

School of Design and Art
Department of Art

*Ruptured Spaces: cracking Deleuze and Guattari's lines of flight
in contemporary art practice*

Marzena Topka

This thesis is presented for the Degree of
Master of Creative Arts (Art)
of
Curtin University of Technology

August 2009

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made. This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Signature:

Date: 11 August 2009

acknowledgements

I would like to thank: my supervisors Associate Professor Paul Thomas for his consistent and unwavering support, guidance and questioning that led me to look deeper than I otherwise would and Annette Seeman for her generosity, thoughtfulness and mega lengthily feedback sessions. I would like to extend this thank you to include other Staff at the Department of Art and further afield in the Faculty of Humanities, and in particular to Kevin Raxworthy for his *sound advice*.

My explorations of glass casting would not have been possible without the expertise and support of Trudy Hardman who has worked out a firing schedule for my pieces and also Heather May, Alana McVeigh and Jacob Ogden Smith for their technical advice.

To the participants of *Architecture & Amnesia*, for their time and effort. Thank you: Zofia Topka, Lee Mansbridge, Dr. Cecilia Xia Jianhong and The Dead Parrots: Kaye Jacob and Mailee Clarke. And mum, your sections are the straightest! Thank you for instilling in me attention to detail and to dad, Kazimierz Topka, for inspiring me with his uncanny problem solving skills.

Writers Circle and FRICA (also known as *Freak-Out Hour*) run by Dr. Ann Schilo, for the invaluable input and constructive criticism provided by these groups. Postgraduate studies would have been a desert without you!

Janice Baker, Dr. Christina Houen, Janine Della Bosca and Annie Shelly, for editing sections of my thesis and to Christina particularly for challenging my understanding of Deleuze and Guattari's concept of *desire*.

Curtin University for providing me with a scholarship and thereby making my studies possible in the first place.

And finally my deepest thanks to my partner Alex Spremberg for his absolute and total belief that I *can*, and so I *could*. Also for his translations of Kurt Schwitters's *Merz* publication, which enabled me to access this text almost first hand, and for generously letting me use his studio!

To my daughter for her relentless sense of humour and a beautiful reminder that there is more to life than books:

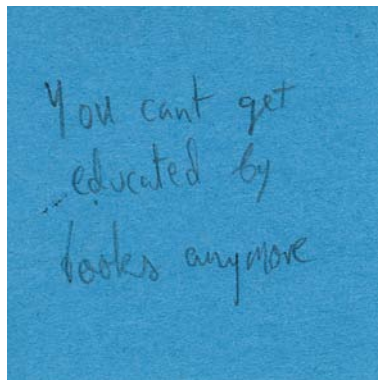


figure 1 Anetta Nevin, *You can't get educated...*, 2009. Posted note, 5 x 5 cm.

Anetta, I dedicate this to you!

abstract

In what ways can a relationship be drawn between contemporary art practice dealing with ruptured/destabilised space and Gilles Deleuze and Félix Guattari's concept of *lines of flight*? This is the starting point of my thesis. Central to the question is the control of space through mapping, measurement or invention of categories (classification systems) that fulfill a vital pragmatic role of organising, locating and identifying. Postmodern cultural theorists recognise that these categories can also condition and place boundaries on the way we relate to or understand our environment, and for that reason they seek to examine and shake the foundations of Western systems of organisation. For Postmodern theorists the key to alleviating the unwanted symptoms is to identify the locus of power and overturn it. Deleuze and Guattari stand in opposition to an externally imposed system of organisation, however their approach takes into account organisation at a micro level. They developed a toolbox of concepts that could potentially be deployed to bring forth a subjectivity based on creativity rather than control.

The focus of my writing is on Deleuze and Guattari's concept of *lines of flight*. They propose a way of being and thinking that allows for these creative connections to emerge. These molecular connections have the potential to reconfigure habitual or molar ways of being or imagining. Deleuze and Guattari define space in terms of *striated* or *smooth* (space that is interchangeable, and in constant flow). Their spatial approach is indispensable in providing a context for my discussion of *lines of flight*. Deleuze and Guattari also recognise a social dimension to space that allows for

connections to be made between actual (architectural) spaces and socially constructed value systems.

In my practice I am interested in how a sense of destabilisation and *detritorialisation* can be activated in space via installation to challenge the placement of socially conditioned or self-constructed boundaries. This thesis consists of 25,000 word thesis and 3 DVDs evidencing the creative component of my practice-led research and associated exhibitions. Both the written thesis and creative practice respond to the same question and explore the analytical and pragmatic effectiveness of the concept of *lines of flight* in relation to contemporary art dealing with ruptured space.

contents

declaration	i
acknowledgments	ii
abstract	iv
contents	vi
list of figures	viii
introduction	
<i>spaces of irrational rationality</i>	2
<i>tampering with grids</i>	6
<i>sharp residues – broken windows</i>	9
<i>perfect spheres project</i>	12
<i>metaphysics or user's manual?</i>	13
<i>dissection of chapters</i>	21
1 measurephilia	
<i>containing the unknown</i>	24
<i>filling the void</i>	27
<i>black science</i>	29
2 measurephobia	
<i>measures against measure</i>	34
<i>smooth and striated space</i>	37

<i>fugitive lines</i>	47
3 ruptured space: contemporary art	
<i>approaching space after WWI and II</i>	53
<i>merzbau as a desiring-machine</i>	56
<i>kitty kraus's fugitives - dissolving structures</i>	64
4 in ruptured space	
<i>a breathing room – between intervals</i>	74
<i>architecture and amnesia project</i>	76
<i>various tensions projects</i>	82
<i>fugitive again</i>	86
appendix	90
references	98
dvd tracks	110

list of figures

<i>figure 1</i>	Anetta Nevin, <i>You can't get educated...</i> , 2009. Posted note, 5 x 5 cm.	iii
<i>figure 2</i>	Marzena Topka, <i>Maquette for Architecture & Amnesia</i> , 2008. Acrylics and nylon, approx. 56 x 68 cm.	I
<i>figure 3</i>	Typhoon Zeb Making Landfall in the Philippines, October 1998. United States Federal Government. In <i>Wikipedia</i> . http://en.wikipedia.org/wiki/File:Fig3-18-1.jpg (accessed March 26, 2007).	7
<i>figure 4</i>	Marzena Topka, <i>Grid Drain</i> , 2008. DVD, 1 min 51 sec.	8
<i>figure 5</i>	Agnes Martin, <i>Leaf</i> , 1965. Acrylic and graphite on canvas, 183 x 183 cm. Collection of the Modern Art Museum of Fort Worth, Texas. In <i>Simplicity is Never Simple</i> . The Modern: Modern Art Museum of Fort Worth, Texas. http://www.themodern.org/artcards/Martin.pdf (accessed January 21, 2011).	8
<i>figure 6</i>	Marzena Topka, <i>Sound Support</i> , 2005. Installation view (glass, live video feed, and tv monitor), dimensions variable.	10
<i>figure 7</i>	Marzena Topka, <i>Twenty Five Pieces</i> , 2005. DVD, 14 min 46 sec.	11
<i>figure 8</i>	Marzena Topka, <i>Broken Windows (Harold St., Highgate)</i> , 2007-ongoing. Digital print, dimensions variable.	11

<i>figure 9</i>	Marzena Topka, <i>Sphere</i> , 2008. Commercial crystal, 6 × 6 × 6 cm.	14
<i>figure 10</i>	Marzena Topka, <i>Bombay Sapphire Blue</i> , 2008. Recycled gin bottle, 7 × 4.5 × 4.5 cm.	14
<i>figure 11</i>	The Aristotelian World System. Medium unknown, dimensions unknown. In <i>Horror Vacui?</i> Institute and Museum of History of Science, Florence. http://www.imss.fi.it/vuoto/eorrorl.html# (accessed September 5, 2007).	23
<i>figure 12</i>	Cartesian vortices of René Descartes, <i>Principia Philosophiae</i> , 1644. In <i>Horror Vacui?</i> Institute and Museum of History of Science, Florence. http://www.imss.fi.it/vuoto/edesca.html# (accessed September 5, 2007).	31
<i>figure 13</i>	Bill Watterson, <i>Calvin and Hobbes</i> , 2009. Comic. In <i>The West Australian</i> , May 23, 2009.	33
<i>figure 14</i>	Jan van Eyck, <i>The Arnolfini Wedding</i> , 1434. Oil on wood, 81.8 × 59.7 cm. National Gallery, London. In <i>Jan Van Eyck's Arnolfini 'Wedding' Portrait</i> , Dr. A. Farber. Oneonta: State University of New York. http://employees.oneonta.edu/farberas/arth/arth214_folder/van_eyck/arnolfini.html (accessed June 14, 2009).	42
<i>figure 15</i>	Jan van Eyck, <i>The Arnolfini Wedding</i> (detail), 1434. Oil on wood, 81.8 × 59.7 cm. National Gallery, London. In <i>Jan Van Eyck's Arnolfini 'Wedding' Portrait</i> , Dr. A. Farber. Oneonta: State University of New York. http://employees.oneonta.edu/farberas/arth/arth214_folder/van_eyck/arnolfini.html (accessed June 14, 2009).	42
<i>figure 16</i>	Kitty Kraus, <i>Untitled</i> , 2006. Lamp, ice, ink, dimensions variable. In <i>Vwork</i> . http://www.vwork.com/index.php?s=untitled (accessed June 16, 2007)	52
<i>figure 17</i>	Kurt Schwitters, <i>Merzbau</i> , c1919-23-1937. Photo Wilhelm Redemann, 1933. In <i>Tate Papers Autumn 2007</i> , K. Orchard. http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/orchard.htm (accessed June 16, 2009)	57

- figure 18 Perter Bissegger *Merzbau* (reconstruction), 1981-3. 393 x 580 x 460 cm. Sprengel Museum Hannover. In *Tate Papers Autumn 2007*, K. Orchard. <http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/orchard.htm> (accessed June 16, 2009) 57
- figure 19 Zvonimir Bakotin and Van Gogh Television (VGTv), *Merzbau in 3D*, 1999. Interactive 3D (VRML) model. Sprengel Museum, Hannover. Bakotin, Z. 1999. *Merzbau in Cyberspace*. <http://www.merzbau.org/Bakotin.html> (accessed October 14, 2008). 57
- figure 20 Revised Plan from the Kurt Schwitters Catalogue Raisonné. In *The Reception of Merzbau. Symposium 2007 Kurt Schwitters und die Avantgarde*, G. Webster, 7. Hannover: Sprengel Museum. http://www.sprengelmuseum.de/kurt_schwitters_archiv/symposium_2007/index.htm (accessed May 8, 2009). 60
- figure 21 Kurt Schwitters, *Merz-column* (destroyed), 1919-20. Mixed media, dimensions unknown. In *The Collages of Kurt Schwitters: Tradition and Innovation*, D. Dietrich, Dorothea, 1993, 169. Cambridge: Cambridge University Press. 60
- figure 22 Kitty Kraus, *Untitled*, 2006. Lamp, ice, ink, dimensions variable. Galerie Gabi Senn, Vienna. In *TBILISI 4. Everyday is Saturday*. Cumberto/Space, http://www.tbilisi4.com/index.php?c=detail&detail_id=20&id=5# (accessed June 17, 2009). 65
- figure 23 Kitty Kraus, *Untitled*, 2006. Glass, 175 x 42 cm. In *Likeyou – the artnetwork*. <http://www.likeyou.com/en/node/2446> (accessed February 22, 2009). 67
- figure 24 Kitty Kraus, *Untitled*, 2007. Cut suit cloth attached to the wall, 196 x 49 cm. In *Guck mal, wer da spricht*, D. Müller, 2008. Artnet <http://www.artnet.de/magazine/reviews/mueller/mueller03-26-08.asp> (accessed June 17, 2009). 68
- figure 25 Kitty Kraus, *Untitled*, 2007. Mirrors, lamps, dimensions variable. In *Kitty Kraus*, Frank, 2008. Whatspace. <http://www.whatspace.nl/nieuws/kitty-kraus.html> (accessed May 15, 2009). 69
- figure 26 Kitty Kraus. *Untitled*, 2008. Glass, 125 x 150 x 39 cm. In *e-flux*. <http://www.e-flux.com/shows/view/6086> (accessed May 15, 2009). 71

figure 27	Marzena Topka, <i>Various Tensions</i> , 2009. Production still, dimensions variable.	73
figure 28	Marzena Topka, <i>Architecture & Amnesia</i> , 2008. Acrylic and nylon, dimensions variable. The Moores Building Contemporary Art Gallery. Photograph taken by Eva Fernandez.	81
figure 29	Marzena Topka, <i>Architecture & Amnesia</i> (detail), 2008. Acrylic and nylon, dimensions variable. The Moores Building Contemporary Art Gallery. Photograph taken by Eva Fernandez.	81
figure 30	Marzena Topka, <i>Architecture & Amnesia</i> , 2009. Acrylic and nylon, dimensions variable. John Curtin Gallery. Photograph taken by Alex Spremberg.	81
figure 31	Marzena Topka, <i>Various Tensions, Sunday 7:14</i> (detail), 2008. Thread and office tape. Artist-in-Residence Space, Central TAFE.	83
figure 32	Marzena Topka, <i>Various Tensions: Sulky 4106</i> , 2008. DVD, 3 min 30 sec, loop.	84
figure 33	Marzena Topka, <i>Various Tensions: Sulky 4027</i> , 2008. DVD, 30 sec, loop.	84
figure 34	Marzena Topka, <i>Various Tensions: fixed points</i> , 2008. DVD, 4 min 33 sec.	85
figure 35	Marzena Topka, <i>Various Tensions: unfixed points</i> , 2008. DVD, 2 min 57 sec.	85
figure 36	Marzena Topka, <i>Various Tensions: over plants</i> , 2008. DVD, 28 sec, loop.	85
figure 37 and 38	Set up for <i>Various Tensions</i> , 2008.	85
figure 39	Marzena Topka, <i>Various Tensions</i> (installation view east wall), 2009. Two screen video installation, 10 min 42 sec, loop. John Curtin Gallery. Photograph taken by Robert Frith, Acorn Photo Agency.	88
figure 40	Marzena Topka, <i>Various Tensions</i> (installation view west wall), 2009. Two screen video installation, 10 min 42 sec, loop. John Curtin Gallery. Photograph taken by Robert Frith, Acorn Photo Agency.	88

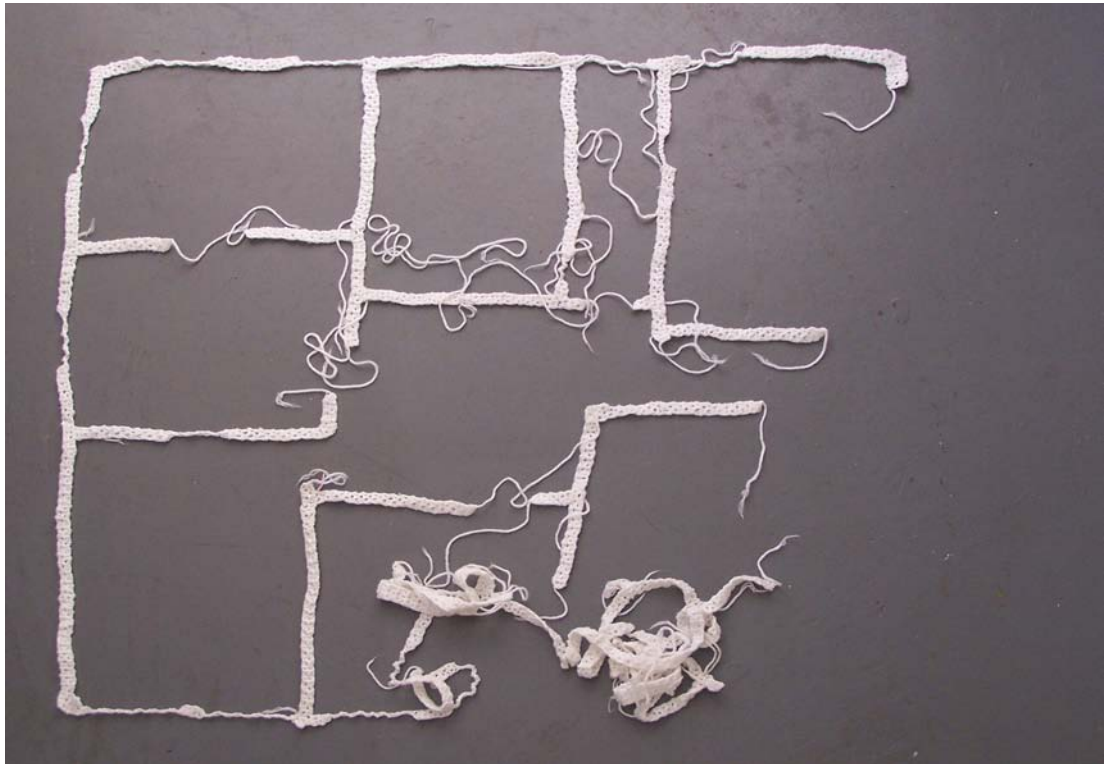


figure 2 Marzena Topka, *Maquette for Architecture & Amnesia*, 2008. Acrylics and nylon, approx. 56 x 68 cm.

introduction

spaces of irrational rationality

There is a rich accumulated vocabulary of space and its meanings. *The Macquarie Dictionary* defines space in its noun form in 15 different permutations, from the immeasurable space of cosmos, to an area of measurable space. Spaces can also evoke something much more intimate and related to the body. In medicine *spatium* is a term used in anatomy. The origin of the word itself comes from Latin *spatium* – area/expanse, room (for); intervening space, gap/interval; length/width (Whitaker 1993-2006). *Being in a particular space* could denote being in a particular mood or frame of mind.

The aspect of space I am interested in alludes to a virtual place; a topology that incorporates junctions between places we encounter and the way we respond to them. That is, the affective space our bodies inhabit. Actual location - the exhibition space - is an integral part of my work. Through destabilising the actual architectural space I like to tap into unrealised potentialities inherent in that space to create a fresh experience for the viewer. What I am seeking in my work is a leak - one reality flooding another, a rupturing of one world, a construct - to provide a clean slate. Perhaps it is as simple as creating spaces to think, to feel, to *become*.

The concept that space is a synthesis of physical, psychological and cultural aspects is not new. Henri Lefebvre, a sociologist and a philosopher, already established these

connections in *The Production of Space* (1947). Lefebvre's conceptualisation of space has sought to bring together aspects of space, which until then were most commonly discussed as separate (1991, 11). In the Western metaphysical tradition the concept of space was mainly explored in physical or mental terms. The Platonic ideas about space split the world into physical and Ideal realms, where the physical was considered to be but a shadow of the Ideal realm that humans could not access. Plato considered the physical space to be a receptacle of everything contained within it. The Aristotelian concept of space emphasised space as a container that set the boundaries between things and delineated their outer limits. The mental dimensions of space were emphasised in the Cartesian conceptualisation of space as *absolute*.¹

Although I will not be discussing the relations between physical, mental and social space as argued by Lefebvre, I would like to acknowledge both Lefebvre's seminal contribution to establishing these connections and as an implicit assumption underlying this thesis. I will be focusing on Deleuze and Guattari's ideas about space and in particular the concept of *lines of flight*, which also assign a social dimension to space,² but have taken it further. That is, what was implicit in Lefebvre's work (that social space is constructed) opened a way for its active construction. I will also be discussing some aspects and implications of the previously mentioned metaphysical traditions (Platonic, Aristotelian and Cartesian) to provide some background information to the types of conceptualisations of space against which Deleuze and Guattari's philosophy can be thought to be militating against.³

The impetus for this thesis came from an interest in ruptured space that I pursued in my creative practice.⁴ Ruptured space implies an after event. By ruptured space I mean

¹ Descartes's concept of *absolute space* is discussed in chapter 1, page 29-32.

² Lefebvre's influence on the development of spatial concepts of Deleuze and Guattari is problematic and falls beyond the parameters of my thesis. Therefore I will not be attempting to confirm or refute these claims. For an explanation of Deleuze and Guattari's spatial concepts and the *lines of flight* refer to chapter 2, pages 47-51.

³ Chapter 1, pages 24-32.

⁴ Since at least 2003, when I worked on *On Level Ground* installation, which incorporated an actual space and a projected space. The projected space consisted of a video work, which showed the same space as the installation only pre-recorded at a different time. The video was slowed down and reprojected to coincide with the installation, which simulated a waiting room/domestic space. However,

space of mental or physical breakdown where something within the body itself virtually or literally ruptures. Inherently such a space can be simultaneously considered as destabilised or destabilising. I am interested in the potential of such spaces to provide an opening for reconstituting ourselves, so that we are not only *moved by* but *moved beyond* the wound caused by rupture. It has always proved challenging for me to develop work that would embrace ruptured spaces (trauma) and simultaneously act like an antidote. I have found that the best way to confront my dual intention is to maintain these tensions and to compound a sense of ambiguity and uncertainty within the work. Metaphorically speaking, to keep the *pharmakon*⁵ that is to keep the poison and the remedy, not even distinguishing which is which in the whole equation.

Ultimately I also mean to imply or reference that a construct has a potential to collapse and give way. Ruptured space could be considered as an aftermath of a destabilised space or a destabilising experience. I use the term 'destabilised' and 'ruptured' interchangeably throughout this thesis. However a destabilised space in itself is not necessarily ruptured. When experience becomes destabilised the usual way of being or thinking is interrupted. For example, in traumatic experiences such as: illness, separation, accidents, or other unexpected and unanticipated events in life. An interruption of the usual way of being or the habitual by hospitalisation, imprisonment or visit to a gallery space will not necessarily lead to falling apart of constructs (cultural or individual), but I am interested in the potential of this happening.

In my art practice, the actual space, which provides the context for the work, is to be subjected to destabilisation and not necessarily the subject (the viewer). Rather, the

the alignment of the actual and the projected space was continually being destabilised by it having been filmed with a hand held camera.

⁵ Jacques Derrida posits *pharmakon* to be something that refuses 'to submit [its] ambivalence to analysis' (Derrida 2004, 75). *Pharmakon* was a term used by Plato in Phaedrus (387 AD) in his account of an Egyptian tale of Theuth, who invented writing. On presenting writing, which he believed to be a remedy against forgetting, to king Thamus, Theuth met with a refusal. The king exposed writing as something that encouraged rather than remedied forgetting. It was not a remedy, but a poison. Derrida in his interpretation of *pharmakon*, was neither interested in returning to or denouncing Plato, but to displace the term's original meaning. In Derrida's writing *pharmakon* has no stable essence, and as such, cannot be reduced into a simple opposition (Derrida 2004, 76, 106).

ruptured spaces are evoked, because this is what the work references. It engages with the experience of trauma, reflects on the structures, which deal with its alleviation and how trauma is socially constructed. I am asking the viewer to literally enter a space of uncertainty where ordinary things can begin to be questioned.

The very mention of destabilised spaces suggests similarities with the concept of the *uncanny*⁶ or the *architectural uncanny*⁷, where a sense of destabilisation also occurs in the subject. However, in the *uncanny* experience the subject is destabilised due to a repressed trauma being triggered by what the subject finds familiar and yet cannot quite recognise – the *unhomely* or the *unheimlich*. Something that was once familiar returns to haunt the subject. The *uncanny* rests on a Freudian psychoanalytic model whereby the psychology of an individual is analysed and privileged over the societal factors, which may also be impacting on the individual.

Deleuze and Guattari's concepts of spatiality, on the other hand, involve recourse to the *outside* that is to say they allow for social connections to be made. Their method of schizoanalysis, which they pose in place of psychoanalysis, encourages *going for a walk and leaving* the stuffy room of psychoanalytic practice behind. It is an irresistible proposition. One needs fresh air. This proposition demands connections be made beyond the individual. The individual is conceptualised as *dividual* that is an individual plus the social sphere.

In this thesis, I seek to delineate a space that augments connections between architecture, art and affect. Technical drawings, especially architectural plans, grids, graphs, data sheets, evoke exactitude, precision and require a rational approach. These are often a starting point for my work. I then transcribe and explore the technical

⁶ The *uncanny* is defined by Ernst Jentsch, who is thought to have first used the term in his essay 'On the Psychology of the Uncanny' (1906), as something uncertain, ill at ease, and lacking in orientation. Freud made the uncomfortableness aroused as a result of undecidability the central characteristic of an encounter with the *uncanny* and to him it is predominantly the effect of the return of the repressed.

⁷ Anthony Vidler argued that architecture always had a privileged relationship to the *uncanny*, initially as a back drop to *uncanny experience* traceable to Gothic writing responsible for romanticising architecture's role in the creation of the *uncanny* (the haunted house), to the more critical emergence within Modernism and Postmodernism of exposing the notions of the repressed.

drawings into different media. There is no continuity between the materials chosen and the starting point; I select materials not usually associated with the objective context in which they are initially found for example in offices, architectural firms, or laboratories. Thus misplaced from places reserved for geometry and misused for purposes other than their practical application the familiar or the given meaning of the grid or plan becomes unstable. The rational and the irrational are thus connected in my work. The moment, at which inherent qualities of materials enter the work, the irrational enters with it. The distortions and displacements that occur as a result of these material interjections work contra to the logic that normally situates these objects (grids, plans) in everyday life. (*fig. 2*).

In an interview with Sylvère Lotringer published in *Chaosophy*, Gilles Deleuze and Félix Guattari state that 'the rational is always the rationality of the irrational' (Deleuze and Guattari 1995, par. 2). The rational, in order to operate as such, needs the acceptance of irrational premises as truth. 'Underneath all reason lies delirium, drift' (Deleuze and Guattari 1995, par. 2). When *rational* is understood in the terms defined by Deleuze and Guattari it is actually the recognition of the *irrational* in the rational that becomes a building block for my work and the subsequent displacement of rational objects into irrational situations provides openings to consider their place in our construction of value systems.

tampering with grids

It was peculiar to me that I have begun my visual research by collecting hundreds of images of cyclones. Peculiar because it did not seem connected to the projects I have been involved with to date and far removed from my first hand experience. What became important about looking at these images was the affect of an uncontrollable force and intensity provoked by the image on one hand and the mappings superimposed onto them. That is the containment of what was practically uncontrollable. The lines of longitude and latitude were nonetheless effective in locating the cyclone through the geographic conventions of mapping (*fig. 3*). This grid-work, though, is totally imaginary. It is a pure abstraction.

Apart from the longitudinal and latitudinal grid-work, other orientational clues were provided by the glimpses of the continents themselves or their edges. This *striation* of a *smooth* space, which I will discuss in chapter 2, was originally connected to navigation, discovery of new lands, trade and ultimately colonialism. However, in this particular case, it is being used to create a sense of control over forces at which mercy we may find ourselves. More subtly the charting predicts how it will impact the weather conditions in surrounding region. In either case, the charting provides an anchoring point, a stabilising trope to a threatening (in this case weather) condition.

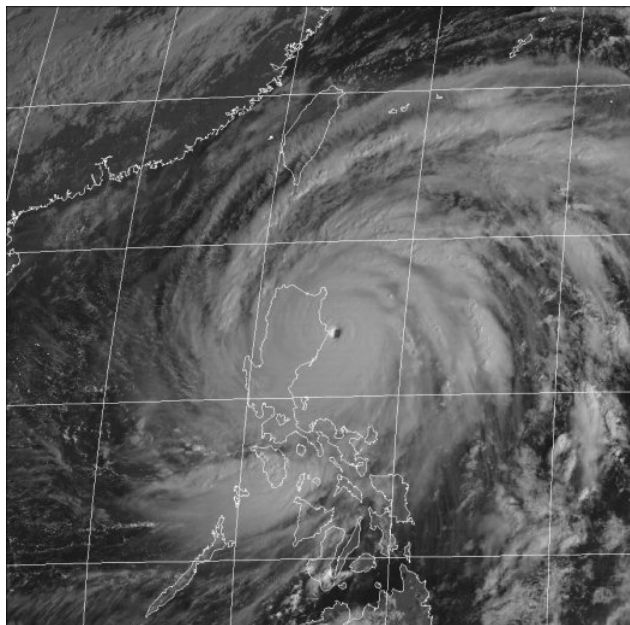


figure 3 Typhoon Zeb Making Landfall in the Philippines, October 1998. United States Federal Government.

Whilst being conscious of the mapping processes at play in these digitally generated satellite images, with their localised pressure points and fronts, highs and lows, I was becoming conscious of organisational processes that I was putting in place through collecting, selecting and eliminating. I started an experiment in charting of my own through a series of short experimental video works. In one work called - *Grid Drain*) I gridded up a bathtub with ink, turned the water on and filmed. (*fig. 4; disc three, track 3*) I wanted to bring the project to a more ordinary level, a language that was redolent of the everyday. I was able to distill the collected visual research into what was essential; the fluid, unpredictable movement and the grid.

Briony Fer in her article 'Drawing, Drawing: Agnes Martin's Infinity' directs our attention specifically to how the line functions in Agnes Martin's work - it escapes. Fer described



figure 4 Marzena Topka, *Grid Drain*, 2008. DVD, 1 min 51 sec loop.

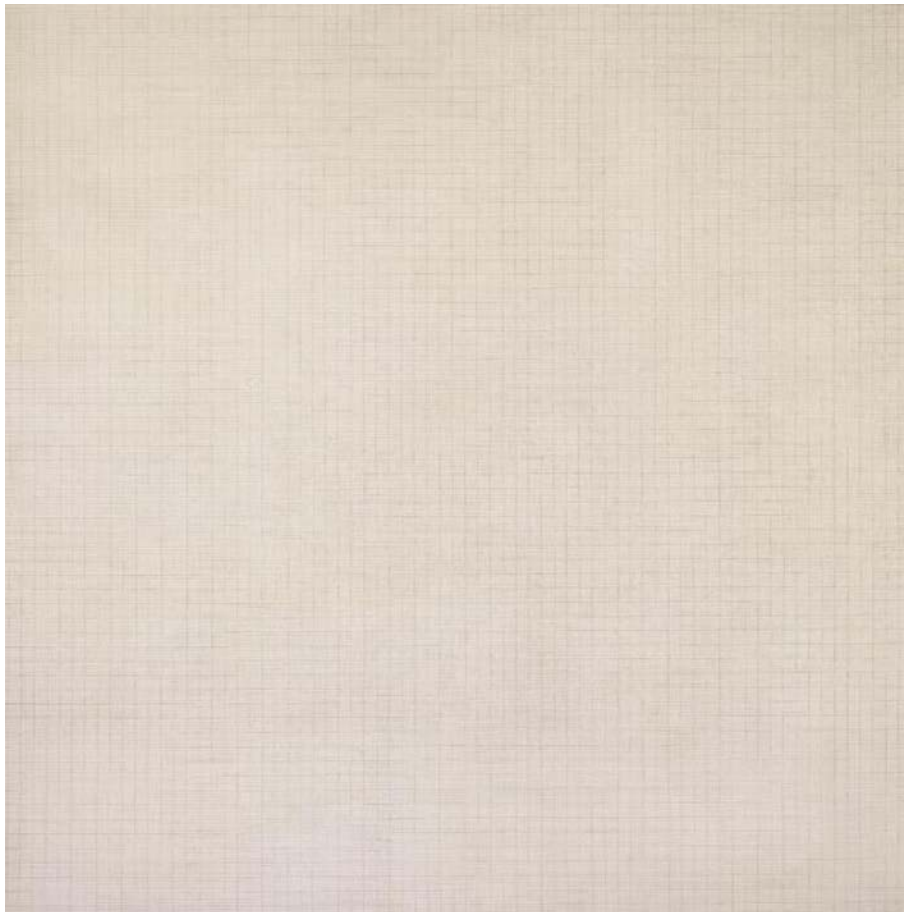


figure 5 Agnes Martin, *Leaf*, 1965. Acrylic and graphite on canvas, 183 x 183 cm. Collection of the Modern Art Museum of Fort Worth, Texas.

Martin's paintings poetically as an insubstantial mirage (fig. 5) (Fer 2006, 169). Something indeed happens to the grid. It becomes dematerialised. I find Fer's allusion of Martin's lines to Deleuze's *lines of flight* or *fugitive lines* appropriate. In French *l'ignes de fuite* is a contradictory term in that such lines both make or create and at the same time escape the system. In this case the system of perspectival construction. Fer also proposes to look at Martin's grids as a sieve through which worlds fall. What I find particularly intriguing is that the grid fails to measure or map anything at all. In acting as a sieve it lets everything through so we are left with an experience of unrestricted space. What the artists whose work I will discuss in detail in chapter 3, Kurt Schwitters and Kitty Kraus, including Agnes Martin, have in common is that they tamper with structures/grids and potentially the frameworks in which we live.

sharp residues - broken windows

The collection of images of broken windows works like a background noise to the other projects. It forms a database for me to think from. They evidence eruptions, accidents and outbursts. Apart from documenting they are a residue of my past projects with glass (like *Sound Support* – and *Twenty Five Pieces figs 6 and 7*). Perhaps they are building up to another project? Becoming another *blood remembering*?⁸ Deleuze and Guattari's concept of lines is a timely analogy for what forms my working methodology. There are a number of lines, intertwined around one another, some terminal others of *flight*, some *molar* others becoming *molecular*. Strands of thoughts and materials from past projects get picked up and taken further as if the whole practice was an experiment. I do not consider my work to ever be complete, even when fully resolved. Rather my work progresses through a series of deferrals. That is a series of re-workings and re-approaching of the space of uncertainty in different ways.

I am accustomed to see glass everywhere but somehow it has caught my attention in its ruptured state. The series titled *Broken Windows, 2007* – ongoing, does not have *fugitive lines* (fig. 8; disc three, slideshow 1). Instead it has spaces to fall into. There is

⁸ Rainer Maria Rilke introduced the idea of *blood remembering* into the discussion of creating (Rilke 1975, 93-94). That is the idea that something needs to have had sufficient time to go through you, to get into your blood system so to speak, for it to properly take shape. Previous research, previous projects and experience come into play when making decisions as well as new discoveries often found through accident.



figure 6 Marzena Topka, *Sound Support*, 2005. Installation view: glass, live video feed, and tv monitor, dimensions variable.



figure 7 Marzena Topka, *Twenty Five Pieces*, 2005. Video still, 14 min 46 sec.



figure 8 Marzena Topka, *Broken Windows (Harold St., Highgate)*, 2007-ongoing. Digital print, dimensions variable.

poignancy about them. A pure disruption. A betrayal of forces whether accidental or deliberate. They form *black holes*⁹ in the fabric of any city. Tears in its façade. Wounds. Fragility. The façade is breached. There is another life, that of the night. The city's unconscious.

perfect spheres project

In the past spheres embodied the Ideal form and were invested with ideas connected with order and reason. They continue to have a close relationship to perfection. The perfect geometry of celestial bodies and their movement inspired Plato to look for similar underlying patterns of organisation or guiding principles elsewhere. The idea of a purposeful and cyclical universe was reassuring.

My instructions were simple: to cast a perfect sphere and then introduce imperfections or accidents to it. I used glass from two sources: commercial crystal and found or used bottles (*figs 9 and 10*). The cast glass technique¹⁰ involved a lengthy procedure of first casting a preexisting form (stress ball) in plaster to obtain a wax copy, which was then placed in a heat resistant mould. The wax was lost and the mould was filled with glass and thus was made kiln ready. So the process went from positive to plaster negative to wax positive to heat resistant negative to glass positive. The process was lending itself to an introduction of imperfections at every step of the way and I had not exhausted

⁹ It is a term borrowed from physics, which describes a collapsed star; a space from which there is no escape once drawn into (Parr 2010, 34). Deleuze and Guattari speak of *black holes* as 'an effect of closure, as if the aggregate had fallen into and continues to spin in a kind of black hole' (Deleuze and Guattari 2007, 368). It is a *line of flight* gone wrong. *Black holes* are just one possible outcome of a *machine* opening up to an *assemblage*. A *machine* in Deleuze and Guattari's meaning of a term does not denote technology but rather a system of relations into which *machines* can enter by means of breaks and interruptions (Deleuze 1999, 32; Deleuze and Guattari 2008, 38). A human body is a classic Deleuze and Guattari's *machine*. Every *machine* is always part of a system of *machines*, and every flow it interrupts becomes productive. It functions like a key that opens or closes the *assemblage*. For example, a baby suckling milk from their mother's breast. The baby's mouth is considered to be one *machine* and the breast another (Deleuze and Guattari 2008, I and 39). *Assemblages* are hybrid collectivities, which are dynamic and can at any time undergo reconfiguration (Phillips 2006 (May), 108-109). Deleuze and Guattari warn us not to disorganise from the structures we are part of completely. Part of subjectivity needs to be retained in order to function. For further discussion of *lines of flight* and *lines of abolition* (similar in effect to *black holes*) see chapter 2, page 47-51).

¹⁰ See Appendix for methodology.

its possibilities. What became apparent was that it was virtually impossible to obtain the perfect results I had set for the projects. Commercially produced spheres are obtained by rolling solid lumps of glass or a hollow technique involving blowing. Both these methods are more suited to producing perfectly rounded forms.

metaphysics¹¹ or a user's manual?

A question mark hovers over the application of Deleuze's or Deleuze and Guattari's philosophy to form a method. This in itself is an invitation to test their propositions from a point of view of artistic practice. Reidar Due captures the essence of the debate when he queries:

to what extent Deleuze's philosophy of being is presented from a point of view so distant from human affairs and endeavours as to have no consequences for our actions and for our involvement in political and scientific problems. (Due 2007, 7)

The literature on Deleuze is polarised between two interpretations that can be exemplified on one hand by Alain Badiou and on the other, by Dorothea Olkowski.

Positive evaluations of Deleuze and Guattari, view their writing as a user friendly, anti - academic manual to everyday experience. There is enthusiasm amongst scholars such as Dorothea Olkowski, Simon O'Sullivan, Brian Massumi, Elizabeth Grosz, Moira Gatens and Michael Hardt, about the possibility of practical application of Deleuze and Guattari's or Deleuze's immanent philosophy (Buchanan 2000, 83). One such aspect of applying Deleuze and Guattari's theory to practice has been in the way their concept of *subjectivity*,¹² or rather resistance to becoming a subject, has transformed subjectivity

¹¹ See chapter 1.

¹² The term *subjectivity* can be used to denote a personal outlook (feelings, opinions, biases). Here, *subjectivity* is not taken to be a given property of each individual but rather something which is inscribed on the subject (individual) through them being part of culture. It is implicit in my understanding of the term that any norms or values that are culturally maintained will be transferred to the individual. This brings the questions 'what if the subject refutes the inscription?' The resisting of inscription can put the subject at a risk of being ostracised or punished, depending on the nature or severity of transgression of bounds delineated by culture. For example being homosexual in a culture where heterosexuality is the norm. For a discussion of how Deleuze and Guattari's conceptualise *subjectivity* please go to chapter 2, page 47.



figure 9 Marzena Topka, *Sphere*, 2008. Commercial crystal, 6 x 6 x 6 cm.



figure 10 Marzena Topka, *Bombay Sapphire Blue*, 2008. Recycled gin bottle, 7 x 4.5 x 4.5 cm.

into a dynamic process. Having formulated their idea of *being* as *becoming*¹³ implies that subjectivity cannot be fixed but needs to be grasped in flux. I will return to explore this idea in chapter 2, however what I would like to stress at this point is that what is at stake in these deliberations is a new or transformed *subjectivity* that is freed from prejudice. Even if this prejudice is the prejudice of assuming to know what the subject may or may not *become*.

Olkowski who specialises in Feminist theory, phenomenology and contemporary French philosophy, finds Deleuze's notion of *difference*¹⁴ conducive to bringing about change and creating a way of being opposed to hierarchies of politics. In *Deleuze and the Ruin of Representation* (1999), she places the concept that thought is creative at the very core of her argument. Olkowski aligns her critique of representational objectification with Deleuze's denouncement of organic representation. She celebrates Deleuze's project to *ruin representation*, referring to Deleuze's dismantling of the structuralist signifier/signified relationship. An artist's work, which in Olkowski's opinion exemplifies the *ruin of representation*, is Mary Kelly's *Post-Partum Document* – a rigorous artistic analysis of the process of the social construction of *subjectivity*. Begun in 1973 and spanning a period of six years *Post-Partum Document* follows her child's development. Speech, growth, weaning, markings, scribbles, feeding charts and fecal stains – all of the representation is accomplished via gathered data and traces (i.e. non representational means). The project stops the moment her son is able to write his own name, at which point Kelly considers his *subjectivity* as separate from her own. The moment of entering into written language becomes the moment one becomes a subject. Deleuze's notion of *difference* is useful to some feminists like Olkowski in formulating an anti rationalist stance. Rationalism in this case is perceived to be based on phallogocentric world-view, which assigns power to men. However women, on the basis of their biology (e.g. natural rearing capacity), are aligned with nature and traditionally excluded from the sphere of decision-making and politics.

¹³ *Becoming* is a term used by Deleuze and Guattari to infer a state of being in flux. However *becoming* opposes *being*, which is argued by them to be closely bound with identity of representation, in which the experience of *difference* cannot be experienced other than as the presentation of the same over again. *Becoming*, on the other hand, is argued by them to enable the experience of *difference*, which presents the world anew.

¹⁴ For further discussion of Deleuze's and Deleuze and Guattari's notions of *difference* please see chapter 2, page 34-36.

At the opposite end of the spectrum of critical readings of Deleuze, we find Alan Badiou, Slavoj Žižek and Peter Hallward. As an example of these negative interpretations, I will expand on Badiou's *Deleuze: the Clamour of Being*, which appeared in French in 1997. Although Badiou and Deleuze were far from reconciled in their positions, they decided to exchange views on topics of common interest. The book is the result of a five-year correspondence between the author and Deleuze. Badiou refers to Deleuze as a transcendental empiricist of the immanent, and sees him as a metaphysical thinker whose theories cannot find a way into everyday life. Badiou points out similarities between Deleuze's concept of Univocity and Neo-Platonic ontology of the One Beyond Being, propositions which imply that thoughts aspire to metaphysical truth rather than action. This interpretation runs against the valorisations of the Dionysian aspects of multiplicity, desire and mobility usually thought as inherent in Deleuze's work. Badiou presents us with a more conservative, ascetic Deleuze (Badiou 2000, 19-29). Badiou draws attention to the abstract nature that characterizes Deleuze's theory but at the same time traps him precisely in the metaphysical tradition that philosophy pursued well into the 19th Century but Deleuze refuted. Deleuze aligned himself with these philosophers who can be seen as ascendants to the anti-metaphysical project, such as Henri Bergson (1859 - 1941), Friedrich Nietzsche (1844 - 1900) and Benedict de Spinoza (1632 - 77). Badiou seems to have overlooked that the motivation of Deleuze's philosophy was the production of concepts rather than truth. It was precisely the dismantling of universal truths and their homogenising effects, which Deleuze perceived to impact on our *subjectivity* that he directed his production of concepts towards. He advocated for a space of real *difference*, a *difference of intensity*, a difference that Western society was not acknowledging. Thought, in Deleuze's theories, although virtual has a capacity to become actualised. It is precisely thought that gives impetus to action.

Writing and interest in Félix Guattari's work has been much more sparse. Gary Genosko contributed to the dissemination of knowledge about this psychoanalyst in publishing *Deleuze and Guattari: Critical Assessment of Leading Philosophers* in 2001. The book was written in three volumes, the second volume comprising of a collection of key critical essays written exclusively on Guattari. Guattari is discussed in the context of the anti-psychiatry movement, schizoanalysis and his innovative therapeutic practice,

anti-capitalist stance and in relation to the seminal concept of transversality. Genosko's commentary is the most comprehensive collection of essays on Guattari to date.

Specifically of interest to art and artists is Nicolas Bourriaud's use of Guattari's concept of ethico-aesthetics to coin a new movement in art; relational aesthetics (Bourriaud 2002, 92, 104). Bourriaud notes that Guattari did not leave us a neat account of aesthetics. For Guattari aesthetics applied not to art alone but to life. Bourriaud's book invests in Guattari's promise, conceived in his final book *Chaosmosis*, that through combining creativity from all disciplines 'the ordeals of barbarism, the mental implosion and chaotic spasms looming on the horizon' can be transformed 'into riches and unforeseen pleasures' (Bourriaud 2002, 104; Guattari 1992, 135). In this quote Guattari alludes to the last line of the First Internationale Manifesto (The Communist Manifesto) of 1848 by Marx and Engels, where by uniting the proletariat can loose their chains and 'have a world to gain' (Che Guevara et al. 2005, 66). Thus Guattari's production of *subjectivity* is informed by Marxist thought, but not without criticism. To Guattari as well as Deleuze Marxist ideology was part of a problem. Marxism was as intent at producing hierarchies as capitalism, and the ideology it deployed masked that desire (Deleuze and Guattari 1995, par. 7).

As my foray into the Deleuze and Guattari's writing style deepened, I found that Deleuze and Guattari were not as radically nonsensical as the hearsay of the 1980s suggests. Over two decades have passed since their seminal text *A Thousand Plateaus* (1987) was published, and the euphoric reception is now dissipating to give way to more considered assessments of their contributions. The initial focus on their concepts of *multiplicity*, interpreted as many-sided selves, and the *body without organs* was primarily concerned with identity and gender construction, gay rights and politics and issues surrounding other *minority* groups. A recent addition to the body of knowledge on Deleuze in the field of art is Elizabeth Grosz's book *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (2008), in which she explores the fundamental aspects of where the impulse to create comes from, and locates its origins in the encounter with chaos. Her book includes a comprehensive insight into examples of Aboriginal Art.

However, the discussion focusing on space, or construction of alternative spaces, that takes into account questions raised by Deleuze's and/or Deleuze and Guattari's theory,

has mainly taken place in architecture (Grosz 2001, Buchanan and Lambert, 2005).¹⁵ This has been paralleled by an interest in Deleuze's and Deleuze and Guattari's concepts of space in cultural theory (Grosz 1995, Buchanan 2000, Colebrook 2002, Massumi 1992). The recently published *Art Encounters Deleuze and Guattari* (O'Sullivan, 2006), *Deleuze and Space* (Buchanan and Lambert, 2005), and *Biographies and Space* (Arnold and Sofaer, 2008) discuss art and space.¹⁶ My thesis is a contribution to this discussion with a specific emphasis on Deleuze and Guattari's notions of space (*smooth*, *striated* and *lines of flight*) in relation to contemporary art practice.

In a 1972 interview between himself and Michel Foucault, Deleuze referred to the idea of theory as a toolbox. He insisted it must be used and must be useful and if it is not used or useful to 'find another pair of glasses'. Furthermore, he continued:

I leave it to you to find your own instrument, which is necessarily an investment for combat. A theory does not totalise; it is an instrument for multiplication and it also multiplies itself. It is in the nature of power to totalise and it is [Foucault's] position, and one I fully agree with, that theory is by nature opposed to power. As soon as a theory is enmeshed in a particular point, we realise that it will never possess the slightest practical importance unless it can erupt in a totally different area. (Deleuze 1972)

With Deleuze's clear opposition to totalising, it would be unthinkable to think that grasping Deleuze's and/or Deleuze and Guattari's concepts will enable forging of a method. To use the theory as a *toolbox* is not to have a set of standard approaches that can be readily deployed in certain situations. It requires creativity and needs to be experimented with (Nealon and Searls Giroux 2003, 8). In my research I decided not to act on the frequently quoted invitation by Deleuze, to use the concepts he developed himself or in collaboration with Guattari as tools and his/their theory as a *toolbox* (Deleuze 1972; Foucault 1980, 208). At least not initially. First of all I wanted to

¹⁵ I have since become aware of other contributions to the discussion of Deleuze's or Deleuze and Guattari's space in architecture. Among these are Kim Dovey's *Becoming Places* (2010), Bernard Cache's *Earth Moves: The Furnishing of Territories* (1995), Greg Lynn's *Folding in Architecture* (2004), Andrew Ballantyne's *Deleuze and Guattari* (2007) and Lars Marcussen's *The Architecture of Space – The Space of Architecture* (2008).

¹⁶ A recent significant contribution to the writing on Deleuze and art is *Deleuze and Contemporary Art* by Stephen Zepka and Simon O'Sullivan (2010), and a significant contribution that I missed to acknowledge is *Deleuze on Music, Painting and the Arts* by Ronald Bogue (2003).

explore how Deleuze and Guattari themselves located and applied their terminology and more specifically the term *lines of flight*. This is what I will explore in chapter 2. However in chapter 3 of this thesis, I attempt to imagine the work of a contemporary artist Kitty Kraus through the lens of Deleuze and Guattari's concepts of *lines of flight*. This experiment has been purely driven by curiosity about 'what if' Deleuze and Guattari encountered the work of Kitty Kraus and as an experiment in mapping the *lines of flight* in her work. I lay no claim that Deleuze and/or Guattari would interpret or look at her work in the way I argue in chapter 3.

Lines of flight signal a break from an existing structure but in that departure a new ground is delineated. *Break* is not the best word to describe the transformative processes Deleuze and Guattari refer to, and the term requires further elaboration. If we read the fine print in Deleuze and Guattari's theory, they tell us there can never be a complete break from structures we may be part of, whether familial, or societal (Deleuze and Guattari 1983, 71; Deleuze and Guattari 2007, 10). After all, these structures form a significant part of our circumstances and no one is independent of them, nor should they be. However because Deleuze and Guattari think of structures as circumstantial, they recognise that it is possible to reconfigure or re-assemble the way the circumstances construct us. *Lines of flight* act as bridges that allow us to cross over from one set of circumstances to another.

The concept of *lines of flight* struck a resonance with the goals I have for my work; to explore the potentiality locked in destabilising spaces. Some life transitions or specific experiences affect us for a long time. These transitions split (rupture) our life and are often talked about in terms of *before* and *after*. But the demarcation is not always clear. There are ruptures that are imperceptible to us but others notice them taking hold of us.¹⁷ I posit that a destabilising experience makes us occupy a space that is ruptured. In ruptured spaces our guard is down. It is a space of vulnerability, uncertainty, and suspended judgment. My working premise is that this gap of vulnerability renders us more open, more receptive. In ruptured spaces almost by default, there is an impetus to take agency.

¹⁷ One example of this occurring is in cases where some alcoholics may insist they have no problem with alcoholism, and yet it may be very obvious to their partners or other people around them that their addiction is having detrimental effect on their life (e.g. health, relationships, work).

Vulnerability is not usually perceived to trigger agency. On the contrary this is perceived, to be a victim's position that may persist without taking agency. However this does not eradicate the potential is there ready to be harnessed the moment one fathoms such a possibility as actual. Deleuze and Guattari encourage us to study the structures we are part of and proceed to carefully distinguish all the different lines or connections which comprise them, an idea which I will discuss in more detail in chapter 2, page 47-51. Knowing the different components and understanding the way in which they interrelate allows for constructive openings, which in turn may allow new connections to be made. Vulnerability could also be approached through the notions of openness and closure such disconnections from one structure and connection to another may entail. When I stated that vulnerability 'renders one more open' I meant it in its positive sense: as an opportunity to become open to possibility of things being otherwise and not the usual implication of being open to a threat. Equally I will not be addressing effects of closure vulnerability may entail, as vulnerability can also build walls. That is to say that one may be inclined to put up walls to protect oneself under conditions of real or perceived threat.

Within the discussion about the applicability of concepts posited by Deleuze and Guattari, my approach is situated within the positive interpretations. It follows Deleuze's own position in regards to criticism:

what counts are not only the two opposed camps on the great line where they confront each other, but also the frontier along which everything passes and runs on a broken molecular line with a different orientation. (Deleuze 1983, 84)

This quote goes to the core of practice of criticism. Criticism for Deleuze should come from the *inside* rather than the *outside*. Proceeding from the middle or from within, assures a lived experience of what one is critical of. In a way, the outside view is not only considered as incapable of providing the (first hand) knowledge of the subject but it is also an artificially constructed position. We do not exist outside of structures, only within them, and setting ourselves outside or above these conditions is an untenable position.

dissection of chapters

The word *cracking* found in the working title of my thesis, *Ruptured Spaces: cracking Deleuze and Guattari's lines of flight*, was chosen because I found that looking at their theory was often like cracking a code. I was a beginner and found their writing not easily accessible. Persistence in the face of this inaccessibility would occasionally yield an unexpected gem, and make my venture into this theoretical territory rewarding.

Chapter one will explore past conceptualisations of space that have a direct bearing on the discussion of this thesis. In this chapter, consisting predominantly of an overview of the onset of geometrisation in Plato, Aristotelian taxonomy and the completion of the process of geometrisation (abstraction) in Cartesian philosophy, will foreground a tendency to shape space, including a Western world compulsion to categorise, map and order. The chapter covers a lot of ground and leaves many gaps, but it is my intention that the selected information will emerge like a number of stills recorded on a strip of film, that nonetheless will form a coherent flowing picture.

The main content of chapter two is based on an analysis of two chapters from *A Thousand Plateaus* - chapter 8 "1874: Three Novellas, or 'What Happened?' " and chapter 14 '1440: The Smooth and the Striated'. *A Thousand Plateaus* is a sequel to *Anti-Oedipus* and together they form the two-part volume of *Capitalism and Schizophrenia* that Deleuze and Guattari wrote in collaboration. The subject matter of chapter one primes the ground for all of the following chapters and seeks to identify the key themes that have a direct bearing on the development of Deleuze and Guattari's philosophy and also my practice. The core of chapter two, however, is concerned with the *cracking* of Deleuze and Guattari's concept of *lines of flight*.

In chapter three, I will highlight select explorations of ruptured/destabilising spaces in contemporary art, namely Kurt Schwitters's *Merzbau* and more recent Kitty Kraus's installations and sculpture. It may appear that the linking concept of *lines of flight* will put the works under the mercy of a particular ideological context and in its application delimit and suppress the works' potential to generate alternative meanings. In tracing the *lines of flight* in these artists' work, however, the very application of *lines of flight* as an analytical tool will also be tested. The application of *lines of flight* may yield new

readings and act as a useful analytical tool. It is important to state that my commitment is not to force upon the work a new hierarchy of reading. Rather I would like to locate points of affinity and draw, what are often, fragile relationships that the placement of the works in close proximity to one another may help to articulate.

Chapters one to three establish background information, explore space and *lines of flight* as conceptualised by Deleuze and Guattari's philosophy, and seek to find where *lines of flight* intersect ruptured spaces in the work of selected contemporary artists. In chapter four I will discuss my practice and attempt to evaluate how it is situated in relation to the concept of *lines of flight*. Will the *lines of flight* converge or will they collide with the ruptured spaces that I aspire to create?

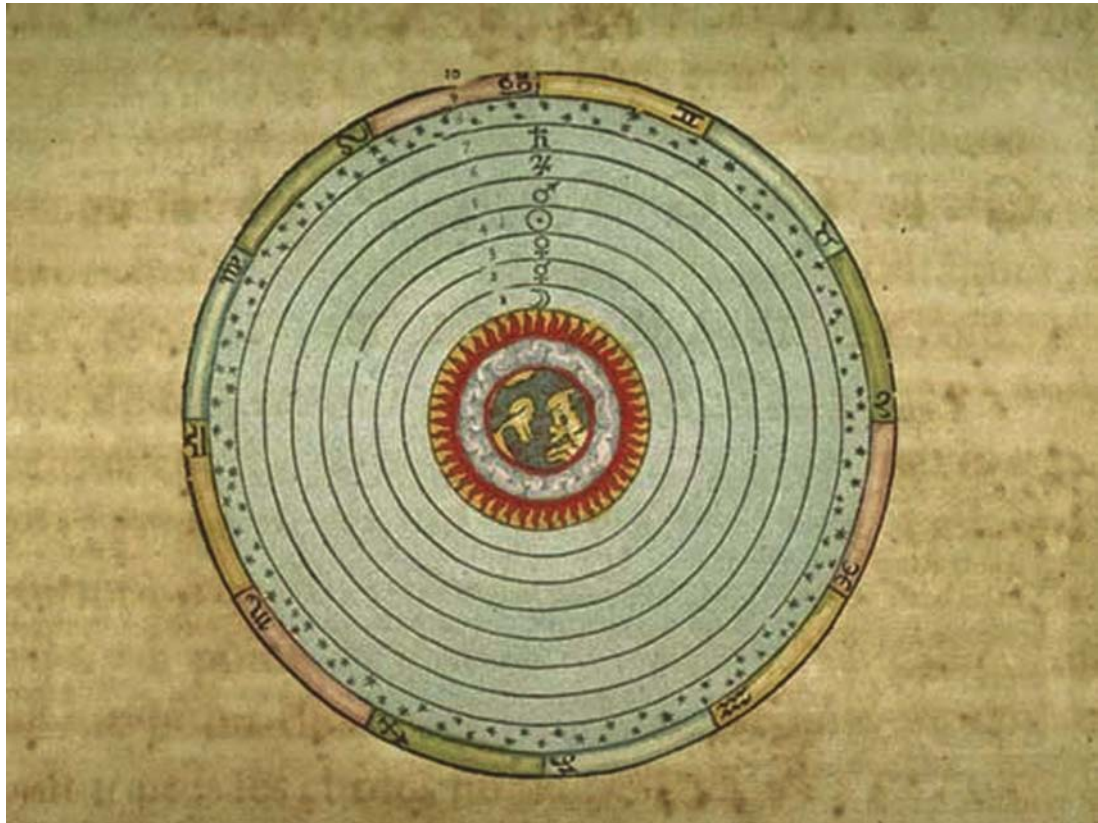


figure 11 The Aristotelian world system. Medium unknown, dimensions unknown. Institute and Museum of History of Science, Florence.

I measurephilia

containing the unknown

Spaces are unavoidable, so much so, that we take them for granted. We engage in organising our spaces daily, making them function for us; we don't even realise, or need to know that we are doing it. We place objects on our desk – keeping within reach the most frequently used items, or we adjust to spaces others have organised. But the moment something out of the ordinary occurs and we feel threatened or we believe we have no means of escape space becomes uncomfortable.

We internalise maps of spaces we inhabit. It is quite easy to navigate through the darkness of our homes to get a glass of water in the middle of the night. We know exactly where the light switches are. We know where things are even with our eyes closed. When we move house, the execution of this simple task can become awkward. We stumble into walls that we did not think were there. But given time to adjust we unlearn the schema of our previous house and do not even have to think as we wander through the rooms to get our glass of water. There is no doubt about it change and unfamiliarity disorient us.

This is a phenomenon articulated since at least the 6th Century BC, when the pre-Socratic philosopher Heraclitus promoted the idea of a constantly changing world, a

concept coined as *Flux Theory*.¹⁸ In this theory anxiety over losing stability is considered to contribute to the suppression of a dynamic conception of the world. That is, things needed to be grounded in a conceptual framework that would stabilise the threats a world of flux implied.

Although for the Ancients there was little room for contradictions and uncertainty, their philosophical thinking nevertheless allowed *aporias* - a rhetorical expression of doubt, used as a deliberate tool to resolve contradictions and affirm knowledge. *Aporia* comes from the word *aporos* meaning impassable (*a* – without, plus *poros* – passage) (Derrida 1993, 78). *Aporias* are considered to herald the starting point of Western philosophy and were a major tool of metaphysical thinking. Plato thought contradictions stood in the way to knowledge and *Flux Theory* posited two major paradoxes: of *motion* and of *one and the many*. Everything could not possibly be equally true, and to Plato this was inherently implied in the ontology of universal change (Verelst and Coecke 1999, 4).

Plato resolved the paradox by creating a world of *Ideal Forms*. He divided reality into fixed (Parmenidean) forms located outside the flow of time, a reality not visible to us that embodies ideals and truths and a reality which is fleeting (Heraclitean), a mere reflection, a copy of the *Ideal Forms*. The scission of reality into the realm of ideals and representation allows the experience of objects outside of the flow that they normally exist in, and enables a supposedly objective view (Verelst and Coecke 1999,4).

¹⁸ Both Plato and Aristotle credited Heraclitus with *Flux Theory*. *Flux Theory* is the idea that motion is the only constant in the world. Plato, in *Cratylus* and *Theaetetus*, is thought to be inspired by Heraclitus. Plato states that we *do* and *do not* step into the same river twice because its waters are always flowing. The analogy is an example of how the nature of our simultaneous *being* and *non-being* is expressed. Nicolaus Cusanus named it *the principle of coincidence of opposites* (Verelst and Coecke 1999, 12). *The Flux Theory* also implied that all was one: things in a dynamic world are interconnected (Verelst and Coecke 1999, 2-3). Parmenides of Elea proposed the idea of the absolute reality of the moment. In proposing *being is* or the *now-being*, he described a motionless and unchangeable reality (1999, 3). Our understanding of Greek thought may not be accurate, however I agree with Karin Verelst and Bob Coecke that Elastic (Parmenidean) and Heraclitean views were not necessarily as contradictory as theorised by Aristotle. Parmenides insists on the reality of now and Heraclitus on reality over a period of time. It is now a standard belief that the two views are reconcilable: although experienced moment by moment, the reality is also simultaneously always of now (Jaspers 1974, 28-31).

Plato distinguished between two types of spatiality: *topoi* and *chora*. *Topoi* affiliated with place, were located within the boundless *chora* or the *matrix*. Plato thus conceptualised space as an inactive *receptacle* of objects, a container, and an incubator with its indeterminate components providing the very conditions and materials for growth (Casey 1998, 24). Uterine and womblike qualities of the formless *chora* required organisation and an imposition of structure. In *Timaeus* (4th Century BC) Plato describes the Demiurge taking cue from the order he intuited, to lie behind the cyclical motion of celestial bodies and applied logic of mathematics or geometry to determine the indeterminate of *chora*. Reason became the means of creating an artificial order in the *matrix* (Casey 1998, 38-40).

Space conceptualised as a receptacle lacked a definitive character of its own but what Plato posits in *Timaeus* is that it consisted of regions where the like were found in proximity to the like, and the most unlike were repelled furthest from each other (Casey 1998, 34). Hence it contradicts the very notion of space requiring imposition of organisation. Casey's argument infers that space, even though its regions may have initially been indeterminate, still possessed an autonomous way of creating its own order of temporal assemblages (Casey 1998, 34-5). That is to say it was capable of self-organisation.

Edward Casey presents a strong case for creation being not only a *creation of a place*, but also *creation in a place*. The indeterminate, *choral* chaos already being a place of some sort. As creation proceeds more and more things become differentiated from each other and delineated (Casey 1998, 14).

The origin of 'geometry' - literally, earth-measurement (geo-metria) - lies in place: above all, in its ever more precise delimitation as natural boundaries give way to the imposed and regular configurations, the 'limit-shapes', of the builder and the surveyor. This is not to say that on this paradigm measuring is merely posterior to creation: it is itself an act of creation. To measure is to create. (Casey 1998, 14)

He posits that the creation narratives present 'creation' as a process of progressive place making. Chaos is not a void or a disorder but a place of emergent order. This prerequisite of creation as a movement from non-place to a particular place that is

ordered and measurable is inherent in human nature (Casey 1998, 10 and 16). The introduction and application of measurement or organising principles remedies the fear of confrontation with the immeasurable, the Other, the chaos, and prepares the ground for habitation. But in building protective walls designed to hold at bay the uncertain and the unknown we also exclude.

Is it possible that in the absence of an imposed order things could find their own boundaries or systems of order? Why was the indeterminate so abhorrent in the Western philosophy?¹⁹ The Platonic conceptualisation of space may not be static and characterless after all. It is all a matter of interpretation. In *Timaeus* the creation narrative does privilege the intervention of a Demiurge who steps in to configure the *choral matrix*, what he refers to as *Necessity*, but there is a strong evidence that *chora* had its own autopoetic (self-organising) ability. Being able to provide space and conditions for growth are not necessarily a passive matter, but one requiring a high degree of intelligence. It is a very powerful position to enable things to grow without intervening in their development; letting them take on structures of their own.

filling the void

Aristotle rejected Plato's *Theory of Forms* and developed his own solution to the paradoxes posed by the dynamic world in a *Theory of the Four Causes*.²⁰ With Aristotle we are returned to place and an emphasis on the corporeal, rather than the Platonic split of reality into a world of truth and mere shadows. Matter, according to Aristotle, embodied rather than reflected the *Ideal Forms* (Verelst and Coecke 1999, 5). He used the analogy of a vessel to describe what places were, only that places, unlike vessels, were immovable. The emphasis was on the places' power to surround, contain and hold. It was the first outer limit surrounding an object (Casey 1998, 54-55). Place as circumambient drew attention to the boundaries: the outer limit of a contained body

¹⁹ For example: Plato in *Timaeus*.

²⁰ The *four causes* are to be treated as *because*s:

The **material cause** is the undifferentiated substratum of existence, in which the essential nature of things will find its expression. The **formal cause** is exactly this essence, the thing's substantial nature. But because this evolution - this motion towards - takes place in and through the material substrate, it is a process that can never be completed. The **efficient cause** represents the influences from the outside world that causes the process of motion towards realization of its true nature. The **final cause** is the end point of this realization, the completion of the transformation from potentiality to actuality. (Verelst, and Coecke 1999, 5)

and an inner limit of a containing place (1998, 58). The Aristotelian doctrine denied the possibility of a void. *Topos* in Greek is a limit of bodies and, as such, there are no spaces (places) without the presence of bodies (Aristotle, *Physics*, Book 4). Everything had its place and in every place there was a body.

Except for the rhetorical use of *aporias* there was no space for leaving things uninscribed and uncodified. No room for uncertainty to unfold in. But in *aporias* uncertainty was already channeled into a stronger affirmation of what can be known. Curiously there were things which were placeless in Aristotle's system: the heavens, the *Unmoved Mover*, numbers and points (Casey 1998, 59). Each one of these is riddled with its own paradoxes. However what I would like to draw attention to is that Aristotle's system required some referents that were fixed (*fig. 11*). The idea of uncontained immeasurable heavens and godlike beings, together with the infinitesimal abstractions, provided the constants against which the relative positions or motion of other objects could be determined.

Aristotle developed a metaphysical framework for thinking difference that resulted in a rigorous emplacement of bodies, which has been used to discriminate. This framework functioned by first establishing a norm against which everything else would be classified. It resulted in suppression of any true difference. Nothing could be looked at in itself but always in relation to the ideal it did not reflect. Dorothea Olkowski claims that Aristotle's taxonomy is responsible for *the ruin of difference*. She argues that representation was hierarchically conceptualised via this model of judgment 'established as the single and authoritative source of visible intelligibility and political stabilization' (Olkowski 1998, 18).

For example, the use of one point perspective was a norm for visual representation in Western art. In his treatise *On Painting*, Leon Battista Alberti introduced perspectival rules for representation and conceptualised painting as a window (Olkowski 1998, 16). The geometric subdivision within a painting aids the proper spatial distribution contained on the picture's plane. The hierarchy of proportions is then established through the organisation of the scale of objects according to their relative distance from the viewer or the vanishing point. The creation of depth through assigning objects

their appropriate scale completes the illusion of reality (as seen to eye). This schema froze movement and presented a rationally ordered and idealised mirror of nature.

black science

A significant shift regarding space happened in Western Philosophy in the 17th Century when René Descartes reframed the concept of space as absolute. It was not in any way a sudden shift but once it occurred it influenced the Western imagination well into the 19th Century. The shift was anticipated by the gradual theological considerations being assigned to space by the Roman Catholic Church during the Middle Ages, the Renaissance and Newtonian physics in the 17th Century. Ideas about infinite space find their precedents in antiquity; in Anaximander who situated earth in the middle of an infinite *apeiron*²¹ and the Atomists who proposed the world existed in a molecular arrangement of atoms and voids – the void being infinite open space, not a boundary and not bound, and atoms the indivisible particles that moved through it. However the infinite was not bound up with the absolute.

In the Middle Ages and Renaissance the Stoic affiliation of the void with the infinite became a source of concern for the Roman Catholic Church. What was being implicated or perceived to be implicated in these speculations was that space as infinite contested the supremacy of God, a notion that posed a threat to Christian doctrine. In 1277 the Bishop of Paris Etienne Tempier, under Papal instigation, issued 219 condemnations of doctrines that undermined the power of God - or really the power of the church (Casey 1998, 107). Explorations of spatial infinity were allowed only if they were connected to the omnipotence of God. The effect of these doctrines was quite the opposite of that intended. At the same time texts by Aristotle and Averroes were being readily translated and by the middle of the 13th century Aristotle was incorporated as a subject of study into the University of Paris curriculum. The Church could not contain these explorations (Casey 1998,107). *The Condemnations* of 1277 are unintentionally co-responsible for the birth of modern science.

²¹ An infinite space of primal chaos with earth situated at its centre.

Isaac Newton (1643–1727) brought the infinite and absolute together in collapsing the infinite with God. In *Mathematical Principles of Natural Philosophy* published in 1687 Newton incorporated Pierre Gassendi's (1592-1633) theory of space. It was a theory inspired by Epicurean atomism, which privileged space over matter, fundamental to kinematics (motion) (Casey 1989, 139). What is significant about this is that place has no impact on things, and space was thought to be independent of what was in it – the criteria defining the absolute. Aristotelian concept of space as a place was losing its corporeality and instead was recast by Gassendi as an incorporeal dimensionality consisting of length, width and depth – an abstraction. Place conceived as incorporeal melted into thin air to give way to invisible space. Place was a subsumed constituent of space, its perceivable analogue that became the means of measure. Newton not only reduced place to means of measure but also contracted places within the bounds of space taken up by a body. The immovable absolute spaces or any arrangement with at least one immovable constituent would allow apprehension of relative distances from it, and serve to define all places.

In Plato, the geometrisation was an imposed necessity that gave formless matter discernable shape. However, the geometrisation pursued by Newton was to make measurement possible. For Descartes extension (*extensio*) is also a key concept in looking at space. However unlike Newton, Descartes's conception of space rejects the void (*fig. 12*).

A strict void would collapse upon itself, abolishing its own boundaries. It would be a metaphysical nonentity 'nothing but a chimera' that cancels itself out. (Casey 1998, 155)

The Cartesian identification of space with matter safeguarded things from imploding.

Descartes had a keen interest in perspective, optics and thaumaturgic devices. The last do not only include magician's props but also scientific devices, like a telescope or the humble spectacles. Looking through these devices would be comparable with *seeing things* – apparitions - that the naked eye, a mere sense organ, was not capable of verifying. Could the power of these devices be trusted in bringing into the field of visibility what was invisible to the eye? To bridge this question, a sheer leap of faith was necessary. In demystifying how things actually worked Descartes replaced the spell of

magic with mathematical technique and established a new wonder. For Descartes what science could do was remarkable and guided a way out of superstition and illusion. Hence the title of this subsection: *black science*, an amalgamation of *black magic* and *science*.

Descartes compared having access to mathematical methodology with Ariadne's thread that guided Theseus out of the Labyrinth (Harries 2001, 107). Both Ariadne's thread and mathematics could lead humanity out of the darkness and transcend the condition of uncertainty in a profoundly moral way. Descartes trusted mathematical

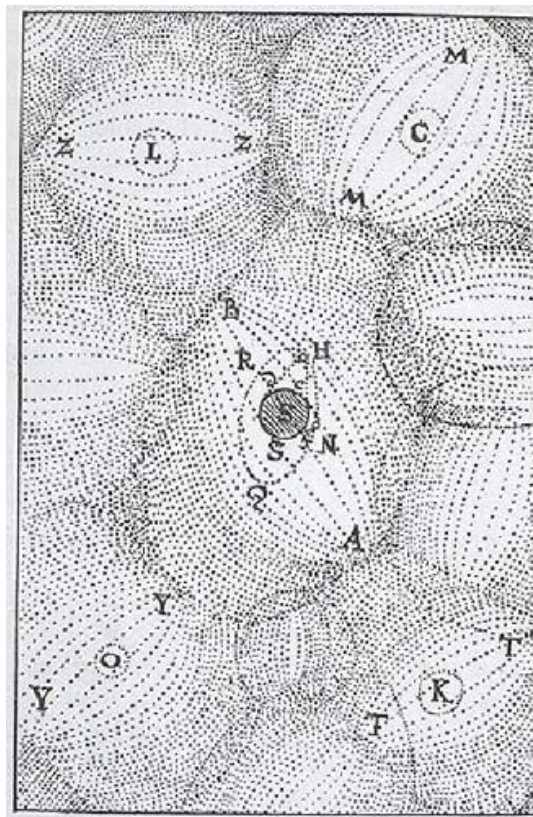


figure 12 Cartesian vortices of René Descartes, *Principia Philosophiae*, 1644. Institute and Museum of History of Science, Florence.

methods to overcome perceptual limitations of the senses. Human perspective is flawed, as humans have no access to truth or certainty. Descartes thus distinguished between moral and absolute certainty. Truth and absolute certainty was a domain reserved for God. Whilst Descartes claimed humans did not have access to absolute truth/certainty, he reserved a privileged place for mathematics. In mathematics the human mind was aligned with God's and could access absolute truth, in other words objectivity. Implicitly Descartes suggested that there were naturally those whose

judgment was superior to others because they were more objective and whose senses were free from perspectival distortion. But Casey points out that this view requires a disembodied knower (a pure subject), an idea that is far from possible.

If the idea of such a knower is illegitimate, so is that of objectivity. And with these ideas that of absolute truth also collapses. Such illegitimacy has been suggested by many recent thinkers. Heidegger, for example, in *Being and Time*, claims that appealing to an idealized subject, to pure ego, or to an ideal observer, we illegitimately read the traditional understanding of God into the human subject. If this suggestion is accepted; the idea of scientific objectivity must be considered similarly illegitimate. (Casey 1998, 123)

What began in Western metaphysics with the process of differentiation culminated in Descartes in absolute knowing. Plato, inspired by the regular movements of circular celestial bodies in the heavens, sought the presence of similar geometric logic to operate everywhere. The indeterminate matter of *chora*, with the demiurgic intervention, became a building block for discernable matter. This imposition of artificial order took place at the expense of destroying a natural order. In Aristotle, the formless ordered into form would undergo further organisation, being located within a system of classification based on genus - norms against which degrees of variation/deviation from this norm would be measured. In the disembodied space of objectivity of Cartesian metaphysics, the x, y, z co-ordinates located matter - itself abstracted into a point. Mind over matter; the corporeal reality of the world could be grasped by a godlike objective view/position, and yet a totally fictive observer endowed through recourse to mathematics to pass moral (godlike) judgments. This fictive observer's hold of the bodies was equally fictive; a construct reinforced through a dissemination of a particular point of view aligned with power. By knowing depth, length and width the quantitative aspects of space and bodies within it were mastered but the qualitative aspects escaped, leaked out from the grid as if it was a sieve. For even at rest bodies are fugitive. The pulsating heart, cells dying, forming, dividing, the whole swarming macrocosm of activity, feeling, thinking, desiring, preparing their next movement.

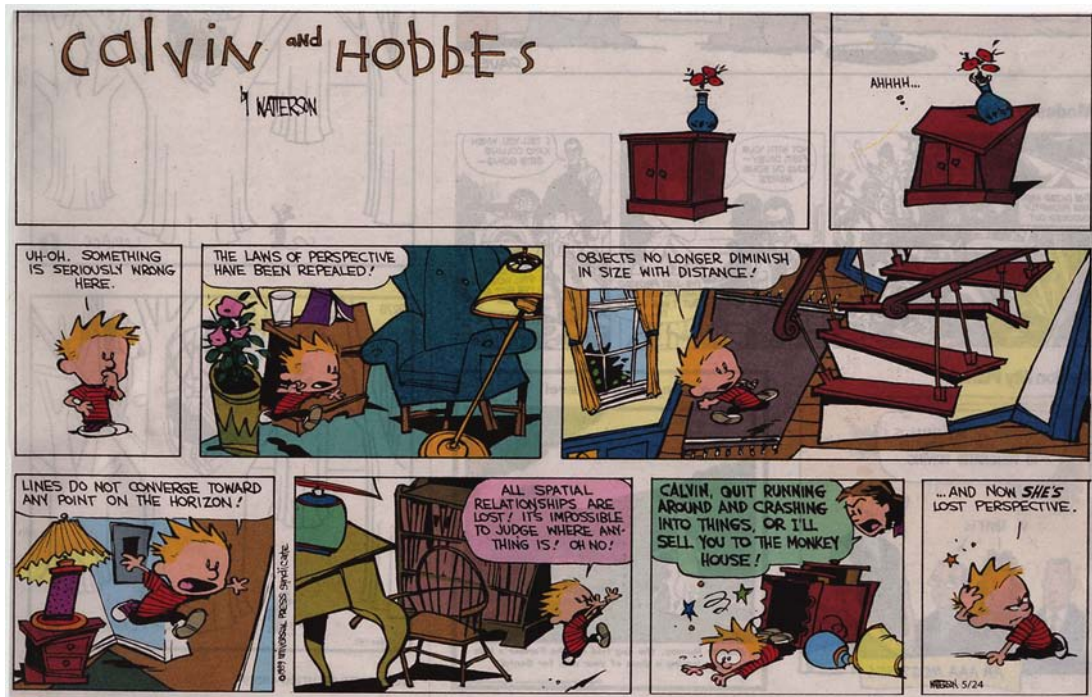


figure 13 Bill Watterson, *Calvin and Hobbes*, 2009. Comic.

2 measurephobia

measures against measure

In this chapter, I will be looking at Deleuze and Guattari's concept of *lines of flight* and the conditions in which these may be found. The main text that informs this chapter is based on the analysis of chapters 8 and 14 from *A Thousand Plateaus*. Deleuze and Guattari's distinction between *smooth* and *striated* spaces, attitudes towards measurement and psychoanalysis will form the crucial basis for apprehending the term *lines of flight* and its related links to my practice. While the focus will be predominantly on their concepts to do with space, Deleuze's conceptualisation of *difference* will also be brought in direct confrontation with Aristotle's categories of difference, which were outlined in the previous chapter.

Philosopher Gilles Deleuze (1925-95) and psychoanalyst Félix Guattari (1930-1992) associated the concepts of quantifying and classifying with politics of exclusion; if something can be measured, examined, it can also be boxed, contained, repressed. They opposed the homogenising effect that was implied by Aristotle's categories. They argued for true *difference* - *difference of intensity*.²² Dorothea Olkowski points to the

²² *Differences of degree* and *differences of kind* constituted part of the Bergsonian method of *intuition*. This method consisted of eliminating false problems, making a distinction between *differences of kind* (qualitative) and *differences of degree* (quantitative) and the apprehension of real time. Thus Bergson intended to escape dualistic thinking that dominated Western metaphysics. True power was located in being able to determine what the problems were in the first place rather than solving them. An

importance of Deleuze's critique of Aristotle's classification systems (Olkowski 1999, 25). Deleuze promoted a move away from hierarchical structures and away from representation. Deleuze explained the project of reforming a point of view thus:

each composing representation must be distorted, diverted and torn from its centre. Each point of view must itself be the object, or the object must belong to the point of view. The object must therefore be in no way identical, but torn asunder in a difference in which the identity of the object as seen by a seeing subject vanishes. Difference must become the element, the ultimate unity; it must therefore refer to other differences which never identify it but rather differentiate it. Each term of a series, being already a difference, must be put into a variable relation with other terms, thereby constituting other series devoid of centre of convergence. Divergence and decentering must be affirmed in the series itself. Every object, every thing, must see its own identity swallowed up in difference, each being no more than a difference between differences. Difference must be shown differing. We know that modern art tends to realize these conditions: in this sense it becomes variable theatre of metamorphoses and permutations. A theatre where nothing is fixed, a labyrinth without a thread (Ariadne has hung herself). The work of art leaves the domain

uncovered problem implied that a solution could also be uncovered; to Bergson humanity is only capable of identifying problems it can solve (Deleuze 1991, 16). Bergson's method also required that *differences in kind* be identified. False problems confuse *more* with *less* (they are mere *differences of degree*, more blue or less blue for example) and step over *differences of kind*, which for Bergson constitute true difference. *Differences of kind* occur in *duration* not space, which brings us to the final step in Bergson's methodology: to think in terms of *duration* (space-time). Space is divisible, whereas *duration* is not. For example individual points of a movement of a hand can be spatially mapped but the flow of the movement, its duration cannot be broken up into these points and remain a movement. Deleuze argued that *difference of intensity* accommodated both: *differences of kind* and *difference of degree*. Bergson already argued that they were intertwined in *Matter and Memory*, the problem being that we tend to recognise only *differences in degree* where there actually are *differences in kind* (1911, 234-238; Deleuze 1991, 14 and 22). Where Deleuze differs from Bergson is that to him it is *intensity* rather than time and space that constitute reality. Intensity is difference; the phrase *difference of intensity* is a tautology (Deleuze 1994, 22). *Intensive differences* refer to properties such as temperature and pressure, which Deleuze argues are indivisible. *Stanford Encyclopedia of Philosophy* (2008) clarifies this with the following example:

If a volume of water whose temperature is 90° is divided in half, the result is two volumes at the original temperature, not two volumes at 45°. However, the important property of intensity is not that it is indivisible, but that it is a property that cannot be divided without involving a change in kind. The temperature of a volume of water, for instance, can be "divided" by heating the container from below, causing a temperature difference between the top and the bottom. In so doing, however, we change the system qualitatively; moreover, if the temperature differences reach a certain threshold (if they attain a certain "intensity" in Deleuze's terms), the system will undergo a "phase transition," losing symmetry and changing its dynamics, entering into a periodic pattern of motion—convection—which displays extensive properties of size: X centimeters of length and breadth. (Smith 2008, sec. 3.1)

of representation in order to become 'experience', transcendental empiricism or science of the sensible. (Deleuze 1994, 56)

The Aristotelian system of representation is distributed hierarchically around a single point perspective and is centered. It fixes everything in space and acts as a mediating device. A-centrality, perspectival distortion and varied viewpoints are ways of breaking down the hierarchy of representation (fig13). This is an analogue for 'distribution of being' in the social field – a reflection that, allowing multiplicity in a visual field, will correspond to multiplicity of being that allows difference. Deleuze and Guattari's concept of *ruin of representation* has a potential to act as a flash of lightning or a crack in the fabric of rigidity. The *ruin of representation* does not necessarily demand that the image is destroyed or defaced but that its compliance with power structures is interrupted.

In the introduction to *Anti-Oedipus*, Deleuze and Guattari's first collaborative volume of *Capitalism and Schizophrenia*, Michael Foucault says that part of what constituted intellectual correctness in post-war Europe (1945 to 1965) was 'not to let one's dreams stray too far from Freud' (Foucault 2008, xiii). Deleuze and Guattari recognised it was high time to move beyond the psychoanalytic framework. They rejected Freud's Oedipal psychoanalysis of the unconscious and proposed an alternative process they called schizoanalysis.

Deleuze and Guattari were convinced that psychoanalysis, which located the source of ailment in the individual and the familial, was not effective but rather exacerbated and conspired to cover up the underlying problems. Guattari's clinical practice at La Borde, characterised by an experimental approach to treatment of patients by making them co-responsible for finding suitable treatment, provided a fertile ground that linked theory to practice. The point was not to ask what the unconscious meant but how it functioned (Deleuze 2004, 232-3). Deleuze and Guattari both mocked the application of the psychoanalytical model:

A schizophrenic out for a walk is a better model than a neurotic lying on the analyst's couch. A breath of fresh air, a relationship with the outside. (Deleuze and Guattari 2008, 2)

What Deleuze and Guattari sought to de-emphasise was the circularity of symbolic

signification that kept the patient locked in a hierarchical doctor/patient relation requiring a transferal of neurosis to the doctor and a subsequent cure. For example, Little Hans's fascination with horses reduced by psychoanalysis to a complex with the father figure was interpreted by Deleuze and Guattari as a *becoming*. What Deleuze and Guattari's schizoanalysis offered was precisely the way out of the psychoanalyst's couch and towards exteriority, which includes social, political, economic or environmental spheres as other possible sources of patients' distress. Not a *theatre of the unconscious* but a *factory of the unconscious*. To understand how desire works we need to examine spaces for how they function, how these space are connected to the exterior, rather than getting caught up in interpreting their symbolic meaning.

Deleuze and Guattari wanted to find suitable conditions to free the unconscious from complicity in repressive structures of power that manipulate desire. Deleuze and Guattari argued for *difference* – a multitude of irreducible things, especially values and ways of life (Haywood 2002, 371).

smooth and striated space

A Thousand Plateaus, as the title suggests, represents a space, a topology. Each chapter corresponds to a plateau. The cartography that begins to emerge is never a cartography invested in charting land – but rather relational territories and flows, which traverse across it. The substitution of chapters for plateaus was inspired by an essay on Balinese culture by Gregory Bateson (1904-80) in *Steps Toward an Ecology of Mind* (1972). Each plateau stands for a field of accumulated intensity, which is not released to return to a state of stability. According to Bateson's observation the Balinese valued activities in themselves without attaching a need for the activity to satisfy a purpose. This applied as much to pleasurable pursuit of sexuality as to conflict resolution. Unlike the Western method of release or intervention by recourse to some outside force, the Balinese maintained the balance from within (Deleuze and Guattari 2007, 24, Bateson 2000, 116-20). Keeping in mind that we are looking at a Western anthropologist's interpretation of another culture, for Deleuze and Guattari, evidence of this immanent example of play and intensity signaled that alternative ways of dealing with tensions were possible. Bateson's account portrayed a culture that was much less competitive, abhorred violence and preferred a non-cumulative end to friction (Bateson 2000, 113).

In geographising philosophy and philosophising geography Deleuze and Guattari created a hybrid - a social cartography. In *A Thousand Plateaus*, Deleuze and Guattari describe the two elements of this cartography (latitude and longitude) in the following terms:

A body is not defined by the form that determines it nor as a determinate substance or subject nor by the organs it possesses or the functions it fulfills. On the plane of consistency, a body is defined only by a longitude and a latitude: in other words the sum total of the material elements belonging to it under given relations of movement and rest, speed and slowness (longitude); the sum total of the intensive affects it is capable of at a given power or degree of potential (latitude). (Deleuze and Guattari 2007, 287)

But is the process of mapping Deleuze and Guattari engage in limiting, positioning the body, and fixing it in knowable coordinates? Are they not contributing to the discourse of geometrisation that renders indeterminate determinate and immeasurable measurable, subjecting the flows to a new regime of capture?

Moira Gatens argues that this is not another way of describing, measuring and confining bodily flows of desire. Deleuze and Guattari's cartography enables an analysis of the composition of a given body, and by body — in their philosophy, which intermingles not only with geography but also with physics, biology, sociology — they could mean an individual, an institution, a vegetable, a microbe, a book. This analysis charts the body's extensive and intensive components. That is speed, movement and affects, and powers of action respectively. In Gatens's words:

The two axes—longitude and latitude—together provide an immanent appraisal of any given body rather than a taxonomic reading. That is to say, this cartography maps any given thing in terms of the internal composition of its parts and its powers for affecting and being affected. [...] Deleuze's mapping of an immanent plane of existence rejects any notion of essence or finality. One cannot predict merely from the form of a body all the relations and affects of which it is capable. There is no causal relation between the longitudinal axis and the latitudinal axis. (Gatens 2000, 64-65)

As such the mapping cannot determine what the body may become or do. A topology retains connectivity and while the possibility to connect with something else persists, the potential for an assemblage to alter in composition is retained. Simply put, this cartography does not delimit the body.

Deleuze and Guattari turn to abstraction perhaps because they recognise that in abstracting, the body becomes neutral. Its extensive qualities can be mapped, but the intensive qualities cannot be subjected to the same process of capture. The problem to them is not the abstraction but that there is not enough of it. They are attracted to a particular field of mathematics. That is *qualitative mathematics*,²³ which is relegated to minor status within its field – not classic science. They put faith in mathematics as they see its language of abstracting to be far removed from the rationality found in semiotics or language (fiction writing excepted). Syllogisms take a back seat in their philosophy; they see them as akin to fiction, which does not lay claims to universal truths.

In taxonomic reasoning, as in Aristotelian logic, the system of categories proceeds by syllogisms. Its purpose is to transfer a general truth and apply it via a sequence of assumptions to something particular. It has a major premise, a minor premise and a conclusion. For example: All men are mortal. All Greeks are men. All Greeks are mortal. If a species is identified as belonging to a particular genus, as a species it will automatically be assigned predetermined characteristics.

The spell of syllogisms, Euclidean geometry and Newtonian physics held their own from the time of Aristotle until the nineteenth century. Deleuze and Guattari stepped outside of that tradition. However it was not accomplished in a single leap, many discoveries were made and assumptions shifted to make this possible. Space was reconceptualised as active, and where space and time were once considered separately, they were now conceptualised as inseparable space-time. John Barrow,

²³ Whereas *quantitative mathematics* deals predominantly with numbers and is based in rationalism, *qualitative mathematics* concerns itself with understanding rather than quantifying and predicting. It proceeds by methods, which are far more intuitive and seeks to break away from centuries of reductionist thinking (Aubin 2004, 123). A mathematician who influenced Deleuze and Guattari was René Thom. Thom, belonged to the Bourbaki group, and his radically new modeling practices built with help of catastrophe theory were inherently qualitative. Thom thought rigor in mathematics was counterintuitive and counter productive and could only be achieved 'in and by insignificance' (Aubin 2004, 101). In seeking mathematical approaches that could cope and account for dynamics in forms (Aubin 2004, 120), he was reconnecting mathematics with Heraclitus's notions of the dynamic world discussed in chapter I. I will be exploring some notions inherent in Thom's theory on space on pages 41 - 43.

mathematical scientist, explains it thus:

An exploration of modern ideas about space involves an exploration of mathematics, physics and astronomy. All three have become intimately entwined as a result of the discovery that space is not absolute and flat, a mere arena for objects to act out their parts. Space is seen to be dynamic, flexible, curved, with history and a geography whose potential complexities we are just beginning to appreciate. (Barrow 2004, 172-3)

Euclidian geometry was appropriate for examining movements of objects on a flat tabletop space but not suited to three-dimensional situations.

The great revolution in outlook that Einstein brought about was made possible by the work of nineteenth-century pure mathematicians like Bernhard Riemann, Nikolai Lobachevskii, Janos Bolyai and Carl Friedrich Gauss who systematized the study of geometries that were not Euclidean. Euclidean geometry is a map of flat surfaces where the interior angles of all triangles sum to 180 degrees. In many ways it is surprising that these developments took so long to come to fruition because artists and designers had appreciated the logic behind geometrical constructions on curved surfaces for hundred of years. (Barrow 2004, 173)

The non-Euclidean space anticipated by artists since at least the 13th century, was achieved with the aid of mirrors. Jan van Eyck's *The Arnolfini Wedding*, 1434 is an example of a Renaissance representation of non-Euclidean geometry (*fig. 14*). The centre back wall of the painting shows a reflection of the foreground scene within the painting in a curved mirror (*fig. 15*) (Barrow 2004, 175-176).

Scientific explorations of non-Euclidean space occurred in the nineteenth century. In 1854 Georg Bernhard Riemann gave a lecture at the University of Gottingham titled *On the Hypothesis that Lies at the Foundations of Geometry*; in it he expounded a model of space that revolutionised the conception of space in physics and shattered Euclidean geometry (and therefore the Cartesian space of linear perspective) simply by asserting space was not necessarily flat and that extra dimensions were possible (Derbyshire 2003, 127-128).

Topological space in Deleuze and Guattari is conceptualised around Riemannian geometry or elliptic geometry – a study of *smooth manifolds*.²⁴ Riemann's geometrical space deals with dynamic systems based on differential geometry and opens the way for understanding the *theory of relativity*. Riemannian space can be visualised by adopting a low view-point such as that of a bookworm and imagining ourselves traveling across the immense expanse of a ball of scrunched-up paper. Under these conditions it would look flat and undistorted to us. Cutting the ball of scrunched up paper would allow us to perceive hidden dimensions (Newman 2000, 3: 1760). Where and how one is positioned has a bearing on what is perceived. Places also play a part in how a given body behaves.

In topology the body plan remains flexible and is not specified by measure (volume, length and area). A form whether stretched or folded retains its identity. Topology preserves connectivity. Bodies are not characterised by their x, y, z distance from the axis but by the speed at which the curvature is changing. This transforms space into a field of rapidities and slownesses. Einstein built on Gauss and Riemann's study of *manifolds* through identifying the local properties of rapidity or slowness of curvature and made the idea of absolute space (Cartesian, Newtonian) obsolete. Everything is relative, interconnected and interdependent on everything else (DeLanda 2006a). Space becomes a set of possible states.

In 1972 a book was published by a French mathematician, René Thom (1923-2002) titled *Structural Stability and Morphogenesis*. Thom's *Theory of Catastrophe* presented in that book first appeared in the form of two articles in the 1960s (Aubin 2004, 98). *Catastrophe Theory* challenged reductionist science and impacted on Deleuze and Guattari's thought. Manuel DeLanda notes that chaos theory and fractals, to which *Catastrophe Theory* is akin, may now belong to popular science, but at the height of its popularity in 1970s theories such as *Catastrophe Theory* commanded formidable

²⁴ In mathematics especially topology and differential geometry a *manifold* is a mathematical space, which may resemble Euclidian space. Any object that can be charted is a *manifold*. Thus, even far more complex spaces (curved spaces) can still be understood in terms of simpler (Euclidian) space. For example a 2-d map could come to represent a sphere. A *smooth manifold* is an infinitely *differentiable manifold*. A *non-smooth topological manifold* has four dimensions: width, length, depth and time (Wolfram Math World).



figure 14 Jan van Eyck, *The Arnolfini Wedding*, 1434. Oil on wood, 81.8 x 59.7 cm. National Gallery, London.

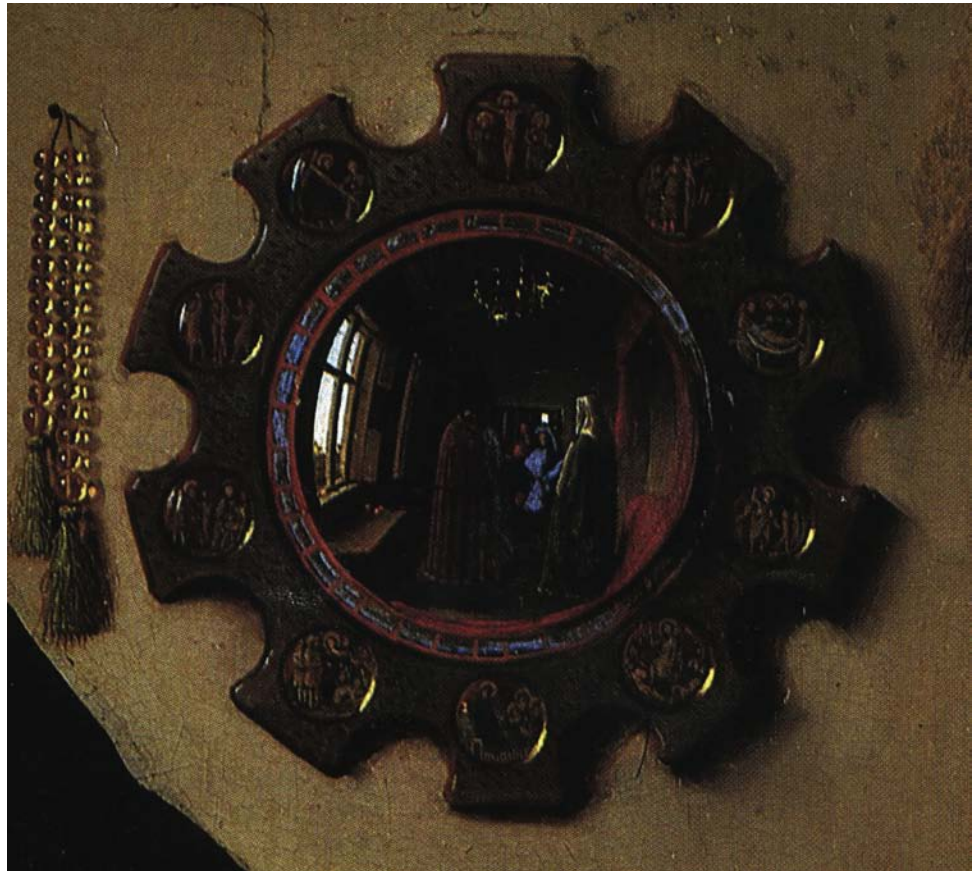


figure 15 Jan van Eyck, *The Arnolfini Wedding* (detail), 1434. Oil on wood, 81.8 x 59.7 cm. National Gallery, London.

attention. Thom's publication was not available in other languages than French until 1975, and Deleuze as a French-speaking philosopher was able to draw on these emerging theories in science (DeLanda 2006b).

Thom, like Gauss, like Riemann, studied *differential topology*. *Catastrophe Theory*, inspired by biology, focuses on how small sudden shifts change behavior. Catastrophes are bifurcations of possible paths (attractors) open for phenomena to unfold in. DeLanda illustrates this by using an example of a soap bubble. A soap bubble forms a sphere when blown. *Catastrophe Theory* explains this phenomenon by stating that the population of molecules that form the bubble become attracted to one of these forms (attractors) with a minimum surface tension, and that a form which minimises surface tension happens to be a sphere. Attractors are features in space some of which have more chances of becoming real. Thom replaced the category (taxonomy) with the topological space of possibility (DeLanda 2006b).

When Deleuze and Guattari speak of space, they differentiate between two types of space: *smooth* (nomad, where *war machines*²⁵ develop) and *striated* (sedentary, governed by state apparatus). Patchwork is presented by Deleuze and Guattari as an example of a *smooth* space. *Smooth* space can expand infinitely, has no centre, and no top or bottom, beginning or end. It consists of repetitive unrestricting growth, with boundaries that are not delimited. These characteristics are not to be applied to describe physical attributes of *smooth space* (or space) alone. In Deleuze and Guattari's philosophy the social is very much integrated into the spatial dimension. They are not only discussing spaces that are fixed and physical, or even spaces that change its physicality over time (as shifting dunes in the desert) but also refer to relations – landscapes or ecologies of relations.

Thus when Deleuze and Guattari use the quilting bee in America as an example of *smooth space* they are not simply referring to the actual product – the quilt – but also

²⁵ The term *war machine* is misleading, Deleuze and Guattari tell us, as it does not have war as its object (Deleuze and Guattari 2007, 565). The name rather was given because under certain conditions of being appropriated by power the *war machine's* usual ability to open up and create productive connections is annulled.

the complex and interchangeable social relations which accompanied the quilts' production (Deleuze and Guattari 2007, 526). Deleuze and Guattari argue that a quilt, when it first entered the American conversation, was *striated*. They define embroidery, weaving, knitting, crochet and fabrics (apart from felt) as *striated*. Fabric, for example, is made through warp and weft and although it can be infinite in length, the frame delimits its width. It also fails on the other characteristics, which define *smooth space*: it has an identifiable top, bottom, and centre. It was precisely these characteristics that allowed Plato to model his paradigm of governing people and operating the state apparatus (Deleuze and Guattari 2007, 525). The patchworks Deleuze and Guattari do refer to, as having *smooth space* are the American quilts after they were transformed through scarcity of textiles and influenced by Indian chintz (Deleuze and Guattari 2007, 526). This entry into new relations transformed the patchworks into a *smooth space*.

Smooth and *striated* spaces are infinitely interchangeable. *Striated* space is capable of becoming *smooth* and *smooth space* can potentially be *striated*. They exist in a mixture (a *mélange*). We are presented with an image of the desert with its sand shifting by natural forces - the wind. It is a space in flux – a Heraclitean space, where *there is no crossing the same river (or dune) twice*. Deleuze and Guattari, unlike Plato and Aristotle or Descartes, no longer try to fix the world into intelligible contours. The nomadic contours they drew are temporal and unfixated.

Deleuze and Guattari identify the sea as the archetypal *smooth space*. As such it was first to undergo *striation*, for which the need to navigate the sea was responsible. To begin with, navigating was based on a nomadic system based on wind, noise, colours and sounds of the sea – the intensive qualities. Then navigation relied on observation of stars and the sun — astronomy — and eventually on maps that plotted known and unknown lands according to longitude and latitude (Deleuze and Guattari 2007, 529).

The distinctions Deleuze and Guattari draw between *smooth* and *striated* throughout the chapter dedicated to their discussion in *A Thousand Plateaus* are not an exercise in creating an opposition, a wall between the two. The binary of *smooth* and *striated* is delineated over and over through application of different models afforded by various disciplines - technological, musical, maritime, mathematical, physical and aesthetic - only to be dissolved and intertwined in complex orchestration to the point where both

become a smear. At these points Deleuze and Guattari return to simple opposition between *smooth* and *striated* and redraw the distinction so that we can get another layer and another layer and keep following the intertwining of those spaces from different angles.

The focus is really on the *mélange*; the distinction is merely present as a tool that allows thinking through the nature of spaces we experience:

What interests us in operations of striation and smoothing is precisely the passages and the combinations: how the forces at work within space continually striate it, and how in the course of its striation it develops other forces and emits new smooth spaces. (Deleuze and Guattari 2007, 551)

It becomes even more apparent when we retrace to Deleuze and Guattari's exploration of the history of the words *smooth* and *striated* (Deleuze and Guattari 2007, 527). Composer and conductor Pierre Boulez created the terms to make palatable the communication between metric and non-metric spaces, that is, spaces occupied without counting and spaces one counts in order to occupy. An octave has to be counted; it is a fixed standard, a constant. This is what Boulez called striated space/time. Non-octave forming scales evoke *smooth* space/time or values that are neither fixed nor homogenous. How the musical composition changes and progresses due to the variations of intervals, passages from fixed to irregular scales and any other possible musical transformations was what interested Boulez and that is where the abstract distinction of *smooth* and *striated* was helpful (Deleuze and Guattari 2007, 527).

Miwon Kwon, in an essay 'The Wrong Place' (2004), questions the current valorisation of states of unrest or uncertainty. He sees this condition being popularised particularly through the works of Deleuze and Guattari (Kwon 2004, 30). Deleuze and Guattari, in their conceptualisation of how reality is organised, do indeed valorise change but Deleuze also suggests that humans, to be creative, need stability, which is always an illusion but a necessary one. In *Desert Islands and Other Texts 1053-1974* Deleuze argued:

Humans cannot live, nor live in security, unless they assume that the active struggle between earth and water is over, or at least contained. (Deleuze 2004, 9)

We need to feel a sense of security and anchorage in order to explore new potentialities. Things are in flux and what Deleuze and Guattari are concerned with is mapping this perpetually changing cartography. In a way Deleuze and Guattari are cartographers of the unknown.

They do unabashedly barrack for the *smooth* space, but at the same time they have no illusion that creation of *smooth* spaces will suffice.

Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or displaced in them, and life reconstitutes its stakes, confronts new obstacles, invents new paces, switches adversaries. (Deleuze and Guattari 2007, 551)

The archetypal *smooth* space of the sea is also an example of archetypal *striation* of the *smooth* space. But what is even more paramount is that in the process of *reterritorialisation*²⁶ of the *smooth* by the *striate*, the *striate* can very well not only drown out the *smooth*, but put it to its own use or impart *smooth* spaces of its own. Virilio expands:

the strategic submarine, which outflanks all girdding and invents a neonomadism in the service of a war machine still more disturbing than the States, which reconstitute it at the limit of their striations. The sea, then the air and the stratosphere, become smooth spaces again, but, in the strangest of reversals, it is for the purpose of controlling striated space more completely. (Virilio 1975, 93-109)

Deleuze and Guattari are not naïve about *smooth* nomadic spaces. They recognise their perils, or multitude of applications, which, as in the example of the submarine, do not necessarily result in opening up *smooth spaces*. They can get reabsorbed by *striated spaces* and used to reinforce their *striation*.

²⁶ Whereas *detrterritorialisation* is a movement within the *assemblage* by which one leaves a territory to establish new connections via a *line of flight*. *Reterritorialisation* is the opposite movement, where the *lines of flight* are blocked and the ground gained in *detrterritorialisation* is subsequently lost. These are correlative and inseparable (Deleuze and Guattari 2007, 158, 559-562). I will be discussing *detrterritorialisation*, *reterritorialisation* and *lines of flight* more on the pages which follow.

However, in the same way that the *striations* are responsible for progress, the *smoothings* allow some freedoms. This is because movement in *smooth* spaces occurs from interval to interval, not from point to point. Therefore the same line can be traveled in very different ways. *Smooth* is directional rather than volumetric, intense rather than measurable. The non-determinism of *smooth* spaces is the aspect that makes them attractive or captures our imagination. Additionally one does not have to travel to reach *smooth* spaces; they can be reached on the spot, provided some form is not forcing itself on us to delimit us.

Ideas about space are tightly bound up with the delineation of limits of conduct, freedom to act and freedom of movement. However, in these attempts to control space something potentially creative persistently escapes. Brian Massumi says that the task Deleuze and Guattari set for themselves in *A Thousand Plateaus* was 'to construct a smooth space of thought' unhindered by restrictions or 'the wall building' put in place by the *striated* space of the State (Massumi 2007b, xiii). Ultimately any reconfiguration can only happen within a *smooth* space. The *striate* aborts such endeavors to preserve the status quo.

fugitive lines

Deleuze and Guattari introduce a plethora of terminology in their philosophy. A discussion of one concept automatically requires the introduction of related concepts; *lines of flight* are no exception. This is ultimately what philosophy is to them: a creation of concepts, concepts that allow for thinking things otherwise. How does that operate? Simply by allowing new connections, new associations, which in turn change the nature of the thing thought. The concepts they invent are themselves in flux. *Lines of flight* in *A Thousand Plateaus* resemble the concept of *desiring machines* in *Anti-Oedipus*, and the *dark precursor* in *Difference and Repetition*. Within *A Thousand Plateaus* itself *lines of flight* are spoken of as *detritorialisations* or *becomings*. Just as our subjectivity has no stable representation, so the concepts they work with are not attached to a stable definition. Instead, with each encounter we are forced to reconsider what it is that is being described. Or rather we face a facet, another aspect each time it is re-approached. We do not just read, we catch ourselves forming our own fascisms in action: categorising, ordering, making sense, as their writing follows its own crack. You either flow with it or

get totally frustrated with the text. Colebrook argued that what Deleuze claims about Spinoza could equally be said about Deleuze himself:

Spinoza's philosophy formed a set of interweaving axioms and propositions, a style of philosophy that supposedly mirrored a world that is not an object outside us to be judged, but a dynamic plane of forces within which we are located (Deleuze 1992). (Colebrook 2002, xviii)

Apart from the requirement of creating a sense of the *haptic*²⁷ through exploring the text from within, what is intended by the authors is that we also read their text as a novel or play it like a favorite record. There is a strong link to literature; writing itself is a *line of flight*. Fiction writers understood/captured something about schizophrenics, something that escapes professionals. Deleuze and Guattari found that *lines of flight* exist comfortably in the Anglo-American literature they admired and wanted to inject them into the French psyche (Deleuze et al. 2006, 27-28).

La fuite has no relation to flying that the English translation affords. A different set of associations is opened up by this term in French. Fundamentally it stands for flight as in fleeing or escaping, but additionally it has to do with flowing, leaking and disappearing into the distance. A vanishing point found in perspective is a *point de fuite* (Massumi 2007a, xvii). Which brings us to the double-edged implications carried by any *line of flight*. Deleuze and Guattari distinguish between absolute and relative *lines of flight*: *abstract lines* or *lines of abolition*. *Abstract line* (absolute) is a line that has lost its representative function (Deleuze and Guattari 2007, 328). It is nomadic, passing between the points rather than from point to point. It draws *smooth* spaces and is the affect of these spaces. *Line of abolition* (relative) on the other hand is a *line of flight* that has dismantled from an existing assemblage but failed to reconnect. It is a line of pure

²⁷ Refers to the need, encouraged by Deleuze and Guattari, 'to loose oneself without landmarks in smooth space' (2007, 544). That is to perform anything (and I trust this can be applied as equally to reading their own text as to the examples they provide) one must first allow oneself to be fully immersed in the experience of reading or painting to the point that it disappears (Deleuze and Guattari 2007, 544). *Striation* can follow suit (the analysis, dissecting, measuring, comparing, assessing), but first of all the thing (in this case text) needs to be experienced from within, at close range and not from the distance. They prefer the word 'haptic' over 'tactile' as 'haptic' is free from being locked into performing as one sense organ only (for example as hand performs touch), but rather to allow each sense organ to take on the role assigned to other sense organs. Thus one can touch with one's eyes, hear with one's touch and so on (Deleuze and Guattari, 2007, 543).

destruction that Deleuze and Guattari associate with fascism (Deleuze and Guattari 2007, 254 and 561).

If we think of *lines of flight* as the means of rearranging or drawing up our own situations from the ones which were cut out for us, this strategy does not ensure we escape the situation we are fleeing, it does not mean we escape for good, it does not mean we move from the spot or that we are fleeing at all. *Deterritorialised* lines can be *reterritorialised*. *Deterritorialisation* can be carried too far and end in annihilation.²⁸ So it is presumed that for this to work a certain amount of structuring needs to be retained. Total rupture is the end of the line, and then we are not carried any further. Deleuze and Guattari tried to harness the creative potential of such lines without falling for their dangers (Deleuze and Guattari 1983, 99 and 101). Everyone should be a little bit drunk, go a little bit crazy at times and preferably without use of substances. The intoxication they stood for was the intoxication of being fully alive (Deleuze 1990, 157; Deleuze and Guattari 2007, 315). I have a preference for the translation of *lines of flight* as *fugitive lines* introduced by Briony Fer. Her translation points towards a powerful implication of a *line of flight*: it transforms poetically the idea of lines, grids, and structures into sieves. The lines which delineate vanish themselves (Fer 2006, 176 and 181).

Lines of flight are not to be understood as an escape from the social sphere. On the contrary they are one of many kinds of lines that constitute the social field – Deleuze and Guattari elaborate on three altogether: *molar*, *molecular* and *lines of flight* (Deleuze and Guattari 1983, 91). Individuals and groups are composed of these lines (connections/relations/segmentations/barriers). In “1874: Three Novellas, or ‘What Happened?’ ” in *A Thousand Plateaus*, Deleuze and Guattari describe a notion of cracks or lines. The first order of lines is *molar* and compartmentalise our lives according to age, profession, family and so forth. Other lines, more subtle and *molecular*, also traverse individuals and groups but do not necessarily coincide with the *molar* segments. Rather they form a multitude of imperceptible lines that intercept the planned and expected or regimented segments. And finally, there are the *lines of flight* or *deterritorialisation* (Deleuze and Guattari 2007, 215-218). Deleuze and Guattari see the study of *lines of flight* as a key to understanding society or any collective

²⁸ A line of abolition.

arrangement (Deleuze and Guattari 1983, 91).

Deleuze and Guattari promote studying the structures one is part of and understanding which lines they are composed of:

What is your body without organs? What are your lines? What map are you in the process of making or rearranging? What abstract line will you draw, and at what price, for yourself and for others? What is your line of flight? What is your BwO [body without organs] merged with that line? Are you cracking up? Are you deterritorializing? Which lines are you severing, and which are you extending or resuming? (Deleuze and Guattari 2007, 225)

There is a process of strategising: knowing the lines; knowing how to work them; then, making a move. What is required is actually to live within them, to be amidst them. To proceed from the middle, from where one is, *intermezzo*. Lines are the very fabric of a group, a person, an organic or non-organic thing. Lineaments or *rhizomes* are another way of thinking about them. A *rhizome* with its entanglement of lines is Deleuze and Guattari's figure for an a-central system of organising, opposed to arborescent or hierarchical systems. *Rhizomes/desiring machines/assemblages* change their nature through *lines of flight* (Deleuze and Guattari 2008, 9-10). *Deterritorialisation* is a movement from one terrain to another, a rearrangement of one assemblage into another, a rupture (Deleuze and Guattari 1983, 49).

To Deleuze and Guattari artists are capable of organising *chaosmos*,²⁹ of standing at an abyss and being able to draw from it (Grosz 2008, 8-9). This is an unabashedly idealistic interpretation of what an artist can do. To Deleuze and Guattari an artistic practice is already that ethico-aesthetic way of being or rather *becoming* that they would like the rest of the world to reach. Art allows a break with existing reality to occur and thereby is a strategy for a production of alternative *subjectivities*. Simon O'Sullivan confirms that Guattari 'consistently returns to this notion of art as a break, but also as a germ for a new synthesis' (O'Sullivan 2006, 92). In *Chaosmosis* Guattari clearly articulates:

²⁹ *Chaosmos* is a term Deleuze and Guattari borrow from James Joyce to describe a process of organising of chaos. They argue art is not chaos and artists do not deal with chaos but compose out of chaos. As such it is a confrontation with forces of chaos (Deleuze and Guattari 1994, 208).

The work of art, for those who use it, is an activity of unframing, of rupturing sense, of baroque proliferation or extreme impoverishment, which leads to a recreation and a reinvention of the subject itself. (Guattari 1995, 131)

This unframing always requires rupturing of the habitual ways of thinking, a capacity to provide encounters – breaking with habit, providing the out of the ordinary experience and creating blocks of sensation.

Deleuze and Guattari do not offer a recipe or a prescription for art practice or life. Prescriptions are fine for maintaining an uninterrupted sense of interiority, such as the theatre of symbolisation nourished by psychoanalysis. *Going for a walk*, connecting to the outside, looking at how things work rather than what they are supposed to symbolise is the alternative schizoanalysis has to offer. Not because it is better. Not because it is the truth. It is an experiment. The insistence of Freudian Psychoanalysis on tying everything to the Oedipal triangulation and ultimately authoritarian relations, does not allow other interpretations or relations. Together with the Aristotelian taxonomy, psychoanalysis offers a rigid schema of mediated representation, which produces subjectivation based on lack and inadequacies. Deleuze and Guattari recognised representation plays its part in supplying and reinforcing certain practices, whether visual or social. They encourage, as an alternative, a little bit of decentering, a shift of perspective if only to expand a view and produce subjectivation that is not restrictive or predetermined, that is nomadic, and in flux. But whatever the antidote, they realise that it can easily turn to poison. *Smooth spaces*, to which they have a commitment, exist in *mélange* and every *line of flight* can also end up as a *line of abolition*.



figure 16 Kitty Kraus, Untitled, 2006. Lamp, ice, ink, dimensions variable.

3 ruptured space: contemporary art

approaching space after WWI and II

In this chapter I bring together ideas of Deleuze and Guattari with artworks of Kurt Schwitters and Kitty Kraus to define unstable spaces and their role in shifting boundaries, and in clearing the way for rethinking values steeped in the traditions based in the rational. Kurt Schwitters's work transmits us into the thick of the moment, which may be described as the moment when reason lost its reason. Schwitters's installation *Merzbau* signals an irreverent questioning of the rational, which was seen as culminating in the terror of war (WWI and II). Questioning, which became the provocative style of the Dada Movement to which he was tentatively attached. Deleuze's interpretation of Schwitters's *Merzbau* de-emphasises the well-trodden paths taken by previous commentators and highlights *Merzbau's* transformative potential.

The writing on Schwitters's *Merzbau*, focuses on looking at his work in terms of psychological impact it exerted on most people who came in contact with it or considers trauma Schwitters experienced due to loss of his son and war as some of the key shaping factors operating in his work. The most prominent contribution to this genre is Elizabeth Burns Gamard's *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery* (2000). Matthew Mindroup's account highlights the relic-like qualities of *Merzbau* (which Burns Garland also noticed) while Malin Zimm discusses Schwitters's *Merzbau* together with Baron Des Essintes, Joris-Karl Huysman in terms of obsessive builders of dreams (2003). Gwendolen Webster gives a detailed account of *Merzbau's*

development and will also be used throughout my discussion, especially to establish *Merzbau's* chronology. Brian O'Doherty's account is the most negative amongst the writers I will be drawing from. To O'Doherty Schwitters's *Merzbau* fails as an unstable space. It is not destabilising enough and its radical potential is diminished, he argues, as it functions as a kind of a proto gallery space. Defining *Merzbau* in this way allows O'Doherty to establish that as any other gallery space it has a neutralising effect on the artwork.

In my discussion of Kitty Kraus's installation work I will apply some methodologies inspired by Deleuze and Guattari to analyse her work. Specifically I will ask if it is possible to trace *lines of flight* in her practice? What kinds of spaces are evoked by her work? How do they function? The existing critical evaluation of her work is not extensive. The sources I draw from are Christy Lange's article for the Frieze magazine (2008), Jennifer Allen's Artforum article (2006), Cornelia Schultz's press release for the Blauorange Art Prize which was awarded to Kraus in 2008, Oliver Koerner von Gustorf article 'Remarks on Kitty Kraus' (2006) and Frank's comments on Kraus's work in *Whatspace* (2008).³⁰ However the critical evaluations that do exist and to which her work testifies, imply she questions the geometrisation of all aspects of life. It also explores the potential to dissolve these conditions – explorations which are akin to the aims of my own art practice.

Whereas Schwitters's work stands right at the crucial moment when the artists (Dada) actively challenged the basis of their own Western traditions, Kraus's work continues that questioning and enquiry, although pursued via different artistic means which I will discuss shortly. Schwitters's response to the surrounding conditions inspired him to reconstruct the world anew (Schwitters 1981, 5: 335).³¹ Although Ian Buchanan and Anthony Vidler identify (2000, 25-26) that a paradigmatic shift occurred in European thought about space at the time of WWII this shift may have been already taking root earlier. Schwitters thought that everything around him was in rubble (following WWI) and that out of the detritus new things needed to be made (Schwitters 1981, 5:

³⁰ Her works are included in an important recent survey *Vitamin 3-D: New Perspective in Sculpture and Installation* published by Phaidon in 2009.

³¹ Full quote can be found on page 62.

335). This act of making things anew could be considered as one of signs that the will to effect space was already at work. It is important at this point to reiterate in what terms Buchanan defined the paradigmatic shift in approach to space before and after WWII. In the introduction to *Deleuze and Space* (2005), Buchanan explains that before WWII the damaging impact that space had on individuals was emphasised, and that following WWII the conversation shifted to whether or not individuals could affect space (Buchanan 2005, 3). He also notes that Deleuze, amongst others who wrote in the second generation following WWII, discussed space in terms what previously had been unimaginable – placelessness (Buchanan 2005, 3 and 7).

What was unimaginable to a *subjectivity* accustomed to inhabiting a place became a reality in the wake of the actual ruin of post war Europe (Buchanan 2005, 1). The way Deleuze and Guattari chose to deal with unimaginable and uninhabitable spaces was to 'trac[e] points of intensity of these new maladies' (Buchanan 2005, 3). Deleuze and Guattari's philosophy provided a mapping, a way of navigating and negotiating these terrains (Buchanan 2005, 6). Buchanan characterises Deleuze and Guattari's reimagining or navigating through the space which became uninhabitable (any-space-whatever) in the following way:

In Deleuze and Guattari's last collaborative work, *What is Philosophy?*, the problem of our 'universal schizophrenia' is taken up again in terms of the modern brain in its direct confrontation with chaos. That is, the broken links of perception and sensation produce distant and flat 'any-space-whatever' accompanied by an affective sensation ('I feel') bereft of any possible subjective orientation between interior and exterior. This often produces an uncanny *Doppelgänger* effect in the space between the uninhabitable exterior spaces that seem to proliferate and surround us, without allowing us to inhabit them. 'Further away than any external world and deeper than any interiority' is the formula Deleuze derived from Foucault and Blanchot to evoke the figure of an 'Outside' that – characterized by its formlessness – has impacted and transformed, in different respects, the modern subjects of science, philosophy and art. (Buchanan 2005, 6)

The *any-space-whatever* creates the experience of broken links of perception or sensation so that the spaces we are located in become unrecognisable. At the juncture between the world and ourselves, the outside and the inside, distance is obliterated (Deleuze and Guattari 1994, 210). It is a profoundly positive interpretation of being in the world, provided that the search for delineation is abandoned. The interpretation of inside and outside as a *fold* secures connectivity and correspondence of the world

outside to the world within; there is no distance. As Buchanan observes, it signals that the relation to the world depends on thought, rather than the world having an effect on our thinking (2005, 7). Since our thoughts are *a priori* of the environments we belong to and the spaces we inhabit, and at the same time this can be reversed, then it becomes transparent why Deleuze and Guattari pursue what creates the conditions for thinking anew or experiencing the world anew for that matter. The sources that create these conditions often come from *detritorialisations* or in other words *lines of flight*. To Schwitters the uninhabitable landscape of post war Europe became a catalyst to attempt a new way of reconfiguring out of the rubble new conditions of art and living.

merzbau as a desiring-machine

Kurt Schwitters's *Merzbau* is difficult to classify (fig. 17). It was part sculpture, part environment, part collage. It enveloped the viewer and engaged the whole body before installation art came to be recognised as a field of art practice. It also approached architecture but without having to function in the same way as architecture. The artist began *Merzbau* between 1919 and 1923 in Hannover. It changed over time. Sprouting from one corner of Schwitters's studio it extended into the lounge room, soon transforming the space of the apartment into a series of labyrinthine structures. Hans Richter, his contemporary, commented that it was altered on daily basis (Mansoor 2002, par. 2). The shifting construction and reconstruction of *Merzbau* reflected the city – its detritus. Schwitters collected whatever he thought would be of use to him from the streets of Hannover and through this reinvested complexity the installation came to life again (O'Doherty 1999, 42-3). Schwitters was forced to abandon *Merzbau* and the apartment in 1937. Fleeing the Nazis he went to Norway. Hannover *Merzbau* was destroyed during one of the allied bombing raids of 1943 (Webster 2007, 2). Photographs, artist's statements and anecdotal accounts are the only traces left.

There are difficulties in recreating what *Merzbau* was like. The Sprengel Museum in Hannover, dedicated to 20th Century art, inherited a section of the Hannover based *Merzbau* reconstructed from surviving photographs for an exhibition in Kunsthalle,

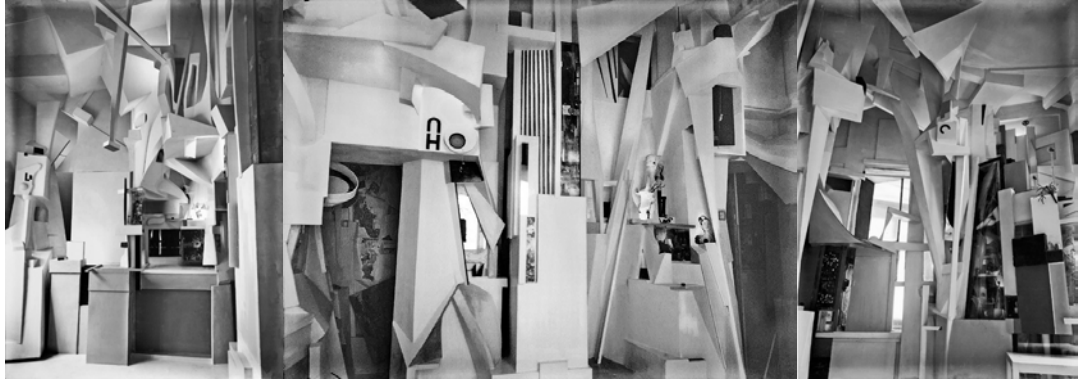


figure 17 Kurt Schwitters *Merzbau*, c1919-23-1937. Photo Wilhelm Redemann, 1933.



figure 18 Peter Bissegger *Merzbau* (reconstruction), 1981-3. 393 x 580 x 460 cm. Sprengel Museum, Hannover.

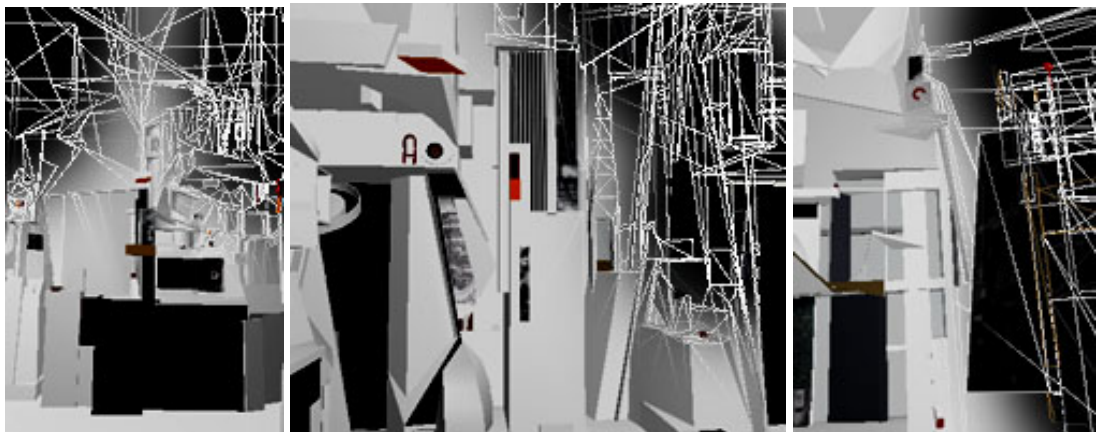


figure 19 Zvonimir Bakotin and Van Gogh Television (VGTV), *Merzbau in 3D*, 1999. Interactive 3D (VRML) model. Sprengel Museum, Hannover.

Zurich (fig. 18).³² Since 1994 it has developed an archive that documents Schwitters's work and life (Burns Gamard 2000, 9; Bissegger n.d.). In 1999, Zvonimir Bakotin worked on an interactive virtual model of *Merzbau* (fig. 19). Schwitters himself

³² The reconstruction was initiated by Dr. Harald Szeemann and executed by Peter Bissegger between 1981-83. Szeemann's Kunsthalle exhibition titled *Der Hang zum Gesamtkunstwerk* (*Tendencies Toward the*

recreated it twice: in Norway in 1937 and England in 1947.³³ In Norway, rather than replicating the Hannover *Merzbau*, Schwitters carried on its principle of *Formung* and *Entformung* (*forming* and *unforming*). This is precisely the reading Deleuze privileged when evaluating *Merzbau*. Deleuze interpreted *Merzbau* as a *desiring machine*, with its parts continually in flux, and while some sections did become molar other sections escaped before being *reterritorialised* over again and vice versa. *Merzbau* was “the house-machine of Schwitters [which] sabotages or destroys itself, where ‘its constructions and the beginning of its destruction are indistinguishable’ ” (Deleuze 1977, 127). Schwitters’s house-machine as such, denotes not an architectural structure but a site of production.

The fleeting relations of objects, materials and processes of *Merzbau* prevented it from forming a coherent or a conclusive structure. Following from Deleuze and Guattari, this anti-structure, eluded the final *reterritorialisation* or the abolition of its *lines of flight*:

The (dis)connective tissue itself, as a set of ruptured and re-connected points of intersection constitute the machinic assemblage. This machine, in turn, produces and is produced by affiliations between scraps and residua, or chance relations between elements that are ultimately distinct. It is “the un-connective connection of autonomous structures... that make it possible to define desiring machines as the presence of such chance relations within the machine itself.” (Mansoor, 2002 par. 11)

The associative power generated by bringing disparate, heterogeneous elements together sets in motion an excessive process. *Merz*, a nonsense word on its own, was lifted out from Kommerzbank (Burns Gamard 2000, 26). The times Schwitters lived in were tumultuous. The social fabric was being torn apart with the rise of Nazism. Everything was broken and *Merzbau* was what was emerging from the fragments. Its function was transformative; the fragments that got caught up in *Merzbau* lost their individual character. Schwitters rejected that art should provide a socio-political commentary, but rather that it needs to follow its own trajectory. This stand was to cause a rift with the Berlin Dada Movement in which he had been active (Burns Gamard 2000, 60).

³³ Whereas bombing was responsible for obliterating the first *Merzbau*, the second was lost to fire. The third *Merzbau* begun in England halted when the artist died in 1948.

However it would be misleading to consider *Merzbau* as a strictly hermetic operation (Zimm 2003, 63). At a 2007 symposium at the Sprengel Museum in Hannover, Gwendolen Webster attempted to redress some of the misconceptions surrounding *Merzbau*. According to Webster, the Hannover version of *Merzbau* originated in the artist's studio and later spread to other parts of the house, but not to the extent usually claimed (fig. 20). Webster remarks that it would have been difficult for Schwitters to conceal his undertaking given that it took place in his studio, which was far from a private space for him. Instead she proposes that Schwitters's *Merzbau* was not largely developed by the end of the twenties but later, around the time of the last issue of *Merz* in 1931 where he alludes to the work. Shortly after *Merzbau* seems to have entered a more visible and public phase (Webster 2007, 12). Analysing artist's statements on *Merzbau* as well as correspondence and photographic evidence, Webster ascertains that it was not until 1931/32 that Schwitters transformed the series of column constructions in his studio into an environment structure that from 1933 he referred to as *Merzbau*. This is consistent with earlier accounts by visitors to the studio who recall *Merzbau* as a treelike or column-like structure (fig 21). Kate Steintz recalls:

One day something appeared in the studio which looked like a cross between a cylinder or wooden barrel and a table-high tree stump with the bark run wild. It had evolved from a chaotic heap of various materials: wood, cardboard, scraps of iron, broken furniture, and picture frames. Soon, however, the object lost all relationship to anything made by man or nature. Kurt called it a column. (Steintz 1968, 90)

Over the course of its construction Schwitters issued invitations and actively invited colleagues and collaborators to his studio (Webster 2007, 15). This also can be taken as an evidence of a different set of relations operating within *Merzbau*, than the hermetic; it was radically inclusive. Kate Steinitz and Hannah Hoch both took Schwitters up on his invitation to construct their respective grottoes.

So rather than considering *Merzbau* as either removed from concerns of the world or its representation, it may be useful at this point to consider *Merzbau* in terms of Deleuze and Guattari's conceptualisation of a book as forming a rhizome with the world. A book is not a reflection or a tracing of the world but contains its own logic/language (Deleuze and Guattari 2007, 12). The book can and may connect to the world, but not mimetically (Deleuze 1983, 22). Artworks too can form a

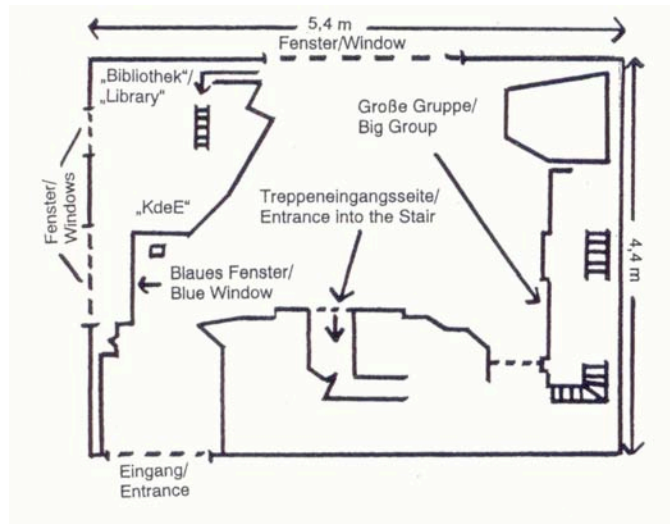


figure 20 Revised Plan from the Kurt Schwitters Catalogue Raisonne.



figure 21 Kurt Schwitters, Merz-column (destroyed), 1919-20. Mixed media, dimensions unknown.

rhizome or a connection to the world. *Merzbau* took the world's fragments and transformed them by *merzing* their forms, ingesting and digesting them according to its own logic. Part of that logic was interconnection, another was inconsistency. His son Ernst recalled that Schwitters would thread a line from one work in the studio to the other. These loosely threaded connections would be built up into more solid extensions, finally devouring and hiding the initial contents behind this newly formed layer (Burns Gamard 2000, 144). In some places it was up to six layers deep. Some

walls and columns were movable and allowed passage into its interior which contained grottos, holes, caves, rooms (Burns Gamard 2000, 95). Some were dedicated to his friends, others to art movements or national heroes. Others reflected contemporary events and broader cultural conditions (Burns Gamard 2000, 97). Elizabeth Burns Gamard reported that most have been interpreted as Schwitters's 'diagnosis of the underlying pathologies of German culture' whether meant as a cultural critique or a morbid fascination with humanities' dark side (Burns Gamard 2000, 97).

Although Burns Gamard's interpretations of *Merzbau* incorporate connections to the outside (cultural and even political conditions), nonetheless they stand in stark contrast to Deleuze's interpretation of *Merzbau* as a *desiring machine*. For example in her interpretation of *The Gold Grotto*, which constituted a section of *Merzbau*, differs and perhaps suggests that a redemptive process may have stimulated the whole *Merzbauian* undertaking (Burns Gamard 2000, 98). Burns Gamard assigns a particular importance to the *Gold Grotto*. She places it at the heart of his project; thought to contain the death mask of Gert, Schwitters's son, toys and items alluding to alchemical processes of transforming lead into gold (Burns Gamard 2000, 98). Burns Gamard notes that Romantic ideals prevalent among Expressionists did not leave Schwitters untouched and he was moved by similar sentiments. This particular vein of romanticism steeped in nature mysticism sought to preserve *Einführung* (feeling) in the face of encroaching rationalism. The Gothic was looked to as a means of accessing dissociative experiences that liberated one from ordinary reality (Burns Gamard 2000, 22). This tendency coupled with alchemy and the concept of *Nasci* (to which a double issue of *Merz*³⁴ was dedicated in April/July 1924), alludes to the possible transformative motivations behind *Merzbau*.

Nasci, which Schwitters co-edited with El Lissitzky, was defined by them as what Deleuze and Guattari would call a *becoming*.

Natur, from the Latin *Nasci*, i.e. to become or come into being, everything that through its own force develops, forms and moves. (Schwitters and Lissitzky 1924, front cover)

³⁴ Schwitters published *Merz* between 1923-32. *Merz* was a publication dedicated to the De Stijl-Dada but also formed links to International Constructivism.

Regardless of whether the German nature mysticism and Romanticism argued by Burns Gamard are accepted as pertinent to Schwitters's *modus operandi*, what seems to emerge is a tendency to continually bring into being conditions for living. Here the debris, the wreckage and garbage provide a starting point (a compost heap) for the unstoppable regenerative forces of life. If this process is redemptive, it is redemption without salvation. Whereas Deleuze and Guattari's *becoming* encompasses far more subtle processes, on the level of rupturing one type of assemblage or formation to beget a new set of relations, the two types of *becoming* are comparative. It is unclear whether or not Schwitters's inclinations approached transcendence, however statements he made seem to support desire for a better world. The radically inclusive *Merzbau* was part of the kind of design Schwitters had in mind for the world:

One can even shout out through refuse, and this is what I did, nailing and gluing it together. I called it 'Merz', it was a prayer about the victorious end of the war, victorious as once again peace had won in the end; everything had broken down in any case and new things had to be made out of fragments and this is Merz. (Schwitters 1981, 5:335)

Schwitters's methodology of *forming*, *unforming* and *becoming* reflected a commitment to seeking forms, which were not settled or representational. Following WWI some artists were weary of realistic representation, which was the preferred style of the Wilhelmine Empire. The pursuit of abstraction was seen as running contra to the 'dehumanizing and objectifying the individual' that followed the rapid industrialisation pursued by Kaiser Wilhelm as means of instilling nationalistic pride amongst Germans (Mindroup 2007, 81). Schwitters was a proponent of the abstract. His method involved moving from geometrical form, towards bent geometrical form and then towards resolution of form (Schwitters 1931, 115). The referential context or theme of each cave or cavern of *Merzbau*, whilst providing much material for the psychoanalytical readings of this work, was subsumed to the overall unified rhythms of its structure. Schwitters promoted the idea that it was of no importance to him what was used: 'it's all crap!' (Huelsenbeck 1974, 66).

While Schwitters's choice of materials was arbitrary the creation of relationships was of prime importance. This was accomplished by removing found fragments from their usual context and making them perform under totally new conditions which

dissociated the objects from their past. In their newly formed assemblage they were transposed into new set of relations. These *detrterritorialised* objects present a successful break with the habitual.

The labyrinthine is one way in which space becomes unstable. Unstable spaces however, as argued by Brian O'Doherty in his seminal work *Inside the White Cube*, do not necessarily coincide with providing an alternative point of view or a radical shift of perception. What needs to be considered is their context. O'Doherty shows that the spaces in which artists exhibit are not neutral. A space such as that created by Schwitters when looked at from the perspective of time may not seem destabilising – especially as encountered in the Sprengel Museum – a reconstructed and stable environment. But *Merzbau* was a very radical and destabilising installation in its day. It preceded installation art by some forty years (O'Doherty 1999, 44). Visitors to Schwitters's studio expressed a sense of being at a loss in terms of how to read or relate to it - whether it be experienced as a 'little world of branching and building where the imagination is free to climb at will' to being 'struck by a holy shudder' (Burns Gamard 2000, 38 and 89). O'Doherty identified *Merzbau* as a first example of a 'gallery as chamber of transformation' where any object could become art by being placed within its context (O'Doherty 1999, 45). *Merzbau* undermined the apparent stability of objects as found in gallery spaces and O'Doherty's statement about works found in studio spaces explains why:

In the midst of this temporal turbulence, artworks in the studio have alertness, no matter how casually thrown around, that they don't take with them when they leave. In the studio, partly as a consequence of this, they are aesthetically unstable. (O'Doherty 2007, 19)

Although the aural effect of the contextual framework can never be denied, it may be worthwhile to remind ourselves that *Merzbau* was not exhibited in a strict gallery context, at least not until 1983 when it was reconstructed and housed in the Sprengel Museum.

If Schwitters's *Merzbau* was a cathedral (memorial) it was so only because its logic emulated what gallery space would do - enshrine. *Merzbau* attempted to process history, influences, personages, and people and functioned as a form of an archive for

past and contemporary events. But whilst they were thus deposited they were never put at rest – instead a whole process of cutting, gluing, nailing, plastering, *forming*, *unforming* would be activated. In spite of subsequent destructions to *Merzbau* projects, in 1943 (bombing air-raid) and in 1951 (fire), true to its inherent principle of *forming* and *unforming* which Schwitters envisaged for the work, it was not put to rest and the artist commenced new *Merzbaus* on both occasions. The reconstruction may have enshrined the project and the individual artist, but it mirrors what *Merzbau* was only at a single point in time and in photographs (archive). The digital reconstruction may stray visually from what it was but in another way it carries on its principle – its *lines of flight* and abolition. Whereas Schwitters's *Merzbau* digested and expelled the mythology of German national identity and haphazardly chronicled its time, without the original work but for a handful of photographs, the anecdotes and artist's notes that remain, *Merzbau* still *merzes* on, in peoples' conjectures.

kitty kraus's fugitives – dissolving structures

There is a black stain on the floor, seething from a block of ice. It contains ink. When the process is complete the electric light is confirmed as the catalyst responsible for this meltdown. I am describing one of Kitty Kraus's (1976 -) many untitled works, *Untitled 2006*, exhibited at Berlin's Galerie Neu and at Vienna's Galerie Gabi Senn (*figs 16 and 22*). Other works that cohabit the gallery space are nearly invisible constructions of panes of glass, roughly geometrical and haphazardly placed (*fig. 23*). There are also glass panes adhered to the wall with tar, creating black reflective mirrors. In another work Kraus deconstructs a suit, reducing it to a geometrical fragment fraying at the edges (*fig 24*). Her more recent installation, begun in 2007 and ongoing, consists of mirror-enclosed lamps (*fig. 25*) (Lange 2008, par. 6).

All Kraus's works are achieved by minimal means and with careful economy of materials, exploited to release a maximum effect. The simple aesthetic belies the volatility Kraus sets in motion when installing her work. But the works are as much volatile as they are fragile. Jennifer Allen in reviewing Kraus's 2006 exhibition at Galerie Neu, questioned 'what posed the greater danger, the work to the visitor or the visitor to the work' (Allen 2006, 312). She reported that a light bulb inside the 'ice lamp' exploded half an hour after being plugged into the source of power. The nearly

invisible glass constructions fixed into unlikely positions with double sided sticky tape, could be easily knocked. There are a number of ambiguities being played out in her work: between volatility and fragility, release of tension and stressors, and of inside and outside.

Kraus utilises the juxtapositions to break through what we already know of the world. The ice lamp may at first evoke a minimal piece of furniture – but once its effects are set in motion – its materiality gets misplaced and creates an *encounter*. Simon O'Sullivan defines an *encounter* in Deleuze's sense as something that forces us to think, to reconsider things, as we know them, to experience them afresh. A work such as Kraus's ice lamp is no longer an object of recognition, and even if its separate elements are recognisable, the assemblage in which we find it is not: lamps that leak blackness. In *encounters* the habitual modes of knowledge are interrupted and shattered. But there is also another movement present in an *encounter*: affirmation, a possibility of something new – the very distinctions inherent in *lines of flight* (O'Sullivan 2006: 1-2). What we know, or how we know the objects to perform in the world is renegotiated. There is something that manages to escape in Kraus's work, apart from the fallibility and



figure 22 Kitty Kraus, Untitled, 2006. Lamp, ice, ink, dimensions variable. Galerie Gabi Senn, Vienna.

precarious nature of her object and their placement. Oliver Koerner von Gustorf sums up that '[t]he coldness of glass and ice is juxtaposed with latent, almost archaic energy that with great persistence resists all artificial forms of order' (2008, par. 8). Kraus works with aspects which are *intensive* in Deleuze and Guattari's terms.³⁵ Here I am no longer referring to the tension or sense of alertness she sets up in a space, but to other unquantifiable aspects of her work; qualities that involve temperature or pressure rather than volume or length. Kraus may start with an extensive block of ice with particular dimensions (height, width, depth) but then the work follows its own process, exuding affects which are not containable or measurable. I discussed previously that nomadic ways of navigating involved wind, colours, noises, the sound of the sea – all these qualities being *intensive*. The *intensive* is that which will not predetermine what a body is capable of. This, coupled with Bateson's Balinese inspired reading of *intensity* (which in turn inspired Deleuze and Guattari), could have Kraus's works suspended in 'an impasse wait-and-see attitude'³⁶ for their expected collapse, and failure. Interpreted in this way they simply do not transfer their *intensity* to the next plateau; the fluorescent tubes and light globes shatter, the ice blocks melt, the intensity finds release. But then, are we only looking at dissolution? Kraus's works do not reconstitute themselves to form another assemblage. *The lines of flight* seem to be final, and become *lines of abolition*. But there are other works which do not expire, that defy our expectations (*Untitled*, 2006 - ongoing). Do they succeed in generating their *lines of flight*? Koerner von Gustorf states that '[t]his violent act is at the same time a liberating power, exploding a form that is felt to be repressive' (2006, par. 8).

In Kraus's work, the materials follow a path of *detritorialisation*. They perform along a line other than expected. Ice in 'ice lamps' is not a naturally found formation but a block - a man made construction. It is not, however, a vehicle of preservation (as in the commercial use of ice to keep goods from spoiling). The frozen façade melts as the goods inside (light) work against its own preservation and creates the conditions of its own undoing – from within.

Kitty Kraus uses materials and physical processes in her sculptures and installations in unexpected ways. She breaks down the original forms made of glass, fabric, tar or ink; for example, she cuts up suits and uses the pieces as

³⁵ For a definition of intensive and extensive see chapter 2, footnote 22 and page 38 -39.

³⁶ Koerner von Gustorf 2006, par. 6 quoting Kraus

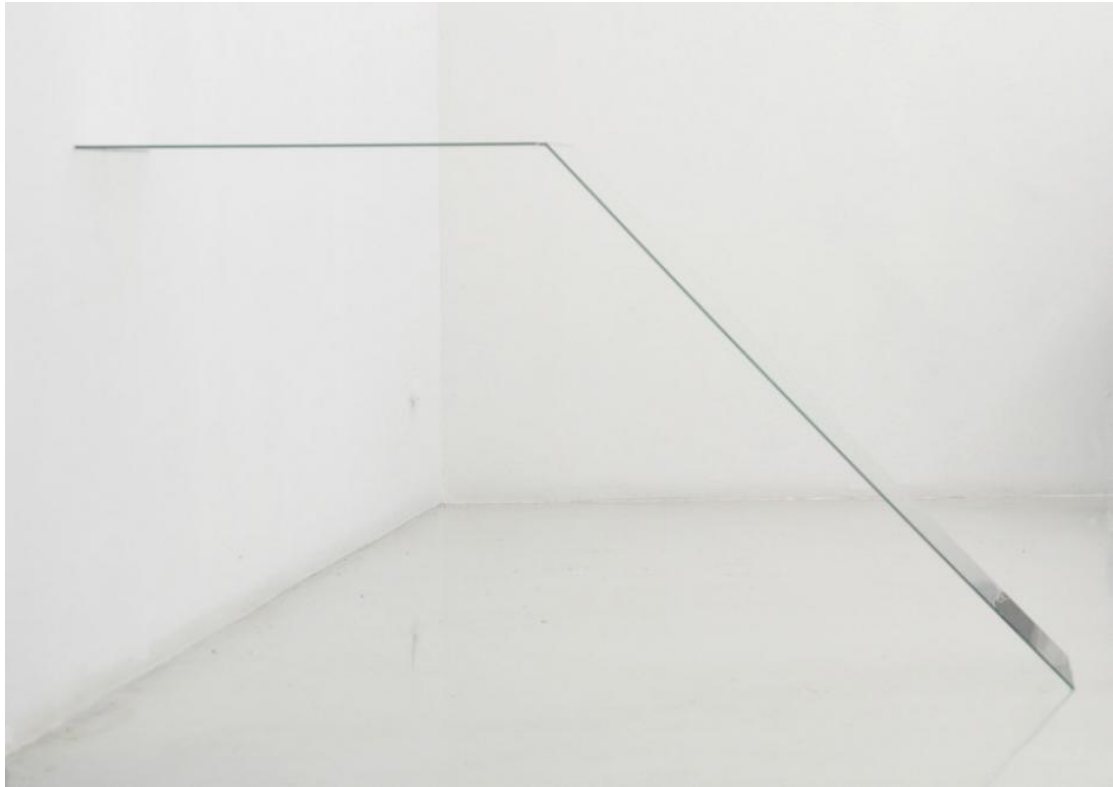


figure 23 Kitty Kraus, *Untitled*, 2006. Glass, 175 x 42 cm.

elements in space to draw connections between the floor and walls of a room. Her black cube of frozen ink water contains a light bulb that melts the cube into a black spot. The handle of a shopping cart or the condenser of a refrigerator are broken out of their original settings as *objets trouvés*. (Schutz 2008, par.1)

Lines of flight interject Kraus's work via materials, via the *rhizome* the work forms with the world in its connections and disjunctions with the real.

The experience of Kraus's work demands that we take a second look at what we take for granted. Christy Lange, writing for *Frieze*, notes that normally glass, clothing and light bulbs would not take up much space but Kraus expands them through space by means of interventions. They are not only brought to our attention but also brought into relation with our bodies (Lange 2008, par.1). Kraus examines the way we inhabit our bodies, drawing particular attention to the potentially volatile processes our bodies are subjected to, or that our bodies subject others to. Her objects and installations charge the space with an electrifying tension. Perhaps the most potent of these tensions is that between container and the contained – both are equally vulnerable. A question arises about the containers' ability to contain its own mechanisms, which are

leaking at the seams, or other elements and objects contained within them.

So whereas the body itself may be absent from her work, art critics have picked up on a number of body referents, such as the placement of glass panes that form invisible boundaries for viewers to come up against (Lange 2008, par.1). Additionally the dimensions of the panes themselves relate to the torso of the human body (Frank 2008, par.1; Koerner von Gustorf 2006, par. 2). It is difficult to comment on these views without having first hand experience of the works. Judging by the dimensions they do appear to relate to objects of everyday use such as furnishings, lamps, tables. On another level the artist herself refers to the black spillages as something abject that bodies excrete like tears (Koerner von Gustorf 2006, par. 8). However she is not interested in limiting interpretation; rather she opens it up to a series of other associations, such as 'continents, rivers, and biomorphous shapes' (Koerner von Gustorf 2006, par. 8). The most direct reference to the body is the fabric from the cut up and unstitched suit. It has also been noted that "[t]he evocation of 'bodies' and their disembodiment through geometrisation and disciplining, limitations and demarcations (imposed by the space, the clothing, the physicality of the materials and the right angles) as well as deconstruction of geometrisation are central to the artist's works" (Frank 2008, par. 3).

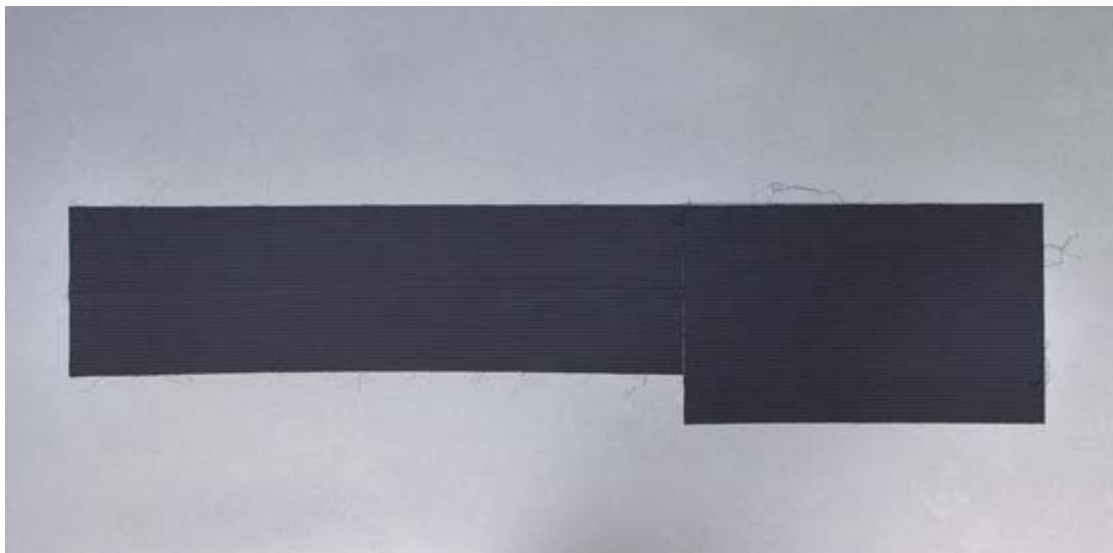


figure 24 Kitty Kraus, *Untitled*, 2007. Cut suit cloth attached to the wall, 196 x 49 cm.

Kraus's ice lamps ooze black, excessive forms as if they were a result of an accident; an accident of illumination. Light in the Western world has a long-standing association



figure 25 Kitty Kraus, *Untitled*, 2007. Cubes made of mirrors, 100 watt light bulbs, dimensions variable.

with truth, enlightenment, religion and geometrisation (anything to do with reason) – forming, shaping, disciplining and creating forms (bodies) – making them fit a particular model of representation. Plato's cave is an example of the thrust of this Western metaphysical thought and its consequences (Vasseleu 1998, 3). We are prisoners only ever capable of grasping the shadows while thinking they are real. Whereas this concept implying that our knowledge is partial maybe harmless, in the next movement Plato establishes another reality superior to the one we have access to (World of Ideal Forms).³⁷ In Cartesian philosophy, influential well into the 19th century, this geometrisation (faith that there is a right order or an underlying logic operating in the world) takes on a new significance. The revision of what space was and our subsequent place within it that took place with Descartes shifted the authority from church to science. If something can be replicated and represented, contained and bound by lines, it can also be grasped and mastered.³⁸ Delineation not only assigns clear form to things and is a means of discernment. There is also a thin line between forming and coercing, discerning and discriminating.

³⁷ For discussion of *Ideal Forms* see chapter 1, page 25.

³⁸ For discussion of Descartes and geometrisation see chapter 1, page 30-32.

There is nearly a century separating Schwitters and Kraus, *Merzbau* and *Untitled* and in the span of that time there have been shifts in value. James Gaddy in reviewing *Younger than Jesus*, a group exhibition that includes Kraus's work, states that modernist values do not have any currency with Generation Y artists. The optimism for the future that accompanied modernism has also gone. According to Koerner von Gustorf :

Kraus's works seem to be charged with the myths of modernism: its purity laws, its yearning for transcendence, the optimistic belief in the utopian potential of technology. But precisely these associations are shown as absurd by her works. In an almost mechanical, robot-like way, Kraus operates on the cadaver of a modernism that lost its innocence in DIY-stores, concrete apartment buildings, and office towers of the post WW II society. Divided into rectangular modules representing 'upper body' and 'lower body', her glass and cloth constructions exercise different variations of movements and attitudes in space, stripped of meaning. Human beings become the function of their social habits. (Koerner von Gustorf 2006, par.4)

Although Kraus may be at odds with modernist ideals of progress and art that is independent of the conditions in which it is made, her works with structures that contain the seeds of their own undoing and the systems that flee their own state of frozen geometrisation are not necessarily to be read as negative. They are only negative if the loss of total control is mourned. Schwitters's subscription to the idea of *abstract* may have been complete but it was very much his intention to create alternative spaces that did not conform to reason, the human category that produced the irrationality of war (Schwitters 1931, 21; 113 and 117). Considered in this way, the projects of Schwitters's and Kraus's art begin to converge – albeit via very different means. At the crux of both artists' work lies a tendency to disassemble *molar* lines – lines that segment and place barriers between bodies.

Where Schwitters's *Merzbau* absorbed fragments from the world *merzing* them, dematerialising them into a skewed geometrical structure of white – Kraus's process works in reverse. Starting with the geometrical (or roughly so) she exposes the structure to its own shortcomings. Schwitters took debris and fluids and dematerialised them into a white purified, constructivist and labyrinthine structure. Kraus takes the geometrical and dissolves its effects (Lange 2008, par. 4). Her constructions are threatened from within and open to rupture. *Untitled*, exhibited at Kunstverein Heilbronn in 2008, while also constructed of glass panes, had the top pane rested on two vertically oriented panes and buckling under its own weight – revealing its own



figure 26 Kitty Kraus. *Untitled*, 2008. Glass, 125 × 150 × 39 cm.

tensions (fig. 26). It is mind baffling that these structures stand up at all. The geometrisation is made transparent and volatile. It cannot sustain its own system. Kraus thus deals with the fallibility of structures in her work; she deals with 'being fitted in, standardization, authority' (Koerner von Gustorf 2006, par.3). If her objects fail, it is because they have been carefully considered to function in that way; they form a particular rhizome with the world, and a particular set of relations.

With *Merzbau* we end up with a façade that engulfs and digests everything that comes in contact with it. It dissolves the personages, events and history. Its fabric shifts. Whereas Schwitters started with city detritus, Kraus works with a particular selection of materials of which Koerner von Gustorf writes:

The building elements of our times, Kraus calls her work materials. Glass is transparent, fragile, an undercooled, endlessly decelerated liquid that breaks light down the spectral colours, making it visible. The material's transparency

associates itself with the ghostly nature of the image, with volatility, the transparent person in the virtual age. (Koerner von Gustorf 2008, par. 5)

Schwitters would not care for the homage paid to him from another time – he would suggest the best reward is honoring what artists of our own time have to say. After all it is they who deal with, and come to terms with our own times. He would not expect his work to be valid now (Schwitters 1931 21, 117). But there is a contemporary resonance in his work. The means may have changed and so they should, but there is an affinity of project – and as we continue to be subjected to form (being formed, forming) and inflicting form (creating and shaping the self, materials, others), dotting the line or drawing one of our own, the attitude to discipline/geometrisation has not really changed that much. It has become more civilised, more refined, less perceptible. In a space in which rough or icy edges indicate the contours of roughly geometrical shapes, Kraus draws our attention to the condition that the line between perpetrator and perpetrated, endangered and endangering, victim and culprit is dissolved. Instead we are faced with situations and the processes (consequences) of *forming* or *unforming*, *detritorialisation* or *reterritorialisation*, *smoothness* or *striation*, drawing or erasing the *lines of flight*, they set in motion.

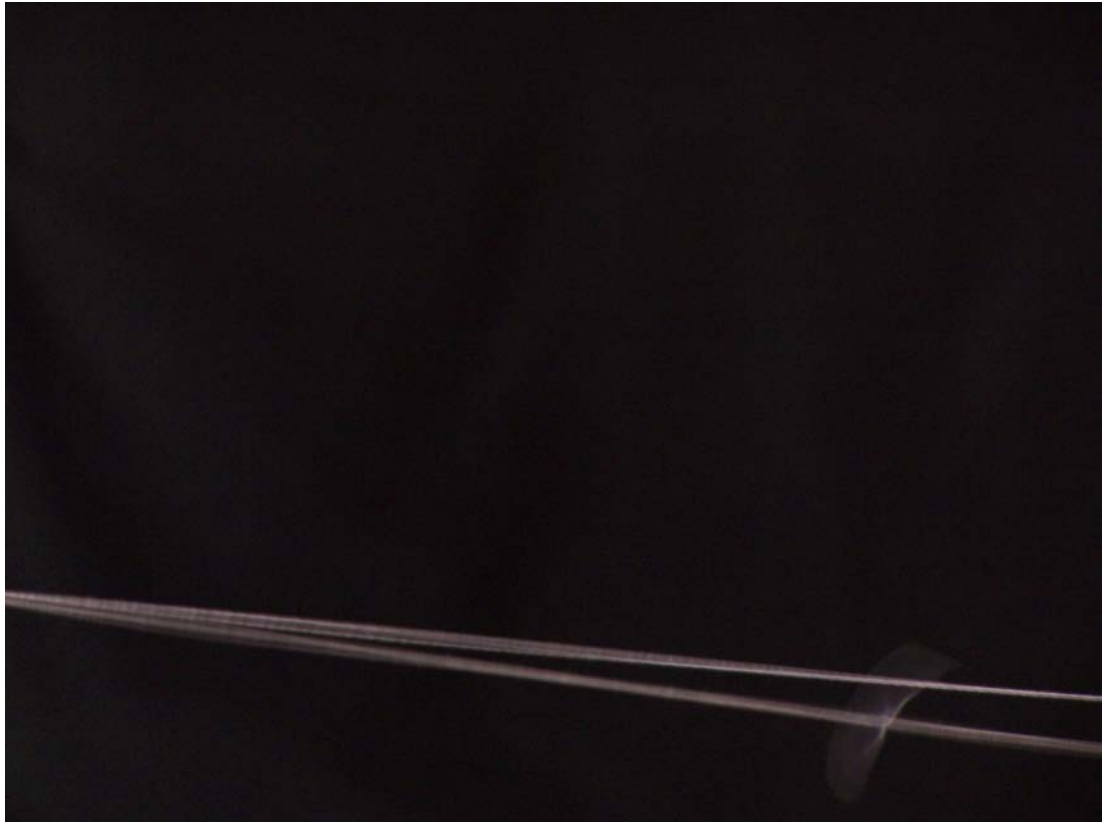


figure 27 Marzena Topka, *Various Tensions*, 2009. Production still, dimensions variable.

4 in ruptured space

a breathing room – between intervals

The main objective of this chapter is to discuss my creative practice and to situate it in relation to the concept of *lines of flight* (fugitives). In examining my practice led work, I will identify the core links that underpin the premises, that destabilising spaces can function as *lines of flight*. In my research the question of space or space creation persists regardless of its *disappearance* into a condition Gilles Deleuze identified as *any-space-whatever* and Ian Buchanan identified as the core condition following WWII. Buchanan drew our attention to that point in time as a turning point when what we thought inadmissible became admissible: to imagine places as non-places, or to be without one. The experience of scission from our surroundings as re-articulated through Deleuze's notion of *the fold*,³⁹ brings the outside of the world into an intimate proximity within the inside world of our experience.

Considered through the lens (or through the idea) of *detritorialisation*, the experience of space as no longer recognisable becomes an open operation – literally. On an

³⁹ Deleuze derived this term from Michel Foucault and Gottfried Wilhelm von Leibniz. *The fold* as understood by these thinkers, denotes a relationship one has to oneself, and in particular for Deleuze, this relationship to oneself is conceived of as a multiplicity (a swarm) of being. In *the fold* that which is outside is folded onto the inside. Any distinctions between interiority and exteriority or the self and the world are collapsed. Through *the fold*, Deleuze is able to think a new kind of non-representational *subjectivity* - a *subjectivity*, which refutes the separating of the self from the world (Parr 2005, 107-8).

everyday basis the dislodgement does not need an event of WWII for it to be set in motion. The minute and the personal events spark scissions or discontinuities on individual scale (Deleuze and Guattari 2007: 8; Virilio 2009, 19). Change can erode habit/routine the instant they are disturbed and reveal structures we were previously oblivious to, including the ones of our own construction.

So what is it like to experience space that neither holds or contains us in a way that it used to? Is there more to ruptured space than the ruins? The authors of *Remembering the Body*, hinted at something else being possible after the collapse of a (sustaining) structure:

Collapse maps the terrain beyond the boundary, beyond the threshold, there is the struggle to regain equilibrium, to feed the lungs starved for oxygen, to find our place in the world, to assess the contours of this new life form, this new body, this new state of being beyond. (Lepecki 2000, 49)

The text comes from the catalogue accompanying *Stress*, an exhibition that took place at the MAK in Vienna in 2000. Drawing on themes as varied as Mannerism, Egyptian embalming and 17th century automaton the authors explore choreographies (spaces) of current everyday existence. The book as well as the exhibition suggested that a certain limit has been reached, an unsustainable level of intensity. Lepecki's quote anticipates that something awaits after a threshold is crossed. The emphasis for me always laid on the *phrase* 'to feed the lungs starved for oxygen', suggesting expansion, suggesting a breathing space. His 'new state of being beyond' is a matter of a body picking up its pieces and restoring it (the body) to order (Lepecki 2000, 49). This repositioning of the body in space (itself taking shape and gaining contours), and its realignment with the new body, perhaps now delimited in a different way, calls for a new mapping.

However, more is at stake than the breathing space: a breathing room. *The Macquarie* defines breathing space as an 'opportunity to breathe easily; pause or rest'. A 'breathing room' denotes 'sufficient room to move and breathe comfortably' (*Apple Dictionary* 2005, Version 2.0.2.). Whilst both phrases stress ease of breathing, one implies a refuge, a temporary enclosure, a place of safety and comfort; the other is more spatial. I am reminded of Deleuze and Guattari's description of movement through *smooth* space (Deleuze and Guattari 2007. 420-421 and 531. In *A Thousand Plateaus* they

write that the Bedouin nomads (Arabs) are able to cover a lot of territory on horseback while themselves remaining stationary, and even asleep. The steppe moves below the hooves of the horses and the Bedouins remain centered while dislodged and between places. Here the nomad, the steppe, the horse partake in the same *becoming*. They contrast this kind of movement with a movement of a migrant, who dislodged from one point seeks another point to settle. Deleuze and Guattari are using this particular opposition to create concepts to describe non-localisable spaces, accessible to nomads or migrants or for that matter, anyone else.

There are at least two aspects that I wish to focus on. Firstly, that it is possible to experience comfort even in spaces which are uncertain. The quality of travel being determined by whether or not a particular fixed destination is being grasped at or not. Keeping in mind a fixed representation of what should be occurring rather than giving to the experience, which presents itself, can delimit what is possible. *Smooth* riding through the darkest night can happen in places other than the steppe, in urban spaces, suburbs, armchairs. Secondly, there are many ways to travel through the same terrain. No doubt there are migrants who travel in nomadic ways. Deleuze and Guattari map and name territories we travel through or to and encourage us to draw our own maps. They deal with cartography of spaces that are dislodged and domesticate them, make them inhabitable. Dislodgings become openings.

architecture and amnesia project

Architecture & Amnesia together with *Various Tensions* constituted the main body of work for the *Ruptured Spaces* research project. The *Architecture & Amnesia* installation was developed for an exhibition that was to take place at Palm Court Gallery, and was site-specific to that space. Its subsequent relocation and reconfiguration within other gallery spaces, shifted its original character, from activating an in situ space to fitting it into and containing it within the parameters of other architectural spaces.

The piece responded to an existing space, and related to the architectural plan of Palm Court, the former artist-run exhibition space in Hay St, Perth. It brought a number of interpretations of space into a relationship with each other: 1) the blueprint or the plan, i.e. the architectural space, 2) the actual space, and 3) the translation of space (from one material into another and later from one space into another).

Architectural plans require precision; construction needs to be carried out with confidence. In this way, the plans are a premeditated and yet unrealised projection into the future. Once realised, they become an archived document. They may be referred to again from time to time, during maintenance, refurbishing of the space or its alteration. The plans organise the space following specific principles. A number of theorists have made connections between the architectural as something which predetermines and impacts behavior. Georges Bataille placed the origin of architecture not in a need to build shelter but the prison (Hollier 1992, ix). This connection formed a basis to a discourse against the architectural, but it is worthwhile to remember that it was not directed at architecture per se but the structuring, which delimits and disciplines the body. Foucault's elaboration on Jeremy Bentham's Panopticon was part of this discourse, as was Henri Lefebvre's exploration of organisational spaces. The balance promoted by such discourses was clearly tipped in favour of the architectural.

Recent evaluations of the architectural (Tschumi, Leach, Grosz) reinstate the agency to subjects. It is no longer maintained that a particular architectural format will produce a particular *subjectivity*. Bernard Tschumi puts it in terms of disjunction. That is, spaces are not determined by program but usage. Defined as events they open possibilities for encounter (Tschumi 1994, 4 and 17). But even before that, Lefebvre already recognised that there is something which potentially escapes and disrupts the hegemony. In 1974, he wrote:

space has taken on, within the present mode of production, within society as it actually is, a sort of reality of its own, a reality clearly distinct from, yet much alike, those assumed in the same global process by commodities, money and capital. [...] the space thus produced also serves as a tool of thought and of actions; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it. (Lefebvre 1991, 26)

My installation developed for Palm Court, grew out of an encounter with the *wall*, with the limits. In *Architecture & Amnesia* I wanted to bring something to that space that would be an anti-thesis of the wall (fig. 28), where something experienced as insurmountable could be, to the contrary, experienced as surmountable; and something that could potentially shift the unshiftable. I wanted to introduce something lighter, softer, and more malleable. It consisted of over 100 meters of nylon and acrylic

wool crocheted into the shape of an architectural plan (*disc three, slideshow 2*). The installation explored a possibility of containment that does not mark the body, and sought to create a structure that has no sharp edges.

I was interested in what happens when one mode of delineation is translated into another material. Architectural plans refer to space but are rendered on a 2-d surface. *Architecture & Amnesia* is a drawing in space. The plan was blown up to 1:1 scale⁴⁰ and made literal. It rendered the plan dysfunctional but in doing so brought it into closer relationship to the actual scale of space. It subdivided and created pockets of space to move through. It regulated softly. Acrylic and nylon wool were susceptible to stretching, warping and sagging. It was adaptable. Some areas were closed off altogether and offered no point of entry. Apart from shifting boundaries it also set boundaries.

But the boundaries were insubstantial. The idea guided initially what materials were chosen. However, the materials in practice never complied to the idea neatly – they have their own characteristics and will often perform differently than expected. I try to incorporate and work with the characteristics, which are discovered in the process. If there is any logic to my material choices is that they be light and insubstantial, transparent, or flimsy. To me, the lighter the materials the weaker their relationship to natural laws of gravity. In being less stable and conspicuous, they lend themselves to subtler shifts of perception. I consider them to be conducive to opening the space of affect. They are a play on existing conditions, impositions, and delineations. I refer to this as *aesthetics of malleability*.

The scale of the plan made it impossible for it to be taken in totality. It had to be experienced bit by bit. The 1:1 ratio prevented *the one glance* orientation and *snap shot* understanding of the diagram. The panoramic view, which gives the viewer the illusion of mastery over the whole, was avoided by inserting the viewer into the space of the artwork and removing the distance. Neither was there an ideal point to view the installation from.

⁴⁰ Umberto Eco explored such an absurdity in his essay 'On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1' (1982).

Similarly the work was not executed in one continuous piece rather there are many joints along its parameters, which give clues about its construction. Five other people crocheted different sections of the plan: Zofia Topka, Lee Mansbridge, Cecilia Xia Jianhong and The Dead Parrots: Kaye Jacob and Mailee Clarke. Each person brought a different level of experience, from expert to beginner, into the piece and their own idiosyncratic way of working. The strips of crocheted lines responded and recorded the different handlings. The piece was far from homogenous. This was where the work became open to mutations, permutations, and other nuances of difference. In the The Moores Building Contemporary Art Gallery incarnation of the project, the work was intentionally left unfinished.

That the work does not settle was part of my strategy. *Architecture & Amnesia* was a malleable proposition and an experiment in melting structures. Unfinished, to me, signaled that it remained negotiable and could be altered. It is still formless. I pulled the wool apart, and made no efforts to conceal or cut the redundant parts off (*fig. 29*). It bandaged the space and haunted. It inhabited the space not unlike cobwebs. White for me bleaches out history, bleaches out identity, forgets (represses?), erases. There is something anesthetic about it. Is it possible to forget? History and identity are often used as categories/excuses for exclusion. White triggers a range of associations like any other colour but I was more interested in an affect of white and of how it functioned in this particular space. White artwork against white exhibition walls becomes less perceptible. What lines do we see? What is or is not accessible? What do or don't we know? What escapes?

I work within the architectural parameters of gallery space and this preexisting space is never an empty canvas, and if it is, it is only so in a Deleuzian sense, already filled with every possible cliché (Deleuze 2005, 62). Rather than to empty it of what Deleuze referred to as clichés, I take them into account. My final work may not be directly about the existing space, its historicity, its functions, but it does become an integral element with which I need to deal with and synthesise into my work. I have discovered through my research that Deleuze sees artists as being capable of an open encounter with the chaos and organise it. That put me on an uncomfortable edge. I had to confront that as much as I wanted my work to engage with something intangible, something beyond instruments of measure, something *fugitive*, what I was actually

doing was also a way of organising, negotiating, prioritising. I wanted to create places to just be, those blank areas on the map in Joseph Conrad's novel, but unlike his Africa to remain uncharted (Conrad 1995, 21-22).

The switch of premises was interesting. It introduced another layer of translating or transposing of one space into another and acknowledged the disruptions that occurred as a result. Adapting the architectural plan of Palm Court to the new location, transformed the space of the Moores Building Contemporary Art Gallery to its own malleable measurement. It emphasised the material adaptability of the work. It also meant that an extinct gallery would be housed into an existing gallery. It became a lingering trace of the past, its document and meant to function as its commemoration.

I was especially interested in the experiential aspects of the work and whether these translations or reconfigurations (*lines of flight?*) open new possibilities of experience. Viewers negotiated their way within the installation. It could not be apprehended through distanced contemplation. The work demanded proximity. The Cartesian division of (body/mind) had to be bridged. The spaces need to be lived in Lefebvrian terms (Lefebvre 1991, 2-3). Deleuze and Guattari encouraged participation. To them there is no outside or privileged view. Being in a situation means we begin to get a sense of it from the inside, bottom up.

Whereas Kraus's work slows down the viewer in space by putting them on alert as they carefully negotiate their way around her sharp edged objects, *Architecture & Amnesia's* malleable delineation also involves a slowing down, but of a different kind. In a previous installation of the work, its spaces formed boundaries which in places were hung low enough to be stepped over while in others were lifted right above the ground, where they had no influence on the viewer's movements. At John Curtin Gallery, *Architecture & Amnesia*, was installed off the ground so that it would not dictate the viewers movement through space (*fig. 30*). Equally it was an uprooted space, hovering in mid-air, dislodged.



figure 28 Marzena Topka, *Architecture & Amnesia*, 2008. Acrylic and nylon, dimensions variable. The Moores Building Contemporary Art Gallery. Photograph taken by Eva Fernandez.



figure 29 Marzena Topka, *Architecture & Amnesia* (detail), 2008. Acrylic and nylon, dimensions variable. The Moores Building Contemporary Art Gallery. Photograph taken by Eva Fernandez.



figure 30 Marzena Topka, *Architecture & Amnesia*, 2009. Acrylic and nylon, dimensions variable. John Curtin Gallery. Photograph taken by Alex Spremberg.

Eva Diaz stated the following when reviewing Ceal Floyer's exhibition:

In destabilizing and slowing down our often hurried and inattentive relationship to both art and our surroundings, she leaves viewers haunted by the possibilities revealed through a subtler perception of the everyday. (Diaz 2006-2007: 115)

Equally I find destabilising and slowing down, to be a useful strategy in my attempts to focus viewers' attention on the everyday. The interruption of regular spatial relations may create a gap and a space allowing for reconnecting with feeling and rethinking our usual situations by just being in the moment.

various tensions projects

Various Tensions is a project that consists of two bodies of work: one was part of *The 24 Hour Drawing Project* organised by Hannah Bertram, a Melbourne based artist during her residency at Central TAFE School of Art July 25-26, 2008, and the second involved a series of video works developed between 2007 and 2009. In *The 24 Hour Project* a number of artists and students carried out their separate projects unrestricted in theme, scope or materials, with the only premises being that it be worked on continuously and with minimal breaks over a 24 hr period.

Various Tensions at Tafe Artist-in-Residence space was based on graph paper, which has an unknown origin or an unwritten history. However graph paper, from what is known, was developed for use in education and is based on Cartesian principles. My intention was to replicate the grid faithfully but using materials that jeopardised the strict linearity of the grid. I used a couple of different thicknesses of thread and fixed them to the window with masking tape. Starting with the thicker thread at 2 cm intervals the grid was then worked into with thinner thread to form a denser network of lines (*fig. 31; disc three, slideshow 3*). I was surprised to find the task meditative and focusing, like stringing up some precise instrument. But that was only at first. The project commenced at 8 am. By 3 am I found that I could not continue this project. I was at a limit of what was possible for me, both mentally and physically. I pushed beyond it.

The work in progress was documented at every hour. If an occasional line was strung too tightly it would come undone. The ones without enough tension would hang slack. All the threading mistakes were corrected. Additionally to the work, the passage of time, the changing atmospheric conditions, and the pedestrian and traffic movements were recorded. What I found disappointing was the fact that at 7 pm on Saturday I was asked to cover up the window with blinds so that it would not attract any attention. A compromise was reached by attaching large sheets of butcher's paper to the outside of the window for the night.

8 am the following morning the project stopped. The grid work was left incomplete.



figure 31 Marzena Topka, *Various Tensions, Sunday 7:14* (detail), 2008. Thread and office tape. Artist-in Residence Space, Central TAFE.

The second body of work comprising *Various Tensions Project* utilised a sawing machine; the winding on mechanism in particular. I became interested in different words and expressions affiliated with thread itself and then the thread as it was mechanically wound: *hanging by a thread*, *spinning round*, *winding up*, *spinning out* - tension words. The first series of video works based on this idea, recorded the build up of thread on the bobbin (*figs 32 and 33; disc three, tracks 15-18*). What drew my attention, however, was the movement of the threads next to the bobbin in my peripheral vision. I have experimented with attaching the thread to other contraptions and recording its movement: suspended between two fixed points (*fig. 34; disc three, track*

23), two unfixed points (*fig. 35*), and amassed over plants (*fig. 36; disc three, track 24*). Soon, however, I focused my attention solely on developing the films where the two singular lines of thread interacted (*disc three, track 19*).

At this stage I was not sure of the best way to present my work or in what combination. The thread videos, which I focused on, posed a lot of technical problems especially in extracting the moving thread from the background without affecting its appearance. Filming against blue or green background to allow adjustments in post-production caused too much loss of detail. The problem had to be resolved in the filming stage itself and I achieved this by raising the angle at which the thread was being fed for winding on. This took the sewing machine out of view and introduced more accidental faults. The background was less localisable and the accidental became a welcome occurrence, which I soon learned how to *stage*⁴¹ and compound further by constant reusal of the material (*disc three, tracks 20-22*).

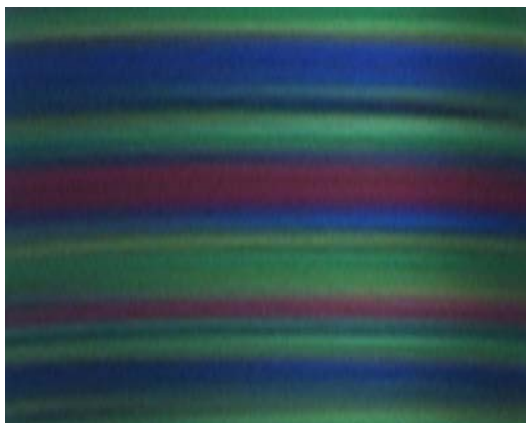


figure 32
Marzena Topka, *Various Tensions: Sulky 4106*, 2008.
DVD, 3 min 30 sec. loop.



figure 33
Marzena Topka, *Various Tensions: Sulky 4027*, 2008.
DVD, 30 sec loop.

I experimented with filming using two cameras set up on opposite sides or side by side (*fig. 37 and 38*). In the final presentation the two video sections were projected opposite each other, each spanning the full length and height of the gallery walls. My intention was to create a space that functioned as a gap – where something was

⁴¹ Francis Bacon (1909-1992) said that '[a]ll painting is an accident. But it's also not an accident, because one must select what part of the accident one chooses to preserve' (Delahunt 1996-2009). I recognise the potential the accidental has, to depart from what is expected and consciously court its occurrence in some of my work.



figure 34
Marzena Topka, *Various Tensions: fixed points*, 2008.
DVD, 4 min 33 sec.



figure 35
Marzena Topka, *Various Tensions: unfixed points*,
2008. DVD, 2 min 57 sec.



figure 36 Marzena Topka, *Various Tensions: over plants*, 2008. DVD, 28 sec loop.



figure 37 and 38 Set up for *Various Tensions*, 2008.

always missed. It was impossible to see the two screens at once (*fig 39 and 40; disc one, track 1 and disc two, track 2*). This was important as it stopped the projection from functioning in a cinematic way. Rather it was brought into a relation to the viewers' body.

The introduction of severe close-ups in my films also has a specific function. Such abstracting of the subject could introduce a sense of uncertainty as to what is being represented. Hypothetically something that eludes representation has a potential to elude categorisation. The absence of clear representation (just like any other form of representation) may trigger a chain of associations and therefore a search for signification. However, as long as this search is kept in motion and the meaning of the work unfixed, the work can be directly experienced rather than categorised, sorted, and subsequently boxed. This is what I take Deleuze and Guattari imply when they say: "The work of art leaves the domain of representation in order to become 'experience' " (Deleuze 1994, 56). What the work offers in the apparent absence of subject is an affect, a sense of something that the space imparts.

When working on the final sound piece for this video installation, it was important to me to retain reference to where the sound was originally taken from, and at the same time be removed from it. I wanted the sound to relate to the common sounds found in the daily environment. I experimented with slowing down the image and the sound recording and arrived at using two different versions of sound, one for each projection. When played, the two worked in dissonance and enabled me to evoke sounds that surround us on a daily basis, but which we tend to screen out. Sounds of air-conditioning. Sounds of fridges. Sounds of traffic noise or traffic lights that resemble the sounds of drips. Taps leaking.

fugitive again

My practice-based research explores the *ruin of representation*. In *Various Tensions*, the thread has been rendered unrecognisable via speed, its immanent point of reference only revealed in hesitation – when the spinning loses momentum. Through movement the line erases itself. The rupturing of representation does not need to be literal to assure its presence. If the subject is displaced from its usual context there is a

potential for it to open up connections or associations which were not expected. The *ruin of representation*, becomes the *ruin of that which is a given*.

Although, Deleuze and Guattari state that '[m]ovements, speed and slowness, are sometimes enough to reconstruct a smooth space', they also warn us that *smooth spaces* are not necessarily liberatory (Deleuze and Guattari 2007, 551). The *smooth spaces* can impart their *smoothness* to *striation* and cause the *abstract lines* or the *lines of flight* to terminate. This is why Deleuze and Guattari place emphasis on apprehending the dynamics of such interchangeable relations. What new connections can be made? Which paths cleared?

Deleuze and Guattari give an impression of selecting and absorbing almost indiscriminately, other theories and traditions into their philosophy. However they also turn these theories around. Once they are finished they render them unrecognisable or rather they expose something that was not apparent before. They proceed not through negation, but affirmation of alternatives that arise from tradition itself. For me, in principle the art of Kitty Kraus works in a similar way. When she selects a regular every day material such as a light bulb and puts it in a block of ice, this new assemblage is incomparable to anything else, or at least it is far removed from the original objects that comprise it. The bringing together of the already known and familiar and presenting it anew is what causes a break, an interruption and an encounter. As such it can be considered as an assemblage of disparate materials transformed by a *line of flight* into a new assemblage with a new set of relations. As such the *lines of flight* that Deleuze and Guattari extract, find or create in their practice of philosophy can be also be seen at work in sculptural installations of Kitty Kraus.

However Deleuze and Guattari assigned art the role of creating percepts and affects, expressing blocks of sensation, as opposed to philosophy, which deals with the creation of concepts. This would imply that art lacks a conceptual dimension. Whereas their philosophy was directed towards dismantling of hierarchies and dualities, this distinction seems to re-introduce the very duality they rejected. The phenomenological proposition by Edmund Husserl and Henri Bergson that both mind and body are interconnected and indistinguishable from one another, which were also part of

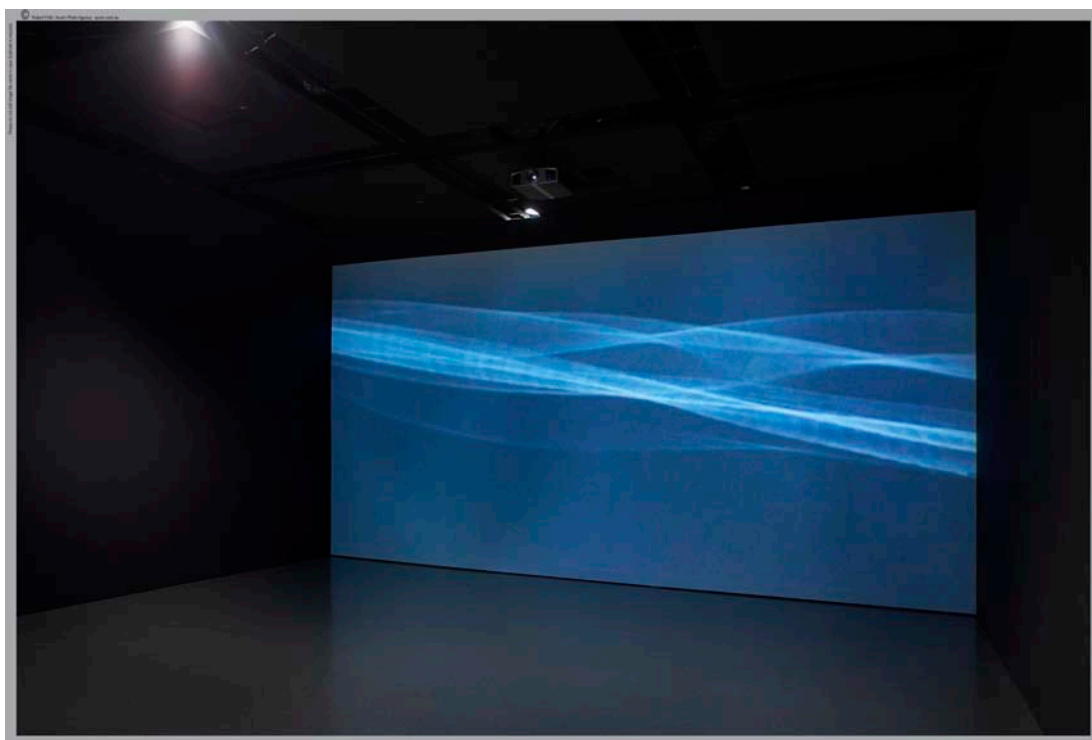


figure 39 Marzena Topka, *Various Tensions* (installation view east wall), 2009. Two screen video installation, 10 min 42 sec, loop. John Curtin Gallery. Photograph taken by Robert Frith, Acorn Photo Agency.



figure 40 Marzena Topka, *Various Tensions* (installation view west wall), 2009. Two screen video installation, 10 min 42 sec, loop. John Curtin Gallery. Photograph taken by Robert Frith, Acorn Photo Agency.

Deleuze and Guattar's philosophy, seemed to support my intuition about the interconnection between corporeal and cerebral (feeling and thinking) and the way they both feed into (my) art practice. The manipulation and exploration of materials that artists engage with, elicit affects that include conceptual underpinnings. These are not communicated discursively; the way philosophical concepts are, but non-discursively. The distinction Deleuze and Guattari make between affects and concepts, warrants further investigation and I am interested in pursuing this in the future.

My art practice encourages slippage: visual, sensorial and conceptual. The *aesthetics of malleability* engages with structures, permeates them and signals their vulnerability. The emphasis is on the reorientation that destabilisation can trigger. By placing the body in destabilising spaces, I do not wish to compound the pathology diagnosed by Deleuze and Guattari of the experience of disjunction between ourselves and the spaces we inhabit. Rather, I would like to create spaces in which bodies establish connections with the present and the surroundings. The lived experience is what Deleuze and Guattari emphasised and saw as a means to test and experiment to uncover potentialities which preexist the molar structures (*striated spaces*).

In this thesis I have drawn relationships between contemporary art practice and the concept of *lines of flight* and found that the two can converge. Precisely, in the way that the artists re-assemble everyday materials into new relations (Kurt Schwitters, Kitty Kraus), and draw lines to delineate spaces that do not delimit or enforce structures that lock bodies in representation (Agnes Martin). Deleuze and Guattari determined that art proceeds by breaks and encouraged nothing less than for everyone else to reach such *becomings*.

appendix

glass casting

The technique for casting is based on J. Kervin, and D. Fenton's *Pâte de Verre and Kiln Casting of Glass*. (1997), Heather May, Trudy Hardman, Alana McVeigh, Jacob Odgen Smith and my previous experience in mould making in sculpture and ceramics. The method for calculating glass needed is based on P. Beveridge, D. Ignasi, and E. Pacual's *Warm Glass: A Complete Guide to Kiln – Forming Techniques* (2005). The kiln schedule was calculated by Trudy Hardman.

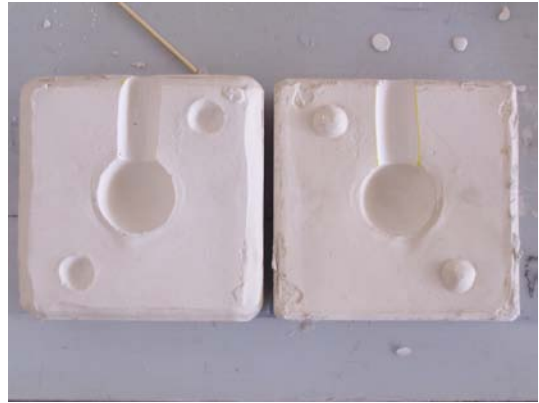
A selection of spheres for two part plaster casts. The yellow stress ball proved problematic because of its softness. It buckled as plaster was poured in and produced a mould that was distorted (i.e. squeezed in around the casting line); a quality I could exploit as a further development of this project.



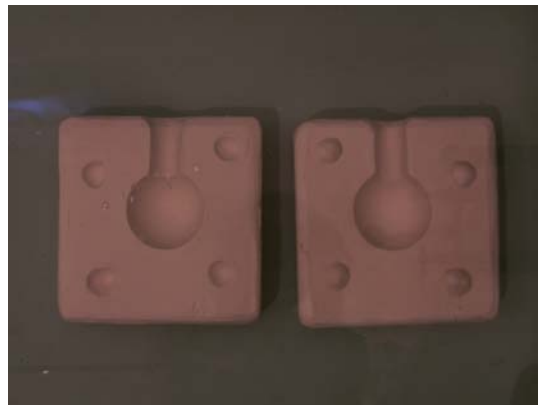
Two part plaster mould with keyholes for registration.



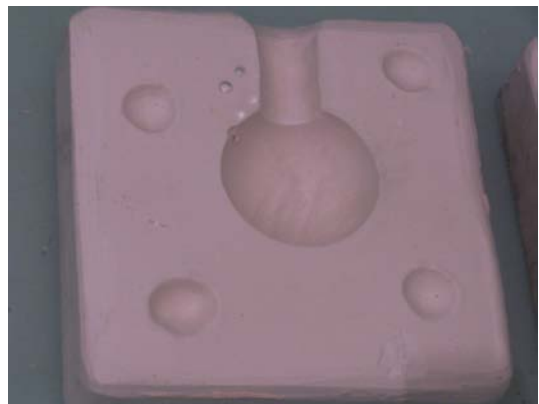
Two part mould with keyholes and a sprue.



After the plaster moulds set, they were soaked in water to prepare to take in the wax.



The soaking continued until all the air bubbles escaped.



Two-part moulds were held fast together using rubber tubing and sealed at the joints with a clay coil.



Styrofoam cups and straws were adapted as sprues and filled with wax.



Because wax is flammable it was heated in a double pan or a double boiler.



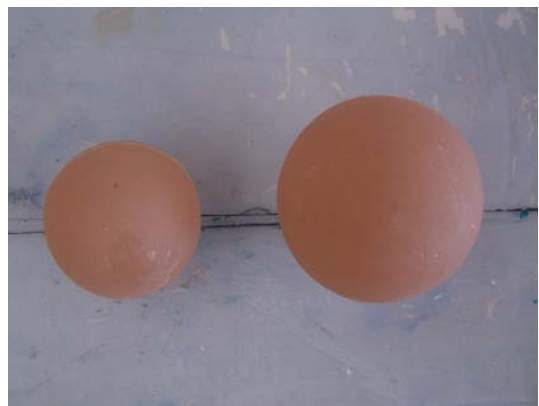
The moulds needed topping up with more wax.



Allowing time to set.



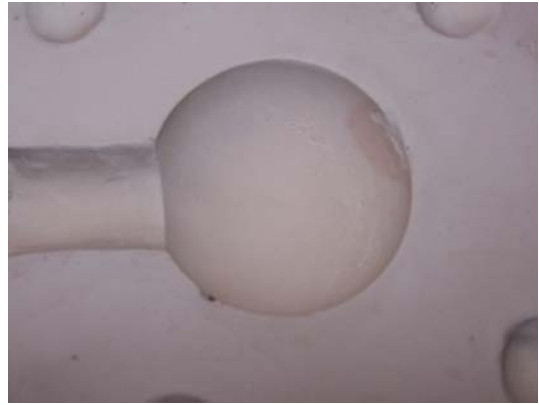
Removed from plaster mould and tidied up.



Additional sprues needed to be attached to wax overflow containers. Satay sticks were used as well as wax.

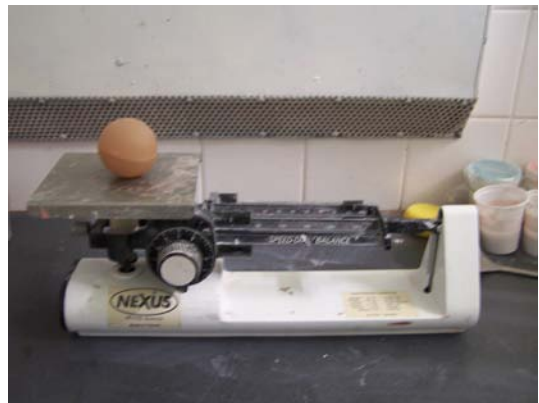


Exhausted mould. The mould was not sufficiently pre-soaked and subsequently plaster attached to wax and chipped upon removal.



Estimating the amount of glass needed.

The first step was to work out the volume inside the mould. Weigh the wax cast. Water was poured into a measuring device and the quantity noted. The wax cast was placed into the jug and the water level recorded. The difference gave the volume inside the mould



Adding weight and volume together give the Specific Gravity of glass (Specific Gravity (SG) = weight (w) + volume (v).

The amount of glass needed for casting: was worked out using the following formula:

$$\text{weight (w)} = \text{volume (v)} \times \text{specific gravity (SG)}$$



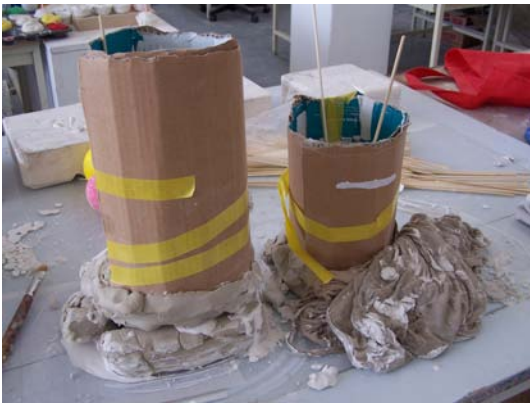
A refractory mould was made by mixing a batch of investment.

Investment mix: 50/50 mix by weight of hydro chloral plaster and 200 mesh silica flour (wear respirator)





Making a one-piece refractory mould.



Air-drying moulds



Lost wax technique was used to remove wax from mould. The wax can start to vaporise and could explode if the water is allowed to evaporate.



Shelf was coated with kiln-wash.

Two part moulds needed to be cradled in another refractory container in the kiln.



Refractory mould reinforced by tying with wire.



Firing schedule

8 Stage Heating Schedule for a casting 7.5 cm thick:

<i>Stage</i>	<i>Temp (°C)</i>	<i>Rate</i>	<i>Stage time (hours)</i>	<i>Total time (hours)</i>
↑ 1	160	75	2	2
→ 2	160	120	2	4
↑ 3	720	95	6	10
→ 4	720	120	2	12
↑ 5	850	130	1	13
→ 6	850	420	4	17
↓ 7	525	330	1	18
↓ 8	180	15	2	20

In the final step, once annealed the mould is broken away and the glass castings cleaned with a brush (unless lead glass was used) and wet/ dry 400 grit sandpaper. Dremel hand grinders or flex shaft tools can also be used.

Unlike ceramics, glass can be reinvested to make another work.

references

- Allen, J. 2006. 'Kitty Kraus: Galerie Neu'. *Artforum*.
http://findarticles.com/p/articles/mi_m0268/is_3_45/ai_n27100857/ (accessed May 15, 2009).
- Aristotle. 'Physics'. Book 4. Quoted in *Institute and Museum of History of Science*. 1999.
- Armstrong, C. and C. de Zegher, eds. 2006. *Women Artists at the Millenium*. Cambridge, MA and London: The MIT Press.
- Aubin, D. 2004. 'Forms of Explanation in the Catastrophe Theory of Rene Thom: Topology, Morphogenesis, and Structuralism'. In *Growing Explanations: Historical Perspectives on Recent Science*, ed. M. Norton Wise, 95-130. Durham: Duke University Press.
- Badiou, A. 1999. *Deleuze: The Clamor of Being*. Translated by L. Burchill. Minneapolis: University of Minnesota Press.
- Ballantyne, A. 2007. *Deleuze and Guattari for Architects*. London: Routledge.
- Barrow, J.D. 2004. 'Outer Space.' In *Space: In Science, Art and Society*, eds. F. Penz, G. Radick, and R. Howell, 172-200. Cambridge: Cambridge University Press.

- Barthes, Ronald. 1981. *Camera Lucida: Reflections on Photography*. Translated by. R. Howard. New York: Hill and Wang.
- Bateson, G. 2000. 'Bali: The Value System of a Steady State.' In *Steps to an Ecology of Mind*, 107-27. Chicago: University of Chicago Press. Original edition, 1972.
- . 2000. *Steps to an Ecology of Mind*. Chicago: University of Chicago Press. Original edition, 1972.
- Bergson, H. 1911. *Matter and Memory*. Translated by Nancy Margaret Paul and W. Scott Palmer. London: George Allen and Urwin. The Mead Project. http://www.brocku.ca/MeadProject/Bergson/Bergson_1911b/Bergson_1911_0.html (accessed July 16, 2008).
- Bisseger, P. n.d. *The Reconstruction of Kurt Schwitters' Merz Building*. <http://www.merzbaureconstruction.com/index.htm> (accessed May 8, 2009).
- Bogue, R. 2003. *Deleuze on Music, Painting and the Arts*. London and New York: Routledge.
- Bourriaud, N. 2002. *Relational Aesthetics*. Translated by. G. Pleasance and F. Woods. France: Les Presses du Reel.
- Brandstetter, G. and H. Volckers, eds. 2000. *ReMembering the Body*. Ostfildern-Ruit: Hatje Cantz Publishers.
- Buchanan, I. 2000. *Deleuzism: A Metacommentary*. Durham: Duke University Press.
- Buchanan, I. and G. Lambert, eds. 2005. *Deleuze and Space*. Toronto and Buffalo: University of Toronto Press.
- Burns Gamard, E. 2000. *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery*. New York: Princeton University Press.

- Cache, B. 1998. *Earth Moves: The Furnishing of Territories*. Second Printing. Massachusetts: The MIT Press. First Printed 1995.
- Casey, E. 1998. *The Fate of Space: A Philosophical History*. Berkeley: University of California Press.
- Colebrook, C. 2002. *Understanding Deleuze*. Crows Nest, NSW: Allen and Unwin.
- Conley, T. 2005. 'The Desert Island.' In *Deleuze and Space*, eds. I. Buchanan and G. Lambert, 207-219. Toronto and Buffalo: University of Toronto Press.
- Conrad, Joseph. 1995. *Heart of Darkness*. London: Penguin Books.
- Delahunt, M. 1996-2009. *Artlex Art Dictionary*. <http://www.artlex.com/ArtLex/A.html> (accessed March 9, 2009).
- DeLanda, M. 2006a. *European Graduate School lecture 2006 5/8*, video. <http://www.youtube.com> (accessed January 9, 2009).
- . 2006b. *European Graduate School lecture 2006 7/8*, video. <http://www.youtube.com> (accessed January 9, 2009).
- Delbridge, A., J.R.L. Bernard, D. Blair, S. Butler, P. Peters, and C. Yallop. 2005. *Macquarie Australia's National Dictionary*. Revised 3rd ed. Sydney: The Macquarie Library.
- Deleuze, G. 2005. *Francis Bacon: The Logic of Sensation*. London and New York: Continuum.
- . 2004. *Desert Islands and Other Texts 1953-1974*. Ed. D. Lapoujade, Translated by M. Taormina. Los Angeles: Semiotext(e).
- . 1999. *Foucault*. London and New York: Continuum.

- . 1994. *Difference and Repetition*. Translated by P. Patton. London: The Athlone Press. Original edition 1968.
- . 1994. *Difference and Repetition*. London: Athlone. Quoted in eds I. Buchanan and G. Lambert 2005, 7.
- . 1992. *Expressionism in Philosophy*. Translated by M. Joughin. New York: Zone Books. Quoted in Colebrook 2002, xviii.
- . 1991. *Bergsonism*. New York: Zone Books.
- . 1990. *The Logic of Sense*. New edition. New York: Columbia University Press.
- . 1977. 'Balance Sheet: Program for Desiring Machines'. *Semiotext(e)* 2 (3), 117-135.
- . 1972. *Intellectuals & Power: A conversation between Michel Foucault and Gilles Deleuze*. Libcom.org <http://libcom.org/library/intellectuals-power-a-conversation-between-michel-foucault-and-gilles-deleuze> (accessed January 21, 2011).
- Deleuze, G. and F. Guattari. 2008. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by R. Hurley, M. Seem, and H.R. Lane. 2004 edition. London: Continuum. Original edition, 1984.
- . 2007. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by B. Massumi. 2004 edition. London: Continuum. Original edition, 1988.
- . 1995. 'Capitalism: A Very Special Delirium'. In *Chaosophy*, ed. S. Lotringer. Autonomedia/Semiotexte. www.generation-online.org/p/fpdeleuze7.htm (accessed Dec 18, 2008)
- . 1994. *What is Philosophy?* New York: Columbia University Press.

- . 1987. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press. Quoted in Buchanan and Lambert 2005, 5.
- . 1983. *On the Line*. Translated by J. Johnsson. New York: Semiotext(e).
- Deleuze, G., C. Parnet, H. Tomlinson, B. Habberjam, and E. R. Albert. 2006. *Dialogues II*, 2nd ed. Translated by H. Tomlinson, B. Habberjam, and E. R. Albert. London and New York: Continuum.
- Derbyshire, J. 2003. *Prime Obsession: Bernard Riemann and the Greatest Unsolved Problem in Mathematics*. Washington, DC: Joseph Henry Press.
- Derrida, J. 2004. 'Plato's Pharmacy'. In *Disseminations*, J. Derrida, 67 – 122. London and New York: Continuum. Google Book Search.
http://books.google.com.au/books?id=m8lmHmVWI2EC&dq=derrida+dissemination&printsec=rontcover&source=bl&ots=11BZLhZYrf&sig=7qJ7qr0Ollujx9BKROT0m_AfFTg&hl=en&ei=4JrASdWjN5z87Aph9Oi6DQ&sa=X&oi=book_result&resnum=3&ct=result#PPA69,M1 (accessed March 18, 2009).
- . 1993. *Aporias*. Translated by T. Dutoit. Stanford: Stanford University Press.
- Doherty, C. ed. 2004. *Contemporary Art from Studio to Situation*. London: Black Dog Publishing.
- Dovey, K. 2010. *Becoming Places*. London: Routledge.
- Due, Reidar. 2007. *Deleuze*. Cambridge: Polity.
- Eco, U. 1982. 'On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1.' In *How to Travel with a Salmon & other Essays*, U. Eco, 84-94. London: Vintage.
- Elderfield, John. 1985. *Kurt Schwitters*. London: Thames and Hudson.

- Fer, B. 2006. 'Drawing, Drawing: Agnes Martin's Infinity.' In *Women Artists at the Millennium*, eds. C. Armstrong, and C. de Zegher, 169-188. Cambridge, MA: The MIT Press.
- Foster, H. 2002. *The Return of the Real*. Cambridge, MA and London: The MIT Press.
- Foucault, M. 1988. *Madness and Civilization: A History of Insanity in the Age of Reason*. New York: Vintage Books.
- . 1980. *Language, Counter-Memory, Practice: Selected Essays and Interviews*. Translated by. Donald F. Bouchard and S. Simon. New York: Cornell University Press.
- Frank. 2008. 'Kitty Kraus'. *Whatspace*. <http://www.whatspace.nl/nieuws/kittykrauss.html> (accessed May 15, 2009).
- Gatens, M. 2000. "'Feminism as 'Password': Rethinking the 'Possible' with Spinoza and Deleuze," *Hypatia* 15 (2): 59-75. Proquest. <http://il.proquest.com> (accessed July 28, 2007).
- Grosz, E. 2008. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.
- . 2001. *Architecture from the Outside: Essays on Virtual and Real Space*. Massachusetts: The MIT Press.
- . 1995. *Space, Time and Perversion: Essays on the Politics of the Bodies*. New York and London: Routledge.
- Guattari, F. 1995. *Chaosmosis: an Ethico-Aesthetic Paradigm*. Translated by. P. Bains and J. Pefanis. Sydney: Power Publications.
- . 1995. *Chaosmosis: an Ethico-Aesthetic Paradigm*. Quoted in O'Sullivan, 2006, 92.

- Haraway, D. 1988. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.' *Feminist Studies* 14(3): 575-599. Curtin University Library E-Reserve. <http://opac.lis.curtin.edu.au> (accessed May 8, 2009).
- Harries, K. 2001. *Infinity and Perspective*. Cambridge, MA: The MIT Press.
- Haywood, I. 2002. 'Deleuze on Francis Bacon.' In *A Companion to Art Theory*, eds. P. Smith and C. Wilde, 370-379. Oxford: Blackwell. Curtin University Library E Reserve. <http://opac.lis.curtin.edu.au> (accessed September 29, 2008)
- Hollier, Denis. 1992. *Against Architecture: The Writings of Georges Bataille*. 2nd Print. Cambridge, MA: The MIT Press.
- Huelsenbeck, R. 1974. *Memoirs of a Dada Drummer*. New York: Viking Press. Quoted in Elderfield, 1985, 145.
- Institute and Museum of History of Science. 1999. *Horror Vacui?* Florence: Institute and Museum of History of Science, Florence.
<http://www.imss.fi.it/vuoto/eorror1.html#> (accessed September 5, 2007).
- Jaspers, K. 1974. *Anaximander, Heraclitus, Parmenides, Plotinus, Lao-Tzu, Nagarjuna: from The Great Philosophers: Original Thinkers*. New York: Harvest Book.
- Jentsch, E. 2008. "Document: 'On the Psychology of the Uncanny (1906)': Ernst Jentsch." In *Uncanny Modernity: Cultural Theories, Modern Anxieties*, eds. J. Collins and J. Jervis, 216-227. Hampshire: Palgrave MacMillan.
- Koerner von Gustorf, O. 2006. *Remarks on Kitty Kraus's Work*.
<http://galerieneu.net/uploads/exhibitions/71e20ac6a52f209b140e6e0724a755a.pdf?symfony=0e6ab8fcad18cd4971096ca80e5006d> (accessed May 15, 2009).

- Kwon, M. 2004. 'The Wrong Place'. In *Contemporary Art from Studio to Situation*, ed. C. Doherty, 29-41. London: Black Dog Publishing.
- Lange, C. 2008. 'Kitty Kraus. Focus. Identical Dimensions and Precarious Constellations'. *Frieze* 118 (October).
http://www.frieze.com/issue/article/kitty_kraus (accessed May 15, 2009).
- Leach, N. 1999. *The Anaesthetics of Architecture*. Cambridge, MA: The MIT Press.
- Lefebvre, Henri. 1991. *The Production of Space*. Oxford: Blackwell.
- Lepecki, André. 2000. 'Stress'. In *ReMembering the Body*, eds. G. Brandstetter and H. Volckers, 49. Ostfildern-Ruit: Hatje Cantz Publishers.
- Lynn, G. (ed). 2004. *Folding in Architecture*. 2nd Revised Edition. England: John Wiley & Sons.
- MacArthur, J., ed. 1993. *Knowledge And/Or/Of Experience: The Theory of Space in Art and Architecture*. Brisbane: Institute of Modern Art.
- Mansoor, J. 2002. 'Kurt Schwitters' Merzbau: The Desiring House'. *Invisible Culture: An Electronic Journal for Visual Culture* 4: To Incorporate Practice.
http://www.rochester.edu/in_visible_culture/Issue4-IVC/Mansoor.html#up9
(accessed October 14, 2008).
- Marcussen, L. 2008. *The Architecture of Space – The Space of Architecture*. Denmark: The Danish Architecture Press.
- Massumi, B. 2007a. 'Notes on the Translation and Acknowledgments' to *A Thousand Plateaus: Capitalism and Schizophrenia*, by G. Deleuze and F. Guattari, xvii-xx. London and New York: Continuum. Original edition, 1988.

- . 2007b. 'Translator's Foreword: Pleasures of Philosophy' to *A Thousand Plateaus: Capitalism and Schizophrenia*, by G. Deleuze and F. Guattari, ix-xvi. London and New York: Continuum. Original edition, 1988.
- . 1992. *A User's Guide to capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge, MA: The MIT Press.
- Mindrup, M. D. 2007. *Assembling the Ineffable in Kurt Schwitters' Architectural Models*. PhD diss., Doctor of philosophy in Architecture and Design Research. The Virginia Polytechnic Institute and State University.
<http://scholar.lib.vt.edu/theses/available/etd-03252008-191510/> (accessed May 15, 2009).
- Nealon, J. and S. Searls Giroux. 2003. *The Theory Toolbox: Critical Concerns for Humanists, Arts, & Social Sciences*. Oxford: Rowman & Littlefield Publishers.
- Newman, J.R., ed. 2000. *The World of Mathematics*. 4 vols. New York: Dover Publications.
- Norton Wise, M., ed. 2004. *Growing Explanations: Historical Perspectives on Recent Science*. Durham: Duke University Press.
- O'Doherty, B. 2007. *Studio and Cube: On the relationship between where art is made and where art is displayed*. New York: A Buell Center/FORuM Project Publication.
- . 1999. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press.
- Olkowski, D. 1999. *Gilles Deleuze and the Ruin of Representation*. Berkeley: University of California Press.
- O'Sullivan, S. 2006. *Art Encounters Deleuze and Guattari*. London: Palgrave MacMillan.

- Parr, A. (ed). 2010. *The Deleuze Dictionary*. Revised Edition. Edinburgh: Edinburgh University Press.
- Penz, F., G. Radick, and R. Howell, eds. 2004. *Space: In Science, Art and Society*. Cambridge: Cambridge University Press.
- Phillips, D. 1993. 'The Boulevard and the Labyrinth'. In *Knowledge And/Or/Of Experience: The Theory of Space in Art and Architecture*, ed. I. MacArthur, 155-170. Brisbane: Institute of Modern Art.
- Phillips, J. 2006. 'Agencement/Assemblage.' *Theory, Culture and Society* 2006 (May): 108-109.
- Plato. 360 BC. 'Timaeus'. *The Classic Archive* <http://classics.mit.edu/Plato/timaeus.html> (accessed January 22, 2011).
- Redshaw, S. 2002. *Spinoza and an Ethics of Expression*, University of Western Sydney. <http://library.uws.edu.au/adt-NUWS/public/adt-NUWS20031001.133646/> (accessed October 17, 2007).
- Rielke, R. M. 1975. *Rielke on Love and Other Difficulties*. Translated by. J. J. L. Mood. New York: W.W. Norton.
- Schwitters, K. 1981. *Das Literarische Werk*. 5: 335. Koln: M. DuMont Buchverlag. Quoted in Burns Gamard 2000, 26.
- . 1931. 'Ich und meine Ziele.' *Merz 21: 113-117*. Hannover: C. L. Schrader. The University of Iowa Libraries <http://sdr.lib.uiowa.edu/dada/merz/21/index.htm> (accessed May 15, 2009).
- Schwitters, K. and E. Lissitzky. 1924. 'Nasci/Natur: Merz 8-9.' Hannover. Quoted in Burns Gamard, 2000, 155.

- Schulz, C. 2008. 'Kitty Kraus: blauorange 2008'. Press release. *Blau Orange*.
[http://www.blauorange.bvr.de/bo.nsf/955A6DD387392489C12574EF0032945F/\\$FILE/PM_Aussellung_bo08_EN.pdf](http://www.blauorange.bvr.de/bo.nsf/955A6DD387392489C12574EF0032945F/$FILE/PM_Aussellung_bo08_EN.pdf) (accessed May 15, 2009).
- Smith, D. 2008. 'Gilles Deleuze.' In *Stanford Encyclopedia of Philosophy*, ed. E. N. Zalta.
<http://stanford.library.usyd.edu.au/entries/deleuze/> (accessed May 3, 2009).
- Smith, Paul and C. Wilde, eds. 2002. *A Companion to Art Theory*. Oxford: Blackwell.
 Curtin University Library E-Reserve. <http://opac.lis.curtin.edu.au> (accessed September 29, 2008).
- Steinitz, K. 1968. *Kurt Schwitters: A Portrait from Life*. Berkeley: University of California Press. Quoted in Burns Gamard 2000, 88.
- Tschumi, Bernard. 1994. *Architecture and Disjunction*. Cambridge, MA: The MIT Press.
- Vasseleu, C. 1998. *Textures of Light*. London: Routledge.
- Verelst, K. & Coecke, B. 1999. Early Greek Thought and Perspectives for the Interpretation of Quantum Mechanics: Preliminaries to an Ontological Approach. CLEA-FUND, Free University of Brussels.
<http://philsci-archive.pitt.edu/archive/00003028/01/bobkaArchiv.pdf> (accessed 20 October, 2007)
- Vidler, Anthony. 2000. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, MA: The MIT Press.
- . 1994. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, MA: The MIT Press.
- Virilio, P. 2009. *The Aesthetics of Disappearance*. Los Angeles: Semiotext(e).
- Virilio, P. 1975. *L'insecurite du territoire*. Paris: Stock. Quoted in Deleuze and Guattari 2007, 530.

Webster, Gwendolen. 2007. 'The Reception of Merzbau'. *Symposion 2007 Kurt Schwitters und die Avantgarde: Sprengel Museum Hannover*. http://www.sprengel-museum.de/kurt_schwitters_archiv/symposion_2007/index.htm (accessed May 8, 2009).

Whitaker, William. 1993-2006. *William Whitaker's Words*. University of Notre Dame. <http://www.archives.nd.edu/cgi-bin/wordz.pl?keyword=spatium> (accessed March 8, 2009).

Wolfram Math World <http://mathworld.wolfram.com/SmoothManifold.html> (accessed January 22, 2011).

Zelta, E. N. 2009. *Stanford Encyclopedia of Philosophy*. <http://stanford.library.usyd.edu.au/> (accessed May 3, 2009).

Zepke, S. and S. O'Sullivan (eds). 2010. *Deleuze and Contemporary Art*. Edinburgh: Edinburgh University Press.

Zimm, M. 2003. 'The Dying Dreamer: Architecture of Parallel Realities.' *Technoetic Arts: An International Journal of Speculative Research* 1(1), 61-68. <http://www.intellectbooks.co.uk/journals.php> (accessed March 11, 2009).

Every reasonable effort has been made to acknowledge the owners of copyright material. I would be pleased to hear from any copyright owner who has been omitted or incorrectly acknowledged.

dvd tracks

Disc One and Two can be viewed on a computer or a DVD player. It plays automatically and continuously. Disc Three can be navigated by selecting tracks from the Main Menu. In addition individual tracks can be accessed from Submenus. Access to the submenus is not available on a DVD player. Project Documentation Slideshows need to be advanced manually.

disc one

various tensions



track 1

Marzena Topka, *Various Tensions*, 2009.
Two screen video installation, 10 min 42 sec, loop.

disc two

various tensions



track 2

Marzena Topka, *Various Tensions*, 2009.
Two screen video installation, 10 min 42 sec, loop.

disc three *selected visual research and
project documentation*

- tracks 3-9* Marzena Topka, *Grid Drains*, 2007-2008.
visual research
7 films, 24min.
- slideshow 1* Marzena Topka, *Broken Windows*. 2007-ongoing.
25 digital prints, dimension variable.
- slideshow 2* Marzena Topka, *Architecture & Amnesia*, 2008-2009.
project documentation
- tracks 10-14* Marzena Topka, *Architecture & Amnesia*, 2007-2009.
visual research
5 films, 7 min 36 sec.
- slideshow 3* Marzena Topka, *Various Tensions – 24 Hour Project*, 2008.
project documentation
- tracks 15-24* Marzena Topka, *Various Tensions*, 2007-2009.
visual research
10 films, 25 min 37 sec.

Main Menu

grid drain

*broken windows
architecture & amnesia*

*various tensions (24 hour drawing)
various tensions*

- ▶ visual research (play all) tracks 3-9, 24 min
- visual research (select tracks) tracks 3-9
- project documentation slideshow 1
- project documentation slideshow 2
- visual research (play all) tracks 10-14, 7 min 36 sec
- visual research (select tracks) tracks 10-14
- project documentation slideshow 3
- visual research (play all) tracks 15-24, 25 min 37 sec
- visual research (select tracks) tracks 15-24

Grid Drain Menu



track 3, 1 min 50 sec



track 4, 2 min 46 sec



track 5, 1 min 39 sec



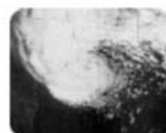
track 6, 12 min 27 sec



track 7, 1 min 36 sec



track 8, 3 min 10 sec



track 9, 33 sec

Main Menu

Architecture & Amnesia Menu



track 10, 4 sec



track 11, 10 sec



track 12, 9 sec



track 13, 1 min 53 sec



track 14, 5min 18 sec

Main Menu

Various Tensions Menu



track 15, 3 min 30 sec



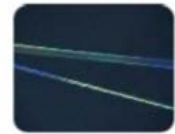
track 16, 57 sec



track 17, 2 min 48 sec



track 18, 4 min 6 sec



track 19, 2 min 51 sec



track 20, 3 min 30 sec



track 21, 55 sec



track 22, 1 min 51 sec



track 23, 4 min 32 sec



track 24, 27 sec

Main Menu