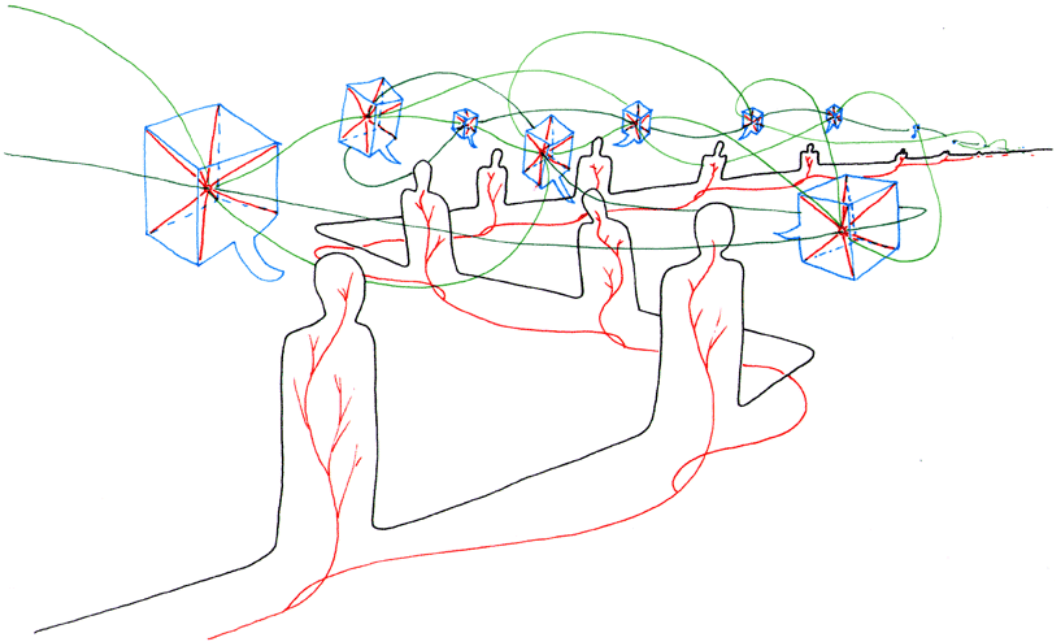
The Diagram



ME21 Study Day, 16-17th December, 2014

Orpheus Institute, Top Floor Auditorium

Program

Day One (Tuesday, 16th December)

15:00 – 15:30	Paulo De Assis, 'Towards Aesthetico-Epistemic Assemblages'
16:00 – 17:00	Kamini Vellodi, 'The Diagrammatic Genesis of Thought through Art's Playful Variation: Beethoven, Schiller, Deleuze'
17:00 – 17:30	Coffee Break
17:30 – 19:00	Q&A with Paulo De Assis and Kamini Vellodi
19:30	Dinner

Day Two (Wednesday, 17th December)

09:00 - 09:30	Paolo Giudici, 'On Einar Enarsson's *Renotations III* (2014)'
10:00 - 11:00	Christoph Brunner, 'The Diagram of Immanent Critique: Towards a Technique of Texturing'
11:00 - 11:30	Coffee break
11:30 - 13:00	Q&A with Paolo Giudici and Christoph Brunner
13:00 - 14:00	Lunch
14:00 - 16:00	General discussion

Abstracts

Paulo De Assis, 'Towards Aesthetico-Epistemic Assemblages.'

In *A New Philosophy of Society: Assemblage Theory and Social Complexity* (2006) Manuel De Landa introduces a novel approach to social ontology based on Deleuze and Guattari's theories of assemblages and of 'the processes that create and stabilize their historical identity'. Taking the few pages dedicated to 'Assemblage Theory' in the work of Deleuze and Guattari as a starting point, De Landa massively expands the topic, challenging existing paradigms of social analysis and proposing different types of assemblages, ranging from the personal level to territorial states. De Landa's 'Assemblage Theory 2.0' therefore primarily focuses on collective assemblages of enunciation, referring to social constructions. If one tries to unravel what is specifically Deleuzian and what is Guattarian in their collaborative writings, mainly in *A Thousand Plateaus* (1987) one could claim that the concern with social ontology is the more specifically Guattarian stance, dealing with collective agencements such as communities and institutional organizations. On the other hand, Deleuze's concern is represented by the recurrent example of an assemblage as the mounted warrior, the combination of horse-warrior-weapon—something that is more than the sum of its parts, with emergent properties, and whose components are characterized by relations of exteriority. Where Guattari stresses the formation and processes of collective human enunciations, Deleuze refers to human and non-human machinic assemblages of things. In this perspective, De Landa's endeavor seems to be a highly elaborated expansion of Guattari's concerns.

ME21 proposes to go in the opposite direction: not from the Deleuze/Guattarian 'agencement' to ever bigger and more complex human/social agencies of enunciations, but toward smaller, aesthetic-epistemic or purely artistic 'machinic assemblages' of things. One might

call it 'Assemblage Theory 3.0'. In order to do so, both the Deleuze-Guattarian terminology and De Landa's parameterization of concepts are used as fundamental operative tools. The focus on particular parameters, such as affects on the assemblages (territorialization / deterritorialization), role of the components (material / expressive), modes of recurrence (coding/decoding), and genesis of the processes (actual/virtual) – allows for the construction of several 'machinic assemblages of desire'. The precise calibration of these parameters (in the framework of 'experimental systems') allows for a broad range of artistic assemblages: from strata, collages, montages, assemblages (in the sense used in visual arts), installations, and performances, up to nomadic events, the ultimate goal being to explore a novel approach to artistic ontology: that is, an ontology of things that is descriptive, but also creative and productive, enabling the construction of new aesthetic-epistemic assemblages.

Kamini Vellodi, 'The Diagrammatic Genesis of Thought through Art's Playful Variation: Beethoven, Schiller, Deleuze.'

What can Beethoven's music teach us about the problem, nature and contemporary horizon of an artistic thought? The Diabelli Variations will be used as a focal point for attending to this question, via the philosophies of Friedrich Von Schiller and Gilles Deleuze.
What Schiller calls 'Aesthetic Education' concerns the attainment of freedom through 'play', where play is understood as a reciprocal synthesis of two impulses – the form impulse and the sensible impulse. Beethoven's use of/appeal to Schiller's philosophy - explicit in the 9th Symphony - may be understood in terms of this important concept. His revisioning of the Theme and Variation provides a peculiar instance of it. Here, play as the unleashed but self-legislating variation on an originary theme, operates as the genetic process of freedom from which the thought and feeling

of a 'second Nature' might emerge. Such an idea anticipates Deleuze's understanding of art as a 'suprasensible', 'diagrammatic' construction that 'monumentalises' the repetitive play of difference by diagrammatically bringing into relation differential 'traits'. With a focus on the concepts of variation and diagram, I explore these issues, the questions they raise (including in particular, the question of the past's ongoing modernity), and speculate on their contemporary import – with respect firstly, to the ongoing ethical valency of an 'aesthetic art', secondly, for the conception of diagrammatics as a model for 'artistic' thought, and thirdly, for the problem of 'artistic research' today, which I argue is better understood as such a practice of thought, in distinction to the exercise or attainment of knowledge.

Paolo Giudici, 'On Einar Einarsson's *Renotations III*.'

During the last Research Festival, Einar Einarsson showed a monochrome digital print (200 x 60 cm) in the auditorium foyer, introducing the premiere of Rasch 11. The title of the picture is printed on the top left corner of the scroll, 'Re-Notations III. Schumann's *Kreisleriana*, I molto adagio' (Einarsson, 2014a) and shows a series of seven diamond-shaped figures at close interval, aligned to the middle line of the picture along their longer diagonal. Two schematic piano keyboards are placed symmetrically above and below each the thick diagonals and a caption at their left indicates the hand to which the keyboard refers, and the range of bars in Schumann's score that each figure represents (1-8, 9-24, 9-24, 25-32, 33-48, 33-48, 49-72). The diamonds are completed by a sunburst of thin intersecting lines that join some keys of the two keyboards with groups of points regularly distributed on the corresponding diagonal. In the accompanying statement, Einar describes the picture as 'an abstract, virtual, diagrammatic 'recording' of the actuality of performance' (2014b), thus lending it to philosophical considerationin the context of

our Study Day.

W.J.T. Mitchell's famous question *What Do Pictures Want?* shifts the problem of images from our own representations and interpretations, to their power and their desire (2005: 28). This change of perspective in iconology is particularly salient to diagrams, as they seem to achieve the most, the least they appear to be doing something. I will argue that within the same realist and materialist stage, Spinozist as it were, Wittgenstein and Deleuze enact opposing aspects of the diagram.

In this philosophical drama, Einar plays the mediator. By sacrificing melody and rhythm, *Re-notation III* translates Schumann's score into a visual score and maps the pianist's eye-to-hand correlations that plays it. Nevertheless, those correlations are not events during an actual performance, but mere possibilities within the score. Remaining within the framework of Wittgenstein's Picture Theory, *Renotations III* appears to miss Deleuze's side of the diagram and indeed, Wittgenstein's later self-critique. It is my hope that a small thought experiment would be able to vindicate an aspect otherwise implicit in Einar's work.

Christoph Brunner, 'The Diagram of Immanent Critique: Towards a Technique of Texturing.'

In this presentation I want to engage with Félix Guattari's diagrammatic and cartographic thought asking how diagrams as visual devices become techniques capable of revealing the machinic interplay of heterogeneous elements along their consistencies. Put differently, both Guattari and Gilles Deleuze deploy the notion of the diagram to emphasize the interplay between incorporeal but effective forces and their material expression. The particularity about the diagram as visual device is its capacity to point beyond its content, to yield at a "more-than" of the actual expression – it is a device of becoming. Both, Deleuze and Guattari point at the political relevance of the term in their respective commentaries on

Michel Foucault, for whom the diagram defines a "political technology that may and must be detached from any specific use."

In a first step, I will explore the political relevance of the concept of the diagram, both as tool of analysis in the works of Deleuze and Guattari and as a creative technique I call "diagrammatics." In a second step I will ask, how such encounters of the abstract and expressive sides of the diagram yield different modes of critical thought and practice. Such new forms of "immanent critique" bear the potential of creative practices attentive to the specific conditions of their emergence. I see artistic research or research-creation as a potential place for such rigorous immanent critique. Through such a situated account of practice we might have to switch modes from an overly referential framework of judgement toward a suppler element constitutive of creative emergence.

With the term texture, I propose a concept capable of emphasizing such supple yet rigorous operations of a diagrammatics of immanent critique. Considering the material-expressive side of diagrammatic enunciation, I propose that texture defines a specific relational quality for investigating the machinic operations of the diagram in relation to emergent consistency. In other words, the extremely dynamic account of the diagram, often verging at the limit of ungraspability, receives a proper consistency once we experience it through its texture. Finally I want to speculate how techniques of texturing would look like arising from a diagrammatic procedure of immanent critique?

Our Guests

Christoph Brunner is a media and cultural theorist working on an ecological approach toward collectivity. In his work he combines philosophies of affect and radical empiricism with practices in digital aesthetics and activist politics. He is currently working at Zurich University of the Arts in the department of Art & Media. Recent publications: "Affective Politics of Timing: On Emergent Collectivity in Ragnar Kjartansson's The Visitors", in *The Timing of Affect*, ed. Marie-Luise Angerer et al. (2014); "Post-Media, Activism, Social Ecology, and Eco-Art", *Third Text* 120 (2013); *Practices of Experimentation: Research and Teaching in the Arts*, co-edited with Giaco Schiesser (2012). More: molecularbecoming.com.

Kamini Vellodi is an artist, writer and researcher. She is lecturer on the MREs Theory and Philosophy programme at Central Saint Martins, School of Art and Design, London, and also teaches Art History at Kingston University, London. She completed her PhD in Philosophy at the Centre for Research in Modern European Philosophy, Middlesex Unviersity, on the work of Jacopo Tintoretto through the philosophy of Gilles Deleuze. She completed her education in art at The Royal College of Art, Chelsea College of Art and Central Saint Martins. Her research interests include problems of methodology in art history, the intersection between continental Post –Kantian philosophy and art history, the art historical potentials of Deleuze's philosophy, and 16th century Venetian painting and its modernity. Her work has been published in the journals *Parrhesia* and *Art History*. She is currently completing a book manuscript based on her doctoral thesis.

Reading List

1. General

De Landa, Manuel. 2000. 'Deleuze, Diagrams, and the Genesis of Form.' *Amerikastudien / American Studies*, 45 (Issue 1, Chaos/Control: Complexity), pp. 33-41.
A good introduction especially relevant to Paulo's paper. The text provided is a previous version of the article.

Deleuze, Gilles. 1988. *Foucault*. Ch. 2, 'A New Cartographer (Discipline and Punish),' Minneapolis, MN and London: University of Minnesota Press, pp. 23-44.
The most important text on the diagram.

Deleuze, Gilles. 2003. *Francis Bacon: The Logic of Sensation*. Ch. 12, 'The Diagram,' London and New York: Continuum, pp. 99-110.
The second most important text on the diagram.

Deleuze, Gilles and Félix Guattari. 1987. *A Thousand Plateaus*. Plateau 5, '587 B.C - A.D. 70: On Several Regimes of Signs,' London and New York: Continuum.
The third most important text on the diagram.

Zdebik, Jakub. 2012. *Deleuze and the Diagram: Aesthetic Threads in Visual Organization.* 'Introduction: What Is a Diagram?' London and New York: Continuum, pp. 1-23.
A good introduction with wider scope than De Landa, 2000.

2. Paulo De Assis

Barthes, Roland and Paulo De Assis. 2014. 'October 17, 1833: Loving Barthes.' In 'Rasch[11]: Loving Barthes.' *Research Catalogue* (14.9.2014). [Accessed: 30.11.2014].

De Assis, Paulo. 2014. 'Towards Aesthetico-Epistemic Assemblages.' Orpheus Institute: Ghent.

Massumi, Brian. 1995. 'The Autonomy of Affect.' *Cultural Critique* (31, *The Politics of Systems and Environments*, Part II, Autumn), pp. 83-109.

3. Kamini Vellodi

Gilles Deleuze, 1981. *Francis Bacon. Logic of Sensation*. Ch. 12, 'The Diagram,' London and New York: Continuum.
The text of 'The Diagram' provided is from a different edition (see Section 1 above).

Gilles Deleuze and Felix Guattari. 1987. *A Thousand Plateaus*. Trans. by Brian Massumi. London and New York: Continuum, pp. 95-97.
The text provided is from a different edition.

Schiller, Friedrich von. [1794] 2004. 'On the Aesthetic Education of man.' Trans. by Reginald Snell. Mineola, NY: Dover. 2004. Particularly Letter 14.
The text of Letter XIV provided is from the following edition: Schiller, Friedrich von. 1910. 'Letters upon the Aesthetic Education of Man.' In Michel de Montaigne, Charles Augustin Sainte-Beuve, Ernest Renan, Gotthold Ephraim Lessing, Friedrich Schiller, Immanuel Kant and Giuseppe Mazzini, *Literary and Philosophical Essays. French German and Italian*. Vol. XXXII. The Harvard Classics. New York: P.F. Collier and Son. Digital ed. by Bartleby.com, 2001. Available at: http://www.bartleby.com/32/514.html [Accessed: 25.11.2014].

4. Paolo Giudici

Bogue, Roland. 2014. 'Scoring the Rhizome: Bussotti's Musical Diagram.' *Deleuze Studies* 8 (4), pp. 470-90.
An example of Deleuze's diagram in music.

Carney, James D. 1981. 'Wittgenstein's Theory of Picture Representation.' *The Journal of Aesthetics and Art Criticism*, 40 (2, Winter), pp. 179-185.
A simple exposition and discussion of the Picture Theory from the perspective of painting.

Einarsson, Einar. 2014a. 'Renotations III. Schumann's Kreisleriana I, molto agitato.' In 'Rasch^{11}: Loving Barthes.' *Research Catalogue* (14.9.2014). [Accessed: 30.11.2014].

Einarsson, Einar. 2014b. 'Rasch^{11+1} Re-Notated.' In 'Rasch^{11}: Loving Barthes.' *Research Catalogue* (14.9.2014). [Accessed: 30.11.2014].

Mitchell, W.J. Thomas. 2005. *What Do Pictures Want? The Lives and Loves of Images*. Ch. 2, 'What Do Pictures Want?' University of Chicago Press: Chicago and London.
The short chapter provided contains the reference in the abstract.

5. Christoph Brunner

Deleuze, Gilles. 1988. Foucault. Ch. 2 'A New Cartographer (Discipline and Punish).' Minneapolis: Univ. of Minnesota Press, pp. 23-44.
The chapter is the same as in Section 1.

Guattari, Félix. [1985] 1996. "Microphysics of Power/Micorpolitics of Desire." In The Guattari Reader, ed. by Gary Genosko, Cambridge: Blackwell, pp. 172-184.

Manning, Erin and Brian Massumi. 2013. "Coming Alive in a World of Texture: For Neurodiversity," in Dance, Politics and Co-Immunity, ed. by Gerald Sigmund and Stefan Hölscher, Berlin and Zurich: Diaphanes, pp. 73-97.

Cover Image.

> There are only lines. When Glenn Gould speeds up the performance of a piece, he is not just displaying virtuosity, he is transforming the musical points into lines, he is making the whole piece proliferate. (Deleuze and Guattari, 1987:8)

Marc Ngui. 2006. 'Introduction: Paragraph 6b' from the series ***Thousand Plateaus***. Pen and ink, marker and crayon on paper. 23 x 30,5 cm.
More about Marc and his drawings can be found here:
http://www.inflexions.org/n1_t_nguihtml.html
http://www.bumblenut.com/drawing/art/plateaus/index.shtml
http://www.utsc.utoronto.ca/~dmg/html/exhibitions/0506/quantal_strife/index.html