, A. (2003) *Neo-Baroque Aesthetics and Contemporary Entertainment*, London: MIT Press, 27
- ²¹¹Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 405
- ²¹²Deleuze, G. (2009) *Cinema Two: The Time Image*, 132
- ²¹³Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 34
- ²¹⁴Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 157
- ²¹⁵O'Sullivan (2006) *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, New York: Palgrave Macmillan, 127
- ²¹⁶O'Sullivan (2006) *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 137
- ²¹⁷Deleuze, G. (2009) *Cinema Two: The Time Image*, 127
- ²¹⁸Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 5
- ²¹⁹Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 83

- ²²⁰Deleuze, G. (2009) *Cinema Two: The Time Image*, 86
- ²²¹Deleuze, G. (2009) *Cinema Two: The Time Image*, 86
- ²²²Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 70
- ²²³Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 92
- ²²⁴Hirschorn, T. (2008) *Walking in My Mind: Adventure into the Artist's Imagination*, London:Hayward
- ²²⁵Marks, M. (2009) 'Studio Vertigo', *The fall of the studio: Artists at Work*, Davidts, W., Paice, K. eds., 113
- ²²⁶Borges, J. L. (2000) 'The Garden of Forking Paths', *Fictions*, London:Penguin, p85
- ²²⁷Deleuze, G. (2009) *Cinema Two: The Time Image*, 127
- ²²⁸Borges, J. L. (2000) 'The Garden of Forking Paths', *Fictions*, 82
- ²²⁹Deleuze, G. (2006) *Foucault*, 30
- ²³⁰Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 66
- ²³¹Deleuze, G. (2006) *Foucault*, 32
- ²³²Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 158
- ²³³Kaiser, B. M. (2010) 'Two Floors of Thinking', *Deleuze and the Fold: A Critical Reader*, Tuinen, S., McDonnell, N. Ed., 205
- ²³⁴Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 6
- ²³⁵Hayles, N. K. (1999) *How We Became Posthuman*, 220)
- ²³⁶Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 33
- ²³⁷Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 35
- ²³⁸Roob, A. (2001) In conversation with Kate Macfarlane, 31 May in *The Centre for Recent Drawing: The First Year* Wimbledon:UCL, 147
- ²³⁹Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 34
- ²⁴⁰Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 35

Snag

In this final section, we return to the reticulated structure existing between matter and memory, within which the smooth images of recollection and dream are regulated according to the demands of events in the present. In this section, the transitions between the recollected and concrete are first of all explored in greater detail, illustrated through the model of the kaleidoscope. This device demonstrates the actions of selection and torsion that characterise Bergson's descriptions of how memory is utilised by the sensory motor schema, and these movements are consistent with the striated interweaving of memory and attention that has already been described. In the first section,



Slip, this tightly woven structure was disturbed by slackenings and unfurlings, smooth elements arose in departures from the regulated formation to perform looping routes between lexical and visual fragments. The resulting pieced, partial surfaces were explored as mappings, and overlaid to create the first diagram. Whilst the slip described in the first section of the text allowed a direct perception of qualitatively smooth images from dream and recollection in a slackening or

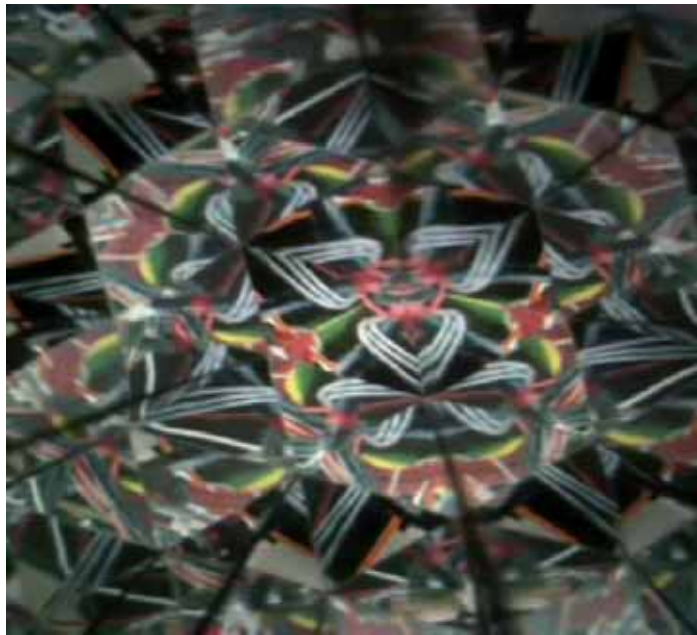


slipping, this part addresses the shortest circuit that forms the internal limit of this system. The points at which the even integration of the virtuality of memory in present action is stalled or jammed form a limit or snag; a stoppage in the regular procession of sensory motor schema that results in an indistinguishability between the actual and the virtual, or a direct image of time. This section explores this point of exchange through the interlinking processes of film, drawing and discourse, and these processes are further explored as mechanically interrelated. The kaleidoscope ceases to function as an illustration and becomes instead a component within these extensions, a mirrored chamber where the simultaneous splitting and bifurcation of the virtual and the actual is multiplied, reflected and refracted.

Embellishment

Our sensory-motor schema, that is, our knowledge of our surroundings acquired through movement, provide a framework that defines how past recollections are sought by the mind according to their use within the present situation. This framework is a stable, regulated

surface that interweaves acquired, habitual memory and inattentive recognition. In the transducer, this surface was loosened or frayed, and the radiating circuits of dream and recollection allowed a direct perception of time. Moulard-Leonard ascribes the time image to this outwards movement, stating that 'the kind of experience resulting from this centrifugal movement corresponds to what Deleuze calls the time-image'²⁴¹. In fact, it will be argued, both the centrifugal and centripetal movements of memory and attention are functions of the time image. The sensory motor forms a screen towards the centre of which virtual images spiral, and upon which memory images can be traced, embroidered or applied. In attentive recognition, 'we are given an external perception, the consciousness of which really consists in centripetal movements of imitation continuing this perception'²⁴². Onto the framework formed by acquired sensory-motor schema, these attentive recognitions are traced and re-traced, the regular fabric becoming subject to an increasing number of these elaborations; 'we go on from similarity to similar objects, embroidering upon the similarity, as on their common stuff or canvas, the variety of individual differences.'²⁴³. Attentive recognition,



through this process of 'embroidery', adds to the object under scrutiny, contributing a 'temporal' dimension by applying a 'recollection image' directly onto it²⁴⁴.



[The film is projected onto the smooth, white surface of the paper. Onto this plane are traced the areas of pixellated colour that constitute the film still. The similarity of the projection and the drawing is delineated, traced and re-traced, at the surface of the paper. The digital film is broken up into stills, halted in order to be traced. Attention consists initially in an 'inhibition of movement, an arresting action. But upon this general attitude, more subtle movements will soon graft themselves'²⁴⁵. The tiny movements of the nib of the pen, the gradual marking out of the drawing in small sections over this stilled surface. One projection is succeeded by another, and each is traced and plotted in turn in a set of procedures that can be identified with 'the imagination's superimposition of a large number of images of the same



kind to find their congruence²⁴⁶.]

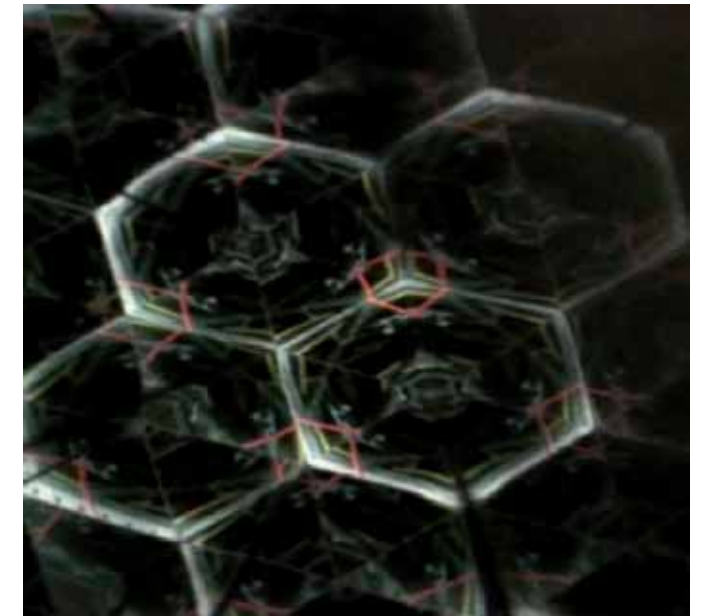
Drawing into virtual memory, reaching into the midst of memory images in search of those that are 'applicable', attentive perception consists, therefore, in the fixing, delineation or striation of an image from the past when it is found to match the present perception. Memory is brought to bear in the present in this way through a centripetal movement that, according to Bergson, entails 'a work of adjustment, something like the focussing of a camera', a twisting or contraction in order to discern a central point²⁴⁷. At the same time, memory rotates upon itself, turning outwards in order to present that part of itself which is most useful within the present situation. Both of these functions through which memory is adjusted to 'fit' with present perception, centrifugal and centripetal, are regulated by their use or applicability within an action or movement in the present.

In Creative Evolution, Bergson draws an analogy between the way that we understand the world and the cinema. Both are strictly confined to the creation of static 'snapshots' to which are added an artificial movement. Composed of immobile sections, cinema is capable only of producing a metered, measured duration that is added to these images. Bergson maintains that the natural state of our perception consists in the same stasis, formed from instantaneous images that we compose together in a linear fashion; 'the mechanism of our ordinary knowledge', he writes, 'is of a cinematographical kind'²⁴⁸. Both the automated movement of film and of our own perception, then, belie the true nature of reality. Bergson describes how we remain always unable to access the continuous movement of duration; 'The fundamental illusion consists in transferring to duration itself, in its continuous flow, the

form of the instantaneous sections which we make in it'²⁴⁹. These 'instantaneous sections' are shaped through the framework of our sensory motor schema; measured, metered and succeeding one another in a linear manner. Our consciousness of our present perceptions, like photogrammes, are likewise re-animated according to a mechanical, arbitrary succession in such a way that movement remains external to them. Memory is adjusted to fit perception through contraction and adjustment, and combined in movement with perception in the present. In our

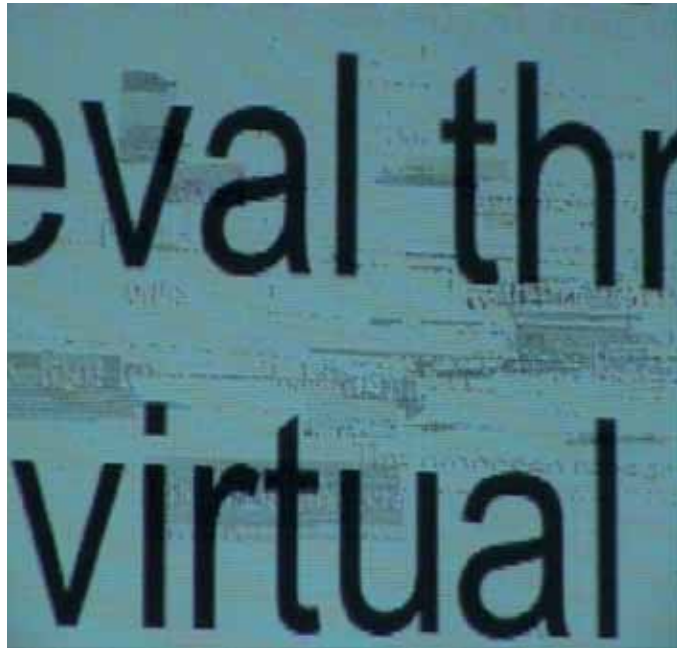


general experience, this occurs in such a way that we are unaware of the interrelated work of attention and memory. Bergson illustrates our inability to discern the true nature of duration, and thereby recognise the presence of the past within our perception, with the kaleidoscope; 'There is, between our body and other bodies, an arrangement like that of the pieces of glass that compose a kaleidoscopic picture. Our activity goes from an arrangement to a rearrangement, each time no doubt giving the kaleidoscope a new shake, but not interesting itself in the shake, and seeing only the new picture'²⁵⁰. Not only does the kaleidoscope serve as a demonstration of the functions of twisting



and turning that recollection entails, it also explains how our awareness of these functions is occluded by the continuous appearance of the visions thus generated. Bergson states that 'the cinematographical nature of our knowledge of things is *due to* the kaleidoscopic character of our adaptation to them'²⁵¹. Meaning that each marvellous stilled pattern created by the kaleidoscope forms a distraction from our inability to grasp the movement between them, thereby prolonging our deluded belief that duration is stilled in just the same way as our perceptions of it.

The interweaving of memory within perception according to the movement or action described here forms, in cinema, what Deleuze describes as the movement-image. Extending into action, following rules of succession and progressing according to cause and effect, movement images in film are described as being governed by sensory motor schema. Deleuze's understanding of cinema of course draws directly on Bergson, utilizing theories of the interrelation of matter, perception and memory. In *Matter and Memory*, Bergson describes how the continuous movement of duration is neither interior to our minds nor belongs solely to the external world but



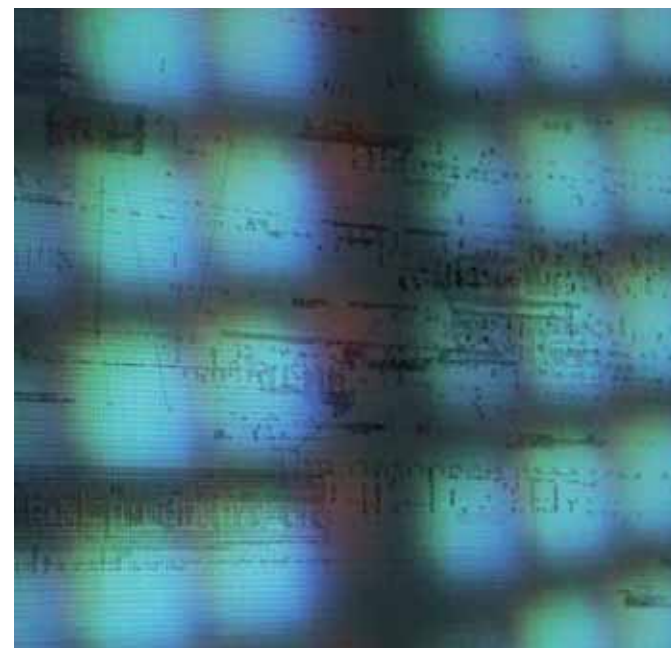
rather exists in the interrelation between these. Through the engagement of memory with our perceptions of matter, an 'intermediate' or 'movement image' is formed. It is the 'disturbance of equilibrium between stimulus and response' that generates the new cinematic image; the time image arises through a snag or 'stalling' of the measured progression of the movement image²⁵².

In a particular focussing of the attention in recognition, Bergson describes how automatic memory engages directly with this apprehension. Memory images trace and re-trace the outline of the perceived object, reproducing its image. Deleuze and Guattari describe the centred and measured space of embroidery as a striated space, and this is cogent with the way that memory is brought to bear in attentive recognition. This process can be sustained continuously; 'Memory can be dilated indefinitely and reflect upon the object an increasing number of suggested images'²⁵³. In this way, embellishment is added to embellishment, forms are traced and re-traced, over and over. The 'central theme or motif' that characterised the striation of memory through the

sensory motor schema can no longer be discerned within the overlaying of these multiple outlines²⁵⁴.

[The same area of the drawing is covered repeatedly with the regular marks and chartings. The striated surface of the drawing, produced from gridded areas and delineated contours, builds in complication. Fragments overlap and intersect with one another and, gradually, lacunae develop in their midst. The striation fails, falters, begins to dissolve, allowing smooth holes to emerge from within it.]

In the process of attention, images from memory are repeatedly embroidered over perception. There is a point at which these memory images can become so thoroughly enmeshed with the perception that they are indistinguishable. This is the smallest possible circuit, 'the point of indiscernibility between the actual and the virtual', a direct perception of an image of time²⁵⁵. As in a piece of cloth that is embroidered repeatedly so

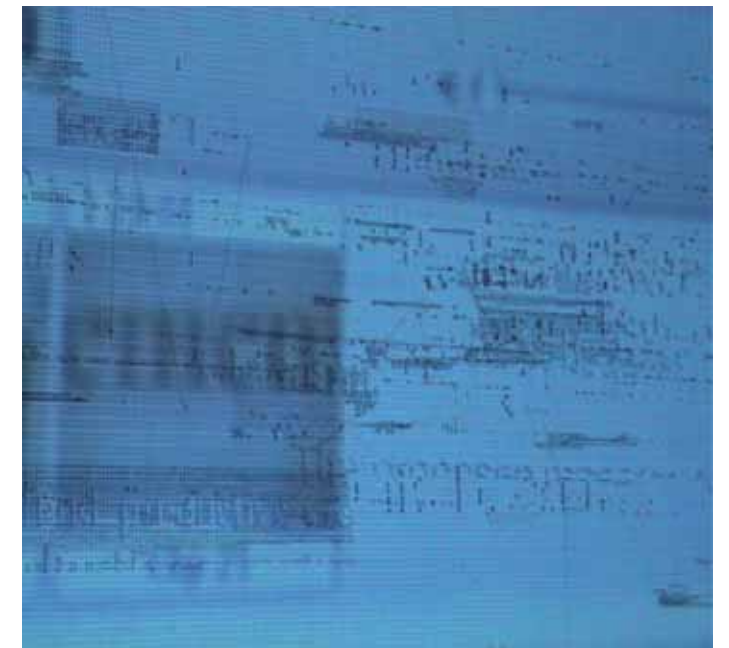


that no motif can be discerned and the threads tangle and snag, the time image, or perception of the smooth space of pure memory, arises through 'an aggregate of intrication'. Within the configuration regulated by sensory motor schema, smooth spaces arise through 'entanglement obtained by fulling', where separate elements from memory and perception are so tightly wound through one another that they become indistinguishable²⁵⁶. The time image, the smallest circuit between perception, thought and virtual memory, is formed through an inter-tangling of memory in the present. This surface is no longer appliquéed or embellished, it is hooked and tangled within itself.

The interruption of the sensory-motor schema brings about a disruption in the tightly interwoven structure of cause and effect held in place through the interweaving of memory, perception, recognition and action. This stoppage is a shift that splits movement from time, allowing a moment of indiscernibility between the present perception and a recollected image to emerge. 'The constitution of the the pure optical image depends on the jamming or breaking of our sensory motor schemata (clichés or automatic recognition)'²⁵⁷. The sudden halt of this mechanism, where a virtual memory image cannot be actualized in movement, 'gives rise to a 'visionary' experience'²⁵⁸.

[The film is paused. This still image is traced, the contours marked out and areas delineated. The film runs, projected over the surface of the drawing. For a moment, for an instant, the shape of the marks on the paper overlay and match exactly with the film. Disrupting, derailing the

progression of the film, this interruption opens up a previously unseen space. Between the film projection and the drawing surface, the the film coincides suddenly with the drawn mark and they are caught up with one another in an anticipatory matrix and a direct image of pure temporality emerges. They precede one another and follow on behind;



the bandits slipping into and out of their allotted position, the drawing predicting their arrival and marking their passing. This moment of match serves to illuminate the scission that both separates and connects them; 'the asymmetrical faces of their contact'²⁵⁹.]

In attentive perception, when consciousness fixes an object in concentrated focus, Bergson describes how

pure, automatic or *virtual* memory engages directly with this apprehension. In an engagement that is a drawing inwards, a centripetal momentum moves towards a superposition and the direct refraction of the virtual, or recollected, into the actual, or sensed. This refraction reproduces 'the perceived object at the actualized surface of memory – or the smallest circle...the point of indiscernibility between the actual and the virtual'²⁶⁰. A direct image of time is revealed in film when we see the past splitting from the present that it was, indistinguishable from the moment of its separation. An image of time becomes perceptible in



this the common limit, in the circuit within which these separate elements are indistinguishable from one another. The formation of the diagram is reliant on just this point, the point of indiscernibility, simultaneously a splitting and a convergence, 'intermediate configurations at once visual and lexical'²⁶¹.

A double-double capture transpires; the film seizes the drawing in a still moment, suddenly covering its configuration; the drawing encapsulates the film, marking out a part of its outline and fixing it; the writing apprehends the work – description coupling to it temporarily; the drawing captures the writing, the

words entangled at the overlaying surfaces of drawing and projection. These brief instances of double duplication and simultaneous scission are direct images of time, and as such constitute a seed or source for insight, the generation of the unforeseen, 'or even of genuine thought'²⁶².

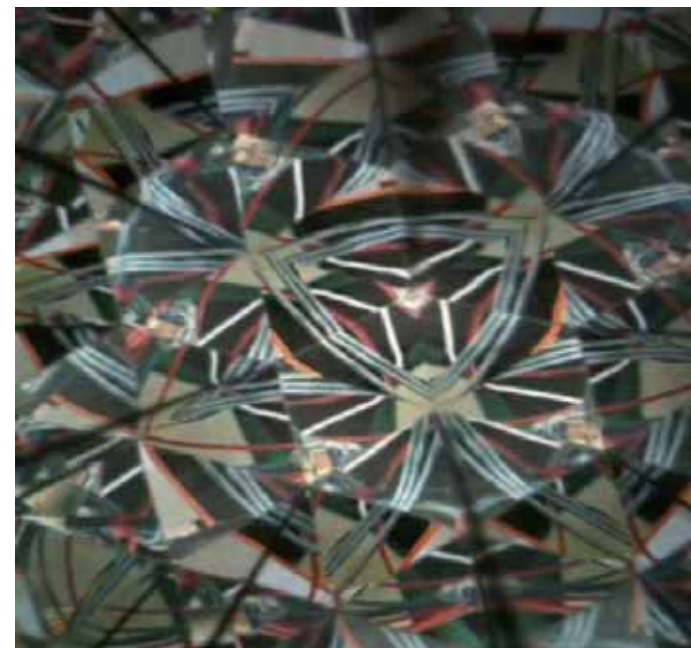
Colliderscope

A diagram, as has been established, is a formation within which enunciations and visibilities coincide in a collision that is simultaneously a scission. The innermost limit of these incidences, the becoming indistinguishable of the lexical and the visual, the remembered and the perceived, the actual and the virtual, forms both a diagram and a direct perception of pure memory or duration.

When we read, we focus on a book or text, employing acquired memory as we move the eye regularly over the words. This movement occurs at speed, and the letters that have long since been memorised disappear beneath the smooth running of the sensory motor. Massumi writes; 'when we read, we do not see individual letters and words...(but rather) through them. Through the letters, we directly experience fleeting vision-like sensations'²⁶³. At such times, we are not *seeing* the actual printed words and letters on the page, but memory images of familiar letters, words and phrases that we match up with them. This process by which memory images come to replace perception in reading usually escapes our attention. Indeed, Massumi writes that learning to read is precisely the acquisition of the ability to *forget* how, in order for it to become completely habitual. Again, we have an instance within which recollection images are inattentively interwoven within the regular fabric of habitual or acquired memory.

This interpolation of perception and memory means that 'Every attentive perception truly involves a *reflexion*...the projection, outside ourselves, of an actively created image, identical with, or similar to, the object on which it comes to mould itself'²⁶⁴. Reading is understood in this way as a constructive, inventive process that produces the words on the page through reciprocal engagement. According to Bergson, the usual procession of habitual processes, of which reading is an example, occlude this conjuring and the interpolation of memory and perception that it entails. There are occasions in reading, when an image or sensation that *is not of* the words on the page nor the time and place in the moment where they are read overlays or interferes with the actual text. Bergson describes how memory images are engaged with perception whilst we read and how, when images remembered or imagined are superimposed over the actual, printed text, the intermingling of perception and memory images can lead to the *replacement* of the former with the latter. Memory images 'projected on the paper, take the place of the real printed characters and may be mistaken for them'²⁶⁵.

Recollections, dreams or imaginings, these



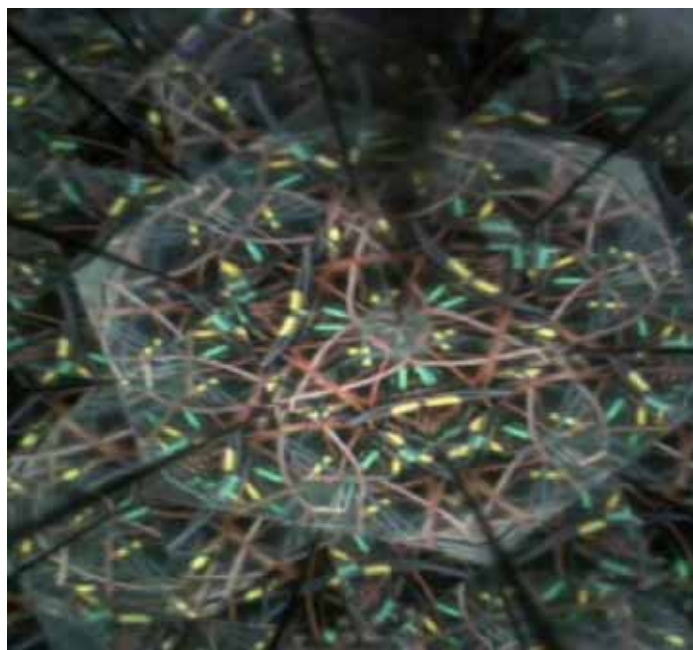
moments are no less real than the book in our hands, and are, according to Proust's narrator in *The Search for Lost Time*, 'actually part of nature itself, and worthy to be studied and explored.'²⁶⁶. The narrator writes of the garden and the chestnut tree, the surroundings that he is rendered senseless of, hypnotized so completely as he is during his reading. He describes moments when he is not only transported to another place, but also through time; just a second seems to have gone by, he writes, 'while I went on with my reading and the heat of the day declined – in the crystalline succession, slowly changing and dappled with foliage, of your silent, sonorous, fragrant, limpid hours'²⁶⁷. At particular moments, such as the one described here, a perception or *realization* of pure temporality or virtual memory is activated, bringing about an indiscernible interrelation between the words on the page and the images that arise through them.

Images of the virtual make the virtual appear not in the content or form, but in fleeting, in their sequencing or sampling. The appearance of the virtual is in the twists and folds of formed content, in the movement from one sample to another. It is in the ins and outs of imaging²⁶⁸

Both the film and the drawing that form part of *Colliderscope* were oriented around this segment of text. In a sense, this quotation itself forms a smallest circuit, an inner limit which the work tends towards, loops back in on again and again. Each loop, arriving back at this point again, brings with it further references, is skewed by a slightly altered angle, and these repeated approaches, through film, drawing and text, generate a gradual examination of this point that

is *at once* lexical and visual, theoretical and practical. Conley describes how a single word is a 'diagram, a 'little machine', indeed a miniature map of forces that come forwards from the aural and visual matter embedded in its form²⁶⁹.

[A text, projected onto the paper in a digital format. The words are pixellated, their black-and-white formations dissolve up close, revealing coloured edges, blurred distinctions between the letters. These indistinct boundaries are traced over, delineated in thin coloured lines, in coloured squares. It is not the words that are reproduced on the surface of the drawing, but rather the forms of their disappearance, the places where, through the simultaneous actions of projection and drawing, they are visible rather than legible. Working up close under the projection in this way, the definition



of the words on the screen dissolves. The discursive leaks out as the edges of the letters become indiscernible, and their visible formation becomes apparent. The words can no longer be read; illumination renders them mute. The drawing charts the becoming visible of the discursive. At the same time and through the same processes, the drawing is constructed from left to right. It is pieced in lines and segments that have a textual quality. This emerging indistinguishability between the visioning of the text and the textualisation of the image is captured, filmed as it develops. The words, projected onto the drawing, are read and re-read in illuminated sections. At some moments, they are legible, and the words can be understood. At others, it blurs and slips into illegibility, becoming visible. As the surface of the film projected over the drawing is filmed, the two overlaid, intersecting surfaces are re-recorded. The camera's focus sharpens and blurs, sliding across the interrelated surface. As it moves in close, the words blur into separated, coloured pixels. As it veers away, the words are readable again.]

The 'imaging', or actualization that Massumi describes

here might take place through discursive or visual means, furthermore, it is vital to establish here that neither of these are 'virtual' or 'actual' at any time. In just the same way, describing either digital or analogue both directions; The drawings themselves, formed media according to this binary split would fail to address the important point that Massumi establishes here. These pairings oscillate, transitioning into and out of one another, and it is this propensity for alteration – rather than either state in itself – that *is* the virtual. The point of indiscernibility between the actual (perceived) and the virtual (pure memory, imagined, dreamt or recollected) is that which characterises and makes possible the passage from movement to time, or from *sensory-motor schema* to the pure optical situation or direct time image. The surface of the drawing that forms part of *Collidercope* includes densities where the surface has been drawn, re-drawn and drawn over, places where the snag or fulling of the time image has interrupted the regular progression of the drawing process.

At these moments of indistinguishability between the virtual, recollected or imagined and the perceived, the discursive and the visible are refracted and reflected directly into the midst of one another in a direct perception of time. This point of contact between the actual, sensed or perceived and the virtual (pure, *automatic* memory) is made visible through cinema in a time image. What is being made available to our perception is the appearance of the virtual itself, embodied in an image of its transformation, its splitting from the actual image that is identical with it. Such moments are experienced within studio practice, incidents when, in reading a theoretical or philosophical text, the words dissolve and images are projected through them. Although this may not be what the author is writing about, their words, and remembered or projected images from my

work seep into one another until they cannot be distinguished from one another. This dissolve or cross-fade of the lexical and the envisioned slides in both directions; The drawings themselves, formed often from tiny units built left to right in strips, have a textual quality and at times sections of texts or remembered writing seeps through their surfaces. In a special condition that is brought about through superposition and the specific qualities of digital projection, at the edges where the words begin to seep, the written, or speakable, becomes indistinguishable with the seen.

We noted earlier that, in describing moments of transportation in reading, Proust used the terms 'crystalline' and 'limpid', a refraction, reflexion or superposition of perception and memory image. Not only is it possible, following the same routes through Bergson's interrelation of matter and memory, for reading to entail or create just such a time image, but furthermore it is the 'literary' quality of film that is essential to Deleuze's vision of the cinema. The time image, or crystal image, is described as being characterised by a quality of 'litteralite', and this does not refer to a literal, direct or prosaic quality, but rather a *literary* quality requiring a principle of the readability of the image; 'the whole image has to be read, no less than seen, readable as well as visible'²⁷⁰. This smallest circuit within which the exchange or transduction of the actual into and out of the virtual is at the same time an indistinguishability between the enunciated and the visible, the read and the seen. This confluence must be understood to encompass a concurrent separation, 'a dissociation of sound images from visual images' through which the diagram proliferates²⁷¹. The direct projection of one into the midst of the other in a state change that moves in two directions at once; both arise through the other and

concurrently dissolve into themselves:

Infoldings and
outfoldings, redoublings
and reductions, punctual
events falling away from
themselves in self-
referential
encompassment, pasts
projecting ahead to
futures buckling back
into the moment,
extended intensities and
intensifying extensions.
The virtual can perhaps
best be imaged by
superposing these
deformational moments
of repetition...think of
each image receding
into its deformation, as
into a vanishing point of
its own twisted
versioning. That
vanishing into self-
variety is the virtual²⁷²

The film that forms part of *Colliderscope* is composed from overlaid images; digital film stills, slides and acetates have been superimposed onto the drawing, layered and flattened together through re-filming. Abandoned vehicles, redundant computer technology, failed attempts and stalled progress; the sequences and images of the colliderscope film 'function like ruins or fragments evoking the existence of a past in the present simultaneously transforming the ruin into a restored, majestic structure that operates like a richly

layered palimpsest²⁷³. Interfering, sliding over and arising through one another, these segments of film form a continuous cross fade, falling through different temporal registers, sinking through currents in a suspension of image sediments. The transitions are not established as moving from a distinct temporal register to another; if there is a sense in which memories or the past intrude into the films present, this takes place incessantly rather than through marked devices such as flashback. This kind of ambiguous, fluid or unrooted time is characteristic of the break that modern cinema forms with the films that preceded it; 'killing the flashback'²⁷⁴. In a merging that is simultaneously an emergence, the drawing is overlaid with stills and slides, the projections re-recorded as these temporal layerings smear and blur through one another. This is neither fusion nor confusion.

The film footage has been gathered from found sources, including digital footage, slides and magazine cuttings. The *Colliderscope* film features footage that has been filmed, projected and re-filmed; edited and altered through layering, merging and separating out, the footage retains some of its connection to the images of the places where it was first recorded, although any real *presence* of these places, in an indexical sense, is certainly of a lapsed, or lapping quality. And now, watching the film, these fluid

connections persist; retrospectively, the work is shaped through the interrelated movements of the remembered, the read, the seen and the written.

Bergson describes attentive perception as related to memory through movement, as the passing of a message or signal from one to the other.

Consciousness, in this sense, acts as a delay through which perception is exchanged with memory. He uses the following analogy to illustrate: 'the telegraph clerk who, on receipt of an important dispatch, sends it back

again, word for word, in order to check its accuracy'²⁷⁵. Inherent in this process, therefore, is a coding and decoding, a process that results in the smooth running of the sensory motor in engaging with memory according to the demands of the present situation. The enigma machine, shown in the *Colliderscope* film, encapsulates a similar aim; the translation of a signal or code into another form that can be usefully employed. This process is stalled, sopped: The code-breakers have hit a snag. The formula has not been supplied but must be deduced, the message subjected to a series of alterations, codings and overcodings. The extinct or outmoded technologies invented for this purpose embody our imaginings of a previous and unrealised future.

The large Hadron Collider, imaged in the film *Colliderscope*, is a transducer; a circuit bringing particles of energy and matter into collision, aiming to bring about the smallest circuit of all, the start of everything. This extended, subterranean orbit is the re-staging of our inability to imagine this past, this moment of origin. Images of this place and an idea of its function are fed into the colliderscope to be altered, turned about through an enactment/activation of the circular paths between the recalled, recorded – past – and the visible, articulated 'a closed circle in which the perception image, going towards the mind, and the memory-image, launched into space, career the one behind the other'²⁷⁶. Neither the footage, the film nor this writing forms a metaphor for the time image. In their merging or emergence through one another they rather form a diagram, opening onto the unforeseen.

Conscious perception of the present moment is always already *past*. Bergson writes: 'In the fraction of a second which covers the briefest possible perception of light, billions of vibrations have taken place, of which

the first is separated from the last by an interval which is enormously divided. Your perception, however instantaneous, consists then in an incalculable multitude of remembered elements; and in truth every perception is already memory'²⁷⁷. The kaleidoscope has been discussed as a means of visualising the dazzling fragmentation and multiplication of memory interior to perception, as well as the twisting and focussing movements through which these recollection images are selected. The transformation, or realisation of the virtuality of the past within present perception is illustrated through the analogy of the kaleidoscope. In *Colliderscope*, the same apparatus and its functions have been integral components within all of the aspects of the work. Going beyond a metaphor, this analogy is broken open and projected into the midst of itself, forming a diagram. The transducer, inclusive of *Colliderscope* and, indeed the kaleidoscope, is rather a strategy, system or plan 'that is reversible, has multiplied in both directions, and has become infinitesimal or microscopic'²⁷⁸.





Turning the kaleidoscope reveals a sliding image that throws fragments outwards from a central point whilst gathering others inwards towards a confluence. Partial perceptions are drawn inwards, and in a centrifugal movement are interspersed with images from memory. In a rotating action, recollections are brought into focus and sent on outwards turning paths, combined and altered to fit perception. Filled with splitting fragments, reflected and refracted within the midst of one another, the kaleidoscope reveals the instantaneous scission of the virtual and actual, the present and the past. Within the kaleidoscope 'the mirrors are not content with reflecting the actual image, but constitute the prism, the lens where the split image constantly runs after itself to connect up with itself²⁷⁹. The actual view of the drawing, superimposed with the projected film, is framed in the triangular aperture of the kaleidoscope and becomes only one more virtuality among a multitude of others²⁸⁰. This splitting, reflection and refraction reveals a 'perfect' crystal image; rendering perceptible the simultaneity of the virtual and the actual multiplied in the many reflections that make it up; 'the mirror image is virtual in relation to the actual

character that the mirror catches, but it is actual in the mirror which now leaves the character with only a virtuality²⁸¹.

The film is re-filmed through a kaleidoscope; the mirrors fragmenting and refracting its images back into their midst. The film is projected onto the paper and portions of it are marked out, pixel by pixel. Periodically the paper is rotated and folded, mirroring the action of the kaleidoscope. The drawing itself is filmed and projected back onto its own surface, and again the pixels are traced. The drawing forms, in a sense, a sheet of pastness, covered with tiny marks, a marking off of time. Film is projected onto the drawing and the overlapping interference between the two surfaces is re-filmed through the kaleidoscope. As the process progresses, the drawing is cut into triangles, rotated and transformed in continuous recombinations, forming and reforming a series of 'deformable abstract polygons'²⁸². The film and the drawing follow the functioning of the kaleidoscope, split, folded, rotated and re-joined; simultaneously reflected and refracted. In the slip of the first section, drawings were strung together from outside, linking fragments drawn from the archive. In this third part, the work has been made in itself and onto itself, splitting apart and recombining ito its midst. The drawing has been filmed and re-filmed, drawn and drawn again, turning inwards on itself, rotating on its own axis.

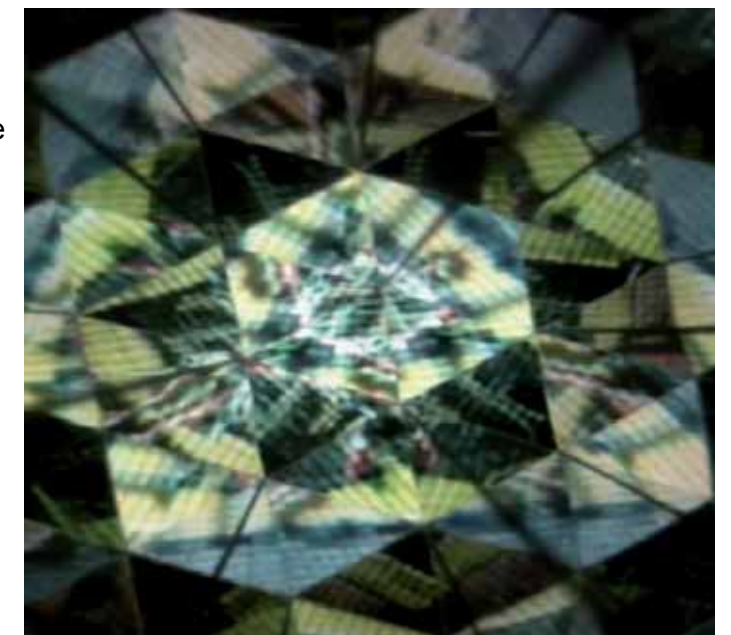
Machiniac

The kaleidoscope, as an instrument, a concept or set of methods, has functioned as a component, a mechanism between different stages and surfaces of my studio practice, activating transformations and transductions within the larger contraption of the work. The kaleidoscope functions in this way as an extender, a connector that operates between drawing, film,

performance and text. Through functions of rotation and torsion, it 'invents a kind of transverse continuity or selecting elements and setting them into motion with communication between several sheets, and weaves a other components. Adjustments and modifications are network of non localizable relations between them²⁸³. The kaleidoscope selects, fragments and rotates, bringing disparate aspects of the work into collision with one another. No longer restricted by the confines of the sensory motor or movement image, the kaleidoscope works *with* film in visualising the transformations between multiple presents and multiplied pasts. The film and the drawing, recording and overlaying one another, become inseparable within the interlinked processes of their formation. Desiring machines are likewise operate molecularly, breaking down and re-joining with other machines in endless permutations, a process that opens out infinite possibilities²⁸⁴. It is the gaps between the machines, the lapses in flow, that activate transductive and transformative alteration. Transduction here constitutes the movement, or more correctly, transformation between the encoded and the material. These interrelations and interfunctionings are processual, and the work is a contraption, a series of interlinking machinic components.



I am the mechanic, machiniac or the inventor; made to both these parts and the ways that they fit and work together. Understood as machinically interrelated, the interrelationships between drawing and film, discursivities and visibilities, actual and virtual elements are interprojected, in 'a permutation (change the order of series or set, even alter completely) of the objects that emit them: one discovers fringes of interference on the edge of each field of presence²⁸⁵. The studio is engaged in a reciprocally reformatinal and transformatory interrelation with Colliderscope,



forming a contraption or assemblage of 'chronogeneous machines engaged in their own assembly²⁸⁶. The text, film, drawing and the spaces within which these are formed are 'formative machines, whose very misfirings are functional, and whose functioning is indiscernible from their formation²⁸⁷. Modulation and change are integral to the functioning of these machines, the 'processes of temporalization, fragmented formations, and detached parts²⁸⁸ are characteristic of the machinic interrelation of the different aspects of the practice. Such a machinic

combination of elements is not mechanical; a departure from the measured progression of the sensory motor and its pairing with the movement image, interlinked molecular functionings work by 'causing to flow and breaking flows.'²⁸⁹.

Conclusion

Diagrams form 'collisions and ruptures of voice and graphic form'²⁹⁰. The snag explored in this section has activated such collisions, exploring the alterations and modifications that discursive and visible aspects of the practice and the research bring about on and through one another. Within the diagram, the kaleidoscope has been seen to function both as a concrete and conceptual component, turning inwards and outwards upon itself and thereby amplifying and multiplying collisions between the seen and the spoken. The kaleidoscope brings about a concurrent transformation between these two poles, embodying 'the double current which goes from one to the other, - always ready either to crystallize into uttered words or evaporate into memories'²⁹¹.

Deleuze writes: 'statements resemble dreams and are transformed as in a kaleidoscope'. The conditions that make enunciations possible are here likened to pure virtuality, the slackest and most distanced planes of memory, transformed in this double current. Through operations of fragmentation, torsion and superposition, the kaleidoscope has also been found to produce the smallest circuit between the remembered or imagined and the surfaces of actuality, and in operating between texts and visual arts practice, it induces a similar superposition.

The film, the text and the drawing are interspersed with one another and between them, at times, there exists a resemblance. It seems for an instant that there is a match, a direct correspondence.

In the spaces between the visible and the articulable, 'we enter into the domain of uncertain doubles'²⁹².

Formed through the encounter between them, both appear in the moment when they divert from one another. These incidents form direct images of time or moments when an encounter with the unpredictable induces thought, and have been found to occur in the interrelated processes of reading, drawing, and working with film; 'Deleuze underscores the point in a sudden reflection where reading and seeing, lire and voir, bear for an instant on the very creation of the film before our eyes'²⁹³.

Philosophy and practice are brought into contact with one another through twisting, torsion and fragmentation. The functions bring about a mutually transformative exchange that results in transduction, the pair transition into and out of one another. Within the mirrored chamber of the kaleidoscope, through this section of the text and in the work *Colliderscope*, these functions lead to the production of an indiscernibility, the generation of a 'sheet of transformation' upon which the two can no longer be distinguished as 'the whole has changed, as with the turning of a kaleidoscope'²⁹⁴.

The striated, woven interrelational structure of matter and memory forms the basis for the snags that have been explored in this section; in a hallucinatory superposition, the viewer 'makes no distinction between content and expression, a discursive formation and a non-discursive formation'²⁹⁵.

- ²⁴¹Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, New York :SUNY, 35
- ²⁴²Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 47
- ²⁴³Bergson, H. (2004) *Matter and Memory*, New York:Dover, 215
- ²⁴⁴ Szaloky, M. (2010) 'Mutual Images' *Afterimages of Gilles Deleuze's Film Philosophy*, Rodowick, D.N. Ed. Minneapolis: University of Minnesota Press, 61
- ²⁴⁵Bergson, H. (2004) *Matter and Memory*, 122
- ²⁴⁶Szaloky, M. (2010) 'Mutual Images' *Afterimages of Gilles Deleuze's Film Philosophy*, Rodowick, D.N. Ed., 62
- ²⁴⁷Bergson, H. (2004) *Matter and Memory*, 171
- ²⁴⁸Bergson, H. (2009) *Creative Evolution* London: Jungle, 235)
- ²⁴⁹Bergson, H. (2004) *Matter and Memory*, 193
- ²⁵⁰Bergson, H. (2009) *Creative Evolution*, 235
- ²⁵¹Bergson, H. (2009) *Creative Evolution*, 235
- ²⁵²Deleuze, G (2009) *Cinema Two: The Time Image*, London:Continuum, 3-4
- ²⁵³Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 51
- ²⁵⁴Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, London:Continuum, 545
- ²⁵⁵Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 51
- ²⁵⁶Deleuze, G. Guattari, F. (2008) *A Thousand Plateaus*, London:Continuum, 525
- ²⁵⁷Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 112
- ²⁵⁸Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 112
- ²⁵⁹(*Deleuze 2008:267*)
- ²⁶⁰Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 51
- ²⁶¹Conley,T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2
Edinburgh:Edinburgh University Press, 165
- ²⁶²Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*, 41
- ²⁶³Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*, Durham: Duke University Press, 139
- ²⁶⁴Bergson, H. (2004) *Matter and Memory*, 124
- ²⁶⁵Bergson, H. (2004) *Matter and Memory*, 126
- ²⁶⁶Proust, M. (2004) *In Search of Lost Time: Swann's Way*, London: Penguin, 101
- ²⁶⁷Proust, M. (2004) *In Search of Lost Time: Swann's Way*, 103
- ²⁶⁸Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*, 133
- ²⁶⁹Conley,T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2 170
- ²⁷⁰Moulard-Leonard, V. (2008) *Bergson-Deleuze Encounters*
- ²⁷¹Conley,T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 164
- ²⁷²Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*, 133
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- ²⁷⁵Bergson, H. (2004) *Matter and Memory*, 123
- ²⁷⁶Bergson, H. (2004) *Matter and Memory*, 126
- ²⁷⁷Bergson, H. (2004) *Matter and Memory*, 194
- ²⁷⁸Deleuze, G. (2006) *Foucault* New York: Continuum, 92
- ²⁷⁹Deleuze, G. (2009) *Cinema Two: The Time Image*, 80
- ²⁸⁰Deleuze, G. (2009) *Cinema Two: The Time Image*, 68
- ²⁸¹Deleuze, G. (2009) *Cinema Two: The Time Image*, 68
- ²⁸²Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 357
- ²⁸³Deleuze, G. (2009) *Cinema Two: The Time Image*, 119
- ²⁸⁴Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 361
- ²⁸⁵Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 357
- ²⁸⁶Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 315
- ²⁸⁷Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 315
- ²⁸⁸Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 315
- ²⁸⁹Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum, 357
- ²⁹⁰Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 163
- ²⁹¹Bergson, H. (2004) *Matter and Memory*, 211
- ²⁹²Deleuze, G. (2006) *Foucault* New York: Continuum, 99
- ²⁹³Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 172
- ²⁹⁴Bergson, H. (2004) *Matter and Memory*, 260
- ²⁹⁵Deleuze, G. (2006) *Foucault*, 30

Conclusion

Writing

The project has proffered new insights into Deleuzean theory, developed and explored from within practice, where the art work includes and incorporates discursive and theoretical elements in its composition. Theory functions here not as an addition, but as fundamental and integral to studio practice. During the process of the research, the text and practice have related to one another in a dialectical, back and forth exchange, however, the focus of the project has been to instigate, write and scrutinise the moments when these interweavings 'jam or break'¹. The written component of this project has been actively and integrally engaged within the art practice that the project has centred on and the submission, including both textual and visual components, forms 'the surface of its own inscription'. *It does what it says*, and has formed, performed and analysed these haltings and derailments.

The project has been concerned with identifying significant pauses within integrated processes of practicing, theorising and researching, rather than static objects or stable perspectives. Once identified, these pauses have been investigated in terms of the temporal, through transformation and shift. There certainly are points within the research process where works, categories or patterns, become fixed, and these temporary pauses allow a structure to emerge and be reflected upon. Within the project, these moments of stillness are quickly followed by breaks, alterations and changes; the pattern shifts and moves. Just as the underlying structure of the sensory motor, or movement image, is needed for the departures and derailments that have been pursued in this project, so these incidents of clarity and pause are required in order that conclusions be drawn and the research continue to progress.

The main body of the text is separated into three parts, and each includes images, stills taken from the films and photographs of drawings. These images are not intended to act as supplements or illustrations, and have been included within the text according to a logic dictated by its content. Section one, Slip, folds out to reveal a surface across which images and text are equally distributed, forming a kind of map of their coexistence. Within the section that follows, images slip across the whole page, cutting into the words in the same way that the text incorporates splices and interjections. In the final section, the images begin to seep in under the text and they project through one another.

Slip

In the first section, Slip, mapping is explored as a means of forming interconnections between the time image and the diagram. In the system of circuits that interlink perception and memory, Bergson asserts that the rotation that accommodates them together includes a propensity to perform an extended outwards trajectory, a route that careers away from the sensed. Deleuze writes that film performs a slide along this, the longest of these loops, thereby allowing dreamt and imagined realities to be visioned. This loose, slipping line is identified here with a smooth state, an extendable linkage that joins fragments together in an open space without edge. Activating possibility and opening out onto the yet-to-be, this layering is further linked to cartographic processes, identified as working between disparate times and places, piecing together and re-linking disparate fragments. This re-visioning of mapping also allows for uncertainty, as well as shifts in perspective and context. The overlaying of maps in this way, it is argued, produces a diagram. The development of this novel interconnection between concepts of time, memory, mapping has formed part of an expanded process of investigation that has processed through drawing, moving image and textual practices. Cartography is envisioned as a means of working between theory and practice that allows both a reciprocity, a woven interrelation that proceeds through incidents of capture and recapture, whilst at the same time encompassing smooth spaces where distraction occurs between text and image. These moments of distraction are understood as unravellings, loosening linkages that temporarily piece together fragments from memory, dream and imagination. This conception of patchwork, or bricolage, enables a framework within which unexpected interconnections between the visible and the discursive form an inherent part; 'we produce and lose ourselves ... but we also find ourselves by dint of gaining our bearings, by turning about and around in the midst of the multifarious signs, crevices, corners, edges and transformative sites of our own writing'².

Split

The second section addresses the position of art practice within the wider contexts of academia through the specifics of the studio within my own practice and research. Proposed here is a framework through which academic contexts are not merely appropriated by art practice, but are engaged together in a reciprocally transformative interrelation through which the two come to reciprocally occupy, infiltrate and infest one another. This is not a move towards a homogenisation of the two different contexts, but rather a relation one to the other through difference, in foldings and unfurlings. The relocation of the artists' studio within academic spaces, the museum or art gallery is by no means new. For example, In his own practice De Cock transforms the space of the museum into a temporary working space, building a 'life-sized model' of his studio within its enclosure. Referring to his work as transportable 'moulds', 'temporary second skins' and 'sleeves', De Cock implies an accommodation or fit between the studio and the museum, a relationship where the latter acts as a template, mould or model³. Through my own project, the interrelation between the studio and the spaces of academia are understood to interrelate instead through processes of modulation; 'Modulation is completely different; it is a putting into variation of the mould, a transformation of the mould at each moment of the operation'⁴.

The inner workings of the studio practice are inextricably interrelated with the concrete spaces that are constructed for it, and into which it transforms. In this way the studio forms 'not merely a medium to represent thoughts that already exist but is itself capable of dynamic interactions *producing* the thoughts it describes'⁵. In the spaces of the cave the different processes and aspects of the practice interrelate; film, drawing, text and performance. As the site where these fold into and out of one another the studio is identified as a thinking space, 'knowledge is known only where it is folded'⁶. This interrelation has been found to extend throughout the practice and the research; 'every element within a series contains every other series; every fold is folded between another fold. In this way, an element within a series, an integer, contains within it an entire series, and has the unity of The One, but is itself a part of another series, and therefore becomes a component of The Many.'⁷.

The shifted and altered spaces of the studio, along with the text and film that make up this section are explored as interrelated in a labyrinthine structure that is cogent with Deleuze's crystal image of time, a proliferation of single events that coexist. This modular, interconnected imaging of duration is explored in relation to Deleuze's expanded monadology, providing the opportunity to consider relationships between interior and exterior, objective and subjective states as folded into one another. What results is a mollecularisation, a breaking down of images and instances into points that on closer inspection are revealed to be folds. Drawing further on the conception of monads as exceeding designation, the different elements of the practice including film, drawing, text and studio are drawn together and joined up via folds that both distinguish them whilst simultaneously including and incorporating one another. The latticed lacework that results is explored as a diagram, a splitting off of the visible from the writing that is, at the same time, the site of their intrication.

Snag

The third and final section explores the ways in which Bergson's circuitous linking of the remembered and the sensed turn inwards on themselves, the outlines of recognition being reiterated repeatedly over themselves until rather than distinguishing objects, perceptions and memories it makes them indistinguishable from one another. This reiterated tracing over results in a kind of fulling, a stoppage in the usual progression of the sensory motor and is explored as the emergence of a smooth space within a striated surface, where the separate threads of the remembered and the experienced are knotted and tangled in one another so tightly as to become inextricable. This state is identified with a direct or crystalline image of time, where the virtual and the actual are simultaneously refracted, reflected and projected into and through one another. In this section, the kaleidoscope is utilised to perform a similar fragmentation, mirroring and re-projection of the image. This turning vision brings about the collision of the actual and the virtual in an accelerated and multiplied sense, forming an extended imaging of pure temporality. Such a time image is explored as coming about and functioning through the different and machinically interfunctioning elements of the practice and the text. Projected into the midst of one another and opening onto the unforeseen, this image is identified with the emergence of a diagram, a formation that reveals the ways that the components of the practice and elements of theory function in and

alongside one another. This time image allows an interfunctioning of theory and practice to the extent that the two become not merely inextricable, but indistinguishable from one another.

Diagramming the Time Image

Our perceptions and memories coexist within a framework that incorporates both smooth and striated states, and yet is continuously regulated by the linear progression of the sensory motor. This interwoven structure has been established here as a backdrop or ground for the temporal departures, disturbances and displacements that the project has focussed on. These instances when time is dislocated and becomes apparent to us directly have been identified and explored through, with and in my own art practice. The project has explored the different images of time that arise between the surfaces of drawings and film projections, interspersed between visual and discursive elements and shifting between event and recordings. In this way, the project contributes a new, particular perspective on Deleuze's direct time image, and it has been argued that film is not alone in possessing the capability to reveal these disturbances to our perception in 'time images', or moments when the remembered, the imagined and the yet to be appear before our eyes. Time is slipping over itself, splitting off from its own multiform possibilities and endlessly running back into itself in a collision that reveals its true image. What is imaged constitutes a diagram, and the projection of differentiated, inextricable elements into the midst of the another reveals the machinic inner workings of both.

Ropars-Wuilleumier argues that the direct image of time remains always imperceptible, and that all the time image reveals is the conception of our inability to comprehend pure durational flux: 'The moment whereby time escapes the image at the very moment when the image aims for it. Such is the constitutive aporia of time, which assumes and removes the present in an incessant short circuit, where the instant slips away by advancing backwards'⁸. By this understanding, any perception of time is covered over by itself, and the only image available to us is that of our own inability to perceive it. My own position both agrees and disagrees with Ropars-Wuilleumier; This confrontation with the unthought or unthinkable, has been found in this research to constitute the formation of the smallest circuit, the trammelling up of perception and memory when the two pursue one another. This process never results in a conclusion, never achieves the stillness within which they capture one another. Rather, the two remain distinct – past and future, perceived and remembered, lexical and visible – and yet coexist inextricably in slips, snags and splits. It is these incidents, identified here with the emergence of the diagram, that we are able to perceive as existing in detours, bifurcations and, at their internal limits, a moment of indistinguishability.

These incidents have been identified as provocations to thought, and explored as moments of transportation, where what is transported is thought itself; departing along loose, slipping circuits, vanishing into its own centre in a deformational seeping of memory, turning aside and crossing between possibilities. Thinking, or the formation of knowledge, has in this way been found to take place across, between and through philosophy *and* practice, in departures from dialectic and alternating frameworks.

A direct image of time allows the perception of pure duration, the flux that Bergson posits as the site of knowledge. Such an image cannot be accessed through a 'cinematographic method', nor can it be thought in terms of space, succession or stilled incidences. Through the distractions, derailments, superpositions and convolutions proposed within the research, 'things re-enter into each other ... And past, present and future shrink into a single moment, which is eternity.'⁹. This 'entering into' amounts to the direct projection of theory into practice thereby forming the diagram, and from here 'a regime of creativity, mutation and resistance becomes possible'¹⁰.

- 1 Deleuze, G (2009) *Cinema Two: The Time Image*, 20
- 2 Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 173
- 3 Wood, J. (2009) 'Where is the Studio?' *The Fall of the Studio: Artists at Work*, Davidts, W., Paice, K. eds., 200
- 4 Deleuze, G (2009) *Cinema Two: The Time Image*, 27
- 5 Hayles, N.K. (1999) *How We Became Posthuman*, 217
- 6 Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*, 56
- 7 Buchanan, p126 Substance vol.23, no.3 Issue 75 1994 www.jstor.org/stable/3685373. 14/10/2009
- 8 Ropars-Wuilleumier, M (2010) Image or Time? The Thought of the Outside in The Time Image (Deleuze and Blanchot) in Afterimages of Gilles Deleuze's Film Philosophy
- 9 Bergson, H. (2009) *Creative Evolution*, 244
- 10 Conley, T. (2011) 'Deleuze and the Filmic Diagram' *Schizoanalysis and Visual Culture*, Deleuze Studies Volume 5 Number 2, 166

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