Deleuze on Art

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The Problem of Aesthetic Constructions

By

Michael Jasper

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CONTENTS

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LIST OF CHARTS

ABBREVIATIONS

The writings of Gilles Deleuze frequently referred to or cited in the footnotes are indicated according to the below abbreviations. Complete references are given in the Bibliography. Where abbreviations are used, references to the writings are given, first, to the available English translation, with page numbers in Roman characters. The only exception to this approach is in relation to *Francis Bacon. Logique de la sensation*, from which I only refer to the original French edition, and not at the same time the available English translation. Page number references to the original French text where one exists follow in italicised characters. Translations are those of the published English language editions unless otherwise indicated. Where I have modified the available English translation, the page reference in the Notes is marked by: tr. mod.

C1	Deleuze, G. (1983b) *Cinéma 1—L'Image-movement*, Collection "Critique".Paris: Les Editions de Minuit. English translation: (1986a) *Cinema 1. The Movement-Image*, trans. H. Tomlinson and B. Habberjam. Minneapolis: University of Minnesota Press.
C1(Pr)	Deleuze, G. (1986c) 'Preface to the English edition', in *Cinema 1. The Movement-Image*: ix–x.
C2	Deleuze, G. (1985a) *Cinéma 2. L'Image-temps*, Paris: Les Editions de Minuit. English translation: (1989a) *Cinema 2. The Time-Image*, trans. H. Tomlinson and R. Galeta. Minneapolis: University of Minnesota Press.
C2(Pr)	Deleuze, G. (1989b) 'Preface to the English Edition', in *Cinema 2. The Time-Image*: xi–xiii.
CC	Deleuze, G. (1993c) *Critique et clinique*, collection 'Paradoxe'. Paris: Les Editions de Minuit. English translation: (1997) *Essays Critical and Clinical,* trans. Michael A. Greco and Daniel W. Smith. Minneapolis: University of Minnesota Press.

D	Deleuze, G. and Parent, C. (1987) *Dialogues*, trans. H. Tomlinson and B. Habberjam. European Perspectives. New York: Columbia University Press.
D(Pr)	Deleuze, G. (1986c) 'Preface to the English Language Edition', in *Dialogues*: vii–x.
DR	Deleuze, G. (1968a) *Différence et répétition*, Bibliothèque de philosophie contemporaine. Paris: Presses universitaires de France. English translation: (1994a) *Difference and Repetition*, trans. P. Patton. New York: Columbia University Press.
DR(Pr)	Deleuze, G. (1994b) 'Preface to the English Edition', in *Difference and Repetition,* pp. xv–xvii.
Ep	Deleuze, G. (1992a) 'L'Epuisé', postface to: S. Beckett. *Quad*, Paris: Editions de Minuit.
ES	Deleuze, G. (1953) *Empirisme et subjectivité. Essai sur la nature humaine selon Hume*, Epiméthée. Essais philosophiques. Paris: Presses Universitaires de France. English translation: (1991a) *Empiricism and Subjectivity. An Essay on Hume's Theory of Human Nature*, Edited by R.W. Lawrence and D. Kritzman, trans. Constantin V. Boundas. European Perspectives. New York: Columbia University Press.
ES(Pr)	Deleuze, G. (1991c) 'Preface to the English-Language Edition', in *Empiricism and Subjectivity*, pp. ix–x; the text is dated 1989.
F	Deleuze, G. (1986b) *Foucault*, Paris: Les Editions de Minuit. English translation: (1988a) *Foucault*, trans. S. Hand. London: The Athlone Press.
FB	Deleuze, G. (1981a) *Francis Bacon: Logique de la Sensation*, Paris: Editions de la Différence.
Fld	Deleuze, G. (1988b) *Le Pli. Leibniz et le baroque*, Paris: Les Editions de Minuit. English translation: (1993b) *The Fold: Leibniz and the Baroque*, trans. T. Conley. Minneapolis: University of Minnesota Press.

IV Deleuze, G. (1995a) 'L'immanence: une vie ...', *Philosophie* 47 (September 1995): 3–7.

LP Deleuze, G. (1990c) 'Lettre-préface', in M. Buydens, *Sahara. L'esthétique de Gilles Deleuze*. Paris: Librairie philosophique, J. Vrin: 5.

LS Deleuze, G. (1969) *Logique du sens*, Paris: Editions du Minuit. English translation: (1990d) *The Logic of Sense*, trans. Mark Lester with Charles Stivale, Edited by Constantin V. Boundas. New York: Columbia University Press.

Neg Deleuze, G. (1990c) *Pourparlers*, Paris: Les Editions de Minuit. English translation: (1995b) *Negotiations 1972–1990*, trans. Martin Joughin. New York: Columbia University Press.

NP Deleuze, G. (1962) *Nietzsche et la philosophie*, Paris: Presses Universitaires de France. English translation: (1983d) *Nietzsche and Philosophy*, trans. Hugh Tomlinson. New York: Columbia University Press.

NPh(Pr) Deleuze, G. (1983e) 'Preface to the English Translation', in *Nietzsche and Philosophy*. New York: Columbia University Press: ix–xiv.

PI Deleuze, G. (1985b) 'Les plages d'immanence', in J.-F. Lyotard, M. Cazenare (ed.) *L'art des confins. Mélanges offerts à Maurice de Gandillac*. Paris: Presses Universitaires de France: 79–81.

PS Deleuze, G. (1970a) *Proust et les signes*, revue et augmenté, 3ième éd., Paris: Presses Universitaires de France. English translation: (1973) *Proust and Signs*, trans. R. Howard. London: Allen Lane The Penguin Press.

PV Deleuze, G. (1988b) *Périclès et Verdi. La philosophie de François Châtelet,* Paris: Editions de Minuit.

SPE Deleuze, G. (1968b) *Spinoza et le problème de l'expression*, Paris: Editions du Minuit. English translation: (1990a) *Expressionism in Philosophy: Spinoza*, trans. M. Joughin. New York: Zone Books.

SPE(Ltr)	Deleuze, G. (1990b) 'Letter to Martin Joughin', in *Expressionism in Philosophy: Spinoza*.
SPP	Deleuze, G. (1970b) *Spinoza: Philosophie pratique*,Paris: Presses Universitaires de France. English translation: (1988e) *Spinoza: Practical Philosophy*, trans. R. Hurley. San Francisco: City Lights Books.
TP	Deleuze, G., and F. Guattari (1980) *Mille plateaux. Capitalisme et schizophrénie, vol. 2*, Paris: Les Editions de Minuit. English translation: (1987b) *A Thousand Plateaus. Capitalism & Schizophrenia*, trans. Brian Massumi. Minneapolis: University of Minnesota Press.
WPh	Deleuze, G., and Guattari, F. (1991e) *Qu'est-ce que la philosophie*, Collection "Critique". Paris: Les Editions de Minuit. English translation: (1994c) *What is Philosophy?*, trans. H. Tomlinson and G. Burchill. London: Verso.

CHAPTER ONE

INTRODUCTION

The aim of this book is to present an analysis of French post-structuralist philosopher Gilles Deleuze's late writings from the perspective of the problem of aesthetic constructions.[1] The main hypothesis of the study can be stated simply: in the texts of Deleuze there is a recurrent turn to works of art and the problem of aesthetic constructions in general. This interest becomes more overt in the writings that follow *A Thousand Plateaus* (1981), and reaches a certain programmatic density in *What is Philosophy?* (1991), which positions art as a distinct realm of invention, part of a universal triad alongside philosophy and science.

In contrast to a reading that would focus on the philosophical or speculative content of his work, I put forward the presence of formal aesthetic criteria in his writings as a distinguishing and productive aspect of Deleuze's work. These criteria and associated constructivist effects and principles contribute to establishing the conditions for a model of thinking as creation that is pluralist and multiple. According to Deleuze, this other model of thought has the potential to lead to a new diagram of life and an alternate aesthetic tradition, one that differs from a classical tradition. The elaboration of this thesis is undertaken by means of a survey of the varying roles and characteristics of the problem of aesthetic constructions in the major period writings.

A New Diagram of Thinking

Four achievements outline the contribution of what Deleuze himself announced as a central focus of his work: the formulation of a new image of thinking. These achievements are the establishment of a concept of

[1] Gilles Deleuze, b. 1925–d. 1995. A succinct chronology of Deleuze's personal and professional life can be found in A. Gualandi, *Deleuze* (Paris: Société d'édition les Belles Lettres, Collection Figures du Savoir, 1998), 7–8. For a listing of bibliographical surveys of his writings, see the first part of the Bibliography.

multiplicity,[2] a recognition of the criterion of force, giving meaning to the idea of the event,[3] and the release of the concept and operation of the fold. These operative notions together construct a model or diagram of thinking whose primary characteristic may be described as creating the conditions for the new to emerge.

In the first two decades of Deleuze's professional activity, the question of image of thought is elaborated throughout his writings. Sustained formulations are found in *Nietzsche*; *Proust and Signs*, especially the Conclusion to the First Part of the Second Edition; *Difference and Repetition*, especially the third chapter; *A Thousand Plateaus*, especially the Introduction: Rhizome; and in *Negotiations*.[4] After *A Thousand Plateaus*, it is possible to argue that the writings attempt to give shape to, and express fully, a new image of thought.

The writings of Gilles Deleuze construct this apparatus of thinking as well as a diagram of the apparatus that performs a critique and a reversal of the traditional image of thought as that more or less implicit or presupposed system that determines our goals when we think. The system Deleuze proposes to set up within the realm of philosophy would provide the conditions and processes of thinking as creation such that an open, pluralist world and a free life are allowed to appear. This ambition, the consequences of the reversal of thinking advanced in his writing, and the

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[2] Several commentators on Deleuze's work have analysed the role and impact of the notion of multiplicity. See especially: Eric Alliez, *Deleuze philosophie virtuelle* (Le Plessis-Robinson, France: Synthélabo, Collection les Empêcheurs de penser en rond, 1996); Philippe Mengue, *Gilles Deleuze ou le système du multiple* (Paris: Editions Kimé, 1994), 14–51; G. Battista Vaccaro, *Deleuze et il pensiero de molteplice* (Milano: Franco Angeli, 1990).

[3] The problem of the event in Deleuze is taken up in Alain Badiou, 'Gilles Deleuze, *The Fold: Leibniz and the Baroque*'. In *Gilles Deleuze and the Theatre of Philosophy*, edited by Dorothy Olkowski and Constantin. V. Boundas (New York: Routledge, 1994), 51–72. It is systematically considered in François Zourabichvili, *Deleuze une philosophie de l'événement* (Paris: Presses Universitaires de France, Collection Philosophes, 1994).

[4] Gilles Deleuze, *Pourparlers* (Paris: Les Editions de Minuit, 1990). English translation: *Negotiations 1972–1990*, trans. Martin Joughin (New York: Columbia University Press, 1995), cited herein as Neg. Neg 147–9/*202–5*. A reminder to the Reader: Where abbreviations are used, references to the writings are given, firstly, to the available English translation with page numbers in Roman characters. Page number references to the original French text follow in italicised characters. Translations are those of the published English language editions unless otherwise indicated. Where I have modified the available English translation, the page reference in the Notes is marked by the following: tr. mod.

significance he assigned to this as one measure of his activity, are suggested in Deleuze's preface to the 1994 English Edition of *Difference and Repetition*. Deleuze lays out the breadth of influence he assigns to his work on thought and of its necessarily critical path. He first identifies the terms that delimit a classical or traditional image of thought according to a number of characteristics. A classical model of thinking supposes that thought possesses a good nature and the thinker a will to want the true. This model presumes a process of recognition, in other words a common-sense employment of all the faculties on an object that is presumed to remain the same. Finally, the classical model of thinking assumes '... that the true concerns solutions—in other words, propositions capable of serving as answers. This is the classic image of thought'.[5]

Deleuze posits a need to continually resist this model of thought in order to situate thought and life in relation to another series of terms, one that he characterises as an open system. Deleuze clearly announces this goal when he calls for a critique of the very heart of the classical image of thought as recognition, as good will, as will to the true in order to provide the conditions for another kind of thinking. This other style, according to Deleuze, will open up the possibility of encompassing 'problems which point beyond the propositional mode' and involve 'encounters which escape all recognition'. For Deleuze, in its traditional mode of sensibility, thinking cannot 'confront' its true enemies. It lies statically in its 'natural torpor' unable to produce that which 'forces us to think'.[6]

From this perspective, a generic description of the consequence of Deleuze's written body of work as 'holding a line' appears to be accurate.[7] It is not an art of statements or doctrines, but an art of maintaining a momentum of multiple directions. The challenge is one of placing and maintaining thought in motion in order to try to match the differing rhythms of those problems—both friends and enemies—which escape traditional representational modes. The discovery of philosophical concepts and the laying out of the strands of such an alternate figure of thought is one way to describe Deleuze's achievement.

Another way to describe the achievement, this time from *A Thousand Plateaus*, serves as additional clarification of Deleuze's purpose in his

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[5] Gilles Deleuze, 'Preface to the English Edition', in *Difference and Repetition,* trans. P. Patton (New York: Columbia University Press, 1994), xv–xvii. Cited herein as DR(Pr), xvi.

[6] DR(Pr) xvi.

[7] This reading is suggested by Françoise Proust, 'Le ligne de résistance'. In Eric Alliez, ed. *Gilles Deleuze—Immanence et vie* (Paris: Collège International de Philosophie, 1998), 35–48, 35–6.

various presentations of traditional or classical thought. Deleuze writes: 'The classical image of thought, and the striating of mental space which it makes manifest [*le striage de l'espace mental qu'elle opère]*, aspires to universality. It operates in effect with two "universals", the Whole as the final ground of being or all-encompassing horizon, and the Subject as the principle that converts being into being-for-us'.[8] An examination of the alternative image offered and deployed can begin with the concepts he proposes in place of these two universals. For if Deleuze is concerned not with the whole, it is because he gives priority to the multiple. And, occupying the place of the notion of the subject, Deleuze deploys the question of the event. These two concepts of the multiple and the event are considered at length below.

Together, these aspects reveal the question of the work of art, or the aesthetic construction in general. Deleuze designates generically the work of art as variously a so-called plastic work (*oeuvre dit plastique)*[9] or aesthetic construction, and considers it to encompass all realms of the fine arts: painting, sculpture, music, architecture, and cinema. I will argue below that Deleuze's enterprise is however not concerned with formulating nor providing the bases for an aesthetics. This can be demonstrated in reading the unstable flow of Deleuze's series of formulations. For example, the parallel series Reflecting-Expressionism ‖ Intensive-Lyrical abstraction developed in *Cinema 1*[10] is never allowed to stabilise into a fixed dichotomy. As another example, the fold is both a conceptual figure and an operative tool in Deleuze's writing. Equally, it is not the establishment of lines that resemble each other but of folds that differ from each other and call out for singular concepts not universal ideas.[11]

I have suggested the topographic and taxonomic bias of this study. It is not that I attempt to situate the Deleuzian discourse on art within the frame of a history of aesthetics with its objects, its methods, and its schools. Such

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[8] Gilles Deleuze and Felix Guattari, *Mille plateaux. Capitalisme et schizophrénie, vol. 2* (Paris: Les Editions de Minuit, 1980). English translation: *A Thousand Plateaus. Capitalism & Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), cited herein as TP. TP 379 tr. mod/*469*.

[9] Gilles Deleuze, *Pourparlers* (Paris: Les Editions de Minuit, 1990). English translation: *Negotiations 1972–1990*, trans. Martin Joughin (New York: Columbia University Press., 1995), cited herein as Neg. Neg 156/*213*.

[10] Gilles Deleuze, *Cinéma 1—L'Image-movement* (Collection "Critique", Paris: Les Editions de Minuit, 1983). English translation: *Cinema 1. The Movement-Image*, trans. H. Tomlinson and B. Habberjam (Minneapolis: University of Minnesota Press, 1986), cited herein as C1. C1 90 ff/*130*.

[11] This is developed in Neg 156–7/*213–4*.

a gesture would treat aesthetics as a discipline or a division of philosophy. Rather, I consider the constructive aspect as designating a specific configuration of thought, a specific interpretation of the act of thinking as a style of invention and an act of freedom. For this project, a system of aesthetic constructions is not a closed knowledge of the work of art or architecture, but a mode of thought which is deployed in relation to constructions, one which takes the work of art or architecture as the witness to a problem or to a set of problems. That is, the work of art is witness to the specificity of Deleuze's imaginative process and to what Deleuze calls a problematic. The problematic thus revealed carries with it a relationship to the sensible and to sensation. In addition, it carries with it a relationship to the power of thought that inhabits it before the act of thinking, without, if you will, the knowledge of thought. This relationship of power to thought to sensation is one of the most provocative in Deleuze's writing, for it posits a delay in figuring the relationship between things. This delay permits ideas, 'just ideas', to appear and to exist in a delay opened by the very force of the idea.[12] This does not imply that Deleuze retains some notion of a truth behind or under sensation, such as that which is outside thinking. Rather, for Deleuze, truth is formulated as pure sensation. It is an unconditioned sensation that is situated in a realm different from that of the ideas. The aesthetic work is privileged as one realm in which unconditioned sensation may make its appearance. This privilege of the work of art is announced in *Proust and Signs*: I consider it at greater length in Chapter Three.

I consider, in addition, how the texts, the modes of description and conceptualisation of Deleuze lead us towards the moving centre of that which is today a condition for invention in the domain of art. In Deleuze's theoretical construction, the effect of the work of art is to produce its own disappearance. Deleuze's text on the painter Francis Bacon is only that, a vast allegory of the functioning and productive force of self-effacing aesthetic constructions. The privilege of Bacon, the privilege of expressionism within the general aesthetic constellation constructed by Deleuze, is to demonstrate and allegorise a moment of metamorphosis. It is to present art in its becoming within a battle which resists figurative givens. The work of art from this perspective reveals itself in showing its immanent form and its natural movement. The figure of art, for Deleuze, is simultaneously the formula of a transformation and its allegory. The judgement and dismissal of the figure is linked to its capacity to become

[12] Neg 39/*57*.

the formula and the effigy which at the same time operates and allegorises the movement of its own escape.

In making the transition to a more concrete confrontation with the work of art, one is pushed to ask whether Deleuze's position differs from that held by a formalist. Does Deleuzism operate in a manner significantly distanced from that of Greenberg or the early Fried in regard to painting, or of Rowe and Eisenman in regard to architecture?

Having initiated an analysis of the appearance of a theory of art constructions in Deleuze, and sketched out the difference between classical thinking and the theoretical position with which we are concerned below, it is now possible to situate the Deleuzian formulation of the work of art in the line of a general commentary. It is possible to link his critique of representation and organicity to that which aesthetics says of itself.

What is implied in the emergence of the notion of a philosophy of aesthetics as it appeared at the end of the eighteenth and the beginning of the nineteenth centuries? The term first implied, negatively, the ruin of the poetic. The poetic was the mode of truth governing works of art in the universe of representation. The universe of representation is governed by the double competence of the mimetic principle that I mentioned earlier. The work, according to this model, produces a kind of resemblance. The work is, at the same time, something that resembles itself to the degree that it constitutes an organism, a logos, a beautiful living thing. The character of art as a skill based on general principles and capable of being taught implies that the work of art extends nature, capturing a moving force that accomplishes itself as life in an organism. The *tekhnè* of the work is a kind of normative production led by this other kind of production that is the force common to life, to the organism, and to the work of art.

Opposed to this description, it is evident that Deleuze's logic of the work puts at its focus, not the work, but that which is made sensible or visible: the line, surface and shape bearing the force, pull, and character of sensations or concepts being rendered. This formulation of Deleuze is not easily understood. It is bound up with, or crossed by, a paradox that has marked and distanced the aesthetic construction from thought. Where the collapse of the criteria of representation leads to a privileging of the work as form, Deleuze's analysis of the work of art ties up any interpretation of the work in a thinking of the sensible, thinking which privileges the effect of sensation itself and is distinct from an emphasis on form. A Deleuzian theory of aesthetic constructions situates itself in this other realm.

By referring to a theory of aesthetic constructions, I am not only differentiating this realm from that of aesthetics, traditionally understood, but also designating a difference of perspective. The work, for Deleuze, is

neither an anachronism nor an impropriety. When the thought of the work no longer returns to an idea of the rules of its production, it is subsumed under something else. This something else is the idea of a particular sensibility, which is, and is not, of thought: it is of thought that has become other than itself. It is a question of the product that equals a non-product, of a consciousness that equals an unconscious. A Deleuzian aesthetics then seeks to transform the work of art and architecture into a punctual manifestation of a force or contradictory spirit. From this optic, the Kantian theory of genius defines it as a power that does not account for that which it does. Hegel treats the work as a station of the spirit outside itself. The spirit is present as an animation of the canvas or as the smile of the god of stone. The work of art in this model is a 'sensible' separated from the ordinary connections of sensibility that have value only as manifestations of the spirit, but the spirit only as that which does not know itself.

Another kind of theorisation of the work of art is born as a mode of thought when the work of art is subsumed under the category of a heterogeneous sensibility, with the idea that there is a zone of sensibility which witnesses the presence of another kind of force. It is this other kind of force to which one can give the name, as has Deleuze, of the spiritual. There is nothing to suggest something more deterministic, more precise than this. The idea of a zone of sensibility is qualified by the action of a heterogeneous force which changes regimes, which leads sensations beyond sensibility and claims that they have more to do with thinking and thought. This formulation of thought is situated in a singular regime of thinking other than itself, of pathos that is a kind of logos, and of the conscience that equals the unconscious. A theory of art constructions in the Deleuzian style is one that submits the consideration of works to the idea of this heterogeneous force, submits art constructions to this power of the spirit and this has the effect of a flame that can equally illuminate or burn.

This power of a thought, which does not think in the classical sense, can be conceived according to one of two alternate schemas. The first underlines the immanence of reason in the will to form, the immanence of thought in that which does not think. Thinking incarnates itself, gives itself to be read in sensation. This is the romantic model of thought which moves from the stone and the desert to the spirit, which moves from thought already present in the texture of things, inscribed as if in layers of rocks, and which then elevates itself into increasingly manifest forms. The second scheme is the reverse, grasping at spirit as a point of stoppage, in which the image petrifies itself, sending the spirit to a kind of desert,

underlining the immanence in thought of that which does not think. This is the Schopenhauerian 'thing in itself', the without-ground, the undifferentiated, the obscure of the pre-individual life.

In this formulation, classical aesthetics is the history of the forms of coincidence between the space of artistic representation and the space of the presentation of the spirit to itself in sensation. The problem of a modernist diagram of aesthetic constructions, by contrast, is to affirm the power of artistic presentation against the dogma of representation, the power of the spirit that is equal to its other, variously called nature, the unconscious, the absence of language. A philosophical programme of aesthetic constructions would, therefore, claim a reversal of the direction of the spirit that moves from sensation and emotion to opinion and belief. It would make the work of art the conquest of the spiritual which had been lost, lost in the translation by way of matter, making the spiritual the inverse of the classical powers and the classical values of incarnation and individualisation. In this profile, the destiny of the work finds itself suspended to the other side of the 'spiritual'. This other side can be characterised as immanence in a thinking that does not think, the groundlessness of an un-differentiated, pre-individual life, pathos as a point of repose.

Accordingly, for Deleuze, this metamorphosis is achieved in the guise of a battle that identifies the power of the work with that of a pure non-signifying sensation. The process of de-figuration analysed by Deleuze in the painting of Francis Bacon, for example, is identical to the kind of cleaning operated by Flaubert, undoing line upon line the ordinary grammatical conjunctions of a history, of a thought, of a sentiment. This operation has a precise finality: to give to the phrase, in the case of literature, the force of a sensation that is other than a figure of representation. This scouring of the surface of the work of art at the same time resists and replaces a future gesture, that of the non-significance of the void, of the infinite, the great and indifferent wave which rolls over and breaks up the elements. Consider Deleuze's Proust, for whom the ideal book is composed of the substance of a few instants torn from time, a book constructed from drops of light. For Proust, however, the problem of this ideal effect is that with this material of pathos one cannot write a book. For Proust, a book must make itself according to a logic of pure construction, a fable constructed in order to give the effect of the pure sensation that does not think but does write itself.

In this sense, the writing of Deleuze could be imagined as the intentional construction of a work whose world is identical to that created nature which reveals no intentionality. It is the construction of a non-

organic relationship that captures epiphanic moments which, however, has no final, closed transcendental reference. It is a fable for the discovery of truth—of a truth-thought according to a modern model of truth, of truth as erring, as a continual error. The modern work takes as its role model this paradox. It is marked by the inclusion of an aesthetic truth, a truth that is pure sensation, heterogeneous and pluralistic, the intrigue of knowledge and of chance that passes itself off as the unanticipated event and as an act of recognition. The text of Deleuze presents itself by means of this exemplary figure.

The meaning and consequence of such operations in the writings of Gilles Deleuze are confirmed in the act of thematising the beginnings and the prolongations which sustain, support, force, and pursue the problems and concepts being considered. To what problem does this or that concept call out? To what broader problematic field is it in debt? Perhaps the simplest that can be said would be to describe Deleuze's work as more about problems than solutions. It is a pedagogy of learning as distinct from a pedagogy of teaching. Problems and not solutions are presented in the writing, and problems which are established in one book are taken up again, but with an independence and freedom, in another book. The freedom marks an innocence that Deleuze considers as much a right as an obligation. Each book, rather than constituting a solution or a closed system, even less a contribution to an ever-narrowing circle, is a catalyst for another series of problems.

From this interpretation, the characterising figure of Deleuze's thought is that of the spiral. The movement of his thought is simultaneously centripetal and centrifugal. Such a description is consistent with his own statements. However, the question is which operations, which processes, which world does one obtain in following the various leads laid out across the writing? For the plastic arts, what logic of relations is unleashed? And what kind of temporality is constructed? Such are the questions that determine and constitute one aspect of the following enterprise; there is a constructive archaeology tracing the spiralling profile of an always-elusive subject.[13]

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[13] The figure of the spiral is an auto imposition in the writings of this period. In *Cinema 2—The Time-Image*, for example, a spiral is one of the foundational principles of contemporary cinema. Gilles Deleuze, *Cinéma 2. L'Image-temps* (Paris: Les Editions de Minuit, 1985). English translation: *Cinema 2. The Time-Image*, trans. H. Tomlinson and R. Galeta (Minneapolis: University of Minnesota Press, 1989), cited herein as C2. C2 78/*105*.

Parameters

> ... analysis is only of real interest when it is *active*, and it can only be fruitful in terms of its deductions and consequences for the future.
> —Pierre Boulez, *Boulez on Music Today*[14]

This study focuses on what I am calling Deleuze's third phase of writings. Dividing his professional activity into three chronological phases, the first can be described as devoted to writings on the history of philosophy. A second phase is distinguished by the formulation and growth of a singular style of thought. In a third phase there is a shift in direction and a more explicit, experimental and thematic extension of his work into aesthetic material and areas such as literature, cinema and painting.[15]

According to this division, I propose that the first phase, 1953–1966, is devoted to the history of philosophy and includes the books on Hume (*Empiricism and Subjectivity*, 1953), Nietzsche (*Nietzsche and Philosophy*, 1962), Kant (*Kant's Critical Philosophy*, 1963) and Bergson (*Bergsonism*, 1966).

In the second phase, 1967–1980, there is the emergence and elaboration of a singular style of philosophical thinking. This phase commences with *Difference and Repetition* (1968) and *Logic of Sense* (1969), the two texts he submitted for his Doctorat d'Etat. The former was submitted as his principal thesis (directed by M. De Gandillac) and the second as his secondary thesis (directed by F. Alquié). At the same time, there appeared *Spinoza and the Problem of Expressionism*[16] (1968) and *Spinoza* (1970). While these writings are in process, and in what I am calling the second period, Deleuze begins writing with Félix Guattari. Together with Guattari, Deleuze published three books: *Capitalism and Schizophrenia [volume 1]: Anti-Oedipus* (1972), *Kafka: Toward a Minor Literature*

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[14] Pierre Boulez, *Boulez on Music Today*. Trans. Susan Bradshaw and Richard Rodney Bennett (London: Faber and Faber, 1971): 17.

[15] In their interview with Deleuze published in September 1988, Raymond Bellour and François Ewald suggest and then question a tripartite division of Deleuze's work according to an a-b-a rhythm based on a classical, closed model which shares some of the above traits. The points of difference include—whereas I propose the end of a second phase to correspond with—the publication of *A Thousand Plateaus*, Bellour and Ewald suggest that *Cinema* ends a second, 'non-academic' period. See Neg 135/*185*.

[16] I have given a direct translation of the French title, *Spinoza et le problème de l'expressionism*. The published English translation appeared under the title *Expressionism in Philosophy: Spinoza*.

(1975), and *Capitalism and Schizophrenia [Volume 2]. A Thousand Plateaus* (1980). In this same period, Deleuze published two other co-authored books: *Dialogues* (1977) with Claire Parnet, and *Superpositions* (1979)[17] with Carmelo Bene.

In the third phase, 1981–1991, there is a shift in preoccupation, one marked by an extension of his writings towards works of literature, painting, cinema, and sculpture. This period includes Deleuze's text on the British painter Francis Bacon, entitled *Francis Bacon. Logique de la sensation* (1981), the two volumes of *Cinema* (1983–1985), the confrontation with the system of Michel Foucault (*Foucault*, 1986) and *The Fold. Leibniz and the Baroque* (1988). Though outside a strict chronological categorisation, I also include *Proust and Signs* (1964, 1970, 1976) in this phase for its originating role and thematic correspondence with my topic. I argue that in this set of texts there is a general experimentation with new operative concepts such as time,[18] the outside[19] and the fold.[20] These notions are the sign of a philosophical response to a set of specific problems.

I argue that similar to his writings on other philosophers, Deleuze's third period writings on aesthetic constructions—whether of space and time, volume, sound, image or colour—operate through a double gesture of isolation and generation, of abstraction and generalisation. The outcome of this conceptual experimenting can be described as a series of concept clusters with a focus on Deleuze's interest in the domain of aesthetic constructions translated into an ensemble of composition principles. This is demonstrated, for example, in the notion of figure in *Logique de la sensation*, and in his creation and use of the concepts of movement-image and time-image in *Cinema*. In concentrating on the third phase of Deleuze's work, I focus attention here on Deleuze's interest in the domain of aesthetic constructions, and contribute to efforts to translate his work into composition principles.

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[17] Originally published in Italian as *Sovraposizioni* (Milan: Feltrinelli, 1978).

[18] Especially in Gilles Deleuze, *Francis Bacon: Logique de la Sensation* (Paris: Editions de la Différence, 1981) and *Cinema 2.*

[19] Gilles Deleuze, *Foucault* (Paris: Les Editions de Minuit, 1986). English translation: *Foucault*, trans. S. Hand (London: The Athlone Press, 1988), cited herein as F.

[20] Especially in *Foucault* and Deleuze, *Le Pli. Leibniz et le baroque* (Paris: Les Editions de Minuit, 1988). English translation: *The Fold: Leibniz and the Baroque*, trans. T. Conley. (Minneapolis: University of Minnesota Press, 1993), cited herein as Fld.

As indicated above, I am concerned with investigating the logic of aesthetic constructions as a dominant theme in the third phase of Deleuze's work. To this end, the purpose will not be to identify a Deleuzian aesthetic as one domain in a general architectonic of his philosophical activity alongside a dialectics, an analytics and an ethics. Such a stabilising position is outside the limits of this study, and is inconsistent with the nature of Deleuze's project as is demonstrated below. Instead, the line of investigation occupies a different relationship to his thought, a relationship better characterised as one of adjacency. The problem of understanding will not be that of proposing to identify or coincide with the centre of his thought, but rather to configure a productive realm from within that thought by articulating it in another set of terms, in another system, and in this case, that of aesthetic constructions from a broad, if only lightly touched, number of fields including painting, sculpture, cinema, music, and architecture.

Such a project is consistent with what Deleuze described as the task of the historian. It is also consistent with his understanding of the philosopher's role as essentially constructivist. This creative bent in Deleuze has been helpfully isolated by a number of commentators.

John Rajchman provides a useful formulation of this bias in Deleuze's writing. Commenting on the transfiguring force of Deleuze's project in the face of the Kantian architectonic, Rajchman asks, 'What if we then, through constructions, could free the whole idea of "aesthesis" not only from the Kantian problematic of regulated faculties but also from the whole salvationist problematic of judgment or a judgement day, connecting it instead to another unfinished sense of time, peculiar to the city?'[21] Rajchman continues to develop this theme through the double notions of a vital thinking and a non-organic constructivism when he writes: 'To think would always be to construct, to build a free plan in which to move, invent concepts, unfold a drama. Making a philosophy would become a matter of architecture in the way a novel, a painting, or a piece of music is, where the plan of construction must be always built anew, since it is never given in advance through a pre-set system or unbending rules. Philosophies would become free, impermanent constructions superimposed on one another like strata in a city. For once the architectonic is loosened up, the twin questions that we find in all philosophy—how to construct a work, how to construct a life—acquire new shapes. The constructed work becomes less organic, the constructed life less perfect, and the characters

[21] John Rajchman, *Constructions* (Cambridge: The MIT Press, Collection Writing Architecture Series, 1998), 2.

in the resulting drama more flexible, without univocal roles, working through provisional alliances, broken and reconciled'.[22]

Andrew Benjamin provides another perspective on this trend in Deleuze's thought, this time in relation to painting. In a reading of the potential limitations in Greenberg's analysis of the work of Jackson Pollock, Benjamin picks up the idea of surface and extends it towards a reconfiguration of the traditional interpretation of the essential modern problematic to be that of the frame.[23] In its place, Benjamin proposes, after Deleuze, the productive value of surface as a characteristic feature of Pollock's painting specifically, and a modernist manner in general. In addition, surface is used to transform the opposition of surface and depth in favour of what he develops as a 'pure surface, the site of [the painting's] self-regulation. The surface would emerge as the other possibility contained within the opposition surface/depth'.[24]

Finally, a small number of commentators and practising architects have been experimenting with the specific potential in Deleuze's thought to the theorisation and construction of architecture. Writing in a special issue of *Architectural Design* titled "Folding in Architecture", Greg Lynn formulates the interpretive and creative potential in the ideas of the folded, the pliant and the supple laid out in Deleuze's writing (Lynn 1993).

Rather than a focus on the themes and possible influences on the work of Deleuze, I focus here on the principles that emerge from his work. In this way I hope to open up the work to other uses and other applications. A full system can be developed composed of animating forces and principles of relations. The figures and problems in it are not the product of genesis but the effect of principles.[25] The role of these principles is 'to designate impressions of sensation and, based upon them, to produce an impression of reflection'.[26] In addition, they have other effects that are 'abstract ideas, philosophical modes and relations'.[27]

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[22] Rajchman, *Constructions*, 2.

[23]The painting as frame is formulated in "American Type" Painting in Clement Greenberg, *Art and Culture* (London: Thames and Hudson, 1973): 208–29.

[24]Andrew Benjamin, *Object Painting* (London: Academy Editions, 1994):103.

[25]Gilles Deleuze, *Empirisme et subjectivité. Essai sur la nature humaine selon Hume* (Epiméthée. Essais philosophiques. Paris: Presses Universitaires de France, 1953). English translation: *Empiricism and Subjectivity. An Essay on Hume's Theory of Human Nature*. Edited by R. W. Lawrence and D. Kritzman, trans. Constantin V. Boundas (European Perspectives. New York: Columbia University Press 1991), cited herein as ES. ES 108/*122*.

[26] ES 114/*129*.

[27] Ibid.

There is ample evidence in Deleuze's writings of the kind of critical and historical approach he considers appropriate in front of a philosophical text. In an interview that appeared in 1988, a relationship of non-synchronous coupling between the material and actions of the philosopher and those of the historian is posited. 'The history of philosophy', writes Deleuze, 'must not state again that which a philosopher says, but state that which is necessarily implied, that which is not said and yet which is present in that which is stated'.[28] The analytical component of this work provides an approach to Deleuze's own dreamt of work, one that lists the new concepts created by a philosopher as the essential contribution.[29]

Another formulation of the relationship between the philosopher and the commentator is found in his 1994 introduction to the English language translation of *Difference and Repetition*, in which Deleuze distinguishes between the activities of the historian/commentator and those of the philosopher/artist by means of the metaphor of the arrow: the philosopher/artist shoots arrows, whereas the commentator picks up and continues in another direction the arrows left behind.

Deleuze's work from this point of view can be thought of as a series of arrows left behind, and the challenge to a commentator is to, first, capture the force behind the original Deleuzian arrows and, second, continue in another direction. The commentator/historian is not thereby unproductive, for s/he keeps the lines moving. This study seeks to contribute to maintaining the movement of certain of Deleuze's ideas in the direction of aesthetic composition principles in general, and form-generation in particular, while providing a contribution to mapping the style of thinking and the figure of thought constructed by Deleuze's third-phase writings.

Deleuze as an historian is concerned with questions, and deploys a double operation of putting something into question and criticising the conditions of the question. This is formulated in Chapter Six of *Empiricism and Subjectivity* where Deleuze writes: 'A philosophical theory is an elaborately developed question, and nothing else; by itself and

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[28] Neg 136 tr. mod./*186*.

[29] This ideal programme is announced by Deleuze in his 'Preface to the English-language Edition' of *Empiricism and Subjectivity* (Deleuze, 'Preface to the English-Language Edition', in *Empiricism and Subjectivity. An Essay on Hume's Theory of Human Nature*, Edited by R. W. Lawrence D. Kritzman, trans. Constantin V. Boundas (New York: Columbia University Press, European Perspectives,1991), ix–x; the text is dated 1989.ES(Pr), ix. It is also discussed in his Preface to the English language edition of *Difference and Repetition*.

in itself, it is not the resolution to a problem, but the elaboration, *to the very end*, of the necessary implications of a formulated question'.[30]

He uses the example of Hume to distinguish the activity of the philosopher and that of the historian. The former assesses the question to determine if it is the 'most rigorous possible'. The method of analysis is a movement from the writing of Deleuze as an exposition (*exposer*) or bringing forth (*apporter*) of new concepts and the work of the commentator as an identification of the problems to which the concept responds.[31]Consider the diagram of this philosopher-artist relationship as an illustration of those relationships set out in Chart 1-1.

Chart 1-1 Historian and Artist

philosopher-artist	historian-commentator
Expose, Create	Identify, Say
(new) concepts	problems

Applied to the writings of Deleuze, the task below can also be formulated as an attempt to determine the unity of his thought. From this perspective the task would repeat his own approach to, and use of, the writings of Hume, Bergson, Nietzsche, Foucault, Spinoza, and Leibniz, and his approach to the aesthetic constructions of Proust, Ozu, Resnais, Hitchcock, Francis Bacon, Carl Andre, Donald Judd, and Robert Smithson. In these cases, he explicitly asks: In what consists the unity of this work?[32] The challenge is to not get lost in the multiplicity of themes, variations and counter-variations which Deleuze's writing continuously presents. To this end, I have adopted a modest approach of examining a set of major texts from the point of view of the problem of aesthetic

[30] Gilles Deleuze, *Empirisme et subjectivité. Essai sur la nature humaine selon Hume*, Epiméthée (Paris: Presses Universitaires de France, Essais philosophiques, 1953). English translation: *Empiricism and Subjectivity. An Essay on Hume's Theory of Human Nature*, Edited by R. W. Lawrence and D. Kritzman, trans. Constantin V. Boundas. European Perspectives. New York: Columbia University Press, 1991), cited herein as ES. ES 106/*119*.

[31] Neg 135–6/*185–6*.

[32] Gilles Deleuze, *Proust et les signes*, revue et augmenté, 3ième éd (Paris: Presses Universitaires de France, 1970). English translation: *Proust and Signs*, trans. R. Howard (London: Allen Lane The Penguin Press, 1973), cited herein as PS. PS 3/*9*; *Le Bergsonism* (1966): 1; *The Fold*, Chapter 6.

constructions. Formulated differently, the task has been to map from the point of view of aesthetic creation, and within the chronological limits already referred to, the open unity of this thought. The constant challenge is to turn from the complex involution of specific concepts to the simplicity of broad formative acts. And to this end, I have adopted a strategy of treating Deleuze's writing not as consecutive moments in an unfolding narrative, but topologically, thinking of it as more of a table or a diagram than a history. In the realm of commentary on Deleuze, this method can be distinguished from other monographic and thematic studies.

In addition, I have sought to address the specific character of his prose style. Deleuze's prose style is characterised by a kind of condensation. It is as if one is confronted with a work of flint: it has a kind of contained violence, not a violence of gesture but an internal tension, concentrated in a very terse manner of expression. The consequence of this style is that the subject matter is quickly, immediately exteriorised. It is as if Deleuze is able to keep the topic external or adjacent to himself. Another impact and consequence of this manner of working is the transformation of form that results. Narrative development is not so much overthrown, as much as the concept of form itself is altered. Liberated from the impersonal constraints of the diagram, releasing supple and mobile expressivity, Deleuze's texts set up and demand a technique of perfect and instantaneous correspondence. This correspondence mimes a modulation characteristic of his worldview. As a consequence, I have adopted a strategy of charting the conceptual clusters or knots set up by Deleuze as a strategy for opening up the developments to greater interpretation and, hopefully, engagement.

One of the methodological consequences is an effort to map the system in place in the writings under investigation. This turn to the system is described as an inevitable one by Alan Badiou in an essay on Deleuze. 'Philosophy is always systematic', he writes. 'Naturally, if by "system" you mean an architecture necessarily endowed with a keystone or a centre, then you can say, to employ Heidegger's vocabulary, that it's a matter of an ontotheological systematicity, and therefore no longer valid.' And Badiou continues: 'But if by "system" you mean, first, that philosophy is conceived as an argumentative discipline with a requirement of coherence, and second, that philosophy never takes the form of a singular body of knowledge but, to use my own vocabulary, exists conditionally with

respect to a complex set of truths, then it is the very essence of philosophy to be systematic'.[33]

For our purposes, a number of themes should be retained from Badiou. There is, first, a requirement for coherence. Second, philosophy is characterised by an essential multiplicity. Third, philosophy has a conditional existence, such that the work is perceived as manifest only in relation, only in correspondence to something else. The effect of the work is only concretised in a form of correspondence. Fourth, to enter time into a formula such that it can be evaluated requires a systematicity. This collapsing of time and system by Badiou suggests a comparable take on this issue in the analysis of Deleuze that follows.

I refer to the mode of sensibility that I am charting as modernist. As discussed above, by modernist I am proposing that the aesthetic project is not an instance of an historical periodisation, but one that seeks to discern and display the conditions of possibility that underlie its own creation. This is one trait of the modernist work. It is situated on that more abstract plane of relations which is distinct from the social, technical or scientific aspects that may have counted for its appearance. Another trait is that it seeks to think and create, being free of any transcendent unity and without reference to anything outside itself as its cause or ground.[34]According to Sanford Kwinter, in the case of plastic constructions, the expression of this is found in a structural repudiation of the concept of transcendence. The task revolves around the need to develop the difference between these three poles—change, transvaluation, post-transcendence—in relation to the characteristics of the event and surface.

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[33] Alain Badiou, 'Gilles Deleuze, *The Fold: Leibniz and the Baroque'*, in *Gilles Deleuze and the Theater of Philosophy*, edited by Dorothy Olkowski and Constantin W. Boundas (New York: Routledge, 1994): 51–72.

[34] This interpretation is based in part on Sanford N. Kwinter, *Immanence and Event in Early Modernist Culture*, submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the Graduate School of Arts and Sciences, Columbia University (Authorized facsimile, Ann Arbor, Michigan: UMI Dissertation Services, 1989), 3.

CHAPTER TWO

THE PROBLEM OF AESTHETIC CONSTRUCTIONS

Introduction

> ACTION OF THE WORK (architecture, statue or picture) on its surroundings: vibrations, cries or shouts (such as originate from the Parthenon on the Acropolis in Athens), arrows darting away like rays, as if springing from an explosion; the near or distant site is shaken by them, touched, wounded, dominated or caressed.
> REACTION OF THE SETTING: the walls of the room, its dimensions, the public square with the various weights of its facades, the expanses or the slopes of the landscape even to the bare horizons of the plain or the sharp outlines of the mountains—the whole environment brings its weight to bear on the place where there is a work of art, the sign of man's will, and imposes on it its deep spaces or projections, its hard or soft densities, exact as mathematics, a true manifestation of plastic acoustics.
> —Le Corbusier, *New World of Space*[1]

In this chapter I give a general presentation of the themes and methodological orientation of the study. As a preliminary development, I consider two formulations by Deleuze. The distance between these two statements will serve to fix the space within which Deleuze's work on aesthetic constructions is situated. The first statement is from *What is Philosophy?*, in which he writes: 'The work of art is a being of sensation and nothing else: it exists in itself. (...) The artist creates blocks of percepts and affects, but the only law of creation is that the composed [le composé] must alone hold itself together'.[2] The second statement occurs in *Francis Bacon. Logique de la sensation*, where Deleuze writes, 'With painting,

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[1] Le Corbusier, *New World of Space* (New York: Reynal & Hitchcock, 1948), 8.
[2] Gilles Deleuze and François Guattari, *Qu'est-ce que la philosophie* (Paris: Les Editions de Minuit, Collection Critique, 1991). English translation: *What is Philosophy?*, trans. H. Tomlinson and G. Burchill (London: Verso, 1994), cited herein as WPh. WPh 164 tr. mod./*155*.

hysteria becomes art. Or rather, with the painter, hysteria becomes painting'.[3]

The first statement announces that which seems to be necessary of any aesthetic theory: there is a mode of being specific to the work of art. The work of art is that which holds itself apart in a singular manner from the rest. The work of art is that which confronts us without need for us, that persists by virtue of its own unique law expressed as a unity of form and material, a unity of parts and of their assemblage. The examples which could be offered as models of this stance include: tragedy as it is defined by Aristotle; Flaubert's novel which is held together solely by the force of its style; the calm ideality of the Greek statue for Hegel; the surface of colours by means of which Maurice Denis defines painting. It is in this manner that Deleuze seems to place us in front of the work by means of a statement of the form, 'voilà, there it is!'

As a concrete demonstration of this point, consider the way in which Deleuze begins his slow deliberation on Bacon's painting. 'A ring often delimits the place in which the character is seated, in other words the Figure'.[4] A circular field, an oval marked with plastic operations and located within a well defined field sets it apart. It is in this manner that Deleuze describes that thing which is there before us, within or marked by or on the surface of the work. The characteristic of autonomy emerges clearly. The very fact of this autonomy contributes to the development of a sort of grammar of forms in the body of writings considered. As is shown below, a painting by Francis Bacon is described from this perspective as a combination of elements which already have a resonance in the history and theory of art. The resonance passes through the theories of Aloïs Riegl and Wilhelm Worringer.

There is, firstly, a coexistence of three elements: the figure, the flat (*l'aplat*)—which constitutes the ground or field—and the circle that unites and separates the two at the same time. In this manner, Deleuze's analysis is situated within the tactile, infinite space of Riegl, a realm in which sight and touch exist on the same plane. This is the realm that characterises the Egyptian bas-relief as an absolute beginning, with the significant difference that, for Riegl, the contour has an essentialising function vis-à-

[3] Gilles Deleuze, *Francis Bacon: Logique de la Sensation* (Paris: Editions de la Différence, 1981), cited herein as FB. FB *37*. Avec la peinture, l'hystérie devient art. Ou plutôt, avec le peintre, l'hystérie devient peinture.

[4] FB *9*. Un rond délimite souvent le lieu où est assis le personnage, c'est-à-dire la Figure.

vis the figure that it encircles[5]. For Deleuze, on the other hand, the essentialising function of the contour is absent. The problem is resolved formally by an operation which bears on the contour brought to characterise—in Bacon's work—another kind of line and the logic of another kind of form. It is a turn to the Northern Gothic line of Worringer, that line which is curving and breaking, which becomes cloudy or blurred as it constantly changes direction.[6]

It is an inorganic line that, for Deleuze, has the effect of disrupting and disorganising the contour as an essentialising function. An inorganic line places the contour in the world of the accidental in order to produce a scene of tension, confrontation and deformation of other elements. The surface of a painting by Bacon defines itself as a specific combination of terms: the 'Egyptian' haptic space of Riegl destabilised by the identification of its contour with the northern Gothic line of Worringer which in turn divides itself into a double role, deploying an abstract 'linear speech' while at the same time reproducing the 'actual'.[7] This is developed clearly in the chapter on animal ornament in *Form in Gothic* where Worringer writes: 'what is characteristic of any impression of actuality reaches us in a kind of linear "shorthand", in which the single lines contain a summary of expressive value far exceeding the function of the line as mere indication of outline'.[8]

It is appropriate to suggest that this is a way of defining a formula for the condition of painting specifically within a grammar of figures and composing operations. How do we understand that this arrangement of planes and of lines, defined by a range of stylistic criteria appropriate to the domain of painting for example, captures the force or traces the symptom of hysteria? We are moving here from a grammar of forms which may be linked to our time and to the works of today (our contemporaneity), to operations which are productive of those forms in any domain (architecture, literature, music, painting, sculpture). It is a question of forms which are able to give shape to sensation, to make

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[5] Alois Riegl, *Problems of Style. Foundations for a History of Ornament*, trans. Evelyn Kain (Princeton: Princeton University Press, 1992): 14–18; 37; 53ff. Alois Riegl, *Late Roman Art Industry*, trans. Rolf Winkes (Rome: Giordio Bretschneider Editore, 1985): 48–50, on the infinite rapport.

[6] See especially Chapter VIII. The Ceaseless Melody of Northern Line in William Worringer, *Form in Gothic*, trans. Herbert Read (New York: Schocken Books, 1964), 55–8.

[7] See the discussion of the differences between classical ornament and northern animal ornament in *Form in Gothic* see Worringer*, Form in Gothic*, 58ff.

[8] Worringer*, Form in Gothic,* 61.

visible this or that kind of force (the invisible, the inaudible, the unfelt). Without labouring to situate Deleuze's use of the term within a sequence of French appropriations and deployments of the word, consider that hysteria has also designated an effect that is contrary to that implied. Hysteria designates an illness that is opposed to the workings of the aesthetic construction, one that prevents the work from gaining an autonomy by containing within the body of the work those powers that should objectify and lend autonomy to the work. In this sense, hysteria is the non-work. It is a contained passion appearing as nervous effusion that is opposed to the athletic and sculptural power of muscles.

How does one understand, then, that Deleuze's 'se tenir en soi' of the aesthetic construction can be identified with hysteria? Consider again the first lines of *Francis Bacon*. The circle, the oval and the parallelepiped have a specific effect, that of isolating a figure. But it is a kind of isolation that neither essentialises the figure (as in the case of an Egyptian relief) nor spiritualises it (as in the case of a Byzantine panel), but works to prevent the figure from entering into contact with other figures, thus preventing it from becoming an element of any history[9].

There are at least two ways for something to become an element of history. First, there is a kind of external relation of resemblance, a relation of a figure to that which it represents. And there are those relationships that exist on the surface of the work that a figure establishes with other figures. These two ways can be said to define two faces of the same model, namely Aristotle's model of representation as defined in the *Poetics*. To represent effectively suggests that the work is the imitation of an action: the work gives itself up to recognition by its resemblance of something that exists outside of it. In addition, the work is the act of representing: it is a linking together or a system of actions, an arrangement of parts which organise themselves according to well-defined models such as that of the functional arrangement of a living organism. This definition suggests that the work of art is the image of nature. It captures the vital power that is found in a living organism and, in the case of the human organism, it is its final realisation.

The classical model of the autonomy of the work of art consists in dissolving this model. It plays the organic consistency of the work against its mimetic dependence, the power of the work against its reading as a model of figuration. A veritable freeing up of the work therefore supposes the destruction of organicity, the second resource of the logic of

[9] In the commentary on *Francis Bacon* in Chapter Two, below, I develop this analysis at greater length, and suggest the role of the triptych in Deleuze's reading.

representation. To 'hysterisise' the work of art, or to give to work hysteria, implies a defiguring of the latent organicity in the very definition of the 'autonomy' of the work. This would imply rendering unstable that 'nature' which has organic autonomy as its end or purpose. The aesthetic construction must therefore be thought of as a sickness of organic nature and a figuration that imitates and acts out its power. That which the elements of a formal grammar evoke and constitute is, therefore, a 'sickness' of nature. The elements design the scene of a combat or of a crisis. In the case of Deleuze's reading and use of the contour in a painting of Francis Bacon, it is imagined and diagrammed as a running track, a boxing ring, a gymnastic rug. It is a field of combat: the battle of painting against figuration. In this manner the elements of the formal code have been carefully bent by Deleuze into the form of the ring.

Consider the manner in which he has changed the signification of Worringer's analyses. For Worringer, the line is ideality, the power of order. Even the Gothic line has a double function, serving to translate and transmit a kind of anxiety and a disordering tendency while simultaneously correcting these tendencies by means of an ideal vital power.[10] Deleuze effects an inversion so that the Gothic line becomes the power of chaos and not that order which is brought along or borne by form. In the terms used by Deleuze, the Gothic line embodies the power of the becoming animal such that it undoes the human face. It resists the catastrophe tendency of figurative space.[11] The contour in this realm defines a closed field at the centre of a form with forces of two kinds. Surrounding it, the ground leads to the elevation of the power of chaos to include the figure and the non-human, non-organic forces, the non-organic life of things, which comes to slap the figure.

In its interior, the figure seeks to escape itself, to disorganise itself, to empty itself from the head in order to become the body without organs, to adopt again the terms of Deleuze, and in order to go and re-join non-organic life. The Apollonian autonomy and self-generation ('se tenir en soar') of the work therefore become, rather, a Dionysian hysteria. There is no supposition that the powers of the work flow into the body of the artist;

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[10] Worringer, *Form in Gothic,* 55–7; 60; 111–18.

[11] Françoise Proust has highlighted the theme of resistance in Deleuze's thought in a commentary focusing on *Difference and Repetition* and *Foucault*. Proust provides a subtle extension of the trilogy of lines used in *A Thousand Plateaus*—molar, molecular, of flight—to fold in the theme of resistance as holding the line. See Françoise Proust, 'Le ligne de résistance'. In Eric Alliez, ed. *Gilles Deleuze—Immanence et vie* (Paris: Collège International de Philosophie, 1998), 35–48, esp. 48.

rather, there is figured the flowing into the work the figurative givens that the work of art has to undo.

The hysteria of the work characterises the operation of defiguration proper to the work of art in a double gesture contrary to the constitutive parts of classical aesthetics. It opposes explicitly an organic aesthetic of the beautiful, but does so in such a way that it does not counter with a negative aesthetic of the sublime. That is, it does not place unequally the sensible over the idea. That this battle brings along in its wake, across the description of the work of art, a questioning of the status of thinking in general is demonstrated not only by the explicit challenge to thought proposed in modern art's revolution, but is signalled by the other name given by Deleuze to the 'hysterical' battle of defiguration. I am referring to the lead taken by modernist art in its movement away from representation to abstraction as discussed in *Difference and Repetition*.[12] Deleuze designates it the desert. It is in this way that the fifth chapter of *Francis Bacon* describes the manner by which the figure escapes itself to lead towards the molecular structure of material. 'It will have been necessary to go to that distance in order for there to reign a justice which is no longer that of Colour or of Light, a space which will only be the Sahara'.[13]

Even though we have developed the above argument using references to the domain of painting as depicted in *Francis Bacon*, it would be possible to construct the same argument in relation to other domains. However, there is, for Deleuze, an enemy here that I should highlight before moving further. It is figuration. No less than the canvas of Plato, the painter's canvas and the sculptor's ground are not blank, are not waiting for that which will fill it up. The canvas is overpopulated, already covered by figurative givens, pictorial codes and by all sorts of conventions and clichés. Figurative givens are the sensory-motor cuttings of the perceptible world such as it is organised by the human being when s/he makes her/himself the centre of the world, when s/he transforms her/his position as an image among other images into the centre from which all other images are established. The figurative givens are, therefore, also the cutting up of the visible. The effective work of art from this position undoes the world of figuration, of the doxa. This results in an effect of de-populating the world, clearing out that which is already on every canvas,

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[12] See, for example, Gilles Deleuze, *Différence et répétition* (Paris: Presses universitaires de France, Bibliothèque de philosophie contemporaine, 1968). English translation: *Difference and Repetition*, trans. P. Patton (New York: Columbia University Press, 1994), cited herein as DR. DR 276/*354*.

[13] FB 23. Il faudra aller jusque-là afin que règne une justice qui ne sera plus que Couleur ou Lumière, un espace qui ne sera plus que Sahara.

on every screen, already delimiting space, splitting open the world of the image in order to install a realm in which the new can be created, a realm which allows for a certain freedom of thought, a freedom which embraces action and reaction. In Deleuze's terms, it is again a question of a realm miming the manner and characteristics of a great desert, a Sahara.

Sensation and the consummation of plastic emotion[14]

The relationship between the doctrines of sensation developed in the third-phase writings, and the characterisation of the problem of the architect as one of producing what Le Corbusier called 'ineffable space' accompanies Deleuze's philosophical developments when encountering a series of plastic constructions. From this point, it is possible to introduce the hook on which the swerve to the domain of architecture passes, one only alluded to here, but to be given development in a subsequent study. It is the implicit response to the artistic construction as replacing the missing object, the 'terrifying abyss' that the historical avant-garde confronted since at least Kandinsky's early evening reverie prompted him to ask 'What is to replace the missing object?'[15]

Deleuze's take on the problem of the missing object is based on his own development of the notion of sensation. If the explicit reference is nowhere cited, a phrase from Paul Klee's diary (a recurrent reference for Deleuze) may serve as holding a great deal of the content of the aesthetic response. 'The object is surely dead,' writes Klee in his diary of the 1920s, 'the sensation of the object is of first importance'.[16] Twenty years later, the architect Le Corbusier identifies the constructive potential contained in this notion of the evaporation of the object into sensation and in the metamorphosis thus effected. He labels the realm proper to the architect as one of achieving a 'just consonance of the plastic means employed' such that a 'boundless depth opens up' and 'the miracle of ineffable space' appears.[17] The explanation of this event sets up the relationship between the action of the work and the reaction of the setting, a logic of relationships appropriate to Deleuze in his self-labelled role of transcendental

[14] The reference in the section heading is to a chapter in Le Corbusier, *New World of Space*, 7–9.
[15] 'Reminiscences,' in Wassily Kandinsky, *Kandinsky: Complete Writings on Art*. Edited by K. C. Lindsay and P. Vargo (Boston: G. K. Hall & Co., 1982), Vol. 1, 369–70.
[16] Paul Klee, *The Diaries of Paul Klee* (Los Angeles: University of California Press, 1964), 670.
[17] Le Corbusier, *New World*, 8.

empiricist.[18] Le Corbusier's devotion to constructing this relation and interaction cited at the beginning of this section turns us to a necessary passage through the plastic constructions in order to bear out their destiny and force. Thinking for Deleuze, and architecture for Le Corbusier, share this dynamic, empirical mode of being, of action and reaction.

It is a question of a mobile realm of forces, vectors and shadows cast without a single light source and producing mobile, agile shadows which can cross from one side of the room to another without loss of shape. This vibration between the action of the work and the reaction of the setting is extended to specifically architectural aspects, such that walls are effaced, 'contingent presences' are driven away, and the 'miracle of ineffable space' accomplished.

Consider the distance moved: from the terror of Kandinsky to the joy of Le Corbusier's account. Is the metamorphosis such that we may be justified in characterising his mood as that of an empiricist? The thoughts conveyed in the cited passage from the *New World of Space* permit us to begin to suggest how the aesthetic doctrines of Deleuze present in the third-phase writings can be extended towards that seemingly most objective domain of architecture. The crisis of the object announced by Kandinsky is transformed by Le Corbusier into an occasion to articulate the challenge of mastering the medium of matter (plastic form), a mastery consummated when 'contingent presences' are driven away.

As I argue below, the aesthetic sensibility displayed in the writings of Deleuze situates the construction as a 'stop', an inflection, or fold in a flow of forces. Conceptualised as an event and not an essentialising object, the work of architecture, music, sculpture or painting confirms the phenomenological bias in Deleuze. His general contribution perhaps emerges in the confluence of phenomenology (via Franck, Maldiney), formalism (via Worringer, Wölfflin, Greenberg and Damisch) and structuralism (by way of Lévi-Strauss, Foucault).[19] Chart 2-1 lays out the range of phenomenological movements that cross through Deleuze's work.

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[18] Neg 88–9/*122*. See also Christian V. Boundas, 'Translator's Introduction—Deleuze, Empiricism, and the Struggle for Subjectivity', in Gilles Deleuze. *Empiricism and Subjectivity* (New York: Columbia University Press, 1991), 1–19, 3–9.

[19] For key references to phenomenology, see Deleuze's 'How Do We Recognise Structuralism?' (1979) translated in Charles Joseph Stivale, *The Two-Fold Thought of Deleuze and Guattari. Intersections and Animations* (New York: The Guilford Press, 1998), 258–62. And in WPh 231, n.17, n.18/*169 n.17, 170 n.18*. Deleuze foregrounds the prominent role of surface, of the interface as a flexible realm recording interactions.

Chart 2-1. Movements

Phenomenology	Formalism	Structuralism
Dufrenne Erwin Straus Didier Franck Maldiney Merleau Ponty	Greenberg Simondon Wölfflin Worringer	Foucault Jacobson Lévi Strauss Saussure

Destiny of the Work

The analysis of Deleuze considered here can be inscribed within a sequence of formulations which consider the aesthetic as a mode or figure of thought, a sequence and destiny which includes the aesthetic construction itself linked to pure sensation, a kind of excess vis-à-vis the theory of representation and imitation. As I will show in Chapters Three through Six, Deleuze's analyses establish themselves in such a way that the work of art is described as a contradictory construction which comes to undo or minimally defy the order of representation. At the same time, the work of art as developed by Deleuze is situated in a kind of organicity and a destiny of a new kind. Exemplary in this guise, as pointed out by Jacques Rancière, is Deleuze's open re-working of the literary constructions of Proust. The effect of Deleuze's thinking, his adoption of an approach that partially accords with Rancière, is to see the book constantly amended, as if it were necessary to ceaselessly restore a reading of Proust from the purity of an anti-organic model.[20]

Deleuze wants nothing to do with an interpretation that would find an insistent organicity in the Proustian scheme. He wants nothing to do with a final reunion of faces and forces in a closure more typical of history than

[20] Jacques Rancière, 'Is there a Deleuzian Aesthetics?', *Qui Parle* 14, no. 2 (Spring/Summer 2004): 13.

of the pure event. The notion of a vital repetition leads Deleuze to return to Proust a second and third time in order to destroy that which he knows subsists, in order to construct the figure of a Proustian anti-logos in which the literary is deployed as an assemblage of fragments 'à l'americaine'.[21] An assemblage is created, one that is composed of boxes, vectors and geometric figures that do not communicate among themselves.

As I will argue in the individual commentaries, it is a question of rendering the works of Proust, Bacon, Ozu and Andre as something radically coherent. It is a question of giving the work of art generally—that which belongs to the order of aesthetic constructions as a doctrine of pure sensation—a coherency with itself. From this perspective comes the description of the work as a territory to be charted.[22] Deleuze accomplishes the destiny of aesthetics as a theoretical enterprise in suspending all the force of the art construction in pure sensations.

I referred to this Deleuzian operation in the Introduction. Deleuze achieves a temporary coherence in his theory by turning to a non-classical image of thinking and creating. A question that will run through the following chapters remains: if he achieves the destiny or promise of the aesthetic construction in his philosophical rendering of the modernist work, does he not abandon the work at a still longer place out? Does he not, that is, leave aesthetics as a thinking of the work of art at a mid-way point in a longer conversion or metamorphosis?

To do so could lead one to conclude that the Deleuzian system is finally an allegory of the empty destiny of aesthetics. And would this not—to echo the implications of a formulation of Eric Alliez—result in the following paradox: a thought of immanence which ceaselessly returns, as in the case of *Proust*, to gather again and again blocks of percepts and affects in the interminable task of imagining and inventing (non) images of thought?[23]

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[21] See *Essays Critical and Clinical* for texts on American literature, on Melville, D.H. Lawrence, Walt Whitman, and Lewis Carroll in which the theme of the fragment is developed by Deleuze. Gilles Deleuze, *Critique et Clinique* (Paris: Les Editions de Minuit, Collection Paradoxe, 1993). English translation: *Essays Critical and Clinical,* trans. Michael A. Greco and Daniel W. Smith (Minneapolis: University of Minnesota Press, 1997), cited herein as CC. See especially CC 56–9/*75–8*.

[22] TP 316–17/*388–9*.

[23] Alliez, *Deleuze philosophie virtuelle*. 7–14.

CHAPTER THREE

DIAGONALITY IN THE MODERNIST WORK (*PROUST AND SIGNS*)[1]

Introduction

The matter of aesthetic constructions, whether visual or plastic artistic construction or literary text, has been a recurrent motif and device in the writing of Gilles Deleuze. In this chapter I follow his fabrication of the modernist literary work in *Proust and Signs* as a response to a series of specific problems. In so doing, I hope to contribute to an explanation of the nature of the modernist work of art as conceived by Deleuze and to demonstrate that the structure of Deleuze's *Proust* corresponds both to an essay of literary criticism and to a philosophical proposition.

It is appropriate to include Proust in the examination of the problem of aesthetic constructions in Deleuze's third phase writings. Deleuze himself

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[1] The first edition of this book appeared in 1964 under the title *Marcel Proust et les signes* (Paris: Presses Universitaires de France, 1964). A second edition appeared in 1970, at which time the title was changed to *Proust et les signes*. The second edition was augmented by a long essay entitled 'La Machine littéraire'. A third edition appeared in 1972 which added a concluding section 'Présence et fonction de la folie, l'Araignée', and divided 'La Machine littéraire' into chapters. An English translation by Richard Howard appeared in 1972 as *Proust and Signs*, but does not contain the 'l'Araigneé' of the third edition. This English edition also differs from the third French edition in that it contains no evidence of the separations between the two chronologically distinct parts of the book; it does not contain the five chapter divisions of the 'Literary Machine' section; it has its concluding chapter as 'The Image of Thought' whereas in the French this text this is the concluding section of the first part of the book. I was not able to compare the English translation with the French 2nd edition of 1970. As noted above in the List of Abbreviations, references in the chapter are herein indicated by the abbreviation PS followed by the relevant page number, with the English translation designated by a Roman character and page reference to the French edition in italics. As consistent with this division, and in the light of the textual differences highlighted above, chapter references are to the available English translation.

points out the importance of this text when musing over one of the central themes of his philosophical efforts, that of developing a new image of thought. In addition to its thematic relevance, the text performs a hinge function between the second and third phases of Deleuze's activity. The first edition appeared in 1964. *Proust and Signs* crosses under *Difference and Repetition* (1968), the first book in which Deleuze sought to 'do philosophy',[2] to re-emerge in an augmented edition in 1970. It was already in the first edition of *Proust* that Deleuze sought to construct 'a new image of thought—or rather, a liberation of thought from those images which imprison it...'[3]

Modernist Work

In *Proust and Signs*, Deleuze not only throws a new light on the visions formulated in *Search for Lost Time*,[4] but he provides an important reflection on the modernist aesthetic construction generally and modernist literature specifically. The question underlying Deleuze's text may be formulated as: In what manner is the work modern? What characteristics reveal or display it as modernist? What conditions are needed for it to emerge?

Deleuze proposes a criterion in response to these questions that has the merit of clarity and precision. The modernist aesthetic construction abandons any imperative of saying or displaying the meaning of the world in favour of an impulse towards an internal autonomous functioning of its signifying elements. The modernist work favours the production of meaning not as signification, but as what Deleuze describes as 'machinic'. According to Deleuze, the modernist work exists entirely at the level of 'a formal signifying structure'.[5] Having its end in itself, it is indifferent to the question of meaning or minimally subordinates this question. 'The *Search*,' writes Deleuze, 'is a machine. (...) The modern work of art is a machine and functions as such'.[6]

Why is this priority given to the formal structure, to the 'machinic'? What conditions are presupposed in designating it modern? It is because, continues Deleuze, the modern world is a world 'reduced to a multiplicity

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[2] DR(Pr) xv.
[3] DR(Pr) xvii.
[4] I use the translation of *A la Recherche du temps perdu* as *Search for Lost Time* as proposed by the English translator Richard Howard in his translator's comments to *Proust*.
[5] PS 128–9/*174–5*.
[6] PS 128/*174*.

of chaos'.[7] It is because the modern world is one in which fragmentation is the law, where the world has become a distribution of fragments, a fragmentation which confirms the whole as opposed to a whole or a totality which confirms or gives sense to the fragments.[8] The world is modern in that it can no longer be referred to by those ideals which permit its ordering, nor can it be referred to as a subjectivity which could give it a unity and a cohesion, however partial.[9] But, because one cannot do without a minimum of unity, the principle task of the modern artist—and one could extend the characterisation to the philosopher of Deleuzism—is to create a new form of unity. This new kind of unity must not be reducible to the unity that results from the unification of whole parts (the order of a logical whole) nor is it the unity that makes a total from fragments (unity as organic totality). So what is this new kind of unity? What are its conditions of possibility? For the moment, let us consider a preliminary response to these questions with the idea that the unity of the work is identical to its signifying structure. Deleuze writes, '... in a world reduced to a multiplicity of chaos, it is only the formal structure of the work of art, insofar as it does not refer to anything else, which can serve as unity—afterwards'.[10] I will consider the form of temporality contained in this 'afterwards' below.

The reference in this passage is to the formulation contained in Umberto Eco's *The Open Book*.[11] Deleuze turns to it for its analysis of the Proustian notion of the work of literature as a producer of signs of consistently different orders. The allusion to Eco's text leads us to a possible explanation of the passage cited above. One of the major interests of the text of Deleuze is the specification of modes of unity according to the terms and the stages put in place at different levels of the *Search*, and the provision of concrete demonstrations of how one makes or acts out the multiple as a form of unity, a multiple which is not of principle but of effect. In order to follow this movement and to arrive at a different response to the question of the unity of the modernist aesthetic construction, whether philosophic or aesthetic, I consider four themes developed by Deleuze in *Proust and Signs*. These are: the image of thought; a theory of signs and of interpretation; a theory of essences; and the phase of actualisation. Together, these themes describe the nature of

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[7] PS 144/*195*.
[8] PS 144–6/*195–8*.
[9] 'Le sujet n'a pas davantage de chaîne associative qui pourrait entourer le monde ou lui tenir lieu d'unité.' (PS 143/*193–4*)
[10] PS 149/*201*.
[11] See PS 138, 149/*187,202*.

the problematic of aesthetic constructions in *Proust*. At the end of the chapter I return to the question of the singular unity of the work.

System-Proust

For Deleuze, the text of Proust is not only a fantastic literary object that permits the construction of new models of literary relations. It is also, as suggested above, a positive commentary or action within the domain of philosophy. For Deleuze, the philosophical force and impact, the philosophical importance of the Proustian text consists in its ability to create the conditions of possibility for a new image of thought to emerge.

Deleuze's reading of this effect can be summarised in the following key points. The *Search* 'is firstly a search for truth'.[12] It is the story of learning and of formation. The essential is to learn. *'The leitmotivs of the* Search *are: 'I did not yet know, I was to understand later*'.[13] According to Deleuze, the Proustian world is, therefore, and contrary to a generally shared interpretation, entirely turned towards the future and not towards the past.[14] 'The past is not the deepest, the most profound structure of (Proustian) time', writes Deleuze.[15] Time past intervenes as a structure of time, but it is not the most profound structure.

This position is signalled by Deleuze from the beginning of the text. The unity of the *Search* does not reside in memory, or in involuntary recollection. The essential fact of the *Search*, writes Deleuze, 'is not in the madeleine or the pavers'.[16] Rather, the essential is in the action or fact of learning.[17] Deleuze turns around the position that would claim that the *Search* exposes the discovery of involuntary memories. Time intervenes, not as the unanticipated return of the past but because of a relationship with truth. 'Every truth', writes Deleuze in the concluding section, 'is the truth of time'.[18]

At the same time, and in relation to this search for the truth, Proust establishes a new modernist figure of thought that is opposed to the classical image. The problem or theme of 'image of thought' appears in

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[12] PS 3, 159/*9, 115*.
[13] PS 90/*111*, in italics in the original.
[14] PS 4, 25/*10, 36*.
[15] PS 3/*9*.
[16] PS 3/*9*.
[17] PS 89/*111*.
[18] PS 159/*115*.

Deleuze's *Nietzsche and Philosophy*,[19] where he already denounces the presupposition, as here in *Proust*, that to think is the natural exercise of a faculty.[20] More exactly, for the Deleuze of *Proust*, thought does not think unless forced. See, for example, the statement: 'The *leitmotif* of Time regained is the word *force*: impressions which force us to look, encounters which force us to interpret, expressions which force us to think'.[21] The Deleuzian identification of to think with to create does not have its origin in the spontaneity of the 'I think' but uniquely in the violence of the involuntary forces which attack or confront our faculties and give us to think. This is laid out in Chapter III, Apprenticeship, in which Deleuze writes: 'What does violence to us is richer than all the fruits of our good will or of our attentive work; and more important than a thought is "that which gives to think"'.[22]

What are the forces that give us the gift of thought, which give themselves up to thinking? Which are the forces which force thought to think? Deleuze names these forces, signs. The sign is, above all, an idea or a representation. It is encountered and not deliberately produced. It is fortuitous and inevitable. These are the characteristics of the Deleuzian sign in *Proust and Signs*. Consider, for example, in Chapter II, Sign and Truth, in the section that begins with the distinction between constraint and chance, between the themes of the restrictions of the limit and the chance encounter. '(...) it is the sign,' writes Deleuze, 'which constitutes the object of the encounter, and which works this violence upon us. It is the accident of the encounter which guarantees the necessity of what is thought'.[23]

The primary characteristic of the Proustian sign is this tendency towards the chance encounter, and its mark or trace is nothing other than a certain violence. The sign, for Deleuze, as involuntary impression, is that which implies or complicates some other thing, something that is hidden and not immediately available to intelligent cogitation, something contained, enveloped, and towards which the constraint of the sign marks our destiny. Truth resides in signs for Deleuze. Truth is to be sought in the obscurity and the profound depths of the sign, and not in the illuminated,

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[19] Gilles Deleuze, *Nietzsche et la philosophie* (Paris: Presses Universitaires de France, 1962), English translation: *Nietzsche and Philosophy*, English translation: Hugh Tomlinson (New York: Columbia University Press, 1983), herein cited as NP. NP esp. 103–10/*118–26*.
[20] NP 108/*123*.
[21] PS 161/*117*.
[22] PS 29 tr. mod./*41*.
[23] PS 16/*25*.

clear, manifestation of the idea. Given the nature of the sign, given the character of the thought as here defined, the *Search* would consist of nothing other than a system of signs.[24]

What are the possible consequences for thinking today? If thought only thinks when constrained and forced, if the act of thinking must be produced in thought, what is the philosophical response and aesthetic operation? I am referring, in part, to the section of Antilogos, or the Literary Machine, where Deleuze discusses the couple work-of-art, and thought, as produced effects. To return to a point made earlier in the chapter, it is not a question of meaning, but of use.[25] If the act of thinking does not flow out of a natural possibility or inclination, then the philosopher, as the friend of truth, is erecting illusions in believing that philosophic discourse rests on a natural love of truth, a good will towards thinking, and an honest friendship for wisdom. This is the classical figure of thought. These are the traits of the classical image of thought resisted by Deleuze.[26] The Deleuzian criticism takes on a refusal of the dialectic as a variation on communication among friends, a communication for Deleuze borne down by the authority of admitted significance.

There are several kinds of signs, and Chapter I, Types of Signs in Deleuze's text, is devoted to their description: worldly, amorous, artistic, and so forth.[27] But despite all of these different kinds of signs, their form is identical according to Deleuze. The sign implies or envelops a meaning. For Deleuze, the sign is itself the object of the act of decrypting, or of interpretation; the sign is that which develops or explains meaning. In the world of Proust there are only signs, and no things: everything is hieroglyphic.[28] In the construction of the *Search*, there are only vases or boxes that contain something else: thus, the interpretation of the sign as a container of hidden significations that one has to decipher. Meaning is implied and implicated within the sign. Meaning is 'like one thing wrapped within another.'[29] Access to meaning and the act of interpretation are nothing other than the unfolding or unrolling of the sign. Between sign

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[24] PS 83/*103*.
[25] PS 129/*175*.
[26] See PS 16/*24* and PS 159–67/*115–24*. These same themes are elaborated in *Difference and Repetition*, Chapter III, Image of Thought.
[27] The third edition of the French text gives the chapter title as 'Les types de signes' announcing the taxonomic enterprise. This signal is lost in the English version that gives the title 'Signs'. This is perhaps consistent with the second French edition that I was unable to consult.
[28] PS 88–91/*109–13*.
[29] PS 88/*109*.

and meaning there is a distance corresponding to that between the fold and the unfold. Deleuze lays out this operational notion when he writes: 'Meaning itself is identified with this development of the sign, as the sign was identified with the involution of meaning'.[30] On the other hand, I have tried to suggest that this unfolding always operates on a time line. And this time line, for Deleuze, is also a truth line, or a line of apprenticeship. There is such a degree of back and forth implication in this relationship that the search is itself both temporal truth and a truth of time. Deleuze sets this out when he writes: 'Each kind of sign has a line of privileged time which corresponds to it'.[31] The investigation of differing truths to which all kinds of sign are susceptible, as well as Deleuze's discussion of the faculties put in play to decipher them, are found in Chapter II, Signs and Truth, and Chapter VII, Pluralism in the System of Signs.

I have considered the themes of image of thought and system of signs as two distinguishing elements in Deleuze's development of a theory of aesthetic constructions in *Proust and Signs*. A third element concerns the notion of essences. That which is essential, according to Deleuze, is to understand that there is a unity of all sorts of signs in the truth carried by the work of art. There is a privilege accorded by Deleuze to the artistic sign over all other kinds of signs because it is only 'in the absolute time of the work of art that all other dimensions are united and find the truth which corresponds to them'.[32] This superiority of the artistic construction and of its signs marks itself effectively both in the manner in which it practices deception as well as in the incapacity of other signs to reveal a supposed secret that one may await from the work. What are the origin and the condition of this privilege for the artistic construction? For Deleuze it resides in the interpretation of the aesthetic construction as enveloping an essence. Essence, that is, not only as a manner by which being is conceived as truth, but also as an independent reality: that is, being itself. The supreme pole is therefore Essence as 'a difference, the absolute and ultimate Difference'.[33] The privilege of art, according to Deleuze is to make us discover or imagine that there exist essences.

Endowed with an independent reality, essences permit one to affirm that there is a Platonism in Proust. Proust, writes Deleuze, 'treats essences as Platonic Ideas'.[34] To an even greater degree, as in Plato's ascending and

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[30] PS 89/*110*.
[31] PS 17/*25*; see also PS 85/*106*.
[32] PS 24/*35*.
[33] PS 41/*53*.
[34] PS 42/*55*.

descending dialectic,[35] there is a conquest of the essence in its spiritual reality and, from this coming to grips an unveiling of the meaning of the sensible. Essence is, firstly, laid out in the work of art. But once manifested in this domain, essence reacts against all the other domains alluded to above (urbane, amorous, sensible), discovering that there is already essence in all the other kinds of signs.[36] Here, then, is that which the interpreter did not admit, that which had been set aside all of his life and is discovered only at the end: it is the idea that material and sensible signs are nothing without the ideal essence which they incarnate.[37] The point is a central one in the development of Deleuze's *Proust and Signs* and the key passages deserving of comment in order to pull out the relevant characteristics of the aesthetic construction.

The world of artistic constructions, writes Deleuze, is 'a spiritual milieu populated by essences'.[38] For Deleuze, aesthetic constructions react against and on all the other signs, especially sensuous signs. The realm fabricated by, and of, art 'colours them with an aesthetic meaning and imbues what was still opaque about them. Then we understand that the sensuous signs *already* referred to an ideal essence which was incarnated in their material meaning'.[39] Encountered in the question of essence, the supreme point of the meditation of Proust, is all the difficulty and all the interest of his work. Deleuze makes the leap to its attraction to and proscriptive role for a philosophy of difference. What does it mean, what is at stake, to think, to hold together, essence—as an ontological reality—and artistic signs, always already plunged into a subjective dimension? What are the conditions for thinking together objective truth and the unity of the singular aesthetic construction?

If Proust is tempered by Platonism, this Platonism according to Deleuze is strangely tinged or infected by an influence of Leibniz, to such a degree that in the end Proust would be classed neither as a member of Platonism nor or Leibnizianism, but essentially as himself, Proust. It is this distancing, this force of differentiation which interests Deleuze in relation to a philosophy of difference. In effect, the essence of Platonism is already supposed in Deleuze's reading of Proust. It is its anterior condition to such an extent that despite its contradictions and wanderings, the dialectic leads to the intervention of a mode of unity, on the one hand intellectual, and on

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[35] See in order PS 87/*108* for the notion of an ascending dialectic and PS 50/*105* for one descending.
[36] PS 36/*50*.
[37] PS 13/*21*.
[38] PS 36/*49*.
[39] PS 13/*17*.

the other transcendental, as much to the knowing subject as to the parts or the elements to which it submits itself.[40] From Plato, there is a need to affirm the reality of the essence. But there also exists, according to Deleuze, the need to correct that impression with the aid of Leibniz. Deleuze identifies two specific reasons. Firstly, the world explained by signs without being confused with the subject, without existing outside the subject that explains it, is distinct and independent without being exterior to or outside of it.[41] Secondly, the essence is not of the order of the 'viewing' but is a point of view. This point of view, which resides at the base of the substance of any being characterised as a closed unit (monad), explains a quality at the same time of being and of vision. It is a question of a quality of the world and of things absolutely unique and singular, different from all others. The essence is a difference.

'What is an essence, as revealed in the work of art? It is a difference, the ultimate and absolute Difference'.[42] In his reading of Proust, for Deleuze the essence is not the same, not a stable identity, but is the essential difference. Not only is a point of view something which is individual, but the point of view is productive, it is individualising. It would be a misinterpretation to reduce the Deleuzian point of view to a psychological state or something subjective, or belonging to a form of transcendental subjectivity. The point of view is superior to the subject, independent of the subject, and therefore merits its characterisation as belonging to a Platonic essence. The point of view, Deleuze writes, 'does not exist outside the subject experiencing it, but it is expressed as the essence not of the subject but of Being, or of the region of Being which is revealed to the subject'.[43]

In summary, and to conclude this section on the notion of essence as developed in *Proust and Signs*, Deleuze relies on Plato to raise the notion of a singular point of view as essence, just as he relies on Leibniz to contribute the idea of the singularity of essences. Together, this assemblage creates a notion of difference, not as an empirical difference between things, but a notion of difference in itself: a notion of difference as that which is principle and beginning of a world each time unique and of an infinite number. According to Deleuze, this aspect of the Proustian essence as the ultimate principle of individualising is in turn an integral part of Deleuze's own notion of essence as Idea developed in *Difference*

[40] For the development of this position by Deleuze, see PS 41–4/*54–6*.
[41] PS 42/*55*.
[42] PS 41 tr. mod./*53*.
[43] PS 43/*56*.

and Repetition.[44] Because this definition is also the definition of the work of art, one can formulate a system of relationships which assign the aesthetic construction as the unconscious destination of thinking.[45] Another formulation would see the terms placed in a dynamic figure, as proposed in Chart 3-1.

Chart 3-1. Aesthetic Work and Thinking

being	= >>	difference
||		||
work of art	<< =	(singular) essence
being = difference = singular essence = work of art		

If essence has always existed by itself in an ideal virtuality, as proposed by Deleuze in his comparison of the concept of memory in Bergson and in Proust,[46] essence does not receive a state of actuality in the signs that incarnate it. If essence is always an artistic essence, to paraphrase Deleuze at the end of Chapter IV (which is dedicated to this question),[47] it does not actualise itself simply or uniquely in the dematerialised signs of the construction, even if it is in this domain that essence most perfectly resides. Essence 'descends', 'lowers itself'—to adopt the verb of Deleuze—into the most opaque and material of signs, those that are increasingly rebellious, in revolt against an ascent to a

[44] See also *Difference and Repetition*, Chapter IV. Ideas and the Synthesis of Difference.
[45] PS 49/*64*.
[46] PS 57/*73*.
[47] See especially PS 49/*64*.

supposed ideal. This descent is towards sensible signs, non-dematerialised signs, signs in love and of this world, urbane signs.

Inseparable from its actualisation, however, essence is also that which separates itself from the search's trajectory in order to constitute the finality of the *Search* where the ultimate aim of apprenticeship has been determined as truth. Now the difficulty of this apprenticeship is that it moves spontaneously (a habit which could be either acquired or natural) according to two orientations that are symmetrical and reversed. One secretly searches for the secret or the meaning of things, simultaneously in the subject or in the object, when in fact, according to Deleuze's interpretation, the secret lies in the independence of its essence. This essence is linked to the Bergsonian concept of the virtual. 'That this past does not represent something which has been,' writes Deleuze, 'but simply something which is, and which coexists with itself as present. That the past does not have to preserve itself in anything but itself, because it is in itself, survives and preserves itself in itself—such are the famous theses of *Matter and Memory*. This being of the past in itself is what Bergson called the virtual'.[48]

It is that which the narrator does not know at the beginning of the quest or the trajectory, and which is discovered only at the end, when suddenly conscience of a double illusion which has been conducted during her/his life. This is the realisation that signs, or the impressions that signs emit, have two halves. On the one side there is that which is plunged into the object, and which the sign designates. On the other side there is that which plunges into us, and the sign therefore signifies something other, which is different from that which is designated.[49]

The question asked by Deleuze of the literary work of Proust, the question that the Proustian work gives to think, is that of its unity. In what lies the unity of the *Search for Lost Time*? It is a question that imposes itself with an even greater urgency and relevance in that the singular essences, for example the Deleuzian ultimate differences, are not able to be integrated in the form of a common order, in the world of Plato or Leibniz for example. I am referring here to the point made in Chapter VIII, Antilogos or the Literary Machine, in which Deleuze writes: 'But these viewpoints upon the world, veritable Essences, do not in turn form a unity or a totality: one might say rather that a universe corresponds to each, not

[48] PS 57/*73*.
[49] For the development of this point see especially PS 26–8 /*37–9*.

communicating with the others, affirming an irreducible difference as profound as that of the astronomic worlds'.[50]

The form of unity of an organic or logical formulation is set aside by Deleuze: 'the problem of the work of art is the problem of a unity and a totality which would be neither logical nor organic, that is, which would be neither presupposed by the parts as a lost unity or a fragmented totality, nor formed or prefigured by them in the course of a logical development or of an organic evolution'.[51] It is therefore necessary to work at establishing or revealing a mode of communication that does not call out to a unity that is already established and transcendental. Communication, or an encounter as the action of liaising with and of creating relations, must therefore result from the parts in themselves, as an effect of the movements between parts. The problem is creating concepts which think this movement of relations, continues Deleuze, 'without altering the fragmentation or disparity'[52] of the elements in question.

The response to this problem is developed in Chapter VIII, written after both *Difference and Repetition* and *The Logic of Sense*, and it benefits from the operations and modes for establishing relations developed in those two works. The challenge is to explain the concrete modes of realisation of the Proustian unity as a model for the unity of the modernist construction in general.

Chapter VIII, Antilogos, or the Literary Machine, approaches the question of unity according to different levels of the literary work. These levels are those of its parts, of the law, of common use, of the unity of the ensemble, and of style. But from these different points of view, a singular form, a modernist form of unity is put in place, one that has for its characterising force a diagonal dimension, a dimension of diagonality or transversality. What is Deleuze addressing with the notion and operation of the diagonal, and of diagonality more generally? Following the trail of Deleuze, one would conceive of diagonality as an 'additional dimension added to those which are occupied by characters, events, and parts of the *Search*'.[53] This supplementary dimension does not represent a kind of transcendence nor does it signal a substitution or surplus. It concerns a variation that arrives on the side of those elements that are brought into relation through the fact of traversing them: in other words, a condition of diagonality renders elements traversable among themselves. It is a kind of supplementarity, that is, which adds to, without cancelling out, the

[50] PS 143/*194*.
[51] PS 144/*195*.
[52] PS 146/*197*.
[53] PS 150/*202*.

fragmentation of the group. It confirms an interpretation of a base multiplicity.

The diagonal, writes Deleuze, expresses a kind of imaginative process and mode of constructing which functions so that the parts are distributed 'in a fragmentation which the whole ultimately confirms, since it results from it, rather than corrects or transcends'.[54] Unity surges forth, as a fragment composed off site. The whole is itself a heterogeneous part that comes up against the other parts, its function is to make them resonate or communicate among themselves. In this way, distance is that which relates to, or contains, the interval,[55] resulting in a diagonal unity. Deleuze cites the example of a voyage by train as that which does not unite different places in an organic or logical whole, but only confirms their singularity, their differences in themselves.[56]

Essence itself does not gather itself into a whole, as it might in a traditional closed system. Essence is, rather, 'an individuating viewpoint superior to the individuals themselves, breaking with their chains of associations; essence appears alongside these chains, incarnated in a closed fragment, adjacent to what it overwhelms, contiguous to what it reveals'.[57] One recognises the diagonal unity of the modernist work in these operations of adjacency and contiguity.

In a world of fragments, which one might be the universal diagonal that affirms and maintains in dynamic balance all the disparate fragments? The response of Deleuze: it is time. This is the final unity of the aesthetic construction as read through the screen of Proust's *Search*. Time is that condition, and that dimension, which assures that the whole is never completely given where the relevant temporality is understood as always diagonal. The temporality of the *Search* is one which has the strange power to simultaneously affirm parts which neither makes a whole in space, nor form a succession in time. 'Time is precisely the transversal of all possible spaces, including the space of time',[58] concludes Deleuze. Time, and not memory, is the meaning which Proust's work leads us to discover.

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[54] PS 146/*198*.
[55] PS 115/*157*.
[56] The example of the train is found in PS 110ff, 143, 149/150, 194, 202.
[57] PS 143/*194*.
[58] PS 115/*157*.

CHAPTER FOUR

CONSTRUCTING A TRIPTYCH DIAGRAM (*FRANCIS BACON. LOGIQUE DE LA SENSATION*)[1]

Introduction

In Chapter 3, I discussed the presentation of Proust's *Search for Lost Time* as Deleuze's response to the problem of the unity of the modernist aesthetic construction. In this chapter, I chart the variations of Deleuze's conceptual response to the problems deployed in the paintings and writings of Francis Bacon.[2] How is the problematic of painting formulated in *Francis Bacon*? What are the characteristics of the painterly construction of Bacon as a contribution to the general system in Deleuze's writing?

Francis Bacon. Logique de la sensation is a formally systematic work by Deleuze on a single body of artistic works and one of his most passionate. As with *Cinema*, discussed in the next chapter, *Francis Bacon* provides a theoretical response to an aesthetic activity, inventing a philosophical system around the concepts and constructions of that activity. In a series of statements which have the merit of folding the status of the philosophical enterprise into the aesthetic, Deleuze formulates the relationship of concept creation (philosophic) to the realms of artistic practice (literary, visual, plastic, cinematic) in the closing section of *Cinema 2*. He begins with a plea for the inventive nature of theoretical activity itself: 'philosophical theory is itself a practice, just as much as its object. It is no more abstract than its object. It is a practice of concepts...'[3] He goes on to align that theoretical practice with the nature of its object: in this instance the concepts of cinema and the productive nature of their

[1] Paris, Editions de la Différence, 1981, 2 volumes: the first volume contains the text of Deleuze; the second, reproductions of the works of Bacon referred to in the text.

[2] Francis Bacon, b. 1909.A select biography and bibliography can be found in *Contemporary Artists*, Colin Naylor, Editor (London, St. James Press, 1989), 52–4.

[3] C2 280/*365*.

interference. 'A theory of cinema,' he writes, 'is not "about" cinema, but about the concepts that cinema gives rise to and which are themselves related to other concepts corresponding to other practices (...). It is at the level of the interference of many practices that things happen, beings, images, concepts, all the kinds of events'.[4] If we accept this retroactive characterisation of the broad structural relationships in place, *Francis Bacon* can be read as a theory not about the practice of painting, but the outcome of a philosophical activity on the concepts that accompany the practice of painting, the proper material of the philosopher.

In the previous chapter, I set out a definition of the modernist work through an analysis of its formulations given in Deleuze's *Proust and Signs*. In this chapter I further isolate the variations and developments of Deleuze's approach to artistic constructions through a commentary on his analysis of the paintings and writings of Francis Bacon.

In the first part of this chapter, I present the characteristics and role of key notions proposed by Deleuze, and the system of relationships that exists or is created among them. In the second part I follow the implication of the system into the domain of a general theory of aesthetic constructions by means of an extended examination of Deleuze's development of a theory of the triptych in the work of Francis Bacon. My double proposal in this chapter is, first, that the problem of aesthetic constructions is developed as a system of relationships among three terms—rhythm, matters-of-fact, and diagram—which constitute the major themes of what Deleuze announces as a 'general logic of sensation'.[5] Second, I propose that the notion of time is the necessary and unanticipated fourth term of a doctrine of sensation which itself constitutes the background to Deleuze's assertion that the paintings of Bacon create the conditions for a pure time to emerge.

Three aspects of Deleuze's conceptual construction are not examined in detail as they are outside the specific point of view adopted here. Absent is an extended reference to colour and to what Deleuze calls the colouring sensation (*la sensation colorante*). Also, I only briefly engage with the theme of the history of painting. The frame of history has already been used extensively by Murielle Buydens to support an analysis of the painterly system of Deleuze from the point of view of the status and role of the concept of form therein.[6] Finally, I do not develop the notion of

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[4] C2 280/*365*.
[5] FB *7*.
[6] Murielle Buydens, *Sahara. L'esthétique de Gilles Deleuze* (Paris: Librairie Philosophique J. Vrin, 1990), 84–125.

manual or tactile vision, Deleuze's 'vision haptic',[7] which he advances as a pure theoretical expression of the sensibility at work in Bacon's painting. Worth consideration in a separate study, Deleuze's notion of 'vision haptic' reveals a sensibility that equally distances itself from the purely visual or optical mode of the Baroque, and from the purely tactile and manual sensibility displayed in Pollock's action painting and the informal constructions of Fautrier, for example.

Elements and Operations: The Problem of Aesthetic Constructions

There are two ordering systems generally accepted at work in *Francis Bacon*. The text is organised around the development of nineteen rubrics or sections that treat in an increasingly complex manner one aspect of the work of Francis Bacon. This is the first ordering system. In this order, Bacon is taken as one instance within a general description of the problematic of painting. Another way to describe the book, the second order, is to consider each section as a theme in the history of painting, completing and extending the revolution from representation to abstraction that has already been enacted. In section fourteen, for example, Deleuze proposes a division of twentieth-century painting into the phases of abstract, abstract expressionist, and analogic painting.[8] These in turn align with specific imaginative processes revealing a methodological bias in Deleuze towards a Wölfflinian type of conclusion that identifies three phases in twentieth-century painting. Phase one (abstract painting), exemplified by the paintings of Kandinsky and Mondrian, reveals an optical sensibility. Phase two (abstract expressionist) painting is displayed in the action painting of Pollock and reveals a manual sensibility. Phase three (analogic painting) finds expression in the constructions of Cezanne, Klee, Soutin, and an absolute presentation in the paintings of Francis Bacon. Here, Deleuze finds a third sensibility, a third force, which Deleuze labels, after Alois Reigl, touching-vision (l'haptique).[9]

I attempt a third ordering of the book in this chapter, one which considers the overall, non-aesthetic or non-pictorial themes as establishing a system of thought: a philosophical constellation or figure at work in the text. I develop this third reading focusing on the notions of rhythm, matters of fact, and diagram. In order to do so, however, I have to initially

[7]FB *97*.
[8]FB *79–86*.
[9]FB *79, n. 2*.

turn to the frame or theory of the three elements of Bacon's paintings to which Deleuze returns again and again. It is the dominant theme organising sections 1 and 2, and to a lesser degree section 3, where it is largely a question of the single term of 'contour'. It figures prominently in sections 8, 9, and 11, and re-emerges finally in sections 16 and 17.

Bacon's paintings are structured, according to Deleuze, by three pictorial elements, which he calls the material structure, the Figure, and the contour.

i. Structure (the flat).The first element is the large surface, the flat area (*l'aplat*) surrounding the figure. Deleuze underlines that the zone of colour or shape has a structuring and spatialising function without constituting a background on which the form can detach itself. The flattened surface is to be understood as an extension that is not under the figure, or behind or beyond it, but is next to or around or even contained by the figure in such a manner that the two painted zones are perceived as in the same depth.[10]

In the first section, Deleuze emphasises the role of the material structure as a continuous surface. His description of the relationship is: 'If the flats (*les aplats*) function as background, it is therefore in virtue of their strict correlation with the figures'.[11] The non-ground Deleuze imagines thus creates a relationship characterised by a 'correlation of two sectors on the same plane and equally close'.[12] It is the absolute proximity of the different dimensions of a painting that is affirmed. There is no distance between elements, no gap or overlap that would give off or emit a perspectivism, suggests Deleuze. There is no thing that would force that which presented into a 'world'.

One expression of this structure or material support in the work of Bacon is revealed in the painting 'Study for Portrait of Lucian Freud, (Sideways)' in which the ring and the apparent carpet isolates the figure within a same-planed surround. Or consider 'Two Studies of George Dyer with a Dog' (1968), in which the figure is isolated in a ring and within a wire cage.

ii. Figure and form. The second element of Bacon's painting is the figure, a concept that for Deleuze characterises a non-illustrating and non-representational fact. The figure is characterised as being distinct from, yet a positive complement to, form, to the notion of abstract form in particular. The Figure is constituted, suggests Deleuze, by two procedures. The first is the application on the canvas of non-signifying marks (*traits asignifiants*).

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[10]FB *11*.
[11]FB *11*.
[12]FB *11*.

The second is a local or punctual scraping and wiping, a direct reference to the techniques Bacon uses to apply paint to canvas. These two procedures are used to remove the Figure from a representational or illustrational function.

As an expression of this notion of Figure, consider 'Portrait of George Dyer in a mirror'. Note the manner in which the patches of paint that cross the face of the subject are smeared or scraped. In the mirror, for example, the ideal of the face as resembling or reproducing is abandoned in favour of what Deleuze characterises as the ideal of the head. This opposition of head (*la tête*) and face (*le visage*) made by Deleuze is useful for understanding the function of the concept of Figure as distinct from the concept of form. The traditional form of portraiture is concerned with the face, a 'spatial organisation which is structured and which covers the head' writes Deleuze.[13] 'Portrait of George Dyer in a mirror', however, is concerned not with the face but with the head, the head as a record of passions and of forces affecting the body. It is not a representation of passions but a surface containing the presence of the passions.

iii. Contour (membrane) and shadow (depth). The third constructive aspect in Bacon's painting is the contour. The contour is manifested as a circle or a ring that isolates the Figure and simultaneously functions as a membrane between the Figure and the material support.

Both of these terms are interpreted by Deleuze as flattened fields occupying the same plane and requiring close vision for their perception. The contour appears as the common limit between the other two pictorial elements, the material support and the Figure. It functions to resist any interpretation of the painting in terms of figure and background, and thus limits or seeks to equally deflect a reading which would find a narrative dimension in the work. In this manner, the notion of contour developed in *Logique de la sensation* can be considered another instance of Deleuze's active critique of representational and perspectival modes of apprehending and creating in that it expresses a kind of line or plane which is different from the contour; it is rather a simple limit between two planes separated by a depth.

As an expression of the notion of contour, consider the painting 'Sleeping Figure'. A reading of the expression of the notion of contour in this painting identifies the following elements: (a) the flat area of colour around the light bulb pulls the bulb back into the general plane of the painting; (b) the thick contours circling the bed which isolate the bed from the planes of the floor and the walls, but do not work as shadow lines to

[13]FB *19*.

create a depth; (c) the even tone of the sections of colour which cross the upper half of the painting in the same depth—that is, a non-depth; and finally (d) the non-shadow in the lower left corner. These aspects characterise the operative notion of Deleuze's contour in *Francis Bacon*. Chart 4-1 sets out in summary the system at work at this level.

Chart 4-1. Developed System of the Three Elements

modernist elements (for Bacon)	**appearance** (in Bacon)	**traditional, classical elements**
the material structure	Ring, circle	flat and background
the Figure	portrait, self portrait	head and face
the contour	light bulb halo, flat	light and shadow

System

To this point I have isolated three structural elements in Deleuze's theory of painting. It is now possible to undertake an analysis of the philosophical concepts deployed in *Francis Bacon. Logique de la sensation*. There, the notions of rhythm, diagram and matters of fact will be considered successively.

i. Rhythm. The text takes two approaches to the development of a notion of rhythm. Deleuze's initial reference is situated in the realm of music, and follows the indications of the composer Olivier Messeian. Three basic kinds of rhythm are isolated. There is an active rhythm, a passive rhythm, and a witness rhythm. I return to these below in relation to the triptych. A second approach that is adopted by Deleuze throughout the text of *Logique* de la sensation aligns three levels of rhythm within the elements of the general system discussed above. These levels are, firstly, that of a rhythm that is simple vibration, or a rhythm that expresses a simple sensation. It is a question of a vector that passes through a body or through a material support, and thus is aligned with the latter term. On another level, there is a type of rhythm produced out of coupling. In this case it is no longer a vibration of a simple, single direction, but involves a movement which unites different levels, one which passes or is generated by a couple. This is rhythm as resonance and it is aligned with the element of the figure.

A third type of rhythm identified by Deleuze is recognised by its appearance as liberated and pure. It is initiated by a forced movement, or a movement of force. This third type is characterised by an autonomy and a freedom that, writes Deleuze, constructs or gives an impression or an effect of a pure time. It is the atmospheric dimension of the French word *le temps* that may be the most appropriate translation at this point, an impression of changing atmospheric conditions that overcome the static law of sensations.[14] It seeks to resist the opposition of sensation and concept in favour of a pure sensation, one which effects thought, or sets thought in motion. Here we can see Deleuze picking up the theme of the privilege of aesthetic constructions already formulated in *Proust and Signs*.[15]

ii. Diagram. The second general theme in Deleuze's system is that of the diagram. In setting out the notion it may be useful to begin by referring to the use of the term in *A Thousand Plateaus*, where Deleuze writes, 'There is a diagram each time that a singular abstract machine directly works a material'.[16]

The notion as it appears in *Francis Bacon*, before any suggesting of its painterly correspondences - for which the above citation will be a useful support - is given the following characteristics. The diagram is the seed of

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[14] The French 'le temps' contains the sense of both time and of weather as a general designation for atmospheric conditions.

[15] 'A work of art is worth more than a philosophical work; for what is enveloped in the sign [of art] is more profound than all the explicit significations. What does violence to us is richer than all the fruits of our good will or of our conscious work; and more important than thought is "that which forces us to think"'. (PS 29/*41*)

[16] TP 142/*178*.

order. It is the beginning.[17] The function of the diagram is to suggest or introduce 'possibilities of fact'. Extending into the domain of painting, the diagram—and here Deleuze is pushing Bacon's own words—'is the working group of marks and non-signifying strokes, of lines and zones'.[18] Such characteristics permit one to argue for a correspondence between the Figure as the moving record of forces and the diagram, for the diagram makes possible an order by revealing that beginning act of creation where the material worked is thought itself. This is consistent with the distinction made above between the head on the one hand and the face on the other. This interpretation of the diagram suggests that Deleuze is pushing, scraping thought itself: a non-portrait of Deleuze's thought.

iii. Matters of fact. The third element of the philosophical system is what Deleuze calls matters of fact. The notion is used to describe a relationship between figures that is neither narrative nor figurative.[19] Deleuze develops his initial formulation and functional characterisation after Bacon further on in the text, and provides a first definition in the ninth section, 'Couples and Triptychs'. Deleuze writes, 'The question concerns the possibility that between simultaneously present Figures, non-illustrational, non-narrative and even non-logical relations exist; these kind of relationships are precisely called "matters of fact"'.[20]

The notion of matters of fact provides Deleuze with a tool for expressing a kind of movement between adjacent or simultaneous elements or forces. The matter of fact is the line between two or more concepts.[21] In the system I am attempting to constitute, the notion of matters of fact occupies the shallow plane between rhythm and diagram. It is this membrane function that leads to suggesting the correspondence between matters of fact in the general philosophical system of Deleuze and the contour in the theory of painting.

In the chart of relationships below, I cross Deleuze's theory of the three elements of painting with the general themes of a logic of sensation laid out in *Francis Bacon*. The terms isolated and their interrelationships are set out in Chart 4-2.

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[17] FB *67*.
[18] FB *68*.
[19] FB *10*.
[20] FB *45*.
[21] FB *10*.

Chart 4-2. Correspondence of General Notions and Elements of Painti

logic of sensation	***FUNCTION***	**elements of painting**
rhythm	*support, measure*	material structure
diagram	*the just beginning*	Figure
matters of fact	*membrane*	contour

Triptychs

Having introduced a preliminary table of the correspondence between the general notions of a logic of sensation and the painterly elements, Deleuze's theory of triptychs allows us to complicate or activate the fairly stable picture of this triad of terms. In the remainder of this chapter, therefore, I explain the laws or movements of the triptych as formulated by Deleuze and propose a reading of the triptych's essential contribution to understanding the problem of aesthetic constructions in the Deleuzian system. I suggest Deleuze's contribution consists of introducing a fourth term into the system, that of time, and I conclude with a revision of the initial proposed chart (Chart 4-1). To begin, I follow the pattern of questions raised by Deleuze: What is a triptych? What is its function? What is the relation between its three parts?

Deleuze defines the triptych as: 'a development of a complex sensation'.[22] Its character, therefore, is to be not one, but several paintings. A second characteristic proposed by Deleuze is that the triptych is the 'form in which the following requirement is present: there is a relation among the separated parts, but it is a relation that is neither illustrative nor narrative'.[23] This formula supports a reading of the notion and device of the triptych as a

[22]FB *47*.
[23]FB *47*.

contribution to Deleuze's critique of representation. The third characteristic of the triptych is revealed in its ability to respond to the question of both Deleuze and Bacon: 'How can the separated Figures have a common relation, a matter of fact relation?'[24] In order to go beyond these definitions and understand the function of the triptych in the system-Deleuze, I analyse the triptych from two points of view. The first is in terms of laws of movement. The second point of view asks what forces are revealed by the triptych.

Analysis 1: According to laws of movement. Deleuze argues that there are three laws of the triptych. The first law is that the triptych is the distribution of the rhythms active, passive, and witness. Consider their expression in the painting **'**Studies of the Human Body (Figure with umbrella)', where the three kinds of rhythm find their presence: (1) the central figure as active; (2) the two figures as passive; and (3) the constant bar of colour as the witness.

The second law of movement relates to the existence of what Deleuze describes as the rhythm-witness, and the circulation of the witness in the painting.[25] This introduces a measure of rhythm. The opposition that is working is an active passivity, a moving stable. One expression of this force can be found in the triptych 'Studies of the Human Body (Figure with projector)'. As an expression of the concept, notice how, first, the witness is both in the outer figures and in the non-shadows. Second, the viewing or witnessing function is in the paired figure-with-projector and figure-in-mirror. Third, the witness may be isolated in the central panel where the active rhythms are found in the two outer panels.

The third law or opposition concerns the two other rhythms - the active and the passive rhythm. According to Deleuze, they have their expression in the movements of descending-climbing, or contraction-expansion ('diastole-systole').[26] This law is also expressed by the opposition naked-dressed as in, for example, the 'Triptych' of 1970, where the active term is paired by two witness rhythms alternately naked and dressed.

Analysis 2: According to forces revealed by the triptych. Triptychs can also be read in terms of the forces they reveal. In my view, such a reading allows us to identify the essential aspect or principle of the triptych suggested by Deleuze. This principle he describes as a movement beyond the force of isolation (the force of the triad) towards a force of reunion and separation. What is clear in Deleuze's construction is that the question of force, the problem of force, is needed to understand the movements

[24]FB *48*.
[25]FB *52, 55*.
[26]FB *53*.

captured in Bacons' triptychs. The task is to explain or describe the movement of movements.[27] Forces act on bodies to produce movement.

Thus, the last question to be considered in this analysis: there are three kinds of forces revealed by triptychs. I discuss the three levels of forces which link to the three laws summarised above. I move quickly through the first two, for it is the third that is of interest in relation to the difference produced—following Deleuze—by the triptychs of Bacon.

The first force concerns the Figure and the structure. He calls the force at work here isolation or deformation, and distinguishes it from a force of simple transformation. Consider the movement between the flat areas surrounding the three heads in 'Three Studies for Portraits including Self-Portrait' (1969), as recording this force. The opposition made earlier in terms of portrait-face and figurehead suggests this work is a record of a non-illustrational deformation. The second force, the second movement, is that which appears between, or among, two Figures and is characterised as a force of coupling or mating.

Finally, in the triptychs Deleuze identifies a third force, that of reunion and separation. Together, these notions of reunion and separation are, according to Deleuze, the principle of Bacon's triptychs.[28] In order to begin to develop the sense and role of this notion, consider the following description by Deleuze from section eight entitled 'Painting forces' [*Peindre les forces*], where Deleuze writes: 'At the same time a force of joining or uniting of the group, proper to the effect of light, and at the same time a power or force of separation of Figures and panels, an enlightened separation [*séparation lumineuse*] which cannot be confounded with the (simple) [movement of] isolation'.[29]

It is from this position that Deleuze isolates the concept that emerges as the consequence of the passage through the triptych. This fourth notion is called time (measure-atmosphere). For as Deleuze continues to question what force is made visible in this joining and separating in the work of the triptych, he suggests that the response is a life defined as time rendered sensible. From here, and extending into a reading back across the three notions, the relationships discussed above can be expressed differently, as proposed in Chart 4-3. In the first column are the three terms; in columns two and three, the double analysis of the triptychs in terms of laws and forces is set out.

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[27]FB *55*.
[28]FB *56.* Et c'est cela, le principe des triptyques: le maximum d'unité de lumière et de couleur, pour le maximum de division des Figures.
[29]FB *42*.

Chart 4-3. Double Reading of the Triptych

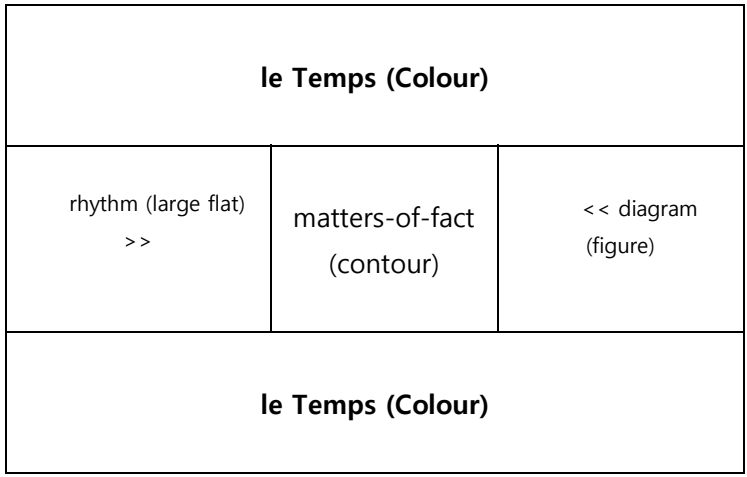
notion	reading 1: laws	reading 2: forces
rhythm	disposition of active/passive/witness	Isolation (simple)
diagram	force of reunion and separation	Coupling (resonance)
matters of fact	that which is released, emitted by the triptych	Reunion-Separation (complex)

What is the status of this principle of time rendered sensible? What function does the triptych play in the system developed by Deleuze? It is now possible to return to, and respond differently to, the initial question about the relationships between the notions of diagram, rhythm, and matters of fact. In an initial reading, following the three elements of painting, I proposed a definition and a charting of the problem of aesthetic constructions in *Francis Bacon*. The definition was that rhythm is made visible in the diagram. The kind of non-continuous relation isolated in this making visible is a matter-of-fact relation.

The argument developed in the second part of the chapter is that this closed image of thought, and correspondingly of painting, is activated or opened by the encounter with the triptych as developed in Deleuze's text. The activation is achieved by means of the introduction of a fourth term, which Deleuze finds expressed in Bacon's triptych. This fourth term is the notion of time (*la Vie, le Temps*). The notion of time, as both measure and

atmosphere, embraces the phenomenon of a relationship that is not one of isolation. It is a question of a philosophical concept and aesthetic construction that responds to a local condition. It is not a movement of the three elements of painting: structure (of facts), figure (of rhythms), or contour (the membrane between the other terms which is the act of painting). Rather, it is a movement of movements, a reunion and separation that is made visible or made sensible in the triptych. This new figure can be charted also in Chart 4-4.

Chart 4.4. General Aspects of Thought



This philosophical constellation attempts to show how rhythm is a beginning support that is next to the diagram (that beginning of order defined earlier). The contour, or membrane, separating the two is the matters-of-fact. And time is introduced into the three to create both centripetal and centrifugal movements.

In the first two parts of this chapter I charted the major aspects of the philosophical system at work in *Francis Bacon*. I described how that system corresponds with Deleuze's approach to Bacon. I then suggested that the function of the triptych is to implicate or complicate the stable triad of the major notions to respond to the force of time. What progress does this system of relationships mark in the philosophy of Deleuze? How does the analysis contribute to better understanding the problem of aesthetic constructions in the movement of Deleuzian thinking?

The final comment comes back again to the notion of time as it is developed in *Francis Bacon*. As already discussed, the concept emerges in the eighth rubric within a discussion of the act of painting as rendering visible the invisible, Deleuze's often repeated citation of a phrase of Paul Klee. The system proposed at the beginning of the exercise now is in a different disposition, moving from a vertical orientation to a horizontal one. This configuration is suggested in Chart 4-5.

Chart 4-5. System (Horizontal Order)

Rhythm	Matters of fact	Diagram
support force movement	contour limit membrane	Figure non-image Trace

How is the reading important within the philosophy of Deleuze? The flat area (l'aplat) engenders a critique of distance, an irreconcilable separation to which Deleuze advances the fundamental concept of separation/joining. Structure (continuous surface), figure, contour: these are the elements identified in Bacon, to which Deleuze adds a fourth element, that of the time diagram which appears when the painting is considered from a dynamic perspective.

Finally, the development finds another complication in this discussion of the force rendered visible by the triptych. In the analysis of the characteristics (firstly), and the status of the triptych (secondly) above, the aspect left unanswered is that of the force revealed in the triptych. The answer is provided in the concept of time. Recall that the movement reunion-separation is a separation that is different to the isolation of Figures. The Deleuzian formulation in *Francis Bacon* seeks to establish a system of terms which take the Deleuzian phrase at its word: 'render Time/Weather sensible to itself'.[30]

[30] FB *43.* Rendre le Temps sensible en lui-même...

CHAPTER FIVE

TECHNIQUES OF TIME
(*CINEMA 1. THE MOVEMENT-IMAGE; CINEMA 2. THE TIME-IMAGE*)

> The distinctive service that philosophy renders thought is the evaluation of time. The issue is whether we can say, and according to what principles, that *this* time, our time, has value. For that the systematic dimension is necessary. To my mind, it's one and the same question to ask whether philosophy can exist at all.
> —Alain Badiou, *Gilles Deleuze*[1]

> There is only a slim chance, so great is the capacity of nihilism to overcome it, for exhausted life to get control of the New from its Birth, and for completed forms to ossify metamorphosis and to reconstitute models and copies. (...) But it is the only chance for art or life.
> —Gilles Deleuze, *Cinema 2. The Time-Image*[2]

Presentation

In the preceding chapters I examined the appearance and characteristics of the modernist work of art in *Proust and Signs* and mapped out the themes and possible architecture of *Francis Bacon. Logique de la sensation*. In this chapter, I continue the chronological survey of the problem of art in the third phase writings of Deleuze with a consideration of the two volumes of *Cinema, The Movement-Image* and *The Time-Image*.

In his preface to the English translation of *Cinema 1. The Movement-Image*, Deleuze speaks of efforts directed towards 'releasing' the singular efforts of modern cinema. These efforts are linked to the specificity of the cinematographic image as potentially able to generate new relations through the image itself. According to Deleuze, this specificity is to make perceptible those 'relationships of time which cannot be seen in the

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[1] Badiou, 'Gilles Deleuze', 85.
[2] C2 147/*191*.

represented object and which do not allow themselves to be reduced to the present'.[3] What operations are used to achieve this plunge into the flesh of time? What is the significance of this role of cinema in creating pure time-images?

In the first part of this chapter I map out Deleuze's response to these questions. The epigraph announces, at least in part, the stakes for Deleuze in these operations. Cinema is a practice of image sensations that resists ossifying forces in favour of life. This life is characterised for Deleuze by a temporality of pure time. The chapter concludes with an extended development of the transformative operations elaborated in *Cinema 2*—those of forking, flashback, cutting—as the constructive heritage contained in the text in relation to the problem of aesthetic constructions. Distinct from the descriptive and taxonomic roles which the work of art plays in *Proust and Signs* and *Francis Bacon*, respectively, in *Cinema* the tendency is to provide operational tools for a truly pluralist practice of thought and sensation aggregates. In this way it is possible to further develop the system at work and suggest a directing logic of protocols and diagrams that potentially puts these several operations in play.

Difference and Repetition, in its opposition to Platonism, can be shown to be dedicated to a rehabilitation of simulacra and phantasms, a rehabilitation that is of different kinds of images. This recovery of the status and force of ambiguous images over the permanency, clarity and action of ideas is further developed in Deleuze's *Logic of Sense*. It is shown in its devotion to the surface in its own right as a productive metamorphosis against systems that continuously valorise depth. Taken further, this position leads Deleuze to take up Valéry's éloge of the skin. In *The Logic of Sense* Deleuze refers to Valéry and the idea that 'what is most deep is the skin'.[4] In determining to position skin—the 'pellicle', the primary element or living material and force of cinema—into the realm of theory, Deleuze is locating the cinematic surface as a valid aesthetic response to certain philosophical problems.

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[3] C2(Pr) xii.

[4] Gilles Deleuze, *Logique du sens* (Paris: Editions du Minuit, 1969). English translation: *The Logic of Sense*, trans. Mark Lester with Charles Stivale, edited by Constantin V. Boundas (New York: Columbia University Press, 1990), herein cited as LS.LS 10/20. This point is picked up again in *The Logic of Sense* in the 19th series, Of Humour, in relation to the concept of the pre-individual and of a free nomadic singularity differing from the individual and the person as well as from a 'primitive ground'. LS 141/*166*.

The Logic of Sense in this optic is concerned with a logic of surfaces, a logic of incorporeal objects, of pellicular or surface objects.[5] In this way, Deleuze's analysis distances itself from a practice that desires to select good images from bad images at any price. On the one hand, says for example the Platonist, there are those that are the copy-images, the icons. On the other hand, there are those bad ones which escape from the influence of the model and which Deleuze calls the simulacra-phantasm.[6] The notion of image that is formed is one that corresponds to, and shares, the status of a sign, not a signifier. For Deleuze, the sign is that which explains or effects—in the sense of 'gives effects to'—a sensation or an idea. We saw above, to take another example, how *Francis Bacon. Logique de la sensation* is consecrated in part to the re-elaboration of relations between sensation and meaning by means of a differential theory of signs, one independent of both Saussurian linguistics and a Lacanian theory of the signifier.[7] I suggested that the object of Deleuze's development could be abstracted into a work on signs, their manner or mode and their domains. In *Proust and Signs* and in *A Thousand Plateaus*, the study of sign orders or organisations[8] is a fundamental question. The cinematographic image is nothing other than, and certainly not less than, a sign. Deleuze confirms this position in the 1986 interview 'Doubts About the Imaginary', when he observes: 'Images, in cinema, are signs. Signs are images seen from the viewpoint of their composition and generation'.[9]

What interests Deleuze is that the cinema produces, as does any artistic activity, signs specific to itself which cannot be reduced to linguistic signs even when their mode of expression is verbal or written. From this point of view, the Deleuzian development charges itself with the study of cinema signs, and the two volumes of *Cinema* in this regard appear as a taxonomy of cinema signs. But if that is the case, his effort leads to a dynamic

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[5] The most sustained developments are found in the 2nd Series of Paradoxes, Of Surface Effects; 19th Series , Of Humour (especially LS 141/*166*); 18th Series, Of the Three Images of Philosophers, especially LS 133/*158*)

[6] See Deleuze's remarks in 'Plato and the Simulacrum', LS 253–65/*292–307*.

[7] A constellation of distinguishing features used to recognise a structuralist or 'systematist' approach and the difference forged between Jakobson, Lacan and other kinds of approaches is found in Deleuze's essay 'How Do We Recognise Structuralism?' in Stivale, *Two-Fold Thought*, 258–282.

[8] The sense of the French *régime* in the Deleuzian text fully wavers between meaning the normal operation of something, as in 'vitesse de régime', and something like the order of the present instant, as in 'le régime actuel'. The translation I adopt here and further in the text seeks to allow for without undue complication a simple term that contains both meanings.

[9] Neg 65/*92*.

taxonomy that mirrors the effects and techniques of the aesthetic constructions he encounters. In *Cinema 2. The Movement-Image*, for example, Deleuze found this extension necessary: 'It was particularly tempting to see whether the moving matter introduced by cinema was going to require a new understanding of images and signs. In this sense, I've tried to produce a book on logic, a logic of cinema'.[10] And two years later, he reiterates this position: 'Cinema itself is a new practice of images and signs, whose theory philosophy must produce as conceptual practice'.[11]

Whether one approaches the writings and work of Deleuze from the point of view of surfaces, or by the order and operation of signs, there is a necessity underlying his turn to the cinema, a coming to terms with cinema necessary to Deleuzism. This internal requirement crosses over, or beyond, a cinematic will to form or claim for the theoretical a proto-internal demand, proper only to cinema itself, and calling for a philosophical reprieve. This doubling through the theoretical extends to transforming the cinema authors themselves as confirmed by Deleuze when he writes, 'in talking, they become something else, they become philosophers or theoreticians'.[12]

The legitimacy of a theory concerning the cinema is suspended on this condition: that it is recognised as a work not about the cinema itself, but about the concepts of the cinema.[13] What is the significance of this distinction? What does it allow? It is not a question of Deleuze reflecting on the cinema, of describing in a mirror-like gesture its internal functioning and its evolution. It is, rather, that Deleuze assumes a position at a distance from the cinematic realm in the specific place of the philosopher, and charges himself with the task of capturing or revealing the thought of the world and of being which corresponds to cinema, which is implicit to it but not yet expressed as concepts.

The medium of expression for Deleuze is the concept. To do the philosophy of cinema, or better, to do philosophy with cinema, implies for Deleuze, the invention of concepts specific to that order, concepts which he is required to construct as they are not given. This state of necessary construction is not to deny an efficacy to such invented terms.[14] Once the need to create concepts is admitted, the question emerges as to who can create them: only the theorist-philosopher, for it is her/his specific skills and imaginative processes that are necessary. The concepts proper to

[10] Neg 47/*68*.
[11] C2 280/*366*.
[12] C2 280/*366*.
[13] C2 280/*365*.
[14] C2 280/*366*.

cinema, states Deleuze, can only be formed philosophically,[15] which is why the critic, as much as the cinema author, once s/he begins to reflect on her/his specific practice, becomes a philosopher.[16]

It follows from this that one cannot form concepts in applying a theoretical framework constituted from elsewhere and for another domain, whether it be psychoanalysis or linguistics.[17] Concepts that come from outside are excluded: they must be of cinema, can only concern cinema, and it is only a certain type of (philosophical) creation that can establish them. Deleuze, therefore, differentiates his work from projects such as that of Christian Metz who assimilates the cinematic image to a statement or phrase through a linguistic turn. The cinema shot is considered by Metz as 'the smallest narrative utterance'.[18] Deleuze cannot accept this treatment because such a gesture takes away from the cinematic material the first essential characteristic, that of movement. Linguistics cannot be positively pertinent in this area because cinematic signs and images are not linguistic signs: the components of the cinema image form neither a language system nor a language, writes Deleuze.[19] Here he continues to develop his notion of the aesthetic practices as adjacent to, before and after the linguistic. Cinema in this case for Deleuze is a 'system of pre-linguistic images and signs',[20] it is a plastic mass.[21] The cinematic images constitute signaletic material, non-linguistic formations which resist the linguistic turn. They are a-signifying and a-syntactical, a material which, however, is at the same time presupposed by language.[22] Even if, as is shown later, the system of the movement-image defines itself along a vertical axis (expression of the whole), and a horizontal axis (the linking of images), one will not find a linguistic distinction between the paradigm and the syntagm.[23] In its place, Deleuze offers a non-binary couple composed of two processes irreducible to chains of words and nets of language

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[15] Neg 58/*83*.
[16] '...cinema critics ... became philosophers the moment they set out to formulate an aesthetics of cinema. They weren't trained as philosophers, but that's what they became.' (Neg 57/*82*)
[17] Deleuze provides a concise response to the limitations of linguistics and psychoanalytic treatments in a 1985 interview that followed the publication of *The Time-Image*. See Neg 58–9/*83–4*.
[18] C2 25/*38*.
[19] C2 29/*44*.
[20] C2 263/*343*.
[21] C2 29/*44*.
[22] C2 287 n.9/*44 n.9*.
[23] C2 28/*43*.

oppositions. Here, Deleuze leans on semiotics defined as a system of images and of signs independent of language in general.[24] Deleuze's formulation of the differences between semiology and semiotics is worth citing in full: 'semiology (…) of linguistic inspiration, tends to close the "signifier" in on itself, and cut language off from the images and signs which make up its raw material [la matière première]. Semiotics, by contrast, is the discipline that considers language only in relation to this specific content, images and signs'.[25]

In this, as has been frequently pointed out in studies on Deleuze, he uses the classifications of Peirce, modifying the Peircian classifications in response to the requirements of the object of his study.[26] Statements and narration are not, therefore, a given for Deleuze: they do not give themselves directly from the cinema image, but are the indirect consequences that arise out of the organisation of signs in the image. Narration depends on that which time and movement present or tell in the cinema image but not the inverse.

Deleuze's text does not constitute a history of the cinema, however. It is true that a periodisation intervenes, hinged around the year 1945, and corresponding to the distribution of cinema signs into two forms: the movement-image and the time-image. These two regimes of signs are characteristic of modes of classical (pre-1945) and modernist (post-1945) sensibilities respectively. Once this distribution is registered, however, and the corresponding delimitation of two heterogenic images recorded—the classic and the modern—history no longer intervenes in the text. If there is a tendency to return to this term it is done with reference to the ambition for a natural history in a manner and with the same liberating effect as Buffon's classificatory efforts.[27] If there is a history, it is a history without evolution; it is non-historical, as the images 'combine differently the same elements, the same signs'.[28]

In developing the logic, there are for Deleuze two orders at work, two operations of cinematographic signs: an organic order for the movement image, and a crystalline order for the time-image. As will be discussed briefly, it is this movement from an organic to a crystalline world vision that characterises a certain correspondence between the manner of Deleuze's thinking and the realm of aesthetic invention under review.

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[24] C2 29/*44*.
[25] C2 262/*342*.
[26] For the references to Peirce in *Cinema*, see: C1 68–70, 197/*101–02, 266*; C2 30–4/*45–50*.
[27] See: Neg 46/*67*; Fld 158 n.23/*149 n.22*.
[28] Neg 49/*71*.

For the organic order, the image is movement. In fact, Deleuze suggests that there is no relation between the image and movement, given that cinema is the auto-movement of the image. That which gives movement its characteristic rule is the sensory-motor scheme: that is essentially the cinema regime of the movement-image presenting a person reacting to a situation. It is a cinema of action: persons find themselves in certain situations and act according to their perceptions. Actions link one up to perceptions and to affections and, in a reverse moment, perceptions and affections extend themselves such that they materialise in actions. In *Cinema 1*, Deleuze structures this cluster of movement-images into three types: perception-images, action-images, and affection-images. It is a cinema of narrativity and of narration, appropriate to a classical sensibility.

Differing from this configuration is one aligned with a modernist cinema, one that is coincident in its appearance with the collapse or downfall of the classical, sensory-motor scheme. This failure translates into cinema characters who, when confronted with situations, no longer know how to react. According to Deleuze, this marks a disjunction of the triad perception-affection-action. In modern cinema, situations go beyond, or remain outside of, perception due to their extreme beauty or absurdity, due to perceptions of their nature as intolerable or unsolvable. It is not that modern cinema becomes passive against a previously or alternately characterised classical cinema as active. Deleuze escapes this unproductive division. The mutation is recorded by modernist cinema for which Deleuze seeks to develop a set of concepts.

When action becomes impossible, as a force responsive to the pair perception/affection, when action is suspended as a legitimate possible, the character becomes a seer. Modernist cinema is an art of the seer; it is an art of suppressing the goals and consequences of narration. This mutation is ascribed simply, for Deleuze, to an upheaval in the cinema image (the matter of cinema), an upheaval in the regime of cinema signs. One is no longer in a situation that works according to a doctrine of the sensory-motor, but a doctrine or event plane of pure opticality and pure sonority. Action, narration, and history are abandoned in favour of becoming, a becoming which is a kind of pure presence of time itself surging forth in this new image. A modernist cinema image, according to Deleuze is characterised by this appearance of time, by this fact of temporality. In this way, cinema is shown to mimic a condition already known in thinking. Thinking, according to Deleuze, has already enacted a reversal of roles such that time is no longer dependent on a prior and controlling movement.

Movement becomes dependent on time.[29] Time is no longer submitted to movement, as in the classic image; it is no longer indirectly presented, a presence induced as it were from within movement. Time presents itself directly. Movements that are disoriented appear, without direct concordance, at variance, in dissension one to the other, allowing for the emergence of a directly palpable becoming. The law of the false allows for false movements and irrational sequences (an irrationality according to a law of efficient action and of utility) to function and to produce pure temporalities. The false relation becomes the productive law.

There are, then, these two image orders that Deleuze characterises as organic and crystalline. The organic order is that of the movement-image, in which one proceeds by rational cuts in a narrative totality conserving the model of truth.[30] Then there is a crystalline order, that of the time-image, in which one proceeds by irrational surface cuts and abandons any classical concern for narrativity and totalisation. That is, it abandons any overt attempt to interiorise. The crystalline uses the power of false movements in order to make time appear in its pure becoming as an outside. And it is this formulation in *Cinema* where Deleuze writes about the crystal-image as the concept and operation that alone allows for, indeed induces, the coming into form of time in its pure state.[31]

Another aspect to put into place in relation to Deleuze's text is his use of Bergson. Bergson plays a central role in the book on cinema. For Deleuze, Bergson is the only philosopher who created concepts that were able to keep up with the rhythm of cinema. At the same time, Bergson did not recognise the convergence of certain of his concepts with the emerging cinema. Deleuze documents this position in his reading of Bergson's *Creative Evolution*, noting that Bergson never abandons an illusion that movement is composed of immovables, of cuts, of fixed instants. Despite this, Deleuze takes *Matter and Memory* to be essential for philosophy, unique in the history of philosophy in its ability to anticipate and contribute to constructing the theoretical conditions for the appearance of cinema.[32]

In effect, without a knowledge of cinema, Deleuze finds Bergson achieving the following: (a) he establishes the notion of a movement-image in positing an identity among movement, matter, and image; (b) he

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[29] Deleuze relies on the story of the reversal of time's subordination to movement in philosophy in his preface to the English edition of *Cinema 2. The Movement-Image* (C2 (Pr) xi).
[30] The open whole. See especially C1, Chapter One.
[31] See C2 Chapter Four.
[32] C1 2/*11*.

creates a general, three-level organisational system comprising the closed group, movement, the open whole which becomes fundamental for cinema;[33] (c) he assigns the three varieties to the movement-image (perception-image, action-image, affection-image) which become the constitutive material for classic cinema; (d) and with the idea of time as the coexistence of all levels of duration, he designates the fundamental principle to be that of the time-image, which, for Deleuze, is the basis of a modernist cinema.[34] For these reasons, Bergson is necessary for a philosophical thinking of cinema.

Having laid out aspects of Deleuze's arguments, I can now propose the major thesis of *Cinema* in relation to the general problem of aesthetic constructions: the historicisation and insertion of an absolute time in the work of art.[35] 'Cinema sets out to produce self-movement in images, autotemporalisation even: that's the key thing, and it's these two aspects I've tried to study'.[36] And for the realm of thinking, I argue that Deleuze gives the gift of real freedom in that *Cinema* contributes to the establishment of the conditions for the possibility of the autotemporalisation of thought.

Modulation and Movement in *Cinema 1*

Deleuze identifies, with reference to Bergson, three levels of development in the movement-image. The first is the movement-image as group, with its objects and distinct parts (the production of a closed system).The second is a level produced by the movement of translation between and among the objects and parts by movement between the parts of the system. The third is the whole or duration, which is constantly changing, and which is expressed by movement.[37] The movement-image expresses a whole which is changing and which establishes itself between objects. 'Thus in a sense movement has two aspects. On the one hand, that which happens between objects or parts; on the other hand that which expresses

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[33] This is developed in Deleuze's first commentary on Bergson in *Cinema 1*, Chapter 1. These levels are later shown in Deleuze to correspond to three kinds of cinema operations: centring (of the filmic image); foregrounding; montage (*Cinema 1*, Chapter Two).

[34] See *Cinema 2,* Chapters Three and Four, the 3rd and 4th commentaries on Bergson.

[35] '... the possibility appears of temporalising the cinematic image: pure time, a little bit of time in its pure form, rather than motion' (Neg 59/*85*).

[36] Neg 58/*83*.

[37] C1 11/*22*.

the duration or the whole'.[38] The effect of this formula is a reversal of the status of duration and of the notion of objecthood: 'duration, by changing qualitatively, is divided up in objects, and objects, by gaining depth, by losing their contours, are united in duration'.[39]

Deleuze continues to establish the correspondence between these three levels of being in cinema and the three procedures that form the operative framework of cinema practice. These three procedures are framing, cutting, and montage. Framing determines a provisionally closed set or group. It is 'the art of choosing the parts of all kinds which became part of a set'.[40] It establishes an out-of-field 'sometimes in the form of a larger set which extends it, sometimes in the form of a whole into which it is integrated'.[41] Cutting is the determination of the shot, and the shot the 'determination of movement'.[42] The shot, as described above in relation to movement, has two facets. It is the 'relationship between parts and it is the state of the whole'.[43] The shot is therefore movement: it is the movement-image in both its aspects, a translation of a whole and an expression of a whole or a duration.

The third procedure is montage, which Deleuze characterises as the 'determination of the whole'.[44] It is that which crosses groups and keeps them from completely closing. Montage attaches itself directly to movement-images in order that the whole is released, in order that the whole of the cinema-idea is released. This whole is the image of time, time as that which is changing or which has changed.[45] Within the montage procedure, that which has changed is the whole: duration only receives an indirect presentation given that it is made by the intermediary of those movement-images that describe it.

There have been several schools which have used montage,[46] but the only general conclusion that can be drawn is that it places the image in a relation with the whole, to the degree that Deleuze has formulated the

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[38] C1 11/*22*.
[39] Ibid.
[40] C1 18/*31*.
[41] Ibid.
[42] C1 18/*32*.
[43] C1 19/*33*.
[44] C1 29/*46*.
[45] 'Between the beginning and the end of a film something changes, something has changed' (C1 29/*46*).
[46] Deleuze identifies an organic American school; a dialectic cinema of Soviet Russia; a French psychical school; and a German expressionist school. See C1, chapter three.

whole (le tout) as 'time conceived as the Open',[47] conceived, that is, as an indirect image of time.

Deleuze demonstrates, relying on Bergson, that there are three varieties of movement-images that together constitute the conceptual content of cinema. The pole around which the three turn is the cut or the interval. The perception-image is placed within one facet of the cut as the 'action' on the opposing face. The affection-image occupies the interval itself. 'For Bergson, the gap, the interval, will be sufficient to define one type of image among others, but a very special type - living images or matters'.[48] This is the kind of image that has a centre of indetermination and receives movement along one extremity (perception-image). Images release movements by inserting between the other extremity a gap that slows down and renders the executed action indeterminable.[49] This is the action-image. Perception consists in a framing that isolates certain actions, certain excitations, as a function of need. Finally, with the affection-image, Deleuze is concerned with identifying that image which occupies the interval, the centre of indetermination. He writes: 'movement ceases to be a function of translation in order to become a movement of expression, that is of quality, a simple tendency which agitates an immobile element'.[50] Affection represents a tendency, an effort that replaces an action that has become momentarily impossible.

It is one of these three images into which the movement-image dissolves when confronted with a centre of indetermination. In the remaining part of this commentary on *Cinema 1*, I develop schematically the three images in relation to their contribution to a general theory of aesthetic constructions, and to the specific development of a theory of time in which the whole of Deleuze's work on concepts of cinema works towards. The two volumes of *Cinema* are cast around the 'profound thesis' that beyond movement there is time. The repetition of this reversal of priority, already established by philosophy, is discovered by Deleuze in the domain of cinema works.[51]

i. Perception-image. Deleuze develops the notion and operations of the perception-image in Chapter Five of *Cinema* 1.[52] The perception-image has two poles, subjective and objective. These two continuously deflect

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[47] C1 55/*82*.
[48] C1 61/*91*.
[49] '...which is impossible to conclude by simply prolonging the received excitation' (C1 62/*91*)
[50] C1 66/*97*.
[51] See on these points C1 11/*22*.
[52] C1 72–6/*106–11*.

focus from one to the other, making it difficult to exactly define their relative status and functions. According to Deleuze, Pasolini is distracted by this back-and-forth to the extent that Pasolini is led to use a linguistic analogy when he determines that the essence of cinematographic language is free indirect discourse.[53] An actor in cinema is firstly shown by the camera. Next is shown that which one sees. Rather than searching for an objective perception, there is an abandoning of the issue of knowing whether the image is subjective or objective, as one is attentive to the doubling between a perception-image and a camera-consciousness that reflects and transforms the image. The camera is not confused with the person: it adopts, instead, a relationship of being with the person. The camera sees and reflects the actor onto the screen, and onto the actor's world. In so doing, the camera 'thinks' the actor and her/his world in such a manner that they are transformed.[54] In this, Pasolini's theory of free indirect discourse is found in the splitting into more than one of the actor and discursive acts. The acts of subjectivation are distinct but inseparable, and related in such a manner that one is the representation or the *mise en scène* of the other. Everything passes as if there is a division between the camera that sees the actor and the actor's world, and that which the actor sees on the other. At the same time that this act of enunciation is reflected, described by a kind of falling or overhanging vision, it is directly implicated in the imperfect tense of the verb *to go*. It is an example of an enunciative assemblage that is composed of heterogeneous levels and acts of subjectivation. Deleuze describes this effect as a movement that establishes a subject in the first person, while simultaneously assisting at the subject's birth and appearance in the scene. This is the pre-individual assemblage, such as it appears and functions in thought or in art. The perception-image therefore finds its status as an indirect free subject as soon as it turns its content towards a camera-consciousness that has become autonomous.[55]

ii. Affection-image. The operative notion of the affection-image is developed in Chapters Six and Seven of *Cinema 1*. For my purposes, Deleuze's analysis of the close-up shot forms the focus of the commentary. The thesis of Deleuze is that the 'affection-image is the close-up, and the close-up is the face'.[56] This identification of terms may be at first surprising. In what manner does the close-up mirror the affection-image in itself? It seems that a close-up shot operates essentially

[53] C1 72/*106*.
[54] C1 76/*108*.
[55] C1 76/*108*.
[56] C1 87/*125*.

as the widening of the face, and that there are many other things which are isolated in the close-up which may make ambiguous the representative fact of the face. To take up the challenge of Deleuze's formulation, consider the strange experience one has of a thing that regards us when that thing is not a face. Consider Victor Hugo's famous statement about his house which looks at him but no longer knows him: 'Ma maison me regarde et ne me connaît plus' (My house looks at me and no longer recognises me.).Which conditions are required in order for the thing that looks at us is able to look, is able to manifest the effect of looking without being a face, without having a face? For Deleuze, the effect of the close-up is to operate just such a transformation of things, to 'face-ify' them. There is no close-up of the face, but the close-up is in itself the face.[57] This peculiarly Deleuzian paradox formulates the relationship in which the face is approached by the thing, itself without face and without effect. How can we understand this process of face-ification, and what is the function of this process in the system of cinema as a contribution to the development of a general concept of absolute, direct time?

Let us set aside, for the moment, a definition of the close-up as producing a cutting or a fragmentation within a larger ensemble. The object of the close-up shot is not a fragment torn from a larger whole or from a situation that plays the role of a whole.[58] Similarly, Deleuze's analysis shows that the close-up shot does not function by widening. These characteristics are inadequate, according to Deleuze, for they seek to define the close-up according to spatial and temporal coordinates from which it explicitly seeks to disengage itself. In this manner, the development of the notion confirms the general direction of the Deleuzian analysis from a logic of translation or transport to a logic of expression and sensation, of modulation and inflection.[59] Movement in the movement-image is not a movement of translation or of transportation. What other dimensions remain for an understanding of the operations? There remains the dimension of expression.

The movement of the movement-image is a movement of expression: 'mutation of movement which ceases to be translation in order to become expression'.[60] And citing Balázs in relation to the transformative power of the cinema image, it is the question of an abstraction away from spatial-temporal coordinates which requires the turn to the register of expression: 'The expression of a face and the signification of this expression have no

[57] C1 88/*126*.
[58] C1 95–6/*135–6*.
[59] C1 95–6/*136*.
[60] Ibid.

relation or connection with space. Faced with an isolated face, we do not perceive space. Our sensation of space is abolished. A dimension of another order is opened to us'.[61]

Movement that is susceptible to appearing out of the thing that regards us is movement of expression. At the same time, the thing which looks at us possesses an immobile, receptive surface and is held in an 'impassive suspense'.[62] Deleuze takes the example of a close-up of a clock to demonstrate the manner in which these two characteristics are realised. There are effectively two poles that permit to take up at the same time the clock as an affection-image and as face. The clock has a reflecting surface (= a receptive plate of inscription) and it is at the same time animated by expressive micro movements (= the hands of the clock giving an intensive series). Deleuze balances his analysis against Bergson's definition of the affect as a series of micro-movements. These two poles delimit, on the one hand, a reflexive tendency: the face thinks towards something, and finds itself delimited by a clear or single outline, a contour. For Deleuze, this tendency finds its appearance in the realm of expressionism. On the other hand, there is an intensive tendency. The face suffers in response to the questions 'Which one are you?' 'Which one touches you?' The parts gather finally into a kind of crisis or paroxysm that transforms them and carries them along to such a degree that a contour is avoided.

I have shown how Deleuze conceives the close up as abstracting the object from all spatial-temporal coordinates. The close-up produces an entity, brings forth a pure affect, and for which the face or the clock or the teakettle is the vehicle for expression. As a secondary consequence, however, the face (or the clock) loses its triple role of individuation, of socialisation, and of communication. The close-up pushes the face to the state that Deleuze describes as a 'pre-individual singularity'. It pushes the thing to a realm in which the principle of individuation ceases to exist.

It is in the light of this process—the process in which the close-up extracts the face/object from all spatial-temporal coordinates and gives the affect its own proper space—that one can consider that the entity which is expressed (the affect) can be expressed by things other than the face. Deleuze calls these other realms in *Cinema* 'any-space-whatevers'. In relation to the problematic of aesthetic constructions, the question arises as to the manner of constructing an 'any-space-whatevers'. Deleuze demonstrates three methods as general procedures for producing an affect through the aesthetic work. For Deleuze, the role of the work of art

[61] Balázs, *Le cinéma*, cited in C1 96/*136*.
[62] C1 87/*125*.

concerned with something like the affect or sensation can be illustrated within the taxonomy laid out in *What is Philosophy?*, where three domains are assigned privileged, though not exclusive, arenas of expression. These relations are provisionally related in Chart 5-1.

Chart 5-1. Three Domains

domain of expression	>>	medium of expression
Philosophy Science Art	=	concept functions Sensations

In a future study I will demonstrate the consistency of this formulation in the writings under consideration.

iii. Action-image. The third variety of movement-image is the action-image. In the realm of cinema, it is assigned to realism and is embodied in modes of behaviour and milieus in which things are actualised and by modes of behaviour that embody.[63] According to Deleuze, the action-image has two aspects, depending on whether the large or small form is taken up by the action. Deleuze develops this in *Cinema 1* in Chapters 10 and 9 respectively. Each of these two aspects determines a specific relation between a situation (=S) and an action (=A).

Large form – The large form moves from the situation (=S) to the action (=A) which modifies the beginning situation. It is described by Deleuze in the formula SAS' which can be translated as: from the situation (S) to the transformed situation (S') via the intermediary of the action (A).[64] It is a question at the beginning of global representation of the situation, which is univocally presented as a large 'organism' or as something which surrounds. The kind of action which is manifested by the

[63] See C1 141 ff/*196*.
[64] C1 142/*197*.

character responding to the situation created by the realm and the forces which cross the realm is of the order of a dual.

Small form – The small form moves in a manner clearly distinct from that of the large form. The small form moves from the action to the situation, targeting another action. The Deleuzian formula for this figure is ASA'. The action as point of departure slowly reveals, partially and equivocally, the situation. The representation is local and elliptical; one determines an action in the group situation.[65]

The large and the small are in a state of communication and produce in their mutual exchange new kinds of figures.[66] They are also distinguished by their occurrence within realms of action. As discussed above, there are two spaces of action. The large, organic form is characterised by a breathing or enveloping kind of space. The small form is characterised by a kind of space as a line of the universe. These two spaces are the object of particularly original cinema works, for example, in the films of Kurosawa, who relied on the grand form, and in the cinema works of Mizoguchi, who created with the small form. Deleuze, in the moving analysis he gives of the *Seven Samurai* reveals the elements which are at work in the cinema of Kurosawa. The givens to which he accords a certain exposition 'are not simply those of the situation. They are the givens of a question which is hidden in the situation, wrapped up in the situation, and which the hero must extract in order to be able to act, in order to be able to respond to the situation'.[67]

What is important in this example is the development Deleuze gives of the general effect of the work and its 'going beyond'[68] the situation to the realm of a philosophical question. As a consequence, the reply is no longer that of an action confronted with a situation, but rather a reply to a question which the situation is not sufficient to reveal, or which the situation is not up to revealing. It is a question of something stronger, more intense than a simple life of situations. A film by Kurosawa is essentially that for Deleuze, an obstinate search within the parameters of the question and of its givens across or by means of a situation, no matter how disappointing the situation in itself. In *The Seven Samurai*, the samurai are haunted by a question which is more pressing than the situation itself, that of whether the village can be defended or not. Deleuze suggests that it is not the question of saving the village; it is, rather, the more intense

[65] C1 160 ff./*220*.
[66] As illustration of this, Deleuze cites Eisenstein's use of a 'form in constant transformation (C1 180–83/*246–9*).
[67] C1 189/*257*.
[68] Ibid.

question of the nature of samurai themselves. The question Deleuze asks is 'which one is the samurai today, at this moment?'

In Chapters One and Two above, I suggested that the effect of Deleuze's text is to leave matters in an open, generalised state. Is it a 'formalist' gesture? To understand the implications of the question, as well as agree on the terminology and destiny of a response, would take this section too far afield. What is worth noting, however, is Deleuze's conclusion that it is not the content of the specific scene in Kurosawa (or Ozu, or Welles, or Hitchcock) that achieves the effect, but the force at work, a force of extraction and the intensity of this extracting.

The Crises of the Movement-Image

With the introduction of the mental image into cinema, there is simultaneously produced a completion of all the other images and the announcement of their beyond. This crisis of the movement image is achieved for Deleuze in the films of Alfred Hitchcock. The crisis is symptomatic of a general turn from movement to time, a reversal of the subordination of time to movement. The sensations deployed and the procedures utilised in Hitchcock's films suggest to Deleuze that the films achieve a certain destiny of cinema, modelling the passage which philosophy so long ago completed by undoing the sensory-motor schema which structures the movement-image and thus contributing to the establishment of paradoxical cinema movements and a pure time.

What is this new image? It corresponds to the third type of image distinguished by Peirce and is found in the *relation*. The relation being external to its terms—as in 'the book is *on* the table'—there are three things under consideration: the two elements (the book, the table) and the relation (of spatial superposition). But within the mental image, all relations become objects of the image, whether symbolic acts (A 'gives' B to C) or intellectual sentiments, as expressed by logical conjunctions of the type 'because', 'in order that', 'but'. This logical profile raises the question of the type of relation captured in aesthetic constructions. In what manner does it pass into material form? It is the strength of Hitchcock to have revealed how the relations' expression is possible in the domain of cinema, and the product of the analysis of Deleuze to explain the achievement to us and to demonstrate how, in all senses of the term, the cinema thinks. In what follows, I develop this notion according to the formulations of Deleuze and conclude by showing the generic passage that is achieved from the movement-image to the time-image.

In the films of Hitchcock, an action being given—to kill, to steal—action will be surrounded by an ensemble of relationships. What is important is not which character is responsible for such and such an action, but the ensemble of actions within which the action and its author are taken.[69] One has, therefore, left the duality or the secondarity of the action-image in favour of a network of relationships, a real tapestry or weaving which not only encircles the action, but constitutes the action, penetrates the action at all parts, and makes it vary in meaning and implication, elevating it in that way to a true mental image.[70]

The crime is not simply committed between an assassin and a victim. It does not suffice to say that an innocent person is accused of a crime which that person has not committed but that the other, the third, is everywhere. 'There is always a third', writes Deleuze, 'and not an accidental third or apparent third, as a suspected innocent would simply be, but a fundamental third constituted by the relationship itself, the relationship of the assassin, of the victim or of the action with the apparent third. This perpetual tripling also takes over objects, perceptions, affections'.[71]

According to Deleuze, in post-1945 American cinema, and then in Italy, and finally in France and Germany, a new image is developed. It is an image prepared by the work of Hitchcock and the appearance on the scene of a mental image, and it inscribes itself within the crisis of the action image and the sensory-motor schema pulling along with it the fall of the American dream.[72] Situations no longer extend themselves in action or in reaction. On the contrary, it is a question of a pure optic and auditive situation to which the hero does not know how to respond, in which situations occur in disconnected and undifferentiated spaces, and characters come and go, indifferent to all that comes along. Deleuze calls 'opsign' and 'sonsign' the signs which compose this kind of cinema-system, emergent after World War II, and which is one condition for the possibility of a direct time-image. Situations do not extend in the direction of action and reaction. Contrary to the requirements of the movement-image, situations do not extend into or convert into an action or a reaction. The problem for the viewer hinges on the question: which one there is to see in the image? (And no longer, which is the next image I will see?).[73]

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[69] C1 200/*270*.
[70] C1 200/*270*.
[71] C1 201/*271*.
[72] C1 210/*283*.
[73] C2 272/*356*.

The characteristics of this new image are, one, those of a dispersive situation which breaks up the large form ASA;[74] two, there are deliberately weak links with chance being the only linking factor and therefore breaking up the small form of SAS; the third aspect of this new image is a promenading form which replaces the action; in the fourth place, there is force which holds together a set in the absence of totality, a force lead by the 'consciousness of clichés';[75] and finally, Deleuze finds a fifth characteristic of the new image in the denunciation of the social and the political plot in favour of an organisation of misery.

But the American cinema after 1945 quickly finds its limits in this denunciation of the reign of the cliché and of the social plot. It is, for Deleuze, forced to take refuge in parody, impotent to battle against the cliché, re-emerging from its mutilations, the consequence of not being able to free itself clearly from the action-image, as will be possible to be achieved in the neo-realism of Italian cinema of the same period. Equally for Deleuze, the new wave in France will also follow the path of an intellectual and reflexive consciousness in its own mutation. Going beyond the crisis of the action-image there is a call for something else, the time-image. A call for the construction of a concept able to reply to the new problems of the day.

What are required are new aesthetic methods which will modify the thought of cinema itself and take the cinema system beyond movement. Concretely, the question will be how to prevent perception from extending into action, how to put it in contact with thought.[76] As in the example of Deleuze's analysis of American cinema, priority is given to the purely optical and sound situations which come to replace waning sensory-motor situations.

To conclude this section with a single example, the purest manifestation of this tendency, for Deleuze, is found in the work of Ozu, in whose films there is no longer a line of the universe which links together decisive moments, nor a breathing and all-encompassing space which gathers up some profound question (as in Kurosawa, there is, for Deleuze, frequent reference to this type of manner). In Deleuze's interpretation of Ozu, daily life 'allows only weak sensory-motor connections to survive, and replaces the action-image by pure optical and sound images, opsigns and sonsigns'.[77] At the same time, these signs are liberated in order to have the

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[74] C1 207/*279*. The diagram for an elliptical manner, where the action is the point of departure, prior to the situation, and aiming towards another action.
[75] C1 208, 210/*281, 283*.
[76] C2 1/*8*.
[77] C2 15/*26*.

freedom to create or invent relations of a new kind and thus put sense and sensation in a direct relationship with time. In the formulation of Deleuze, it will be in a direct relation to thought.

This is the real importance of the new image: it renders thinking as sensation, making it visible, sensible. As Deleuze writes, the disappearance of the movement-image reveals a new type of image, one which brings 'the emancipated senses into direct relation with time and thought. This is the very special extension of the opsign: to make time and thought perceptible, to make them visible and sonorous'.[78]

The problem which Deleuze identifies for the project of art is to find the variable methods relying on variable materials for liberating the image-sign from its sensory-motor chains as well as from clichés. The task is to open up the aesthetic construction so that it can enter into relations with other kinds of forces. In the general taxonomy of signs discovered in *Cinema*, a triple transformation is accomplished which opens the way towards a beyond of the movement-image. This triple jump, according to Deleuze, goes in parallel through a time-image (expressed in chronosigns), a readable-image (expressed in lectosigns), and a thought-image (expressed in noosigns). It is the development of the time-image which provides the most direct relationship with aesthetic constructions and this will occupy the focus of the following section.

Fabulations around a Pure Time (*Cinema 2. The Time-Image*)

The problem revealed in the second volume of *Cinema* is that of time, of the possibility of a pure time. Its appearance signals time's emergence in its own right, independent of movement. From the point of view of a general theory of aesthetic construction, the problem concerns the formal aesthetic criteria which accompany a work of art as a 'bloc of sensations'[79] such that a new form of reality appears, one characterised by the appearance of time itself. In the realm of cinema, we are led to ask how a direct time-image constitutes itself. In what manner does the operation of the direct image of time appear, and establish itself as the distinguishing trait of a new aesthetic sensibility? This question will guide my commentary on *Cinema 2. The Time-Image*.

[78] C2 17–8 tr mod/*28–9*.
[79] WPh 164/*154*.

Serial Composition

If the cinema image no longer enters into a relationship with action—the realm of the movement-image and the subject of *Cinema 1*—what does it enter into a relationship with? As elsewhere in Deleuze's considerations of power and force where it is a question schematically of a 0 and +/- 1, so it is in cinema, where the image is never single, never alone, and Deleuze's attention is directed to the relation between elements and images. The image, cut off from its 'material', motor extension, enters into a relationship with its virtual double.

In what manner does the time-image of Deleuze operate? A first response is given in considering the notions of the recollection-image and dream-image. These furnish the first correlate sought for in relation to the pure optic and sound image. But this manner of linking does not lead to the creation of a time-image, for it remains essentially dependent on a sensory motor situation and an indirect representation of time. The line taken by linking these exactly is that of an extension or a dilation of the actual image. One searches for the great circuits which unify an actual image to those circles of increasing circumference: the circle of the recollection-image, then that of the dream-image, and finally that of the world-image.

The relation between the actual and the virtual image of recollection is called the 'flashback'.[80] That which gives to the flashback its necessity, and allows it to escape from the conventional limits accorded to aesthetic material, is its ability to produce a 'fragmentation of all linearity', an ability to create 'perpetual forks'.[81] It is a question, that is, of its ability to produce 'angled accounts which shatter causality and, instead of dispersing the enigma, refer it back to other still deeper ones'.[82] This section of *Cinema 2* gives a sense of the composition at work in the modern cinema machine which mutates from an action and space focus to a manner of working in, and with, time directly. Deleuze's reference to Borges's story 'The Garden of Forking Path' provides the scene.[83]

Time forks: it is a multiplicity of circuits, imposing a new doctrine of meandering, establishing or revealing a 'collection of non-linear relations'.[84] Despite these efforts, however, the recollection-image does

[80] C2 48/*67*.
[81] C2 49/*68*.
[82] C2 50/*70*.
[83] C2 49/68.
[84] Ibid.

little more than seize in the past an ancient present.[85] The development of this reading is grounded in Deleuze's use of Bergson to create a notion of recollection or memory which actualises a virtuality which Deleuze names a 'pure memory'. For Bergson, the recollection image does not constitute a virtual image, rather it actualises something else. It is a question of an actualised image or an image in the process of being actualised.[86] In consequence, it does not break with an empirical running of time which it is content to modify temporarily or locally by degradation in order to fill the gaps or the interruptions of the story, or simply overstretch the interval in which subjectivity holds itself in a sensory-motor situation. If one were to remark, with Bergson, that attentive recollection—that one which appeals to recollection-images—teaches us more when it fails than when it succeeds, then one can conclude that the correlate of the pure optical image finds itself on the side of disturbances of memory and the failures of recognition. From here, Deleuze posits a turn in European cinema towards a specific cine-material, 'a group of phenomena: amnesia, hypnosis, hallucination, madness, the vision of the dying, and especially nightmare and dream'.[87] Deleuze continues to characterise a shared distinguishing factor of these phenomena as the loss of motor extension. He writes: '… the first common factor in all these states is that a character find himself prey to visual and sound sensations … which have lost their motor extension'.[88] To the failure of motor powers in the person, in other words, responds a total and archaic mobilisation of the past. But the law of this new circuit is that of the actualisation of each image simultaneously in the following [+] and the proceeding [-] image, to come back eventually to the situation which threw the thing into motion at an early point.[89] The dream-image, writes Deleuze, does not therefore, 'guarantee the indiscernibility of the real and the imaginary any more that the recollection-image does.' The dream is attributed to a character, and the consciousness of the dream (the real) to a spectator.[90]

The dream, writes Deleuze, is a cinema device for going beyond this split for the benefit of time as a movement of the world. The optical and sound image extends itself as movement of the world in itself, one which

[85] C2 54/*75*.
[86] C2 54/*74–5*.
[87] C2 55/*75*.
[88] C2 55/*76*.
[89] C2 58/*77*.
[90] Ibid.

leaves aside any character. 'The world takes responsibility for the movement that the subject can no longer or cannot make'.[91]

Time Surges Forth: The Crystal

Which force allows for the emergence and development of the time-image? In developing his answer to this question, Deleuze moves in the opposite direction to that followed in relation to the recollection-image where it was a question of putting in an extension the actual image. In the case of the time-image, it is a question of contracting or dilating the image. Not the largest circuit, but the smallest circuit possible, that one which forms the actual image with its own proper virtual image. Deleuze abandons the linear extension of one image to the other, in favour of a circuit between the actual and the virtual image which he imagines as simultaneously inexistent and infinite.

It is as if the real and the virtual were two ends of a thread being pressed together, and the energy which is transmitted passes simultaneously at the point of their junction and around the full length of the thread. Deleuze provides a diagram of this relationship in *The Fold* where, in that context, it is used to describe Leibniz's notion of a closure which opens a possibility of beginning again infinitely. From this perspective, the English language edition does a disservice to the idea in (a) drawing the line of movement as a solid line where it is clearly a dashed line to express the depth implied in the line, and (b) drawing the world as a perfect circle where it is clearly an ovoid shape, consistent with the absent centre implied.[92] The diagram contained in the French edition better captures the manner as one characterised as 'dispersive, elliptical, errant or wavering, working in blocs, with deliberately weak connections and floating events'.[93]

The recollection-image and the time-image now turn around an indistinct point, indistinguishable from the real and the imaginary. This leads to an action of crystallisation in differing modes. It is the formation of the crystal image which allows us to see time directly. By 'directly', Deleuze wants to show us an image of time which does not flow from movement. The crystal does not abstract time, rather it reverses the subordination of time to movement. There is a formation of a bifurcated image, real and virtual. Deleuze writes that there is a crystallisation of the

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[91] C2 59/*81*.
[92] Fld 26/*36*.
[93] C2 1/*7*.

real towards the virtual which is in operation, a formation that is of a crystal-image.[94] Rather than extending in ever-widening circles, the optical and sound image collapses on itself in the smallest of the interior circuits, to settle in a point of indiscernibility between the actual and the virtual, the imaginary and the real. This operation results in each of the two terms being rendered unassignable, each face taking the role of the other in a relationship of pure reversibility.[95] Opsigns and sonsigns, writes Deleuze, are only 'slivers of crystal-images'.[96] By means of this exchange, this double movement between the actual and the virtual, each becomes distinct, yet indiscernible. Each one can, for example in the work of Ophuls, put in place a mirror game, a perfect crystal. Renoir, to take another example used by Deleuze, gives a crystal which is never pure, but cracked. To take a final example from the text, there is in the work of Fellini, a crystal that is taken in its birth or its growth. Finally, the fourth state of the crystal, there is a crystal in decomposition as in the work of the Visconti.

Non-Externality

But what is it for Deleuze that acts in the crystal? It is no longer the empirical movement of time as a succession of presents, but time in its transcendental reality, that is, as an internal redoubling, a self-creative doubling. We will return to this theme of doubling and splitting in Chapter Six in relation to Deleuze's *Foucault*. In *Cinema 2*, it is a question of a self-doubling which occurs in a present time which passes, and in a past time which conserves itself, both remaining strictly contemporary, coextensive one to the other. I showed above how Deleuze pulls forth time in its transcendental form, but always in or across a crystal-image. The crystal-image, given that according to Deleuze it directly represents time, is not to be confused with the time-image itself. This direct presentation of time operates by means of 'chronosigns', and that which the crystal gives us to see is time in its foundational character as a differentiation into two poles or streams, that of the present which passes and that of the past which conserves itself.[97] Time, following from its internal breaking or fracturing, divides into two forms of expression, sheets of the past and peaks of the present, each one maintaining a value for the present.

[94] C2 69/*93*.
[95] Ibid.
[96] C2 69/*94*.
[97] C2 98/*129*.

Chronosigns can be found, according to Deleuze, in the films of Orson Welles[98] and in those of Resnais.[99]

With the second type of chronosign, the peaks of the present which Deleuze names the genesis-signs, time is placed in a series, while simultaneously a new power, the power of the false—conceived in a Nietzschean manner as a creative, artistic power[100]—takes hold of the direct time-image and determines the group of its internal relations. The floundering of the sensory-motor schema results in a new consequence, the de-connection of the cinematographic image from the real and the true, to the degree that these categories only have a source and a meaning in relation to the world of action. With the time-image, time is directly presented and is no longer an indirect consequence of movement. It is movement which results from relations produced in the time-image. This occurs to such a degree that all movements become possible, and those movements characterised as real or probable lose all first-order privilege and have no importance. Already in Deleuze's analysis it was the case in the de-actualised peaks of the present and the virtual sheets of the past,[101] but it is soon recognised that one can push movement further, until it gives the power of the false its entire extension.

Deleuze explains this new image regime according to the orders of narration and of description. Far from supposing the independence of this object in the crystal-image, description possesses a creative power vis-à-vis its object.[102] In the crystalline regime, description constitutes 'the sole decomposed and multiplied object'.[103] In this manner, the real, cut off from its motor links to its legal connections, is indiscernible from the imaginary. In a similar manner narration, once abandoned from the development of sensory-motor schemas, no longer attempts to pass for the truth, no longer is called to make any claim for the truth of fiction. As a consequence, it is a question of pure optical and sound situations which unfold a power of invention and which are equally inseparable from a power of the false, from a force of falsification, which cannot supersede a form of truth. It is the false which becomes the very character of cinema for Deleuze.[104]

One can follow Deleuze by moving to his reading of the cinematographic work of Orson Welles, where there is this same Nietzschean theme of an

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[98] C2 105–16/*138–51*.
[99] C2 116–25/*151–64*.
[100] C2 131/*172*.
[101] C2 130/*170*.
[102] C2 165/*126*.
[103] Ibid.
[104] C2 132/*173*.

unfolding of the power of the false, now equal to life in its creative power.' What the artist is, is creator of truth, for truth is not to be reached or, found, or reproduced; it has to be created. There is no other truth than the creation of the New'.[105] The effect of the aesthetic construction is to create sensations and becomings.

The signs of becoming (the genesis-signs, for Deleuze) have several figures. In the cinema of Welles, the characters form a series; in the cinema of Perrault it is a character which becomes other; in French New Wave cinema the character disappears in favour of attitudes and bodily postures; in the work of Godard, Deleuze locates series and degrees of power which have no direct relation to the image but demonstrate rather a generalised series.[106]

As in the chapters on *Proust and Signs* and *Francis Bacon. Logique de la sensation*, in *Cinema* there is a turn to an isomorphic relation between thought and art. The new time-image developed by Deleuze transforms the image of thought and simultaneously affects the internal reading of the composing elements of image-signs in cinema. This work on thought can be analysed according to the two principal signs which are described here, the noosign and the lectosign.

i. Noosign. For the classical image and the dialectical image of truth, that for example of Eisenstein, a sequence of images is integrated in a changing and open whole, which is nothing other than time in its indirect presentation, indirect because it is dependent on the movement of images.[107] With the modern image, it is a question of irrational cuts, as I have discussed above. The series, in Godard for example, relinks itself by means of false relations and in bits and pieces.[108] On the other hand, one assists at a direct face to face, without integration or differentiation, between an outside and an inside which cannot be placed in a logic of totalities. For example, beginning with Artaud and the scenarios which he projected, comes the realisation that the highest task of the cinema image, from the point of view of thought, is to put itself in confrontation with an

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[105] C2 146–47 tr mod/*191*. The published translation gives 'truth is not to be achieved, formed, or reproduced' for 'la vérité n'a pas à être atteinte, trouvée ni reproduite...' I believe 'reached for' better approximates the sense of a forced grasp or effort as in 'reached the village', contained in the French *atteindre*.

[106] C2 155/*202*.

[107] C2 157–58/*205–06*.

[108] For the definition and deployment of series in Godard, see C2 184/*240*, where the genre (musical, comedy, cartoon) that plays the limit role towards which the suite of image moves.

outside which provides a key condition to its genesis.[109] The cinema image can only think one thing, 'the fact that we are not yet thinking'.[110]

Echoing the work of Blanchot and Heidegger, modernist cinema, for Deleuze, is in relation to a thinking which does not yet exist. It is in relation to an unthought which thought cannot think and which is not yet reducible to any form of interiority, expressed as recollection or sentiment. The whole can no longer be thought, there is an inability to think the whole. The whole breaks itself up, it fractures itself. There is a breach, a fissure, which no longer allows the external world to retire within itself in the totality of a consciousness of itself, but which leaves in thought something which cannot be thought, an unthought. But this inside, the signal of an unthought, is also an outside which haunts it and hollows it out, emptying it of all pretence of an interior. Thought no longer has for its horizon knowledge or certitude (the goal of gathering everything in a consciousness-subject) but, on the contrary that which is in and outside of itself is the horizon—developed in a movement of spiralling encirclement—and which thought cannot think. The exterior world is effectively lost, the link with the world is broken. This link is no longer to be mutated or discovered in its true dimensions.[111] It is as if the world were suspended, and that sensation itself is troubled or disturbed.

The strength of the great cinema authors is to know how to impose this problematic point, to position an outside as a process which makes up problems. It is from this point that the cinema image gathers its power for Deleuze. In Welles, or in the work of Dreyer, the centre has moved outside of the images. 'In the two cases, "focusing" has jumped out of the image', writes Deleuze. 'What has been broken is the sensory-motor space which had its own focuses and drew paths and obstacles between them'.[112]

In the work of Dreyer, Bresson, or Rohmer, and according to three different manners, Deleuze argues that we are confronted with the expression of this point of the outside, this highest determination of thought, this point deeper than any link with the world.[113] This irrational point emerges differently for the different cinema-forms that are the object of Deleuze's analysis. 'This irrational point is the *unsummonable* of Welles, the *inexplicable* of Robbe-Grillet, the *undecidable* of Resnais, the

[109] For the development in relation to Artaud, see: C2 165–73/*215–25*.
[110] C2 167/*218*.
[111] 'The modern fact is that we no longer believe in this world.' (C2 171/*223*).
[112] C2 176/*229*.
[113] C2 178 tr mod/*232*.

impossible of Marguerite Duras, or again what might be called the *incommensurable* of Godard'.[114]

The third aspect of the noosign is an action of spacing or spacing. That which characterises modern cinema is a cut between two images which frees itself from the obligation to the two (actual, virtual) and itself gains a status. It is not a question of an attraction or an association between images, but rather a spacing appears between images which differentiates them and then re-links them. This relinking is a necessary gesture, given that the cut is not a part of either of the two series of images which it distributes to each side. The cut in this system is not a break or a hiatus. It is neither an absence nor a discontinuity. The images are not delivered to chance, rather the relinkings are submitted to cuts, the reverse of classic cinema in which cuts are submitted to a linking as dissolve. In Deleuze's reading of the method of Godard, for example, given one image, 'another image has to be chosen which will induce an interstice *between* the two. This is not an operation of association but of differentiation'.[115] The cut does not form part of the sequences of images which it separates and distributes. The cut presents itself in an autonomous state. The cut or interstitial replaces the role occupied by the out-of-field in the classic cinema image. The modern image has no exterior, cut off as it is from the external world. The question then arises as to what links such images that are so dispersed, leading Deleuze to return to his notion of the series, of the putting into series as that which permits a re-linking of the image sequence.

An empirical sequence of images is transformed into a series by means of the intervention of the limit, a limit to which tend the sequence of images, and in relation to which there are various degrees of relationship. In a strict aesthetic context, the notion of the genre (musical comedy, cartoon) serves as a marker towards which the series direct themselves. But the Deleuzian genre no longer plays an integrating role which can absorb images or cinema-forms which align with this or that genre. For Deleuze, the genre plays a reflexive function. That which links characters, the cineaste, and the world is a broken line passing between them and supported by an indirect vision which is supported on the constitution of series. Recall that for Deleuze, to create is always to trace a line which moves or forces itself outside of a closed system, any system which is already formed and stable. To understand the notion of a modernist cinema-system, consider the relationship of art and life in *A Thousand*

[114] C2 182/*237*.
[115] C2 179/*234*.

Plateaus. 'Art is never an end in itself, it is never disinterested'.[116] Art is, for Deleuze, in the service of life, an operation for tracing the lines of a life.

With the disappearance of characters and the author, with the collapse of the sensory-motor scheme, a place is opened in aesthetic constructions in which attitude replaces action. That which links gestures is the gest, a theatricalisation or dramatisation of a gesture or an attitude. This has the function of developing attitudes themselves until time is 'put into the body', and more importantly for Deleuze, thought is put into life.[117] In this way, Deleuze's modernist cinema-form secretes into the body—to adopt the reference Deleuze adopts from Cassavetes—a force of thinking that leads it to the unthought itself, that is to life.[118]

Deleuze describes the capacity of the New Wave Cinema as having pushed this idea of a cinema of attitudes and postures, but it is the cinema which followed the New Wave practice that further develops this direction. In the films of Garel, according to Deleuze, we are given a liturgy of bodies. Doilon gives us bodies frozen in undecided positions, in impossible positions. It is a space in which there are pluralities of beings, incompatible one to the other, yet coexisting.[119]

Another aspect of the problem of modernist cinema, in Deleuze's view, is its political dimension. The question Deleuze again asks in relation to this cinema is that of its force. In what manner does it force us to think? From the point of view of a cinema of action, it would appear paradoxical that its force does not arise from filming the oppressed as the first basis for a modern political cinema. A modernist cinema does not suppose a people already there as in the classical cinema of Eisenstein but, according to Deleuze, it contributes to their invention.[120] Another characteristic is the indistinguishability of public and private consciousness, characterised as the immediate passage of the public to the private. Whereas the classic cinema-system traces a frontier between the two to form a crisis of consciousness, modern cinema takes for its object the violence of the passage from one to the other. 'It is as if modern political cinema were no longer constituted on the basis of a possibility of evolution and revolution, like the classical cinema, but on impossibilities (...)'.[121] People no longer exist except as in a state of minorities, which is why they are absent. Thus

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[116] TP 187/*230*.
[117] C2 192/*250*.
[118] C2 189/*246*.
[119] C2 203/*265*.
[120] C2 217/*283*.
[121] C2 219/*286*.

the third characteristic of the modernist aesthetic is the invention of that one which is absent. The cinema becomes revolutionary, for Deleuze, when statements—already collective—are positioned as the seeds of a people to come. To prefigure the people to come requires an act of fabulation which is not a return to myth.[122] This remains the easiest way open to Deleuze's thinking.

ii. Lectosigns. A second strain of Deleuze's analysis concerns lectosigns. There are two essential components of the cinema image, the visual and the acoustic. From an initial glance, the second does not appear to be an essential component of the cinema image, as shown by the existence of silent cinema, and by the simple characterisation of cinema as the art of auto-movement. But the passage from silent film to the talkie is not as significant as first believed, a notion which Deleuze adopts from Mitry and others, who claim that the silent film always already called for the talkie.[123] More significantly, the passage from the silent to the talkie did not establish a line of demarcation between the movement-image and the time-image, the principal differentiation in Deleuze's reading of the problem of art in *Cinema*.

The talkie, in effect, does not come to add itself in any explicit manner to the visual image. Rather, at the moment of sound's appearance or in its first state, it is already an integral part of the image. The sound film constitutes a 'new dimension of the visual image, a new component'.[124] The question Deleuze takes up concerns the manner in which sound is part of the visual. Sound is not 'visual' any more then it is an image. There is, for Deleuze, an irreducible heterogeneity at play for which the cinema-sign provides the occasion, a heterogeneity in that sound seems only able to add itself to the image in a relation of accompaniment, doubling the image in a parallel dimension or a supplementary dimension which remains exterior to the image, without being able to be integrated into it. Deleuze suggests that the transformative power of the talkie is its ability to make visible/sensible something new that was not available in silent film. What is at stake for Deleuze? What does the talkie bring to appearance? That which the heard sound brings forth in the visual is something Deleuze describes as 'human interactions',[125] to the extent that these are essentially distinct from structures and consequent actions or reactions.

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[122] Petter Canning has highlighted the role of fabulation in Deleuze's work in 'The Crack of Time and the Ideal Game,' in Boundas, *Gilles Deleuze*, 73–98.
[123] C2 225/*292*.
[124] C2 226/*294*.
[125] C2 227/*294*.

Interactions give themselves to be seen in the guise of the speech acts of which they are the logical correlative for Deleuze, constituting the material of a whole gamut of social mores (conversation, urbanities, rumours). Human interactions have this status, for Deleuze, to the extent that they offer themselves as the object of an interactionist sociology. Consequently, it renders the visual image legible. Therefore, to the extent that the image is visible, or that the image becomes legible, and the something new which is rendered visible is seen by the fact of the heard word. Deleuze develops this argument when he writes: 'The reversal which tends to be produced in the talkie, in relation to the silent cinema, thus appears: instead of a seen image *and* a read speech, the speech-act becomes visible at the same time as it makes itself heard, but also the visual image becomes legible as a visual image in which the speech-act is inserted as a component'.[126]

The sound component occupies the visual not-seen, the out-of-field. There is a development of the notion and operation of the cut at the beginning of this section on sound components (noises; sounds; phonation; words; music) in *Cinema 2*. It may be useful to pursue the question of the kind of instance at stake when sound components absorb displacements and cuts in order to 'form the power of one and the same sound continuum',[127] and of sounds making themselves heard for themselves independent of their sources. This independence is a recurrent motif.

In *Cinema 1*, Deleuze discusses two aspects of the out-of-field: the to-the-side, and the elsewhere. The first kind occurs where the images communicate with an exterior which simultaneously extends them; sound or the voice-off therefore prefigures its provenance, which could then be seen again in the following image). Next, and according to the groups which the images form in their linking and which explains a whole which changes—explains, that is, 'time'—it is a question of an elsewhere. It is therefore in the expression given to this heterogeneous whole, of time, that cinema music will find its proper role. Contrary to the classical image of Eisenstein, who worked to achieve a cinema-sign in which the image and music each form a whole in disengaging an element which would be common to the visual and sound components, and which would be their common measure, there is the modern image. The modernist image, for Deleuze, is a case of the notion developed in Nietzsche's *Birth of Tragedy*, in which one can consider the visual and sound components as incommensurable or non-corresponding. In this manner, the visual image

[126] C2 233–34/*303*.
[127] C2 235/*304*.

situates itself under the gaze of Apollo and provides an indirect, mediated expression of the whole. In an active differentiation, music is an 'immediate image'.[128]

Modernist cinema, in its difference with classic cinema, presupposes a new image of speaking, which Deleuze calls free indirect style. The new organisation of the image leads to a new order and status for sound and for the voice, which together reach their autonomy in relation to the visual image by two faces which are both dissymmetrical and nontotalisable, a sound face and a visual face, constituting an audio-visual image. The talkie is no longer a component of the visual image, as in classic cinema. Here, rather, there is a disjunction between the visual and sound, and at the same time, in order to assure the consistency of the new image, there is a rapport between them but one which does not result in a whole. It is again the case of inventing a non-totalising rapport, a free, indirect relation.

In the collapse of the sensory-motor scheme, the speech act loses all of its traditional functions. It no longer comes to insert itself in a sequence of actions and reactions, nor does it manifest a texture of interactions in which reflection could operate. Rather, according to Deleuze, the speech act folds in on itself, and thus gains an autonomy. This self–folding, which produces an autonomy, is a logic we have not yet developed. The question I am asking is, in what sense does that produce an autonomy? Is this aspect of the autonomous, for Deleuze, one of the characteristics of the problem of the work of art?

The speech act pulls itself away from the visual image in order to become foundational in an act of fabulation which has the power to create legends.[129] Deleuze isolates two principle characteristics of the audio-visual image. First, there is a disjunction of sound and the visual components, a disjunction of seeing and speaking. Second, there is an extrication of a pure act of speech which Deleuze describes as creative fabulation to the extent that it moves itself beyond the visual layers which serve as its support. 'The visual image,' he writes, 'reveals its geological strata or foundations, whilst the act of speech and also of music becomes for its part founder, ethereal'.[130] The development of the argument which follows is moving, and demonstrates how an act of speech (or of music) which mounts is necessarily torn from the earth which opposes to it a 'silent piling-up'.[131] The earth is that which is not given to sensation but

[128] C2 239/*311*.
[129] Evidence of this transformation is found by Deleuze in the films of Rouch, Perrault, and especially in those of Straub.
[130] C2 246/*321*.
[131] C2 255/*332*.

must be read through its archaeological layers and stratigraphic thicknesses which constitute the past and to which speech forms a kind of delay or resistance to its rising up into the sky.

This is the disjunction which concludes *Cinema 2*. It is a voice which speaks of something but leads one to see something else. The insides of the earth, death, struggle, everything that is no longer there to see is made visible—in the domain of cinema—and given sense, made sensible.

In the audio-visual regime of the cinema-sign, there is finally a cut between the sonorous and visual components. That which assures the continuity of the cinema sign—the continuity of two faces in a relation of perfect autonomy—is that free, indirect relation revealed by Deleuze. It is a complementarity of incommensurables, for which the cinema works of the Straub brothers give one expression. The out-of-field, as well as the voice-off and the flash-back, disappear as devices in favour of a reconciliation of sound matter and visual matter which persist in the pure manifestation of modernist cinema. The resultant condition is one in which there are 'two heautonomous images to be confronted, that of voices and that of views, each in itself, each for itself and in its frame'.[132] This incommensurability is productive of the new in the void of relations which make no one whole and which provides a clue to the intent of Deleuze's construction. It is this other kind of relation, an 'irrational cut'[133] that forms one of the operative principles in Deleuze's analysis of aesthetic constructions. It is a principle of distance, a distancing which constitutes a non-totalisable relation. The aesthetic constructions revealed in *Cinema* operate beyond the flash-back and the off-field in favour of the cut, in favour, that is, of complementary relations, in favour of a fabulating word and a stratiographic vision. The aesthetic construction of cinema, according to Deleuze, fabricates, that is, 'an outside where the speech-act rises, and an inside where the event is buried in the ground'.[134]

Cinema operates as a hinge both chronologically and thematically in my analysis, such that some preliminary observations of the effect of Deleuze's writing on aesthetic constructions can be made. *Cinema* traces the reversal of time's subordination to movement, time's appearance for itself, prior to movement. One effect of these two books of Deleuze is to make visible a mirror-like relationship between the domain of images (that of cinema) and the domain of concepts (that of theory). *Cinema* tries to place time in the image, to produce an autotemporalisation in thought,

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[132] C2 278/*363*.
[133] C2 279/*364*.
[134] C2 279/*364*.

each operating in its proper domain and according to its own rhythm, without imitation or any direct borrowing.

CHAPTER SIX

FOLD(ING) OUTSIDES
(*FOUCAULT, THE FOLD. LEIBNIZ AND THE BAROQUE*)

Introduction

> To think is to embed oneself in the present-time stratum that serves as a limit: what can I see and what can I say today? (...) To think the past against the present, in order to resist the present, not in favour of a return but in favour, I hope, of a time to come.
> —Gilles Deleuze, *Foucault*[1]

> A mind so in flux, so sensitive to intuitive insights could never write an academic textbook. All he could retain on paper were indications, hints, allusions, like the delicate colour dots and line plays on his pictures.
> —Moholy-Nagy, Introduction to Paul Klee[2]

In Chapter Three, I examined the status of the modernist object as the focus of Deleuze's *Proust and Signs*. In Chapter Four, the system of terms in *Francis Bacon* was taken to develop a notion of time-life as the productive effect of the painterly work of Bacon. In Chapter Five, I discussed how, in cinema, Deleuze revealed a metamorphosis from movement to time and the establishment of the conditions for a pure time to emerge.

In this chapter, I consider the two books that chronologically follow, *Foucault* and *The Fold. Leibniz and the Baroque*. They are considered from the point of view of their contribution to an explication of the system of aesthetic constructions at work in the third-phase writings of Deleuze.

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[1] F 119 tr. mod./*127*. The last part of this excerpt is an unreferenced citation of Nietzsche. Abbreviations are listed at the bottom of the chapter for the purposes of this Sample Chapter.

[2] Sibyl Moholy-Nagy, 'Introduction to Paul Klee,' in *Pedagogical Sketchbook*, Paul Klee (London: Faber, 1968): 9.

In so doing, I follow Deleuze's move away from an overt engagement with the realms and objects of literature, painting and cinema considered in the previous chapters. The aesthetic constructions in *Francis Bacon* through the *Cinemas* encountered in the previous seven-year period now reside permanently in the thought of Deleuze. In *Foucault* and *The Fold*, I show that the problem of aesthetic constructions moves into a more generalised contribution to the operations of the aesthetic system running through this phase of Deleuze's writing. I do this by following the formulation of common themes in the two books. In *Foucault*, there is an explicit order which moves from knowledge to power to modes of subjectivation. These are the shifts Deleuze finds in the thought of Foucault. According to Deleuze, these shifts together shape the specific form of unity at work in Foucault's thought. Deleuze's *Foucault* in response develops a system comprised of visibilities of power, an exteriority of knowledge, and folds of subjectivation as a new image of thinking. Deleuze characterises the effect, which he charts as introducing movement into thought. Deleuze argues for this interpretation, for example, in a 1986 interview following the publication of the text. 'The concept takes on with him [Foucault] rhythmic values, or a contrapuntal one', he writes, 'as in the strange dialogues with himself with which he closes some of his books. His syntax builds up the shimmering and scintillations of the visible but also twists like a whip, folding up and unfolding, or cracking to the rhythm of its utterances. And then, in his last books, the style tends towards a kind of calm, seeking an ever more austere, an ever purer line…'[3]

In a similar manner, my commentary on *The Fold* relies on the isolation of key motifs that extend the arguments of *Foucault*. To this end, I develop below a reading of *The Fold* according to the themes of the fold and event. I conclude the section with a discussion of the exemplary status of the diagram. I argue that, together, the set of themes mark a parallel development of specifically aesthetic notions across the two books. They profile, that is, the problem of aesthetic constructions as they simultaneously model a set of specifically aesthetic operations.

System Foucault

Foucault was written in several different times. It is divided into two parts of two and three chapters respectively. The first two chapters were

[3] Neg 101 tr. mod./*138*.

originally published as articles in 1972 and 1975.[4] They were revised for the book, and together constitute the first part titled: *From the Archive to the Diagram*. A study prepared after Foucault's death constitutes the second part of the book and is titled *Topology: 'Thinking Otherwise'*. The second part of the book has as its objective to lay out the map of the Foucauldian system, and seeks to find a profound unity in the work. It is possible to interpret this search as seeking to identify a type of sensibility which could support the life-force which accompanied Foucault during the trajectory which led him through a theory of knowledge, then of power, and to a theory of the self expressed as modes of subjectivity. This objective is laid out by Deleuze in an interview which was conducted shortly after the publication of the book. Responding to the interviewer's question regarding the genre of text—is it a text of mourning? A text of closure to a philosophical era?—Deleuze sets outs the broad order of his approach. 'The book is, above all, something I had to do. It's very different from the articles dealing with particular notions. Here I'm trying to see Foucault's thought as a whole. By the whole, I mean what drives him on from one level of things to another: what drives him to discover power behind knowledge, and what drives him to discover "modes of subjectification" beyond the confines of power'.[5]

In another interview of the same period, this intent is made even more explicit. Concerning *Foucault*, Deleuze said, 'Here I am searching for the general unity of Foucault's thought.' Deleuze is then explicit about the nature of his unity. It is not an overarching whole. It is dynamic, even volcanic: 'The logic of someone's thought is the general unity of the crises through which it passes, it more closely resembles a range of volcanoes then a stable system close to equilibrium'.[6]

This search for unity extends to the material in question. As I showed in relation to Proust's *Search* or the paintings of Bacon, Deleuze's response is tied to the material. In the case of Foucault, and with the notion of the fold, it is a response to sets of concepts and their manner of rendering thought—their proper domain—open. This is the case when Deleuze responds to the concept systems of Foucault and their ability to force thinking into action. The force of a system is measured by the

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[4] 'A New Archivist', a book review of Foucault's *L'Archaeologie du savoir* [*The Archaeology of Knowledge*] with the title 'Un nouvel archiviste', *Critique*, no. 274 (March 1970): 195–209. 'A New Cartographer', a book review of Foucault's *Surveiller et punir* [*Discipline and Punish*] with the title 'Ecrivain non: un nouveau cartographe,' *Critique*, no. 343 (December 1975): 1207–27.

[5] Neg 84/*116*.

[6] Neg 84 tr. mod.6/*116*.

concepts which it creates. The force of a work is not, therefore, measured by the analytical reason it suggests or the chain of demonstrations it proposes. Its force lies rather as the record of the problems which push it to the creation of concepts and the formation of a new plane of immanence.[7]

The unity of Foucault's work can be said to reveal or display a force which imposes something on thought, which makes certain forces visible to thought. In so doing, there is, for Deleuze, an effect on thinking itself. Deleuze, in his investigation of the force at work in Foucault's thought, does not hide the fact that his reading is one among several possible responses. If, as suggested in *Logic of Sense*, the genius or gift of a philosophy must 'be measured by the new distributions which it imposes on beings and concepts',[8] then Deleuze suggests that we are in the presence of a real gift in the philosophy of Foucault. For with the notions of knowledge, power and self, Deleuze argues that there is an extension away from, and outside, traditional lines and frontiers of thinking. In this way, Deleuze's *Foucault* serves to topologise a mode that departs from a classical mode: it thinks and creates in a manner different from a classical sensibility.

For Deleuze, the system-Foucault completely reorganises the idea of knowledge, and he offers a new image of thought. Deleuze claims that Foucault, along with, but different from, Heidegger, has done the most to invigorate and renew the problem of thinking through the deployment of new figures of thought. There is evidence of this position in another of the series of interviews given in 1986. Following the alignment of the theme of actuality (Foucault is the most actual of contemporary philosophers) and the essential activity of philosophy as thinking, Deleuze sets out three levels of thinking present in Foucault. These levels are: (a) thinking as visibility (thought as the archive); (b) thinking as a power to induce relationships, to push, pull, incite, induce, prevent, facilitate (thought as strategy or coordination); and (c) thinking as a process which creates the conditions of possibility for new relationships to emerge as new possibilities of life (thought as an aesthetic construction).[9] These themes will be used to organise the following commentary, limited to the second part of *Foucault* titled Topology: 'Thinking Otherwise'. As previously, the task of this chapter is to chart the profile of the figure constructed by

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[7] Deleuze indicated on several occasions his suspicion of the genres of demonstration and of exegesis in preference for a vital, creative role that philosophical writing should effect.

[8] LS 6 tr. mod./*15*.

[9] Neg 95–6/*130–1*.

Deleuze and identify the elements which may contribute to a third phase doctrine of aesthetic constructions.

The first section of the second part of the book concerns the domain of knowledge (*savoir*) and is entitled 'Strata or Historical Formations: the Visible and the Articulable (Knowledge [*Savoir*])'. To begin, with the notion of archaeology and the related notion of the archive worked through in the first part of *Foucault*, a new distribution of language and knowledge is outlined as a possible consequence of Foucault's philosophy. If the concept of acquaintance (*connaissance*) is not a good concept for Deleuze, it is necessary to go beyond it and depose it, to invalidate it. More importantly, it is necessary to invalidate the relationship which it proposes, or imagines, between a representation and its object. It is necessary, in other words, for Deleuze to invalidate the supposition of a correspondence or conformity between the two. Between that which one says, and that which one does, there are domains of knowledge and domains of power. The things which in one period are visible (visibilities), and the discourse (the statements) which is held over the visibilities at any one period, vary historically. The archive is composed of these visibilities and these statements. There are, therefore, two parts of the archive which correspond to these two poles of knowledge.[10] 'An epoch', writes Deleuze, 'does not pre-exist the statements which explain it nor the visibilities which fill it up'. Every historic formation establishes a stratum, and thus creates an object of archaeology. On these strata are spread out differently that which one can say (statements) and that which one can see (visibilities). This in turn gives reason to the evidence and the perceptions, as much as to that which is stated.

In developing this analysis Deleuze writes: 'What Foucault takes from History is that determination of visible and articulable features unique to each age which goes beyond any behaviour, mentality or set of ideas, since it makes these things possible.[11]. A new concept of knowledge as elaborated by Foucault is at the same time a concept of the visible and the sayable and not only of the sayable or of enunciation. Foucault's knowledge as described by Deleuze is therefore a particular distribution of enunciations and of visibilities.[12]

The second important point that follows on from, and is linked to, the first, is that visibilities and enunciations are extracted from things and from words. The visibilities of an epoch suppose a 'regime of light' and

[10] See *Foucault* (F 51/*59*) and the figure of the resultant archive as 'audio-visual'. (F 50/*58*)
[11] F 48–9/*56*.
[12] F 51/*58*.

'forms of luminosity'.[13] Visibilities are not to be confused with visual elements, with forms of an object previously offered to perception for registration. It is the same for enunciations, which are extracted from words and from phrases. According to Deleuze, Foucault constructs a new concept of the statement.[14] The statement (*énoncé*) is neither words nor a linguistic phrase nor a logical proposition. Statements distinguish themselves from these and other domains or objects in that the statement passes in Foucault beyond the subject (of enunciation), beyond the object (as reference of a real absent), and beyond the concept (as a marker of a final signification). It passes astride or beyond the three axes in which a classical sensibility encloses language. The subject of enunciation within the Deleuzian/Foucauldian domain of the statement disappears as a personal subject. The author in this system, for example, is a simple variable. The author is what Deleuze calls a derived function.[15] That which is significant—and I suggest already the echoes of the early debate about the unity and totalising character of the work in the commentary on *Cinema 2* above—is the element in itself as a neutral third person: one speaks. Continuing and setting aside or displacing the classical subject is a regime of signs which in each epoch command that which is said and the manner in which it is said.[16] This theory of the statement implies a conception of language as a heterogenic ensemble, ever in disequilibrium, and allows it to be considered as a discursive multiplicity in permanent formation and deformation. This is a further extension of the third postulate on linguistics contained in Plateau 4 of *A Thousand Plateaus*, which lays out a mode of constant variations.[17]

One sees with difficulty how to limit or direct this power of enunciation. Perhaps it is for this reason that Deleuze concludes that the major historical principle of Foucault is that 'Each age says everything it can according to the conditions laid down for its statements'.[18] With visibilities and statements, with speaking and seeing, it is a question of quasi transcendental formulations and elements, '*a priori* conditions,' concludes Deleuze in his depiction of the neo-Kantianism of Foucault's research into conditions 'under which all ideas are formulated and behaviour displayed'.[19]

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[13] F 52/*60*.
[14] Deleuze develops this argument in *Foucault* 52–58/*59–64*.
[15] F 55/*62*.
[16] F 56/*63*.
[17] TP 92–100/*116–27*.
[18] F 54/*61*.
[19] F 60/*67*.

The second aspect of Deleuze's development of the system Foucault concerns power. Power, according to Deleuze, is irreducible to the elements and operations of knowledge. That said, power is not separable from knowledge. Deleuze's analysis asks why Foucault is led to the theory of power. What is at stake, what is it that calls to be expressed by a theory of power?

Deleuze's response is that, for Foucault, the question of power is linked to the problem of explaining that something which is *crossed over* in the interior of the archive. It is a problem of explaining, in other words, a certain *weaving in and out* of the visible and the audible. On the other hand, there is the phenomenon of the archive that the transformations and mutations inflect away from pyramidal forms to striations. Strata are stabilised forms of content and of expression that are unable by themselves to account for historical change. Deleuze leads one to a shift away from form to forces, and to relationships of force which are in movement, which are unstable and in constant mutation. These mutations are unstable to a degree sufficient to describe the transformation and repartitions, within the archive itself, between two types of multiplicities, discursive and non-discursive. It is important to recall the Nietzschean reference to force as that which is always characterised by other forces, by being in relation either against or with other forces.[20]

For Deleuze, the essential character of force is that it occurs in a state of multiplicity. From this emerges the overall nomination of the Foucauldian system as offering a 'pragmatics of the multiple'.[21] A force is always in a relationship with other forces. It is never alone or single. The Foucauldian concept of force is exactly that relationship of force to force, of forces acting upon forces. The positive outcome of such a turn away from form in favour of force is to leave behind a whole rhetoric of closed hierarchy and prioritisations in favour of a logic of other categories, of open relationships. Deleuze extends this model of open relations in a systemic manner to the notions and relations contained in *The Fold*, as discussed below in Section Three.

For Deleuze, the relationships which work from force to force constitute categories of power. These relationships range from those which incite, divert, limit, enlarge, facilitate, bestow, levy, etc., to those of embracing, loving, and such like.[22] Their status announces a movement from relationships of forms described by stratification to sets of

[20] F 85/*91*.
[21] F 84/*90*.
[22] F 84–5/*90*.

relationships between forces held together, however briefly, in what Deleuze calls a diagram.

Continuing to follow this line of investigation, Deleuze comes then to the concept of the diagram. For, if there is a meeting of forces, there is necessarily a place for the encounter to occur. It is an informal, non-place according to Deleuze. As developed in *Foucault*, 'the diagram, in so far as it exposes a set of relationships between forces, is not a place but rather "a non-place": it is the place only of mutation'.[23] The diagram, which has a functional relationship to the abstract machine, is that place or instance in which forces meet. It is the realm or condition in which forces cross each other according to this or that relationship, weaving a kind of non-fixity which is in perpetual becoming. Deleuze develops the potentially liberating consequences of this notion in dramatic fashion. 'Suddenly,' he writes, 'things are no longer perceived or propositions articulated in the same way'.[24]

The diagram in itself is unstable, agitated, stirred up with an apparent stability only achieved thanks to the stratified formation which affects it. The *a priori* historicist position which waits, and which anticipates an historical formation, appears, for Deleuze, in the paradoxical figure of a micro-agitation. The diagram is never exterior to, never outside of, forms of knowledge: is it the outside of knowledge.[25] According to Deleuze, becomings and changes in state therefore concern composing forces at the diagrammatic level. Deleuze writes that 'the transformation occurs not to the historical, stratified and archaeological composition but to the composing forces, when the latter enter into a relationship with other forces which have come from outside'.[26] Without the strata however, without composite forms that are able to stabilise relationships of force, all those diagrams of relationships of power—which are only informal in themselves—will remain ethereal, vanishing and disappearing like the vapour they had promised to dispel. Power-relations, without the operations of knowledge-relations, writes Deleuze, would 'fade and remain embryonic or virtual'.[27] This necessary correspondence is further complicated when faced with the question of the subject.

With the issue of subjectivation, one approaches a third dimension irreducible to the other dimensions and operations of knowledge and power. This dimension is not like the other two, for as Deleuze shows,

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[23] F 85/*91*.
[24] F 85/*91*.
[25] F 87/*93*.
[26] F 87/*93*.
[27] F 81–2/*88*.

archives (of knowledge) and diagrams (of power) are caught in relationships of direct implication. The dimension of subjectivity holds itself on the edge, in the margins, without a partner, uncoupled, outside of the hooks of knowledge and power. Which one is the constitutive function of this third dimension in the system Foucault asks Deleuze?

Deleuze begins to fabricate a reply with another question, simultaneously biographical and anatomical. He wonders what happened during the long period of silence in Foucault's work after the publication of *The History of Sexuality*.[28] Was it that Foucault had been in an impasse?[29] In this vein, Deleuze proposes that it was necessary to find a place of resistance from which Foucault could place himself against power. He proposes a necessary coupling of centres of power with points of resistance. Deleuze writes that 'power does not take life as its objective without revealing or giving rise to a life that resists power'.[30]

What are the origins of these resistances? How to pass beyond power, cross over the line? This question gains in tenor and significance when we recall that Deleuze situates this third dimension, that of subjectivation, without a partner, outside of a binominal relationship. Without another dimension, there will be neither a going beyond nor resistance.

The answer to the question is found in the notion of the fold, in a folding of force within oneself. It is a question, that is, of folding a force in another force such that what results does not affect others nor is it a condition to be affected by other forces. Rather, it leads forces to refer and relate to themselves in a state of self-affecting. It is this process of self-affection and self attachment that Deleuze calls a process of subjectification. Thought is one consequence of this folding process.

According to the general topology of thinking outlined by Deleuze, the system of Foucault constructs 'an *inside-space* (*un espace du dedans*) that will be completely co-present with the space of the outside on the line of the fold'.[31] The outside of thought is what Deleuze calls the unthought. The unthought is not something external to thinking: it is, rather, something which is essential to thinking; it resides at the 'very heart [of thought] as that impossibility of thinking which doubles or hollows out the outside'.[32]

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[28] Michel Foucault, *La volonté de savoir. Histoire de la sexualité* I (Paris: Gallimard, 1976).
[29] F 96/*103*.
[30] F 94/*101*.
[31] F 118 tr. mod./*126*.
[32] F 97/*104*.

According to Deleuze's reading, this action of becoming a non-subject is a new category introduced by Foucault. It has little to do with the notion of subject in a transcendental or Cartesian sense. Differentiating itself from these categories, there is no question of an interiority nor of a moral or substantial identity as a person. Thus Deleuze demonstrates that it is not, for Foucault, a question of a return to the subject. In fact, there are several operations that are able to fold forces of life on themselves, several ways therefore to become a non-subject. The series of developments which follows is a common measure of the style of Deleuze. It can be described as a spiral, endlessly interrupting any interpretive framework that could claim stability or essentialism. A similar role call of characters is found in *The Fold*, where it is a question of the potential to extend the notion and operation of the fold beyond any limited Baroque contemporaneity into the domains of the classical and the modern manners. I now follow the major facets of Deleuze's argument.

The Greeks invented the first manner of subjectivation, one that emerges in the instant of self-flight, when the self gains its independence.[33] Equally, the Greeks are named the inventors of the subject as an internal principle of regulation of forces in a relationship with other forces and powers.[34] The Greek cannot command other free men until s/he can command her/himself. The relationship to self is therefore a mastering of oneself. The restrictive rules of power are doubled by the facultative relationship of the free subject. The free subject will have necessarily unhooked her/himself from the chains of subjectivity at least in regard to the instituted power relations, and as regards this freed space to the extent that the subject can govern her/himself according to facultative rules.[35] According to Deleuze, it is therefore important to recognise that the Greeks did not ignore subjectivity: they invented the subject. But it is appropriate to immediately rebuke: the Greeks invented the subject but as a secondary, derived subject, a subject as product of the logic and machinery of subjectivation.

This leads to the conclusion that there is no subject for the Greeks. According to, and following, this distinction, Deleuze can, with good faith to the text, support the argument that in the 'relation to self' or to the processes of subjectivation there is at the same time an invention of the subject and no 'return to the subject' in Foucault. Nor, for that matter, is

[33] F 100/*107*.
[34] Ibid.
[35] F 101/*108*.

there a return to the Greeks.[36] The self, and not the subject, is a relation, and subjectivation is a process that Deleuze describes as an artistic operation.[37]

That which the Greeks invented, according to Deleuze, is a mode of aesthetic existence, an artistic production of self, a mode of individuation without a subject, without a fixed and pre-established identity, lacking an interior and a moral personality. That which was made possible, employing the Nietzschean reference, is the invention of 'new possibilities of life':[38] not existence as subject, but as work of art.

Therefore, it is inaccurate to attribute to the critique of humanism undertaken by Foucault through the theme of the death of the subject, the intention of contributing to the disappearance of any and all forms of subjectivity. To understand this point it is necessary to extend this theme to that of the Nietzschean superman, as does Deleuze in an Appendix: On the Death of Man and the Overman (*Surhomme*).[39] The subject is a form which has imprisoned life. What is the implication? It is a question of the forces of man: this or that force to live and to act, to imagine, to conceive, to cogitate, to feel. These forces enter into relationships with certain other forces of the outside and compose with them a determinate figure or shape. The composed forms are therefore naturally diverse. The 'man-form' or subject-form emerges, not with the finite forces of God—it is after all the classic age under analysis, that one which is dominated by the notion of the god-like-form and in which 'man' is not thought as such—but rather the forces themselves are conceived to be finite (those of life, language, work).[40]

In conclusion, Deleuze asks, in the face of the disappearance of the subject, 'Has this form [of the subject] been a good one? Has it helped to enrich or even preserve the forces within man, those of living, speaking, or working?'[41] The overman is called up, by Nietzsche, as a new form that

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[36] This position is clearly developed in interviews collected in *Negotiations*, pages 92, 98, 103, 114/*127, 134, 140, 155*.

[37] Neg 113–18/*154–60*. 'The Greeks invent an aesthetic way of existing. That's what subjectification is about: bringing a curve into the line, making it turn back on itself, or making force impinge on itself. So we get ways of living with what would otherwise be unendurable' (Neg 113/*154*).

[38] Neg 118/*160*.

[39] F 124–32 tr. mod./*131–41*.

[40] F 126–9/*134–7*.

[41] F 130/*138–9*.

will be able to free that life which is '*within man himself*, to the benefit of another form, and so on'.[42]

Recall that, according to Deleuze's interpretation of Foucault, forces within man only compose a form by entering into relationships with forms from the outside. This overman (*surhomme*) is one possible designation for the form that results from a new relationship between forces.[43] Deleuze concludes *Foucault* with an allusion to one possible new form to emerge in the wake of God and the subject. He calls this new form an Overfold (*Surpli*). The 'overfold' would constitute, according to Deleuze, that active mechanism which is neither a fold nor an unfold but is born from the operations currently at work in all sorts of creative activity, whether in the field of experimental biology or modernist literature, to take the two reference provided by Deleuze. He returns to this theme of folding in his next book.

Fold(ing)s

The Fold. Leibniz and the Baroque appeared in 1988 and is the last book-length work published by Deleuze. *Negotiations* (1990) and *Essays Critical and Clinical* (1993) are collections of previously published and unpublished interviews, essays, and prefaces dating from between 1970 and 1992. *What is Philosophy?* (1992) was published under the plural name Gilles Deleuze Félix Guattari.

The Fold is positioned at the crossing of two poles and supposes that we approach it from at least two directions. It is at the end of a series of works that contribute, as has been shown above, to the formation of a philosophic and aesthetic response to a number of specific problems. These problems include the modernist art object, life, temporality, signs, inside and outside. In so doing, *The Fold* relies on references to over forty artists. Use is made of all domains of the fine arts, including music (Boulez, Stockhausen), sculpture (Carl Andre, Sol Lewitt, Robert Morris), painting (Pollock, Dubuffet, Tintoretto), literature (Beckett, Melville), and architecture (Borromini, Gropius, Le Corbusier). The book is also an opening, a swerve towards another series of notions and relationships. For Deleuze, *The Fold* freed him, opening the way to work on something like a book on the question, 'What is philosophy?'.[44]

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[42] F 130/*139*.
[43] F 130–2/*139–41*.
[44] Neg 155/*211–12*.

Taken from another level, *The Fold* is situated between two texts on contemporary philosophers. It is preceded by the 1986 text on Foucault commented on above, and followed by a text on the philosophy of François Châtelet. Prior to beginning commentary on *The Fold*, it is appropriate to consider briefly this latter text for its concise formulations of some of the themes developed more elaborately in *The Fold.*

Published in 1988, Deleuze's text on Châtelet appeared as a pamphlet entitled *Périclès et Verdi: La philosophie de François Châtelet*.[45] It is Deleuze's response to the death of his long time friend and contemporary.[46] The title of this short piece prefigures the poles along which the text develops. Deleuze leads us to discover a style of thinking which is crossed by a 'rational empiricist' sensibility,[47] and which operates to produce or draw out singular effects. These effects are perhaps closer to the sensations created by music than to those sustained in philosophy's ideas. And if eighteen of the text's twenty-two pages bring us up to the point of imagining what Deleuze asks us to recognise as a Periclean empiricism in Châtelet, the remaining four pages are no less conclusive or productive in relation to giving relevance to the model music can offer in any effort at transforming the image of thought and the model of aesthetic creation.

For Deleuze, Châtelet is an empiricist because he displays an allegiance to neither abstractions nor universals, but singularities. A singularity for Deleuze is a specific case. It is, he writes, 'the event, the potential, or better the distribution of potentials in a given material domain'.[48] Pericles is the proper name given to that one who was able to gather together singularities in a sustainable configuration, in this case the democratisation of political life.[49] It is this characteristic trait that Deleuze finds repeated in the philosophic activity of Châtelet.

Of the two themes, it is perhaps the retroactive example of music promoted in *Périclès et Verdi* that justifies its inclusion in this commentary on *The Fold*. The theme of the ideal model of music for thinking emerges in Deleuze's response to it as a mechanism of movement. It is a model

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[45] Gilles Deleuze, *Périclès et Verdi. La philosophie de François Châtelet* (Paris: Editions de Minuit, 1988), cited herein as PV followed by the page reference to the French edition in italics; all translations are mine.

[46] Neg 27, 86/*41, 119*. The reference to Châtelet resounds with a set of questions whose development is outside the scope of the present study, but which include: friendship, complicity and the fundamental role of friendship for understanding the topology of philosophic thought.

[47] PV *18*.

[48] PV *19*.

[49] Ibid.

which inaugurates a differential relation between forces, bodies and material—whether concepts or sounds. Music, writes Deleuze, while it is 'without soul and without transcendence, [while it is] materialist and relationalist, music is the most sensible of man's activities'.[50] The creative contribution of Châtelet, according to Deleuze, is to have forced a differential notion of the relation between bodies and matter through the lens of music. Music bases human relations in sonorous material. As Deleuze had already proposed in *Proust* and *Francis Bacon*, the work of music, for Châtelet, is that which renders sensible the unfelt.

The idea is revealed in a long citation from Châtelet's *Chronique des idées perdues*:[51] 'music neither presents nor represents anything, even in appearance: it has the following privilege, that by its specific means [*par ses artifices*], to render sensible to the entire surface of the body, including those so-called deepest parts, the impact of sonorous qualities and their combinations'.[52] The transformative role of the material art is foregrounded. The work of art is a practical art: it affects a transformation of the material. This is the potential in the work of art developed in *The Fold*.

What are the problems to which the philosophical response is the concept of the fold? What are the lessons in *The Fold* for a system of aesthetic constructions? How do we recognise the mode of sensibility at work in the textual development of *The Fold*?

As an initial response to these questions, consider the commentary of French philosopher Alain Badiou, a contemporary of Deleuze. According to Badiou, Deleuze resorts to a reliance on the ideal operation or technique of chiaroscuro in the formulation of his written works. Is this another image of thought, one which differentiates itself from the clear? In his review of *The Fold*, Badiou most explicitly posits this idea when, in response to the rhetorical question as to whether Deleuze engages head-on in debate with the reply: 'No, he shades. Nuance is here the antidialectic operator par excellence. Nuance will be used to *dissolve* the latent opposition, one of whose terms the clear magnifies'.[53]

This operative manner, this style of (non-)attack is one motif of the sensibility at work throughout *The Fold*. In what follows I consider three facets of the appearance of this sensibility through the notion and operation of the fold. These facets are, first, the operation of inflection or involution as displayed in open systems. These operations lead Deleuze to a concept of the fold as multiple. Second, I examine the notion of absolute

[50] PV *26*.
[51] François Châtelet, *Chronique des idées perdues* (Paris: Edition Stock, 1977).
[52] PV *27*.
[53] Badiou, 'Gilles Deleuze,' 54.

volumes, illustrating the argument for a parallel mode of creation between the thought of Deleuze in *The Fold*, and certain Minimalist works of the 1960s with consideration of Donald Judd's 'Untitled' of 1969. I identify certain terms that contribute to defining the criteria for a Deleuzian practice of absolute mass as distinct from a system of volumes. Third, I describe a third facet of the fold as establishing a differential relation to the outside. Along with the arguments contained in *Foucault* discussed in section two above, these terms are the start of the formulation of a doctrine of shape, one of the potential technical consequences for an aesthetic practice arising from *The Fold*. This argument is further developed in relation to the domain of architecture in a subsequent study.

Deleuze never presented himself as doing traditional philosophy, that is, in a closed, systematic manner. As he highlights in an interview in 1980, the open system of thought to which his writings seek to contribute is a system based on interaction, not hierarchy. An open system rejects linear forms of causality as the only model of causality. An open system transforms the notion of time.[54]

There is a risk of confusing the absence of a closed system with a necessary and negative critique of the system as closed and totalising or englobing.[55] That which Deleuze calls rhizome, designates one such system, and serves as one model for a philosophy as an open totality.[56] What is to be shaped by this openness? An essential characteristic is a permanent openness towards an encounter, towards a condition of being connected as a fundamental condition of thought and plastic invention. As Deleuze has written: 'Each created element on a plane calls on other heterogeneous elements'.[57]

A system is open when it leaves itself exposed to possible connections with new elements. Therefore, it is a system that does not perform a totalising or embodying function. A superior unity is not implied. A system is open 'when the concepts relate to circumstances rather than essences'.[58] In effect, Deleuzian concepts are not globalising forms that are ranged according to their identities, nor are they abstract determinations. They result from the linking up of singularities covariant in their self-consistency.

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[54] Neg 31–2/*48*.
[55] WPh 9/*14*.
[56] Neg 31–2/*48*; WPh 35/*38*.
[57] WPh 199/*188*.
[58] Neg 32/*48*.

In a similar manner, the plane of immanence itself does not form a total-as-superior concept.[59] The plane of immanence is rather a space of coordination, given expression for Deleuze in the flatbed painting of Steinberg.[60] It is an intuition, an ensemble of directions and orientations for thought which is stretched across, in, and by various and mobile articulations of concepts. In consequence, neither on the side of the concept, nor on the side of the plane of immanence, is there the possibility of blocking, saturating, or closing off the system, but rather there is always left open the possibility of new interactions, new folds.

There is an active resistance to any tendency for things to be brought together in the same concept or group of concepts as a set of closed axioms, for example. In fact, the reverse outcome is posited in which there is a constant possibility of making dis-unions and dis-associations possible. In bringing together concepts and new variables, things change correlatively, operating mutations and transmutations. In the end, for Deleuze there is only a group, an ensemble, in and by means of that force which forces thought, which calls up a system and constrains the thinker to invent new concepts and create new figures, to always go further. Deleuze developed this point in an interview following the publication of *Foucault*: 'A thought's logic isn't a stable rational system. … A thought's logic is like a wind blowing us on, a series of gusts and jolts'.[61]

This notion of open system is one contribution to the discovery of a new image of thought, and a new model of the work of art arising from *Foucault* and *The Fold*. It leads Deleuze to posit an original and necessary consideration of the notion of the fold and the operation of folding in any description of the sensibility at work. One consequence of this principle is revealed in the manner by which the system expands. The system grows in such a manner that the newly embraced is not contained or closed off in that which is preceding and implies an inflection or an implicating which does not integrate into a superior unity.[62] The Deleuzian operative notion of the fold produces a conjunctive implication which operates in the realm of the heterogenetic. It produces an effect of multiplication.[63] The philosophy

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[59] This position is developed in *What is Philosophy?*, Chapter 2, see especially WPh 35–6/*38*.

[60] Deleuze maps the modernist sensibility as privileging the opaque table or horizontal plan as a shift away from purely visual space in favour of a tactile, shallow space. The reference is from an interview that took place after the publication of *Cinema 1. The Movement-Image*. See Neg 53/*77*.

[61] Neg 94/*129*.

[62] Fld 15/*21*.

[63] Fld 9/*14*.

of difference as philosophy of the multiple expressed in folded surfaces cannot have for principle a commemorative repetition internal to the history of thought. In its place, Deleuze adopts another system in setting it up from an 'elastic point' and an originating fold.[64]

Equally, a differential philosophy seeks to resist or ideally effect the liberation of the thought of being as that which is hidden in depth, as concealed in the metaphysical tradition. In its place, Deleuze's philosophy can only be considered by way of a description of relationships that are constitutive of the multiple as such. One can be led to characterise this aspect of *The Fold* as one which privileges the open, and which refuses to subordinate difference to an identity aligned with, and constituting the principles of, representational thought. This is the fold as an active inflection. The Deleuzian fold is not the internal fold of the veil nor the enfolding of the difference of being. The system of thought in *The Fold* is recognised above all as an open system, one with the capacity to realise a heterogenesis in the realms of philosophy (as that which brings forth events in thought) and art (as that which brings forth monuments by means of the deployment of sensations).[65]

In *Difference and Repetition*, the writings of Raymond Ruyer are cited for their contribution to two topics, that of biological differentiation and for their transformation of the problems of depth, difference, opposition.[66] Twenty years after *Difference and Repetition*, the work of Ruyer re-emerges in Deleuze's elaboration of the notion and operation of the fold. For my purposes, the theory of true forms taken from Ruyer provides one aspect of Deleuze's notion of the fold extended into a mode of spatial sensibility. In place of mass, the Baroque fold provides the conditions such that an absolute volume, one which is beyond any characterisation of a three-dimensional volume as static, can emerge. In so doing, it implies a spatial field which is folded in upon itself. In the final chapter of *The Fold*, Deleuze reaches again for Ruyer to accompany his development of a notion of absolute volumes: 'But the so-called substantial or individual forms [the "true-forms" of Ruyer] are absolute vertical positions, surfaces or absolute volumes, unified areas of "surveys" [*survol*], which, unlike figures, no longer imply a supplementary dimension in order to be themselves understood, and are not dependent as are structures on pre-

[64] Fld 14/*20*.
[65] WPh 199/*188*.
[66] DR 342/*401*. The English edition does not include the reference to the third of Ruyer's writings contained in the French—"Le relief axiologique et le sentiment de la profondeur," *Revue de métaphysique et de morale*, July 1956—nor the list of relevant aspects, in this case the themes of 'depth, difference, opposition'.

existing and localisable linkages. These are souls, monads, superjects in a state of "self-surveying"'.[67]

Deleuze continues: 'Self-present in the vertical dimension, overseeing themselves without taking any distance, these are neither objects that can explain perception, nor subjects capable of grasping a perceived object; rather, they are absolute interiorities that take hold of themselves and everything that fills them, in a process of "self-enjoyment",[68] by withdrawing from themselves all perceptions with which they are co-present on this one-sided inner surface, independently of the receptive and physical excitations that do not intervene at this level'.[69]

This mode of sensibility is developed in *The Fold* through reference to the Minimalist works of the 1960s. As one example of the condition being conceptualised—part of the variations deployed around Leibniz's monad—Deleuze alludes to a description of the aesthetic experience by the American Minimalist sculptor Tony Smith. In a Leibnizian spirit, Smith constructs the image of the experience of driving in a closed car along the highway: 'a closed car going along an interstate highway that only the headlights are illuminating, and on whose windshield asphalt streams past at top speed. *It is a monad*, with its privileged zone'.[70] The condition described by Smith is that of a new mode which had yet to be revealed through aesthetic expression. Smith's own words clarify the intent behind Deleuze's reference in that Smith is explicit about the essential productive nature of the discovery. During an interview published in 1966, Smith discussed the revelation of the driving experience. 'It was a dark night,' Smith said, 'and there were no lights or shoulder markers, lines, railings, or anything at all except the dark pavement moving throughout the landscape (...) This drive was a revealing experience (...) it did something for me that art had never done. At first I didn't know what it was, but its effect was to liberate me from many of the views I had about art. It seemed that there had been a reality there which

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[67] Fld 102/*137*.
[68] English in the original.
[69] Fld 102 tr. mod.69/*137*.
[70] Fld 160 n.4/*168 n.4*. This interpretation of Smith's work is based in part on an article by Jean-Pierre Criqui, 'Trictrac pour Tony Smith,' *Artstudio* (Paris), 6 (Fall 1987), 38–51. The original text is from an interview of 1966 contained in Samual J. Wagstaff, Jr., 'Talking with Tony Smith,' *Artforum* 5 (December 1966), 16. A recent retrospective on the lifetime activities of Smith was held at The Museum of Modern Art in 1998. See Richar Stoor, *Tony Smith. Architect, Painter, Sculptor* (New York: The Museum of Modern Art, 1998).

had not had any expression in art.'[71] I consider at greater length another example from this movement, this time from the work of Donald Judd.

There are two kinds of composition, two directions that are implied in the reference to the making of constructions in *The Fold*. On the one hand, there is a composition of techniques that works or concerns itself directly with material. On the other hand, there is an aesthetic composition that is all about sensations, and the problem is to realise the preferred mix or balance of sensations. I have already made reference to the latter mode in relation to Deleuze's reading of the philosophy of François Châtelet.

There are several production methods available to bring into effect that mode of sensibility that is repeated and displayed in the hollow, not to say empty, works produced by American Minimalist artists in the 1960s. One method plays on the paradox of surface. The constructed surface is already deep, in a real degree, as artists, architects and fabricators have always known. It is deep in being linked to a transformation that occurs from line as contour to line as an independent figure in itself, and from form to shape. The demonstration of this sensibility at work in the fabricated constructions of Donald Judd can be initiated by reference to a recent essay of Rosalind Krauss. For the current study, this essay has the merit of bringing together, albeit from within a different frame of reference, the issues of shape, serial creation, and non-optical materiality. Her study is undertaken by way of a consideration of what Krauss calls the second phase of Judd's work, his post-1966, three-dimensional fabricated pieces.[72]

There are a number of commonalities between the sensibilities expressed in the text of Deleuze and that at work in the fabricated pieces of Judd. There is a common insistence that there is no hidden 'inside' to the work. Everything is on the surface where it can be sensed. The constructions display a style that is spare, absent of metaphor, and concerned with a certain class of facts. It is all 'basic Hemingway'.[73] There is a common use of the series as a model for composition. Things are aggregated, put one next to the other.

Krauss's use of the term fabrication is the first that calls for comment and suggests the potential significance in extending the analysis of Judd to intersect with *The Fold*. Krauss uses the term fabrication in order to

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[71] Tony Smith in Storr, *Tony Smith*, 21–2.

[72] Rosalind E. Krauss, 'The Material Uncanny,' in *Donald Judd Early Fabricated Work* (New York: Pace Wildenstein, catalogue from an exposition, 3 February - 14 March 1998, New York City), 7–13.

[73] James Fitzsimmons, editor of *Art International* in a letter of 1965 characterised Donald Judd's writing style in this manner, as quoted in Krauss, "The Material Uncanny," 7; 13 n. 5.

emphasise the specificity of Judd's relationship to the materials used in the fabrication of the works, a relationship which is necessarily different from that of the craftsman, that of the traditional sculptor, that of a labourer in general. We are relying here on the point made by fellow sculptor Robert Smithson in the 'best essay' on the work of Judd.[74]

Another relevant theme is that of Krauss's 'uncanny materiality' running through the work. This is especially highlighted by Smithson and can serve as a signal for Deleuze's own surprising, uncanny illusionism at work in *The Fold*. It occurs in relation to the paintings of Rauschenberg, the material ambiguity in Bernini's Baroque busts and Debussy's endlessly folding musical text.[75]

In the case of Judd, this materiality serves Krauss as documentation of the absence of narrativity behind or under the surface. In Judd's *Untitled* of 1969, the materials work to suggest an expansion of the inside such that it appears greater than the exterior.[76] The consequent indefinite inside provokes a sense of hollowness and disappearance, justifying the claim of 'a factual core haunted by a "basic lack of substance"'.[77]

I have been arguing above that the theme of absolute volumes is developed in the thought and figural systems relied on by Deleuze in *The Fold*. It is a unity that is consonant with that given physical expression by certain minimalist works, one of the most frequent references in Deleuze's writings. It is a style marked by an absence of simple hierarchy among elements in favour of simple masses that are neither objects nor subjects. Their mode of construction, as suggested in relation to Judd's *Untitled*, is not concerned either for balance or for composition. These classical principles have been transformed, or more accurately supplanted, by another procedure. In their place appears a logic of protocols. In their place, Deleuze relies on the series as a general procedure for assembling his statements and descriptions.

Deleuze demonstrates the significant role of the notion and operation of the fold in the writings of Foucault, in particular in the notion of the fold of force on the self that is constitutive of the process of subjectivation.[78] In Deleuze's formulation, the concept and operation of

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[74] Krauss thus describes Robert Smithson's essay 'Donald Judd,' first published in 1965, and reprinted in *Donald Judd* 1998: 14–15.

[75] Fld 27, 122,136 */38, 165,187.*

[76] From page 21 of the catalogue.

[77] Krauss, The Material Uncanny, 11.

[78] F 103–4/*109–12*. See also Neg 111–2/*151–3*, for a development of resistance as a constant folding of the line and a differentiation between Foucault and Heidegger's conceptions of the fold.

the fold is differently formulated. It is the fold of the multiple, the fold multiplying as an undifferentiating iteration. This is shown by Deleuze through examples of constructive manners, whether Baroque music, Burroughs's method of textual folding, or Hantaï's folding method.[79] It is a question not of an internal fold, but of an external and preliminary fold, or rather, a fold engendered from the outside. There is a fold of matter in that which operates its self-difference and self-repetition. There is a diversification of the difference which folds itself, leading to the notion of the multiple-fold. But this differentiating, this distancing, far from returning to the intimacy of an original point, is nothing other than the exteriority of an outside. It is the other element along which this element differentiates itself, but in such a manner that that which is unfolded resists the expression of an interior, of depth, of a single content. This aspect of *The Fold* is found as a condition, for example, in Deleuze's transformative formulation of the inside and the outside: 'an exterior always on the outside, an interior always on the inside'.[80]

Michel Foucault's own conception of the outside and of a lineage that brings about a reversal of priorities in the relationship of thought to the world provides another formulation of the outside as contained in Deleuze's texts.[81] The profile of his analysis of the texts of Maurice Blanchot could, for example, extend to Deleuze on the question of technique and the deployment of a method which is neither reflexive, nor relies on fiction (the one facing the risk of leading to an interiority, the other one too hasty and transparent). Foucault outlines the discursive moves employed by Blanchot which, for our purposes, will serve to characterise Deleuzian thought as well as formulate the challenge of determining whether there are similar, parallel devices in the domain of the plastic arts which would produce the same effect. The devices enumerated by Foucault are set out in Chart 6-1.

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[79] Fld 136, 33–4/*186, 47*.

[80] Fld 35/*49*. In *Foucault*, Deleuze distinguishes between three associated agencies in relation to the general inside|outside problem. These agencies are the outside, the exterior, and the forms of exteriority. (F 43/*51*)

[81] Michel Foucault, 'Maurice Blanchot: The Thought from Outside,' in *Foucault | Blanchot*, trans. Brian Massumi (New York: Zone Books, 1987), 7–58.

Chart 6-1. Foucault's List of Operations

forgetting	- not reflection or resemblance
a contestation that effaces	- not contradiction
droning on and on	- not reconciliation or hierarchy
endless erosion of the outside	- not painful search for unity
outlay of a streaming distress of language	- not truth shedding light on itself

Taken as modes of aesthetic operation, this development of the notion of the outside further complicates the concept of the fold. Folding is a duplication or multiplication which differentiates, one in which the identity of a beginning is not conserved (the illusion of an ideal one) but finds itself projected in conditions such that heterogeneity is created. It is a condition that works until there is nothing remaining in common with that which it appeared to be at the beginning. For Deleuze, the other before being my other, that is, the opposite or the negation of myself, is the outside which never stops inhabiting me, repeating me, altering me to such a degree that I no longer have any intimate self. This positive affect could be said to produce or effect a kind of spacing which finally develops into a self spacing. This condition is given the generic, conditional name of over seeing or self-surveying—the French *survoler*—by Deleuze.[82]

The other spaces me from myself, such that there is no longer room for an original or primordial self, there is no functional need for an original or primordial interiority. This is the Deleuzian differentiation and repetition

[82] Fld 102/*137*.

from the beginning that is always present, that characterises our actual condition as one of being outside.[83]

[83] In Jean-Luc Nancy's review of *The Fold* he raises this theme in relation to Deleuze as part of a series that marks a kind of obligatory passage through or on that which is the present. Jean-Luc Nancy, 'Pli deleuzien de la pensée,' in E. Alliez, ed., *Gilles Deleuze Une vie philosophique* (Le Plessis-Robinson, France: Institut Synthélabo, 1998), 115–24, 115–6.

CHAPTER SEVEN

CONCLUSION: CHARTING A DELEUZIAN UNITY

In preceding chapters I surveyed the third phase writings of Deleuze and charted his various formulations of the effects and operations accompanying specific aesthetic constructions. I also followed Deleuze's invention of concepts for the problems revealed by the works in question, whether it be the literature of Proust and Blanchot, the paintings of Francis Bacon, the cinema of Ozu, or the three-dimensional constructions of Donald Judd. By doing so, I attempted to demonstrate the prominence accorded to works of art in the writings analysed, my first thesis. As guiding threads for the analyses, I made use of two interrelated problems, that of aesthetic constructions and image of thought.

Relying on the analytical system deployed in *What is Philosophy?*, I suggested one configuration of Deleuze's theory of constructions running through the third-period writings as a design pedagogy of point of intensity, line of force, surface event, and folded outside. I proposed this model as a productive variation on the modern series point, line, plane, volume. In developing this argument, I suggested the differences and affinities between this theory and practice models of key modernist artists. In this way, I tried to demonstrate how modernist works can serve as models for Deleuze's new image of thought and thus confirm my second thesis.

I have proposed that Deleuze's work is situated outside any specific reliance on a metaphorics of vision and an opticality that would privilege form over non-symbolic figures. Such a manner of thinking sets aside as invalid any depiction of the workings of thought as one of representation, contemplation, or resemblance. In their place, Deleuze relies on simulacrums, the power of construction and fabrication, and an ambition to create the conditions for the appearance of what he variously formulates as a new or a pure time.

The model of thinking created by Deleuze was shown to be an experimental synthesis distinguished by a number of operative principles including intensity, non-reversibility, additive surfacing (a logic of 'and ... and ... and'), and an emphasis on shape not form. I argued that there is at work in his thinking a middle point of intensity, a non-reversible line of force, a surface event, and a folded outside. These categories were examined in Chapters Three through Six, and each aligned to and tested against major writings.

Where do these operative principles function? Is it in the realm of theoretical perception or the sphere of plastic speculation? And by what means can we recognise them? As one response which must serve as a provisional conclusion in an ongoing project, consider how Deleuze frequently places the work—whether concept or plastic figure—in a realm of open encounters that have an x and y nature. This is found, for example, in the couples wasp and flower (*A Thousand Plateaus*), the figure and the round (*Francis Bacon*), visibilities and discursive units (*Foucault*), and concept and plane of immanence (*What is Philosophy?*).

From these constants, the texts examined can be organised as a series. *Proust and Signs* announces the promise of art as that realm which carries its 'secret pressures',[1] setting the stage for the longer exchanges of the third phase writing that follow: *Francis Bacon. Logique de la sensation* fabricates a series made possible by painting; *Cinema*, a retroactive manifesto on the emergence of time over movement; *Foucault*, the encounter of the philosophical system of Deleuze with that of Foucault; *The Fold*, a development of the single notion and operation of the fold; and *What is Philosophy?*, a prelude to a natural history of Deleuze's philosophy still to be written. Set out in a four-corner table, Chart 7-1 is an attempt to lay out the unity of the series considered.

This ideally unstable unity is not a whole, but an aggregate as consistent with the idea of a pedagogy discussed in Chapter One. In that sense, it awaits a subsequent study to be further multiplied and made concrete, however provisionally.

[1]PS 163/*119*.

Chart 7-1. Unity of the System

aggregate of sensation (*What is Philosophy?)*
time (*Cinema*) **open system** (*Foucault*) × **series** (*Francis Bacon*) **concept** (*the Fold*)
the sign of art (*Proust*)

ANALYTIC SUMMARY

4. Constructing a Triptych Diagram (*Francis Bacon: Logic of Sensation*)

4.1 Introduction
4.2 Elements and operations: the problem of aesthetic constructions
4.2.1 Three pictorial elements
i. Structure (the flat), not background
ii. Figure and form
iii. Contour (membrane) and shadow (depth)
4.3 System
i. Rhythm
ii. Diagram
iii. Matters of fact
4.4 Triptychs
4.4.1 Definitions
Analysis 1: According to laws of movement
Analysis 2: According to forces revealed by the triptych
4.4.2 Theory two

5. Techniques of Time (*Cinema 1. The Movement-Image, Cinema 2. The Time-Image*)

5.1 Presentation
5.1.1 Image
5.1.2 Cinema theory
5.1.3 Constructivist principles
5.1.4 Bergson
5.2 Modulation and movement in *Cinema 1*
5.2.1 Three procedures
5.2.2 Varieties of movement-image
i Perception-image
ii Affection-image
iii Action-image
5.2.3 The crises of the movement-image
5.3 Fabulations around a pure time (*Cinema 2. Time-Image*)
5.3.1 Serial composition
5.3.2 Time surges forth: the crystal
5.3.3 Non-externality
5.3.4 Series
5.3.5 Thought

6. Folding Outsides (*Foucault, The Fold: Leibniz and the Baroque*)

6.1 Introduction
6.2 System-Foucault
6.2.1 Knowledge
6.2.2 Power (diagrams)
6.2.3 Subjectivations (of the possibilities of life)
6.3 Fold(ing)s
6.3.1 Which one is the Baroque? (open systems and the multiple)
6.3.2 Minimal volumes

Demonstration: Donald Judd, *Untitled*

6.3.3 Outsides

7. Conclusion: Charting a Deleuzian unity

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Some of the listed works, which are a necessary and integral part of the body of writings to be considered in any analysis of the work of Deleuze are signed with a double name: Gilles Deleuze and Félix Guattari, Gilles Deleuze and Claire Parnet, Gilles Deleuze and Carmelo Bene. Without suggesting that in a collaboration either author plays a secondary role, I have not tried to separate out that which might properly belong to one or the other of the co-signing authors. As others including Deleuze have previously observed (see Neg 7/*16*on the case of Félix Guattari; and TP 3/*9*), and provided one could demonstrate its merit, such an act would be almost impossible to achieve. Such distinctions, in any case, are outside the scope of this project.

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INDEX

Page references in the form '10n15' indicate notes, for example page 10, note 15. Page references followed by 'c', for example '51c', indicate charts.

This book examines the role of art in French philosopher Gilles Deleuze's (1925–1995) late writings. Can works of art produce not only visual and spatial effects but also render ideas manifest? Can movement be treated in architecture so that it changes our relation to time? In what ways can sculpture help us to think differently, in a more open and creative way? In the last decade of his life, Deleuze wrote about these and other questions, increasingly turning to art as a model for a new way of thinking. Using examples from twentieth-century architecture, film, literature, painting and sculpture, this book follows Deleuze's engagement with art to illustrate a new image of thought. This book is of interest to architects, artists and theorists and to those wishing to learn about Deleuze's work and contemporary aesthetic practice and theory.

Michael Jasper is an architect, educator, and scholar based in Australia. He is Associate Professor of Architecture at the University of Canberra where he directs the Master of Architecture course and teaches in the major projects studio and advanced architectural analysis units. While Partner in the New York office of Cooper Robertson and Partners (2002–2011), he directed many of the firm's major institutional and urban scale projects; his clients including Yale University, Johns Hopkins, California Institute of Technology, City of Miami, State University of New York at Stony Brook, and University of Miami. He was Visiting Scholar (2015) at the Columbia University Graduate School of Architecture, Planning and Preservation, and Visiting Scholar (2013) at the American Academy in Rome. He is the author of *Architectural Aesthetic Speculations: On Kahn and Deleuze* (2016).

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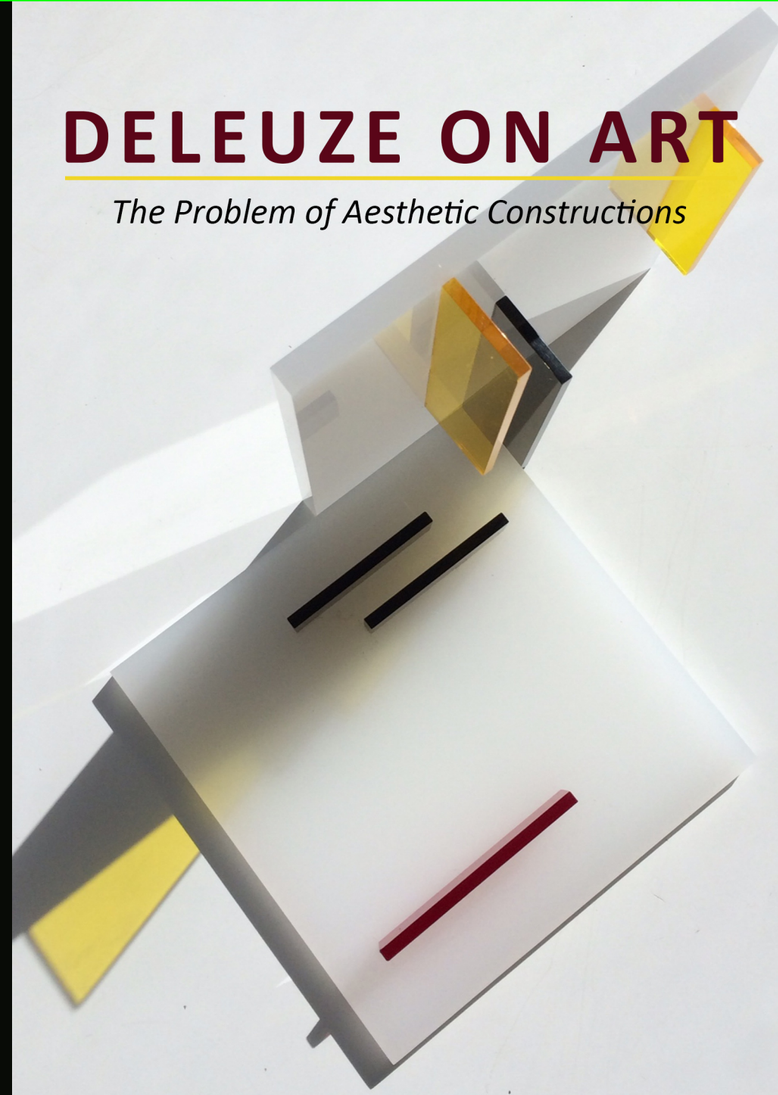
Deleuze on Art

Michael Jasper

DELEUZE ON ART

The Problem of Aesthetic Constructions



MICHAEL JASPER