

Rhythm and Refrain:  
In Between  
Philosophy and Arts



# Rhythm and Refrain: In Between Philosophy and Arts

Jūratė Baranova Laura Junutytė Lilija Duoblienė

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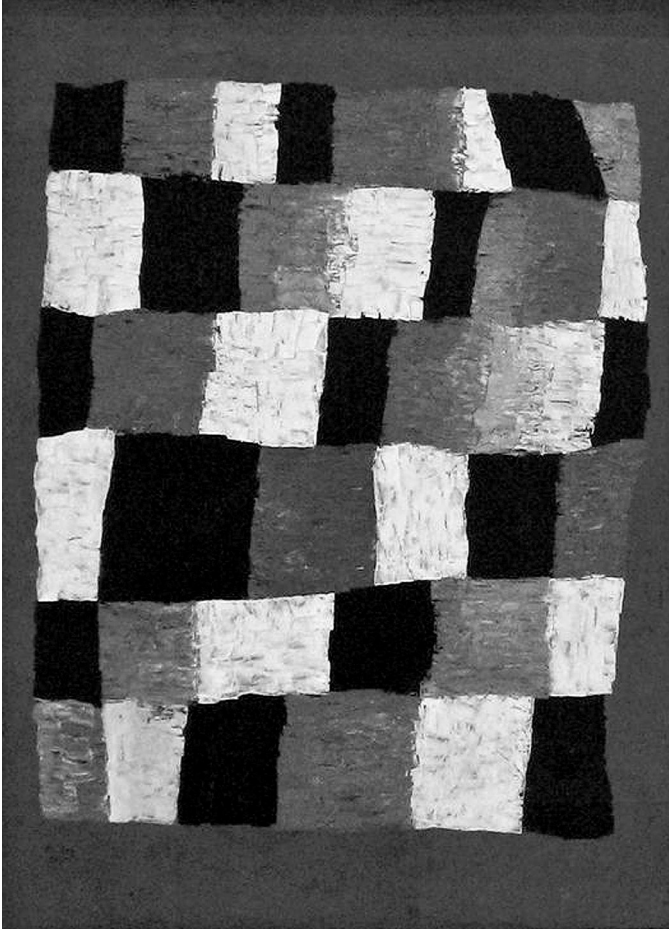


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Paul Klee. *Rhythmic*. 1930. Oil on canvas.

## Introduction

This book was inspired by the *Deleuze Studies* conferences in Lisbon (2013), Istanbul (2014), and Rome (2016), as well as conferences in Ghent (2015) and Dublin (2016). The three authors of the book presented their papers at these conferences<sup>1</sup>. This book also relies on the *Deleuze Studies* journal and all the books on Deleuze published by the Edinburgh University Press. It engages with the works of Anne Sauvagnargues, Ronald Bogue, Ian Buchanan, Alphonso Lingis, Stephen Zepke, Gregg Lambert, Andre Pierre Colombat, Eugene W. Holland, François Dosse's *Gilles Deleuze and Félix Guattari: Intersecting Lives*. The book has an interdisciplinary intention: relying on insights by Gilles Deleuze (1925–1955) and Félix Guattari (1930–1992) to find lines of thought for navigating from philosophy to the arts and back, as well through different art forms: literature, painting, cinema, and music. Taking into account and relying

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<sup>1</sup> It was written after ten years of studying Deleuze's texts with master of philosophy students in the Department of Philosophy at the Lithuanian University of Educational Sciences.

on the dynamic cartography of problems and concepts (force of life, style, etc.) mapped by Sauvagnargues, Buchanan, Bogue, Zepke, etc. as Deleuze's tools for thought experimentations with arts, this research is an attempt to take one more step further and to include some other concepts practicable in reflecting upon philosophy's meeting with other different arts. Such are the concept of rhythm and refrain.

In the realm of the arts the concept of rhythm, first of all, is applied to describe the features of the experiences of music, poetry and dance. The rhythms as the patterns of stress and intonation in a language are discussed as prosody in poetry. Musicians expand Plato's definition of rhythm as "an order of movement" and define rhythm as the organic process of music in time: it is music's direction in time. But Deleuze and Guattari broaden the limits of the usage of the concept. In *Cinema 2: The Time-Image* (*Cinema 2 – L'image-temps*, 1985) Deleuze quotes Alejo Carpentier's insight from French theoretician of cinema Jean Mitry's book *Esthetique et psychologie du cinema*, saying that even "Conversation has a rhythm, a movement, an absence of sequence in the ideas, with, on the contrary, strange associations, curious reminders, which bear no resemblance to the dialogues that usually fill' novels and plays" (Deleuze 1989: 322). The concept of rhythm unites three heterogeneous realities: the world of the nature, the social world and the realm of the arts. The concept's origin stems from the Latin *rhythmus* and from Greek *rhythmós* (see also *sreu-* in Indo-European roots) and designates the movement or variation characterized by the regular recurrence or alternation of different quantities or conditions. The world of nature, the sequence of regularly recurring functions or events expresses by the rhythm of the cosmic movements, the alteration of the day and night, the

change of the seasons, and the rhythm of the living hearts, the rhythm of the ovulation, etc. There is the common rhythm of the universe. The social world is also organized by its own rhythms. It is very visible in societies with drum experiences and voodoo practices. There is a rhythm of a dance, the rhythm of a language, the rhythm of a speech.

Rhythm is different from refrain. Rhythm stems from refrain: “Children’s, women’s, ethnic, and territorial refrains, refrains of love and destruction: the birth of rhythm” (Deleuze, Guattari 1987: 300). Their difference is rather subtle. Milieus and Rhythms are born from chaos, say Deleuze and Guattari. Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the components. The milieus are open to chaos, which threatens them with exhaustion and intrusion. “Rhythm is the milieus’ answer to chaos. What chaos and rhythm have in common is the in-between – between the milieus, rhythm-chaos and the chaosmos...” Deleuze and Guattari say (Deleuze, Guattari 1987: 313).

Jūratė Baranova in the first chapter “Deleuze and Guattari: Rhythm as a Philosophical Concept” deals with the questions: Why is Rhythm so Important to Guattari and Deleuze? How does Rhythm from a musical concept become a philosophical one? She notices that the Deleuzian insights about rhythm in *Difference and Repetition* (*Différence et répétition*, 1968) have their origin not in arts, but first of all in mathematical, biological, genetic, and psychoanalytic sources. Art has something to do with the ontological repetition, which Deleuze discerned beyond physical repetition and psychic or metaphysical repetition. But genetics and biology are primary sources of different rhythms. They seem to integrate a much more intensive force than art. How is repetition connected with rhythm? Deleuze

is more concerned with justifying or detecting the differences between repetitions by their kind and rhythm. Therefore, he defines the difference between two important psychological drives invented by Freud – Eros and Thanatos – as the two drives of different rhythm and amplitude. Deleuze also discerns two types of repetition: static and dynamic, taking into account that they have different rhythms. The study of these rhythms allowed Deleuze to distinguish two kinds of repetition: cadence-repetition and rhythm-repetition. In order to distinguish these two types of repetition, Deleuze suggests the criterion: regularity of time. Cadence-repetition is a regular division of time, an isochronic recurrence of identical elements. He also discerns a poly-rhythm. Is it repetition which does something in common with rhythm? It seems not at all. In *A Thousand Plateaus: Capitalism and Schizophrenia* (*Mille Plateaux. Capitalisme et Schizophrénie: 2*, 1980), Deleuze is already influenced by French composer, organist and ornithologist Olivier Messiaen (1908–1992) and also Guattari, so they both change the accent and formulate very clearly: “It is the difference that is rhythmic, not the repetition, which nevertheless produces it: productive repetition has nothing to do with reproductive meter” (Deleuze, Guattari 1987: 314).

How does Rhythm as a philosophical concept unite painting and music? Baranova notices that “the most musical chapter” of “the most musical book,” “1837 – De la ritournelle (1837: Of the Refrain)”, starts not with a discussion on music, but on reflections upon the possibility to find the calm and stable centre in the heart of chaos. The philosophers discern three steps in this way leading to the centre surrounded by chaos: the first step is singing the little songs of those who are lost in the dark. The second step is creating a wall of sound by sonorous and vocal



components enabling it to resist or even take something from chaos. In creating this wall, the rhythmic moving in a cycle plays a very important role. Rhythmic vowels and consonants are supposed to correspond to the interior forces of creation as to the differentiated parts of the organism. “A mistake in speed, rhythm, or harmony would be catastrophic because it would bring back the force of chaos, destroying both creator and creation,” Deleuze and Guattari conclude (Deleuze, Guattari 1987: 311). But at least this circle has a tendency to open itself onto the future in order to join them with the cosmic forces of the future. In order to illustrate how the refrain exposes all these three aspects in arts, Deleuze and Guattari take the example not from any musical compositions, but from painting. They saw the typical example of the interlinkage of these three aspects in German artist Paul Klee’s (1879–1940) paintings. Baranova in this book applies this idea suggested by Deleuze and Guattari for experimental reflection on the Lithuanian modernist Vincas Kisarauskas’ (1934–1988) creation. Baranova in the second chapter “Philosophy and Literature: Rhythm and Life” investigates the trajectories of the concept of Rhythm in Marcel Proust’s novel *In Search of Lost Time* and comes to the conclusions that Deleuze in his book *Marcel Proust and Signs* (1964) started to explore the concept of rhythm much earlier than his reflections on Messiaen’s rhythms in 1980 and 1981, before Henri Maldiney’s book *Regard, Paral Espace* in 1973, and before meeting Guattari in 1969. Baranova notices that the concept of rhythm in Proust’s novel emerges from reality, passes from reality to arts, steps further, leaves arts and returns to the reality from which it approached arts. Life itself rests upon “the rhythm of heart or breath” (Proust 1927: 164). The poetic order affects us by a certain rhythm as the point of meeting between

the main narrator and the pulsation of the surrounding world. Deleuze warned the decipherer of the different signs in Proust's text: all these different worlds of signs have different rhythms. The intellectual intrigue for Deleuze was Proust's ability to discern the rhythm not only in the signs of the world, but also in the constant change of the complex set of inter-human love relations. Deleuze notices that the rhythm of the interchange of beliefs and disappointments consists of the very essence of the sign of love, between the objective and the subjective side of the sign.

Baranova also compares the concept of rhythm in Deleuze's and Emmanuel Levinas' texts, and discerns similarities and differences between these two approaches. Levinas, the same as Deleuze, concludes that rhythm transcends the sphere of music and has something to do with ontology. Deleuze in reflecting on arts searched for the possible overcoming of representation. Levinas in his reflections on rhythm comes very close to the overcoming of representation as well. Overwhelmed by the rhythm, reflects Levinas, the subject becomes a part of its own representation. Deleuze more than Levinas discerns in Proust's reading the hint that the concept of rhythm has, first of all, something to do with time. Deleuze notices that rhythm defines the sequence of segments in time: the rarity or density of the passing moments, the appearance of segments, the occurring of events. Baranova concludes that Deleuze discovers in Proust's texts two dimensions of time: the time of radical beginning as the essence of the beginning of the World in general. According to Deleuze, Proust in the novel *In Search of Lost Time* noticed that mainly time forms different series and contains more dimensions than space. Space is included in time. But in Proust's novel, Baranova notices, rhythm can

also be connected with space. In *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari were already influenced by Messiaen and they treat Proust's literary novel as a piece of musical theory. They say that Proust was among the first to reveal how musical motifs become autonomous from the dramatic action, impulses, and situations, and independent of characters and landscapes. Proust, according to them, revealed how musical motifs themselves become melodic landscapes and rhythmic characters. The concept of rhythmic characters is composers Messiaen's invention, elaborated further by Deleuze and Guattari.

Baranova in the third chapter "Philosophy and Cinema: Rhythm and Time" analyzes the usage of the concept of Rhythm by Deleuze in his philosophy of cinema and notices that Deleuze uses the concept of rhythm to discern the difference between classic and modern cinema: classic cinema prefers rhythmic montage (such as Sergei Eisenstein's) and modern prefers arhythmic montage (such as Jean-Luc Godard's). Montage, according to Deleuze, is not technical procedures at the end of the shooting. Montage always has something to do with philosophy: it is directly connected with time and the rhythm. Baranova notices that the concept of rhythm can be used also to discern different types of montage (Griffith's, Eisenstein's, German expressionism's, French, lyrical abstraction). David Llewelyn Wark "D. W." Griffith (1875–1948) created the montage of rhythmic alternation and Deleuze discerns three forms of it: the alternation of differentiated parts, the alternation of relative dimensions and the alternations of convergent actions. To Griffith's rhythm of relative changes, Eisenstein in his "montage of attractions" or "jumping montage" opposes the rhythm of absolute change in dimension – a qualitative leap.

The pre-war French school of cinema had chosen rhythm in montage rather different from American or Soviet schools. Deleuze defines the French school by a sort of Cartesianism: French directors were primarily interested in the quantity of movement and in the metrical relations of it. As opposed to French school, the rhythm in German expressionism is free from the geometrical metrical relationships which regulated movement and is also emancipated from co-ordinates which condition the extensive quantity. The montage in this school is based on the interchange between dark and light, between the non-organic life of things which culminates in a fire acting as a spirit of evil or darkness and the non-psychological life of the spirit. Deleuze in a seemingly unimportant hint in brackets mentions and compares this type of montage to Hans Richter's *Rhythms*. Why Richter? German Dadaist painter and avant-garde filmmaker Hans Richter (1888–1976) was fascinated with the interplay of different rhythms. Baranova summarises that Deleuze's analysis of classical montage cinema also suggests this conclusion: there is no single rhythm, but different usages of different rhythms, revealing unknown possibilities of the cinema and, of course, of different arts. Baranova also opposes the conception of Rhythm expressed by Russian film director Andrei Tarkovsky to the understanding of Rhythm by Eisenstein. Our hypothesis is that Tarkovsky's writings on rhythm and montage in cinema art have an influence on Deleuze's conception of cinematic time in *Cinema 2: The Time-Image*. There is no particular rule for what particular rhythm has to be used in creating a film: rhythm in cinema is conveyed by the life of the object visibly recorded in the frame. Tarkovsky alerts us that if time is slowed down or speeded up artificially, and not in response to an endogenous development, if the change

of rhythm is wrong, the result will be false and strident. On the other hand this experiment with joining segments of unequal time-value which necessarily breaks the rhythm may be an essential factor in the carving out of the right rhythmic design. “To take the various time-pressures, which we could designate metaphorically as brook, spate, river, waterfall, ocean – joining them together engenders that unique rhythmic design which is the author’s sense of time, called into being as a newly formed entity”, Tarkovsky concludes (Tarkovsky 1987: 121). The chapter also deals with the possible plurality of rhythms in cinema as well as with the concept of Rhythm in the ‘theatre of cruelty’ of Antonin Artaud. Baranova concludes that Deleuze, mentioning Eisenstein and Artaud in one chapter “Thought and Cinema,” nevertheless considers them the mentors of a different type of cinema: Eisenstein was the creator of the classic cinema, based on movement-image and the rhythmicity of montage. Artaud inspired modern cinema based on the time-image and the destruction of senso-motor causal links and atonal montage.

Laura Junutyte in the fourth chapter “Philosophy and Painting: Rhythm and Sensation” concentrates on Deleuze’s book *Francis Bacon: the Logic of Sensation* (1981) and points out that the consistency and suggestibility of sensation depend on the rhythm – an unliveable vital power that exceeds every domain of painting and traverses them all. It also traverses through the line of flight from chaos to rhythm by the usage of diagram-chance. The modulating character of the diagram creates the effect of movement from one level of sensation to the other – the rhythm. Tom Conley in his *Afterword* compares modulating with Deleuze’s other concept, Fold, explored in the book *The Fold: Leibniz and the Baroque*, where baroque was understood as the world of the continuous process of folding, unfolding, and

refolding (Conley 2003: 147). Folding also could be understood as the same modulation or rhythm: expansion-contraction-expansion. Thus, the modulation of colours expresses the pulsatile force, the vibration of the matter, but at the same time it lets some consistent form emerge. Such painters as Mikalojus Konstantinas Čiurlionis, Paul Klee, and Wassily Kandinsky are also included in the sources of research. Čiurlionis was both a painter and musician. He painted music. Junutytė notices that Klee invoking his own experience as a musician as well as a painter also tried to find his unique way of painting music. In the book *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari treated Klee as a cosmic artisan whereas, in the book *The Fold: Leibniz and Baroque (Le pli – Leibniz et le baroque, 1988)*, Klee emerges as a true Baroque painter. We see that the problem is the same as in the age of Cosmos – the task for an artist is to capture invisible forces and to give the consistency to the infinitely molecularised matter. Even more, deterritorialization as a Cosmic escape and the Fold have the same issue – the problem of the indiscernibility or territory in-between. There are no strict limits between material folds and immaterial folds as there are no clear limits between different milieus or territories. It is impossible to discern exteriority and interiority, the beginning and end (which actually does not exist), because each fold or milieu is in perpetual flow and transition, becoming and periodic repetition. In his earlier compositions, the connection between linear and musical rhythms was expressed by including the symbolic language of music (notes or the contours of musical instruments) and through motifs taken from nature. According to Klee, nature itself, its landscapes and objects, has rhythmic character. Invoking Bach's *Sonata No. 6*, Klee taught that there are two basic

rhythms: 'structural' or 'dividual' and 'individual'. Dividual rhythm is quantitative or measured, it produces the regular and repeatable structure of the piece. The elements of such musical composition are divisible in the smaller ones and their repetition is without variation. Individual rhythm is qualitative: the components of such a rhythm are dynamic, independent, irregular and thus unrepeatable. Different melodic lines are obtained when we fuse these two rhythms. Namely, the colour provides the painting with a suggestive power, intensity and the effect of the rise and fall of the rhythm. Compared with a line that is more or less quantifiable, colour has something mysterious and irrational, even cosmic. To use the concept of cosmos in the context of artistic creation, it is a strong characteristic not only for Deleuze and Guattari's project, but also for the phenomenological view towards art. Junutyte also concludes that Klee's ability, through the language of painting to express the musical rhythm as much as to show the unity of colour and sound in his painter compositions, shows his affinity to the French composer and ornithologist Messiaen's synesthesia project. Noticing the deep relation in sensing the colours while hearing musical sounds, Messiaen also paid a lot of attention to bird songs and integrated that into his musical compositions. To Messiaen's mind, it is not only the human being, but all of nature and the universe which is full of musical refrains, and this made a strong impact on Deleuze and Guattari's concept of becoming-animal, becoming-cosmic. Junutyte concludes that to Deleuze's mind, to even make such operation as to let the multisensible Figure appear visually, the sensation of a particular domain should be in "direct contact with a vital power that exceeds every domain and traverses them all" (Deleuze 2003: 42). Deleuze calls this vital power the Rhythm. The Rhythm

is something non-representable at all, which is more profound than any senses such as vision, hearing, touch, smell, etc. The Rhythm is insensible if we use the ordinary notion of sensing, but at the same time it can only be sensed as an unknowable power that makes visual sensations appear. The Rhythm cannot be captured by any rational and perceptual way but instead it gives order and consistency to all sensations. In his book on painter Francis Bacon, Deleuze discerns three rhythms: “active” with an increasing variation or amplification; “passive” – of decreasing variation or elimination, and an “attendant” rhythm (Deleuze 2003: 71). Namely, the existence of these rhythms constitutes the Figure. “Rhythm would cease to be attached to and dependent on a Figure: *it is rhythm itself that would become the Figure, that would constitute the Figure*” (Deleuze 2003: 71). Junutyte notices that abstract expressionism (Jackson Pollock’s line, Morris Louis’s stain) follows a completely different way of engaging the diagram. Deleuze characterises it as “the optical catastrophe and the manual rhythm” (Deleuze 2003b: 106). Through the subordination of the eye to the hand, abstract expressionism creates a manual space where it is impossible to see any visual coordinates.

Lilija Duoblienė in the fifth chapter “Philosophy and Music: Deterritorialization and Refrain” deals with the other musical concept *ritournelle* (in French) from the chapter ‘1837 – De la ritournelle’ in *A Thousand Plateaus: Capitalism and Schizophrenia* (Deleuze, Guattari 1980: 381–433). This concept was translated into English by Brian Massumi as ‘refrain’ (Deleuze, Guattari 1987: 310–350). Ames Hodges and Mike Taormina translating Deleuze’s essay ‘Nous avons inventé la ritournelle (avec Félix Guattari)’ in the book *Two Regimes of Madness; Texts and Interviews 1975–1995* used the Italian word *ritornello* (Deleuze



2003b: 353–356; Deleuze 2006b: 377–381). Duoblienė investigates how this concept from a musical concept is becoming a philosophical one in the process of moving from territorialization towards deterritorialization and reterritorialization. The author searches the interconnections between Messiaen's, Boulez's, and Uexküll's ideas on rhythm and refrain with Deleuze and Guattari's approach. She concludes that melody and rhythm are of biggest importance in order to mark the territory in music as well as leaving it. Rhythm marks territory by distinction of one-type elements from the other and keeping them at a distance, while melody shows the position of different sounds or motif in a moment. For the visualisation of the Deleuzoguattarian concept of refrain Duoblienė uses the example from Herzog's documentary film *Herdsmen of the Sun* (1989). In order to distinguish between small refrain and great refrain, first type of refrain and the second type of refrain, she compares the two examples of the old man's singing in Bryars' composition "Jesus' blood never failed me yet" (1971), recorded with Tom Waits in 1990, and in Herzog's extract from the film *The Transformation of the World into Music* (1994). In both pieces of art, the focus is put on the old man's non-professional singing. She also reflects on the possibility of becoming cosmic in a (non)Deleuzean way by using the examples of such Lithuanian creators as George Maciunas, Vladimir Tarasov, Gitenis Umbrasas and Andrius Šarapovas. The Deleuzoguattarian concept of the refrain is also used for the experimental reading of Keith Jarrett's jazz creation. Jarrett's speed in *arpeggiato* and *ostinato*, as well as his rhythmic line of chords travelling through atonality allows him to get into this plane of consistency, where "Speeds and slownesses inject themselves into musical form, sometimes impelling it to proliferation, linear

microproliferations, and sometimes to extinction, sonorous abolition, involution, or both at once... And that is because he or she affirms the power of becoming” (Deleuze, Guattari 1987: 296–297). On this plane of thickness Jarrett unfolds “it”, the sound block, the new texture and meaning of sound. His own voice affirms this event of becoming. Duobliéné concludes that using the Deleuzoguattarian perspective on overstepping the personal, cultural and geographic borders in music, as well as borders of music styles, is possible to extend the idea of artistic performance to *becoming music*, harnessing non-sonorous forces from chaos and achieving an effect in the event.



Gitenis Umbrasas. *Potato*. 1994. Ceramic.

I

DELEUZE AND GUATTARI:  
RHYTHM AS  
A PHILOSOPHICAL CONCEPT

**Jūratė Baranova**



## Rhythmic Difference versus Metrical Repetition

Was Deleuze's interest in music inspired by Guattari? Unlike Guattari, he started listening to music quite late in his life. Deleuze first discussed music in public in 1978 when he was working with Guattari. From a Deleuzian perspective music was reflected in written form for the first time in their common book *A Thousand Plateaus: Capitalism and Schizophrenia*. Claire Parnet was rather sceptical about Deleuze's interest in music in the filmed interview with Deleuze, which was broadcasted in accordance with Deleuze's instructions only posthumously in 1996 on TV as *L'Abécédaire de Gilles Deleuze*. In her questions she insisted Deleuze is an admirer for only one singer, namely Edith Piaf and knows little or almost nothing about contemporary music. Dosse noticed that Deleuze liked not only Piaf, but also Paul Anka and Claude François: according to Dosse; he also liked Ravel's *Bolero*, about which he had planned to write something (Dosse 2010: 444).

As a matter of fact, Deleuze never wrote a book on music as he did on literature, painting and cinema. But, according

to Dosse, Deleuze also worked with musicians. He was trying to learn from musicians, as he was learning from the writers, painters, and cinema directors. He was a close friend to composer Richard Pinhas, who attended his courses at Vincennes. Pinhas was one of the first to introduce synthesizers into French rock music. Pinhas took classes from Deleuze starting from 1971 until his retirement in 1987. Deleuze, according to Dosse, occasionally asked Pinhas to write short texts for him on musicological topics and their mutual cooperation was included into the chapter '1837 – De la ritournelle' (1837: Of the Refrain) in *A Thousand Plateaus: Capitalism and Schizophrenia* on synthetic music. Pinhas thinks that some concepts created by Deleuze inspired his synthetic music. Pinhas was amazed: "If I take the last pages in the chapter on the ritornello in *A Thousand Plateaus*, he manages to say in four pages what no musician theorizing even slightly about music could possibly dream of being able to write. That's where his genius lies" (Dosse 2010: 444).

Deleuze cooperated with a musician and musicology student Pascale Criton. In creating piano compositions, she claimed she was influenced by Deleuze and Guattari's ideas and tried to reach the molecular material and fluidity of the material of sound.

After retirement when he reflected on his own practice of teaching philosophy, Deleuze compared it to a piece of music: he suggested imagining it as a rock concert, where the listeners are from very multiple spheres: the first-year and nth-year students, students and non-students, philosophers and non-philosophers, young and old, and many different nationalities. There were always young painters and musicians there, filmmakers and architects. It seems Deleuze was fascinated by this

multiplicity and did not see his aim as a philosophy professor of “building up knowledge” progressively (Deleuze 1995: 139). The musician Criton as a student remembers: “He didn’t pretend to be a musical specialist. It was a laboratory, live thinking taking form. He used to say to me, “Is this right?” Can I say it this way?” (Dosse 2010: 446).

Was the chapter “1837: Of the Refrain” in the book *A Thousand Plateaus: Capitalism and Schizophrenia* inspired more by Deleuze or by Guattari?

Anne Sauvagnargues in the book *Artmachines* in the chapter “Ritornellos of Time” refers to Guattari for the reason that the idea of refrain was formulated in Guattari’s book *The Machinic Unconscious* in 1979 – a year before their common book with Deleuze *A Thousand Plateaus: Capitalism and Schizophrenia* in 1980 appeared (Sauvagnargues 2016: 132). In this book, Guattari debates with psychoanalysis introducing into it at once transhuman, transsexual, and a transc cosmic dimension and reveals the “machinic” – the potential of the unconscious. Guattari reflects not only on “refrain,” but also on the associated “faciality” – the key concepts in the subsequent book *A Thousand Plateaus: Capitalism and Schizophrenia* written with Deleuze. Guattari in his book in the chapter “The Time of Refrains” starts from a sociological analysis: from capitalist refrains, comparing pre-capitalistic and capitalistic societies, and discerns in the latter the simplification of the basic rhythms of temporalization, what he calls refrains. He also reflects a lot on the ethology of sonorous, visual and behavioral refrains in the animal world, following the work of Dutch biologist and ornithologist Nikolaas Tinbergen (1907–1988), searching for the difference between animal desire and human desire and pays tribute to the multidimensionality of territories, keeping the

discussion with Klein and Lacan. In the chapter “The Refrain of the Blade of Grass,” Guattari pays tribute to a certain number of bird species (sparrows, web-footed birds, wading-birds, etc.), and all these topics the reader can notice in the chapter “1837: Of the Refrain” in the book *A Thousand Plateaus: Capitalism and Schizophrenia* written with Deleuze. In some sense, Guattari’s text can serve as an introduction to the chapter “1837: Of the Refrain” for those who consider the latter as too opaque. Guattari’s text is less sophisticated and more elaborated and structured. But at the same time, it lacks the force of intensities and the vitality of expression as one can find in “1837: Of the Refrain.” Guattari’s text also has very little digression towards arts. There are some remarks about Marcel Proust, but the Messiaen is never mentioned.

Deleuze in his philosophical reflections was impressed by Messiaen’s rhythmically complex music and conceptualised his ideas. Deleuze relied on Messiaen’s insights not only in the chapter “1837 – De la ritournelle” (1837: Of the Refrain) in the book *A Thousand Plateaus: Capitalism and Schizophrenia*, but also by reflecting upon the relations of color to sound in Francis Bacon’s paintings in the book *Francis Bacon – Logique de la sensation* (1981, *Francis Bacon: The Logic of Sensation*). Along with Barthes and Foucault, Deleuze was attending a seminar on musical time, organised by the Institute for Research and Coordination in Acoustics / Music (IRCAM), directed by Messiaen’s scholar Pierre Boulez. Boulez later reflected that, “Gilles Deleuze is one of the very rare intellectuals to be deeply interested in music” (Dosse 2010: 443). As a matter of fact, Guattari started to collaborate with Deleuze in 1969 and in the 1979 publication (only one year before the appearance of their joint project), he also could have been influenced by



Deleuze. In any case, the aim of our research is not to follow the complex mutual influences between Deleuze and Guattari. In some cases, Guattari would also be mentioned separately from Deleuze.

Thus in this book we'll follow the premise of the communal genesis of such concepts as "rhythm", "refrain", "faciality", and "line of flight" in the Deleuzean-Guattarian extraordinarily intensive thinking-writing machine. As Deleuze reflected upon the problem of their authorship with Guattari, they "understood and complemented, depersonalised and singularized in short, loved one another". Readers as usual are eager to know: "who is who?", "Which of the ideas belongs to whom?", and in Deleuze words: "So they try to disentangle inseparable elements and identify who did what. But since each of us, like anyone else, is already various people, it gets rather crowded" (Deleuze 1995: 7). Deleuze supposed that in creation mediators are very important. They can be real or imaginary, animate or inanimate: people, things, even plants or animals (as in Castaneda). The mediator helps the creator to express himself. Deleuze concludes: "And still more when it's apparent: Félix Guattari and I are one another's mediators" (Deleuze 1995: 125). How do mediators help to create the truth?

The production of truth, Deleuze considers, involves a series of operations or a series of falsifications: "When I work with Guattari, each of us falsifies the other, which is to say that each of us understands in his own way notions put forward by the other. A reflective series with two terms takes shape. And there can be a series with several terms, or a complicated branching series. These capacities of falsity to produce truth, that's what mediators are about" (Deleuze 1995: 126).

Why is Rhythm so Important to Guattari and Deleuze?

Just before meeting with Guattari in 1969, Deleuze published two very important philosophical books, *Différence et répétition* (1968) and *Logique du sens* (1969). Writing in the Preface to the English Edition, Deleuze concludes that it was his first autonomous study: in the earlier books he expressed his enthusiasm for the studies of Hume, Spinoza, Nietzsche and Proust but *Difference and Repetition* was his first book in which he tried to ‘do philosophy’ (Deleuze 1994: xv). In the *Logic of Sense*, Deleuze mentions no musician’s name. In *Difference and Repetition*, Deleuze mentions Richard Wagner, but only in his relation to Nietzsche, more exactly Nietzsche’s break with him (Deleuze 1994: 8). Deleuze also mentions Mozart in relation to Kierkegaard, saying that “Mozart’s music resonates even in Abraham and Job; it is a matter of ‘leaping’ to the tune of this music” (Deleuze 1994: 9). There is no word about Messiaen in both of them. The composer is still waiting for Deleuze’s attention. Not one word about rhythm in *The Logic of Sense*. But in *Difference and Repetition* reflections on rhythm continue and the reflections about Proust are also included.

The Deleuzean insights about rhythm in *Difference and Repetition* have its origin not from arts, but first of all from mathematical, biological, genetic, and psychoanalytic sources. He also returns to the traditional studies of rhythm in connection to rhyme in poetry and says that it is indeed verbal repetition, but repetition which includes the difference between two words and inscribes that difference at the heart of a poetic Idea, in a space which it determines: “Nor does its meaning lie in marking equal intervals, but rather, as we see in a notion of strong rhyme, in putting tonal values in the service of tonic rhythm, and contributing to the independence of tonic rhythms from arithmetic rhythms” (Deleuze 1994: 214). And only in the end

of the book does Deleuze conclude: “Perhaps the highest object of art is to bring into play simultaneously all these repetitions, with their differences in kind and rhythm, their respective displacements and disguises, their divergences and decentrings...” (Deleuze 1994: 293).

Art has something to do with the ontological repetition, which Deleuze discerned beyond physical repetition and psychic or metaphysical repetition. He also concluded that the role of the ontological repetition would not be to suppress the other two – physical and psychic – but, on the one hand, to distribute difference to them and to produce the illusion by which they are affected while nevertheless preventing them from developing the related error into which they fall. So art, in any case, is the highest repetition of all? As in Proust’s novel?

Deleuze uses the concept of repetition in order to approach from the one criterion the different types of contemporary art: modern music, painting, literature and cinema. Deleuze sees the same tendencies in the development of the *leitmotiv* in Austrian musician Alban Berg’s (1905–1935) opera *Wozzeck* as an example of diverse and disparate repetitions in modern music<sup>2</sup> with American painter Andy Warhol’s (1928–1987) “remarkable ‘serial’ series in painting, in which all the repetitions of habit, memory and death are conjugated,” the French director Alain Resnais’ (1922–2014) movie *Last Year at Marienbad* (1961), “which shows the particular techniques of repetition which

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<sup>2</sup> Willi Reich in ‘A Guide to Alban Berg’s Opera *Wozzeck*’ explains how in this opera coherence is sustained and variety is created: “Such an emphasis was arrived at, first of all, by making every act steer its way toward one and the same final chord in a sort of cadence to rest there as on a tonic. These final chords always appear in a different form although they are made up of the same notes” (Reich 1932).

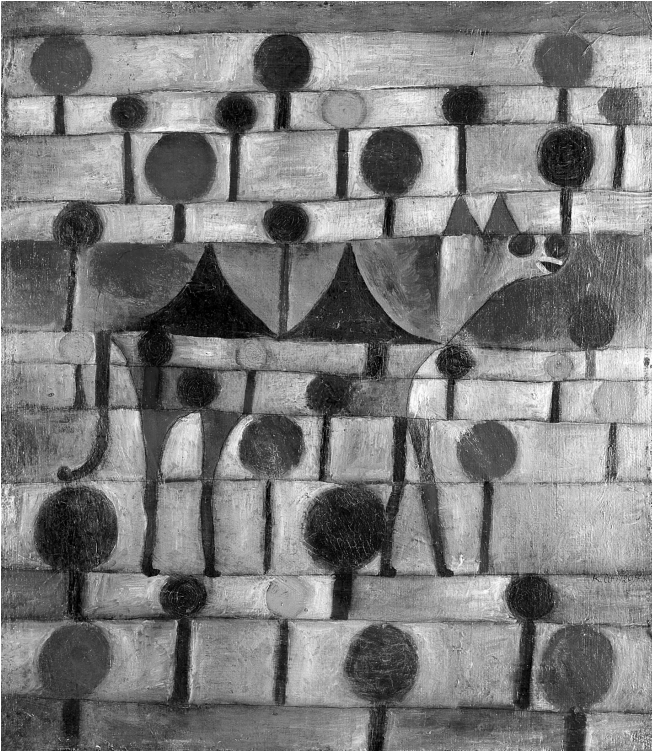
cinema can deploy or invent,” and French writer Michel Butor’s<sup>3</sup> novel *La modification* (1957) as “the novelistic manner in which little modifications are torn from the brute and mechanical repetitions of habit and all these repetitions coexisting and yet being displaced in relation to one another” (Deleuze 1994: 293–294).

But genetics and biology are primary sources of different rhythms. They seem to integrate a much more intensive force than art. For example, says Deleuze, embryology shows that the division of an egg into parts is secondary in relation to more significant dynamic morphogenetic movements: the augmentation of free surfaces, stretching of cellular layers, invagination by folding, and the regional displacement of groups. “Types of egg are therefore distinguished by the orientations, the axes of development, the differential speeds and rhythms which are the primary factors in the actualization of a structure and create a space and a time peculiar to that which is actualized” (Deleuze 1994: 213). Reflecting about chromosomes and genes as biological structures, Deleuze notices that they are incarnated in actual organisms “according to rhythms that are precisely called differential,’ according to comparative speeds or slownesses which measure the movement of actualization” (Deleuze 1994: 185).

How is repetition connected with rhythm? Deleuze is more concerned with justifying or detecting the differences between

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<sup>3</sup> Michel Marie François Butor was born in 1926 in Mons-en-Barœul, a suburb of Lille. He studied philosophy at the Sorbonne. Journalists and critics have associated his novels with the *nouveau roman*, but Butor himself has long resisted that association. The main point of similarity is a very general one, not much beyond that; like exponents of the *nouveau roman*, he can be described as an experimental writer. His best-known novel, *La Modification*, for instance, is written entirely in the second person.



Paul Klee. *Camel in Rhythmic Landscape with Trees*. 1920. Oil on canvas.

repetitions by their kind and rhythm. Therefore, he defines the difference between two important psychological drives invented by Freud – Eros and Thanatos – as the two drives of different rhythm and amplitude (Deleuze 1994: 111).

Deleuze also discerns two types of repetition: static and dynamic, taking into account that they have different rhythms. The first one concerns only the overall, abstract effect, and the other the acting cause. “One is a static repetition, the other is dynamic. One results from the work, but the other is like the ‘evolution’ of a bodily movement. One refers back to a single concept, which

leaves only an external difference between the ordinary instances of a figure; the other is the repetition of an internal difference which it incorporates in each of its moments, and carries from one distinctive point to another” (Deleuze 1994: 20). Deleuze concludes that in the dynamic order there is no representative concept, nor any figure represented in a pre-existing space. There is only an Idea or a pure dynamism which creates a corresponding space. Studies on rhythm or symmetry, according to him, confirm this duality. Deleuze draws a distinction between arithmetic symmetry, which refers back to a scale of whole or fractional coefficients, and geometric symmetry, based upon proportions or irrational ratios. It is also a distinction between a static symmetry which is cubic or hexagonal, and a dynamic symmetry which is pentagonal and appears in a spiral line or in a geometrically progressing pulsation – in short, in a living and mortal ‘evolution’. In a network of double squares, Deleuze also discovers radiating lines which have the centre of a pentagon or a pentagram as their asymmetrical pole (Deleuze 1994: 20).

According to Deleuze, the network is like a fabric stretched upon a framework, but the outline, the principal rhythm of that framework, is almost always a theme independent of the network: such elements of dissymmetry serve as both genetic principle and principle of reflection for symmetrical figures. The static repetition in the network of double squares thus refers back to a dynamic repetition, formed by a pentagon and ‘the decreasing series of pentagrams which may be naturally inscribed therein’. The study of these rhythms allowed Deleuze to distinguish two kinds of repetition: cadence-repetition and rhythm-repetition. In order to distinguish these two types of repetition, Deleuze suggests the criterion: regularity of time. Cadence-repetition is a regular division of time, an isochronic recurrence of identical

elements. He also discerns a poly-rhythm. How does a poly-rhythm appear? Deleuze notices that a period of time exists only in so far as it is determined by a tonic accent, commanded by intensities and notices that we would be mistaken about the function of accents if we said that they were reproduced at equal intervals. On the contrary, tonic and intensive values act by creating inequalities or incommensurabilities between metrically equivalent periods or spaces. They create distinctive points, privileged instants which always indicate a poly-rhythm. Here again, the unequal is the most positive element:

A bare, material repetition (repetition of the Same) appears only in the sense that another repetition is disguised within it, constituting it and constituting itself in disguising itself. Even in nature, isochronic rotations are only the outward appearance of a more profound movement, the revolving cycles are only abstractions: placed together, they reveal evolutionary cycles or spirals whose principle is a variable curve, and the trajectory of which has two dissymmetrical aspects, as though it had a right and a left. It is always in this gap, which should not be confused with the negative, that creatures weave their repetition and receive at the same time the gift of living and dying. Finally, to return to nominal (Deleuze 1994b: 21).

Is it repetition which does something in common with rhythm? It seems not at all. In *A Thousand Plateaus: Capitalism and Schizophrenia* (1980), Deleuze is already influenced by Messiaen and also Guattari, so they both change the accent and formulate very clearly: “It is the difference that is rhythmic, not the repetition, which nevertheless produces it: productive repetition has nothing to do with reproductive meter” (Deleuze, Guattari 1987: 314).

## Rhythm–Chaos as the Chaosmos

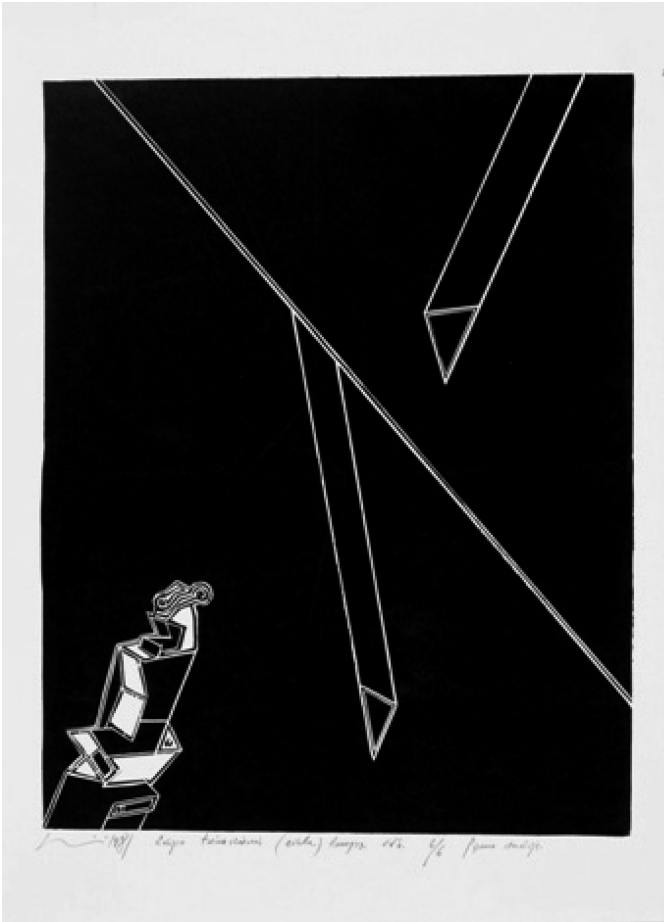
*A Thousand Plateaus: Capitalism and Schizophrenia* written together with Guattari and published in 1980 is Deleuze's most "musical book" as well as "the most musical" book written by the two philosophers. In *Anti-Oedipus: Capitalism and Schizophrenia* they mentioned only Wolfgang Amadeus Mozart. But in *A Thousand Plateaus: Capitalism and Schizophrenia* one can see the variety of different composers: Philip Glass, Johann Sebastian Bach, Franz Liszt, Hector Berlioz, Gustav Mahler, Georges Bizet, Giuseppe Verdi, Frederic Chopin, Igor Stravinsky, Gioacchino Rossini, Robert Schumann, Arnold Schoenberg, Maurice Ravel and his *Bolero*, and Modest Mussorgsky. In *What is Philosophy?* besides Stravinsky, Schumann, Chopin and Mahler, some additional composers are mentioned: Bela Bartok and Claude Debussy.

But "the most musical chapter" of "the most musical book," "1837 – De la ritournelle (1837: Of the Refrain)", starts not with a discussion on music, but on reflections upon the possibility to find the calm and stable centre in the heart of chaos. Deleuze and Guattari suggest treating sonorous sounds as Ariadne's thread or the song of Orpheus in the search of their own organised space. They even discern three steps in this way leading to the centre surrounded by chaos: the first step is singing of little songs of those who are lost in the dark. The second step is creating a wall of sound by sonorous and vocal components enabling it to resist or even to take something from chaos. In creating this wall, the rhythmic moving in cycle plays a very important role. Rhythmic vowels and consonants are supposed to correspond to the interior forces of creation as to the differentiated parts of the organism. "A mistake in speed,



rhythm, or harmony would be catastrophic because it would bring back the force of chaos, destroying both creator and creation,” Deleuze and Guattari conclude (Deleuze, Guattari 1987: 311). But at least this circle has a tendency to open itself onto the future in order to join them with the cosmic forces of the future. “One launches forth, hazards an improvisation. But to improvise is to join with the World, or meld with it. One venture from home on the thread of a tune,” they conclude (Deleuze, Guattari 1987: 311). These three steps are simultaneously mixed aspects of the refrain (*ritournelle*). In order to illustrate how the refrain exposes all these three aspects in arts, Deleuze and Guattari take the example not from any musical compositions, but from painting. The typical example of the interlinkage of these three aspects they saw in German artist Paul Klee’s (1879–1940) paintings. So the concept from music (*ritournelle*) is applied to give a more profound analysis of the painter’s work in Deleuze and Guattari’s writings. In Klee’s paintings, Deleuze and Guattari discerned the way from a “gray point” (black hole) as nonlocalizable, nondimensional chaos to “jump over itself” to dimensional space with a horizontal line, vertical cross-sections, where the “gray point” finds its home, and afterwards “the point launches out of itself, impelled by wandering centrifugal forces that fan out to the sphere of the cosmos...” (Deleuze, Guattari 1987: 312).

So this wall in the midst of the chaos and distancing from chaos can be created not only by sounds, but with visual images as well. It seems that some painters in their paintings are hearing the musical refrain. This Deleuzean-Guattarian insight is very productive when approaching the works of some artist painters, as for example one of the first modernist painters in Lithuania, Vincas Kisarauskas (1934–1988).



Vincas Kisarauskas. *Oedipus Wednesday*. 1981. Linocut.

His early paintings express a shunned question: How can one keep stability in the midst of chaos? And the visual answer is such: to define the circle and by this to structure the comfortable, close, recognisable space as a micro-world, as a centre for the universe to spin about without being involved by this droning universe. “The *nomos*,” write Deleuze and Guattari in

*A Thousand Plateaus: Capitalism and Schizophrenia*: “as customary, unwritten law is inseparable from a distribution of space, a distribution in space” (Deleuze, Guattari 1987: 312). Very often in Kisarauskas’s pictures, the main point which fiddles itself around the space of everyday things is the table. The table can function in the painted world in a wide range of varieties: it can be a table for writing, designing, constructing, cooking; it can be an empty table or the table as a place for different decorative trimmings (vases, fruits, various goods as in Flemish pictures). But in Kisarauskas’ paintings, the table becomes the square centre of the universe, uniting separate rhythmic characters. The table creates the space for the possible meeting, conversation and dining. In the picture *The Conversation about Simple Things* (1973), the table as the centre of the universe connects and brings closer two almost identical orange figures reflecting each other like in a mirror. The rhythm, according to Deleuze and Guattari, is interdependent with territory: “The territory is first of all the critical distance between two beings of the same species: Mark your distance. What is mine is first of all my distance; I possess only distances. Don’t anybody touch me, I growl if anyone enters my territory, I put up placards. Critical distance is a relation based on matters of expression. It is a question of keeping at a distance the forces of chaos knocking at the door” (Deleuze, Guattari 1987: 319–320). Two figures in Kisarauskas’ picture have found the distance expressing rhythmic harmony. They reverberate repeating each other as in the harmonic rhythm and cover all the space around them. There is no other world left behind this one table and the two figures. In the centre of the table there is some vase, or some bottle and small emerald circle the same colour as the background of the picture. This small emerald circle is reminiscent of the

“grey point” (black hole) that Deleuze and Guattari noticed in Klee’s pictures. So the space of the picture *The Conversation about Simple Things* is totally completed, it deploys itself into an unshakable world – the new monolith. The world gains a balance. *A Balance* – such is the title for one of Kisarauskas’ works.

“Sometimes,” Deleuze and Guattari write, “one goes from chaos to the threshold of a territorial assemblage: directional components, infra-assemblage. Sometimes one organises the assemblage: dimensional components, intra-assemblage” (Deleuze, Guattari 1987: 312).

The other strategy for overcoming the chaotic instability of the world is the constant return to the same point. The stability is regained by repeating and repeating the same refrain, the same motive, the same title in the different milieu, at different times, at the different regime. In the early period, even six pictures are created by the same title *At the table* (1967, 1968, and four in 1975). The refrain of the titles seems to stabilise the tragedy in constant return to the fate of the king Oedipus and his children. Step by step Kisarauskas again and again creates the works entitled *King Oedipus*, *Blind Oedipus* (1960), *Oedipus in Despair* (1966), *The First Day of Blind Oedipus* (1975), *Antigone and Creon*, *Blind Oedipus*, *Self-portrait and Somebody’s Head*, *Oedipus and Antigone* (1976), *Antigone and Ismene*, *The evening Sunday of Oedipus* (1979–1980).

But as Deleuze and Guattari reflected, this circle as the wall against the chaos unnecessarily has to be opened. What can happen when the circle opens itself onto the future in order to join with the cosmic forces of the future? In Kisarauskas’ later and especially the latest pictures, we are given an apocalyptic answer – the universe loses its centre and the figures lose their stability. *The Lurch in Time* (1982–1983) is the title of one of



Vincas Kisaraukas. *Composition on Oblivion*. 1982–1983. Etching.

Kisaraukas' latest pictures. In the space noted by emptiness the body loses its stability: it leans as if following an indiscernible attraction to eternity. During 1984–1985, Kisaraukas returned to his beloved motif in the picture *Near the table*. But in difference to the space in the former picture *The Conversation about Simple Things* (1973), stability does not return. Refrain

loses its power. Two figures do not repeat each other's being in the rhythmic harmony. On the contrary: they are torpid and heeled. Stability is lost forever. The table as the centre of the universe does not unite the figures in the rhythmic harmony. Six heeling figures embrace the right edge of the picture (*Six People with Turbulent Thoughts*, 1983). "Sometimes," Deleuze and Guattari write, "one leaves the territorial assemblage for other assemblages, or for something new entirely: interassemblage, components of passage or even escape" (Deleuze, Guattari 1987: 312). Sometimes the lonely figure in Kisarauskas' late pictures succeeds in escaping to the other space, but stability does not return. It puts its head out of the home segment in the picture *20 Century* and finds itself in the heeled Nobody's land without any living spirit. Such a figure is not looking for the centre of the world for stability any more than the figures in the picture *The Conversation about Simple Things* (1973). On the contrary, he flees trying to escape to another non-existing world, to another dimension. All three aspects of refrain described by Deleuze and Guattari simply collapse and the world going in a reverse direction returns to its primary chaos. This arhythmic movement of heeled figures is the sign that the universe will never straighten itself again. Why can this defensive wall of refrain collapse? Something happened somewhere in-between.

What does this mean, this "in-between"? This position "in-between" seems the most important in the concept of rhythm in comparison to refrain. Rhythm is different from refrain. But in what sense? By which aspect? Rhythm stems from refrain: "Children's, women's, ethnic, and territorial refrains, refrains of love and destruction: the birth of rhythm" (Deleuze, Guattari 1987: 300). Their difference is rather subtle. Milieus and

Rhythms are born from chaos, say Deleuze and Guattari. Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the components. The milieus are open to chaos, which threatens them with exhaustion and intrusion. “Rhythm is the milieus’ answer to chaos. What chaos and rhythm have in common is the in-between – between the milieus, rhythm-chaos and the chaosmos...” Deleuze and Guattari say (Deleuze, Guattari 1987: 313). In explanations of what these different milieus can mean, Deleuze and Guattari returned to the binary aspects of the universe, which Derrida tried to deconstruct by the means of a language. Deleuze and Guattari, on the contrary, base on them their ontology. They discern the differences between different milieus: between the night and day, between the contraction and the natural growth, between inorganic and organic, between plant and animal, between animal and humankind. The passage from one binary milieu to another needs transcoding. And transcoding means the communication of milieus which happens with different rhythms. “In this in-between,” they write, “chaos becomes rhythm, not inexorably, but it has a chance to. Chaos is not the opposite to rhythm, but the milieu of all milieus. There is rhythm whenever there is a transcoded passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times. Drying up, death, intrusion have rhythm” (Deleuze, Guattari 1987: 313).

“Not inexorably” – means that the usual rhythm of transcoding and passage from one milieu to the other can collapse. What happens then? What are the peculiarities of the rhythm of death? They do not develop this insight further. But one of the possible answers can be: it can happen as the imbalance and the lurch in time as in Kisaraukas’ later pictures.

For the rhythm to become expressive it needs territory. There is interdependence between rhythm and territory. From the one side – territory affects milieus and rhythms, and from the other – the territory itself is the product of the territorialization of milieus and rhythms (Deleuze, Guattari 1987: 314). “The refrain,” Deleuze and Guattari conclude, “is rhythm and melody that have been territorialized because they have become expressive – and they become expressive because they are territorializing” (Deleuze, Guattari 1987: 317).

“Human music also goes this route,” at least at the ninth page of the chapter Deleuze and Guattari announce. It seems the topic from rhythm in the painting had changed to the topic about rhythm in music. Not at all.

## **The Rhythm of Sensation: Music and Painting**

In *Cinema 2: The Time-Image* Deleuze quotes Alejo Carpentier’s insight from French theoretician of cinema Jean Mitry’s book *Esthetique et psychologie du cinema*, saying that even “Conversation has a rhythm, a movement, an absence of sequence in the ideas, with, on the contrary, strange associations, curious reminders, which bear no resemblance to the dialogues that usually fill’ novels and plays” (Deleuze 1989: 322).

Messiaen in his conversations with Claude Samuel when asked how can rhythm be defined in a simple manner answered that Plato’s definition “Rhythm is the ordering of movement” is applicable to dance, to words, and to music, but it’s incomplete. Messiaen supposes that rhythm is the primordial and perhaps



essential part of music, which existed before melody and harmony. Rhythm is inspired by the movements of nature, movements of free and unequal durations. Messiaen has his own approach towards the rhythm in music. He does not discern it in Bach's compositions, but sees Mozart as an extraordinary rhythmician (Messiaen 1994: 68).

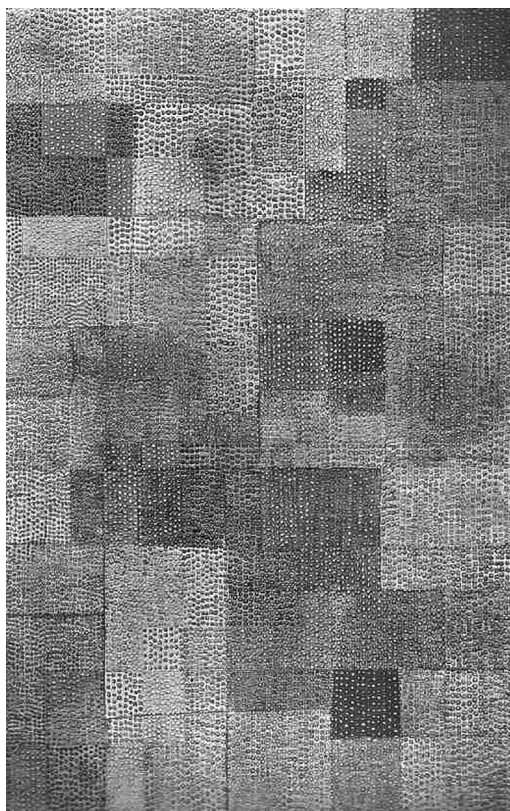
Messiaen was also the author of the idea of uniting colour and sound. He said he perceived colours when he heard certain musical chords (a phenomenon known as synaesthesia in its literal manifestation). Combinations of these colours, he said, were important in his compositional process. Messiaen's musical language is derived from a number of varied sources, including Greek metrical rhythms, Hindu tradition, the serialism of Schoenberg, Debussy and birdsongs, with his whole work and life deeply influenced by the spirit of Catholicism. His ideas influenced Deleuze who made the reverse gesture: he used the ideas from music to describe the diversity of colour in Bacon's paintings. Deleuze engenders the concepts of rhythms from Messiaen's music in order to interpret the triptychs of Francis Bacon's paintings in the book Deleuze published after his departure with Guattari, *Francis Bacon: The Logic of Sensation*. He took from Messiaen the concept of the rhythmic character, referring to Claude Samuel's book *Conversations with Olivier Messiaen* and Antoine Golea's book *Rencontres avec Olivier Messiaen*.

Deleuze treats Bacon in painting as the alternative to Messiaen in music. He writes:

These are monsters from the point of view of figuration. But from the point of view of the Figures themselves, these are rhythms and nothing else, rhythms as in a piece of music, as in the music of Messiaen, which makes you hear "rhythmic characters." If

one keeps in mind the development of the triptych, and this way Bacon has of effecting relationships between painting and music, then one can return to the simple paintings (Deleuze 2003b: xv).

Ronald Bogue in his article *Gilles Deleuze: The Aesthetics of Force* published in *Deleuze: A Critical Reader* noticed the striking similarities between interpretation of Cézanne's painting by French phenomenologist theoretician of art Henri Maldiney in his book *Regard Parole Espace* (1973) and Deleuze's experimental reading of Bacon's paintings in his book *Francis Bacon. The Logic of Sensation*: "both critics frame their analyses in terms of sensation, systolic and diastolic movements, the force of colour and light, and the rhythms of time" (Bogue 1996: 264). Was Deleuze following Maldiney's suggested reading of painting, or was it only by accident that their approaches are parallel and coincide? It seems Bogue considers that Deleuze was influenced by Maldiney. Bogue notices that "the essence of sensation is rhythm, and the elementary rhythm of a Bacon painting is the systolic and diastolic vibration that passes between field and figure" (Bogue 1996: 263). According to Maldiney, Cézanne's painting reveals all the "logic of senses," our immediate participation in the world, that of being in the world, the Rhythm. "It is diastole-systole: the world that seizes me by closing in around me, the self that opens to the world and opens the world itself," Deleuze says, reciting Maldiney (Deleuze 2003b: 41–42). The critic also notices that the concept of rhythm used to interpret painting is coming from music and that in the book *A Thousand Plateaus: Capitalism and Schizophrenia* treat "the refrain as any rhythmic pattern that stakes out a territory" (Bogue 1996: 265). The broader analysis of the concept of rhythm in Deleuze's writing about painting and music was elaborated on



Paul Klee. *Polyphony*. 1932. Oil and chalk on canvas.

in Bogue's earlier book *Deleuze on Music, Painting and the Arts* (2003). In this book Bogue discusses Messiaen's possible influence on Deleuze's thinking about music. Bogue notices that for both of them rhythm and meter are antithetical concepts and the "rhythmic music" in jazz or military marches they saw as the negation of true rhythm. As a matter of fact, Deleuze and Guattari do not mention jazz, only military marches, saying: "Most people believe that rhythm means the regular values of a

military march. Whereas, in fact, rhythm is an unequal element, following fluctuations, like the waves of the sea, like the noise of the wind, like the shape of tree branches ... there is nothing less rhythmic than a military march” (Deleuze, Guattari 1987: 313). Whereas meter indicates an even division of a uniform time, rhythm is based on a time of flux of multiple speeds and reversible relations. Messiaen defined rhythm as “the change of number and duration.” Messiaen was able to reflect the metaphysical sources of the birth of the rhythm: “Suppose that there were a single beat in the universe. One beat; with eternity before it and eternity after it. A before and after. That is the birth of time. Imagine then, almost immediately, a second beat. Since any beat is prolonged by the silence which follows it, the second beat will be longer than the first. That is the birth of Rhythm” (Bogue 2003: 25).

Messiaen created highly structured rhythms that do not fall into periodical meters. Deleuze was fascinated by Messiaen’s idea to create music based on ametrical regularity. Messiaen was influenced by the relatively ametrical sound when compared to most Western rhythms of Greek rhythms, of the rhythms of the Indian provinces (the 120 Indian ‘deçî-tâlas’ listed in Sharngadeva’s treatise *Samgîta-ratnâkara*), of Japanese and Balinese rhythms. Deleuze and Guattari also noticed and mentioned, “Greek modes and Hindu rhythms are themselves territorial, provincial, regional” (Deleuze, Guattari 1987: 312). As the investigators of Messiaen’s musical techniques noticed, “the rhythmic complexities of Stravinsky were another great impetus; they fascinated the younger composer, who in the second volume of the *Traité* sought to codify the irregular pulsations of *The Rite of Spring*” (Healey 2013: 21). Messiaen presupposed that the musician through rhythm can experiment

with time: to chop up time and put it together again in reverse order. Messiaen experimented himself and created the ametrical rhythms using the techniques of “added value” (that traditionally associated with certain regular meters but have irregularly added or deleted notes, dots, ties, and hesitations (commonly called “additive rhythm”), “rhythmic characters”, and “nonretrogradable rhythms” (palindromic rhythmic patterns with a central common value). In these experimentations with time, Messiaen succeeded in extracting time from its flow and to include it in the frame of space in order to extract the moment of eternity. Messiaen was first of all a Catholic musician. Deleuze and Guattari were not interested in his confessional views. But they took very seriously his innovations in the concept of music, and especially rhythm, and reflected upon them from a philosophical perspective. Deleuze for the first time mentioned Messiaen’s concept of rhythm in the most “musical” chapter “1837 – De la retournelle” (1837: *On Refrain*) in their last book *A Thousand Plateaus: Capitalism and Schizophrenia* (1980). One year later he published his own experimental reflection on painting, *Francis Bacon – Logique De La Sensation* (1981), in which he used the insights from Messiaen’s musical theory to interpret the features of Bacon’s works. Deleuze equates the content of Bacon’s triptych’s with three panels to the three basic rhythms in music, discovered by Messiaen and indicates three different rhythms: “one steady or “attendant” rhythm, and two other rhythms, one of crescendo or simplification (climbing, expanding, diastolic, adding value), the other of diminuendo or elimination (descending, contracting, systolic, removing value)” (Deleuze 2003b: xv).

Was Deleuze using the concept of rhythm only for a philosophical treatment of painting and music, or also for different

arts – literature and cinema as well? What are the other sources of the concept of rhythm Deleuze used as one of the main tools in his philosophy of arts? Our hypothesis is that the concept of rhythm is one of the possible answers to the question of how it is possible to reflect different arts as the same order of the creative events in Deleuze and Guattari's books. We suggest that the concept of rhythm from their point of view oscillates between the heterogeneity and multiplicity of creative events in different arts. The second part of our hypothesis states that the concept of rhythm was elaborated as a philosophical concept in Deleuze's work *Difference and Repetition* and was taken not only from philosophy itself but from ancient cosmogonies and from arts: literature, cinema and music. First of all, Deleuze was a careful reader of Marcel Proust's novel *In the Search for the Time Lost*. Secondly, he also took seriously reflections about rhythm and time in Russian director Sergei Eisenstein's (1898–1948) and Andrei Tarkovsky's (1932–1986) books. Thirdly, he took into account the composer Messiaen's (1908–1992) message woven in his music and his reflections. As a consequence of these influences, the concept of rhythm included into Deleuze's (and Guattari's as well) philosophical writing machine became one of the most productive interdisciplinary philosophical concepts whickering the rhizomatic cobweb threads between thought, word, sound and image. But the multiplicity of contexts Deleuze is using in the concept of rhythm as a tool allows us to conclude that he is speaking not about rhythm, but about rhythms in plurality, as in Hans Richter's experimental movies.





Gitenis Umbrasas. *Small Monuments*. 2014.

II

PHILOSOPHY  
AND LITERATURE:  
RHYTHM AND LIFE

**Jūratē Baranova**





## The Concept of Rhythm in Proust's Novel

Deleuze started to explore the concept of rhythm much earlier than his reflections on Messiaen's rhythms in 1980 and 1981, before Henri Maldiney's book *Regard, Paral Espace* in 1973, and before meeting Guattari in 1969. In 1964 Deleuze published an investigation reflecting on literature: on the four heterogeneous series of signs he deciphered in Marcel Proust's novel *In Search of Lost Time*. Deleuze quotes Proust's phrase from the volume *Within a Budding grove* saying: "and the very rhythm of this discomposed city" in translator Richard Howard's translation (Deleuze 2000a: 162). In Proust's book translated by Charles Kenneth Scott Moncrieff, it is the rhythm of the "disintegrated town" (Proust 1924: 430). It sounds as follows: "...et le rythme même de cette ville bouleversée..." in Proust's and Deleuze's language (Proust 1987: 195).

Catarina Pombo Nabais, in her thorough analysis in the book *Gilles Deleuze: philosophie et littérature*, revealed the conceptual difference between the three editions of *Proust et les signes* in 1964, 1970 and 1973. Nabais considers every new

edition as a new theoretical field (*le nouveau champ théorique*) and Deleuze's way through them compared to the rhizome Deleuze himself used to interpret Kafka's writings (Nabais 2013: 47–48). One can notice that the title of the book has changed: the two first editions were *Marcel Proust et les signes*. The last one is shorter: *Proust et les signes*. The title of Proust's novel *À la recherche du temps perdu* (1913–1927) in English also experienced a metamorphosis in Kafka's style. Translator Euan Cameron in the translation of Jean-Yves Tadie's book *Marcel Proust. A life* from French into English avoids the English translation of the title and leaves the French *À la recherche du temps perdu*. The translation avoided the necessity of choosing between the two translations of the title: *Remembrance of Things Past* (1981), stemming from Shakespeare<sup>4</sup>, and the new one from 1992 – *In Search of Lost Time*. In this text we are going to use the latter translation of *In Search of Lost Time*. We are going to rely on the last and complete text of *Proust et les signes* in the 7<sup>th</sup> edition from 1987, as well as the complete and last English translation of *Proust and Signs*, published in 2000.

Proust's novel *In Search of Lost Time* consists of seven volumes – *Du côté de chez Swann* (*Swann's Way*), *À l'ombre des jeunes filles en fleurs* (*Within a Budding Grove*), *Le Côté de Guermantes* (*The Guermantes Way*), *Sodome et Gomorrhe* (*Sodom and Gomorrah*), *La Prisonnière* (*The Captive*), *Albertine disparue* (*The Fugitive*), *Le Temps retrouvé* (*Time Regained*) – is one of the most popular novels among French philosophers who take literature seriously. Emmanuel Levinas wrote about Marcel Proust even earlier than Deleuze did. In 1947 he published an article *L'Autre dans Proust* (*The Other in Proust*). He turned towards

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<sup>4</sup> See Gopnik, Adam (2015).

Proust, inspired by his life-long friend Maurice Blanchot, who was Proust's admirer. Gérard Genette in his book *Narrative Discourse. An Essay in Method* suggests separating the writer's life from his text (Genette 1980). The same idea was expressed by Roland Barth in his text *Proust and Names*. Proust's novel attracted as well the attention of non-French philosophers. American pragmatist Richard Rorty in his book *Contingency, Irony, Solidarity* also returns to the figure of Proust as an example of a strong poet – as the real bearer of contingency (Rorty 1989: 105). Lithuanian-born American phenomenologist Algis Mickūnas suggested a phenomenological reading of Proust's text from a possible Husserlian perspective (Mickūnas 2007: 191–210). Guattari in his book *The Machinic Unconscious* also turns towards Marcel Proust (Guattari 2011).

Deleuze's approach to Proust in some respect comes closest to Levinas' reading. As Seán Hand notices, "an interesting comparison can be drawn between Levinas's ethical reading of Proust, and Deleuze's view of 'the opposition of Athens and Jerusalem' in the same writer in *Proust and Signs...*" (Hand 1989: 160). At the very first sight, these two philosophers have very little or even nothing in common. Levinas' philosophical background was the phenomenology of Edmund Husserl, the ontology of Martin Heidegger, and the philosophy of the dialogue of Martin Buber and Franz Rosenzweig. Deleuze opposed Husserl and phenomenology in general; he expelled the subject and consciousness from his philosophy and to the notion of intentionality and experience opposed the semiology of signs. Deleuze also considered that philosophy has nothing in common with dialogue, and he did not like to speak much

about ethics<sup>5</sup>. He based his approach on the image of thought created by Friedrich Nietzsche and Søren Aabye Kierkegaard and, neglecting the critical powers of philosophy revealed by Immanuel Kant and in some sense following Salomon Maimon, he returned to the dogmatic, from a Kantian point of view, premises of Baruch Spinoza's and Gottfried W. Leibnitz' metaphysics. Deleuze also relies on the theory of "pre-individual fields" of Gilbert Simondon. Levinas was inclined to speak about transcendence, Deleuze about immanence. These two different approaches become visible in comparison of their two different readings of Proust. Deleuze in this reading extracted the concepts of time and sign. Levinas extracted the concept of the Other, compatible with his philosophy of dialogue. Levinas sees Proust as a poet of social reality, Deleuze as an interpreter of signs. But despite all these differences they both notice and philosophically processed the concept of rhythm used by Proust himself.

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<sup>5</sup> Contrary to our opinion, some interpreters discern ethics in Deleuze's concept of time: Sam B. Girgus wrote: "Deleuze's theoretical imagination opens a way of seeing film from a Levinasian perspective that proffers the importance of a discordant temporal order for new ethical discourse. Deleuze contrives a whole new vocabulary and terminology to describe the ethical and philosophical implications of the dynamic composition and perennial movement of film" (Girgus 2007: 91).

## Rhythm and Ontology: Deleuze and Levinas

Usually, the interpreters of the concept of rhythm in Deleuze's philosophy start from his reflections on rhythms (in plurality) together with milieus as cosmic forces, reflected in *A Thousand Plateaus: Capitalism and Schizophrenia* in the chapter "1837: Of the Refrain". The chapter is considered to be Deleuze and Guattari's music philosophy. Deleuze and Guattari here are trying to detect the ontological basis of music in the cosmic confronting chaos. They say that milieus are open to chaos, which threatens them with exhaustion or intrusion. They wrote: "Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between – between two milieus, rhythm-chaos or the chaosmos" (Deleuze, Guattari 1887: 313).

Levinas, the same as Deleuze, concludes that rhythm transcends the sphere of music and has something to do with ontology: "The disincarnation of reality by an image is not equivalent to a simple diminution in degree. It belongs to an ontological dimension that does not extend between us and a reality to be captured, a dimension where commerce with reality is a rhythm" (Levinas 1987: 5). The difference is that there is not such cosmic scope in Levinas' ontological approach towards the concept of rhythm as in Deleuze's.

Levinas noticed that "the rhythm certainly does have its privileged locus in music, for the musician's element realises the pure deconceptualization of reality<sup>6</sup>. Sound is the quality most detached from an Object" (Levinas 1987: 4). For Proust's

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<sup>6</sup> As a matter of fact, Levinas was surrounded by music in his family life: his wife Raisa was a pianist and his son Michaël Levinas a pianist and composer.

narrator, rhythm is also connected with some important sound: for example, the repeating sounds of the Combray bells – “now to one rhythm, now to another” which neutralised the centrifugal force of the narrator’s insomnia.

Levinas considers that rhythm is a feature first of all of poetry and music. In Proust’s writings, the rhythm from music moves further and pervades all other spheres of arts and wraps reality. Proust himself reflected on the connection between literature and music. In essay *The Return to the Present* he notices:

When I began to read an author I very soon caught the tune of the song beneath the words, which in each author is distinct from that of every other; and while I was reading, and without knowing what I was doing, I hummed it over, hurrying the words or slowing them down, or suspending them, in order to keep time with the rhythm of the notes, as one does in singing, where in compliance with the shape of the tune one often delays for a long time before coming to the last syllable of a word (Proust 1984: 265).

Proust’s idea on time kept within the rhythm from the notes on literature switches into his novel *In Search of Lost Time*. The rhythm in Proust’s novel is also a part of literary creation and its effects. The writer Bergotte in the volume *Within a Budding grove* “gave a rhythm to the words – often at such times quite insignificant – that he wrote” (Proust 1924: 229). Rhythm is also one of the functions in poetry and in poetical prose. In the volume *Swann’s Way*, the narrator’s friend speaks with him about “the Titanic masterbuilder of rhythm who composed Bhagavat and the *Lévrier de Magnus*” (Proust 1922: 98).

According to Levinas, the idea of rhythm, “designates not so much an inner law of the poetic order as the way the poetic order affects us, closed wholes whose elements call for one

another like the syllables of a verse, but do so only insofar as they impose themselves on us, disengaging themselves from reality” (Levinas 1987: 4).

The concept of rhythm steps further, leaves arts and returns to the reality from which it approached arts. Life itself rests upon “the rhythm of heart or breath” (Proust 1927: 164). The poetic order affects us by a certain rhythm as the point of meeting between the main narrator and the pulsation of the surrounding world. Proust’s narrator mentions how “violent rhythms succeed a graceful andante” in a symphony or a ballet. But it happens not by sitting at a concert or listening to music, but watching Saint-Loup angrily approaching some journalist with the words: “In any case, sir, you are not very civil” (Proust 1924: 184). The narrator sees Saint-Loupe gesticulating. He hears his voice and understands the meaning of the words. But all this picture in the imagination of the narrator becomes like a symphony, like a piece of music with violent rhythms. As if the world is like the big orchestra from Frederico Fellini’s movie *Orchestra Rehearsal* (*Prova d’orchestra*, 1978).

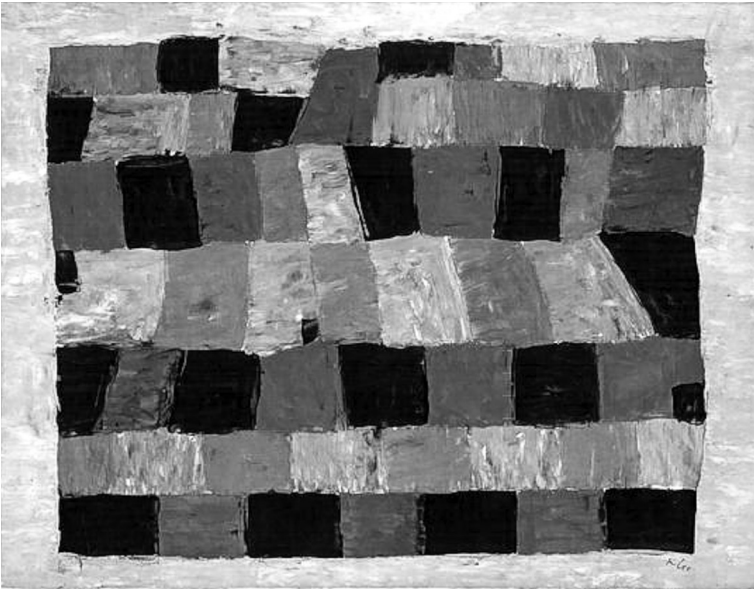
## **The Different Worlds of Signs and Different Rhythms**

Deleuze suggests an unusual reading of Proust. He says that the search for time in Proust’s *In Search of Lost Time* is oriented to the future, not to the past, and that the main notions of the search are sign, meaning, and essence. The Search unites the continuity of apprenticeship and the abruptness of revelation. Deleuze in his experimental reading of Proust concludes that

the signs are specific and constitute the substance of one world or another. In this plurality of worlds, signs are not of the same kind, and they do not have the same way of appearing; they do not allow themselves to be deciphered in the same manner, nor do they have an identical relation with their meaning. Deleuze deciphered four types of the world and four types of signs in Proust's created literary universe: the worldly signs, the signs of love, the sensuous signs and the signs of art. The researcher who is learning from signs is trying to grasp the essence, but it always escapes him in the case of worldly signs, signs of love and sensuous signs. One is able to reach the essence only on the level of art. "But *once* they are manifested in the work of art they react upon all the other realms; we learn that they already incarnated, that they were already there in all these kinds. of signs, in all the types of apprenticeship" (Deleuze 2000: 38). Julia Kristeva opposes this Deleuzean insight – his idea of signs. She agrees with Deleuze that Proust never stops 'deciphering', and yet, according to her opinion, his world is not made of 'signs'. Or at any rate, it is not made up of word-signs, or idea-signs, or even less of signifiers and signifieds (Kristeva 1993: 77). Kristeva concludes that Proust deciphers the impressions which are associative and situationist. She notices that "in his magnificent reading of Proust, Gilles Deleuze, puts the accent on the way in which these signs inflict a dematerialization of the real people to whom they refer, and he sees this as the proof of Proust's Platonism" (Kristeva 1993: 82). It seems that Deleuze in difference to Kristeva was a more attentive reader of Proust's text.

Deleuze notices that Proust himself crystallised the rich world of the impressions into particular signs. Deleuze was not the first who suggested deciphering these crystallised signs. It was the everyday occupation of Proust's created characters.





Paul Klee. *Rhythmic, Stricter and Freer*. 1930. Coloured paste on paper on cardboard.

So Françoise in *Swann's Way* disbelieved the main narrator immediately for “she could immediately detect, by signs imperceptible by the rest of us, the truth or falsehood of anything that we might wish to conceal from her” (Proust 1922: 33). Deleuze warned the decipherer of the different signs in Proust’s text: all these different worlds of signs have different rhythms.

Proust constructs the narrative of the novel creating some parallel and intermixing lines of flight of possible sensations: the line of sight, the line of sound, the line of smell. All of these expose themselves in a certain rhythm. The very important event from the childhood of the main narrator from *Swann's Way* was the voice of Mamma reading the new books. He admired these narratives the same as he admired people. But his sensitivity to the course of the narrative, where it tended to arouse his

curiosity or melt into pity received certain modes of rhythmic expression: “Beneath the everyday incidents, the commonplace thoughts and hackneyed words, I could hear, or overhear, an intonation, a rhythmic utterance fine and strange” (Proust 1922: 45). Listening to the uniform rhythm of Mamma’s reading aloud of the different love-scenes, the narrator felt that his agony was soothed (Proust 1922: 46–47). The world approaches the narrator’s consciousness as a rhythmic, musical piece of art: “A little tap at the window, as though some missile had struck it, followed by a plentiful, falling sound, as light, though, as if a shower of sand were being sprinkled from a window overhead; then the fall spread, took on an order, a rhythm, became liquid, loud, drumming, musical, innumerable, universal. It was the rain” (Proust 1922: 110). Even meeting with the flowering hawthorns and trying to breathe their beauty and their ‘invisible and unchanging order’ leads the main narrator to the feeling in which he absorbs himself in the rhythm which “disposed their flowers here and there with the light-heartedness of youth, and at intervals as unexpected as certain intervals of music” (Proust 1922: 151). The awakening is the morning Proust compares to the “great changes of rhythm” in a musical concert. In *The Captive* he writes: “A splendid, sixteen-fold error in multiplication which gives so much beauty to our awakening and makes life begin again on a different scale, like those great changes of rhythm which, in music, mean that in an andante a quaver has the same duration as a minim in a prestissimo, and which are unknown in our waking state” (Proust 1929: 117).

The intellectual intrigue for Deleuze was Proust’s ability to discern the rhythm not only in the signs of the world, but also in the constant change of the complex set of inter-human love relations. Deleuze writes: “Proust constantly insists on this: at

one moment or another, the hero does not yet know this or that; he will learn it later on. He is under a certain illusion, which he will ultimately discard. Whence the movement of disappointments and revelations, which imparts its rhythm to the Search as a whole” (Deleuze 2000a: 3–4). In Proust’s volume *The Captive*, neurotic, jealous lovers construct their complex relations according to a certain rhythm: “It is a question of the rhythm to be adopted, which afterwards one follows from force of habit” (Proust 1929: 101). The signs of love by their essence are deceptive. Deleuze notices that the rhythm of the interchange of beliefs and disappointments consists of the very essence of the sign of love, between the objective and the subjective side of the sign. Deleuze says that we believe at first that we must see and hear; or else, in love, that we must avow our love (pay homage to the object); or else that we must observe and describe the sensuous phenomenon; that we must work, must think in order to grasp significations and objective values. “Disappointed, we fall back into the play of subjective associations. But for each kind of sign, these two moments of the apprenticeship have a rhythm and specific relations” (Deleuze 2000a: 85).

Deleuze accepts art as a creative machine where subject loses its subjectivity. Levinas starts from phenomenology: he relies on the subject and consciousness. But it is mainly rhythm, according to his point of view stemming from arts, which subdues the subject’s initiative and freedom, because the subject is caught up and carried away by it. The rhythm has nothing to do with the unconscious, nor with pure consciousness. Because of the rhythm in arts, consciousness becomes paralysed in its freedom and play, totally absorbed in this playing. Deleuze in reflecting arts searched for the possible overcoming of representation. Levinas in his reflections on rhythm comes very close

to the overcoming of representation as well. Overwhelmed by the rhythm, says Levinas, the subject becomes a part of its own representation:

It is so not even despite itself, for in rhythm there is no longer a oneself, but rather a sort of passage from oneself to anonymity. This is the captivation or incantation of poetry and music. It is a mode of being to which applies neither the form of consciousness, since the I is there stripped of its prerogative to assume, its power, nor the form of unconsciousness, since the whole situation and all its articulations are in a dark light, *present*. Such is a waking dream (Levinas 1987: 4).

In *Difference and Repetition*, Deleuze defines signs as the habitudes or contractions referring to one another and concludes that they always belong to the present. Deleuze says he took this insight from Stoicism which revealed that every sign is a sign of the present, “from the point of view of the passive synthesis in which past and future are precisely only dimensions of the present itself”. Deleuze relying on Stoicism found the distinction between natural signs and artificial signs:

Natural signs are signs founded upon passive synthesis; they are signs of the present, referring to the present in which they signify. Artificial signs, by contrast, are those which refer to the past or the future as distinct dimensions of the present, dimensions on which the present might in turn depend. Artificial signs imply active syntheses – that is to say, the passage from spontaneous imagination to the active faculties of reflective representation, memory and intelligence (Deleuze 1994: 77).

## Rhythm, Time and Space

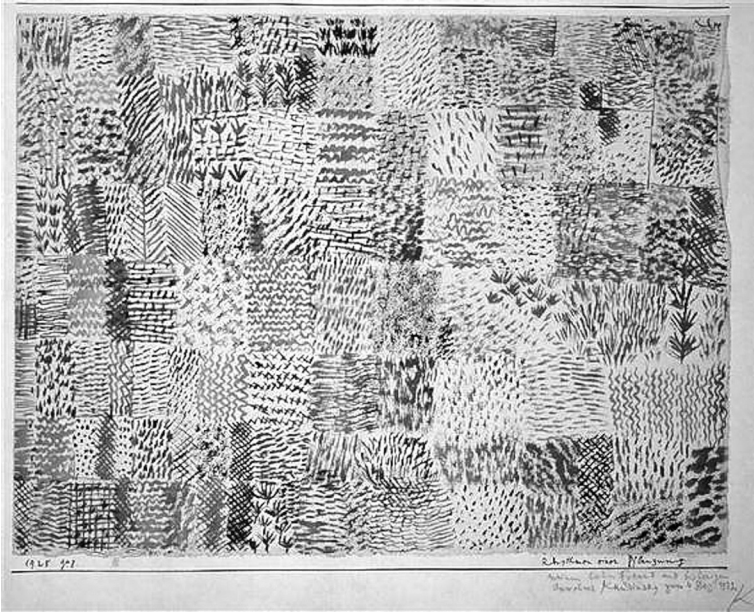
Deleuze more than Levinas discerns in Proust's reading the hint that the concept of rhythm has, first of all, something to do with time. Deleuze notices that rhythm defines the sequence of segments in time: the rarity or density of the passing moments, the appearance of segments, the occurring of events. Deleuze discovers in Proust's texts two dimensions of time: the time of radical beginning as the essence of the beginning of the World in general. This second dimension of time, says Deleuze, is like the beginning of the universe coinciding with the moment of creation in art and the time of a heterogeneous series with different rhythms. Deleuze writes: "But so defined essence is the birth of Time itself. Not that time is already deployed: it does not yet have the distinct dimensions according to which it can unfold, nor even the separate series in which it is distributed according to different rhythms" (Deleuze 2000a: 44-45).

In Proust's novel, rhythm can be connected also with space. Proust's narrator looks at the town with the eye of the painter who sees the arhythmic pulse of the river running beneath the bridges of a town, now broadened into a lake, now narrowed into a rivulet, "broken elsewhere by the interruption of a hill crowned with trees among which the burgher would repair at evening to taste the refreshing breeze" (Proust 1924: 430). The dislocation of the river decomposes the town, but every landscape need its own rhythm, as Proust's narrator concludes, that "the rhythm of this disintegrated town was assured only by the inflexible uprightness of the steeples which did not rise but rather, following the plumb line of the pendulum marking its cadence as in a triumphal march, seemed to hold in suspense beneath them all the confused mass of houses that rose vaguely

in the mist along the banks of the crushed, disjointed stream” (Proust 1924: 430). Why landscape? Is not rhythm first of all connected with music and time?

According to Deleuze, Proust in the novel *In Search of Lost Time* noticed that mainly time forms different series and contains more dimensions than space. Space is included in time. Deleuze will return to this relation between space and time in the second volume of *Cinema 2: The Time-Image*. Deleuze considers that the characters of the Search have importance only insofar as they emit signs to be deciphered, according to a more or less profound rhythm of time. An important feature of these dimensions for Deleuze is that they do not seem to be identical: what is gained in one series is not gained in the other. They are heterogeneous and have different rhythms. Every rhythm is composed of multiple factors. Deleuze concludes that “the Search is given a rhythm not simply by the contributions or sediments of memory, but by series of discontinuous disappointments and also by the means employed to overcome them within each series” (Deleuze 2000a: 26).

Later on in *Difference and Repetition* Deleuze concludes that “all our rhythms, our reserves, our reaction times, the thousand inter-twinings, the presents and fatigues of which we are composed, are defined on the basis of our contemplations” (Deleuze 1994: 77). In *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari were already influenced by Messiaen and treat Proust’s literary novel as a piece of musical theory. They say that Proust was among the first to reveal how musical motifs become autonomous from the dramatic action, impulses, and situations, and independent of characters and landscapes. Proust, according to them, revealed how musical motifs themselves become melodic landscapes and rhythmic characters. The concept of rhythmic characters is Messiaen’s invention:



Paul Klee. *Rhythms of Plantation*. 1925. Watercolour on paper.

In the system of rhythmic characters you have, as a rule, several characters present. Let's imagine a scene in play in which we place these characters: the first one act, behaving in a brutal manner by striking the second; the second character is acing upon, his actions dominated by those of th first; finally, the third character is simply present at the conflict and remains inactive. If we transport this parable into the field of rhythm, we obtain three rhythmic groups: the first, whose note-values are ever increasing, is the character who attacks; the second, whose note-values decrease, is the character who is attacked; and the third, whose note-values never change, is the character who doesn't move (Messiaen 1994: 71).

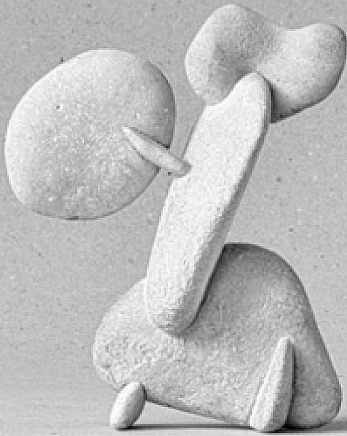


This idea was elaborated richly further by Deleuze and Guattari. What are the results of such a discovery? They answer:

The discovery of the properly melodic landscape and the properly rhythmic character marks the moment of art when it ceases to be silent painting on a signboard. This may not be art's last word, but art went that route, as did bird: motifs and counterpoints that form an autodevelopment, in other words, a style. The interiorization of the melodic and sonorous landscape finds its exemplary form in Liszt and that of the rhythmic character in Wagner (Deleuze, Guattari 1987: 319).

Deleuze and Guattari's idea of a heterogeneous series with different rhythms resonates not only with Messiaen's concept on heterogeneous rhythms but returns to Deleuze's experimental viewing of Francis Bacon's pictures. Deleuze equates the content of Bacon's triptych's with three panels to the three basic rhythms in music, discovered by Messiaen and indicates three different rhythms: "one steady or "attendant" rhythm, and two other rhythms, one of crescendo or simplification (climbing, expanding, diastolic, adding value), the other of diminuendo or elimination (descending, contracting, systolic, removing value)" (Deleuze 2003a: xv). The approach towards rhythm as the very origin of time echoes in the second volume of Deleuze's philosophy of cinema, resonating also with Russian directors Eisenstein's and Tarkovsky's insights.





Gitenis Umbrasas. *Moon's Shaman*. 2016. Stones.

III

PHILOSOPHY AND CINEMA:  
RHYTHM AND TIME

**Jūratė Baranova**



## Rhythmic Montage in Soviet and French Classical Cinema

How can philosophy enter into cinema art? How is such a thing as 'philosophical cinema' possible?

In his philosophy of cinema, Deleuze uses the concept of rhythm to discern the difference between classic and modern cinema: classic cinema prefers rhythmic montage (such as Sergei Eisenstein's) and modern prefers arhythmic montage (such as Jean-Luc Godard's). There are many more film directors included in Deleuze's reflections on cinema and the final schema is much more complex. One can count approximately four hundred different movies mentioned in both volumes. But on his way to the philosophy of classical cinema, Deleuze starts with French philosopher Henry Bergson and Russian film director Sergey Eisenstein. His first reference in this volume is to Bergson's *Creative Evolution* and the second to Eisenstein's text translated into French as *La non-indifférente Nature*. Deleuze is very familiar as well with Eisenstein's other writings. In the chapter on montage, he refers also to Eisenstein's *Mémoires*

and rather frequently to *Film Form*. Deleuze calls Eisenstein's reflections on parallel montage, pathetic and organic aspects of montage a "brilliant analysis" and uses Eisenstein's term 'organic' in his suggested classification of four types of montage: "the organic-active, empirical, or rather empiricist montage of American cinema; the dialectical montage of Soviet cinema, organic or material; the quantitative-psychic montage of the French school, in its break with the organic; the intensive-spiritual montage of the German school, which binds together a non-organic life and a non-psychological life" (Deleuze 1986: 55). Montage, according to Deleuze, is not technical procedures at the end of the shooting. Montage always has something to do with philosophy: it is directly connected with time and the rhythm. "Montage," says Deleuze, "is composition, the assemblage (*agencement*) of movement-images as constituting an indirect image of time" (Deleuze 1986: 30). The inventor of montage is not Eisenstein, but the first director of action movies, David Llewelyn Wark "D. W." Griffith (1875–1948). Deleuze reflects upon his movies *Birth of a Nation* (1915), *Intolerance* (1916), *Broken Blossoms* (1919) and notices that it was Griffith's discovery of how to compose very different parts of diverse movement-images with men and women, rich and poor, town and country, North and South into a great organic unity. Deleuze follows Eisenstein in naming Griffith's invented type of montage as a parallel alternate montage. The peculiar feature of such a montage is that the image of one part succeeds another according to rhythm (Deleuze 1986: 30). Deleuze even names such type of montage rhythmic alternation and discerns three forms of it: the alternation of differentiated parts, the alternation of relative dimensions and the alternations of convergent actions. In the film *Intolerance*, Griffith succeeded in using these

three forms to include into rhythmic alternations not merely families and society, but also different epochs and civilisations. “Never again,” concludes Deleuze, “will such an organic unity be achieved, by means of rhythm, from parts which are so different and actions which are so distant” (Deleuze 1986: 31).

Eisenstein criticises Griffith for his “bourgeois” empiricism and inability to understand the law of dialectical development. Eisenstein uses the Marxist dialectic stemming from Hegel to the spiral concept of montage expressed by three steps: thesis-antithesis-synthesis. According to Eisenstein, there is no organic link between two instances or two shots but a pathetic jump. To Griffith’s rhythm of relative changes, Eisenstein in his “montage of attractions” or “jumping montage” opposes the rhythm of absolute change in dimension – a qualitative leap. Deleuze considers it a key point of Eisenstein’s revolution. According to Deleuze, “he gives the dialectic a properly cinematographic meaning, he tears rhythm away from the purely empirical and aesthetic value which it had, for example, in Griffith, he reaches an essentially dialectical conception of the organism” (Deleuze 1986: 37). It seems that Deleuze is quite impressed by Eisenstein’s achievements and in this not very fair (for the reason that it was ideological) critique of Griffith’s montage by Eisenstein he even takes the latter’s side. The purely aesthetic and empirical rhythm of Griffith is leaving the space to perceive in parallel alternatives the complex nature of different values. It reveals an aporial and incommensurable nature of different values. Eisenstein, in tearing rhythm away from purely empirical and aesthetic value, and raising the power of a variable present to one instant, one moment succeeds in imposing its own value in the consciousness of the viewer. The rhythm of his montage was harmonised with the revolutionary

ideas of Marxism-Leninism. His movies *Strike* (1925) *The Battleship Potemkin* (1925), and *October: Ten Days That Shook the World* (1927) not only demonstrated the genial achievements of rhythm in montage, but also imposed the dominance of the Bolshevik party, persuading viewers that there was no other way for history except this dialectical instance of the power they gained. Deleuze never mentioned any critical word concerning the ideological effects of Eisenstein's movies. Was it for this reason he shared leftist ideas or for the reason he distanced himself from the content of movies and declared that he was dealing only with a topology of signs?

The director, according to Eisenstein, should have the "inner ear" and hear the rhythm of the movie he is creating and the rhythm of the material he wants to use in this process. In the preparation process for creating the movie *Alexander Nevsky*, Eisenstein was trying to catch the rhythm of the thirteenth century not from the books, but from stone – touching the old buildings of Novgorod. He stood on the walls of their town and tried to imagine what they saw, "tried to capture the rhythm of their movements" (Eisenstein 1959: 38). In creating movies, Eisenstein collaborated with Russian composer Sergei Prokofiev (1891–1953). In his book *Notes from a Film Director*, he talked about their bargain over 'which is to be the first': montage first and music afterwards or *vice versa*. "This is because the first has a more difficult task to solve: he must determine *the rhythmic course of the scene*" (Eisenstein 1959: 156). It seems that Eisenstein often succeeded in being first. In remembering their mutual cooperation, Eisenstein praises Prokofiev for his ability to correspond unerringly and precisely not only with the general rhythm of the entire episode, but with all the subtlest nuances of the montage development. Nevertheless, Eisenstein

considers that the director's 'inner ear' defers from musicians. Eisenstein reflects that during montage they arranged the pieces of representation to correspond with the 'score' they heard with their inner ear, and not with the incomparable music of Prokofiev. And even more: no montage can be accomplished if there is no inner 'melody' to determine its construction. What is this particular 'inner ear' hearing the rhythm of the director's future movie?

Eisenstein does not answer very clearly. Instead, he interprets it as the common emotional personal state of the creator. The editing of the rhythm of different scenes can influence the rhythm of the behaviour and soul of the director. "For instance," writes Eisenstein, "I remember very well the 'subdued' rhythm with which I did everything on the days I edited the 'mists' and 'mourning over Vakulinchuk' and the 'sharp' rhythm on the days I edited the 'Odessa steps' sequence. On this second occasion I walked in march tempo, treated my family harshly, spoke brusquely and staccato' (Eisenstein 1959: 157).

Eisenstein had a broader conception of rhythm derived from the study of different arts. He discovered the importance of rhythm, reflecting not only on film theory, but also on creative psychology altogether. In his book *The Psychology of Composition*, Eisenstein says that rhythmization combined with concrete thinking and personification is a means in the palette of the creative work of every master in all epochs, among all nationalities. He himself uses the concept of rhythm in approaching Edgar Allan Poe and Vladimir Mayakovski's poetry. In Poe's poem *The Raven*, Eisenstein discerns "the true sequence of the origin and appearance of the element of sadness, whose *tone* truly was clearly transposed (as the second phase of the process) into the structure of the refrain, its rhythm, its verbal

image, and the form of its vehicle” (Eisenstein 1988: 42). Mayakovsky in his single-minded service to his class through verse was a master of putting the ideological purpose into patterns and fractures of rhythm. How can rhythm serve ideological purposes?

Perhaps the rhythm mainly opens the way to sensuous thought. In his uncompleted and as yet unpublished book, *Method* (1940–8), in a section entitled ‘The Rhythmic Drum’, Eisenstein analyses methods of cultivation of sensuous thought by the “rhythmic drum” one can find in the ritual drums of the voodoo cult (in Cuba) or religious ritual: “Their measured beating, in a continuously accelerating tempo, leads the responsive listeners into a state of total frenzy. And they are totally in the power of the images flashing through their excited imagination, or of whatever their leader suggests to them... The rhythmic drum of the Catholic religious machine is described by Zola in *Lourdes*... For Orthodox ecstasy-Gorky has left a description... In short-the answer to a natural question: why does a rhythmic drum thus return us to regressive stages of thought? The answer suggests itself if we recall that everything in us that occurs *apart from consciousness* and will occur *rhythmically*: the beating of the heart and breathing, peristalsis of the intestines, merger and separation of cells, etc. Switching off consciousness, we sink into the inviolable rhythm of breathing during sleep, the rhythm of sleepwalking, etc. And conversely-the monotony of a repeated rhythm brings us closer to those states “next to consciousness”, where only the traits of sensuous thought are capable of functioning fully” (Eisenstein 1988: 101–102).

Was not the rhythm in montage in cinema art as a means leading towards the pathos inserting a certain ideology? Russian film director Tarkovsky in his book *Sculpting in Time*



opposed Eisenstein's concept of montage: "I feel that Eisenstein prevents the audience from letting their feelings be influenced by their own reaction to what they see. When in *October* he juxtaposes a balalaika with Kerensky, his method has become his aim, in the way that Valery meant. The construction of the image becomes an end in itself, and the author proceeds to make a total onslaught on the audience, imposing upon them his own attitude to what is happening" (Tarkovsky 1987: 118).

In any case, Deleuze tries to analyse all the four variations of possible rhythms as alternatives without giving to each more value in achievement. The pre-war French school of cinema had chosen rhythm in montage rather different from American or Soviet schools. Deleuze defines the French school by a sort of Cartesianism: French directors were primarily interested in the quantity of movement and in the metrical relations of it. Every sort of montage, Deleuze states, has a set of metrical relations which constitute the numbers and the rhythm, and give the 'measure' of the greatest quantity of relative movement. Montage always implied such calculations, sometimes empirical or intuitive. But Deleuze discerns a rather different approach to rhythm in montage in French montage school: "it simultaneously raised the calculation beyond its empirical condition, to make it into 'algebra' – to use Gance's word – and made the result of this each time the maximum possible quantity of movement as a function of variables, or the form of that which goes beyond the organic" (Deleuze 1986: 44). For the best example for describing the rhythm in French cinema, Deleuze had chosen French directors Abel Gance's movies *La Roue* (1923) and *Napoleon* (1927). Gance used different types of montage: "successive vertical montage", "accelerated montage" and "simultaneous horizontal montage". In the latter, Gance

superimposed a very large number of super impressions (sixteen at times) and introduced few temporal shifts in-between, aware that the imagination of the viewer is not able to see what is superimposed. Gance expected that these superimpressions would leave the effects in the soul of the viewer and constitute “a rhythm of added and subtracted values, which presents to the soul the idea of a whole as the feeling of measurelessness and immensity” (Deleuze 1986: 48). Mainly these superimpressions create the ‘non-retrogradable’ rhythms<sup>7</sup>. Gance invented the triple screen and achieved the simultaneity of three aspects of the same scene. Two extremes in this rhythm are the retrogradation of the one by the other, with a central value. Deleuze notices that by uniting the simultaneity of superimpression, and the simultaneity of counter impression, Gance constituted the image of absolute movement of the whole which changes. Thus Gance, according to Deleuze, created a cinema of the sublime in which rhythm does not mean the relative domain of variable interval, but the absolute domain of luminous simultaneity.

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<sup>7</sup> Deleuze describes the attendant rhythm by evoking another term by Messiaen, *non-retrogradable rhythm*, which is a rhythmic pattern that, when played in reverse, produces the same pattern as when played forward, just as with such palindromic sentences as “fall leaves after leaves fall”. Or as Messiaen explains, “it’s as if in traversing a landscape, beginning from two opposite points, you were to meet the same things at the same times in the same positions and in the same order”. He also offers the example of the wings of a butterfly: “When butterflies are enclosed in their chrysalis, their wings are folded and stuck one against the other; the pattern on one is thus reproduced in the opposite direction on the other. Later, when the wings unfold, there will be a pattern with colours on the right wing which mirror those on the left, and the body of the butterfly, the thorax and the antennae placed between the two wings constitute the central value. These are marvellous living non-retrogradable rhythms” (Messiaen 1994: 76–77).

French cinema writer Georges Sadoul (1904–1967), reflecting upon the features of pre-war French cinema school, compared it to Impressionism – the popular trend in French painting at the beginning of the 20<sup>th</sup> century (Садуль 1961). Deleuze, without mentioning Sadoul's name, opposes this insight by asking the rhetorical question: should we call it Impressionism in order to contrast it to German Expressionism? Deleuze answers this question negatively. For him it might be better defined as Cartesianism. It is very close to Descartes' philosophy for the reason that French directors (Deleuze mentions Abel Gance (1889–1981), Jean Epstein (1897–1953), Marcel L'Herbier (1888–1979), Jean Grémillon (1901–1959), Jean Vigo (1905–1934), René Clair (1898–1981), and Jean Renoir (1894–1979) were first of all interested in the quantity of movement and metrical relations but not into organic or dialectical compositions as in American or Soviet cinema schools. Instead of organics and dialectics, the French school chooses mechanics. Its philosophy is as following: one goes beyond the moving bodies to extract a maximum quantity of movement in a given space (Deleuze 1986: 41), (*un maximum de quantité de mouvements dans un espace donné*) (Deleuze 1983: 62). Deleuze compares the mechanistic aspect of pre-war French cinema school with the machines of Soviet cinema. Eisenstein and Dziga Vertov (1896–1954) filmed great energy machines which formed the dialectical unity of man and machine. In contrast, the French school conceived the kinetic unity of the quantity of movement in a machine and the direction of movement is a soul, positing this unity as a passion. This search for a kinetics as proper visual art raised the problem of the relationship between the movement-image, colour and music.

## The Rhythm of Dark and Light in German Expressionism

Deleuze follows Kant in calling the French cinema of sublime ‘mathematical sublime’, and the cinema of German expressionism ‘dynamic sublime’. The rhythm of montage in German expressionism is of a rather different kind. As opposed to French school, the rhythm in German expressionism is free from the geometrical metrical relationships which regulated movement and is also emancipated from co-ordinates which condition the extensive quantity. “It is a ‘Gothic’ geometry which constructs space instead of describing it: it no longer proceeds by measuring out but by extension and accumulation” (Deleuze 1986b: 51). The montage in this school is based on the interchange between dark and light, between the non-organic life of things which culminates in a fire acting as a spirit of evil or darkness and the non-psychological life of the spirit. Deleuze in a seemingly unimportant hint in brackets mentions and compares this type of montage to Hans Richter’s *Rhythms*. Why Richter? German Dadaist painter and avant-garde filmmaker Hans Richter (1888–1976) was fascinated with rhythm. Experimenting with cinematic rhythm, Richter created three films *Rhythms 21* (1921), *Rhythms 23* (1923), and *Rhythms 25* (1925) discovering the interplay between a series of shapes, squares, rectangles and lines. This is the interplay with rhythms of movement, time and light. In *Rhythms 23*, the objects collide into each other and hypnotically alter the size and shade, and it is the rhythm of the objects that takes centre stage. In *Ghosts before Breakfast* (1927), hats, clocks, beards and teacups take on a life of their own, dancing across the screen whilst people are left helpless to control them. Rhythm is again alluded to when

a clock is shown to periodically move forward by 10 minutes every second. Richter also reflected about the essence of cinematic rhythm: “Rhythm expresses something different from thought. The meaning of both is incommensurable. Rhythm cannot be explained completely by thought nor can thought be put in terms of rhythm, or converted or reproduced. They both find their connection and identity in common and universal human life, the life principal, from which they spring and upon which they can build further” (Brown 2016).

Deleuze’s analysis of classical montage cinema also suggests this conclusion: there is no single rhythm, but different usages of different rhythms, revealing unknown possibilities of the cinema and, of course, of different arts. As already mentioned, the main principle of the French school of montage, according to Deleuze, was “more movement”. The main principle of the German expressionism’s school of montage was “more light” (Deleuze 1986: 73). We saw that Deleuze sees a connection between the French school of montage and the philosophy of Descartes. The philosophical suppositions of the German school of montage in Deleuze’s philosophy of cinema are Goethe’s and Kant’s insights.

In the French school, the Cartesian concept of movement allows viewers to avoid the affect of fear. It is structured by the other affect; namely, passion. An altogether different affect pulses in the cinema of German expressionism. Deleuze mentions it as a classical cinema of fear (*cinema de la peur*). Expressionism as an esthetic style in architecture, painting and cinema attracted attention after the First World War. In the history of cinema, as usual, it is indicated that expressionism was the direct opposite to realism because it concentrated on intrinsic emotions but not outside reality. Some critics consider

expressionism as one of the sources of *film noir* (Syska 2010: 30–33). In publications on the history of *film noir*, the turning point of trespassing from expressionism to film noir was Fritz Lang's film with the title "M" (1931) (Stephens 1995: 220–221). Robert Wiene's movie *Cabinet of Dr. Caligari* (*Das Cabinet des Dr. Caligari*, 1920) is also remembered as a possible turning point. In any case, *film noir* was a Hollywood production. It is concentrated on the action, and German expressionism on the intrinsic spiritual tension. The plots of the movies in German expressionism as usual are connected with insanity, betrayal, strange spiritual experiments, and trespassing the possibilities of a man.

As one of the possible sources of horror, Deleuze mentions the non-organic life of things he discerned in Paul Wegener's movie *The Golem: How He Came into the World*, (*Der Golem, wie er in die Welt kam*, 1920)<sup>8</sup>, as well as James Whale's *Frankenstein* and *The Bride of Frankenstein*, and Victor Hugo Hélyperin's *White Zombie*. According to an old Jewish legend, the Golem is the human figure created from some inanimate material – clay or stone – and first mentioned in Jewish psalms and different stories. The most famous golem narrative involves Judah Loew ben Bezalel, the late-16<sup>th</sup>-century rabbi of Prague. The Vilna Gaon "the saintly genius from Vilnius" (1720–1797) was the only rabbi who had actually claimed that he tried to create a Golem when he was a child under 13, but during the process he received a sign from Heaven ordering him to desist because of his tender age. As Clemens Brentano notices, after uttering the magical kabalistic formula and writing the word "anmanth"

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<sup>8</sup> The two first versions of *The Golem* (1914) and *The Golem and the Dancing Girl* (1917) were lost.

(truth) on the head, they come to life and resemble the creature they represent. But for the magician they are rather dangerous, they grow so quickly that very soon they become more powerful than their creator. Their shape is threatening, but inside is empty. They can be destroyed in case the creator is able to erase the first two letters from the word 'anmanth' on the forehead so that only 'manth' remains, which means death. The Golem would thus be transformed into clay again (Brennato 2002: 105). Today there are numerous cinematic versions of the Golem story. Paul Wegener together with Carl Boese made the first three attempts to create the movie and played the role of the Golem. First two versions (*The Golem*, 1917, *The Golem and the Dancing Girl*, 1917) disappeared. The last version, *The Golem: How He Came into the World* (1920), survived and Deleuze has in mind mainly this version when he describes the intensity of the non-organic life expressed in somnambulists, zombies and golem figures (see: Deleuze 1986b: 52). The plot takes place in the Jewish ghetto of medieval Prague, where Rabbi Loew, the head of the city's Jewish community trying to protect the Jews from expulsion from the city because of practicing black magic, created the Golem, who returned to the Jews the lost confidence in themselves because he had propped up the falling palace ceiling. The Emperor pardons the Jews and allows them to stay in the city. But finally the creator lost his control over the Golem. The creature revolts against its creator and sets fire to his house. Deleuze reflects mainly on the sign of fire in this and other movies of German expressionism. He writes: "The infinite had not ceased to work in the finite, which reinstates it in this still sensible form. Spirit has not left nature, it animates all non-organic life, but it can only discover and rediscover itself as the spirit of evil which burns Nature in its

entirety. It is the flaming circle of the invocation of the demon, in Wegener's *The Golem* or F. W. Murnau's." He continues, "It is the 'phosphorescent demon's head with sad and empty eyes' in Wegener" (Deleuze 1986b: 53; 1983: 78–79).

The script for *The Golem: How He Came into the World* was written by the Austrian-born actor, screenwriter and film director Henrik Galeen (1881–1949). Deleuze very rarely mentions script writers. Galeen is not mentioned: nevertheless, he is a classic of German expressionism. He also wrote the script for director Paulo Leni's movie *Waxworks* (*Das Wachsfigurenkabinett*) (1924) and Murnau's *Nosferatu* (1922). The legends about vampires living in Transylvania were well known in European tales and stories. They were not invention of cinema. Bram Stoker, the Irish-born business manager for the world-famous Lyceum Theatre in London, wrote the Gothic horror novel *Dracula* (1897) about the vampire Count Dracula for the real actor and manager Sir Henry Irving and even prepared a version for theatre. But the actor never staged this role. In 1922, German director F. W. Murnau (1888–1931, real name Plumpe; the nickname is taken from the name of the small German city Murnau am Stadffelse) decided to direct the movie on the basis of Stoker's story, but he did not succeed in receiving permission from Bram's widow Florence Stoker. Henrik Galeen had changed numerous details<sup>9</sup> but nevertheless could not avoid legal trouble. Florence Stoker sued Prana Film and all prints of the film were destroyed. But the film nevertheless survived

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<sup>9</sup> Galeen transplanted the action of the story from 1890s England to 1830s Germany and reworked several characters, dropping some (such as Lucy and all three of her suitors), and renaming others (Dracula became Orlok, Jonathan Harker became Thomas Hutter, Mina became Ellen, and so on).



as *Nosferatu: A Symphony of Horror* (*Nosferatu, eine Symphonie des Grauens*, 1922). One can discern many differences between the novel *Dracula* and the film *Nosferatu*: changed names of the main heroes, the place and the date (from 1890 to 1838) of the action transferred from England to Germany. Daily Dracula was rather elegant; *Nosferatu* on the other hand was disgusting, with long nails and a dead expression on his face, resembling a rat. But the main change transferred all other signs of the story: In contrast to Dracula, Orlok does not create other vampires, but instead kills his victims, causing the townsfolk to blame the plague ravaging the city. This particular change transfers the action of the plot. Murnau and Galeen with this change created the possibility of escape from the vampire. When *Nosferatu* came to the imagined city of Visbor (as a matter of fact, the film was shot in Wismar, Lubek, in the mountains of North Slovakia), with the intention to taste the blood of Hitler's beloved Nina and carrying with him a coffin with plague-infected rats to distribute the illness, Nina in Galeen-Murnau's version decided to sacrifice herself and save the city from plague. She had read in the secret book on vampires about the possibility of death of the immortal vampire. If they were deeply involved in drinking the blood of the woman they love, they do not notice the crow of the morning cocks, and they die. She did this and *Nosferatu* disappeared in a puff. Nina also died saving the inhabitants of the city and her beloved from the plague. It could not happen in the latter versions of *Nosferatu*, for example in Werner Herzog's version, when the people bitten by vampire became vampires themselves. Siegfried Kracauer in the book *From Caligari to Hitler: a Psychological History of the German Film*, referencing Nina's sacrifice and triumph over *Nosferatu* created by Gallen, discerns the concept characteristic of that

time's German mentality (and close to Fyodor Dostoyevsky's insights) that great love might force tyranny into retreat (see: Kracauer 1971: 79).

Deleuze describes Murnau as the true master in simultaneously announcing the arrival of the Devil and the wrath of God by the way of rhythmic interchanges of light and color. Following Eric Rohmer's ideas from the article *L'Organisation de l'espace dans le Faust de Murnau* and Eliane Escoubas' *Nosferatu* analysis, Deleuze describes the movie's effects of horror as the interchange of colors, following Goethe's color theory. He also refers to Michel Bouvier and Jean-Luis Leutrat's analysis of *Nosferatu* in *Cashiers du cinema* with the quotation:

Light spots which describe a white circle behind the characters, such as the forms seem to be excluded by their own movement more than they are determined by it; chased from a bottomlessness (*sans-fond*) or from a background more native than that of their rear-ground which in this way drowned in light... By this rupture, what is actualized in front of this spot of light, and bursts forth, a phantom divorced from the background, *is not that which normally remains hidden in the deep evanescence which is suggested by chiaroscuro, for example*. This is the source of the frequently flat character of the figures illuminated in this way, and of the feeling that they are the heirs, by their very nature, of the shadow *without romantically getting their nourishment from it... This effect cannot be reduced to one which is produced by backlighting* (Deleuze 1986b: 225).

Deleuze reflects that this phenomenon is the non-organic life of things, and in this case, the life of shadows. The powerful light should necessarily be red, analogous to the blazing red light Goethe discerned. In expressionism the non-organic life

of things necessarily culminates in a fire. But by sacrifice it arouses also a non-psychological life of the spirit. Deleuze in his experimental reading of *Nosferatu* and other Murnau movies also returns to Kant, noticing that this dynamic sublime is so intense that it dazzles or annihilates our organic being, striking terror into us. But mainly in this effect Deleuze discerns the mission of film: by striking terror “it gives way to a thinking faculty by which we feel superior to that which annihilates us, to discover in us a supra-natural organic spirit which dominates the whole inorganic life of things: then we lose our fear knowing our spiritual destination is truly invincible” (Deleuze 1986b: 54; 1983: 80).

This experimental reading by Deleuze is suitable only for the version of *Nosferatu* created by Galeen and directed by Murnau. One can know his / her spiritual destination when his / her sacrifice has its positive consequences. But if the chain of new vampires is not broken, the meaning of the sacrifice is dissolved. That is how it happens as mentioned in the version of *Nosferatu: The Vampyre* (*Nosferatu: Phantom der Nacht*, 1979), created by contemporary German director Herzog: in the end of the movie Jonathan becomes the vampire and flies away as a bat to prolong the destiny of Nosferatu. Herzog considered Galeen-Murnau’s movie the best German movie altogether and created his own version of the story, following not Stoker’s *Dracula*, but Murnau’s movie, but taking from Stoker’s *Dracula* the last point: people bitten by vampires also became vampires. Klaus Kinski plays the main hero Nosferatu. The action takes place in beautiful landscapes and esthetically-shot images. Even Nosferatu’s terrible rats are not so horrible, and the horror can be experienced only because of their large amount (11 000 experimental rats were used). Herzog was trying to avoid the

comic acceptance of vampire stories and had changed the 'happy ending' of Galeen-Murnau's version.

In 1967, film director Roman Polanski of Polish origin created the parody of vampire stories *Dance of the Vampires* as an absurd comedy. In 2000, director E. Elias Merhige in the film *Shadow of the Vampire (Great Britain, USA)* created a new ironic version of Gallen-Murnau's *Nosferatu: A Symphony of Horror* as a movie inside a movie. The actor John Malkovich plays the director Murnau, Willem Dafoe the actor Max Schreck, who played the role of Nosferatu in Murnau's film, and Catherine McCormack plays the role of the actress Greta Schroder who played the role of Nina in Murnau's movie. Nosferatu looks like the real Nosferatu in Murnau's film, but is much more dynamic and persuasive. The character Murnau presents him to his film group as the successor of Stanislavsky's school, who feels his part very deeply. The acting film group for some time believes that he is really such a type of actor, but for the viewer it becomes clear that he is the real Nosferatu playing the role of himself. Nosferatu kills everyone, except the director Murnau. When the cameraman dies, Murnau continues shooting the film himself and at the end with satisfaction concludes that it turned out well. It sounds like an allusion to the vampire's proximity to the film director, who for the success of the movie signed an agreement not only with the devil, but also with the real vampire, revealing they both have something in common.

In 1992 Francis Coppola created his own version of *Dracula* after Bram Stoker's *Dracula*, deliberately following not Murnau's version, but Stoker's. In 2014, almost a hundred years after Stoker's novel and Galeen-Murnau's movie, Jim Jarmusch created his own new story of the vampires in the movie *Only*



Šarūnas Sauka. *Escape*. 1990. Oil on canvas. / LATGA. Vilnius. 2016.

*Lovers Left Alive*. The vampires are presented in a new light: as artists and composers living in eternity and from time to time presenting their music to some worldly composers, such as Mozart or Beethoven, as their own creation. These vampires have changed their habits and are drinking blood they receive from medical institutions, but this blood is so poisoned that they have to return to the older habits in order to survive.

Deleuze says no word of Coppola's or Jarmush's movies. Two of Polanski's other movies, not *The Fearless Vampire Killers / Dance of the Vampires*, can be deciphered as having been created in the tradition of the cinema of fear. For example, in *Repulsion* (1965), based on scripts written by himself and Gérard Brach, Polanski slowly reveals the sources of horror as a repulsion to men and the possible sexual closeness in a young Belgian woman named Carol's (played by Catherine Deneuve) consciousness. The clash of her inner horror and tension and the pressure of the outer world (the young man who is following the banality of his drives and cannot understand the sources of her repulsion) ends in a total nightmare. Rather sophisticated sources of possible horror stemming from a crisis of personal identity, split personality and the clash between the individual's fear of the crowd and its omnipotence are also revealed in Polanski's movie *The Tenant* (1976). This movie can be compared to Lithuanian painter Šarūnas Sauka's picture *Escape*.

The main character, the painter's alter ego, is becoming a fly and trembles on the ceiling. The omnipotent crowd with identical faces are approaching like the soldiers somewhere beneath. In Polanski's movie, the scared person just jumped from his height, not maintaining the tension. In Sauka's picture, he is frozen in fear and eternal escape. In this aspect cinema is more dangerous for the escapers than painting is for the reason it requires a solution by action. Polanski himself plays the main role of the tenant, as in Sauka's picture the artist paints his *alter ego*. The tenant slowly approaches his mental and emotional breakdown similar to the heroine in *The Repulsion*. They both are subtle personalities, very sensitive and very alone and no one can discern the future madness in their behaviour just by seeing them in the street. In this aspect, these two movies are

created in the tradition of Alfred Hitchcock's *Psycho*. Deleuze sees Hitchcock's cinema as the turning point from classical to modern cinema for the reason that he pushed the movement-image of classical cinema to its limit by introducing mental image into cinema. With Hitchcock, according to Deleuze, new types of figures appear which are figures of thought (Deleuze 1986b: 206). The mental image in Hitchcock's movies not only frames the other images, but transforms them by penetrating them. It can be said about Polanski's movies as well. In both of Polanski's abovementioned movies, mental images are unseen but are more real than the real events. These thoughts that came to the mind of the characters are the effects of the inner horror. Deleuze ignores Polanski's creation.

But Deleuze obviously enjoys what Herzog is doing. In the second volume *Cinema 2: The Time-Image* reflecting time-crystal, Deleuze takes the example of Herzog's movie *Heart of Glass* as 'the greatest crystal-images in the history of cinema' (Deleuze 1989: 72). In the first volume reflecting upon small and big ideas in cinema, Deleuze discerns two obsessive themes in Herzog's movies, which are like visual and musical motifs: two aspects, the figures of the small and the sarge ideas. The sarge idea concerns the crazy enterprises born in the head of visionaries. In the *Aguirre, Wrath of God* (1972), *Fitzcarraldo* (1982), and *Heart of Glass* (1976) "a man, who is larger than life frequents a milieu which is itself larger than life, and dreams of an action as great as the milieu" (Deleuze 1986b: 187). Deleuze treats the other group of Herzog's films (*Land of Silence and Darkness* (1971), *The Enigma of Kaspar Houser* (1974), *Stroszek* (1977) as the small which becomes an idea and is realised not by visionaries but by weaklings and idiots. *Nosferatu* is classified as an example of this second obsession. Deleuze writes: "This



is *Nosferatu*, who is treated in the opposite way to Murnau's character, caught in a uterine regression, a foetus reduced to its feeble body and to what it touches and sucks, who will only propagate himself in the universe in the form of his successor, a tiny point fleeing towards the horizon of a flat earth" (Deleuze 1986b: 188).

Mental images obsessed with the delirium and hallucinations transform and penetrate the other images in Murnau's movie *Phantom* (1922). Deleuze hadn't seen the movie, because at that time it was lost and Deleuze, mentioning it as lost, follows Herman Warm's description. Twenty years after the publication of Deleuze's book *Cinema* the movie at last was found in 2003 and restored by Spanish film historian Luciano Berriatua. Berriatua also restored Murnau's *Nosferatu*.

The script for *Phantom* was written by the scriptwriter Thea von Harbou (1888–1937), the permanent script writer for Franz Lang movies when he directed in Germany, and the plot was taken from Gerhart Hauptmann's novel *Phantom* (1922). The main hero Lorenz Lubota is caught by his own impotence: he understands that he is a failed poet and very poor clerk, so he rejects the unbearable reality, substituting it with hallucinations and dreams. He is obsessed by the non-reciprocal love of Baroness Veronica and gradually, like the main hero in Polanski's *Tenant*, approaches his own mental and emotional breakdown. What seemed important for Deleuze in this particular film for describing the cinema of fear is the way the fear becomes embodied into things. Deleuze describes the example of the metaphysical sources of fear which cause the non-organic life of things: "A wall which is alive is dreadful; but utensils, furniture, houses and their roofs also lean, crowd around, lie in wait, or pounce. Shadows of houses pursue the man running



along the street” (Deleuze 1986b: 51). The terror of the main hero persecuted by these living non-organic things, without any additional gesticulation, only by the change of his facial expressions, was created by the excellent actor of silent cinema Alfred Abel (1879–1937), who also starred in Franz Lang’s *Metropolis* as the capitalist John Fredersen and in Wiener’s *Doctor Mabuse* as the count Told.

In his conclusion, Deleuze discerns a new type of a vital movement and the dominance of intensity over extensity. The difference between the mechanical and the human has been dissolved, but this time to the advantage of the potent non-organic life of things. He claims that in this type of source of fear, it is not the mechanical which is opposed to the organic: “it is the vital as potent pre-organic terminality, common to the animate and the inanimate, to a matter which raises itself to the point of life, and to a life which spreads itself through all matter. The animal has lost the organic as much as matter has gained life” (Deleuze 1986b: 51). Deleuze discerns the new type of movement invented by German expressionism: it is the movement which respects neither the organic contour nor the mechanical determinations of the horizontal or vertical; its course is that of a perpetually broken line, where each change of the direction simultaneously marks the force of an obstacle and the power of a new impulse, the subordination of the extensive to intensity, as the opposition of the vital force to organic representation. Deleuze follows Worringer, the inventor of the term ‘Expressionism’, who noticed that this opposition of vital force to organic representation creates the image of broken line like a zigzag between things. In this new type of geometry, diagonals and cross-diagonals tend to replace the horizontal and the vertical, the cone replaces the circle and the sphere, and

acute angles and sharp triangles replace curved and rectangular lines (see: Deleuze 1986b: 52).

The best example of this type of geometry of German expressionism is Robert Wiene's film *The Cabinet of Dr Caligari* (*Das Cabinet des Dr Caligari*, 1920). From the beginning, it seems that the plot of the movie tells the story of an insane hypnotist (Werner Krauss) who uses a somnambulist (Conrad Veidt) initially to predict the future, but as a result to commit murders. But the main intrigue of this movie is that it creates a new type of mental representation. It is a story recreated by the principle of *flashback* as something that happened before, as a memory. The storyteller Francis sits on the bench with the listener and impresses him with his story about the terrific horrors he and his beloved Jane experienced because of the vicious deeds of Doctor Caligari. But suddenly, at the end it appears that Caligari is the psychiatrist of the mental hospital and Francis and the listener of the story patients of the asylum. The entire story is created by Francis' imagination right there: at that time when the viewer is watching the film and starts to believe in the reality of what is happening. The idea of the monstrous psychiatrist who experiments with the bodies and consciousness of his patients was elaborated further much more straightforwardly in the series of films about the doctor Frankenstein in Turner Fisher's films. *The Cabinet of Dr Caligari* avoids this straightforwardness for the reason the mental representation of the tension of inner life in it overbalances the action.

In the second volume about modern cinema, Deleuze once more returns to the example of German Expressionism. When comparing European cinema to American, he notices that European cinema even at an early stage confronted a group of phenomena from psychology and psychoanalysis: amnesia,

hypnosis, hallucination, madness, and the vision of dying, nightmare and dream. Deleuze sees in this feature of European cinema first of all a break from the action-image of American cinema. And secondly, “what is very differently,” he writes, “it is the whole temporal ‘panorama’, an unstable set of floating memories, images of a past *in general* which move past at dizzying speed, as if time were achieving a profound freedom. It is as if total and anarchic mobilising of the past now responds to the character’s motor powerlessness. Dissolves and superimpositions arrive with a vengeance. It is in this way that expressionism attempted to restore the “panoramic vision’ of those who feel mortally threatened or lost...” (Deleuze 1989: 55).

Deleuze extends the limits of the cinema of fear (*cinema du peur*), and to the German cinema of fear he ascribes not only classical German expressionism, but also contemporary directors such as Wim Wenders and Rainer Werner Fassbinder (1945–1982)<sup>10</sup> and even Swiss director Daniel Schmid (1941–2006). But, as Roland Bergan notices, there is a distance of half a century between the golden age of German cinematography – silent cinema – and the flowering of it in the 1970s (Берган 2008: 202). Ulriche Sieglöhr also notices radical historical and conceptual and formal changes between classical and contemporary German cinema. The new German cinema cannot be expressed by one formula: too many different styles,

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<sup>10</sup> Rainer Werner Fassbinder (1945–1982) – the actor, screen writer and the director of new German cinema. According to our opinions Fassbinder revealed the sado-masochistic aspects of human relations. His films *Bitter Tears of Petra von Kant* (*Die bitteren Tränen der Petra von Kant*, 1972) and *Martha* (*Martha*, 1974) can be compared with the sadomasochistic concrete relations with the Other in Sartre’s book *Being and Nothingness*.

concentrations on details and at first sight, not very important events. New German Cinema filmmaker Wim Wenders says that for him and his generation the tradition of old German cinema is not accessible anymore, because they lost the confidence in German images, stories and myths. He states that, “Never before and never anywhere else (images and language) were so deeply impoverished that they could become the means of distributing the lies”, rather radically distancing himself from the tradition of pre-war German cinema (Sieglohr 1998: 468–469). On the other hand, his cinema, as well as Fassbinder’s, has some common features uniting them with German Expressionism: the emphasis on intensive mental states, but not on the exterior actions and the ambiguity of the happening. Deleuze does not notice these nuances and does not comment them. He simply jumps over historical barriers more than a half a century old and embraces German expressionism, Wenders’ and Fassbinder’s films are united by one concept-sign, namely cinema of fear (*cinema du peur*). He expresses this insight in one sentence and further does not develop this idea, opening one more trajectory for analysis and comparison.

### **Alternative Rhythm of Light and White in the Cinema of Spiritual Choice: Bresson**

The term ‘spiritual’, expressed by Deleuze in utterances, seems to go contra materialism when he says the ‘brain is the screen’. But mainly in the interview *Brain is the Screen*, Deleuze recollects his own turn towards cinema art. “Something bizarre,” Deleuze says, “about the cinema struck me: its unexpected

ability to show not only behaviour, but spiritual life (*la vie spirituelle*) as well, at the same time as aberrant behaviour” (Deleuze 2000b: 366). Deleuze defines spiritual life not as a dream or fantasy, but rather the domain of cold decision, of absolute obstinacy, of the choice of existence. He asks the rhetorical question: “How is it that the cinema is so expert at excavating this spiritual life?” Deleuze discerns one alternative, described by Tomas Sodeika, and says that this can lead to the worst, a cinematic Catholicism or religious kitsch (*sulpicisme*) specific to cinema (Sodeika 2013: 221–316). On the other side, Deleuze sees the possibility of the alternative of the cinema as the spiritual art which studies the spheres of existence. Deleuze designates the acting characters in contemporary cinema with the name ‘spiritual automaton’, but in writing the conclusions for the two volumes of cinema, notices that cinema becomes spiritual art for the reason that “it confronts automata, not accidentally, but fundamentally” (Deleuze 1989: 243).

The concept of ‘spiritual choice’ (*un choix de l’esprit*) in Deleuze’s film philosophy, different from other critics’ reflections, is based on Søren Kierkegaard’s philosophical concept of spiritual stages: esthetic, ethical and religious. Deleuze sees the dimension of the spirit revealed in the cinema of spiritual choice as even going beyond Kierkegaard’s three stages of spirit. This new spiritual space is fourth or even fifth dimensions of spirit.

In the chapter *Thought and Cinema*, Deleuze notices that cinema from the very beginning built a special relationship with belief (*croynance*). There is, according to Deleuze, even a Catholic quality to cinema (*il y a une catholicité du cinema*) and many directors, even in America, openly professed their Catholicism, and those who did not profess it maintained complex relationships with it. Deleuze was interested in the reasons:



Gitenis Umbrasas. *St. Francis' Vision*. 2008. Kite.

why does it happen so? He suggests his own answer, which leads to his own concept of belief. He sees a similar scale of the amount in Catholicism and the cinema and asks rhetorically: “Is there not in Catholicism a grand *mise-en-scene*, but also, in the cinema, a cult which takes over the circuit of the cathedrals, as Elie Faure said?” (Deleuze 1989: 171) Deleuze notices that cinematography as a mass art was always attracted by the same phenomena which attracted the masses as well: the Christian faith and the revolutionary faith.

Why? Deleuze answers: cinema, in difference to the theatre, shows us the link between the man and the world. The necessity of the link between the man and the world is Deleuze’s personal belief. But Deleuze is following the multiplicity of every phenomena and notices that “there is as much difference between the Catholicism of Rossellini or Bresson, and that of Ford, as between the revolutionary qualities of Rocha or Güney, and

those of Eisenstein” (Deleuze 1989: 171). All of those mentioned are the directors Deleuze took inspiration from when reflecting upon his taxonomy of signs in cinema. And spiritual cinema (*une cinéma de l'esprit*), according to Deleuze, can be as charming as any cinema.

“You do not like theatre. Why?” asks Claire Parnet in one of the series of the *Abécédaire*. As a matter of fact, Deleuze wrote some texts on theatre. His text *Exhausted* was his reflection on Beckett’s theatre and, when reflecting on the insight of the unity between thought and the body, he received inspiration from Artaud’s concept of the theatre of cruelty and Carmelo Bene’s (1937–2002) experiments on body, which he reflected on in the second volume of *Cinema 2. The Time – Image* in the chapter “Cinema, Body and Brian, Thought”. On the other hand, all three mentioned creators were not only theatre men. Beckett was a writer, and Artaud wrote as well, Bene was an Italian actor, poet, film director and screenwriter. and the three also received inspiration from cinema. Deleuze discerns different possibilities of cinema in comparison to theatre. Cinema, according to Deleuze, as opposed to theatre, provides the possibility to achieve the Fourth and the Fifth dimensions of Spirit (*la quatrième or cinquième dimension, l'Esprit*), if one starts to count from the three dimensions of spirit as the stages of personality (esthetic, ethical, and religious).

In what sense is this dimension so unique? Deleuze says that in this dimension the Spirit “blows where he will” (*souffle où il veut*) (Deleuze 1989: 172; 1985: 232). What allows for the spirit to flow so easily and to blow where he will? Deleuze considers that it happens because of the automatic character of the cinema (*le caractère automatique du cinéma*). It is the feature only of cinema, not of the theatre. The automatic character of

the cinema demands not only the new concept of the role and the actor, but also the new concept of thought. This idea of the automatic character of cinema and the contrast of the cinema to the theatre brings back the insights of the leader of spiritual cinema (speaking in Deleuze's terms), French cinema director Robert Bresson (1907–1999). In 1965 François Weyengans shot his dialogue with Bresson and in 1994 in the series of *Cineastes de notre temps*, it appears in the new documentary *Bresson ni vu ni connu*. Bresson is not creating films anymore, but he is concentrated on the formulation of his own concept of cinema art. He calls this concept of cinema art 'cinematography' and opposes it to the cinema that, according to him, is such an industry that utilizes different attractive effects to try to wheedle to the audience and attract their attention. "Cinematography is a writing with images in movement and with sounds", Bresson reflects in his notes (Bresson 1958: 2). Bresson in his cinematography was trying to approach reality as it is, to approach the "essence of things", to show things as they are. Cinematography has to show without showing. It has to approach reality in such a way as to cross through it in order to meet the supernatural. Cinematography is already a trick, says Bresson. So there is no more need to show other tricks, trick inside of tricks. "Nothing rings more false in a film than that natural tone of the theatre copying life and traced over studied sentiments", he notes in written form (Bresson 1958: 4). Bresson believes in cinematography and considers it as a new writing for a new generation. Literature is tired; visual creation is sunken into the quest; thus, cinematography is the only art left to penetrate reality as if it were something supernatural. But Bresson concludes that cinematography had not yet realized its potentialities. It was interfered by theatre. Theatre is based on learned gestures and



mimes, but it does not allow for the transformation of images. The images of cinematography are different: when approaching each other, they modify and transform each other. In theater, the learned text is governed by thought, but in cinematography the so-called 'models' are acting automatically. For Bresson, the actors playing in his movies are not actors, but models. When asked why he calls them so, Bresson reflects on his concept of the rejection of the theatrical performance in order to more closely approach reality. There are no celebrities in Bresson's movies. His models are first-time actors; he advises them to absorb themselves into things from the outside, and afterwards to close themselves and act naturally, which means automatically. It is the same manner as in real life, when we act without thinking about exactly what we are doing: putting our hands on our knees, gesticulating or scratching our heads without any reflection. The same should happen also in cinematography: Bresson intends to automate the actions of his models when the legs and the hands move almost independently and not coordinated from the centre.

Deleuze refers to Bresson's ideas published in his *Notes on Cinematography* (*Notes sur le cinématographe*), saying that "automatism is the real life", excluding thought, intention and feeling. In real life we act without reflecting on the idea that we are participating in some role; we just act, even without much feeling. Such an automatic character in cinematography unexpectedly knots the relationships with the outside (automatically inspired or invented models), but the reason for it is not hidden inside the models. Dues to this automatic mechanics, what is unknown (*l'inconnu*) unexpectedly emerges.

Bresson in this video interview takes into his hands the text of Blaise Pascal (1623–1662), reads it and quotes it. Deleuze,

when writing about spiritual cinema, also turns back towards Pascal, as well as Søren Kierkegaard. Deleuze notices a paradoxical combination in the creation of Bresson: radical moralism which opposes itself to morality, and belief which opposes itself to religion. It has nothing to do with religion, Deleuze notices, but there are many points of coincidence with Pascal and Kierkegaard, with Jansenism and even Jean-Paul Sartre. It is mainly the cinematography of Bresson, Deleuze concludes, that weaves the thinnest tissue between philosophy and arts. How does Deleuze justify this insight?

Deleuze in the second volume of *Cinema* distinguished theater from cinematography by also taking into account André Bazin's point of view: "In short," Deleuze writes, "it is the whole of the real, life in its entirety, which has become spectacle, in accordance with the demands of a pure optical and sound perception. The scene, then, is not restricted to providing a sequence but becomes the cinematographic unity which replaces the shot or itself constitutes a sequence shot. It is a properly cinematographic theatricality, the 'excess of theatricality' that Bazin spoke of, and that only cinema can give to theatre" (Deleuze 1989: 84).

Deleuze notices two important aspects in Bresson's creation. First of all, he considers him sometimes together with the Danish director Carl Dreyer and sometimes with French Éric Rohmer (1920–2010) or Italian Roberto Rossellini (1906–1977) as the classical examples of this spiritual cinema (*une cinéma de l'esprit*). Secondly, reflecting on the innovations of Bresson's created cinema space, Deleuze reflects upon it as an example of modern cinema. Deleuze discerns in Bresson's cinema one of the necessary aspects of modern cinema: the breaking of the sensory-motor link. Bresson creates the new cinematic space,

which Deleuze calls Riemannian<sup>11</sup>. In Riemannian space, as it is understood by Deleuze, the connecting of parts is not pre-determined but can take place in many ways, by optical, sound or even tactile (in the style of Bresson) signs (Deleuze 1989: 129). Deleuze sees Bresson's visual space as fragmented and disconnected, but its parts have manual continuity. In Bresson, Deleuze notices, *opsigns* and *sonsigns* cannot be separated from genuine *actisigns* which perhaps regulated their relations, and this is the originality of Bresson's any-space whatever (Deleuze 1989: 13). Instead of characters created by actors, Bresson suggests the cinema of spiritual automaton, when the thought seizes from the outside, as the unthinkable in thought. The automaton is cut from the outside world, but there is a more profound outside which will animate it. So Bresson in Deleuze's philosophy of cinema appears both spiritual and modern: the creator of modern spiritual cinema.

Deleuze's initial approach to Bresson in the first volume of *Cinema 1 The Movement-Image* is connected with the concept of the lyrical abstraction as the notion of some tuning of harmony between light and dark in cinema. Deleuze opposes the lyrical abstraction to German expressionism, which was based on the contrast change between the dark and the light. Lyrical abstraction composed the white and the light. German expressionism

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<sup>11</sup> Georg Friedrich Bernhard Riemann (1826–1866) was an influential German mathematician who made lasting and revolutionary contributions to analysis, number theory, and differential geometry. Riemann's idea was to introduce a collection of numbers at every point in space (i. e., a tensor) which would describe how much it was bent or curved. Riemann found that in four spatial dimensions, one needs a collection of ten numbers at each point to describe the properties of a manifold, no matter how distorted it is. This is the famous construction central to his geometry, known now as a Riemannian metric.

with this interchange between the dark and the light revealed the principle of opposition in the fight of the spirit with the darkness, but in the cinema of lyrical abstraction the spirit is not fighting anymore but succumbs to the certain alternative. In the first volume of *Cinema*, as was mentioned Deleuze follows Kierkegaard in discerning three alternative forms of the spirit: esthetic, ethical and religious. For examples of the esthetic type of spiritual cinema, Deleuze indicated the films created by Austrian-American director Josef von Sternberg (1894–1969), in whose movies German-American actress and singer Marlene Dietrich (1901–1992) starred, and who created one of the first sound movies, *The Blue Angel* (*Der blaue Engel*, 1930), also with Dietrich. But Deleuze, as usual, does not mention the actor's name and does not pay attention to celebrities. To the ethical stage of the spirit, Deleuze ascribes the films of Carl Theodor Dreyer (*The Passion of Joan of Arc* (1928), *Vampyr* (1932), *Day of Wrath* (1943), *Ordet* (1955), and *Gertrud* (1964)). With Bresson's (cinematography Deleuze concludes a religious stage of the spirit. And, as mentioned, he discerns the possibility of the fourth and the fifth stage, in which the spirit is totally free. But is this absolutely free spirit able to make any choice or does it merely succumb to the automatic movements depending on circumstances? Deleuze considers that in this stage the new type of cinema, mainly a visionary cinema, starts and the signs connected with movement are replaced by the optical, *sonsings*, and in the case of Bresson, tactical signs.

Deleuze unexpectedly connects the formal principle in film creating – the interchange between light and dark – with inner spiritual choice. In the Bresson's film *Diary of a Country Priest* (*Journal d'un curé de campagne*, 1951). According to Deleuze, the harmony between white and black progresses as rhythmic

alternations and in the film *Lancelot of the Lake* (*Lancelot du Lac*, 1974) as the interchange between the day and night.

Deleuze postulates that these formal aspects of film are somehow connected with the spiritual choices coming from Pascal and Kierkegaard. He makes a non-articulated jump from the formal aspects of film to the spiritual mode of being beyond it. What seemed important for Deleuze in the understanding of choice is the insight that the choice happens not between the terms, but between the existential modes of being of the one who is making the choice. Deleuze is particularly interested in the choices that can only be made on condition that one persuades himself or herself (as usual Deleuze notices visionaries as women characters) that one has no choice. Sometimes this situation happens because of moral necessity, sometimes by virtue of physical necessity, created by the situation, and sometimes by psychological necessity when one is obsessed with desire. The spiritual choice, according to Deleuze, is made between the mode of existence of choice or non-choice. Deleuze writes: "If I am conscious of choice, there are therefore already choices that I can no longer make, and modes of existence I can no longer follow – all those I followed on the condition of persuading myself that 'there was not choice'." Deleuze compares his insight with Pascal's wager, which says that: "the alternation of terms is indeed the affirmation of the existence of God, its negation and its suspension (doubt, uncertainty); but the spiritual alternative is elsewhere, it is between the mode of existence of him who 'wages' and the mode of existence of him who wagers for non-existence or who does not want to wager" (Deleuze 1986b: 117).

Deleuze does not make a distinction between philosophers (Pascal, Kierkegaard, and Sartre) and film directors (Dreyer,

Bresson): the former and the latter in his film philosophy reflect the same alternatives of spiritual choice. The common feature of all of them is, in Deleuze's words, 'the strange way of thinking': as already mentioned, the extreme moralism which is opposed to morality and the faith which is opposed to religion. Deleuze writes about a whole line of inspiration which can be traced from Pascal to Bresson, from Kierkegaard to Dreyer, and gives the name of lyrical abstraction for the film directors following this line of inspiration. It is mainly lyrical abstraction, according to Deleuze, that weaves a whole set of relations of great value between philosophy and cinema. It does not mean that the characters in lyrical abstraction films are all on the side of virtue or the good. Dreyer and Bresson created the multiplicity of different types of the modes of existence possible in the situation of spiritual choice. This is not the choice between good and evil. Some characters are despotic, some hypocritical, some are guardians of the order, some are grey men of uncertainty (as in Dreyer's *Vampyr* or Bresson's *Lanceloy* or *Pickpocket*), and some are creatures of evil (Helen in Bresson's *Ladies of the Park*, Gérard in *Balthazar*, Yvon in *L'Argent*). Deleuze asks the cardinal question: is it possible to choose evil in full knowledge of the facts and answers using the reflection of the commissioner from *Pickpocket*: in this case one has chosen a situation which no longer allows choosing. And it seems for Deleuze even personally or in Nietzsche's affirmative style very important to emphasize the possibility of starting afresh at every moment, as the spirit of the child starts afresh in every moment – the creator of the new values which overcome the spirit of the camel and lion from *Thus Spoke Zarathustra*, with which Deleuze starts his reflection in *Nietzsche* (Deleuze 2001: 53). Deleuze emphasizes that in

lyrical abstraction the choice is not between Good and Evil but by the alternative of the existential being without choice and the alternative of the mode of existence with the possibility of starting afresh at every instant. “And even,” Deleuze writes, “if this choice implies the sacrifice of the person, this is a sacrifice that he only makes on condition of knowing that he will start it afresh each time, and that he does it for all times...” (Deleuze 1986b: 118). Deleuze enumerates different types of existential modes of self-sacrifice in Bresson’s movies: Joan of Arc, the person condemned to death, the parish priest. This tradition of a choosing choice is interconnected with sacrifice. But what possibility of choice – to sacrifice or not to sacrifice oneself – do the two submissive characters, the poor little girl Mouchette from Bresson’s *Mouchette* (1967) and the ass from *Balthazar* (*Au hasard Balthazar*, 1966), have? Is Mouchette’s sacrificing for her dying mother and her poor family her own choice? Or is it a situation when there is no choice, so Mouchette chooses suicide as the only one possible choice? Mouchette as a child in an unbearable everyday situation is not able somehow to change this situation and to start afresh at every moment. She chooses to escape from her own everyday sacrifice. From Pascal’s wager she wagers for non-existence, not seeing any sign in her world of the traces of God. The ass has no such possibility. The animals in difference to human beings do not commit suicide when they are humiliated, tortured or oppressed. “The ass only knows the effect of the non-choices or choices of man”, Deleuze notices reflecting on Bresson’s *Balthazar*. The beast experiences the execution without being able to reach that which is going behind the execution and to understand its spiritual determination. The ass is also not able to betray. “Thus the ass,” Deleuze concludes, “is the preferred object of

men's wickedness, but also the preferential union of Christ or of the man of choice" (Deleuze 1986b: 119)

Where is the spirit (*l'Esprit*) able to flight when it trespasses the esthetic, ethical and religious stages? In Deleuze's philosophy of cinema, it does not transcend this world, it returns to immanence and the concrete. But spiritual choice is also the inextricable part of the immanence. In this fourth and fifth dimension of spirit, space is no longer determined, but, Deleuze concludes, has become the any-space-whatever which is identical of the power of the spirit (see: Deleuze 1989: 120).

### **The Arhythmic Flow of Reality: Phenomenology, Bazin and Italian Neorealism**

Deleuze considers montage to be an indirect image of time. But the uniqueness of the modern cinema, according to Deleuze, is its direct image of time. Montage loses its importance. Instead of movement-image and its sensory-motor signs connected with the montage and indirect image of time, a new type of signs appears: from pure optical situations – opsigns and from sound situations – sonsigns, which are directed connected to a time-image (chronosigns), readable image (lectosigns) and thinking image (noosigns). The main peculiarity of modern cinema, according to Deleuze, is this change in relation to time, which resulted in the turn that time-image subordinated movement. In classical cinema connected with montage the situation was *vice versa*: time was subordinated to movement. "It is this reversal," Deleuze writes in *Cinema 2* "which means that time is no longer the measure of movement but movement



is the perspective of time: it constitutes a whole cinema of time, with a new conception and new forms of montage...” (Deleuze 1989: 22).

The second volume starts with Italian neo-realism and its reflection in Andre Bazin’s film conception. André Bazin (1918–1958) was an influential French film critic and film theorist. He started to write about film in 1943 and wrote to different journals, co-founded the renowned film magazine *Cahiers du cinéma* in 1951 along with Jacques Doniol-Valcroze and Joseph-Marie Lo Duca, and edited until his early death (at 40 years old). Bazin advocated for the use of deep focus (Orson Welles), wide shots (Jean Renoir) and the “shot-in-depth”, and preferred what he referred to as “true continuity” through *mise-en-scène* over experiments in editing and visual effects. This placed him in opposition to film theory of the 1920s and 1930s, which emphasised how cinema could manipulate reality. Deleuze tries to construct the taxonomy of signs in classical and modern cinema beyond his personal approach. He starts from Charles Sanders Peirce’s semiotics, Henry Bergson’s concept on time as duration and Kant’s insights on time. It seems he is not expressing his personal approach. Deleuze was a philosopher, Bazin a film critic. Nevertheless, they both – Bazin and Deleuze – meet in some important aspects: they both believe that cinema theory should rely on the movies themselves by escaping biased theories, such as Marxism, psychoanalysis (Lacan) and Feminism. They both had the disposition that cinema has something to do with reality and both had their own cinema ontology. They both reflected on how cinema is connected with time. They both consider Italian neorealism as a turning point in the history of cinema. Deleuze, just like Bazin, also stressed not the social aspects of neo-realism, but the new concept of reality it suggested.

“According to him [Bazin – J. B.],” Deleuze wrote in the opening of the second volume of *Cinema*, “it was a matter of a new form of reality, said to be dispersive, elliptical, errant or wavering, working in blocs, with deliberately weak connections and floating events. The real was no longer represented or reproduced but ‘aimed at’. Instead of representing an already deciphered real, neo-realism aimed at an always ambiguous, to be deciphered, real; this is why the sequence shot tended to replace the montage of representations. Neo-realism therefore invented a new type of image, which Bazin suggested calling ‘fact-image’”. Neo-realism, according to Deleuze, produced a formal or material ‘additional reality’ (Deleuze 1989: 1). Bazin noticed that neo-realism (Vittorio De Sica (1901–1974), Rossellini, Luchino Visconti (1906–1976), Antonioni, Fellini) together with the new notion of reality suggested also the new conception of cinema time. This new cinema time was not imposing its own created rhythm upon reality, but, on the contrary, tried to catch and to follow after the arhythmic flow of reality itself. This cinema time, without imposing the director’s created rhythm, was not betraying the essence of things in allowing them first of all to exist for their own sake. To artificial time – theatrical time (just as musical time or dance time) neo-realists, according to Bazin, opposed the “life time” – “the simple continuing to be of a person to whom nothing in particular happens...” (Bazin 2011: 111–112). Neorealism, according to Bazin’s and also Deleuze’s view, was more an ontological position than an aesthetic one.

Vivian Sobchack in her book *The Address of the Eye: A Phenomenology of Film Experience* elaborates her phenomenological conception of cinema and evaluates Bazin’s work as ‘naïve realism’ for the reason he “apotheosized the cinema’s capacity for

‘revelation’ of the ‘real’ world” (Sobchack 1992: xiv–xv). From the one side, Sobchack recognises Bazin as the precursor of film phenomenology theory; on the other side, she places the words “revelation” and “real” in quotations, as if showing her own distance with Bazin and never returning to his insights in the book again.

As already mentioned, Sobchack began writing her book about the embodied nature and dialectical structure of the film experience in opposition to two theoretical paradigms and approaches that had dominated the American enterprise of cinema studies for some time: once seen as theoretically incommensurable, but in cinema studies compatible – Lacanian psychoanalysis and neo-Marxism. Lacanian psychoanalysis was taken up by feminist film theories. Deleuze also avoids the schematics of Lacanian and neo-Marxist film theory. But their approaches are different. Sobchack in contrast to these structuralist theories reflected on the film experience following Maurice Merleau-Ponty and avoiding Edmund Husserl’s approach”. Sobchack concludes that her conception is more close or parallel to Deleuze’s than to Bazin’s insights. Sobchack reacts to both of Deleuze’s *Cinema* volumes, noticing that Deleuze’s work bears some relation to her study and stands in many respects as parallel to it (Sobchack 1992: 30).

In this aspect – in opposing psychoanalysis and neo-Marxism – Deleuze’s conception of cinema, the same as Bazin’s, is a real alternative to Sobchack’s phenomenological project. On the other hand, Deleuze, the same as Foucault, was following Nietzsche’s way and showed the distance to phenomenology in his pre-cinema texts. In *Difference and Repetition*, he came to the conclusion that in phenomenology the passive synthesis of sensibility creates the dependence upon doxa as a sign of the

new dogmatism: “Does it not discover a fourth common sense, this time grounded upon sensibility as a passive synthesis – one which, even though it constitutes an *Ur-doxa*, remains no less prisoner of the form of *doxa*?” asks Deleuze (Deleuze 1994: 137). In this sense, Deleuze discerned the parallel between Kant’s approach and the phenomenological understanding of common sense and indicated Maurice Merleau-Ponty’s book *Phenomenology of Perception* as an example of the common sense and the persistence of the model of recognition he opposed (Deleuze 1994b: 320). To this approach of common sense based on *doxa*, Deleuze opposes the possibility of a new type of thought based not on common sense, but on schizophrenic experience described (as already indicated and to be analysed further) by Antonin Artaud.

In his philosophy of cinema, Deleuze indicates two possible alternatives of overcoming the confrontation between materialism and idealism, between movements in space and the images of consciousness – Edmund Husserl’s and Henry Bergson’s. “Each had his own war cry; all consciousness is consciousness of something (Husserl), or more strongly, all consciousness *is* something (Bergson)” (Deleuze 1986b: 58). Why does Deleuze choose the Bergsonian way? Deleuze answers: phenomenology, in certain respects, stops at pre-cinematographic conditions which gives priority to natural perception and cinematographic movement, and is both condemned as unfaithful to the conditions of perception and also exalted as the new story capable of drawing close to ‘the perceived and perceiver, the world and perception’. Deleuze here quotes Albert Lattay’s book *Logique du cinema*, which he considers as phenomenologically inspired. Husserl, according to Deleuze, never mentioned cinema. Sartre also in making inventory analysis of all kinds of images in *The*

*Imagination* does not cite the cinematographic image. Merleau-Ponty only incidentally tries to compare cinema and phenomenology, but Deleuze evaluates his attempts as unsuccessful not only for the reason that he defined the cinema as an ambiguous ally, but also 'what phenomenology sets up as a norm is 'natural perception' and its conditions. Now, these conditions are existential co-ordinates which define an 'anchoring' of the perceiving subject in the world, a being in the world which will be expressed in the famous 'all consciousness is consciousness of something...' (Deleuze 1986b: 59). Phenomenology is not suitable for cinema because it suppresses both the anchoring of the subject and the horizon of the world.

Sobchack does not agree. She indicates that Deleuze neglects the embodied situation of the spectator and of the film, that by citing only a few early works, Deleuze misses the dialectical and dialogical character of Merleau-Ponty's later semiotic and that "rigorous phenomenological description need never argue that the 'implicit knowledge' and 'second intentionality' of the cinema necessary suppress the spectator's embodied situation or substitute for 'natural perception'; (Sobchack 1992: 31). Relying on Merleau-Ponty's existential phenomenology, Sobchack supposes that "a film is an act of seeing that makes itself seen, an act of hearing that makes itself heard, an act of physical and reflective movement that makes itself reflectively felt and understood" (Sobchack 1992: 3-4). Cinema according to Sobchack transposes what would otherwise be the invisible. It embodies into what is visible and public the experience of individual and intrasubjective privacy. A film simultaneously has sense and makes sense both for us and before us. As one of the main features of cinema, Sobchack indicates its possibility to give birth to what Merleau-Ponty calls 'wild meaning' – "the

pervasive and as yet undifferentiated significance of existence as it is lived rather than reflected upon” (Sobchack 1992: 11).

Deleuze, in contrast to Sobchack, prefers reflection to the lived experience, the concept of the body without the organs to the lived body, immanent to the phenomenological approach. He is not creating the philosophy of cinema in a phenomenological line. But in contrast to Sobchack, Deleuze does not consider Bazin’s insights as naïve; in responding to them he develops his own reflection about cinema. In contrast to Sobchack’s ‘lived experience’, Deleuze following Bazin indicates an out-of-field (*hors-champ*) phenomenon. The out-of-field refers to what is neither seen nor understood, but is nevertheless perfectly present. “If we return to Bazin’s alternative of mask and frame, we see that sometimes the frame works like a mobile mask according to which it communicates, and sometimes it works as a pictorial frame which isolates the system and neutralises its environment” (Deleuze 1986b: 17). The out-of-field concept allows Deleuze to suggest his own solution in the question of meeting the matter and the spirit, avoiding phenomenology and to turn towards Bergson. Deleuze supposes that there are two out-of-field possibilities: material and spiritual. Materialist out-of-field means that a closed system is referenced in a space to a set which is not seen, and which in turn can be seen, even if this gives rise to a new unseen set, on to infinity. “The possible division of sets leads to multiplicity. But the Whole is undividable, it is like a thread which traverses sets and gives the possibility to every set to communicate with other sets and with the infinity. Thus the whole is the Open, and relates back to time or even to spirit rather than to content or to space” (Deleuze 1986b: 18). Bergson in difference to phenomenology wrote about cinema. But it was not the reason Deleuze had chosen his way: Bergson

indicated the limitations of cinema. It is Deleuze who adapted Bergson's insights for cinema art.

Deleuze also finds it rather useful to invoke Bazin's reflections of the difference between the cinema and the photography when describing the concept of shot: "The photographer proceeds, via the intermediary of the lens, to a point where he literally takes a luminous imprint, a cast... [But] the cinema realises the paradox of moulding itself on the time of the object and of taking the imprint of its duration as well" (Deleuze 1986b: 25). Deleuze is also reminded of Bazin's law, or the law of "forbidden montage", when there is a necessity for two terms to confront each other face-to-face in an irreducible simultaneity without the possibility of resorting to a montage. He gives the example of Charlie Chaplin's *The Circus*, when Charlie really has to go into the lion's cage, and Nanook and the seal must confront each other in the same short (Deleuze 1986b: 157). Bazin has much to say to Deleuze when he talks about the depth of field which substitutes the scene for the shot. "We know," wrote Deleuze, "that Bazin gave it a function of reality, since the viewer had to organise his perception himself in the image instead of receiving it ready-made. Mitry denied this, seeing in depth of field a no less restrictive organisation which forces the viewer to follow the diagonal or gap. Bazin's position was nevertheless complex: he showed that this gain in reality could be achieved only through an 'excess of theatricality' as we saw in *La regie du jeu*" (Deleuze 1989: 108). Starting from Bazin, Deleuze elaborated his own version of the depth of field connecting it with the concept of time and especially with the time crystal: "But neither a function of theatricality nor one of reality seems to exhaust this complicated problem. We suggest that depth of field has many functions, and that they

all come together in a direct time-image. The special quality of depth of field would be to reverse time's subordination to movement and show time for itself." Deleuze also concludes: "We will be all the more hesitant to give it the role intended by Bazin, namely a pure function of reality. The function of depth is rather to constitute the image in crystal, and to absorb the real which thus passes as much into the virtual as into the actual" (Deleuze 1989: 85).

For justification of the concept of the time crystal, Deleuze turns to other sources from different arts. From literature he takes the insights of split parallel time in Jorge Luis Borges' (1899–\*1986) fictions and the reflections on time in Proust's novel. From philosophy: Henry Bergson's, Kant's and Leibnitz's insights. From cinema art he probably borrows part of the insight from Krzysztof Zanussi's *The Structure of Crystal*. He quotes, as already mentioned, Werner Herzog. But the main inspiration for the second volume can be traced to Tarkovsky's insights.

### **Cinematic Inspirations for the Crystals of Time: Zanussi, Herzog, Tarkovsky**

Deleuze sees modern cinema as becoming an analytic of the image, implying the new concept of cutting operating in different ways. Different film directors are mentioned as the creators of this direct image of time. Deleuze mentions Jean Luc Godard as a typical creator of the modern – arhythmical montage. It is also Orson Welles (1925–1985), Alain Resnais (1922–2014), Yasujiro Ozu (1903–1963), Rossellini, Straubs (Jean-Marie Straub, b. 1933), and Danièle Huillet (1936–2006). François



Dosse, as an influence for Deleuze in creating the concept of time-crystal, also mentions French filmmaker, film theorist, literary critic, and novelist Jean Epstein (1897–1953) who insisted, as Deleuze did later, on the possibility of having direct access to time. He refers to Deleuze’s quotation, saying: “Time, for Epstein, appeared in the cinema like the fourth dimension that is added to the other three spatial dimensions... Time, in cinema, seems to *be in things*” (Dosse 2010: 419). On the other hand, in some sense Deleuze borrows the concept of the crystals of time from the Polish director Krzysztof Zanussi (1939), who made the first movie *The Structure of Crystals* (1969). Deleuze notices that the success of Zanussi’s cinema stems from a principle of indiscernibility between a religious, metaphysical, or scientific content and the most everyday and trivial determination. So Zanussi creates the time-crystal in which “the crystal is no longer reducible to the external position of two mirrors face to face, but to the internal disposition of a seed in relation to the environment” (Deleuze 1989: 71). Daniela Angelucci, in her study *Deleuze and the Concepts of Cinema* discussing the concept of time, mentions Kant. But as the main source for a more perspicuous understanding of the radical difference and of the continuous exchange between the present and past, actual and virtual in the crystal of time, returns to the third chapter of Bergson’s book *Matter and Memory*. As examples of ‘crystalline’ cinema, she mentions different directors also discussed by Deleuze: Joseph Losey (1909–1984) (*The Servant*, 1963), Welles (*Citizen Kane*, 1941; *The Lady from Shanghai*, 1947), Resnais (*Last Year at Marienbad*, 1961), Fellini (*And the Ship Sails On*, 1983), Akira Kurosawa (1910–1998) (*Rashomon*, 1950), Michelangelo Antonioni (1912–2007) (*The Night*, 1961), Ophüls (*The Earrings of Madame de...*, 1953), Luis Bunuel (1900–1983)

(*Belle de jour*, 1967; *The Discrete Charm of the Bourgeoisie*, 1972), and Robbe-Grillet (*Last Year at Marienbad*) (Angelucci 2014: 327–328). Tarkovsky is not on the list.

But Tarkovsky is included on Deleuze's list. Our hypothesis is that Tarkovsky's writings on rhythm and montage in cinema art have an influence on Deleuze's conception of cinematic time in *Cinema 2: The Time-Image*.

This identity of montage with the image itself can appear only in conditions of the direct time-image. In a text with important implications, Tarkovsky says that what is essential is the way time flows in the shot, its tension or rarefaction, 'the pressure of time in the shot'. He appears to subscribe to the classical alternative, shot *or* montage, and to opt strongly for the shot ('the cinematographic figure only exists inside the shot'). But this is only a superficial appearance, because the force or pressure of time goes outside the limits of the shot, and montage itself works and lives in time, Deleuze writes (Deleuze 1989: 42).

How does it happen that montage becomes identical with the image? And why is Tarkovsky's text "with important implications", according to Deleuze?

Deleuze refers to Tarkovsky's insight in an article published in French 'De la figure cinématographique' in *Positif* (No. 249) in December 1981: "Time in cinema becomes the basis of bases, like sound in music, colour in painting... Montage is far from producing a new quality..." Deleuze also mentions Michel Chion's comments on this text of Tarkovsky, *Cahiers du cinéma*, No. 358, April 1984, p. 41: "His profound intuition about the essence of cinema, when he refuses to assimilate it to a language which combines units such as shot, images, sounds, etc." (Deleuze 1989: 288). In the *Cinema 2* chapter "The Crystals

of Time” (*Les cristaux de temps*) Deleuze, after mentioning Werner Herzog’s *Heart of Glass*, as already mentioned in this book, turns towards Tarkovsky as the most perfect example of crystalline time movie and reflects upon three of his movies: *Mirror*, *Stalker* and *Solaris*. It seems that for the crystals of time, where actuality interchanges with virtuality, the movie *Mirror* is the best example of crystalline time. Deleuze writes: “*Mirror* is a turning crystal, with two sides if we relate it to the invisible adult character (his mother, his wife), with four sides if we relate it to two visible couples (his mother and the child he was, his wife and the child he has). And the crystal turns on itself, like a homing device that searches an opaque environment: what is Russia, what is Russia...?” (Deleuze 1989: 75). Deleuze does not mention three additional couples one can discern in this crystalline time. The first one is the mother and the wife of the main narrator, as if one identity, but as different facets of crystal turning around the main hero. The second, a very accidentally occurring couple of crystal – the grandmother and the boy. They do not recognise each other. She knocks at the door, he opens it, and she says: “Sorry, I missed the door.” If it is even her son, not the grandson; nevertheless, he is not able to recognise the old mother. He knows her only young. And ultimately the third facet of crystal: at the very end of the movie *Mirror* the mother is already old but she carries two of her children at a young age by hand through the field (and when they were small in reality she was young).

In the chapter *The Crystals of Time* (*Les cristaux de temps*), Deleuze deciphers Herzog’s film *Heart of Glass*, saying: “The search for the alchemical heart and secret, for the red crystal, is inseparable from the search for cosmic limits, as the highest tension of the spirit and the deepest level of reality. But the crystal’s

fire will have to connect with the whole range of manufacturing for the world, for its part to stop being a flat, amorphous environment which ends at the edge of a gulf, and to reveal infinite crystalline potentialities in itself ('the earth rises up from the waters, I see a new earth...'). In this film, Herzog has set out the greatest crystal-images in the history of the cinema." For our research, the phrase Deleuze adds further is important: "There is an analogous attempt in Tarkovsky, continued from one film to the next, but always closed again" (Deleuze 1989: 75). What does it mean that Tarkovsky's crystal of time is closed?

For much of his creative life, Tarkovsky was preoccupied with the idea of the end of the world, and all of his films contain an element of apocalyptic crisis, either for the characters personally (such as Rublev's horror at both the Tartar atrocities and his own crime, and his subsequent vow of silence and refusal to paint), or for society as a whole (the war in *Ivan's Childhood*, ecological collapse in *Stalker* or fear of nuclear war in *The Sacrifice*). Nerijus Milerius in the book *The Apocalypse in Film: Philosophical Presuppositions* discerns in Tarkovsky's movies a repeated motif: the end of the world without end: "when the end somehow returns to the beginning or at least projects such a return as the prolonged trajectory by the spectator" (Milerius 2013: 190). On the other hand, Milerius notices that Tarkovsky's non-chronological time becomes entangled with "Deleuze's time-image, but contrary to the case of Deleuze, has the inoculation of belief" (Milerius 2013: 225).

Tarkovsky in his book *Sculpting in Time* also reflects the splitting of time. He writes: "Time is said to be irreversible. And this is true enough in the sense that 'you can't bring back the past', as they say. But what exactly is this 'past'? Is it what has passed? And what does 'passed' mean for a person when

for each of us the past is the bearer of all that is constant in the reality of the present, of each current moment? In a certain sense the past is far more real, or at any rate more stable, more resilient than the present. The present slips and vanishes like sand between the fingers, acquiring material weight only in its recollection. King Solomon's ring bore the inscription, 'All will pass'; by contrast, I want to draw attention to how time in its moral implication is in fact turned back. Time can vanish without trace in our material world for it is a subjective, spiritual category. The time we have lived settles in our soul as an experience placed within time" (Tarkovsky 1987: 58). In his movie *The House*, Lithuanian film director Šarūnas Bartas suggests the opposite direction of split time: only the future is real because in it we'll be free from the past. "I do not understand the present – it reflects the voice of the main narrator beyond the image. It is changing so quickly. I am not sure it exists."

Specifically cinema, according to Tarkovsky, as opposed to other forms of art, has the ability to take an impression of time (*непосредственно запечатлеть время*) and to create a matrix for actual time (Tarkovsky 1987: 62). Tarkovsky weaves these split times into a continuous flash of time in his first movie *Ivan's Childhood* (*Иваново детство*, 1962) (Deleuze by the way does not mention this film). Past time as virtual time is expressed in Ivan's four dreams, in which the events happen besides the war, but they could had have happened before the war, when the world was cozy and nice, when their mother was alive. In the real time of present it is war time, and little orphan Ivan is a reconnoitrer fighting in the war. In the second dream he and his mother are looking at the reflection of the water in the well. The viewer sees them in the reflection of the mirror in the water of the well. The reflection shows virtual time lost

and already impossible, in discord with the gloomy reality of the war. In the present reality time when Ivan has the dream his mother is already dead. But in the dream she is still alive. Ivan descends into the well to catch the reflecting star (“How is it possible that it is shining – isn’t it day?” – Ivan asks). In the next shot, Ivan is still in the well but he hears the phrases of German speech and then shoots. He does not see but understands what had happened. He screams: “Mother.” In the dream time from dream time Ivan is thrown back into reality time. In the next shot his mother is lying on the ground as the water from the well is pouring over her. The reflection of Ivan and his mother in the well water at the same time embraces three weaved times: the time of the dream in which war does not exist and which in some sense has the possibility to coincide with the possible past before the war. On the other hand Ivan exists in the real present time of the war. Mainly in this time Ivan is having the dream. Thirdly, the death of Ivan’s mother – regardless that it occurs in the dream, but in the time of reality happened in the past time even before the inner time of the dream as well as before the very time of dreaming as a real fact. All these three interweaved times showed in several minutes of the movie coexist simultaneously. The time of the dream becomes a mirror to reality time exposing what is brutal and unbearable in reality time. There is no war in the inner time of the dream, but it invades into this time and returns it back to reality. The time of the dream and real time coexist as two inseparable sides of one crystal of time, as two mirrors, reinforcing each other’s reflections. Jean-Paul Sartre (1905–1980) described Ivan as a “monstrous child – the maddest one of all, for whom the whole world is a hallucination” (Skakov 2012: 19). Nariman Skakov in his analysis mentions “the fusion of realistic and fantastical

elements” (Skakov 2012: 40). But the Deleuzian concept of the crystals of time allows us to reveal in this movie the reality and the dream time as two independent mirrors, two forking times, which coexist as separate sides of the crystal, but never fuse or intermingle in hallucinations. Ivan does not hallucinate – in reality he is fighting his war as revenge for his mother’s death. His motives are clear and understandable, even if it is obvious he is too young for this war. A dream is not a hallucination either: just an alternative reality, expressing the other sequence of time. The time splits, but all split alternatives are united to the one crystal of time apprehended as one flash. What would have happened to Ivan in the future time the viewer gets to know only when it becomes the past time, when at the end of the war in the archives of soldiers shot by Germans a photo of Ivan is accidentally found.

In Tarkovsky’s *Mirror* the present and the future are also focused as different sides of the one crystal when the young mother (played by Margarita Terechova) approached the mirror and instead of her young present face reflection she sees the image of her future old face (played by Tarkovsky’s mother). Saulius Macaitis notices this ability to foresee the future in the moment of present and the interweaving (but not fusing) of several cycles of time in *Mirror*: “... Mother with her husband, both very young and nice, are sitting here in the luxurious vegetation. As a matter of fact she is not a mother yet – not in vain her beloved intimately whispers: a boy? A girl? The woman turns her thoughtful gaze to the distance and in a moment it seems she foresees the difficult burden of the future, and losses caused by the war and the longing for her beloved, already sees in reality how from their dear house of love remains only a weeded foundation...” (Macaitis 2007: 3).

Michail Jampolskij (a Russian film critic living in New York), as if following Deleuze, also considers Tarkovsky's cinema as closed to the future as well as to present. Jampolskij discerns two different notions of time and opposes two Russian directors, Tarkovsky and Aleksandr Sokurov (*Ox*, 2000, *Russian Arch*, 2002). The critic tries to show that Sokurov is not following Tarkovsky's cinema school because of a different notion of cinema time. He names Tarkovsky a master of *conformity* (when the movement of camera or the plastic of the world of photographic image intends to correspond to a certain rhythm of real time), and Sokurov, in opposition to Tarkovsky, as the master of *disconformity*. By this disconformity Sokurov tries to discern the inadequacy between the thought and the world and he has doubts of the possibility of representation. The materiality of the world is resistant to thought as some incomprehensible, dark inertia. In contrast, in Tarkovsky's movies Jampolskij discerns the "facticity" which means the participation of matter in causal, which thus means in thinkable relations. "Almost all of Tarkovsky's events are past events. His world – the absolute world of nostalgia, has no approach to present experience. The time is presented for us as a certain esthetic form, closed by definition", Jampolskij concludes (Jampolskij 2011: 367). It is possible that Deleuze discerned the other source of closeness in Tarkovsky's movies than what Jampolskij suggested. It seems that for Deleuze, Tarkovsky's movies are lacking open space, the possibility of new rebirth. The crystal is frozen and suffocating. Deleuze notices that in Tarkovsky's movies *Solaris* and *Stalker*: "The seed seems to be frozen in these sodden, washed and heavily translucent images, with their sometimes bluish, sometimes brown surfaces, while the green environment seems, in the



rain, to be unable to go beyond the condition of a liquid crystal which keeps its secret. Are we to believe that the soft planet Solaris gives a reply, and that it will reconcile the ocean and thought, the environment and the seed, at once designating the transparent face of the crystal (the rediscovered woman) and the crystallizable form of the universe (the rediscovered dwelling)? Solaris does not open up this optimism, and Stalker returns the environment to the opacity of an indeterminate zone, and the seed to the morbidity of something aborting, a closed door” (Deleuze 1989: 75).

Deleuze, reflecting on Artaud’s insights, noticed that we do not believe in the events which happen to us, such as love or death. The link between man and the world is broken. The modern cinema, according to Deleuze, has to restore our belief not in a different world, but in a link between man and the world, in love or life, to believe in this as in the impossible, the unthinkable, which nonetheless cannot be but thought (*Croire, non pas à un autre monde, mais au lien de l’homme et du monde, à l’amour ou à la vie, y croire comme à l’impossible, à l’impensable, qui pourtant ne peut être que pensé*) (Deleuze 1985: 221).

The paradox is that Tarkovsky considered the aim of cinema art and art in general as a restoration of belief as well. “Art does not think logically, or formulate a logic behavior; it expresses its own postulate of faith”, Tarkovsky writes in *Sculpting in Time* (Tarkovsky 1987: 41). But the paths of Deleuze and Tarkovsky separate in the understanding of hope. Deleuze emphasizes the new thought which has to restore belief, while Tarkovsky emphasizes intuition. Deleuze is speaking about the belief in this world as about the belief in the body; following Artaud’s concept of body, Tarkovsky explains the aim of art as the

longing for ideal. According to his view, intuition in art as well as in religion, is equivalent to belief and faith. The end of the movie *Stalker* which for Deleuze looks closed without a future hope perspective, for Tarkovsky himself does not look closed. Milerius would have agreed with Tarkovsky. He writes: “The Writer and the Scientist nevertheless do not dare to enter into the Zone room. When they returned and were looking at the wife of Stalker who came to meet him, it became clear that the real miracle is hidden not in the Zone; the real miracle is this unconditional love. At this moment it becomes clear that in spite of the fact that the Writer and the Scientist do not enter into the room, their transformation had already occurred, and for the reason they were able to recognize this daily miracle” (Milerius 2013: 289).

Despite Deleuze considering the crystal time created by Tarkovsky as closed and by Herzog as open (according to our view not a very exact conclusion, if one starts from the perspective of immanent time), in discussing the concept of crystal time Deleuze from time to time mentions Tarkovsky. In one of the interviews published in the book *Pourparlers*, in discussing the concept of the imaginary, Deleuze considers it a very complex concept: “The imaginary isn’t the unreal; it’s the indiscernibility of real and unreal” (Deleuze 1990b: 66). The imaginary – it is the crystal of time (*L’imaginaire, c’est l’image-cristal*). In very different forms it determined, according to Deleuze, modern cinema. In the list of creators of time crystals besides Ophuls, Renoir, Fellini, Visconti and Zanussi, he mentions Tarkovsky as well (Deleuze 1990b: 66).

## Rhythm and Time *versus* Cinematic Language: Tarkovsky and Deleuze

Tarkovsky tried to distance his own approach to cinema from the classics of the cinema of the Soviet empire. In his book *Imprinted Time*, he opposed his conception of rhythm and time to Eisenstein's one. He wrote: "Nor can I accept the notion that editing is the main formative element of a film, as the protagonists of 'montage cinema', following Kuleshov and Eisenstein, maintained in the twenties, as if a film was made on the editing table" (Tarkovsky 1987: 114). To Eisenstein's emphasis on montage in cinema art Tarkovsky opposed the stress upon shot and frame. "The dominant, all-powerful factor of the film image is *rhythm*, expressing the course of time within the frame", says Tarkovsky and Deleuze takes this insight very seriously. Eisenstein also emphasised rhythm, but rhythm as a part of the montage. Tarkovsky, as opposed to Eisenstein, unites the rhythm with the frame. He says that the editing brings together shots which are already filled with time, and organises the unified, living structure inherent in the film. So it happens that "the time that pulsates through the blood vessels of the film, making it alive, is of varying rhythmic pressure. Editing a picture correctly, competently, means allowing the separate scenes and shots to come together spontaneously, for in a sense they edit themselves; they join up according to their own intrinsic pattern" (Tarkovsky 1987: 115). Tarkovsky is relying on spontaneity, saying that rhythm is not thought up, not composed on an arbitrary, theoretical basis, but comes into being spontaneously in a film, in response to the director's innate awareness of life, his 'search for time'.

Ingmar Bergman in his book *The Magic Lantern* also indicates the role of rhythm in the process of creating cinema art. But, in contrast to Tarkovsky, Bergman, when considering that editing occurs during filming itself, nevertheless concludes that the rhythm is created in the script. "I know that many directors hold the opposite view", he wrote, keeping in mind probably also Tarkovsky. But for him the rhythm in his films was conceived in the script, at the desk, and only afterwards is given birth in front of the camera. "All forms of improvisation are alien to me. If I am ever forced into hasty decisions, I grow sweaty and rigid with terror. Filming for me is an illusion planned in detail, the reflection of a reality which the longer I live seems to me more and more illusory" (Bergman 1988: 73). He appreciates the unexpected and humorous fantasies of the actors, but only in the case when "they were not doing down their fellow-players, but respecting the whole, the rhythm" (Bergman 1988: 152). There is also the rhythm in the relations between the director and the actors during film making. "True freedom," wrote Bergman, "is dependent on mutually drawn patterns, thoroughly penetrated rhythms. Acting is also the act of repetition. So every contribution must be based on voluntary cooperation between the parties concerned" (Bergman 1988: 153). Bergman refers to his experience on what the maestro Herbert von Karajan said to him reproachingly: "I saw your production of *A Dream Play*. You direct as if you were a musician. You've a feeling for rhythm, the musicality, pitch. That was in your *Magic Flute* too. In parts it was charming, but I didn't like it. You'd switched some scenes at the end. You can't do that with Mozart. Everything is organic" (Bergman 1988: 243).

Tarkovsky was practicing music and his mother expected he would become an orchestra director, probably the same level

as Karajan. But Tarkovsky abandoned this idea. He preferred to be the Mozart of cinema, creatively searching for the new rhythm for the time to flow in the film space. In contrast to Bergman he defines his own style of using montage in creating the rhythm as spontaneous. In *Sculpting in Time* Tarkovsky describes the difficulties he experienced in the final stage of creating *The Mirror*, when different parts of the shots were so pervaded with the different rhythms of time that they refused to be harmonized into a new rhythm. At last the miracle happened and the film was created. But it seems like it just created itself. As if “time itself, running through the shots, had met and linked together”, says Tarkovsky (Tarkovsky 1987: 117). Deleuze said about the *Mirror* that it is a visible crystal of time. Lithuanian film critic Macaitis noticed that Tarkovsky in this film tried to recreate our civilization from its flaking off fragments, as from shards of a mirror, and it does not matter that it is only a mosaic form. “Thanks to the strange and unexpected connections of episodes, shots, even moments, he tries philosophically to reveal the continuous time link, very carefully, as a treasure, to uncover these usually invisible associative links between a secret meaning important maybe only for you of the gust of the wind, the squeak of the sweep, the memory of the fire of the wick and the destiny of the whole epoch, country, even mankind” (Macaitis 2007: 3).

Tarkovsky alerts that “if time is slowed down or speeded up artificially, and not in response to an endogenous development, if the change of rhythm is wrong, the result will be false and strident”. On the other hand this experiment with joining segments of unequal time-value which necessarily breaks the rhythm may be an essential factor in the carving out of the right rhythmic design. “To take the various time-pressures,



Gitenis Umbrasas. *Baptism or Washing of the Hair*. 1990. Fresco. Ingrown tree.

which we could designate metaphorically as brook, spate, river, waterfall, ocean – joining them together engenders that unique rhythmic design which is the author’s sense of time, called into being as a newly formed entity”, Tarkovsky concludes (Tarkovsky 1987: 121).

Tarkovsky used to film in long shots. For *The Mirror*, Tarkovsky created about two hundred shots – significantly less than usual (between five hundred and a thousand). But the assembly of the shots is responsible for the structure of the film, it does not, as is generally assumed, says Tarkovsky, create its rhythm, but the distinctive time running through the shots makes the rhythm of the picture. The length of the edited pieces also does not determine the rhythm of time in the shot, but ‘by the pressure of the time that runs through them’. Editing can only be a feature of style, but it cannot determine rhythm (Tarkovsky

1987: 117). Deleuze in the second volume of *Cinema* follows Tarkovsky's idea that neither editing nor montage dictates rhythm, but vice versa: time, imprinted in the frame, dictates the particular editing principle.

There is no particular rule for what particular rhythm has to be used in creating a film: rhythm in cinema is conveyed by the life of the object visibly recorded in the frame. Tarkovsky tries to distance time from the possible manipulations of the director: time in a shot has to flow independently and with dignity. It means that the director should not impose his ideas on the spectator with haste but to leave the open space for the viewer to experience the going event according his own rhythm of time.

Bergman spoke about the necessary rhythm in the relations between the director and the actors. Tarkovsky reflected on the necessary rhythm in the relations between the director and the viewer. The director's sense of the rhythm of time in film is always prevailing. In any case the viewer can experience the sense of coercion. Tarkovsky defines one of his creative aims to create such a rhythm of time "that no-one in the audience will feel that his perception is being coerced, so that he may, as it were, allow himself to be taken prisoner voluntarily by the artist, as he starts to recognise the material of the film as his own, assimilating it, drawing it in to himself as a new, intimate experience" (Tarkovsky 1987: 120). Is it not a bit of a utopian task? And what happens when the rhythm of time of the viewer and the rhythm of time of the director are totally different? Sometimes the audience preferred not to be left on their own sense of time, to forget about time during film time. This type of viewer would reject the rhythm of Tarkovsky's cinema. Tarkovsky from his own experience recalls that the viewers either fall into the director's rhythm (his world) or vice versa (Tarkovsky

1987: 120). But the cinema event is always a matter between the film creator and the audience.

It seems Bresson does not oppose theatre as such an art, but is searching for the uniqueness of cinematography as a new art, noticing that “the truth of cinematography cannot be the truth of theatre, nor the truth of the novel, nor the truth of painting. What the cinematographer captures with his or her own resources cannot be what the theatre, the novel, painting capture with theirs” (Bresson 1958: 5). The same effort – to find the distinctive feature of cinema art, in contrast to all other possible arts – would also be made by Tarkovsky in *Sculpting in Time*. On the other hand, both directors rely heavily on their experience from different arts. Bresson was a painter before he became a director; Tarkovsky also attended but did not finish arts school and practiced music, his mother expecting him to become an orchestra director. Bresson was reading Dostoyevsky, Tolstoy and Proust, the same as Tarkovsky. When Tarkovsky asks abstract questions about the sources of creativity he inevitably returns to literature. In search for the answer to the question, “Why is it that the artist seeks to destroy the stability sought by society?” Tarkovsky turns toward Thomas Mann’s novel *The Magic Mountain* and concludes: “The artist seeks to destroy the stability by which the society lives, for the sake of drawing closer to the ideal. Society seeks stability, the artist – infinity” (Tarkovsky 1989: 192). Tarkovsky remarks that as soon as one thinks of looking for “lost time”, one is of course reminded of the title of Proust’s volumes (Tarkovsky 1989: 128).

In 1970 Tarkovsky published a short story that was divided into several novellas (Тарковский 1970). It was the first literary step to the film *The Mirror*. In his film *The Mirror* and his book *Sculpting in Time* he uses the verses of his father Arseny



Tarkovsky. The poet's strokes from the verse can be interpreted as a main theme in *Nostalgia*: "I'm a candle burnt out at the feast. / Gather my wax up at dawn, / And this page will tell you the secret / Of how to weep and where to be proud, / How to distribute the final third / Of delight, and make an easy death..." (Tarkovsky 1989: 215). Tarkovsky also includes verses of Russian poet Fyodor Tyuchev (1805–1873) and Alexander Pushkin's letter to Pyotr Chadaev. He acknowledges that of great significance to him was the literature of Dostoyevsky: "Look at the finale of Dostoyevsky's *The Idiot*. What overwhelming truth in the characters and circumstances!" (Tarkovsky 1989: 25).

Bresson also compares the classics of literature with films: "Proust says that Dostoyevsky is original in composition above all. It is an extraordinary complex and close-meshed whole, purely inward, which currents and counter-currents like those of the sea, a thing that is found also in Proust (in other ways so different) and whose equivalent would go well with a film" (Bresson 1958: 63). Tarkovsky is famous for his deep focus and long shot. But Deleuze supposes that Tarkovsky only appears to subscribe to the classical alternative, shot *or* montage, and to opt strongly for the shot ("the cinematographic figure only exists inside the shot"). From a Deleuzian point of view, this is only a superficial appearance, because the force or pressure of time in Tarkovsky's concept goes outside the limits of the shot, and the montage itself works and lives in time. In the Preface to *Cinema 2: The Time-Image* Deleuze writes: "It is not quite right to say that the cinematographic image is in the present. What is in the present is what the image 'represents', but not the image itself, which, in cinema as in painting, is never to be confused with what it represents. The image itself is the system of the relationships between its elements, that is, a set

of relationships of time from which the variable present only flows. It is in this sense, I think, that Tarkovsky challenges the distinction between montage and shot when he defines cinema by the 'pressure of time' in the shot. What is specific to the image, as soon as it is creative, is to make perceptible, to make visible, relationships of time which cannot be seen in the represented object and do not allow themselves to be reduced to the present" (Deleuze 1989: xii).

What does it mean that time goes outside the limits of the shot and even the montage is possible only inside time? Deleuze makes a very careful reading of some of Tarkovsky's texts. He refers to Tarkovsky's article "On the cinematographic figure", 'De la figure cinématographique' in *Positif*, (No. 249, December 1981): "Time in cinema becomes the basis of bases, like sound in music, colour in painting... Montage is far from producing a new quality..." Deleuze also indicates comments on this text of Tarkovsky by Michel Chion in *Cahiers du cinéma*, (No. 358, April 1984, p. 4), who says: "His [Tarkovsky's] profound intuition about the essence of cinema, when he refuses to assimilate it to a language which combines units such as shot, images, sounds, etc." (Deleuze 1989: 293).

Time, not montage or shot, is the basis for modern cinema, according to Tarkovsky and Deleuze. This dominance of time over technical achievements of cinema art for Tarkovsky was an essential value decision for a film creator. According to him, "editing a picture correctly, competently, means allowing the separate scenes and shots to come together spontaneously, for in a sense they edit themselves; they join up according to their own intrinsic pattern. It is simply a question of recognizing and following this pattern while joining and cutting" (Tarkovsky 1987: 116).

Deleuze was interested in French cinema critic Serge Daney's (1944–1992) writings on cinema and wrote him a letter expressing the ideas and questions that came to his mind when reading Daney's *La Rampa* (1983). Deleuze returned to his comparison of the speed of movement of American cinema and the slowness of the material of Soviet cinema and quoted Daney's passage: "You say, in a fine passage, that 'the Americans have taken very far the study of continuous motion, of speed and lines of flight, of a motion that empties an image of its weight, its materiality, of bodies in a state of weightlessness... while in Europe, even in the USSR, at the risk of marginalizing themselves to death, some people allow themselves the luxury of exploring the other aspect of movement, slowed and discontinuous. Paradjanov and Tarkovsky, like Eisenstein, Dovzhenko, and Barnet before them, observe matter accumulating and piling up, a geology of bits and pieces of rubbish and treasure slowly taking shape: theirs is the cinema of the Soviet ramparts, of that immobile empire'" (Deleuze 1990b: 79). What interests Deleuze in this passage is the question "how can one return ... to the uncontrollable slowness that preserves things, how teach it to slow down, as Godard 'recommended' to Coppola?" (Deleuze 1990b: 79). Deleuze does not ask: how to speed the slowness, but on the contrary – how to return to slowness. It seems he himself is on the slowness side. Is not Daney's conceptualization about Tarkovsky too superficial? Deleuze does not notice, but one can ask the rhetorical question addressed to Sergey Daney himself: can Tarkovsky's cinema be considered as cinema of the Soviet ramparts, "of that immobile empire"?

Some European filmmakers to this possible question have a very clear negative answer. Lars von Trier dedicated his movie *Antichrist* to Andrei Tarkovsky. Ingmar Bergman wrote: "My

discovery of Tarkovsky's first film was like a miracle. Suddenly, I found myself standing at the door of a room, the keys of which had, until then, never been given to me. It was a room I had always wanted to enter and where he was moving freely and fully at ease. I felt encouraged and stimulated: someone was expressing what I had always wanted to say without knowing how. Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream" (Sean 2005).

What was the language Tarkovsky created that Bergman was mentioning? It seems it could not be the usual language as used in literature. Tarkovsky spoke about cinema image as something above literature and language.

In *Sculpting in Time* he asks a very important question – what is the relationship between literature and film art? He discerns one similar feature – the unique freedom enjoyed by practitioners in both fields to take what they want of what is offered by the real world, and to arrange it in sequence within time. On the other side, beyond it he sees irreconcilable differences stemming from the essential disparity between the word and screened image; for the basic difference is that literature uses words to describe the world, whereas film does not have to use words: it manifests itself to us directly. Even more, according to Tarkovsky, "For the first time in the history of the arts, in the history of culture, man found the means *to take an impression of time*. And simultaneously the possibility of reproducing that time on screen as often as he wanted, to repeat it and go back to it" (Tarkovsky 1987: 60).

Deleuze had read Christian Metz's books *Essais sur la signification au cinema* and *Psychoanalysis and the Cinema: the Imaginary Signifier*, but was not fascinated with such a

semiolinguistic reading of film, in the lines of Saussurian linguistics. For Metz, cinema was a narrative language: the cinema-image was approximately the same as an utterance. Deleuze agrees with Metz' analyses of the historical fact of the American model which was constituted as the cinema of narration and his account for the deliberate disturbances of narration in modern cinema. "The difficulty," according to Deleuze, "is therefore elsewhere: it is that, for Metz, narration refers to one or several codes as underlying linguistic determinants from which it flows into the image in the shape of an evident given. On the contrary, it seems to us that narration is only a consequence of the visible [*apparent*] images themselves and their direct combinations – it is never a given" (Deleuze 1989: 26). To Saussurian linguistics, Deleuze opposes not belonging to the logic of language semiotics and pragmatics of Peirce. Deleuze turns towards Tarkovsky as an ally in his opposition to the formal narrativism of Metz.

Deleuze notices and emphasises Tarkovsky's idea, that cinema is not like a language working with units, even if these are relative and of different orders: montage is not a unit of a higher order which exercises power over unit-shots and which would thereby endow movement images with time as a new quality. What is important for Deleuze in Tarkovsky's concept of cinema time is the very function of the sign he deciphers. Deleuze notices that Tarkovsky calls his text "On the cinematographic figure", because he calls the figure that which expresses the 'typical'. Nevertheless, according to Deleuze, Tarkovsky expresses it in a pure singularity as something unique. "This is the sign; it is the very function of the sign" (Deleuze 1989: 42), as if Tarkovsky is representing Peirce's idea of sign in cinema.

As a matter of fact, Tarkovsky does not consider the movie director as a story teller, he compares him / her to a sculptor: “Just as a sculptor takes a lump of marble, and, inwardly conscious of the features of his finished piece, removes everything that is not part of it – so the film-maker, from a ‘lump of time’ made up of an enormous, solid cluster of living facts, cuts off and discards whatever he does not need, leaving only what is to be an element of the finished film, what will prove to be integral to the cinematic image” (Tarkovsky 1987: 63). On the other side, the sculptor is not necessarily a mute; he lives and creates in the world pierced through language. Could cinema be totally free from language invasion? In Tarkovsky’s *Mirror* his father Arseny Tarkovsky’s verses are integrated into the very essence of the movie. Is Tarkovsky’s cinema language absolutely free from poetics in the literary sense? Deleuze answers: “Entering into rivalry or heterogeneity with the visual images, the voice-off no longer has the power which only exceeded these insofar as it defined itself in relation to their limits: it has lost the omnipotence which characterised it in the first stage of the talkie” (Deleuze 1989: 250). Deleuze did not agree that a film image could be defined as a language. To Metz’ question “Under what conditions should cinema be considered as a language?” Deleuze opposes the question: “In what way is the cinema a language (the famous universal language of humanity)?” (Deleuze 1989: 25).

To the question – is it possible for the sign in the film to open itself directly onto time by avoiding language? – Deleuze takes Tarkovsky’s side and answers: it is. Deleuze discerns the constant danger to return to language in cinema image: “But, as long as signs find their material in the movement-image, as long as they form the singular expressional features, from a

material in movement, they are in danger of evoking another generality which would lead to their being confused with a language. The representation of time can be extracted from this only by association and generalisation, or as concept (hence Eisenstein's bringing together of montage and concept). Such is the ambiguity of the sensory-motor schema, agent of abstraction. It is only when the sign opens directly on to time, when time provides the signaletic material itself, that the type, which has become temporal, coincides with the feature of singularity separated from its motor associations" (Deleuze 1989: 43). Deleuze states that at this point Tarkovsky's wish comes true: "the cinematographer succeeds in fixing time in its indices [in its signs] perceptible by the senses." The fixed time in its signs perceptible by the senses – that is exactly what Tarkovsky's concept *zapechetlioniye vremena* (Запечатленное время) means.

Deleuze concludes that, "in a sense, cinema had always done this; but, in another sense, it could only realise that it had in the course of its evolution, thanks to a crisis of the movement-image" (Deleuze 1989: 43).

Deleuze speaking about Tarkovsky avoids such epithets as poetics, as sacred, as having something to do with literature. He found another metaphor: he compared Tarkovsky with a painter working with a very liquid colour material – with aquarelle (Deleuze 1989: 75). Deleuze notices Tarkovsky's wash (the woman also washes her hair against a wet wall in *Mirror*) and the rains that provide the rhythm for each film, and says that they are as intense as in Antonioni or Kurosawa, but he discerns in them different functions. Deleuze asks the question which for Tarkovsky would be very important: what burning bush, what fire, what soul, what sponge will staunch this earth?

## The Rhythm of Body and Thought: Artaud and Deleuze

Alain Badiou, reflecting on style in cinema art, is searching for the distinction between films with style and without style, rather similar to Deleuze's distinction between bad cinema and good cinema (cinema that ceased to be bad). Bad cinema for Deleuze is mediocre cinema, cinema which takes away our belief in reality. Badiou suggests such a criterion for stylish and non-stylish cinema: he notices that "the style is what stands opposed to the indistinct. Linking the style to the author, the diacritical judgment proposes that something be salvaged from cinema, that cinema not be consigned to the forgetfulness of pleasures. That some names, some figures of the cinema, be noted in time" (Badiou 2005: 84).

For Badiou, as well as Deleuze, style in cinema has to do something with thought. "Thought and Cinema" is the chapter in the *Cinema 2: The Time-Image*, where Deleuze expressed his attitude towards good and bad cinema. Badiou also writes: "We will therefore speak of film on the basis of an unconditional commitment, of an artistic conviction, not in order to establish its status as art, but to draw out all of its consequences. We could say that we thereby pass from the normative judgment-whether indistinct ('it's good') or diacritical ('it's superior') – to an axiomatic attitude that asks what are the effects for thought of such and such a film" (Badiou 2005: 85). But Deleuze's concept of thought in cinema art has an origin other than Badiou. It stems from a thought without image formulated by Antonin Artaud. Deleuze concludes that, contrary to Kant's dogmatic image of thought, Artaud pursues in all this the terrible revelation of a thought without image (*d'une pensée sans image*) and the conquest



of a new principle which does not allow itself to be represented. Whereas Kant discusses the displeasure this free play can cause, under the terms of “the sublime”, Artaud’s displeasure is by no means linked to a new belief in body and flesh. On the contrary: the ‘healing’ – yet gruesome – pedagogy of Artaud’s cinema (for Deleuze) lies entirely in the experience of a severe disappointment: namely, Artaud’s (and probably everybody’s) inability to link brain and screen instantly and directly together, for which Artaud longed so urgently in his early writings in the 20<sup>th</sup> century. We consider that Artaud, alongside with Tarkovsky, can be considered as one of the most important inspirers of Deleuze’s insights on contemporary cinema. Tarkovsky suggested ideas concerning time, Artaud – concerning body.

In the philosophical discourse in Lithuania, Antonin Artaud received much more attention as the creator of the theatre of cruelty than the inspirer of cinema. He was interpreted in the texts of theatre critic Rasa Vasinauskaitė (Vasinauskaitė 1999, 2002). Kristina Karvelytė in her study *Antonin Artaud’ Theatre of Cruelty* tries to approach the phenomenon of Artaud through his concept of the organless body, following two studies by Stephen Barber *Antonin Artaud: Blows and Bombs* (1993) and *The Screaming Body* (2004) (Karvelytė 2013), The former is about the theatre; the latter about cinema, painting and radio records. In both Artaud’s attempts to avoid the process of representation was emphasised. The overcoming of representation was one of the main aspects of art theory in Deleuze as well. Audrone Žukauskaitė included the concept of the body without organs into the discourse of political philosophy. In critical writings on Deleuze’s philosophy of cinema the figure of Artaud as usual is invisible. In *Deleuze and Film* (2012), edited by David Martin-Jones and Williams Brown, Artaud is not mentioned.

In *Deleuze and the Schizoanalysis of Cinema* (2008) edited by Ian Buchanan and Patricia MacCormach, all the authors avoid Artaud with the exception of MacCormach, who in the chapter “An Ethics of Spectatorship: Love, Death and Cinema” which discusses the problem of the relationship between cinema and vision, quotes Artaud, who encouraged looking at the black sun (MacCormach 2008: 134). But Deleuze’s relationship to Artaud is not visible. Artaud’s name is neither mentioned in Buchanan’s book *Deleuzism. A Metacommentary* (2000). It seems Artaud’s name should have appeared in *Deleuze and the Body* edited by Laura Guillaume and Joe Hughes (with Buchanan as editor-in-chief). Artaud was once mentioned only in Anna Cutler and Iain Kenzie’s chapter “Bodies of Learning” as an inspirer for Deleuze’s concept of the organless body (Cutler, Kenzie 2011: 55). André Pierre Colombat in *Deleuze and Literature*, edited by Buchanan and John Marx, in the chapter “Deleuze and Signs” reflects on the opposition between Artaud and Carroll from the perspective of Artaud: “while Artaud desperately struggled with intense suffering, with the monsters of the depths of the body, to extract an intensive language, Carroll kept on playing much safer word games at the still-fragile surface of language” (Colombat 2000: 28). The opposition “while Artaud..., Carroll kept...” paradoxically supposes as if both events had happened at the same time and that Artaud in them plays a more important role. The concept of life is one of the fundamental concepts in Deleuze’s philosophy of the modern cinema. Daniela Angelucci in her text *Deleuze and the Concepts of Cinema*, in structuring Deleuze’s theory of cinema using ten basic concepts, besides others includes the concept of life and looks for the sources of it in the Nietzsche’s idea of *der wille zur macht*. Artaud is mentioned alongside Nietzsche, Kafka and Lawrence as the

authors of pure description discerned in *Critical and Clinical* (Angelucci 2014: 370). Buchanan, justifying his distance to Artaud's influence on Deleuze, in the book *Deleuze and Guattari's Anti Oedipus: A Reader's Guide* (2008) notices that despite the fact that the term 'the body without organs' is borrowed from Artaud, it is in vain that we look to his work for an explanation of what Deleuze and Guattari had in mind. "Marx is a far better guide", concludes Buchanan (Buchanan 2008a: 60–61).

Gregg Lambert holds the other point of view, and in his book *The Non-Philosophy of Gilles Deleuze* (2002), in the chapter "Artaud's Problem and Ours: Belief in the World As It Is" as well as in "Cinema and the Outside" in *The Brain is the Screen. Deleuze and the Philosophy of Cinema*, reflects on the influence of Artaud on the philosophy of Deleuze (Lambert 2000). But the main hero of the chapter at the end appears to be Eisenstein and his idea of the fourth dimension. Lambert writes about the idea of nooschock emphasised also by Deleuze in Eisenstein's film theory and connects it to the Kantian conception of sublime and the problem of the clash between the imagination and thinking. Step by step the analyses of Eisenstein's theory reaches the question of ideological aspects of cinema art and remembers Deleuze's insight about the degradation of the cinema as mass art towards the union between Hitler and Hollywood, Hollywood and Hitler. Lambert interprets the cinema of Eisenstein from the position of Eisenstein being the victim of Stalinists (of course he was), but keeps silent about his own ideological input in bolshevism. Lambert concludes that the problem of ideology receives its most authentic expression from Artaud when he cried: "my body was stolen away from me before birth"; 'my brain has been used by an Other who thinks in my place.'" Artaud experienced and gave expression

to this problem in its most extreme form, “as if suffering from the memory of a physical, mental and spiritual rape – that is, the cry of schizophrenic man” (Lambert 2000: 276).

We consider Deleuze’s turn towards Artaud in his book *Logic of Sense*, the same as in his *Cinema* volumes, happens beyond the ideological aspects of cinema. On the other hand, Deleuze mentioning Eisenstein and Artaud in one chapter “Thought and Cinema” nevertheless considers them as the mentors of a different type of cinema: Eisenstein was the creator of the classic cinema, based on movement-image and the rhythmicity of montage. Artaud inspired modern cinema based on the time-image and the destruction of senso-motor causal links and atonal montage. Eisenstein’s ideas justify Deleuze’s reflections about the rhythm in cinema and montage, and Artaud’s – the brake of sensomotory schema in modern cinema. According to Deleuze,

...modern cinema develops new relations with thought from three points of view: the obliteration of a whole or of a totalization of images, in favour of an outside which is inserted between them; the erasure of the internal monologue as whole of the film, in favor of a free indirect discourse and vision; the erasure of the unity of man and the world, in favor of a break which now leaves us with only a belief in this world (Deleuze 1989: 187–188).

Deleuze carefully reads Eisenstein’s *Film Form*, *Film Sense*, *Mémoires*, *Au-delà des étoiles*, *La non-indifférente Nature*, II. He refers to Eisenstein not only in the first chapter, when discussing the topic of dialectical montage, but also in the second volume in the chapter “Thought and Image”. Deleuze seems to refer to this notion of Eisenstein, in which he considered that internal monologue in the cinema goes beyond the dream,

which is too individual, and constitutes segments or links of a truly collective thought. Artaud also wrote about shock as a very important power in his theatre of cruelty: “To make metaphysics out of a spoken language is to make the language express what it does not ordinarily express: to make use of it in a new, exceptional, and unaccustomed fashion; to reveal its possibilities for producing physical shock” (Artaud 1958: 47). Deleuze compares the Eisensteinian insight of the shock, which annihilates the imagination and gives birth to new thought with a different version of the shock, namely the one expressed by Artaud. The “theatre of cruelty” is supposed to produce shock in order to revitalise the world we live in. Artaud wrote: “Everything that acts is a cruelty. It is upon this idea of extreme action, pushed beyond all limits, that theatre must be rebuilt... The theatre must give us everything that is in crime, love, war, or madness, if it wants to recover its necessity” (Artaud 1958: 85). Artaud suggested for the new theatre to concentrate on famous characters, atrocious crimes, superhuman devotions, to return to the images and struggling forces of the old Myths. But this return to old Myths has nothing to do with the return towards imagination. Artaud proposed renouncing our empiricism of imagery, in which the unconscious furnishes images at random, and which the poet arranges at random too, calling them poetic and hence hermetic images. Artaud suggested “to return through the theatre to an idea of the physical knowledge of images and the means of inducing trances” (Artaud 1958: 80).

Deleuze did not consider that linguistics or psychoanalysis is able to contribute a lot to cinema theory. On the contrary, the biology of the brain – molecular biology – offers a great deal. “Thought is molecular. Molecular speeds make up the slow beings that we are” (Deleuze 2000b: 366). Cinema, precisely

because it puts the image in motion, or rather endows the image with self-motion, never stops tracings the circuits of the brain. The screen can be the deficient brain of an idiot or a creative brain. Bad cinema travels through circuits created by the lower brain together with violence and sexuality. The creator of the theatre of cruelty, Artaud, had no possibility to go deeper into the problems of brain biology. But when Deleuze states that the brain is the screen he in some sense repeats the insights of Artaud (Deleuze 2000b). Artaud expected from theatre the power to influence the aspect and formation of things and spoke about art and life as of two nervous magnetisms. “We use our body like a screen through which pass the will and the relaxation of will”, Artaud writes in *The Theatre and Its Double* (Artaud 1958: 138). “We are not copying Artaud, but Artaud lived and said something about the brain that concerns all of us: that ‘its antennae turned towards the invisible’, that it has a capacity to ‘resume a resurrection from death’. We no longer believe in a whole as interiority of thought – even an open one; we believe in a force from the outside which hollows itself out, grabs us and attracts the inside”, Deleuze writes in the second volume of *Cinema* (Deleuze 1989: 2012).

In Artaud’s concept of body it is possible to discern two aspects. First of all, Artaud reflected the *gestus* of the body in his conception of the theatre of cruelty before his ‘schizophrenia period’. This body has a lot to do with Bertold Brecht’s concept of *gestus* and the new conception of theater suggested by Artaud. On the other hand, Artaud described the personal schizophrenic experience of the body without organs. Deleuze relies on both conceptions of the body created by Artaud, but starts from the second one. First of all, Deleuze notices this particular description of the body in the book *The Logic of*



Jūratė Stauskaitė. *Movement 1*. 1989. Drawing, watercolour.

*Sense* in the chapter “Schizophrenic and the Little Girl”. Here he refers to Artaud’s ‘body without organs’ description, elaborated further as a philosophical concept in the works together with Guattari. In schizophrenia the meaning of the words are destroyed by transforming the painful passion of the body

into a triumphant action: obedience into command. It happens in the depth beneath the surface. Phonetic elements are wounding articulated or disarticulated parts of the body. The schizophrenic reaches the triumph only through the creation of breath-words and howl-words. It is the new language of the schizophrenic body: not written language of the body without organs. This schizophrenic body in particular is a body without organs (*corps sans organes*) invented by Artaud, according to Deleuze. Deleuze quotes Artaud's notes of the new body signs: "No mouth No tongue No teeth No larynx No esophagus No stomach No intestine No anus I shall reconstruct the man that I am" (The body without organs is fashioned of bone and blood alone) (Deleuze 1990b: 342). The concept of the body without organs is broadly discussed by Deleuze and Guattari in the book *A Thousand Plateaus: Capitalism and Schizophrenia* in the chapter "November 28, 1947: How Do You Make Yourself a Body Without Organs". Why is this particular date mentioned? It is the day when Artaud declared war on the organs: "for you can tie me up if you wish, but there is nothing more useless than an organ" (Deleuze, Guattari 1987: 150). Also: "The body is the body. Alone it stands. And in no need of the organs. Organism it never is. Organisms are the enemies of the body" (Deleuze, Guattari 1987: 158). Deleuze and Guattari noticed that Artaud declared a war not on organs but on organism and discerned different possible types of bodies without organs: a hypochondriac body, a paranoid body, a schizo body, a drugged body, a masochist body, a sucked-dry, catatonized, vitrified, sewn-up body. It is possible to have one or several bodies without organs. It is the body-experiment. "The body is now nothing more than a set of valves, locks, floodgates, bowls, or communicating vessels", declared Deleuze and Guattari (Deleuze, Guattari 1987:



153). The body without organs – it is the tantric egg. It is not a concept, but real practices. It is not possible to reach your own body without organs but the constant movement towards it as to some limit is taking place. We are sleeping with this body, making love, fighting, searching for our place. As if the experiment is continuing: not only radiotelephonic, but also biological and political. It involves censorship and repression. At that place when psychoanalysis says: “Stop, find yourself again”, Deleuze and Guattari’s schizoanalysis on the contrary encourages: “Let’s go further still, we haven’t found our BwO yet, we haven’t sufficiently dismantled our self” (Deleuze, Guattari 1987: 151). Deleuze and Guattari suppose that the great book of the body without organs is Spinoza’s *Ethics* in which the attributes are types or genuses of body without organs and substances, powers, and zero intensities are the matrices of production (Deleuze, Guattari 1987: 153).

How does it happen that, according to Deleuze, Artaud is a forerunner of modern cinema? In his philosophy of cinema elaborated in both *Cinema* volumes, Deleuze relies not so much on this concept of the body without organs but more on the concept of the *gestus* of the body in his conception of the theatre of cruelty before his ‘schizophrenia period’. Artaud was not satisfied with the old theater of esthetic pleasure based on the discourse and suggested the new type of theatre conception, the theatre which can disturb the whole existence of the spectator, the tone which can touch his / her body and make him / her scream. “No one in Europe knows how to scream any more, and particularly actors in trance no longer know how to cry out.” The actors have forgotten that they have a body and are doing nothing but talking, Artaud concludes (Artaud 1958: 141). In opposition to this old talkative theatre, Artaud

suggested the idea of the *Theatre of Cruelty* in order to restore to the theatre a passionate and convulsive concept of life, and it is in this sense of violent rigour and extreme condensation of scenic elements that the cruelty on which it is based must be understood. "This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid" (Artaud 1958: 66). Evil is a permanent part of life and there is in life's flame, life's appetite, life's irrational impulsion, a kind of initial perversity: the desire characteristic of Eros is cruelty since it feeds upon contingencies; death is cruelty, resurrection is cruelty, transfiguration is cruelty, since nowhere in a circular and closed world.

Artaud considered that creation and life itself are defined only by a kind of rigor, hence a fundamental cruelty, which leads things to their ineluctable end at whatever cost. "Effort is a cruelty, existence through effort is a cruelty. Rising from his repose and extending himself into being" (Artaud 1958: 103). As usual it is taken for granted that the thought passed into words and expresses itself through words. The originality of Artaud's insight is the idea that it is possible to change the intentionality of thought and to direct it not towards the language, but towards the body. The gesture substitutes the utterance. The language of the gestures has its own rhythm. Artaud was inspired by Balinese theatre. He noticed that the gestures of the dancers "fall so accurately upon this rhythm of the hollow drums, accent it, and seize it in flight with such sureness and at such climactic moments that it seems the very abyss of their hollow limbs which the music is going to scan" (Artaud 1958: 66). Describing the spectacle Artaud notices the suspended rhythm and reveals how at least it is completed:

Repeatedly they seem to accomplish a kind of recovery with measured steps. Just when they appear to be lost in the middle of an inextricable labyrinth of measures or about to overturn in the confusion, they have their own way of recovering equilibrium, a particular buttressing of the body, of the twisted legs, which gives the impression of a sopping rag being wrung out in tempo;-and on three final steps, which lead them ineluctably to the middle of the stage, the suspended rhythm is completed, the measure made clear (Artaud 1958: 58).

The rhythm is one of the concepts Artaud uses for describing the peculiarities of his vision of the new theatre. Artaud supposes that we can give an arbitrary rhythm to our breathing (can speed up our respiration or retard) and similarly accelerate or retard the rhythm of our thinking: regulate the unconscious play of the mind. He speaks about the 'scenic rhythm', which is different depending on the creators and the different epochs. He also includes silence and rhythm into the scenic movement. According to Artaud in the spectacle there will be no lost movements, all movements will obey a rhythm; and each character being merely a type, his gesticulation, physiognomy, and costume will appear like so many rays of light (Artaud 1958: 98). Describing the essence of the spectacle Artaud discerns the physical rhythm of movements whose crescendo and decrescendo will accord exactly with the pulsation of movements familiar to everyone. These movements are "cries, groans, apparitions, surprises, theatricalities of all kinds, magic beauty of costumes taken from certain ritual models; resplendent lighting, incantational beauty of voices, the charms of harmony, rare notes of music, colors of objects" (Artaud 1958: 93). The influence of the spectacle upon the spectator also depends on the rhythm. The rhythm involves the spectator into the action

on the stage: “In order to reforge the chain, the chain of a rhythm in which the spectator used to see his own reality in the spectacle, the spectator must be allowed to identify himself with the spectacle, breath by breath and beat by beat” (Artaud 1958: 140). The effect of the spectacle should be like the color and rhythm of artificially produced breath.

Our universal schizophrenia, writes Deleuze in the second volume of cinema, bears the need for the belief in this world. But this belief no longer means the belief into the other world or into a transformed world. It means the belief in the body. This belief requires a return to the discourse about the body as understood by Artaud. It is necessary to return to bodies before the names of the things: it is necessary to believe in the *flesh* saying “I am a man who has lost his life and is searching by all means possible to make it regain its place” (Deleuze 1989: 173). The turn towards the body is according to Deleuze the whole formula of the philosophical revolution. The body is no longer the obstacle for the thought, as it was in the idealism of Plato, and the thought is no long opposed to the body as it was in the dualism of Descartes. On the contrary, the thought has to dip into the body in order to achieve something which is impossible to think about; this means, a life itself, Deleuze writes in the eighth chapter of *Cinema 2* “Cinema, Body and Brain, Thought” (*Cinéma, corps et cerveau, pensée*).

Artaud wrote that words have to disappear beyond gestures. The body is an author of a gesture. It is possible to think and to scream by the body. The soul melted in the body – such is the basis of Artaud’s conception of the theatre. Deleuze in his philosophy of cinema was developing further Artaud’s metaphysics of gesture. Deleuze does not say that the body is thinking, but being obstinate and stubborn it forces us to think

what is concealed from thought, from life, and because of it will be thrown into the categories of life parallel to the categories of language. To think is to learn what a non-thinking body is capable of. To think is to know a body's capacity, its postures. Deleuze notices that body is never in the present, it contains the before and after, tiredness and waiting. "Tiredness and waiting, even despair are the attitudes of the body", Deleuze notices (Deleuze 1989: 189).

Time becomes visible through the tiredness and waiting of the body. Deleuze notices a direct connection between the body and time, emphasising the false continuity of the modern cinema in which "the images are no longer linked by rational cuts and continuity, but are relinked by means of false continuity and irrational cuts. Even the body is no longer exactly what moves; subject of movement or the instrument of action, it becomes rather the developer [*reveleateur*] of time, it shows time through its tirednesses and waitings (Antonioni)" (Deleuze 1989: xi). It was Italian director Antonioni's unique way in cinema art: to open the way for time to enter cinema through the tiredness and waiting of the body. In *The Outcry* (*Il grido*) there are different signs of the bodies: the tired body of the woman escaping the man, the aggressive body of the man, trying to prevent her escape. The clash of two bodies: the man beating the woman. There is also the lonely body of the man wandering in the empty landscapes. There is the prolongation of the woman's body as a sign of her distance and her betrayal – the newborn child. There is the climbing body of the man approaching his own death. The film ends with the screaming body of the woman observing the man's fall. Deleuze repeats Maurice Blanchot's insight, saying that what Antonioni shows is "*not* the drama of communication, but the

immense tiredness of the body, the tiredness there is beneath, and which suggests to thought ‘something to incommunicate’, the ‘unthought’, life” (Deleuze 1989: 189). But mainly this impossibility to think life itself gives birth to the new type of thought. Antonioni revealed the cinema-body-thought link through the everyday body.

On the other hand, Deleuze discerns the other possibility of the meeting between the body and thought: when body is involved in ceremony, crystal or masquerade. The ceremonial body expressing itself through ceremony and through it giving lessons in spirituality is the aim of the theatre of cruelty created by Artaud. Artaud was fascinated by Balinese theatre based on the secrets of using gestures, intonations, and harmonies in relation to the senses which open ‘the free exercise of thought’. The body experiencing the trance on the stage is emanating the magical trance to the spectator. The body speaks its magical language, of which verbal theatre is unaware and expresses something immeasurable. “This spectacle,” writes Artaud, “offers us a marvellous complex of pure stage images, for the comprehension of which a whole new language seems to have been invented: the actors with their costumes constitute veritable living, moving hieroglyphs. And these three-dimensional hieroglyphs are in turn brocaded with a certain number of gestures-mysterious signs which correspond to some unknown, fabulous, and obscure reality which we here in the Occident have completely repressed” (Artaud 1958: 61).

But these trances have nothing to do with a dream. Artaud wrote that a dream as it appears in the European cinema inspired by surrealism is too easy a solution to the “problem” of thought. Artaud believes more in the appropriateness between cinema and automatic writing, considering that automatic writing is not



Jūratė Stauskaitė. *Jumping*. 1997. Drawing, pastel.

the absence of composition, but a higher control which brings together critical and conscious thought and the unconscious in thought. It is the structure of spiritual automaton. Deleuze, following Artaud, noticed that it is mainly in cinema that thought is brought face-to-face with its own impossibility, but draws from this a higher power of birth. In this concept, thought no longer confronts repression, the unconscious, dream, sexuality

or death, “as in expressionism (and also in surrealism), it is all these determinations which confront thought as a higher ‘problem’, or which enter into relation with the indeterminable, the unrefferable” (Deleuze 1989: 161).

“It is true”, concludes Deleuze, “that a bad cinema (and sometimes good) limits itself to a dream state induced in the viewer, or – as has been the subject of frequent analysis – to an imaginary participation. But the essence of the cinema – which is not the majority of films – has thought as its higher purpose, nothing but thought and its functioning” (Deleuze 1989: 163).

Deleuze reflected on which of the contemporary film directors was the closest to Artaud’s insights and made the conclusion that it was the Italian actor, screenwriter and director Bene. Deleuze refers to his movies *Salome* (*Salomè*, 1972), *Notre-Dame des Turcs* (*Nostra Signora dei Turchi*, 1968), *Don Juan*, *Un Hamlet de moins*, and *Capricci*, (1969). He created the grotesque body, but also brought out a gracious and glorious body and at last achieved the disappearance of the visible body. Artaud and Bene experienced a similar ‘adventure’ with cinema: a belief that cinema would have to give a body, the disappointment of cinema, and the final turn turned towards theatre.

After discerning two possible relations between the body and the thought in cinema, everyday body and ceremonial body, Deleuze reflects upon the invisible trespassing from the one to the other as a transposing from postures and habits to gestic (*gestus*). This concept was created not by Artaud, but by Bertold Brecht who made from it the essence of the theatre irreducible to intrigue or plot. “What we call gestic in general in the link or knot of attitudes between themselves, their co-ordination with each other, insofar as they do not depend on a previous story, a



pre-existing plot or an action-image. On the contrary, the gest is the development of attitudes themselves, and, as such, carries out a direct theatricallization of bodies, often very discreet, because it takes place independently of any role” (Deleuze 1989: 192). In cinema Deleuze considers the greatest creator of such type of gest the founder of the New York cinema school, John Cassavetes (1929–1989). Deleuze cites his films *Shadows*, (1959), *Faces* (1968), *A Woman Under the Influence* (1974), *Gloria* (1980), and *Love Streams*, (1984). Deleuze wrote:

The greatness of Cassavetes’s work is to have undone the story, plot, or action, but also space, in order to get to attitudes as to categories which put time into the body, as well as thought into life. When Cassavetes says that characters must not come from a story or plot, but that the story should be secreted by the characters, he sums up the requirement of the cinema of bodies: the character is reduced to his own bodily attitudes, and what ought to result is the gest, that is, a ‘spectacle’, a theatricalization or dramatization which is valid for all plots (Deleuze 1989: 192).

Artaud was involved in cinema art as an actor and screenwriter. Having appeared in more than twenty films between 1924 and 1935, Artaud as film actor performed in Abel Gance’s *Napoléon* (1926), Carl Th. Dreyer’s *La Passion de Jeanne d’Arc* (*The Passion of Joan of Arc*, 1927), and Fritz Lang’s *Liliom* (1933). Artaud is the author of fifteen scripts, but only one was ever produced. When Germaine Dulac directed *The Seashell* and *The Clergyman* in 1927, Artaud insisted on his participation in the filming and editing of his own text, but Dulac, taking into account Artaud’s notoriously difficult personality, did her best to exclude Artaud from any possible collaboration. Afterwards, Artaud openly disagreed with the interpretation of his script.

When asked in 1924, “What sort of films would you like to make?”, he replied: “So I demand phantasmagorical films ... the cinema is an amazing stimulant. It acts directly on the grey matter of the brain. When the savour of art has been sufficiently combined with the psychic ingredient which it contains it will go way beyond the theatre which we will relegate to a shelf of memories” (Artaud 1972: 166–167). When Artaud believed in cinema he suggested some of its achievement as an example for theatre. In *Theatre and Its Double* he wrote:

In a Marx Brothers’ film a man thinks he is going to take a woman in his arms but instead gets a cow, which moos. And through a conjunction of circumstances which it would take too long to analyse here, that moo, at just that moment, assumes an intellectual dignity equal to any woman’s cry. Such a situation, possible in the cinema, is no less possible in the theater as it exists: it would take very little – for instance, replace the cow with an animated manikin, a kind of monster endowed with speech, or a man disguised as an animal-to rediscover the secret of an objective poetry at the root of humor, which the theater has renounced and abandoned to the Music Hall, and which the Cinema later adopted (Artaud 1958: 43).

When Deleuze pronounces that “the Brain is the screen”, (Deleuze 2000: 365) he does so as if following Artaud’s insight. But, as Jamieson notices, Artaud’s film theory was tragically never fully realised and remains historically lost. Despite pursuing a number of avenues to raise funds, Artaud’s polemic remained purely theoretical (Jamieson 2007). Nevertheless, Deleuze discerns in Artaud’s ideas the turn towards modern cinema. Deleuze notices that as long as Artaud believes in the cinema he credits it not with the power of returning to images and linking

them according to the demands of an internal monologue and the rhythm of metaphors, but of ‘un-linking’ them, according to multiple-voices, internal-dialogues, always a voice in another voice. “In short”, Deleuze writes, “it is the totality of cinema-thought relations that Artaud overturns: on the one hand there is no longer a whole thinkable through montage, on the other hand, there is no longer an internal monologue utterable through image” (Deleuze 1989: 167). Deleuze studies unrealised film scripts written by Artaud (32, *La révolte du boucher*, *Dix-huit secondes*) and identifies the powerlessness of thought as the main topic in them. Deleuze concludes that Artaud believes in cinema as long as he considers that cinema is essentially suited to reveal this powerlessness to think at the heart of thought. He ceases to believe in the film when he begins to believe that the movie ‘may create only abstract, figurative dreams. Deleuze warns that we are in danger of misconstruing Artaud’s originality: “it is no longer thought which confronts repression, the unconscious, dream, sexuality or death, as in expressionism (and also in surrealism), it is all these determinations which confront thought as higher ‘problem’, or which enter into relation with the undeterminable, the unreferrable” (Deleuze 1989: 161).

Deleuze was not interested in Artaud’s experience as an actor – he did not usually analyse the actor’s input in the film creation. Deleuze was more interested in Artaud’s disappointment in cinema as an art. He refers to Artaud’s reflections in the text *La vieillesse précoce du cinéma* (*Old age of the cinema*): “The imbecile world of images caught as if by glue in millions of retinas will never perfect the image that has been made of it. The poetry which can emerge from it all is only a possible poetry, the poetry of what might be, and it is not from cinema that we should expect...” (Deleuze 1989: 165). Artaud’s disappointment

is the basic argument Deleuze uses to discuss the problem of the unity of man and the world in modern cinema. To a certain extent, Deleuze shares the disappointment in modern cinema with Artaud when he writes, “Cinema is dying, then, from its quantitative mediocrity” (Deleuze 1989: 164). Artaud warned that cinema must avoid two pitfalls: abstract experimental cinema, which was developing at the time, and commercial figurative cinema, which Hollywood was imposing. Deleuze considers that in some sense Artaud’s predictions have come true: “What becomes of Hitchcock’s suspense, Eisenstein’s shock and Gance’s sublimity when they are taken up by mediocre authors?” On the other hand, Deleuze considers that cinema as a mass-art has degenerated “into state propaganda and manipulation, into a kind of fascism which brought together Hitler and Hollywood, Hollywood and Hitler. The spiritual automaton became fascist man” (Deleuze 1989: 159). This type of a cinema is not the one Artaud was dreaming about. It is neither the type of cinema Deleuze is interested in. Deleuze concentrates on the other type of cinema, according to his words “when it stops being bad” (Deleuze 1989: 166) (*quand il cesse d’être mauvais*) (Deleuze 1985: 223). This type of movie does not constitute the majority of film production, but is enough for Deleuze: he mentions more than one hundred film directors in the first volume *Cinema 1: The Movement-Image* and adds an additional forty in the second volume *Cinema 2: The Time-Image*. He further cites about four hundred movies in both volumes of *Cinema*.

On the other hand, as already discussed, Deleuze relies on Artaud’s texts that are not related to cinema – he discerns from Artaud’s reflections on the inability of thought, the attempt to break the causally related patterns of the movement-image, the so-called ‘sensory-motor schemata’, along with a turn towards

pure *visual situations* in modern cinema. Among the main film directors who made this sensory-motor break towards the modern cinema of the seer in pure visual situations, Deleuze mentions the Danish film director Carl T. Dreyer (1889–1968) (*Vampyr*, *Gertrud*, *Ordet*), the Italian film director Roberto Rossellini (1906–1977) (*Stromboli*, *Europe 51*), and the French-Swiss film director Jean-Luc Godard (1930) (*Pierrot le fou*, *Une femme est une femme*, *Bande à part*, *Le mépris*, *Weekend*, *Lettre à Freddy Buache*, *Les carabiniers*, *La Chinoise*, *Deux ou trois choses que je sais d'elle*).

Deleuze even noticed the spiritual crisis Dreyer experienced and posed the rhetorical question: “Was Dreyer an Artaud to whom reason would have been ‘restored’, once again by virtue of the absurd?” (Deleuze 1989: 165). In Dreyer’s movies Deleuze points out the new relationship between cinema and thought, the grasping of the intolerable even in the every day and insignificant. In 1983, during a conversation with Pascal Bonitzer and Jean Narboni, Deleuze, when asked about the crisis of the movement-image, mentions these two Rossellini movies once more, indicating that in them the situations are too powerful or too painful or too beautiful, and because of that the old sensory-motor links are broken. The main characters in *Stromboli* and *Europe 51* found themselves in situations which are too intense, so they do not know how to react. Instead of reacting by action, they have gained an ability to see and to hear. In this visionary cinema, new types of signs, such as chronosigns, lectosigns, and noosigns, are created. Artaud’s “cinema of cruelty”, as Deleuze renames it, does not tell a story but develops a sequence of spiritual states which are deduced from one another as thought is deduced from thought. This has, according to him, something in common with Paolo Pasolini’s movies (*Theorem*, *Salo*). In them, the image is carried to the

point where it becomes deductive and automatic and creates the thought of the image and the thought in the image (*pensée de l'image, la pensée dans l'image*) (Deleuze 1989: 227). Bene, an Italian actor, poet, film director and screenwriter, wrote the essay *Superpositions* in 1979 in collaboration with Deleuze. In the chapter "Cinema, Body and Brain, Thought" (*Cinema 2: The Time-Image*) Deleuze concludes that "Carmelo Bene must be the director closest to Artaud" (Deleuze 1989: 184). Deleuze explains: Bene has the same experience as Artaud: he "believes" in cinema, he believes that cinema can bring about a more profound theatricalization than theatre itself, but he only believes this for a short time. The most important aspect which unites Artaud's concept with Bene's is their common belief in the capacity that cinema would have to give a body, to bring about its birth and disappearance in a ceremony, in a liturgy. In Bene's movies (*Capricci*, 1969, *Don Giovanni*, 1971, *Salomè*, 1972, *One Hamlet Less*, 1973) one can discern the metaphysics Artaud wrote about. According to Artaud:

to make metaphysics out of language, gestures, attitudes, sets, and music from a theatrical point of view is, it seems to me, to consider them in relation to all the ways they can have of making contact with time and with movement (Artaud 1958: 46).

Derrida argues that this "impouvoir" indicated by Artaud is not a lack of inspiration, the sterility of having nothing to say, but, on the contrary, is the inspiration itself insofar as it is antecedent and another voice coming from 'nowhere' (Derrida 1990). Adrian Morfee in his book *Antonin Artaud's Writing Bodies* opposes Derrida by arguing that Artaud is quite simply not as meditative, reflective, and philosophical as Derrida's brilliance makes him appear, nor do his texts carry the penetrating

insights he lends them. Artaud's way of thinking is not unidirectional and incisive, but fragmented, messy, and repetitive. For this reason, Morfee suggests that the greater danger with this approach is that it assumes Artaud may be treated synthetically. But Artaud is not that sort of writer. His ideas evolve and mutate over time, and, to make matters more complicated, he proceeds by developing pairs of conflicting accounts. In his final poetry, two mythic narrative systems are created, one to trace the genealogy of his alienation, the other to trace out a future genealogy that would end it (Morfee 2005: 8–9). The same critique could be addressed to Deleuze as well – that is, one can say that he treats Artaud synthetically.

On the other hand, Morfee claims that Artaud does not build theories but theorises – his work is directed not towards creating objects, either aesthetic or theoretical, but towards the activities of thinking and writing. The annihilation of imagination in the Deleuzian aesthetics of cinema is based mainly on the activities of thinking. Thought does not become visible in cinema, but it turns towards what is impossible to think in the thought and towards what it is impossible to see in the image. Thought in cinema clashes with its own impossibility, but it is precisely from this clash that its power and rebirth becomes possible. Discussing the problem of the thought's own impossibility as the source of cinema art, Deleuze returns to other, different theoretical sources. He mentions Martin Heidegger who discovered the thought's universal form and Maurice Blanchot, who expressed an idea similar to Artaud's in literature. What Blanchot diagnoses everywhere in literature, Deleuze considers as particularly clear in cinema: "on the one hand the presence of an unthinkable in thought, which would be both its source and barrier; on the other hand the presence to infinity of

another thinker in the thinker, who shatters every monologue of a thinking self” (Deleuze 1989: 162). On a similar note, Deleuze also cites Jean-Louis Schefer’s book *L’homme ordinaire du cinéma* (Scheffer 1980: 113–123), noticing Schefer’s attempt to reply to the question: in what respect and how is cinema concerned with a thought whose essential character is not yet to be? Deleuze concludes that Schefer is close to Artaud (Deleuze 1989: 163).

Mainly, cinema art reveals that thought, when it approaches the world, meets with something unbearable and something unthinkable. These contradictions stop its functioning. Because this world is intolerable it can no longer think a world or think itself. The intolerable (*l’intolérable*), supposes Deleuze, is not some injustice, but the permanent state of a daily banality. Man is not himself a world other than the one in which he experiences the intolerable and feels himself trapped. The aim of cinema, says Deleuze, as if trying to restore Artaud’s faith in cinema, is to create a new link between man and the world, and this link is possible only if a new belief were created. For Artaud this belief in reality is closely linked with the belief in body. In this place Deleuze unexpectedly expresses his own personal attitude towards cinema. He considers the aim of cinema to function as an artificial link between man and world, an art form that paradoxically allows us to believe in our world (and us relating in meaningful way to it). According to Deleuze, it is possible to believe in this only as in the impossible, the unthinkable, which nonetheless cannot be but thought... (Deleuze 1989: 163).

Artaud’s film theory was not implemented. However, Deleuze revived Artaud’s lost film theory and re-created it in his experimental cinematic thinking, making it one of the most influential sources in his cinematic investigations.





Gitenis Umbrasas. *Little Bean*. 1994.  
Kinetic-acoustic sculpture, ash, bronze, lead.

#### IV

## PHILOSOPHY AND PAINTING: RHYTHM AND SENSATION

**Laura Junutyte**



## Rhythm in Painting

In the book *What is Philosophy? (Qu'est-ce que la philosophie?*, 1991), Deleuze and Guattari described philosophy, science and art as equal creative activities that do not acquire any superiority over each other, as each one confronts the same plane of chaos by its own appropriate means: philosophers create concepts, scientists create functions, and artists create sensations. For that reason, philosophy, science and art are autonomous and in no way replaceable activities. But at the same time communication is taking place between them: usually the points of intersection reveal themselves in the level of the results (the concept of the function, the function of the concept, the sensation of the concept, etc.) and sometimes, in the case of the relation between philosophy and art, even the convergence of the planes (the plane of composition and the plane of immanence) is possible. The same can be said about different forms of art: there are no strict limits between music (audible level) and painting (visual level) as much as we can see that the musicians are able to make the colour or image be audible and the painters

are able to make the sound be visible. But certainly what music and painting have in common is Rhythm – the “milieu’s answer to chaos” (Deleuze, Guattari 1987: 313). Although the nature of these arts is different, both can capture the invisible cosmic forces. Rhythm is primarily a musical and audible category, but Deleuze makes it a philosophical concept applicable to the other types of artistic creation. In the book *Francis Bacon: The Logic of Sensation* (*Francis Bacon – Logique de la sensation*, 1981), Deleuze points out that the consistency and suggestibility of sensation depend on the rhythm – an unliveable vital power that exceeds every domain of painting and traverses them all (Deleuze 2003b: 42). It concerns not only the single painting, but also the famous triptychs of Bacon – the relationship between the three canvases is constituted not through the figural or narrative traits, but through the rhythm, which precisely determines the consistency of the triptych. He indicates that “rhythm runs through a painting just as it runs through a piece of music. It is diastole-systole” (Deleuze 2003b: 42). But at the same time, rhythm is much more profound than vision or hearing: “Rhythm appears as music when it invests the auditory level, and as painting when it invests the visual level” (Deleuze 2003b: 42). Rhythm escapes any representation, but it gives consistency to the piece of art instead. However, in *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari give priority to the sonorous refrain, as its force of deterritorialization is the strongest. According to them, sounds reign over colours as they have a “piloting role and induce colours that *are superposed* upon the colours we see, lending them a properly sonorous rhythm and movement” (Deleuze, Guattari 1987: 347–348). Sounds are more autonomous and deterritorializing, while the colours bind more to territoriality. Thus the

colour is not as suggestible as the sound: “sound invades us, impels us, drags us, transpierces us” (Deleuze, Guattari 1987: 348). Deleuze and Guattari point out that this moment also involves the risk of reterritorialization: it can affect hypnosis or ecstasy. “Maybe that is why many people prefer painting, or why aesthetics took painting as its privileged model: there is no question that it “scares” people less” (Deleuze, Guattari 1987: 303). The connection of painting with territory as well with the represented object somehow promises stability and security when the deterritorializing or reterritorializing character of music can open up the ways either to the universe or to a “black hole”. But there is no doubt that the present endeavour to express musical rhythm through the means of painting makes painting itself more abstract.

### **Synesthesia: Klee and Čiurlionis**

Investing music into the plane of painting was inherent to many abstract painters. Wassily Kandinsky (1866–1944), Piet Mondrian (1872–1944), Robert Delauney (1885–1941), Frantisek Kupka (1871–1957), Lyonel Feininger (1871–1956), August Mack (1887–1914), Franz Marc (1880–1916) and Paul Klee (1879–1940) treated music as higher, spiritual, cosmic compared with terrestrial, more representational painting. According to them, the liberation of colour and line from the represented object could make a musical rhythm be audible and would open up a pure spiritual world of sounds. The problem of musical rhythm in painting was also determined by the problem of time or duration (taken from the philosophies of

Henri Bergson and Friedrich Nietzsche that was tied to the process of painting. The temporal aspect is inherent to both music and painting. As a musical rhythm is temporal in general, the process of painting also appears as the play with paintbrush: “the process of creating an image, the expressive strokes of the brush, the genesis of the final effect” (Düchting 2012: 10). Even more, representational painting constituted a static eternal plane of composition, such as in Diego Velázquez’s canvas. Abstract painting, in the opposite, tried to open up the plane of movement of time. Such a kind of intensive movement is in place (duration). As Deleuze and Guattari insist in the book *What is Philosophy?* the artist built ‘houses’ – finite compositions that open up the infinity. A piece of art has frames, but it still always remains open to the flow of cosmic forces that could change the present composition. “It is like the passage from the finite to the infinite, but also from territory to deterritorialization” (Deleuze, Guattari 1994: 181). Thus painting like music reveals the plane of becoming, the event, and not the stable given like in classical painting.

Swiss-German painter Paul Klee (1879–1940) was one of these rare geniuses able to move in-between different creative territories: painting and music. “There is hardly a twentieth-century painter and draughtsman who dealt so intensively with music as did Paul Klee, making explicit reference to it in both his art and his writings” (Düchting 2012: 7). It is not so surprising, as Klee was born in a family of musicians and was foremost preparing himself to become a violinist. Even then, when he decided to devote himself to painting, he was missing music all the time, writing in his diary that painting to him was like a wife, who he had chosen and to whom he is faithful, but that music remained his secret lover, and he was constantly

dreaming about her. Nonetheless, Klee was still surrounded by music all his life, as his wife Lily Stumpf was a pianist and in his close circle of friends Klee sometimes played the violin. Klee did not like the composers of his time, such as Wilhelm Richard Wagner, Anton Bruckner and Gustav Mahler, treating Wolfgang Amadeus Mozart and Johann Sebastian Bach as the most powerful musicians. He most liked to play the pieces from these composers. Living in such a double space of arts, Klee gave many considerations concerning the relationship between music and painting. “More and more parallels between music and graphic art force themselves upon my consciousness. Yet no analysis is successful. Certainly both arts are temporal; this could be proved easily” (Klee, Klee 1968: 177). Klee himself proved it in his painting rich with musical references.

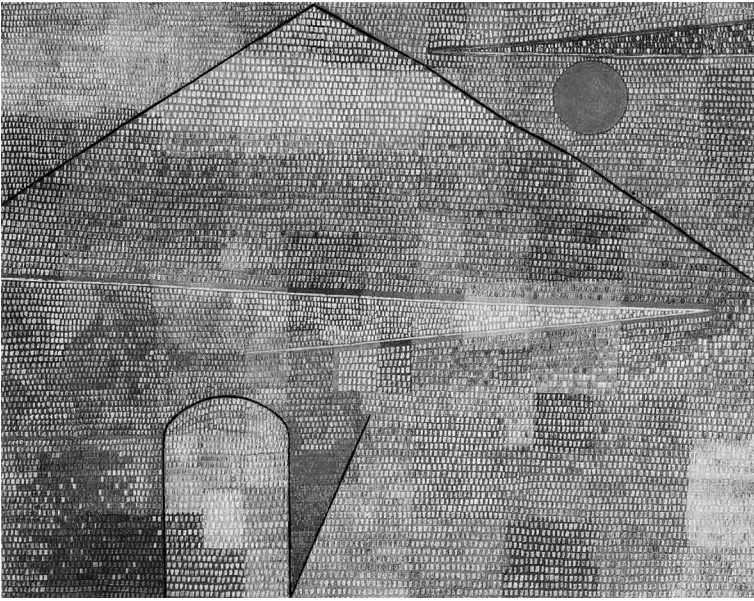
Klee, with his attitude towards the problem of the transition between arts of different nature, was very close to Deleuze and Guattari’s concept of philosophy, science and art as three great mind forms, as well as of the plastic and transitory limits between different art forms: painting, music, literature, and cinema. Klee echoed all these trends, but invoking his own experience as a musician as well as a painter, he tried to find his unique way of painting music. In his earlier compositions the connection between linear and musical rhythms was expressed by including the symbolic language of music (notes or the contours of musical instruments) and through motifs taken from nature. According to Klee, nature itself, its landscapes and objects, has rhythmic character. We can see this in Klee’s paintings *Camel [in a Rhythmic Landscape of Trees]* (1920), *Cosmically Penetrated Landscape* (1917), *Sunken Landscape* (1918), *Dogmatic Composition* (1918), *Full Moon* (1919), *Small Rhythmic Landscape* (1920), *Motif from Hammamet* (1914) and many other paintings

from the Tunisian period. But it was exactly the trip to Tunisia<sup>12</sup> that strongly influenced Klee's painting, as he found there what he was still missing – colour. Klee's paintings became more abstract: the motifs of Tunisian landscapes emerged through the bright and rhythmic use of colour patches (rectangles) made with watercolours. To DÜchting's mind, Klee's turn to colourism and abstraction came through the strong impact made by the impression of Delaunay's painting. "The liberation from subject-matter, the autonomy of colours and the possibility of expressing time and movement in bright contrasting colours were all aspects of Delaunay's art that appealed to Klee" (DÜchting 2012: 22). Nonetheless, despite the fact that Klee progressively applied his use of independent colour in his abstract compositions, in many of his paintings there still remained even some allusion to reality that was treated by Klee himself "as the most important prerequisite for abstraction and for the creation of something new. ... Klee sought a synthesis of an autonomous pictorial architecture and representation in painting" (DÜchting 2012: 25). It became a distinctive feature of Klee's painting. In his mature period, especially while teaching at Bauhaus, Klee experimented variously with colours and their abstract compositions, trying to convey musical rhythm visually. He even prepared lectures for students where he tried to explain the essential moments of painting musical rhythm.

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<sup>12</sup> Klee's trip to Tunis took place in April 1914. He travelled with his friends and painters August Mack and Louis Moilliet. They visited the Tunisian towns of Hammamet and Kairouan. Klee was impressed by the local landscapes, bright colours and light. His watercolours he painted after and through the trip became abstract and very suggestive with colour compositions. His breakthrough with colour he expressed in his diary: "Colour and I are one. I am a painter."





Paul Klee. *Ad Parnassum*. 1932. Oil on canvas.

Invoking Bach's *Sonata No. 6*, Klee taught that there are two basic rhythms: 'structural' or 'dividual' and 'individual'. Dividual rhythm is quantitative or measured, it produces the regular and repeatable structure of the piece. The elements of such musical composition are divisible in the smaller ones and their repetition is without variation. Individual rhythm is qualitative: the components of such a rhythm are dynamic, independent, irregular and thus unrepeatable. Different melodic lines are obtained when we fuse these two rhythms (see Klee 1961: 107). This fusion or combination of different rhythms is expressed using intersecting horizontal and vertical lines, a grid system. In Klee's abstract paintings, such as *Pastorale [Rhythms]* (1927), *Monument in the Fertile Country* (1929), *Highway and By-ways*

(1929), *Fire in the Evening* (1929), *Flowering* (1934), *Ancient Harmony* (1925), etc., the effect of musical rhythm is obtained through different variations of structural and individual linear rhythms, where we can notice that the melodic individual line comes from the vertical linear plane of composition. But the use of line does not explain the essence of such a rhythmicity of a painting. Namely, the colour provides the painting with a suggestive power, intensity and the effect of the rise and fall of the rhythm. Compared with a line that is more or less quantifiable, colour has something mysterious and irrational, even cosmic. Klee called it the most individual and expressive component of a picture.

When the line and the shadowing (from light to dark) allow one to convey the scale, the pitch and duration of note, the colour expresses the qualitative element of the sound: its timbre, its tone. In the pictures *Fire in the Evening* and *Flowering*, we can see how the colour becomes an individual and expressive element in differentiated structural rhythms. Even in such regular scales as in *Harmony in Blue-Orange* (1923) or in *New Harmony* (1936), the individual melodic line is detected through the colour and its irregular repetition. Klee's interest in the tonality of colours allowed him to express different nuances of sound as well as its temporality. For example, his watercolour *The Fugue in Red* (1921) presents floating abstracted recognisable forms overlapping in many layers in colour shades from intense red to all varieties of its faded tones. It creates a strong impression of floating sound that temporally spreads in many various layers and tones. This kind of painting technique he repeated in his other abstract paintings – *Growth of Plants* (1921) and *Crystal Gradation* (1921), and the more representational pictures – *Nocturne for Horn* (1921), *Connected to the*

*Stars* (1923), and *Genii* [*Figures from a Ballet*] (1922). Thus, the illustrated figures and objects made an allusion to a vibrating, evolving, always developing organism. As Bergson insisted, the inner difference is most important: how the same thing differs from itself in time. Klee's paintings made the reality of the inner difference visible, as well as the co-existence of different times or durations. It is best seen in his polyphonic paintings *White Framed Polyphonically* (1930), *Light-broadening I* (1928), *Swinging, Polyphonic* [*And in Complementary Repetition*] (1931), and *Fool in Trance* (1929), where overlapping transparent colour forms present a simultaneity of sounds as in polyphonic music. Polyphonic painting was refined to the pointillistic technique that gave depth and transparency to the picture: the overlapping layers of colours were made through the very subtle use of dense dots, such as in *Ad Parnassum* (1932), *Cliffs by the Sea* (1931), *Polyphony* (1932), and *Castle Garden* (1931). It differs quite a lot from Klee's later works where the problem of visualising musical rhythm was transformed by using contrasts of very bright colours and various graphic symbols that were usually painted in black, such as *Park near Lu.*, (1938), *Insula Dulcamara* (1938), and *Rich Harbour* (1938), and made a very strong impact on rhythm.

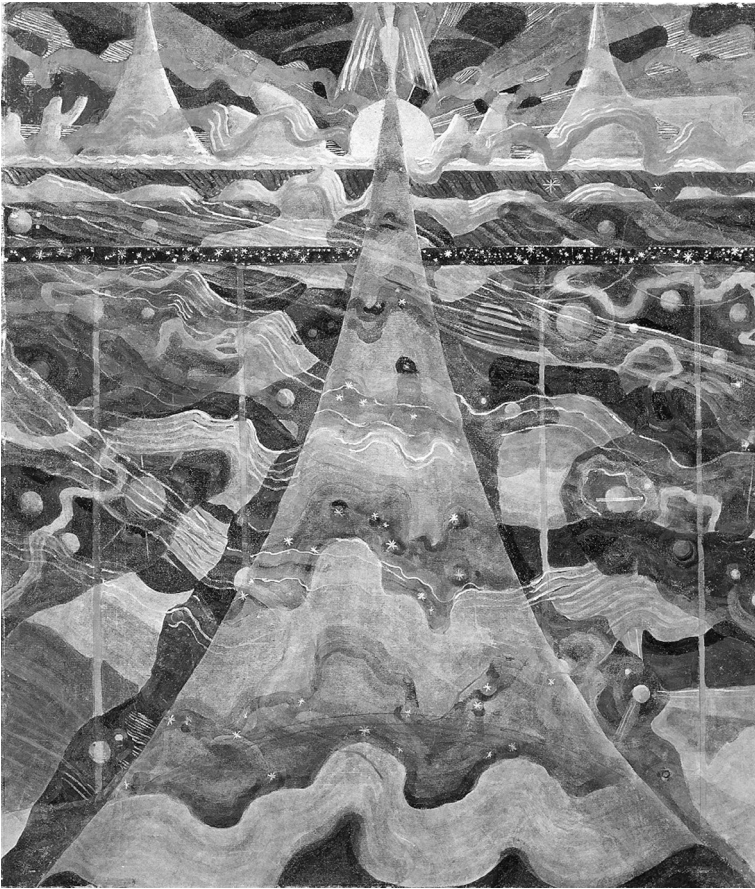
Klee's ability, through the language of painting to express the musical rhythm as much as to show the unity of colour and sound in his painter compositions, shows his affinity to the Messiaen's synesthesia project. Noticing the deep relation in sensing the colours while hearing musical sounds, Messiaen also paid a lot of attention to bird songs and integrated that into his musical compositions. To Messiaen's mind, it is not only the human being, but all of nature and the universe is full of musical refrains, and this made a strong impact on Deleuze

and Guattari's concept of becoming-animal, becoming-cosmic. "The same thing that leads a musician to discover the birds also leads him to discover the elementary and the cosmic. Both combine to form a block, a universe fibre, a diagonal or complex space. Music dispatches molecular flows" (Deleuze, Guattari 1987: 309). This idea also was realized in the works of Lithuanian artist Mikalojus Konstantinas Čiurlionis<sup>13</sup> (1875–1911), a contemporary of Klee, to whom Messiaen himself responded as to "a remarkable composer of music and paintings," noting an unusual and deep linkage between his works of music and art (Landsbergis 1986: 218)<sup>14</sup>.

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<sup>13</sup> Mikalojus Konstantinas Čiurlionis (1875–1911) was the composer and the modern painter from Lithuania. During the 36 years of his life he created about 200 pieces of music (the most popular being *In the Forest*, 1900–1901 and *The Sea*, 1907) and 300 paintings. Čiurlionis first became known for his paintings while his musical works were never played when he was alive. The painter developed a very original style that discerned him from many his contemporaries. Čiurlionis' paintings were displayed in art exhibitions in Japan, Germany, Spain, France, Ukraine, and Poland. The 2005 art exhibition 'Visual Music' which was organized by the *Museum of Contemporary Art* (MOCA) in Los Angeles and *Hirshhorn Museum and Sculpture Garden, Smithsonian Institution*, in Washington, D.C., presented Čiurlionis' works as equal with his other contemporaries: Kandinsky, Kupka, Klee, James McNeill Whistler and others. The importance of Čiurlionis' creation can be testified by the attention he attained from Igor Stravinsky, Olivier Messiaen and Umberto Eco, who put a reproduction of *Sonata of the Stars. Allegro* (1908) in his book *Endless List* (La Vertigine della Lista, 2009) together with Giorgio de Cirico, Hans Memling, and Raoul Dufy. In the last years of his life, Čiurlionis was suffering from a very deep depression. He died in 1911 in a psychiatric hospital from pneumonia.

<sup>14</sup> Trans. Šarūnas Nakas



Mikalojus Konstantinas Čiurlionis. *Allegro*. From cycle *Sonata VI* (*Sonata of the Stars*). 1908. Tempera on paper.

Despite the fact that Klee and Čiurlionis differ in style and art trends, as the latter represents romanticism, symbolism and *Art Nouveau* that was subsequently replaced with modernism, they have many similarities. They were both inspired by nature, the cosmos and music. Čiurlionis graduated from Warsaw Conservatory and Leipzig Conservatory, preparing



himself to be a composer although painting also appeared tentatively. His earlier paintings were made under a strong influence of romanticism: psychologically illustrative, rich with various cosmic symbols, celestial bodies, nature motifs and references to Lithuanian pagan mythology and legends. But in his mature period, after a 1906 trip to the art centres of Central Europe, Čiurlionis became more open to experimentation and in the search of new matters of artistic expression. His paintings became more abstract and plastically expressive. This turned into some kind of abstraction first and can be seen in his paintings from the cycles *The Sparks* (1906), *Winter* (1907) and in the triptych *My Way* (1907). The same is with his musical paintings that were usually untitled like the pieces of music: prelude, sonata, fugue. No doubt Čiurlionis echoed the recent problematics of the synesthesia of art propagated by Wagner and his idea of *Gesamthkunwerk*. But at the same time his painterly sonatas appear as a totally original solution of the art synthesis problem. Seven of Čiurlionis' sonatas are numbered in the same manner as musicians Wolfgang Amadeus Mozart and Ludwig van Beethoven did and entitled in consideration to the subject-matter they express: *Sonata Nr. 1 (Sonata of the Sun, 1907)*, *Sonata Nr. 2 (Sonata of the Spring, 1907)*, *Sonata Nr. 3 (Sonata of the Serpent, 1908)*, *Sonata Nr. 4 (Sonata of the Summer, 1908)*, *Sonata Nr. 5 (Sonata of the Sea, 1908)*, *Sonata Nr. 6 (Sonata of the Stars, 1908)* and *Sonata Nr. 7 (Sonata of the Pyramids, 1909)*. Čiurlionis usually painted in cycles that referred to reality and symbolic images but these sonata cycles were based on different rhythmic dynamics: *Allegro*, *Andante*, *Scherzo*, *Finale*. As a composer, Čiurlionis was able to imagine visible forms not only as static in space but

also as evolving in time. The musical effect in his paintings is strengthened through the continuous change of graphic forms in space and its rhythmic repetition in the horizontal plane. Čiurlionis applied to painting structural rhythms inherent to the piece of music expressed through the rhythms of lines and planes, plastic waved forms, and overlapping layers of several landscapes. The note was expressed through the intensity of colours and lines, and the tempo was identical to a plastic-linear rhythm. Čiurlionis created symphonic music and respectively the parts of different cycle repeated throughout the structure of the symphony. For example, his work *Sonata of the Stars. Allegro* presents an almost abstracted composition of the stars and other celestial bodies that is based on the quite intensive rhythm of the harmonious repetition of horizontal and vertical lines and overlapping layers. This painting is reminiscent of Klee's temporal and polyphonic paintings. Rhythmic repetition of such motifs as the stars, moon, pyramids, trees, and mills in other sonatas seems very similar to Klee's rhythmic repetitions of plants, trees, fishes, birds and celestial bodies.

Čiurlionis perfectly developed the linear rhythm that provided his paintings with dynamics and tension but he was missing colour that Klee was lucky to discover. The colours in Čiurlionis are more organic, subtle and muted compared with the bright colourism inherent to modern painters. Klee was using very different colouration, from very intense and bright to brownish or sepia tones, but he was able to create musical composition only through the use of colour independent from any subject-matter, like in Klee's *Monument in Fertile Country*. Even though Čiurlionis developed the principle of abstract composition and was treated by some art critics as the first

abstract painter<sup>15</sup> (prior to Kandinsky), his painting never really became abstract. The subject matter, the idea of cycle and concrete details taken from reality remained very important to Čiurlionis' paintings. He died in 1911, at the time when Klee was still in the search for his unique style and en route to abstractionism and colourism.

The transitory nature of different arts can be proved even in a reversible way. The paintings of Klee invoked numerous musical interpretations from classical orchestral to abstract or jazz improvisations. Klee differed in his taste for modern painting and classical music, so it is not surprising that his works, which contain dissonant features, appeal to modern improvisational music. The relationship between Čiurlionis' symphonic music and his musical paintings appears more integral. However, Čiurlionis could appear as a much more modern composer – one of his pieces for fortepiano with a very precise nightingale song accompanied with a mysterious and continuously repeatable slip of bass can make him very close to Messiaen's project.

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<sup>15</sup> Kandinsky is treated as the pioneer of abstract painting. But this priority is sometimes debated. Kupka and Čiurlionis are treated as prior to Kandinsky (Düchting 2000: 101). Düchting mentions that Kandinsky was influenced by “the discovery of Mikolai Ciurlionis, ... who had already tried to transpose music in his semi-abstract painting at the turn of the century” (Düchting 2000: 57). The same opinion is given by William Everdell treating Čiurlionis as one of the first modern painters (Everdell 1997: 314). Lithuanian art critic Rasa Andriušytė-Žukienė maintains that “Čiurlionis' creative method lies in a judicious transformation, fusion and synthesis and motifs taken from nature as well as in the introduction of the principle of the musical composition into the picture cycle. In contrast, Kandinsky's and Kupka's course lie not only through the analysis and, as it were, 'breakdown' of the motif, but also through the deconstruction of form and creation of a fundamentally new artistic reality” (Andriušytė-Žukienė 2004: 13).

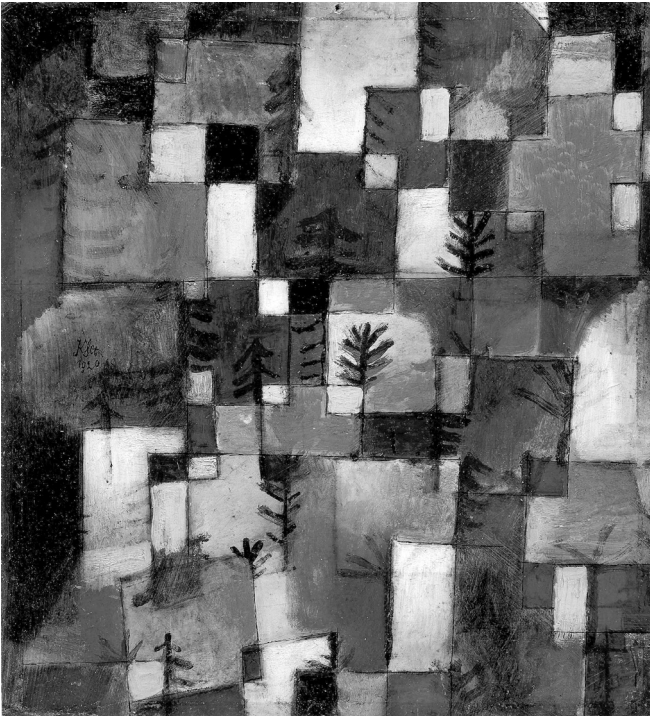


## Deterritorialization as Cosmic Escape

Deleuze, or Deleuze and Guattari, mentions Klee in the books *Francis Bacon: The Logic of Sensation*), *The Fold: Leibniz and the Baroque*, *What is Philosophy?*, *Anti-Oedipus: Capitalism and Schizophrenia* (*L'Anti-Oedipe. Capitalisme et Schizophrénie: 1*, 1972), and *Cinema 2: The Time-Image*, but the most comprehensive analysis is made in the chapter 1837: Of the Refrain in the book *A Thousand Plateaus: Capitalism and Schizophrenia*. Here, employing concepts of territory and deterritorialization, Deleuze and Guattari describe the “history” of perception – becoming, excluding three art epochs or ages: classicism, romanticism and modernism. Epochs are divided according to the problems faced by artists, which, in turn, determine the nature and goals of the created art as well as the means of creation. Though the concepts of Deleuze and Guattari’s territory and deterritorialization allow them to talk about the becoming and the principle of transversality, which specifies different aspects of creation observed in the creation of all times rather than of linear evolving or progressing becoming, the changes defined by them allow them to state that modern art is the supreme phase of creation and opened an absolutely different plane of new quality.

The epoch of classical art determines the primary phase of creation. A classical artist encounters raw and untamed matter and chaotic forces that destroy any definiteness. Therefore, the main assignment for him is the coding of milieus, the creation and determination of forms. According to Deleuze and Guattari, a classical artist is a creator, and the task of the classical artist is God’s own, that of organising chaos and subordinating raw matter to a form. It is an Aristotelian situation: the case

of matter and form. It should be remembered that a classical artist only starts; therefore, there is no point in discussing any novelty in his works. To start and to create acquire a synonymic meaning in this context. A sculptor discovers marble and classical proportions of the body, and a painter finds out about the canvas, colours and primal objects he wants to represent. Everything is different in the epoch of romanticism, which is marked by territorializing refrains, the search for various styles and inventions. Deleuze and Guattari state that romanticism is “the continuous variation of matter and the continuous development of form” (Deleuze, Guattari 1987: 340). Firstly, an artist from the epoch of romanticism territorializes creating and mastering individual styles, which may be identified and repeated. However, in the epoch of romanticisms, it is already possible to talk about the real creation to the extent to which an artist creates new, unexpected and manifold assemblages of territorial formations, or performs a movement of deterritorialization departing familiar territory. For example, certain formations are chosen from a territorialized style created by other authors, they are transformed and adapted in another style and thus become creative material for the new one. Such deterritorialization is a creative becoming, where the encounter of two in the transitional plane gives birth to a third something, which is absolutely new and unexpected. Deleuze and Guattari call this kind of deterritorialization a movement from territory towards the Earth, which “has become that close embrace of all forces, those of earth as well as of other substances...” (Deleuze, Guattari 1987: 339). Artists break links with a certain territory and with a sedentary manner, flowing into the spaces of the Earth. The pathos of romanticism is determined by the figures of Faust or the Flying Dutchman: an immense wish to know



Paul Klee. *Redgreen and Violet-Yellow Rhythms*. 1920.  
Oil and ink on cardboard.

the world, to conquer the earth and to penetrate into its depths, to try out all the possible styles, themes and forms. The main problem encountered by an artist of romanticism is the problem of foundation and its establishment. This situation is equal to Kantian synthesis. Nevertheless, Deleuze and Guattari insist that “romantic philosophy still appealed to a formal synthetic identity ensuring a continuous intelligibility of matter (a priori synthesis)” (Deleuze, Guattari 1987: 342). An artist of romanticism wants to determine his own status of a creator and the originality of his own individual style. However, forces that

have to be conquered are gravitation forces that do not allow anything to escape out of the circle of repeated refrains and to avoid the danger of representation.

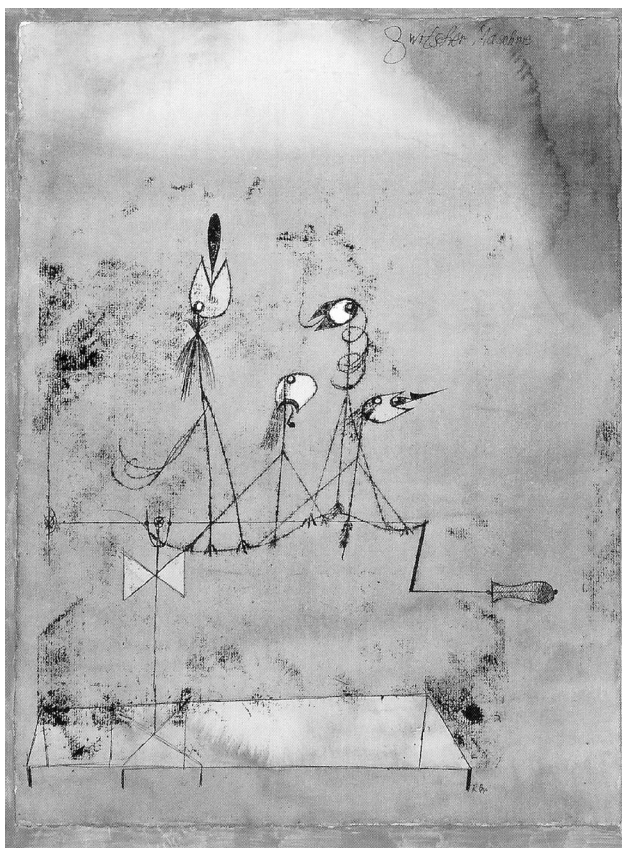
Everything becomes radically different when we enter the age of Cosmos. This is not one of the deterritorializations among others. It is absolute deterritorialization, when one surmounts gravitation forces and goes adrift and opens up to infinite, extraterrestrial and non-human Cosmos. This deterritorialization is a cosmic escape, an entering of an absolutely new plane. An artist encounters particularly molecularized matter, which is decomposed into small particles and the flow of cosmic forces that must be harnessed, and the matter that must be consolidated. The artist fails in closed territories, he fails what may be encountered here, on Earth. The modern age reveals the “Cosmos philosophy, after the manner of Nietzsche” (Deleuze, Guattari 1987: 342). “Let us recall Nietzsche’s idea of the eternal return as a little ditty, a refrain, but which captures the mute and unthinkable forces of the Cosmos” (Deleuze, Guattari 1987: 343). According to Deleuze and Guattari, the works created by Klee and his theoretical writings vividly reveal the essence of cosmic escape. They employ Kee’s quote: “One tries convulsively to fly from the earth”, and that one “rises above it ... powered by centrifugal forces that triumph over gravity” (Deleuze, Guattari 1987: 337). Deleuze and Guattari insist that, according to Klee, “the artist begins by looking around him or herself, into all the milieus, but does so in order to grasp the trace of creation in the created, of naturing nature in nature; then, adopting “an earthbound position”, the artist turns his or her attention to the microscopic, to crystals, molecules, atoms, and particles, not for scientific conformity, but for movement, for nothing but immanent movement; the artist tells him or herself

that this world has had different aspects, will have still others, and that there are already others on other planets; finally, the artist opens up to the Cosmos in order to harness forces in a “work” (Deleuze, Guattari 1987: 337). Thus, in Deleuze and Guattari’s philosophy, the Cosmos appears not as a principle of world order or an antonym to chaos, not as an astronomic term, which defines the space beyond the atmosphere of the Earth, but as an infinite plane of immanence, a virtual space of pure possibilities, change, flows of energy, an immense “body without organs” of the universe. The concept of Cosmos appears very close to the concept of chaos, which was discussed in the book *What is Philosophy?* by Deleuze and Guattari and which is determined as an infinite speed and intensity. Chaos is not approachable through empiric experience in any way; it is not representable but may only be captured by employing specific means and thus becoming chaosmos. Klee himself in his well-known *Notebooks. Volume I: The Thinking Eye* (1956) indicated the difference between the *chaotich* and *kosmich* (and two intermediate phases of the cosmic) (see Klee 1961: 2), at the same time emphasising a deep relationship between these two opposite concepts. “Chaos as an antithesis is not complete and utter chaos, but a locally determined concept of cosmos. ... If we express it in terms of the perceptible (as though drawing up a balance sheet of chaos) we arrive at the concept grey, at the fateful point between coming-into-being and passing away: the grey point. The point is grey because it is neither white nor black or because it is white and black at the same time...” (Klee 1961: 3). The grey point refers to the state of the virtual or, as Klee says, to a cosmogenesis. Cosmogenesis explains all the stages of artwork coming-into-being. According to Klee, it is incorrect to think that the work consists of the form – even before

the first line is drawn, there occurs an interruptible process of thinking, which gives stimulus to the artist's hand. The point, which joins the movement and becomes the line, according to Klee, is a primordial cosmic element. The transition is made from the point which transforms into the line and then from line to form. To Klee's mind, things on earth are obstructed in their movement, so they require an impetus that comes from the plane of Cosmos. Therefore, it can be stated that both Klee and Deleuze and Guattari refer to the same issue – cosmos for them is a virtual plane of pure possibilities, which summons and actualizes forms.

Deleuze and Guattari state that the cosmos is deterritorializing rather than deterritorialized, because: "The earth is now at its most deterritorialized: not only a point in a galaxy, but one galaxy among others" (Deleuze, Guattari 1987: 345). This is an opening of infinite cosmic space. Deleuze and Guattari maintain that the specifics of art lie not only in the movement from the grey point to the form, but also in its ability to create the finite that restores the infinite through the plane of composition. This moment can be seen in Klee's picture *Equals Infinity* (1932), which, to Hubert Damisch's mind, is not an allegory "but the act of painting that appears as a painting. It seems to us that the brown blobs dancing in the margin and crossing the canvas are the infinite passage of chaos; the sowing of points on the canvas, divided by rods, is the finite composite sensation, but opening onto the plane of composition that restores the infinite to us, =  $\infty$ " (Deleuze, Guattari 1994: 197). The plane of cosmos also indicates infinite becoming as it appears on the canvas as the "tension between flesh and the area of plain uniform colour surging forth" (Deleuze, Guattari 1994: 181). It is like a passage from the finite territory towards the cosmos.





Paul Klee. *Twittering Machine*. 1922.  
Watercolour, pen, ink oil transfer on paper.

The modern work of art needs a “vast plane of composition that carries out a kind of deframing following lines of flight that pass through the territory only in order to open it onto the universe, that go from house-territory to town-cosmos” (Deleuze, Guattari 1994: 187). Deleuze and Guattari indicate that this tension or passage appears in the planes of composition of such painters as Vincent van Gogh, Paul Gauguin, Francis Bacon, Paul Klee

and others. In Klee it is best seen in such works as *Nude on a Swing* (1906), *Red Bridge* (1928), *Landscape with Yellow Birds* (1923), *Twittering Machine* (1922) and many others, where it does not matter whether the figure is made of rectangular shapes or swirled lines – it is always open to the infinite plane of cosmos.

To use the concept of cosmos in the context of artistic creation, it is a strong characteristic not only for Deleuze and Guattari's project, but also for the phenomenological view towards art. Algis Mickūnas<sup>16</sup> with his co-author Rekha Menon in their book *Cosmic Passion for the Aesthetics (Contemporary Cultural Studies)* (2014) explore cosmos as the infinite invisible plane, but which provides all the things of the world with visibility, beauty and passion. Perceiving and capturing an infinite and all-embracing plane of cosmos is possible only under the conditions of rejection of all metaphysical categories of movement, time and being. And primarily in the sphere of art the cosmos is discovered and expressed. Authors insist that the term "cosmic" should not be "mislead by various mysticisms of cosmic "panpsychisms" and astronomical expositions. ... "Cosmos" in art is coextensive, primarily in the West, with space, time and movement, constituting the way figures, images, music, dances, are framed" (Mickūnas, Menon 2014: 1). The most important features of the plane of cosmos are its infinity and rhythmicity. Mickūnas and Menon describe cosmos as the rhythm and this

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<sup>16</sup> Algis Mickūnas (b. 1933) is an American philosopher of Lithuanian origin, professor of Ohio university, a phenomenologist, and author of numerous books and articles in English and Lithuanian, such as *Permanence and Flux* (2007), *Summa Erotica* (2010), *Aesthetics: Art and Experience of the World* (2011), *From Phenomenology Towards Zen Buddhism* (2012), and others.



makes this analysis appear as very close to that of Deleuze and Guattari. The cosmos appears as the infinite and rhythmic play of cosmic forces. But the model of such a cosmic rhythm in Mickūnas and Menon's investigation becomes not the music, not the plastic arts, but precisely the dance, and this dance is usually related to the dance of Zarathustra and the Dionysian wisdom in Nietzsche's concept of the Eternal Return. "Dance is a metaphor for all arts that are depicted rhythmically and in such a way that rhythmic movement composes music, painting, architecture and sculpture" (Mickūnas, Menon 2014: 12). But, despite these similarities between one and the other cosmic concept, the approach of Mickūnas and Menon is phenomenological, in which the cosmic coincides with the worldly, and the expressive, and is experienced from the perspective of the lived body, while in Deleuze and Guattari's approach the cosmic means the universe, but such a universe which is infinitely molecularized matter and plane of invisible cosmic forces and can be captured only from the perspective of a decentralised subject. Such a perspective is reached by the modern artist.

### **The Sobriety of Assemblage and Becoming-Child**

Looking at the works of not only Klee but also of many other coryphaei of the modern epoch (van Gogh, Cézanne, Bacon, Miro and others), Deleuze and Guattari conclude that novelty in creation is possible only under the conditions of cosmic escape. Painters find a way to paint invisible cosmic forces providing consistency to particularly fragmented / molecularized matter. The essence of such creation may be revealed through

the ability to compose sensations. According to Deleuze, a sensation cannot be identified with force but it mainly allows for making the invisible side of the universe perceptible and visible. A sensation is what vibrates on the threshold of perception before the rational perception and reflection of what is visible becomes possible. Shortly speaking, a sensation functions in a very immediate way and all the suggestibility of the work of art depends on it. A sensation directly addresses the subconsciousness, instinct, and nerve system of an individual. However, before the moment the sensation is constructed, the artist immediately involves himself in the cosmic plane, merges with the cosmos and becomes together with it. He perceives the cosmic forces and is able to convey them through sensations. In his book about Bacon's painting *The Logic of Sensation*, Deleuze wrote: "In art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing forces. For this reason, no art is figurative. Paul Klee's famous formula – "Not to render the visible, but to render visible" – means nothing else. The task of painting is defined as the attempt to render visible forces that are not themselves visible" (Deleuze 2003b: 56). What are these invisible and directly inexperienced cosmic forces? Deleuze and Guattari point to the painter Jean-Francois Millet, who used to say that "what counts in painting is not, for example, what a peasant is carrying, whether it is a sacred object or a sack of potatoes, but it is exact weight. This is a postromantic turning point: the essential thing is no longer forms and matters, or themes, but forces, densities, intensities" (Deleuze, Guattari 1987: 343). Deleuze and Guattari make references to the forces of pull, vortex, pushing, spasm, intensity, temperature, duration, explosion, time and other forces. Or how non-appreciable elements of art may be involved in other

artistic givens: how is it possible to paint a sound, e. g., scream, or on the contrary, how can you make a colour audible?

Cosmic escape, except for the perspectives it offers, entails a certain danger, too. Deleuze and Guattari argue that a modern artist never starts with an empty sheet of paper. In fact, the modern “painter does not paint on an empty canvas, and neither does the writer write on a blank page; but the page or canvas is already so covered with preexisting, preestablished clichés that it is first necessary to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that brings us the vision” (Deleuze, Guattari 1994: 204). In other contexts Deleuze and Guattari called this moment of painting a diagram, catastrophe, the primal and necessary phase of painting which is freeing him or herself from the clichés and simultaneously the germ of the new order or rhythm. However, confronting the chaos causes what Klee called the vanishing “grey point”, Cézanne’ “the abyss”, or “catastrophe”. Deleuze and Guattari insist that it is a very risky pictorial experience, which makes the greatest danger both for the painter’s work and for his or her psychic life. This pictorial experience manifests as an incapability of seeing something, as foundering, the collapse of visual coordinates. But at the same time this moment is the real chance to discover pictorial order or what Deleuze and Guattari called a rhythm, consistency or the plane of composition. In the cosmic age the problem of consistency or consolidation is the main task of the creator. Making something consistent indicates that the invisible cosmic force becomes visible. According to Deleuze and Guattari, consistency indicates the “holding together” of heterogeneous elements in a rhizomatic and not in a structural, hierarchical way. In the works of the majority of modern artists, including Klee, it can be seen that even though

at first sight the chaotically composed, joined, combined and extended elements, squares, lines, dots or spots, and various deterritorialized symbols (numbers, hieroglyphs, letters) do not create a homogeneous aggregate or a certain rhythmic character, the composition may be noticed and it allows for preserving the being of sensation.

According to Deleuze and Guattari, Klee had a perfect understanding of the principle of the sobriety of assemblages. Making attempts to capture invisible cosmic forces, one should observe the principle of sobriety or taste and not overdo it with lines or a variety of material. A real artist employs simplified, limited and carefully selected material in a capable way. Otherwise, the cosmic escape does not occur, cosmic trends are blocked and the return to the same “statistical heap” occurs, from where attempts are made to escape. Deleuze and Guattari see “valorisation of children’s drawings, texts by the mad, and concerts of noise” (Deleuze, Guattari 1987: 343) as examples of unsuccessful deterritorialization in the sphere of art. Not everything that looks rather distant from the canons of classically refined forms may be considered modern art. A real creator has a sense of taste; therefore, what may be understood as rude, chaotic, weird or even irritating in the creation is still very well-made. Klee insisted that what is needed in order to capture invisible cosmic forces is “a pure and simple line accompanied by the idea of an object, and nothing more: if you multiply the lines and take the whole object, you get nothing but a scramble...” (Deleuze, Guattari 1987: 344). It also becomes necessary to establish a relationship between things of first importance and those which are subsidiary. Otherwise, the primitivism, inherent to children’s drawings, remains. In this context, the childishness typical of Klee’s paintings should be discussed.

Childlessness, simplicity and naivety make up some of the most characteristic features of Klee's painting style. Some art critics notice that this painting style could have been predetermined by a very close relationship of Klee with his son. It is known that Klee was involved in raising a son from the very infancy, as he observed and described his first childish drawing cases in a diary. However, here it is more appropriate to talk about the becoming-child of Klee as a case of highly successful deterritorialization rather than as that of reterritorialization. After a particularly challenging and long search and without identification with his contemporaries, Klee discovered a unique style which combines at first sight nonbinding childish fingerprint and technical base, which was particularly "well-purified" during numerous experiments<sup>17</sup>. Philosopher Alphonso Lingis in his text *Metaphysical Habitats*, invoking the concept of psychiatrist and art historian Dr. Hans Prinzhorn who investigated the cases of outsider art or *art brut* (the term created by French artist Jean Dubuffet), encountered it not only in the canvas of some modern painters, but firstly in the drawings of children, the mentally ill or primitives people, coming to the

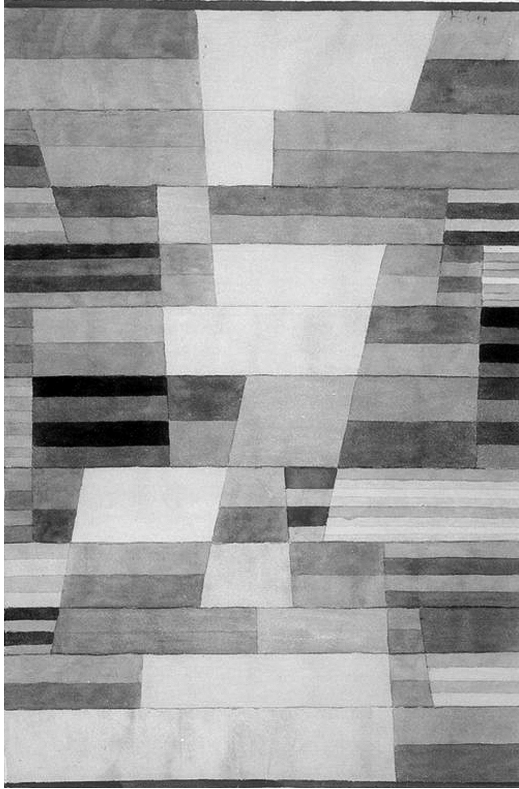
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<sup>17</sup> Painter Marcel Duchamp commented on Paul Klee: "The first reaction in front of a Klee painting is the very pleasant discovery that every one of us could or could have done it, to try drawing like this in our childhood. Most of his compositions show at the first glance a plain, naive expression, found in children's drawings. ... At a second analysis one can discover a technique which takes as a basis a large maturity in thinking. A deep understanding of dealing with watercolours to paint a personal method in oil, structured in decorative shapes, lets Klee stand out in the contemporary art and make him incomparable" ([https://en.wikipedia.org/wiki/Paul\\_Klee#cite\\_note-Herbert376-88](https://en.wikipedia.org/wiki/Paul_Klee#cite_note-Herbert376-88)). Reference from Robert L. Herbert, Eleanor S. Apter, Elise K. Kenny. *The Société Anonyme and the Dreier Bequest at Yale University. A Catalogue Raisonné*. New Haven / London 1984, p. 376).

conclusion that such a creation comes from the very authentic view towards a world that allows one distance from the canons of classical painting and social requirements and to free all the “resources and energies that high culture weakened and repressed” (Lingis 2011: 23). But, seeking to find the conditions of such a creation, Prinzhorn found that many modern painters intended to put themselves in the special conditions (mental or environmental) of a madman or child without becoming insane or infantile in their life. “Klee’s work was especially close to the art of children, but he recognised that he worked with dexterity, skills, and experience with media that children do not have. It was through a savant procedure of identifying and eliminating features canonised by the cultured taste that he worked” (Lingis 2011: 25). Klee was also blamed by Nazi propaganda as a degenerate artist. 102 works by Klee were included and exhibited together with works of other modern painters in the propagandistic exhibition *Degenerate Art* (*Entartete Kunst*) that was organised by the National Socialists in Germany in July 1937<sup>18</sup> (Friedewald 2011: 172). Klee’s works, such as *The Angler* (1921) or *The Saint of the Inner Light* (1921), were exhibited right next to a work by a schizophrenic and the latter was treated as more humane than that by Klee. Several psychiatrists described Klee and his art as sick with a “schizophrenic disposition” (Friedewald 2011: 99). All these characteristics, despite how wrong some of them were, describes Klee as a very original artist who was able to trespass the limits of the common world and open up the traits to the cosmos, combining a very authentic

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<sup>18</sup> In 1942 some works by Klee as well as by Pablo Picasso, Marc Chagall, Salvador Dalí, Joan Miró and others were burned by the Nazis in Paris as part of a propaganda rally.



Paul Klee. *Monument in Fertile Country*. 1929.  
Watercolour.

vision and the higher means of expression, and for this his art cannot be simply equated with the drawings of children or the insane.

Klee's innovativeness manifests itself not only through his ability to interpret modern art trends in a new manner but also through the discovery of painting methods and techniques. Klee combined many different media (oil paint, watercolour, pastel, ink, etching and other) in one and the same artwork, used various surfaces (canvas, burlap, muslin, linen, gauze,

cardboard, metal foils, fabric, wallpaper, and newsprint), employed spray paint, knife application, stamping, glazing, and impasto, and used a great variety of colour palettes from nearly monochromatic to highly polychromatic, and this reveals Klee as the cosmic artisan. In the cosmic age, according to Deleuze and Guattari, the issue of technique acquires utmost importance because a traditional pair of raw materials and the refined form was replaced by another combination of composite material and invisible forces. If a musician wants to make inaudible sounds of the universe audible, he uses a technical discovery, i. e., synthesiser, a film director uses cinematography, a painter may employ the newest inventions and materials.

Klee was called a philosophising artist. In his diary *Diaries of Paul Klee, 1898–1918* (1968) and *Notebooks*<sup>19</sup>, he often emphasised the significance of the artist's unique worldview that should be expressed. In the beginning of his course he maintained that “we should not forget that before the formal beginning, or to put it more simply, before the first line is drawn, there lies a whole prehistory: not only man's longing, his desire to express himself, his outward need, but also a general state of mind (whose direction we call philosophy), which drives him from inside to manifest his spirit in one place or another” (Klee 1961: 99–100). In this aspect, Deleuze and Guattari also did not make a separation between philosophy and art. According to them, philosophers create no less than artists and artists think no less than philosophers. The main difference is that philosophers think through concepts when artists, in this case painters, think through images and colours.

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<sup>19</sup> Klee's two-volume work that collects his lectures at the Bauhaus school and his other main essays on modern art.



In the book *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari treated Klee as a cosmic artisan whereas in the book *The Fold: Leibniz and Baroque*, Klee emerges as a true Baroque painter. Baroque is not only a cultural epoch; rather, it is a way of thinking that relates thinkers and creators from many different epochs: Giordano Bruno, El Greco, Friedrich Nietzsche, Jurgis Baltrušaitis, Jorge Luis Borges, James Joyce, Witold Gombrowicz, Stephane Mallarme, Henri Michaux, Paul Klee, Simon Hantaï, Claude Debussy, Pierre Boulez and others. Baroque is inseparable from the figure of Gottfried Wilhelm Leibniz (1646–1716), who in his philosophy developed the principle of multiplicity. Leibniz’s philosophy reveals how the multiplicity can exist under the conditions of the most perfected unity or harmony. Baroque is mannered, excessive, gorgeous, proliferating. Architecture, painting, mathematics, clothing, decoration of inner spaces (rooms), music and dance expressed the streaming of the fold to the infinity. “The Baroque fold unfurls all the way to infinity” (Deleuze 1993b: 3). Thus, Baroque appears as a continuous process of folding, unfolding, refolding (Deleuze 1993b: 137). *Texture* yields over *structure*: the world appears as textured and not structured anymore; or rather, it becomes clear that the form or structure emerges through the basis of infinite textures. What affinity exists between the age of Cosmos and the epoch of Baroque?

Of course, it is not a case of epoch but of a certain perception. As Deleuze and Guattari insist, at the age of Cosmos the matter becomes at its utmost deterritorialized and it is equal to saying that the texture of the world becomes apparent: the unfurling of the fold to infinity. “Baroque is abstract art par excellence: on the lower floor, flush with the ground, within

reach, the art comprehends the textures of matter (the great modern Baroque painters, from Paul Klee to Fautrier, Dubuffet, Bettencourt...). But abstraction is not a negation of form: it posits form as folded, existing only as a “mental landscape” in the soul or in the mind, in upper altitudes; hence it also includes immaterial folds. Material matter makes up the bottom, but folded forms are styles or manners. We go from matter to manner; from earth and ground to habitats and salons, from the *Texturologie* to the *Logologie*. ... Matter that reveals its texture becomes raw material, just as form that reveals its folds becomes force. In the Baroque the coupling of material-force is what replaces matter and form (the primal forces being those of the soul)” (Deleuze 1993b: 35). We see that the problem is the same as in the age of Cosmos – the task for an artist is to capture invisible forces and to give the consistency to the infinitely molecularized matter. Even more, deterritorialization as a Cosmic escape and the Fold have the same issue – the problem of the indiscernibility or territory in-between. There are no strict limits between material folds and immaterial folds as there are no clear limits between different milieus or territories. It is impossible to discern exteriority and interiority, the beginning and end (actually it does not exist), because each fold or milieu is in perpetual flow and transition, becoming and periodic repetition. “The notion of the milieu is not unitary: not only does the living thing continually pass from one milieu to another, but the milieus pass into one another; they are essentially communicating. The milieus are open to chaos which threatens them with exhaustion or intrusion” (Deleuze, Guattari 1987: 313).

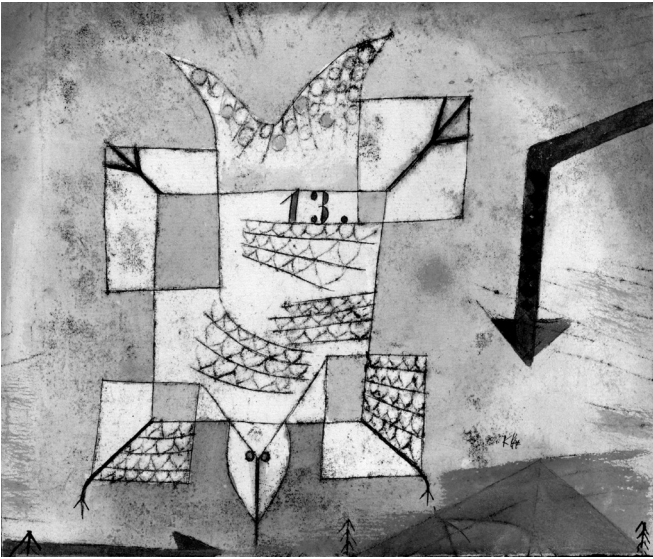
## Klee and Kandinsky: Mannerism against Essentialism

In analysing baroque architecture, Deleuze points to the significance of inflexion that is “the ideal genetic element of the variable curve or fold. Inflexion is the authentic atom, elastic point” (Deleuze 1993b: 14). To Deleuze’s mind, Klee’s instruction about the non-dimensional point and active spontaneous line, given in his *Notebooks. Volume 1. The Thinking Eye*, shows his affinity to Leibniz and Baroque, to mannerism, and opposes him to essentialism, inherent to the paintings of Kandinsky, a Cartesianist. In one of his first lectures, Klee puts in question the work of art trying to show that it does not consist only of a form. Rather, it is worth talking about its genesis or the stages of its coming-into-being. The primary stage is from point to line. According to Klee, “The point is not dimensionless but an infinitely small planar element, an agent carrying out zero motion, i. e., resting. ... The point is cosmic, a primordial element. Things on earth are obstructed in their movement; they require an impetus. The primordial movement, the agent, is a point that sets itself in motion (genesis of form). A line comes into being” (Klee 1961: 105). Such kind of a point, described by Klee as primordial, for Deleuze appears as a point-fold which moves along an inflexion or it “is the point of inflexion itself where the tangent crosses the curve” (Deleuze 1993b: 14). Klee discerns active, middle and passive lines as well as planes, but the most important in painting is the active line. An active line goes very freely, like a relaxing walk without definite aim or purpose: the more free and spontaneous, the more authentic. Klee gives 13 examples of single lines and its variations with secondary and intersecting active lines (see Klee 1961: 105–107), but Deleuze

refers to three of them [1, 3, 5]. “The first draws an inflexion. The second shows that no exact and unmixed figure can exist<sup>20</sup>. ... The third makes the convex side with shadow, and thus disengages the concavity and the axis of its curve, that now and again changes sides from the point of inflexion” (Deleuze 1993b: 14). The circumscribed line that becomes a geometric plane is called a middle line, whereas the total plane, filled with colour is the passive line. The planar elements can lie side by side, for example, like in a grid system of straight or diagonal lines, or make composite forms. The genesis of composite forms can be explained when the forms overlap. “The nature of such structure is characterised by the word interpenetration. One part penetrates the other, or the two parts penetrate each other” (Klee 1961: 117). The linear interpenetration displays with circular forms and planar interpenetration – with squares and triangular forms. The active spontaneous line which goes to infinity making inflexions and curves can especially be noticed in such Klee paintings as *Angelus Novus* (1920), *Twittering Machine* (1922), *Crashing Bird* (1919), *The God of Northern Forest* (1922), *The Plant and its Enemy* (1926), *Magic Garden* (1926), *Tendrils* (1932), *Hoffmanesque Fairy-tale Scene* (1921), *Landscape with Yellow Birds* (1923), etc. Interpenetrating composite forms prevail in *Crashing Bird* (1919), *Connected to the Stars* (1923), *Botanical Theatre* (1924 / 1934), *Ships in the Dark* (1927) and in his polyphonic paintings *Light-broadening I* (1929), *Polyphonic Setting for White* (1930), *Wall Plant* (1922), and *Polyphonic*

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<sup>20</sup> Deleuze cites Leibniz: “As Leibniz stated, there can never be “a straight line without curves intermingled”, nor any curve of a certain finite nature unmixed with some other, and in small parts as well as large”, such that one “will never be able to fix upon a certain precise surface in a body as one might if there were atoms” (Deleuze 1993b: 14).



Paul Klee. *Crashing Bird*. 1919. Ink, watercolour on paper.

*Architecture* (1930). Everything in Klee is intermingled, folded into each other. Even straight lines undergo a slight deviation, rendering irregular incomplete forms. And everything differs in manners or nuances. All this testifies that Klee is a Baroque artist who understands the world as the continuous process of folding, unfolding, refolding, with no beginning or end.

In this respect, Klee differs from the other very famous abstract painter Wassily Kandinsky (1866–1944) who, according to Deleuze, was an essentialist and Cartesianist (Deleuze 1993b: 14). Being a pioneer of abstract painting, Kandinsky was also a theoretical substantiator of it. In his book *Concerning the Spiritual in Art* (*Du Spirituel dans l'art*, 1912), Kandinsky wrote about the significance of an inner beauty depending only on independent colours and forms that make abstract compositions. The physical and psychological satisfaction we feel seeing the

beauty of abstract painting is not sufficient – the most important thing is the spiritual effect: the painting should touch our soul. Thus the main task of the artist is to guide humankind from the material world to the spiritual one. Every composition that is painted by the abstract painter is not sufficient – it should come from the inner need as the artist expresses his inner emotions, his soul freed from materiality. According to Kandinsky, the effect of the painting depends on the forms which can be organic or abstract, or to be the mixtures of the latter's, and the combinations of colours in the painter compositions. Every colour and their contrasts achieve appropriate significance. For example, yellow to Kandinsky is a typically earthly – intensive and aggressive – colour while blue is a typical heavenly colour evoking deep rest. Using forms and various colours, the painter can create three types of paintings: *impressions, improvisations and compositions*. Impressions are mostly dependent on the external reality; improvisations emerge from the unconscious as the spontaneous expression while the composition is “an expression of a slowly formed inner feeling, which comes to utterance only after long maturing. ... In this, reason, consciousness, purpose, play an overwhelming part” (Kandinsky 1977: 55–56). The works called *Compositions* belong to his mature and more purified period of painting and they especially express the point of Deleuze's attitude towards Kandinsky's essentialism. Following Deleuze, we can see that the lines in Kandinsky's canvas are strict, acting in binarities, the angles are firm and the points stable. The forms are restricted, one form is closed in another. The binarism that is prescribed to Kandinsky can be extracted not only from the analysis of colours in the book *Concerning the Spiritual in Art*, where the effect of colours is based on putting together the contrasting – earthly and heavenly, active and passive, aggressive

and calming, emptiness as death (black) and emptiness as birth (white), indicating horizontal and vertical, etc. – but also from the *Point and Line to Plane* (*Punkt und Linie zu Fläche*, 1925), in which Kandinsky analyzed the basic geometrical elements, point and line, that make up every painting. At first sight, it could appear that Kandinsky's instruction is very similar to that of Klee but the latter's teaching about the non-dimensional point as the primordial cosmic element greatly differs from the concept of the point as "the innermost concise form" (Kandinsky 2011: 32). Kandinsky describes a point as an extension, a form and colour, and the point can become a square, a triangle, or achieve another more complex form, but still it remains stable in every painter's composition, for example in *Points* (1920) or in *Composition VIII* (1923). The line is described as a product of a force: "the variation in lines depends on the number of these forces and upon their combinations" (Kandinsky 2011: 57). The lines can be straight, angular and curved as well as horizontal, vertical or diagonal. Depending on the tensions between the different kinds of lines and colours that impose directions (horizontal-black, vertical-white, diagonal-red or green) and contrasting two primary planes – triangular and circular – a dramatic or lyrical effect of a painting can be obtained. Looking at the larger number of Kandinsky's compositions (most created in 1923), *Composition II*, *Composition VII*, *On White II*, *Transverse Line*, *Black and Violet*, *Yellow-Red-Blue*, we can notice the tendency of binarism, the principle of contrasting opposite given terms, the hard and strict character of the lines, purified geometrical forms closed in each other – the expressive composition, which rather testifies to Kandinsky's affinity to the rationalism and essentialism and contrasts him with Klee – the great painter of Baroque and Cosmos.

## Sensation in Painting: Cézanne and Bacon

The main intrigue of the book *Francis Bacon: The Logic of Sensation* lies in Bacon's phrase, which Deleuze takes on its own to discuss: "It's a very, very close and difficult thing to know why some paint comes across directly onto the nervous system and other paint tells you the story in a long diatribe through the brain" (Sylvester 1987: 18). Touching the problem of suggestibility, Bacon reaches the problem of sensation, which is part of a much wider logic of sensation, that makes the core of Deleuze's immanent philosophy.

In *Difference and Repetition* (1968), Deleuze developed the program of transcendental empiricism, which was based on a modification of Immanuel Kant's transcendentalism. The envisaged duality in Kant's concept of aesthetics (aesthetics as the conditions of possible experience in the first *Critique* and the aesthetics as the reflection of the work of art as a real experience in the third *Critique*)<sup>21</sup> gave inspiration for Deleuze to elaborate on the opposition between the encountered sign and recognized object (1) and in this a way to reunite two different notions of aesthetics (2). Whereas the recognised object is always dependent on the *a priori* forms of the subject and never disturbs our everyday experience, the encountered sign, on the contrary, forces us to overstep the limits of possible experience as it is never given as a certain quality that could be represented. It can only be sensed or felt. "It is not a sensible being but the being of the sensible" (Deleuze 1994: 140). Nevertheless, this

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<sup>21</sup> It is best seen in the Kantian elaboration of distinction between the Beautiful and the Sublime. See Kant, Immanuel (2000). *The Critique of Judgment*. New York: Cambridge University Press, pp. 89–160.



primordial sensibility is exactly the level of genesis or genetic conditions: “it is not the given but that by which the given is given” (Deleuze 1994: 140). We could even discern two faces of the sensation, the subjective and objective, whereas the first one would imply the impact on the spectator (the nervous system, instinct, temperament), and the second, the object of the paint (the “fact”, the place, the event); really, it is more correct to speak about sensation as the unity of the sensing and the sensed: “As a spectator, I experience the sensation only by entering the painting, by reaching the unity of the sensing and the sensed” (Deleuze 2003b: 35). Thus, sensation does not exist somewhere as an object that could be represented, it is not somewhere in the air; on the contrary, it gets its being only through the body that is capable to sustain it. Hence, the body that is painted in such an art is in no way a represented body, but the body that is “experienced as sustaining *this* sensation” (Deleuze 2003b: 35).

It does not matter how different postimpressionist Paul Cézanne and Bacon would appear, Deleuze still sees Cézanne as Bacon’s precursor. In comparison with Bacon, Cézanne looks much more classical, brighter, more innocent. Cézanne’s painting has nothing in common with the flesh and meat in Bacon and with the body’s violent deformations, but nevertheless he gave to sensation his special status; that is, he withdrew it from the cliché, from the ready-made image, and from any “sensational” (Deleuze 2003b: 35). As Deleuze insists, his innovation in painting compared with the impressionists was the notion of the sensation tied with the body, and not on the contrary, as the sensation in the “free”, the disembodied play

of light and colours as in the impressionist<sup>22</sup>: “on the contrary, it is in the body, even the body of an apple” (Deleuze 2003b: 35). How much the worlds of Cézanne and Bacon differ – the world of Nature (landscapes and still lifes) in Cézanne and the world of artefact (sitting figures in empty rooms, interior, furniture, etc.) of Bacon – they both understood the importance of the Figure as having to sustain sensation. They both also described sensation through its suggestibility that is dependent on its very directional transmission, the very immediate effect on the nervous system and instinct without any story to be told. Both Bacon and Cézanne were focused most on solid things: what Bacon called “the Fact”, was the “motif” for Cézanne. Whatever it would be – the appleyness of the apple (Lawrence’s words on Cézanne) or the screaming head of the Pope – we have the same case of a sustained sensation and its direct appeal to the involuntary, pre-rational, pre-conscious order. Even more, Bacon adds one very specific feature of the sensation – that of its dynamics as it always moves from one order to the other, from one level to another, never remaining in the same order or level, but at the same time attaining some consistency or synthesis. It can especially be seen from the moment of series or of repetition inherent to Bacon’s painting (the series of crucifixions, popes, screaming mouths, self-portraits,

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<sup>22</sup> Maurice Merleau-Ponty in his study *Cézanne’s Doubt* (1945) also talks about Cézanne’s way: breaking with classical representation and contrary to what impressionists used to do, focusing on the material solidity of things rather than on the ephemeral vibration of light and air and patches of colour. “The object is no longer covered by reflections and lost in their relationships to the atmosphere and to the other objects. It seems subtly illuminated from within, light emanates from it, and the result is the impression of solidity and material substance” (Merleau-Ponty 2003: 276).

etc.), but we can also talk about the series of apples (red, green, yellow) or the pots-series in Cézanne. It could appear that there are different orders and levels corresponding with different sensations, but really we should talk about different orders and levels of one and the same sensation. “It is the nature of sensation to envelop a constitutive difference of level, a plurality of constituting domains. Every sensation, and every Figure, is already an “accumulated” or “coagulated” sensation, as in a limestone figure” (Deleuze 2003b: 37). But what is the source of this synthesis that makes up the material unity of the sensing and sensed that lets the sensation emerge and thus guarantees the entire suggestibility of it?

Deleuze discusses several hypotheses forestalling the false responses. First of all is *figural*. It can be thought that the material synthetic unity of sensation is made up by a represented object or a figured thing. However, it is impossible, since Figure is opposed to figuration. If there is still some figuration given, it is the second figuration that is based on the neutralisation of all the primary figuration. For example, the screaming Pope in Bacon is made after Velázquez’s portrait of *Pope Innocent X*. The first neutralisation lies in the scream and the second one that this scream is not ‘sensational’. There is no horror in it. “The violence of sensation is opposed to the violence of the represented (the sensational, the cliché)” (Deleuze 2003b: 39).

Second is *psychoanalytical*. It can be also said that synthetic unity of sensation depends on the ambivalence of sensation (love and hatred at one and the same time) that makes up tension and thus could explain the different orders of sensation. For example, someone could say that Bacon’s desire to paint popes (Pope means *Grand Papa*) lies in his childish experience, since he hated his father and was afraid of him and simultaneously

felt sexual attraction towards him. This interpretation should also be strictly rejected since ambivalence in Figure would refer to feelings that the Figure would experience in relation to represented things, and in such a way it would presuppose the narrated story. “But there are no feelings in Bacon: there are nothing but affects; that is, ‘sensations’ and ‘instincts’” (Deleuze 2003b: 39).

The third is *motor hypothesis*. It would treat the levels of sensation as the snapshots of motion that recompose the movement. It is a partly reasonable explanation since Bacon used the decompositions of pictures (that of Eadweard Muybridge) or made very intense movements in his paintings. But “movement does not explain sensation; on the contrary, it is explained by the elasticity of the sensation, its *vis elastica*”, says Deleuze (Deleuze 2003b: 41). Really, it is the levels of sensation that explains the movement, and not *vice versa*. It does not represent movement as such. Even though there are very intense and powerful movements taking place on the canvas, these movements are really immobile, movements “in-place”, “*the action of invisible forces on the body*” (Deleuze 2003b: 41). In summary, it can be said that it is not the movement that explains the levels of sensation, but the sensation itself that gives movement instead, which should be related with the body experiencing the invisible force acting upon it.

The fourth hypothesis is *phenomenological*. Maybe the levels of sensation would be the domains of sensation that refer to different sense organs, but each domain would have a way of referring to other domains or levels, independently of the represented object they have in common. There emerges a communication between a colour, a taste, a smell, a touch, a sound, or maybe some synesthetic experience that constitutes,

as Deleuze says, “a ‘pathic’ (non-representative) moment of the sensation” (in Bacon’s *Bullfights* we can hear the noise of the beast’s hooves, or the smell and soft texture of meat in *Crucifixions*). “The painter would thus *make visible* a kind of original unity of the senses, and would make a multisensible Figure appear visually” (Deleuze 2003b: 42). This hypothesis could be most convincing, as it reveals the unity of the senses and thus the involvement of us into the painting, without any relation with the represented object.

However, to Deleuze’s mind, to even make such operation as to let the multisensible Figure appear visually, the sensation of a particular domain should be in “direct contact with a vital power that exceeds every domain and traverses them all” (Deleuze 2003b: 42). Deleuze calls this vital power the Rhythm. The Rhythm is something non-representable at all, which is more profound than any senses such as vision, hearing, touch, smell, etc. The Rhythm is insensible if we use the ordinary notion of sensing, but at the same time it can only be sensed as an unknowable power that makes visual sensations appear. The Rhythm cannot be captured by any rational and perceptual way but instead it gives order and consistency to all sensations. In his book on Bacon, Deleuze discerns three rhythms: “active” with an increasing variation or amplification; “passive” – of decreasing variation or elimination, and an “attendant” rhythm (Deleuze 2003b: 71). Namely, the existence of these rhythms constitutes the Figure. “Rhythm would cease to be attached to and dependent on a Figure: *it is rhythm itself that would become the Figure, that would constitute the Figure*” (Deleuze 2003b: 71).

Rhythm is firstly a musical category and Deleuze characterises it as that which “runs through a painting just as it runs

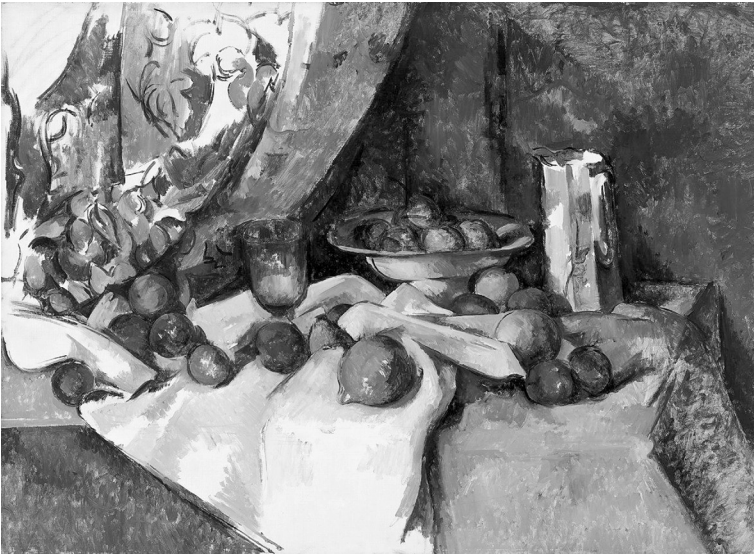
through a piece of music” (Deleuze 2003: 42). The big influence really can be ascribed to such composers as Messiaen or Boulez and to their concept of rhythm, which Deleuze invoked in *A Thousand Plateaus: Capitalism and Schizophrenia*. One of the first sources can be the Proustian concept of rhythm elaborated in the book *Proust and Signs* (Deleuze 1964), but beside the other sources that can be detected in the field of music, cinema and literature, Deleuze also refers to the concept of rhythm taken from the French phenomenologist of art Henri Maldiney (1912–2013) who, similar to Erwin Strauss or Maurice Merleau-Ponty, paid most attention to Cézanne’s painting. According to Maldiney, Cézanne’s painting reveals all the “logic of senses”, our immediate participation in the world, that of being in the world, the Rhythm. “It is diastole-systole: the world that seizes me by closing in around me, the self that opens to the world and opens the world itself” – Deleuze says, reciting Maldiney (Deleuze 2003b: 41–42). Very similar to Deleuze, making a distinction between the model of recognition and the model of encounter that belongs to the logic of sensation that always appeals to something pre-rational, Maldiney in his turn opposes sensation to perception. Maldiney describes sensation as non-intentional, as not intending any object, whereas perception is intentional and constitutes some intellectual, epistemic moment that cuts off the *aesthesis* (Escoubas 2010: 193). According to Maldiney, the main function of an image is not of imitating the world, but of appearing. Merleau-Ponty in his *Phenomenology of Perception* (*Phénoménologie de la perception*, 1945) uses the concept of perception, but which is understood as a primary, pre-objective and pre-conscious experience (Merleau-Ponty 2005: 242) that indicates our primordial involvement into the world. According to Merleau-Ponty, the art especially becomes

the practice that more than any intellectual activity can express this moment of appearing, the emergence of the world before our eyes. Cézanne for him is the genius who was capable of rendering that vision in the most intense way: “Cézanne wanted to depict matter as it takes on form, the birth of order through spontaneous organisation” (Merleau-Ponty 2003: 277). Even though structurally the positions of phenomenology of art and of Deleuze on the analysis of sensation and its relation with the rhythm mostly coincide, we need to not forget Deleuze’s negative attitude that rejects the notions of the lived body and the life world. “But the lived body is still a paltry thing in comparison with a more profound and almost unlivable Power [*Puissance*]” – says Deleuze (Deleuze 2003b: 44). It does not allow reaching a much more profound level of genesis and matter. Deleuze intends to descend beneath the lived and existent, as he accentuates the body without organs (the decentralised subject) in Bacon and the encounter with the vital, unliveable and inorganic power without any qualities. So he talks about Cosmic becoming and not about being in the World. In Deleuze it is possible to talk not about openness to the world but about openness to the Cosmic forces. The concept of “force” can appear as having a relationship with what Merleau-Ponty calls the “vibration of appearance”, but for phenomenologists, this really has a phenomenal meaning, whereas Deleuze talks about the vibration of matter that gives rise to the primordial sensibility. “Deleuze links ‘rhythm’ to the body without organs, insofar as it is the ‘vibration’ which animates that body, and makes the sensation pass from one level to another through the Figure. Rhythm unites the different orders” (Crowther 2012: 34). The force has strong relation with rhythm and sensation, as “for a sensation to exist, a force must be exerted on a body, on a point

of the wave. But if force is the condition of sensation, it is nonetheless not the force that is sensed, since the sensation “gives” something completely different from the forces that condition it” (Deleuze 2003b: 56). The problem is that the force itself is not sensed in any way: invisible and nonsonorous at all. But it does not mean that it is not real. It is not accessible to our natural perception, so the main problem of modern art becomes how to make these invisible, nonsonorous forces visible or sonorous. Deleuze liked very much to repeat Paul Klee’s famous formula that became the formula of modern art in general: “Not to render the visible, but to render visible” that means nothing else than: “The task of painting is defined as the attempt to render visible forces that are not themselves visible” (Deleuze 2003b: 56). How can the painter make visible the force of weight, of time, of pressure, of a scream? Deleuze gives an example of painter Jean-François Millet, who tried to render visible the weight of a sack of potatoes carried by peasants instead of just painting peasants carrying the sack of potatoes as critics used to think.

To Deleuze’s mind, the main task of Cézanne was to render visible the folding force of mountains, the germinative force of a seed, the thermic force of a landscape, the ripening or rotting force of an apple (see his painting on the motif of *Still life with Apples* and *Mont Sainte-Victoire*). Vincent van Gogh invented the “unheard-of force” of a sunflower seed (famous *Sunflowers* series), made visible the vapouring field from the heat (*Midday Rest (after Millet)*, 1890, or *The Sower*, 1888), the temperature of daytime heat (*Sun over Olive Grove*, 1889), or the pulsatile force of the stars in the night sky (*Starry Night over the Rhone*, 1888). Of course, Bacon tried to render quite different forces not yet invented by Cézanne or van Gogh. Bacon’s Figures





Paul Cézanne. *Still Life with Apples*. 1893–1894. Oil on canvas.

render the forces of spasm, the scream, the flattening force of sleep. In Bacon there is no I who acts: screams, vomits, etc., but it is exactly the force which forces me to scream. Deleuze recites other invisible forces that are rendered visible in Bacon: isolation, deformation, dissipation (through the smile), coupling, the mysterious force in triptychs (uniting and separating at one and the same time), the force of changing time, the force of eternal time / the eternity of time. “To render time sensible in itself is a task common to the painter, the musician, and sometimes the writer” (Deleuze 2003b: 64). The genius in this field, no doubt, was Proust. What other forces could be rendered visible – it is the question for the future artists. But what is most important here, is that modern painting, contrary to classical painting that was always oriented towards stable

givens and essences, is able to convey the vision of a dynamic and always changeable reality – the Cosmic becoming, which is invisible, but through the sensation sustained by the Figure, it can become visible. The logic of sensation expresses the main thesis of Deleuze’s ontology of becoming and for that reason it should be related with painting not objects but forces instead. Capturing the forces that are invisible themselves results as the very immediate effect of a sensation, because vibrating on the threshold of perception it attacks not our intellect but our nervous system, intuition, and instinct.

Why does Deleuze, following Bacon’s attitude, privilege the way of Figure, and not the abstract forms or abstract scribble of abstract expressionism? Abstract art like that of Mondrian or Kandinsky is not sufficient for Deleuze because it lacks sensation, it is addressed to the head and “acts through the intermediary of the brain, which is closer to the bone” (Deleuze 2003b: 34), and thus is incapable of avoiding representation. First, abstract painters are concerned most about an aesthetic vision that consists of the composition of colours or forms. Abstract painting requires aesthetic comprehension and its nature is more rational than sensible. It is deficient of the Rhythm as it always remains in one and the same level instead of rather moving the sensation from one level to another. So, conversely to a sensation that always attacks our nervous system, to our pre-conscious, stable abstract forms attack only our intellect. And, as we saw before, intellect and rationality for Deleuze always coincide with representation. On the other hand, abstract expressionism like that of Pollock is too chaotic and messy, so the emergence of sensation becomes impossible as painting should “make the sensation clear and precise” (Deleuze 2003b: 110). There is no Figure, the body which could sustain sensation, and

there are no levels through which sensation could pass. According to Deleuze, Bacon moves in the middle path between these two extremes, by his deformed figures being able to extract and sustain sensations.

## **Diagram–Chance: From Chaos to Rhythm**

How do the principles of the logic of sensation constitute the principles of composition of the work of art? It is the question concerning the process of painting itself that determines the emergence of a sensation. Deleuze formulates this question in the following way: how to pass from the pre-pictorial phase to the pictorial one so that the painting process would succeed? This moment is crucial.

The pre-pictorial phase in modern art differs quite a lot from that in classical art. The main task for the modern painter is not to begin, not to impose the form on a matter. The task for the classical artist was to start, to represent what he sees around him, to try all variations of figuration, whereas the modern artist encounters too many figurative givens, what Deleuze calls clichés. “The painter has many things in his head, or around him, or in his studio. Now everything he has in his head or around him is already in the canvas, more or less virtually, more or less actually, before he begins his work. They are all present in the canvas as so many images, actual or virtual, so that the painter does not have to cover a blank surface, but rather would have to empty it out, clear it, clean it” (Deleuze 2003b: 86). Many attempts, if they do not succeed, can result in returning to the cliché or worse, to making a parody.

Trying to describe the way or method through which modern painters, and especially Bacon and Cézanne, try to escape representation or clichés, Deleuze uses the concept taken from semiotics of the pragmatist Charles Sanders Peirce<sup>23</sup> – the graph or *diagram* that is treated as the genetic agent, enabling artists to create something new. Deleuze describes the diagram as consisting of three concepts: catastrophe, chance and rhythm, or expressed by the formula: *from catastrophe through chance to rhythm*. The diagram is precisely what ends the pre-pictorial phase and allows for moving to the pictorial. Applied to the pictorial plane, the concept of diagram strongly correlates with the principle of difference, the attempt to disrupt identity, inherent to Deleuze’s philosophy, what is really inseparable from the Deleuzian concept of chaos. In the book *What is Philosophy?* Deleuze and Guattari wrote that in opposition to those who are content with living in the milieu of clichés, only

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<sup>23</sup> It can be discussed from whom – Charles Sanders Peirce or Michel Foucault – was taken the concept of the diagram. In the book *Francis Bacon: The Logic of Sensation* Deleuze refers to Peirce’s semiological theory and the concept of diagram elaborated in the book *Peirce on Signs: Writings of Semiotic by Charles Sanders Peirce* (1991). “Peirce first defined icons by similitude and symbols by a conventional rule. But he acknowledged that conventional symbols are composed of icons (by virtue of phenomena of isomorphism), and that pure icons range far beyond qualitative similitude, and consist of “diagrams” (Deleuze 2003b: 116). Later, in the book *Foucault* Deleuze refers to the concept of diagram that was applied by Foucault in the analysis of social structures: “The diagram is no longer auditory or visual archive but a map, a cartography that is coextensive with the whole social field. It is an abstract machine. It is defined by its informal functions and matter and in terms of form makes no distinction between content and expression, a discursive formation and a non-discursive formation. It is a machine that is almost blind and mute, even though it makes others see and speak” (Deleuze 2006a: 34).



Paul Cézanne. *Montagne Sainte Victoire*. 1904–1906. Oil on canvas.

the artists, philosophers and scientists are not afraid to confront the chaos. Being the ripper of every identical system or order, chaos at the same time is the germ of every order or form. Creators know that only through the rupture of former identity or form is it possible to create something really new. Of course, it is a very threatening and risky experience, the collapse of all visual coordinates, the invasion of manifold painful sensibilities, where it is impossible to discern them. As Deleuze insists, it is not a psychological but certainly pictorial experience,

although it can respond to a painter's psychic life. The fact that many great modern painters were using the diagram is shown by the names they gave to that pictorial experience: Cézanne's "catastrophe", or "abyss", Paul Klee's "chaos", the vanishing "grey point". But how this catastrophe or chaos is taken on canvas? The painter makes involuntary, irrational, accidental, free, random marks. It can be made even in a blind way, without our will or sight, as "if the hand assumed an independence and began to be guided by other forces" (Deleuze 2003b: 100). And it is enough for another world to intrude into a visual world of figuration and its optical organization. These marks made by hand, and for this reason called manual marks or traits, are non-representative, non-illustrative, non-narrative, but sensational. They do not have significance and do not signify anything. For this reason Deleuze calls them *a-signifying traits*. "The diagram is thus the operative set of asignifying and non-representative lines and zones, line-strokes and colour-patches. And the operation of the diagram, its function, is to be "suggestive" (Deleuze 2003b: 101). If we look at how Bacon realized the diagram, we will see that he used various things in order to make these random marks. "Bacon applied the paint with a variety of brushes, and sometimes with his bare hands, or with such other brush substitutes as rags, sponges, combs, and even cashmere pullovers – whatever seemed to recommend itself at the time ... in the triptych *Three Studies of Figures on Beds* Bacon even used a dustbin lid to trace the swirling lines that surround two figures wrestling on a bed" (Schmied 2006: 81). He also practiced a method of painting where he first covered the canvas with watercolour or with acrylic that made a neutral, flat background, but the figures were painted with oil for the reason that the time the oil was taking to dry was much longer, so he

could make changes and deformations of the figures. Scrubbing and deformations were the ways Bacon was trying to escape clichés. For example, van Gogh's diagram "was the set of straight and curved hatch marks that raise and lower the ground, twist the trees, make the sky palpitate..." (Deleuze 2003b: 102). So the function of the diagram was, as Bacon said, "to unlock the valves of feeling" (Sylvester 1987: 17) and this can happen only through a catastrophe taking place on the canvas. However, being such an important and crucial moment of painting, the diagram nevertheless just ends the preparatory work of an artist, opening up a way for painting itself, so it can work as a means, but in no way can it be a purpose of a painting. It is a first step, but not a result. Being a catastrophe itself, the diagram cannot become a catastrophe or create a catastrophe. In order for the diagram to be successful, it should be utilized, which indicates passing "from the possibility of fact to the Fact, from the diagram to the painting" (Deleuze 2003b: 119). As much as the chaos is a germ of every order or rhythm, the diagram gives a possibility, a chance to create something new. But there arises the question: how is the artist able to take advantage of this chance for some Figure sustaining the sensation to emerge from the catastrophe, for the rhythm to come? The concept of a chance is strongly related with one of the attitudes of modern art, where the role of the painter in the process of creation is understood as being a particular medium. Bacon characterized himself in such a way: "I always think of myself not so much as a painter but as a medium for accident and chance. ... But I don't think I'm gifted. I just think I'm receptive. ... I think I'm energetic in myself and I think I'm very receptive to energy. ... I think that I have this peculiar kind of sensibility as a painter, where things are handed to me and I just



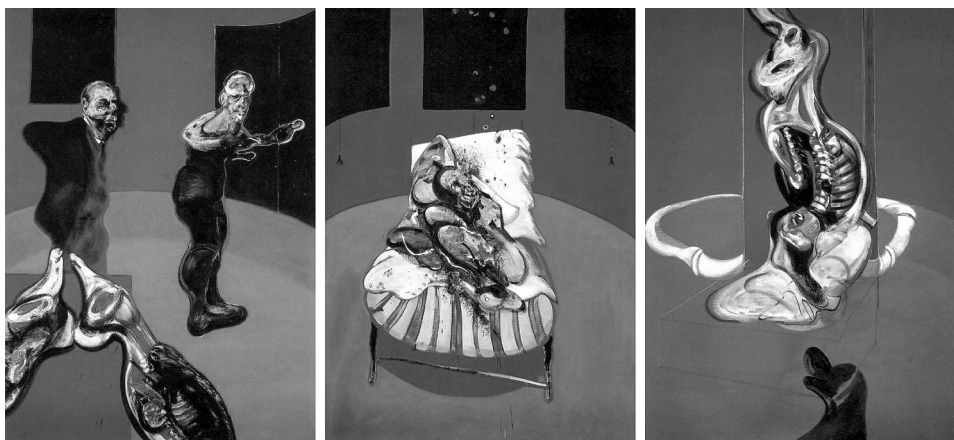
use them” (Sylvester 1987: 140–141). But really the pretext for this principle to emerge may have been given by Cézanne. He maintained that: “Not a ‘minute of the world passes’, says Cézanne, that we will preserve if we do not ‘become that minute’” (Deleuze, Guattari 1994: 169), thus indicating the requirement of a very close and immediate relationship between a man and the world, which can be reached during the process of creation. This strongly resonates with Deleuze’s concept of becoming. Cézanne’s phrase indicates that in the process of creation we should distance ourselves from the conscious Self and be completely open for another experience to invade us. This is a condition for experiencing invisible forces and for creating sensations. When the painter is making random, spontaneous, involuntary marks, he is making it with a hand, which becomes independent from his will and sight. Painting based on chance should be a spontaneous process, freed from the control of reason and supported only by an accident (as in Bacon’s painting *Man and Umbrella*, where the man becomes an umbrella). This spontaneity and openness of a painter for the result, which will happen, that are inherent to Bacon and other modern artists can be shown by the fact that they have not used any sketches, without which a classical painting, requiring a very good optical organization, would be almost impossible. Painting without sketches indicates that the painter does not have a preconceived idea or plan of how his canvas should appear exactly. But this moment is very slippery and complicated, threatening with great misunderstandings. Chance for Bacon, first, should not be understood as “the set of probabilistic, pre-pictorial givens, which are not the part of the act of painting” as it were in the work of Duchamp, “who let three threads fall on the painted canvas, and fixed them



exactly where they fell” (Deleuze 2003b: 95). So chance should not be confused with probabilities; chance should be integrated in the act of painting itself. The second misunderstanding that should be removed can be demonstrated through the example given by Bacon himself with a cleaning woman. Would she be capable of making random marks or not? For many of us it would appear that she can easily make these random marks. But Bacon’s remark is that she would be incapable, “because she would not know how to utilize this chance or how to manipulate it” (Deleuze 2003b: 95). Involuntarily made random marks should be integrated into the visual whole, and this means that there is no chance except for “manipulated” chance, and no accident except a “utilized” accident. Chance does not mean that the painter does not know what he wants to do, that he does not have any preconceived idea. Indeed he has. But this idea does not work as the beginning of painting; it is displayed through the process of painting, always including changes. “I know what I want to do but I don’t know how to bring it about. And that’s what I’m hoping accidents or chance or whatever you like to call it will bring about for me” (Sylvester 1987: 102). Only in the end can the painter decide whether the result corresponds to this primary idea or not. If the chance was manipulated and utilised well, the result can be even better than he supposed. So the diagram and the chance help the painter to escape figurative and probabilistic givens. “A probable visual whole (first figuration) has been disorganized and deformed by free manual traits which, by being reinjected into the whole, will produce the improbable visual Figure (second figuration). The act of painting is the unity of these free manual traits and their effect upon and reinjection into the visual whole” (Deleuze 2003b: 97–98).

Methods of the diagram and chance determine what kind of pictorial space is created, which in turn determines the emergence of the sensation. As we have seen before, the diagram and the chance include an intervention of a hand that becomes independent from the will and sight. It presupposes something involuntary and irrational. In classical painting, conversely, a hand is totally subordinated to an eye as a painter works with figurative and probabilistic givens and tries to manifest it in an optical organisation that is primary. So we can see that the eye indicates reason, will, control, and calculation, as opposed to a hand, which indicates involuntariness, instinct, temperament, spontaneity, etc. Abstract art, such as that of Mondrian, creates an especially pure optical space, as the hand in the process of painting is totally subordinate to the eye. This kind of pictorial space loses its tactile sensibility and in result lacks suggestibility. It appeals only to our intellect but does not reach a more profound logic of sensation. That kind of optical space, to Deleuze's mind, can be seen in Byzantine art. Thus, abstract painting is much more optical and less tactile than classical representation. Even more, it reaches this pure effect by replacing the diagram with the code, which is digital as it works with units that visually group together the terms in opposition (vertical-white-activity, horizontal-black-inertia, etc.). This digitality is so abstract that it "reduces the abyss or chaos (as well as the manual) to a minimum: it offers us an asceticism, a spiritual salvation" (Deleuze 2003b: 84). It is an attempt to escape chaos that is always related with violent sensibility.

Abstract expressionism (Pollock's line, Morris Louis's stain) follows a completely different way of engaging the diagram. Deleuze characterises it as "the optical catastrophe



Francis Bacon. *Three Studies for a Crucifixion*. 1962. Oil and pastel.  
 © The Estate of Francis Bacon. DACS, London / LATGA, Vilnius, 2016.

and the manual rhythm” (Deleuze 2003b: 106). Through the subordination of the eye to the hand, abstract expressionism creates a manual space where it is impossible to see any visual coordinates. The specific feature of this art is the line or the patch of colour, which does not form any contour, “that delimits nothing, neither inside nor outside, neither concave nor convex” (Deleuze 2003b: 105). For this reason, the eye can hardly follow it. Deleuze compares this line with a “frenetic dance” or “Gothic line”<sup>24</sup> (the term Gothic art was taken from Wilhelm Worringer, the German art historian), which moves not from one point to another but between points instead, continually changing direction, becoming inseparable from the surface. Compared with this line, abstract painting appears very representative, as its line still delimits an outline. To Deleuze’s mind, this is another extremity, as the diagram

<sup>24</sup> One of Pollock’s famous canvases is entitled *Gothic*, 1944.

works not as a means, but becomes a purpose itself. Whereas abstract art left chaos away invoking just the transformation of the form, abstract expressionism stayed in chaos engaging with the decomposition of the matter. This chaotic sloppiness, as Bacon himself insisted, does not allow for the Figure that sustains the sensation to emerge. “Save the contour – nothing is more important for Bacon than this” (Deleuze 2003b: 110).

Now we can see why Deleuze treats Bacon’s painting as the middle path, the case between two extremities. Painting in Bacon is based on a very good balance between the interference of the hand when the clichés should be destroyed and of the eye, when the manual traits should be reinjected into the visual whole. Chaos works there as a germ of the rhythm, and manual traits form what Deleuze later called chaosmos. The result of this interaction is what Deleuze determines haptic space or haptic vision (gr. *Haptein* – to touch, to cuddle). This term (in original – *haptisch*) was taken from Alois Riegl, a famous Austrian art historian<sup>25</sup>. Hapticity refers to the vision that is captured through sensations, that raises sensible-tactile senses. It strongly differs from the way we experience an optical space, because the illusion of vision or movement is related not with the appearance, but with something we could call the vibration of the matter. Thus, in a tactile space of a painting, where on the flat surface by means of colours and forms an effect of volume is created, the haptic function of the eye awakes as it captures the image instead of plunging into an optical vision; it enfolds

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<sup>25</sup> Alois Riegl explored the problem of hapticity, opposing haptic-close vision to optical vision in his book *Die spätromische Kunstindustrie nach den Funden in Österreich-Ungarn* (1901). But he actually used the term “taktische”, which, responding to criticisms, was later replaced with “haptisch”.

the space of a painting and unifies the vision and touch (this was especially developed in Egyptian art, where Egyptians in their bas-reliefs used the lines of contour in a very haptic way). Thus, haptic vision opens up the ways for the sensation to be “captured”. We can talk about hapticity, “when sight discovers in itself a specific function of touch that is uniquely its own, distinct from its optical function”, Deleuze says, citing Riegl (Deleuze 2003b: 155). Such is the “modern” eye – “painters paint with their eyes, but only insofar as they touch with their eyes” (Deleuze 2003b: 155). The creation of such a haptic vision is inseparable from the specific sense of colours, or colourism, inherent to Bacon’s painting. Line and colour are the most important elements of painting, but in the case of Bacon, there is no subordination of the line and colour in the regimes of one and another. In classical painting the line delimits contour, and the colour fills the supposed form; in abstract painting, the line is the most important as it strictly outlines the contour. It is like the bone structure, not the flesh. Colours are pure, cold and homogenous. Abstract expressionism created the line which, conversely, delimited nothing – there is no contour that could be saved. The singularity of Bacon occurs as he is able to create a contour only through the means of colours. The diagram then works as a modulator, consisting not “only of relations of warm and cool, of expansion and contraction, which vary in accordance with the colours considered. It also consists of regimes of colours and of relations of these regimes, and the harmony between pure tones and broken tones” (Deleuze 2003b: 152). And the three most important pictorial elements in Bacon – armature, Figure and contour – “communicate and converge in colour” (Deleuze 2003b: 152). The Figure appears through the

different regimes of colours and its relations<sup>26</sup>. The modulating character of the diagram creates the effect of movement from one level of sensation to the other – the rhythm. Tom Conley in his *Afterword* compares modulating with Deleuze’s other concept, Fold, explored in the book *The Fold: Leibniz and the Baroque*, where baroque was understood as the world of the continuous process of folding, unfolding, and refolding (Conley 2003: 147). Folding also could be understood as the same modulation or rhythm: expansion-contraction-expansion. Thus, the modulation of colours expresses the pulsatile force, the vibration of the matter, but at the same time it lets some consistent form emerge. In this way, the diagram works as “an abstract machine that composes matter and force in a painting” (Zepke 2005: 187). Deleuze makes a conclusion that colourists, such as Cézanne, van Gogh and Bacon, use an analogical language of painting which also works as a modulator. Where exactly is the point in which the resemblance, which was the main task, and comprehensible language for classical painters differ from analogy? It is really an important question, as Figures always resemble something. But this resemblance is in no way a baseline. Rather, Bacon or Cézanne raised the question: how can one produce a resemblance with no resembling means? Trying to destroy the cliché, the painter starts from the diagram, lets the chaos in and then through the chance and utilisation

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<sup>26</sup> Merleau-Ponty addressed to the type of modulation in Cézanne’s painting and his choice to use green for the background rather than a grey as it was in classical painting. The result is “that when the over-all composition of the picture is seen globally, perspectival distortions are no longer visible in their own right but rather contribute, as they do in natural vision, to the impression of an emerging order, of the object in then out of appearing, organizing itself before our eyes” (Merleau-Ponty 2003: 278).

of it he gets a Figure that resembles nothing, but nevertheless is analogous to something: a human's body, a pig's head, an umbrella, etc. "Roughly speaking, the law of the diagram, according to Bacon, is this: one starts with a figurative form, a diagram intervenes and scrambles it, and a form of a completely different nature emerges from the diagram, which is called the Figure" (Deleuze 2003b: 156). For example, in the painting *Man and Umbrella* (1946), Bacon wanted to make a bird alighting on a field, but the result became totally different. To Deleuze's mind, in such a way representation is overcome most and the sensation extracted most, because a relation with chaos is not lost, as the genesis of the form always remains nearby. The creation of the form or some consistency appears as created not through a pre-given vision, but through the interplay of differences. For this reason, an analogical language includes deformation that is completely different from a transformation of form inherent to abstract painting. Transformation that is tied with digital language and code is incapable of overcoming representation, as there is a passage from one form to another only, without plunging into chaos, without reaching a much more profound level of sensation.







Gitenis Umbrasas. *Iron She-Wolf*. 1992. Chrome-plated brass. Photo Aleksandras Šiekštelė.

V

PHILOSOPHY AND MUSIC:  
DETERRITORIALIZATION  
AND REFRAIN

**Lilija Duoblienė**



## Refrain in Nature and Art: Territorial Transcendence and Faciality

Deleuze and Guattari in the chapter “1837: Of the Refrain” from *A Thousand Plateaus: Schizophrenia and Capitalism* continue to analyse the concepts of refrain, territorialization and deterritorialization, which were in use already in previous texts. They describe how creation in nature and art is possible through the process of moving from territorialization towards deterritorialization and reterritorialization. First of all, they work with the concepts of territory, and for that they use the musical concept of refrain (*ritournelle*). These concepts are also related to reproduction in nature, the behaviour of different species and especially birds that mark their territory by singing. The idea of birds and animals marking territory was borrowed from biologist Jakob von Uexküll (*A Stroll Through the Worlds of Animals and Men: A Picture Book of Invisible Worlds*, 1992), who explained an animal’s relationship to their environment and their actions in their surroundings according to the information which is available to organism through its senses. Among nature’s other creations, he reasoned the birds’ ability to

recognise territorial borders. Being close to existentialism and semiotic philosophy in his scientific works, von Uexküll used the ideas from philosophy and other sciences to analyse the signing systems in biology and to understand how the relationship between different segments of the environment appears. Another big influence on Deleuze and Guattari's philosophy in relation to the closeness of art to nature is attributed to Messiaen's theory of music and his experiments with the rhythm and pitch of birdsongs, which he transferred into compositions (especially *Catalogue d'Oiseaux*). Messiaen's novelty in music brought a trend of exploring the non-retrogradable rhythm, which means the same order of values in both directions – back and forward (Messiaen 1994: 74), which in Deleuzoguattarian philosophy means repeating the central beat and returning to the same point in the cycle. Messiaen's rhythm, as well as the diagonal linkage of vertical and horizontal or harmony and melody first discovered by Boulez, Messiaen's student, lay in the core of Deleuzoguattarian music philosophy. As Deleuze's investigator and critic Catherine Pickstock states: "Messiaen does not really subordinate the harmonic to the melodic, taken as primarily rhythm, which he defines as 'continuous variation'. In the end, as later in the case of Boulez, he is concerned with the mysterious 'diagonal' that one hears between the horizontal and vertical coordinates" (Pickstock 2008: 181). Both von Uexküll and Messiaen are mentioned in Deleuze and Guattari's books to outline the idea of refrain in a birds' life and especially their singing for territorial purposes. Thus, the refrain can be found in nature, music and all other arts, though originally it is the closest to music, which according to the philosophers surrenders less to the representation. In order to understand the refrain in a broad Deleuzoguattarian sense, one can use the

concept of habits and other interpretations of the refrain such as caring about home and safety, preventing troubles, death, and reproduction purposes (Holland 2008, Bogue 2003a, Buchanan 2004). Deleuze in *Difference and Repetition* gives such a definition: “The refrain is the eternal return as cycle or circulation, as being-similar and being-equal – in short, as natural animal certitude and as sensible law of nature” (Deleuze 1994: 6). Later with Guattari he gave the classification of the refrain in relation to territory, which became an encyclopaedia for all interpreters.

“Refrain could accordingly be classified as follows: (1) territorial refrains that seek, mark, assemble a territory; (2) territorialized function refrains that assume a special function in the assemblage...; (3) the same, when they mark new assemblages, pass into new assemblages by means of deterritorialization-reterritorialization...; (4) refrain that collect or gather forces, either at the heart of the territory, or in order to go outside it...” (Deleuze, Guattari 1987: 326–327).

Despite classification in four types, Deleuze and Guattari distinguish three aspects of the refrain: marking the safe home territory, which is closed to outside forces; functional refrain, which can be deterritorialized in the same closed territory through regrouping the assemblage’s elements; and finally opening the territory to forces from the outside, which in Buchanan’s words are defined as “a block of sound that is at once a way home, the very source of home, and the home in our hearts” (Buchanan 1997). There is a permanent tension between missing home and leaving it. Refrain deals not only with a block of content, but also forms of expression, or in other words *becoming*. This means moving from one territorial assemblage to another or within one through a variation and interaction of

different elements, fluctuation and tension between stability and movement, safety and danger, life and death.

Territory is transcoded, it is in permanent movement towards the production of new; thus, it is in the process of territorialized, deterritorialized and reterritorialized, and this process depends on the distance between the assemblage characters. “The territory is first of all the critical distance between two beings of the same species: Mark your distance. What is mine is first of all my distance; I possess only distances. Don’t anybody touch me, I growl if anyone enters my territory, I put up placards. Critical distance is a relation based on matters of expression. It is a question of keeping at a distance the forces of chaos knocking at the door” (Deleuze, Guattari 1987: 320–321). Change in the distance means change within territorial assemblage, or change of its borders.

In music philosophy, refrain is described like “Bird songs: the bird sings to mark its territory” and as “a musical “nome”, “a little tune, a melodic formula” (Deleuze, Guattari 1987: 312). It is both a musical content and its prevention. Marcel Swiboda, describing the relationship between form of content and form of expression in Deleuzoguattarian music philosophy, and Buchanan outlined the double and paradoxical process of refrain’s function. The refrain is closed, preventing a block of content, but at the same time it can be opened to forces from the outside – forces of chaos. Swiboda, following Genosko’s analysis of Guattari’s solo works, especially *Ritornellos and Existential Affects* (1996), finds a more precise description of refrain in the sense of presenting sources for its explanation, such as the ideas of Louis Hjelmslev and Mikhail Bakhtin: “this is where Guattari’s innovation comes in: he realizes the potential in Hjelmslev’s schema that makes the relation between the

planes reversible so that the matter that is articulated in the formation of content in a given more-or-less concrete instance is from another perspective constitutive of a formation of expression and vice versa” (Swiboda 2002: 81). He finds how important for Guattari it was to use the new concept of *ritournelle* and analyse it as content and expression emphasizing its relation to enunciation in every specific case, which in practice comes through the affects: “One can proceed by means of the ritornello of a given intersection of content / expression relations, the production of a refrain constituting in part sensory affect and the accompanying array of potential enunciations” (Swiboda 2002: 104). Affects are not affectations and do not depend on humans. They have no order; they are products of the abstract machine and work for expressing events through joining cosmic forces. On the other hand, *ritournelle* is always expressed with a repetition and eternal return, staying in itself and leaving. In Deleuze and Guattari’s *A Thousand Plateaus: Schizophrenia and Capitalism*, it is said: “In a general sense, we call a refrain any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes (there are optical, gestural, motor, etc., refrains). In the narrow sense, we speak of a refrain when an assemblage is sonorous or “dominated” by sound – but why do we assign this apparent privilege to sound? (Deleuze, Guattari 1987: 323). In order to answer the last question, philosophers mention the capability of sound to be “more refined”, “specialised and autonomous” and take “leave of the earth”.

Melody and rhythm are of biggest importance in order to mark the territory in music as well as leaving it. Rhythm marks territory by distinction of one-type elements from the other and keeping them at a distance, while melody shows the position of

different sounds or motif in a moment. That lays in the composition. As Eugene Holland emphasises, following Jacques Attali and Deleuze, for musical (not the number of sounds) appearance, a *com-position* is needed (Holland 2008: 203). That can happen in various ways, though one of the most effective is improvisation or a kind of experimentation with music, when all needed elements unpredictably appear in a concrete position and interrelation. Deleuze and Guattari, following Boulez, who invented “a kind of diagonal running between the harmonic vertical and the melodic horizon” (Deleuze, Guattari 1987: 296), tries to give examples of compositions with the passage of deterritorialization interpreting this “kind of diagonal”, how it unpredictably appears in an art machine. Diagonals are “connectors between points of different levels” (Deleuze, Guattari 1987: 295). In the Deleuzoguattarian interpretation, it is directed onto a freeing and line of flight. So while melody and rhythm are of great importance for the territorialization and prevention of the refrain, they are no less working in the deterritorialization process. The artist, in the French philosophers’ view, like a bird makes a mark, puts a signature and creates a style. The artist constitutes the territorial motif and through deterritorialization lets him float in one or another rhythm, to live his life in the art machine and stand up on his own.

For the visualisation and understanding of the Deleuzoguattarian concept of refrain, we take the example of art, which was not described by these philosophers; nevertheless, it seems to be eloquent and applicable for the understanding of refrain and its move in assemblages. The visual art piece is based on documentary shoots.

Werner Herzog in the documentary film *Herdsmen of the Sun* (1989) presents his view on the ritual life of the African tribe



Wodaabe. The tribes' men, taking part in music and dance festival, are reminiscent of birds mating; they work for many hours on their appearance in order to attract women and to be chosen for the night. That is a simple visualisation of what is narrated by Deleuze and Guattari about territories in the life of nature. Despite the nomadic life outside, when the tribe changes its living space, deterritorialization periodically happens inside the tribe: "Between the two, at the boundaries, an oscillational constant is established: an active rhythm, a passively endured rhythm, and a witness rhythm? Or else the animal opens its territory a crack for a partner of the opposite sex: a complex rhythmic character forms through duets, antiphonal or alternating singing, as in the case of African shrikes" (Deleuze, Guattari 1987: 320). The highest moment in the process of deterritorialization within assemblage of performance in *Herdsmen of the Sun* is the ritual dancing of men, as well as the special ritual noise of crowd, when it is increasing until a loud zenith, presenting the manifestation of the new couple regrouped for the night. One of the interesting artistic ideas in this film is the presentation of the compound of different rhythms in sounding and moving: the crowd sounding in a continual manner when every man expresses sound in a different rhythm and pitch, which has a purpose to seduce the woman and to be chosen as the most appealing man, as well as a common move in dance and individual mimicry. The mouths of men, who are reminiscent of birds, are moving and change their faces in the flirting process. Guattari in *The Machinic Unconscious: Essays on Schizoanalysis*, comparing the human and animal world raises "a hypothesis that assemblages of faciality necessarily "precede" the existence of animal mouths and human faces" (Guattari 1989: 129). The face in marking territory is as important as refrain in constructing

assemblages. It works for identification.<sup>27</sup> The mimicry and variation of different sounds during the performance of men in Herzog's film, when coming to common rhythms, presents how it determines the rearrangement of assemblage within territory and in Guattari's more general description of *faciality* as "formed substantiations" related to the new couple. Though in *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari claim that "if we consider primitive societies, we see that there is very little that operates through the face", "possession expresses a direct relation between Voices and the body rather than a relation to the face" (Deleuze, Guattari 1987: 175, 176) and that is because the face "is the typical European". Making a distinction between the archaic and nowadays, Deleuze and Guattari emphasise the change of the face's meaning, when nowadays it expresses politics and an assemblage of power with a stress on inhumanities while in the past it was displaced by the head and soul, which constituted the relationship within tribes. Deleuze and Guattari attempted to show how significantly different the faciality of inhumanity became in our days, opening many ways for new polyvocalities, a new strange becoming and rhizomatic movement in deterritorialization, while Herzog's film presented deterritorialization and reterritorialization in a tribe as weak facialization, based on the imitation of a birds' movement and especially its mouth, letting sounds go, transforming the dancer into *becoming spiritual / becoming animal*.

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<sup>27</sup> In *A Thousand Plateaus: Capitalism and Schizophrenia* there is another, more precise description of face, which refer to apersonalization: "faces are not basically individual; they define zones of frequency or probability, delimit a field that neutralizes in advance any expressions or connections unamenable to the appropriate significations" (Deleuze, Guattari 1987: 168).

## Artistic Refrain: From Singing Everyday to Becoming Music, Becoming Cosmic

The other two examples are important for a broader investigation of the specificity of deterritorialization in artistic expression, especially the role and (im)possibility to distinguish the *small refrain* and *great refrain*, *first type refrain* and *second type refrain*, natal and cosmic; in other words, Deleuzoguattarian contraposition, which at the same time overlap.

Music and film about music extracts were chosen: it is the old man's singing in Gavin Bryars' composition "Jesus' blood never failed me yet" (1971, recorded with Tom Waits in 1990) and in Herzog's extract from the film *The Transformation of the World into Music* (1994). In both pieces of art, the focus is put on the old man's non-professional singing. In Bryar's composition, it was a homeless old man's accidentally overheard refrain, which later was developed by a composer and orchestra, whereas in Herzog's film the old fireman humming a tune from Wagner's opera *Parsifal*, does that backstage. Both pieces are dealing with the content of Christian values, though when choosing these particular pieces of art for analysis this was not taken into account.

The hypothesis is that two different diagrams are presented in both cases of music, while using the similar idea of compounding the professional and nonprofessional. The old man's voice, which is a little trembling, a bit creaking, a bit scratching while singing the melody as a small refrain, makes two directional influences on the creation and perception of audio composition (territorializing and deterritorializing). Whether the threshold of lifting from the small to great refrain is heard or not heard is a matter for a very precise listener and observer,

as well as the perfection of the actualization of the artist's idea. That is the empirical plane while Deleuze and Guattari pay bigger attention to the virtual and abstract plane, the role of thinker describing thresholds among multiplicities as ambiguity, and as barriers, which can be easily crossed and overcome (Deleuze, Guattari 1987; Deleuze 1993b). That in our case means working in the perspective of Deleuzian transcendental empiricism, emphasising this creational process between the actual and virtual by using already done concepts.

How is the assemblage of refrain deterritorialized in music of these two chosen examples? When does it become artistic? What does the first type of refrain and second type of refrain, as well as little and great refrain, mean in music? The first question needs special attention and the effort to answer it is presented in the following subchapters. The two last questions have been discussed by Deleuzoguattarian investigators already, coming to the conclusion that Deleuzian music philosophy is misleading and confronting within itself in many aspects, especially when it describes music's ability to harness chaos forces and to use non-sonorous or non-musically compound sounds for it, which has the autonomy of expression and helps to reach the *final end of music*, its *standing up by own*, also jumping from the metaphysic onto the aesthetical plane (Vernon 2014, Gallope 2010). Despite the critique of Deleuzian aesthetic and music philosophy (Bidima, 2004) and specially the term "final end of music" (Gallope 2010) and other statements outlining "great" or "large refrain", their philosophy gives stimulus once again to rethink music through these concepts, especially when one keeps in mind Deleuzian *and, and, and*, various possibilities to combine what is incompatible, what appears in-between lines.

The curiosity to do that arises, while one wants to understand not a frontier between the functional refrain and artistic-aesthetical refrain, but the transformation of one refrain into another. Bogue does not separate the functional and aesthetic refrain because “they are part of the same machine” (Bogue 2003: 72). Indeed in *What is philosophy?* Deleuze and Guattari describe Australian birds and their behaviour, singing and other sounds created by them around the “complete artist” (Deleuze, Guattari 1994: 184). Discussing the aesthetic plane of composition and its only partial dependence on technique, they outline that “composite sensation is reterritorialized on the plane of composition”, “at the same time the plane of composition involves sensation in a higher deterritorialization, making it pass through a sort of deframing which opens it up and breaks it open onto an infinitive cosmos” (Deleuze 1994: 197). This deterritorializing function of the music refrain is a special feature “to gather forces” in order “to go outside it” and is different from other functions of refrain, related to territorialisation like “Lullaby” refrain, “Lover’s Refrain”, “Professional Refrain” and “Merchant Refrain” (Deleuze, Guattari 1987: 327)<sup>28</sup>. Michael Gallope (2010), a bit differently, in accordance with Deleuzoguattarian classification, distinguishes the metaphysical logic refrain and ethic-aesthetic logic refrain, when the second is deterritorializing and deterritorialized in order to be improved. The first one is home marking and functional, the second artistic, which is deterritorializing by improvisation and line of flight. If Gallope strictly classifies refrain as functional

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<sup>28</sup> Deleuze and Guattari in *A Thousand Plateaus* note that “*The child’s refrain, which is not music, forms a block with the becoming-child of music*”, letting readers to separate refrain from musical refrain (1987: 300).

and aesthetic, Swiboda emphasizes that they are only aspects of the same refrain. Despite this soft differentiation, he finds the possibility to distinguish them in naming, especially for outlining stronger deterritorialization by using outside forces. He says: “This – in terms of the refrain – is its relative deterritorialization and its absolute deterritorialization (Refrain), the move away from the well-worn phrases of a circumscribed and largely territorialized use of the refrain, towards the recognition in such phrases (musical, poetic, prosodic, etc.) that they bear affective and enunciative possibilities that enable not only an ethical or ethic-aesthetic transformation, but also a political one” (Swiboda 2002: 104). Probably influenced by Guattari, Swiboda outlines political assemblage not less than ethic-aesthetic. While agreeing with his position and at least the relative separation of functional and aesthetic refrain, we also use other Deleuzoguattarian words for refrain such as the *first type refrain* and *second, small and great*, though their separation is also quite tricky. However, Deleuzoguattarian use of the word *type* is more distinctive in comparison with *an aspect* for the description of the refrain, but it is not necessarily *functional* and *aesthetic* that corresponds to *small* and *great*; their interconnection depends on the contexts. Such a parallel is taken to rethink music ability to borrow, bear and harness inside and outside forces as well as stand by its own. Deleuze in *Negotiations 1972–1990* describes his and Guattari’s common concepts used in *A Thousand Plateaus: Capitalism and Schizophrenia* and states that they wanted to make the ritornello one of their “main concepts, relating it to territory and Earth, the little and the great ritornello” (Deleuze 1995: 137), when “the ritornello thus expresses the tension between a territory and something deeper, the Earth”

(Deleuze 1995: 146). In *Preface* to Italian edition of *A Thousand Plateaus: Capitalism and Schizophrenia* (included in *Two Regimes of Madness; Texts and Interviews 1975–1995; Deux régimes de fous. Textes et entretiens 1975–1995, 2003*) Deleuze narrates their idea and, describing different assemblages of *ritournelle*, separates three: “little territorial songs, or the songs that birds sing; the great song of the earth, then the earth cries out; the powerful harmony of the spheres or the voice of the cosmos...” (Deleuze 2006b: 311), letting us think that greatly differs from cosmic.

Meanwhile Guattari in *Chaosmosis: An Ethico-Aesthetic Paradigm* (1995) describes the new aesthetic paradigm which uses deterritorialization and creates the abstract or war machine, working similarly to the autopoietic machine. It brings, renders and harnesses outside forces and finally aestheticizes the cosmos, though his cosmos has “ethico-political implication”. Great refrain is cosmic and aestheticizing, as well as political.

In their common philosophy, earth forces is a feature of Romanticism, while cosmos forces belong to Modern time. That is why in *A Thousand Plateaus: Capitalism and Schizophrenia* we find that “The assemblage no longer confronts the forces of chaos, it no longer uses the forces of the earth or the people to deepen itself but instead opens onto the forces of the Cosmos” (Deleuze, Guattari 1987: 342), outlining that cosmos itself is refrain, so “the second type is the little phrase of the Cosmos” (Deleuze, Guattari 1987: 350). The main purpose of art is the transformation of matter-form relation, going behind and bringing “pure forces attributable only to the Cosmos”. The separation between territorial and earth, or territorial and cosmic is ambiguous and thin, because Earth is part of the cosmos as well as the cosmos is part of Earth, moreover because artistic

refrain is in a moving process, nevertheless related to territory, in permanent fluctuation: territorialisation / deterritorialization / reterritorialization. If the Earth forces are deepening or if refrain is opening to the Cosmic forces “is a question of perceptions, or thresholds of discernibility belonging to given assemblages” as Deleuze and Guattari state (Deleuze, Guattari 1987: 346). So the thought about small and great refrain could be understood by only having in mind the pulsation of space-time, when small refrain and mark of territory is a starting point (whether a child or bird singing, rain sounding or any other phrase coming to sensations), but only in comparison with its further step in the process, its development in any direction (artistic performance, social or cultural event), not as a fixed beginning in nature and a move toward a fixed end in culture. “We are always in the middle of this process of de- and reterritorialization, because any ‘motif’ is detached from another refrain that composes it”, Zepke notices perceptively (Zepke 2005: 157). In our view, Deleuzian and Guattari’s separation in their use of common concepts depends on their vision of the role of the art and their access to means of art and their distributions as well as their access to philosophy: Deleuzian transcendental empiricism and Guattarian practical philosophy. Deleuzoguatarrarian or Deleuzian solo interpretations of art examples and especially of music don’t overstep compositional frames, letting sensations fall into the abstract machine, to break and open compositional frames for novelty, but still remaining tied to the composition, created on “a cosmic earth – that is the wish of the artisan-artist, here, there, locally”, while “the earth must be like the vectors of a cosmos”, and “then the cosmos itself will be art” (Deleuze, Guattari 1987: 346). Despite their common



philosophy, we can recognise that whereas Deleuze tended to remain on the immanent and conceptual, Guattari focused on the practical plane while working with the same concepts of Cosmos and great refrain. Deleuze in his interview about the invention of concepts and their slightly different meanings in different texts agrees that “twin impression of a single plane of immanence, and concepts on the other hand that are always local, is quite right” (Deleuze 1995: 147). His attention is occupied by the plane of immanence, which is the plane of multiplicities. Guattari more easily erases compositional frames, letting artistic refrain get into cultural, social, political and other types of the abstract or war machine.

Probably in *The Fold: Leibnitz and the Baroque* Deleuze broadens his vision of refrain in relation to the concepts of *fold* and *harmony* for the sounding Cosmos, but still more on the conceptual level, allowing for philosophy to produce harmony.

Is becoming music or becoming art necessary for getting into a great refrain? In *A Thousand Plateaus: Capitalism and Schizophrenia* one can find a description of the becomings of man such as becoming-woman, becoming-child, becoming-animal and many other becomings, such as becoming-color, becoming-sound, becoming-sonorous, becoming-imperceptible. “A becoming is neither one nor two, nor the relation of the two; it is the in-between, the border or line of flight or descent running perpendicular to both” (Deleuze, Guattari 1987: 293). It is a block, which constitutes a zone of indiscernibility, a “no-man’s-land”. In the subdivision *becoming-music*, Deleuze and Guattari try to define Western music and give the example of Debussy’s music, stating that “the becoming-child and the becoming-woman in his works are intense but are now inseparable

from a molecularization of the motif” and additionally note that “The molecular has the capacity to make the *elementary* communicate with the *cosmic*” (Deleuze, Guattari 1987: 308). No doubt that in the Deleuzoguattarian perspective the process of becoming-music in transition from the small refrain to great (or cosmic) refrain is necessary and unquestionable, it happens through percepts and affects, the coexistence of *major* and *minor variables*. Meanwhile, Guattari uses art and music for the sake of the aesthetic paradigm and aestheticizing world while it finally puts them off, and transfers the continuation of the aestheticizing to the abstract machine, based on becomings and producing becomings as existential experiences. Aesthetic assemblage “start to exist in you, in spite of you”, and one can say “That’s Debussy, that’s jazz, that’s Van Gogh” (Guattari 1995: 93) and later is released of that. Nevertheless, similar to the autopoietic reproductive capacity, proposed by Humberto Maturana and Francesco Varela, Guattari outlines two-faced machinic entities and two types of ontological consistency (first and second autopoietic folding), when one is creative, the other is destructive, and both are in tension. That is why the creative practice as becoming is so important as an input of the artist to the machinic phylum, oriented toward the Universe. Evidently, for both philosophers – Deleuze and Guattari – the move of refrain means creation, being in transition, line of flight and becoming.

## The Small and Great Refrain: Bryars' Diagram

In the composition “Jesus’ Blood Never Failed Me Yet” by Bryars, one of the most well-known minimalists and experimentalists<sup>29</sup>, the intrigue is the motif of authentic singing by the old man. This singing has been noticed by the composer, who borrowed it and used it for compounding with orchestration. This motif of the homeless man was natal, meaning the deep relationship with his living territory and expressing his feeling of being safe within everyday life, while living without a home. It is the narration of a personal story in one state, “Jesus’ blood never failed me yet, it’s one thing I know, that he loves me so”, which marks territory by the simple motif and slightly strange rhythm. Life’s protection is expected to be ensured by love and confession, expressed by silently murmuring the words and melody. The state of being of this man can be understood according to the analogy given by von Uexküll in *A Stroll Through the Worlds of Animals and Men: A Picture Book of Invisible Worlds* on the birds’ relationship with the environment. Recognition of the animal’s home territories depends on the relationship composition within group and environmental signs, not an exact place, especially the birds’ recognition of their territories for staying there during migration without having been there before. It is something mystical or hyper sensual in recognition of the territory, which can be called natal. Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* claim that the ambiguity and

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<sup>29</sup> See more in Griffiths, Paul (1985). *New Sounds, New Personalities*. London, Boston: Faber Music Ltd.

patterns of territory and deterritorialization of refrain is a matter of *ambiguity of Natal*, exemplified exactly with the birds' life and marking of their territory. In Bryars' case, that is an old man-child, who naively marks his territory by a song and within a song. The refrain is territorializing and functional – to serve God, and at the same time natal, when natal is not defined by any precise place or rituals (just living in a sinful and temporal Earth), and it can be somewhere outside his state. Despite Deleuze and Guattari separating these functional and natal types of refrain, the possibility to link them appears in opposition to the artistic refrain. In the face of orchestra, this functional refrain inspires deterritorialization and later on produces novelty despite its territorializing intention: “A territory is always en route to an at least potential deterritorialization, even though the new assemblage may operate a reterritorialization (something that “has-the-value-of” home)” (Deleuze, Guattari 1987: 326). Deleuze and Guattari use the words *subtle deterritorialization*, so the threshold between one assemblage (functional) and another (artistic) is vague and not easily separated.

Coming back to the Bryars example, it is obvious that the composer valued the homeless man's everyday song, which is functional, expressed in a naïve and naturally scratching way, directed onto the goal of surviving, but at the same time sounding artistic. Bryars mixes the nonprofessional authentic voice and professional playing / singing, and allows it to carry on the new forces, coming through the encountering of the natural and professionally created, noisy and pure, rhythmically composed and not. Such a simple, but unusual singing of the old man provoked Bryars, who in the beginning of the composing

work said: “I noticed, too, that the first section of the song – 13 bars in length – formed an effective loop which repeated in a slightly unpredictable way”<sup>30</sup>.

Later, Bryars developed the homeless man’s natal and functional refrain until the composition with the cosmic effect, while permanently repeating the same motif until this has gradually been transformed into the great. It was broadened by the composer, involving accompaniment and developing the motif harmonically with instruments, involving the voice of Tom Waits and compounding different rhythms, when one voice is singing later than another, some characters repeating with a longer duration that finally gives the effect of one holistic impression of the Universe sound with human traces. Functional became artistic, harnessing cosmic forces, which was noticed by the composer as pre-existing in the motif expression. The *first type* refrain was developed and integrated into the *second type* refrain, and *small refrain* was developed into the *great refrain*. It could stand up on its own in that meaning which Jim Vernon (2014) has, emphasising the efforts and professionalism of the composer and artist, but not the meaning of Deleuze and Guattari. In a Deleuzoguattarian sense, the great refrain is somewhere between the virtual and actual; it is cosmic. Vernon, who for the analysis of music in the Deleuzean perspective took the examples of Bryars’ music and raised the question: it is “unclear how artistic, and thereafter specifically musical assemblages would differ from any rhythmic interaction that develops from the given” and “what makes a territory, and how does it produce specifically artistic

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<sup>30</sup> Story retrieved from [http://www.gavinbryars.com/Pages/jesus\\_blood\\_never\\_failed\\_m.html](http://www.gavinbryars.com/Pages/jesus_blood_never_failed_m.html) [30 april 2016].

assemblages?” (Vernon 2014: 56–57). He doubts the Deleuzian treatment of music and its formation using chaos forces, the liberation of sonic affects from their territorial functions in composition, especially natural, non-musical sounds, and their independence, as well as autonomous floating for *the final end of music*, when it stands up on its own. Vernon thinks differently: according to him, music can stand on its own, but it happens only on a compositional basis, the work of the composer and artist, not on cosmic forces from the outside. In the example of Bryars’ compositions, as well as the interview with him, Vernon sees the ability for the music to stand on its own not as much by the affect and art machine, but on the contrary – with the author staying at a distance from the performance of his composition. Deleuze and Guattari outlined that “the great refrain arises as we distance ourselves from the house, even if this is in order to return”, but it is more important for them to point out – “since no one will recognize us anymore when we come back” (Deleuze, Guattari 1994: 191). This huge difference after leaving home in deterritorialization lets us think about the great transformation in the process, which depends on forces from the outside, not only artistic perfection. Music in comparison with other arts is less materialised and more abstract, actualized during every singular expression, which is why its strength, according to Vernon, is in the score, protecting the compositional idea, no less than in the expression. Vernon gives examples of Bryars who, despite being very familiar to jazz improvisation in music, “after the very brief existence of the group”, playing on improvisational manner, “moved back exclusively to scored music” (Vernon 2014: 60). In interview presented by Paul Griffiths, Bryars outlined that his interest in the composition is based on philosophical access: “to find

compositional means which may lead to things that sound like something else, but through a different approach, which is different intention and therefore a different meaning” (Griffiths 1985: 153) and has “tended to write rather lengthy programme notes, giving the flavour, the background, the thoughts that have gone into the piece” (Griffiths 1985: 154). Bryars was in the vortex of new experimental music, met Cage, and knew minimalists such as Steve Reich and Philippe Glass, but he did not have the intention of “mimicking them”<sup>31</sup>. Discussing the role of repetition for functional and aesthetic purposes and giving the example of Bryars and other musicians, Vernon thinks that the piece of art must be “liberated from habit, interest, goal and reception” (Vernon 2014: 60) and in that sense can be autonomous, while nature in comparison with art is “too directed to functional goals” (Vernon 2014: 60). For such a liberated effect, the importance of the input of any composer in composition and later in its expression, instruments and other performance’s circumstances, according to him is unquestionable, even if music is experimental and improvised, free from any strict plan.

The little refrain of bird, child or old man, coming authentically from the natural world, are unique territorial assemblages. We see the uniqueness of the old man’s refrain, which seems childish, in Bryars’ case. It is kept as a leitmotif during the entire composition. Deleuze and Guattari state that: “Music is

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<sup>31</sup> Bryars in 1963 or 1964 wrote the letter to Messiaen with a question about modes and received a letter where he suggested to buy his book. He did that and it seems that helped him to work with idiom for one jazz composition and Cage-ish peace, and probably with later compositions as well (from the interview in Paul Griffith’s *New Sounds, New Personalities*, 1985).

traversed by a becoming-woman, becoming-child, and not only at the level of themes and motifs: the little refrain, children's games and dances, childhood scenes. Instrumentation and orchestration are permeated by becomings-animal, above all becomings-bird, but many others besides. The lapping, wailing of molecular discordances have always been present, even if instrumental evolution with other factors is now giving them growing importance, as the value of a new threshold for a properly musical content: the sound molecule, relations of speed and slowness between particles" (Deleuze, Guattari 1987: 272). In Bryars' composition, artistic rearrangement and deterritorialization happen through the development of the little motif into the great artistic composition completed by the orchestra as the *first type* refrain is growing into the *second*. In the beginning it appears as a diagrammatic direction – "a germ of order or rhythm" (Deleuze 2003b: 102), and sounds in agreement with Zepke as an "existential motif", which "installs itself like an "attractor" within a sensible and signification chaos" (Zepke 2005: 157). Later it becomes an organic process, reminding one of meditation, a slow process and keeping the uniqueness of the little refrain until the end of the composition, when the "artist detaches some material, frees the motif so that it can attract and compose new sensations and senses–new affects–according to a new refrain" (Zepke 2005: 157). The composition includes non-uniform material, but without using difficult chromatic or complicated rhythmic modulations. Instead of that, it is the precise development and variation of Form through the encountering of the professional and nonprofessional, composed and not composed until it becomes Force.



## The Small and Great Refrain: Herzog's Diagram for Wagner

It is more difficult to predict the idea and find a way of transformation of the functional refrain into the artistic in Herzog's film. Herzog is very tentative to life and nature's small, subtle details and magnitude embodied in them. The world for him is full of sounds and rhythms, and he tries to show the world's relationship to music with a similar, but not the same, intention as Deleuze or Deleuze and Guattari's. Deleuze was interested in expression, the actualization of virtuality through the assemblages of different sounds, while Herzog is interested in the creation of professional art and its purity, and as Deleuze says in the chapter "The figures of Large and Small" in *Cinema 1: The Movement-Image* about Herzog's movies: heroic madness for the Pure idea and from another side – enfeeblement (Deleuze 1986b: 184). Herzog's documentary film *The Transformation of the World into Music* (1994) can be taken into consideration using Deleuzoguattarian philosophy because the film shows the opera *Parsifal* by Wagner, to whom Deleuze and Guattari paid huge attention, being exercised on the stage. *Parsifal* is very rich in music, using unusual harmonic progression in leitmotifs, a difficult structure, and variation with sound pitch. It is full of transversal lines, fighting and bringing cosmic forces into a great piece of art. Wagner's friend Friedrich Nietzsche also noticed that with admiration, though in *On the Genealogy of Morals* he ardently criticised Wagner for his latest turn onto Christianity, as well as the philosophy of ascetic life, taken from Arthur Schopenhauer's philosophy and manifestation of weak people's values. Deleuze was keen on Wagnerian *Parsifal*, but differently

from Nietzsche he notices an indefinable, multiple identity of Parsifal. In *Cinema 2: The Time-Image* he outlines the double meaning of the presentation of body and voice potentiality in the film of German director Hans-Jürgen Syberberg, who in 1982 adapted Wagner's *Parsifal* for the screen.

The special interest is in the short scene presenting the parallel singing of the opera's Grail motif on the stage by the choir and professional soloist and by the theatre's worker behind the stage. That is the same motif, which is repeating in two different assemblages at the same time. They are the same by melody and rhythm, but different by tonality, they have a lot of external characters which appear in a particular expression, managing tone of voice, and depend on professional performance and non-professional humming. Can they be called small refrain and great refrain, as has been done with Bryars' composition? How do both expressions of the same motif coincide in Herzog's film, if so? For what purpose are they put in parallel? What does both of them performing together add to the professional artistic shot in Herzog's film? It is the question of the coexistence of great and small, artistic and not artistic and the threshold between them, which should be overstepped for novelty. The old fireman humming a tune from Wagner's opera *Parsifal*, in parallel with the big orchestra led by the soloist, gives an impression of double refraining, which despite the same musical phrase seems incompatible and in the same time very warm, natural, allowing one to hear the opera through the "sieve" of the worker. An effect is achieved in this film scene: the unexpectedly simplified and sensitively performed famous opera motif, and its interrelation with the entire opera, not only the particular motif by a usable thread. It presents the lifting from the large refrain onto the small one, returning back to

the very beginning of music and the short phrase, and allowing to appear what has been already deterritorialized: “Music is precisely the adventure of the refrain: the way music lapses back into a refrain...; the way it lays hold of the refrain, makes it more and more sober, reduced to a few notes, then takes it down a creative line that is so much richer, no origin or end of which is in sight” (Deleuze, Guattari 1987: 301–302). The old man’s authentic singing in a few notes expresses Earth forces while his naiveté allows him to become a child. Can his refrain create a much richer line? What was the idea of Herzog? In the film Herzog has interviewed and filmed many workers behind the stage as well as famous artists of stage. He was filming the process of becoming music differently to the Deleuzian meaning of becoming and was interested in technical subtlety as well as approach of those who were involved in creating the performance. The fireman singing a famous fragment of the composition marks his home territory as well as the homeless man does in the first example of Bryars’ composition. His real territory is a small room behind the theatre’s stage, providing it with fire protection equipment. That is very important to present for the author of film. The fireman has “lived” there for many years, so it became his natal territory. The fireman’s refrain is territorializing and also functional refrain.

Looking from a Deleuzoguattarian perspective on the extract of Herzog’s film, not onto Wagner’s opera, this coexistence of authentic and professional singing float into one assemblage and give the effect of an art machine, which transforms the separation of great and small as well as figures of *The Large* and *The Small* mentioned by Deleuze in *Cinema 1: Movement-Image*. Deleuze and Guattari say that there is no “distinction between musician birds and nonmusician birds. Rather, it is the labour of

the refrain: Does it remain territorial and territorializing, or is it carried away in a moving block that draws a transversal across all coordinates – and all of the intermediaries between the two?” (Deleuze, Guattari 1987: 302). In this shot the distinction between the two undoubtedly exists and is rather large, though two parallel singing motifs are neither one, nor two. Each one can be treated as circumstances of the exterior milieu in counterpoint, as well as interior relations in their territory. So their conjunction, while the first is artistic and the other functional, creates a new artistic refrain created by Herzog on another plane, when “one was already present in the other; the cosmic force was already present in the material, the great refrain in the little refrains, the great maneuver in the little maneuver” (Deleuze, Guattari 1987: 350). Nevertheless, both refrains running parallel anticipate one (creators and listener) to the virtual, and in Gallope’s words “marks how humans reorient themselves away from the actual back to the virtual” (Gallope 2010: 90). That turns one back to potential, which is in the gap, neither one, nor another refrain: “These are no longer territorialized forces bundled together as forces of the earth; they are the liberated or regained forces of deterritorialized Cosmos” (Deleuze, Guattari 1987: 326). That is possible because of the cycle returning back is done by another artist – not Wagner, but Herzog. The refrain was doubled by the worker, partly replacing the soloist, similar to the replacement of the mother by Death in Mussorgsky’s *Lullaby* in the Deleuzoguattarian description (Deleuze, Guattari 1987: 300). Herzog’s difference from Mussorgsky’s case is that the replacement happens not within one musical composition plane, but on the other artistic plane, when the refrain crosses between two planes. Intra-assemblage was lifted into inter-assemblage. In Deleuze’s words, “the line which comes diagonally from the

heart of things and distributes volcanoes: it unites a bubbling sensibility and a thought which rumbles in its crater” appeared (Deleuze 1994: 230). The non-professional voice in the face of the orchestration and the opera presents an encounter of the natural and cultural, the functional and aesthetic, the natal and cosmic, when “the natal stretches what happens in the intra-assemblage...; it cuts across all the inter-assemblages and reaches all the way to the gates of the Cosmos” (Deleuze and Guattari 1987: 333). It seems that the parallel of artistic and not artistic laid somewhere on the basis of this shot idea. Involving a non-musician into the aesthetical plane of composition opens the door for becoming between two multiplicities, the zone of chaos forces, through taking the diagonal line and coming to the event, and finally as Herzog’s film title says to come to the effect of “the transformation of the world into the music”, or in Deleuzoguattarian words “transform one into the other as they pass through doors and across thresholds” (Deleuze, Guattari 1987: 272), searching for *the final end of music*. In Deleuzean terms, it is the time-crystal, crystal-image and sound-crystal, when two versions of the same motif show, although unfortunately applied to Herzog’s other film (*Heart of Glass*) in *Cinema 2: The Time-Image* (Deleuze 1989: 75) as the “whole range of manufacturing for the world” of music.

The *final end of music* mentioned by Deleuze and Guattari is supposed to be actual, when “the cosmic force was already present in the material, the great refrain in the little refrains”, but at the same time they “Produce a deterritorialized refrain as the final end of music, release it in the Cosmos” (Deleuze, Guattari 1987: 350), which means its being virtual, its move allowing one to hear a lot of sounds, and their assemblages, differently and in parallel existing at the same time, as it is exemplified by

Wagner's refrain(s) in Herzog's film. In the case of Bryars, *final end of music* and *standing up on their own* is in the compositional arrangement and actualization according to it, when it sounds harmonically and rhythmically perfect. Both examples have different diagrams, directed towards the opening for the forces; both have the similar intention while playing with refrains, but both rather remain on the way to Great refrain, staying tied to the artistic compositional plane, which determines it, instead of becoming the abstract machine creating the Great refrain. We partly agree with Vernon's statement, that talking about *final end* in music in the Deleuzian way is rather vague, as it in Vernon's words "reveals the limits of Deleuze's philosophy of music" (Vernon 2014: 63). At least, until we understand it as the professional work of the composer / director and artist in their relationship with the audience, not as something that happens somewhere behind, between human and non-human. So Deleuze and Guattari posed the question "what is not musical in human beings, and what already is musical in nature" (Deleuze, Guattari, 1987: 309), which continually opened another question of origin of the final end of music, of course if there is a sense to talk using such an ambitious concept without any hint of humour or irony.

### **Becoming Cosmic in a (non)Deleuzian Way**

The art transformation into the abstract machine, which opens for outside forces and aestheticizes the cosmos, instead of closing the artistic refrain in the compositional frame in Guattari's *Chaosmosis: An Ethico-Aesthetic Paradigm* (1995) perspective is

more overtly described. Great refrain is cosmic and aesthetics social and political planes. It creates a cosmic effect, then erases borders between art and non-art, and even more as excavated by Zepke (2009) – it produces an effect behind this distinction, on a different plane of every day, as he found in examples of Allan Kaprow's installations and events. For rethinking small and large refrain, as well as the cosmic effect of a great refrain it might be helpful to turn to some living performances; this time we can refer to the ones in Lithuanian art life. Lithuanian artist George Maciunas (1931–1978)<sup>32</sup>, who lived and created in the US and founded the *Fluxus* movement, was undoubtedly one of the beginners who tried to erase the border between art and the everyday, to fuse the cultural, social and political. The like-minded members of the *Fluxus Manifesto* and their events, performances in the streets, houses, and flats were revolutionarily directed against officially recognised, professional art, authorship, non-functional commodity, and were declared *living art, anti-art, non-art reality* and ready-made art. Maciunas supported the ideas of Marcel Duchamp and Cage (Sakalauskas 2002: 47, 119), organised concerts of Fluxus festivals, and created *12 Piano Compositions* for Nam June Paik and other performances using musical instruments and everyday sounds, which he treated as music. One can find his followers all over the world. The *Fluxus* movement can be easily understood and interpreted in a Deleuzoguattarian perspective by using their

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<sup>32</sup> Originally his name was Jurgis Mačiūnas. He has born and grew up in Kaunas (Lithuania), but during World War II emigrated to Germany with his family and later to USA (New York). Living abroad after conflict with the Lithuanian community, he corrected his name to George Maciunas (Sakalauskas 2002: 54).



Vladimir Tarasov. Installation *Gobustan*. 2009. DVD.

concepts<sup>33</sup>. Nevertheless, there is another artistic access that can be understood as an extension of art's purpose and function, fluctuating between the functional, social and artistic and not repeating Maciunas' way.

Some artists creating in Lithuania, such as drum player Vladimir Tarasov and Gitenis Umbrasas mentioned above in the chapter "Art and Life: Catalytic Power of Art", exemplify how this conjunction between the functional and artistic disappears, broadening the territorial expansion and transferring the machinic contagion into a social field. They can be treated

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<sup>33</sup> Steve Wilmer presentation *Fluxus as Nomadic Art Movement* at the conference *Deleuze + Art. Multiplicities, Thresholds, Potentialities* in Dublin (April 8–10, 2016) was introducing George Maciunas works in correspondence with Deleuzoguattarian philosophy.



as not-Deleuzean – rather Guattarian – but also as not Deleuzoguattarian by their radical connection to tradition; also as *becoming* Deleuzoguattarian using other access to art. These cases are artistic performances or installations, where the idea is embodied in events using artistic constructions that create the unceasing and flowing in many directions of the social move. Does it work by affect? Definitely, yes – it is an apparent contagion with a variation of intensity.

Tarasov, a great jazz player<sup>34</sup> experimenting with the sound and aleatoric compositional subtleties, and also a painter and performer, has created numerous installations to investigate the possibilities and limits of sound (*Water Music* 1994, *Installation at Solitude* 1996, *Music of Spirits* 1998, *Concert of Flies* 1993, *Shehina* 2003, *Inside Out* 2006, *Gobustan* 2009). He used to give impulses for the independent fluctuation and unpredictable logic of installations, combining sound and image and different time and space perceptions, in that way creating a micro-universe. Sometimes it was started off with a few predictable sounds, sometimes unpredictable, but fixed by the composer as a little refrain. For example, in his installation *Water Music* (1994), displayed in the New York Ronald Feldman gallery (with Ilja Kabakov), he experimented with the sound of the drops of water falling into buckets. The rhythm was unpredictable in the same way as one cannot predict the falling of raindrops, after the rain has ended, into the lake from the branches of oak trees around it. This was an experience by Tarasov many years ago that got imprinted in his memory. However, the sound pitch of

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<sup>34</sup> Vladimir Tarasov was a drum player in the prominent jazz trio GTC (Viačeslav Ganelin, Vladimir Tarasov, Vladimir Čekasin), performing in Lithuania and other countries in the 1980s–1990s.

the water dropping into the buckets was designed and predicted in advance. The ambience of the sound was naturally created by the rhythm of dropping water, the interplay of rhythms and the pitch, and not by the artist. On the question of whether he can demonstrate “the mediation and peace that is experienced in harmony with nature in a museum and gallery,” he answered that can be done “by assigning twelve pitches to the sounds of non-musical instruments. However, you would want something more. In “Water Music” I came closer to my goal” (Tarasov 2008: 49). He tried to broaden the space or find unusual space for his installation; sometimes they were in nature (*Installation at Solitude* 1996 with Sarah Jane Flohr). In Tarasov’s *Shehina* (2003), originally created in a Serbian synagogue and later exhibited in the galleries of other countries, the artist put on symmetrically many books of the Bible on a big plate, all of which were open. The installation was placed in a dark space in a special gallery room reminiscent of any temple. The wind or blowing air was thumbing the pages of the books like it was reading of them. It was a small artistic refrain. The wind reading of the books created the noise of turning pages that spread over the open room entrance. In addition, the sound of turning pages was mixed with the sounds of sacral music and street noise (recorded in advance and performed during the opening of the installation) as well as the sounds inside the gallery. Non-audible words of the Bible read by the wind mixed with the surrounding sounds produced a joint human and non-human effect, mentioned by Deleuze and Guattari. Books (written by human) were read by nature synchronically although in different rhythms: the whisper of the pages moving in the wind created a series of sounds. Tarasov views the wind as an archetype from the Bible, which “...blows where it



Vladimir Tarasov. *Shehina*. 2003. Installation.

wants, you can hear its sough, but do not know where it comes from and where it goes” (Tarasov 2008). Does it become a great refrain? Tarasov’s installations in many cases (though not in all) are performed in galleries. Though restricted in closed spaces and using some artificial methods (like artificially blowing wind and other recorded sounds), Tarasov’s experiments with sound go behind the artistic frame, provoked to perform the surrounding and in that way aestheticize it. According to Tarasov, “at least one element of an installation needs to be authentic for it to function; to create its depth” (Tarasov 2008: 73). The installation lives its own life, depending on the depth and through the authentic element opening the installation to the new, unexpected interruptions of sounds or visual from nature, in that way extending the prime idea, also creating a new rhythmic pulsation. Unfortunately, the other limitation of his performances and installations is the duration of their display.

The master of giving a starting point for the appearance of the great refrain is the artist Umbrasas. His works were created for political, social and ecological purposes. He didn't work much with sound; instead, he preferred other art material (sculpture, painting), but also included natural sound. The installations *Chirping Cross*, *The Miracle* and *Banks of Love* were created as works of art (a chirping sculpture with a fresco on the story of St. Francis of Assisi on the Cross; a mosaic skilfully embedded on a brick; a composition of flowers designed as a dialogue on the opposite banks of the river), while at the same time to perform specific functions, like a nesting box for birds to dwell, giving new life to a worn-out brick; planting flowers and taking care of them every spring. They continue to live after the artistic performance finished and became social events. The small refrain and repetitions in his performances and installations, marking territorial borders in correspondence with social functions and the artistic idea, are gradually extended to a great refrain.

The performances and installations by Umbrasas create an abstract machine that involves social and biological life accompanied by everyday sounds. They have persisted in working without any special intervention of the artist broadly for more than 10 years. Now it has become cosmic, in a sense that it aestheticizes everyday life and apparently erases the borders between the artistic and the non-artistic (functional, social, cultural), and also between the small and the great. However, for this contagion and rhizomatic movement, something arboreal has to be laid in the beginning. That starts not from Zero, as Deleuze and Guattari understand it, but from Zero, which in its essence has a source in deep tradition. Contrary to Deleuze and Guattari's statement that "[m]aking a clean slate,

starting or beginning again from ground zero, seeking a beginning or a foundation – all imply a false conception of voyage and movement (a conception that is methodical, pedagogical, initiatory, symbolic...)” (Deleuze, Guattari 1987: 25), this point of Zero, which is not an empty form, but a fundamental Zero, later allows for movement in all directions. Foundation is being sacrificed for the sake of rhizomatic expansion: at the same time, appearing to withdraw and disappear within the horizontal cause that surrounds and overwhelms it, and within the diagonal that spreads into the social machine. In this way it becomes universal. Thus, agreeing with the main concepts and ideas on rhizomatic movement and the abstract and art machine in Deleuze and Guattari’s philosophy, there is still a possibility to overcome borders between the art and the non-art in another, not exactly Deleuzoguattarian way. Arboreal structure, used by the abovementioned artists is probably close only to natal refrain described in *A Thousand Plateaus: Capitalism and Schizophrenia*, especially if natal relates to traditional, not to nature. “The natal is new figure assumed by the innate and the acquired in territorial assemblage” but “in the natal, the innate tends to be displaced” (Deleuze, Guattari 1987: 386–387), as exemplified in the performances and installations created by Tarasov and Umbrasas.

Tarasov and Umbrasas are open to the unexpectedness, the forces from the outside, but at the same time they use traditional materials, techniques and forms: fragments of frescos and mosaics, nature and religious symbols and archetypes; they are neither hidden under the surface nor declared above it. They are on the surface, seen and perceived in the social life as part of the pop culture, not the artistic one of traditional or “high” culture, although growing into a great social event. They

are publicly recognized exclusively as bio, eco and social acts, in most cases without reflecting of significant artistic value, encompassed into the installation or performance. American performer Bill Viola experimenting with sound and image in a similar way strives to cause an effect. Initially he is driven by the idea in most cases coming from a religious tradition, and he uses forces from inside, founded in tradition, not from the Zero, and then allows them to produce the flow outside, to join with cosmic forces. “What different is that Viola offers a radically different content – a profound spiritual reflection – from any other contemporary artist working in this way. The form seemingly remains the same, but the message is changed” (Townsend 2004: 14). Viola’s transmission from artistic to political, from spiritual to secular, according to his investigator Chris Townsend, is “not only subversive but extremely brave” (Townsend 2004: 15). Experiments with water sound and repetition (*Five Angels for the Millennium* 2001; *The Raft* 2004; *Stations* 1994) as well as Wagner’s music (*The Stopping Mind* 1991) are very close to those of Tarasov, especially his performance with the sound of water drops. They both can be recognized as those who try all possibilities of sound and present new excavations on how to work with sound, ambience and image in much more broader spaces than traditional galleries and to create a spiritual effect in contemporary life. “To Viola the sound of being, heard from the distance, is the combination of all the disparate elements that make up the infinite variety of sensations and physicality, resolved into a constant low rumbling – the frequency of existence” (Davies 2004: 159). Could these artists be examples of contemporary art that through contagion involves the entire world, confuses the forces of the earth with the cosmos, the chaos with the cosmic forces, thus

bringing novelty? Or are they left out of Deleuzoguattarian concepts and the conception of art? In our understanding, to be nomadic and to create intensities, waiting for events while deterritorializing and reterritorializing the refrain, is not sufficient for great creation – the “final end of music” or “art”. In the interpretation of these examples in the Deleuzoguattarian perspective, Pickstock’s insights are useful. She argues that the Messiaen nonretrogradic rhythm that was one of the sources for Deleuzean philosophy allowed us to understand music as an expression of the divine triad, including the Holy Spirit and angelic chorus as a possibility for the line of flight and escape from return, though Messiaen “realized that non-identical repetition is not pure except in God; for human beings it has always to be mixed with deployment of identically repeated patterns” (Pickstock 2008: 194). According to Pickstock, in the desacralization of music, the use of concepts, such as the line of flight and diagonal, are senseless: “Deleuze’s diagonal ‘line of flight’ can never ascend or reach further, but always returns to the sway of the vertical and horizontal coordinates. It is not really post-Baroque but pre-Baroque, since it achieves only a nihilistic version of polyphonic exact plotting of intersections. An immanent diagonal can only sink with a vertical collapse back into the earth or vanish in a horizontal temporal swoon which leaves historical time altogether. It is not a true transversal at all” (Pickstock 2008: 192). The use of such concepts as God, divine, sacral, heaven or angel, are somewhat difficult to relate to Deleuze and Guattari’s way of thinking, although their thoughts can be easily used to analyze religious music. Nonetheless, the idea that spiritual forces play a big role in the creation of art – music and music performances – are probably not as extraneous for Deleuze as Pickstock claims. In a more

restrained way and using Deleuzian concepts from *Cinema 2. The Time-Image*, it can be stated that for harnessing and expression spiritual forces a seed must be sowed, which later will germinate and produce not only cosmic effects through the affects, but also will become the crystal. This spirituality is embedded neither in the seed nor in the Crystal, neither in the person nor in the social. It is everywhere, just as a hint.

### **Improvisation as Deterritorialization: Waiting for the Unexpected**

In discussions on deterritorialization in music, some questions arise: which style of music should be chosen to describe territorialization and deterritorialization, which one is more proper and exemplifying for the analysis of territorial movement. In the description of deterritorialization in music, Deleuze and Guattari have been writing about classical and experimental music, skipping pop and jazz, which is why they were claimed to be elitist (Buchanan 1997, Bidima 2004, Holland 2008). However, their emphasis on improvisation has encouraged investigators to discuss deterritorialization in jazz, which in essence is improvisational. On the other hand, Jean Bidima and Vernon find that jazz music is not as free and deterritorializing as some imagine it is, so its abilities are exaggerated. Every jazz improvisation is an assemblage and in order to work on it one has to know the theme and structure of the composition, which is why jazz improvisation is rather playing with jazz elements within assemblage (Bidima 2004, Vernon 2014). One can only partly agree with that, because of the very different styles in



jazz: from traditional to free, from playing standards to experimenting with sound without compositional frames. Despite the variety of musical styles, improvisation is undoubtedly a big force of the emancipation of sound, melody and rhythm. It is probably reasonable to distinguish idiomatic improvisation and free improvisation (Costa 2011) or iterative and itinerative improvisation (Wallin 2010), that allows for seeing the relationship between the theme, improvisation, and refrain. Every improvisation during the series of repetitions brings more or less novelty because of the existence of a differential pattern of repetition in itself. Differential refrain, which according to Holland “maximises proportions of difference” is typical to jazz music, as it is more flexible in comparison with classic music and allows for catching a line of flight a lot more easily as well as to lift from one type of refrain to another. Holland outlined lift from cultural to global, efforts to escape geographic borders, letting music be socially innovative through the nomadic journey using live play or contemporary media (Holland 2008). Deleuzoguattarian music philosophy and especially their idea of deterritorialization and bringing cosmic forces, as Holland states, cannot solve the problems of social refrain and create conditions for people to come, which seem to be of crucial importance not only for Holland, but for many investigators of Deleuzoguattarian music philosophy in its relation to real music. The question of music’s audience seems to be left behind in the Deleuzean philosophy. Nevertheless, the French philosophers’ famous statement “... to improvise is to join with the World or meld with it” (Deleuze, Guattari 1987: 311) gave a lot of directions to think about improvisational music. At least a few can be distinguished: 1) improvisation as a tool to “join with the World”, 2) the purpose of “melding with the World”,

3) the dangers in this nomadic journey of music and encountering forces of chaos, and 4) the role of the composer and musician in the process of becoming music and music standing up on its own. The list can obviously be continued further.

All of these questions are interrelated and in general they provide inquiry into the Deleuzoguattarian perspective on overstepping the personal, cultural and geographic borders in music, as well as borders of music styles, and in doing so they extend the idea of artistic performance to *becoming music*, harnessing non-sonorous forces from chaos and achieving an effect in the event.

Music works with different textures of sounds and noise, including non-musical sounds, sounds of nature or any other artificially modulated (electronic) sounds, as well as non-sonorous sounds, and silence. The Deleuzoguattarian concepts of chaos and cosmos, virtual and actual and their descriptions, open the access to analyze the appearance of sounds and their configurations in the process of improvisation. That in many aspects has already been done by researchers such as Robert Walser (1993), Swiboda (2002), Higgins (2010), Paul F. Berliner (1994), Jeremy Gilbert (2004), Holland (2008), and others, who used the example of jazz. Improvisation according to the ordinary dictionary means to play with no preparation in advance, creating and performing at the same time. That can be a very slow and fluent process, but on the contrary – experimenting in a sudden way in different directions and modulations with playing techniques. In the Deleuzoguattarian perspective, that is an estrangement of a strict plan by using technical tools on the plane of aesthetic composition, and at the same time using the percepts and affects when “the plane of composition involves sensation in a higher deterritorialization, making it

pass through a sort of deframing which opens it up and breaks it open onto infinitive cosmos” (Deleuze, Guattari 1994: 197). That is related to the modulation of harmonic and rhythmic structures and their interrelation, but most importantly it extends the creational possibilities by the musician’s encounters with sound, which can be cosmic or from nature – not necessarily sounding as musical, either actual or from the virtual plane.

The special jazz characteristic is a variation of improvisations in different directions, depending on the obstacles and flashes, which turn musicians towards unexpected paths. Jazz is nomadic and rhizomatic, especially free jazz, though idiomatic improvisation usually returns music to the centre, which keeps the main motif, and does that by bringing innovation and extending main theme. The improvisational cycle creates a new message. Holland, following Attali, states that the message in jazz is usually discovered, but not socially constructed (Holland 2008: 29). So it cannot be predictable in advance. It appears in *becoming*. This *becoming* has happened (or is expected to happen) in almost every jazz improvisation for a long time since the appearance of jazz. It seems that Deleuze and Guattari’s words “Becoming is never imitating... But everything of importance happens elsewhere: in the becoming” (Deleuze, Guattari 1987: 305) had to appear in their theory after being acquainted with jazz. Unfortunately, the *becoming* in jazz has been narrated very lightly in the philosophy of Guattari. In *Chaosmosis: an Ethico-Aesthetic Paradigm* he describes new paradigm and exemplifies *becoming* for aestheticizing the world within these words: “That’s Debussy, that’s jazz, that’s Van Gogh” (Guattari 1995: 93), but in their common description of *becoming* there is no reference to jazz music and the great jazz players. Meanwhile, *becoming music*, *becoming sound* can be found in the examples of

musicians such as Miles Davis, Bill Evans, John Coltrane, Keith Jarrett and Jan Garbarek and many others. Everyone comes into this process in his own way, through the *line of flight*.

Jason Wallin, in correspondence to Deleuze and Guattari's philosophy, and Aoki, in the process of improvisation finds the creation of a "fuzzy space" of chaos forces, those that are not only productive, but also reactive, and that can be in "absolute deterritorialization of music qua noise" (2010: 74), which in Wallin's opinion can be dangerous. That is why he tries to show the flowing improvisation on the basis of the main theme in the composition, which can "stabilize Being", as he finds in the performances of Davis and Coltrane. When one thinks of these musicians, unavoidably the virtual non-sonorous plane of sounds should appear in one's imagination, as well as different sounds-noise which appear in the process of the actualization of the non-sonorous line of flight. Sounds from the virtual can be transformed into the creational product or turn into destruction and fall into a black hole. The path between these two directions is not easily recognizable; sounds flow through all the borders and dangers. From the Deleuzoguattarian perspective, the path is between creation and destruction, productive and reactive, molar and molecular; the abstract machine lets them fluctuate on the very thin border, when from Attali, Theodor Adorno and some other music theorists' point of view, the destruction can be treated as a matter of legitimation, a matter of social and cultural norms. Despite these differentiations in viewpoint, the sound-noise, which unexpectedly and not in an ordinary way appears in jazz during improvisation, is as important as a variation with rhythm, melody, chord and harmony changes. Sometimes it is even of great value. It is a vector. Unpredictably appearing sound provides a stimulus for improvisation in a particular direction,

creates character and specifies a musician's style or band's interrelation. Davis' technical mistakes can be used as an example: his trumpet playing in "half-valved note", "swallowed, burred, or ornamental note", "clams", "fluffs" (Swiboda 2002: 151) or Jarrett's ecstatic screaming voice, interrupting the compositions.

It is of great interest to investigate jazz musicians' readiness and working for *the line of flight* in their improvisation, waiting for the event in a non-predictable moment while playing in a group (duet, trio, and quartet) as well as solo. Holland prefers group playing to solo, when he is talking about group activity, especially for the purpose of social deterritorialization through the improvisation instead of "being imposed from the top down by a composer or band leader" (Holland 2008: 202), which is arboreal. At the same time he does not diminish the role of great players such as Coltrane or Dave Brubeck. Distinguishing and naming different personalities is not less important than bands for the illustration of different improvisational aspects in Deleuzoguattarian perspective. Swiboda (2002) as well as Robert Walser (1993) gave the example of Davis' novelty by his special way of playing the trumpet and creating the most impressive improvisations in jazz history, while Nick Nesbitt very precisely described Coltrane's extremely distinctive "aesthetics of intensities" by exhausting the standard material. The musicians' encounters on the stage during improvisation have a huge influence on each other's style and development of jazz music in new directions and as Nesbitt claims shows that the musical body (in Coltrane's case the Quartet) "is capable of, making musical impossibility possible" (Nesbitt 2010: 179). An ensemble playing is not of secondary importance. How do heterogeneous lines in an ensemble's improvisation come to the common? How do they come to affects and line of flight, how

does *dividual* play give an effect? In the situation when each musician has his own character and individual style, and at the same time as Rogério Costa noticed, their ‘improvisation works on their faces, “defacing” them’ (Costa 2011: 9), and involves them into a smooth plane, the art machine, which is open to new chaos forces. Deleuze and Guattari, in their description of the synthesis of disparate elements and “the fuzzy aggregate”, when “the material must be sufficiently deterritorialized to be molecularized and open onto something cosmic, instead of lapsing into statistical heap” outline the consistency and sobriety (Deleuze, Guattari 1987: 344). In the condition of “a certain simplicity in the nonuniform material” sobriety “makes for the richness of the Machine’s effect” (Deleuze, Guattari 1987: 344). That happens in the group improvisation, when sound is travelling across different trials and noises, sometimes lapping back to reproduction, sometimes starting anew and sometimes turning the entire group to the event.

### **Between Personality and the Body Without Organs: Keith Jarrett**

The inspiration to rethink Deleuze and Guattari’s chapter “1837: Of the Refrain” in relation to Keith Jarrett’s music brought up the old experience of listening to his music three decades ago – a tape record from the seventies – the album *Facing You* (1971). There was an amazing piano playing with interruptions from the sound of a voice and an incredibly sensitive perception of it. Of course such influential impression could happen because of the vacuum of music records and no access to any radio stations

in Soviet Lithuania, where the author of this text lived. It was amazing that Jarrett has been playing with his entire body, so indulged and in a very special way, what has been negatively described by critic John Litweiler, who noticed “his autoerotic groans, sighs, grunts, and moans as he leaps from his chair to thrust his pelvis at the keyboard while he plays “and in contrary emphasized by musician Jack DeJonete “his love affair with piano” (Carr 1991: 190). The play with a body was felt by his young fan in Lithuania without any access to a visual record of the concert and was conceived only from audio material. The tape record was the only possible acquaintance with music before the video material appeared in Lithuania that allowed to see the musician on stage. The enigma of Jarrett was already analysed by critics; some were very harsh and condemning, others polite and flattering. To understand his enigma from a Deleuzoguattarian point of view, as well as to probe the Deleuzoguattarian concepts in practice, the concepts of “becoming”, “body without organs”, “affects” as well as sound “crystal” could be attempted. But first of all the refrain and deterritorialization seems to be applicable to Jarrett’s music, when the tension between home and travelling in unknown fields is constantly felt. The musician by himself (or together with a trio or quartet)<sup>35</sup> through the effect of a very particular piano keystroke and pure sound as well as long improvisational passages, was working on variations of the main motif in the compositional frame. His *arpeggiato*, speed changes, and unexpected interruptions of voice opened the compositions to cosmic forces and the appearance of sound crystals.

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<sup>35</sup> In the trio, Jarrett played with Gary Peacock (bass) and Jack DeJohnette (drums), and in the quartet with Dewey Redman (tenor saxophone), Charlie Haden (bass), and Paul Motian (drums).

Additionally, besides the usual *A Thousand Plateaus: Capitalism and Schizophrenia* and *What is Philosophy?* most commonly used for musical analyses, Deleuze's latest – essay, "The Exhausted", included in *Essays: Critical and Clinical*, is really helpful in understanding this musician and composer, his style, his success and the breaks in his musical career. It seems that the musician in all of his "musical journeys" of improvisation is flirting with chaos and death, tempting to overstep Earth's borders, and is ready to take the line of flight in deterritorialization.

Jarrett was a jazz icon at the end of the last century and he still is today, having won many awards. He received very good musical education in his childhood, so he was a good musician from a technical point of view and in different music styles: he was as good player of Wolfgang Amadeus Mozart, Johann Sebastian Bach, Ludwig van Beethoven, as well as different kinds of jazz (fusion, jazz-rock, postmodern). He was influenced by Debussy, Ravel, Mahler, Bartok, and gamelan music<sup>36</sup>. His compositions are interesting and well known by their structure, and even more interesting is his improvisational style, especially playing with his entire body. First of all, he is remarkable for his unique keyboard touch in playing bent notes and ostinato passages as well as rich chords. Secondly, his playing is accompanied by interruptions of his ecstatic voice (groan, moan), and thirdly he moves in his entire physique, sometimes playing in a half standing position. During the performance, he is a "body without organs", where "the body without organs is opposed less to organs as such than to the organization of the organs insofar as it composes an organism" (Deleuze, Guattari 1987: 30). Fingers, voice and physique all together play piano and doing that

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<sup>36</sup> As mentioned by Jarrett's critiques (Carr 1992: 127).



they move in different paths and rhythm, but create a unity in performance. The music and musician become one – the machine of sound and music creation during the improvisation. It is the process of becoming music. The sound of voice is expressed not in unison and not dissonantly, it is somewhere on another plane, his origin is between nature and art. That is nature's trick, interrupted in art creation in many compositions from *Facing You* (1971), *Bremen Concert* (1973), *Köln Concert* (1975), *Bregenz / Munich concerts* (1981), *Sun Bear Concert* (1976), *My Song* (1977), *Jarrett Trio Live in Japan* (1993, 1996) and others. The authentic and spontaneous vocal expression is usual for many jazz musicians, but Jarrett's style is special. Despite some critics treating it as "cockiness" and a "kind of theatrical posturing", Ian Carr finds different words: "The movements, his vocal sounds allied to his phenomenal powers of concentration – his ability to 'improvise with consciousness' – all combined to help him achieve the state of grace, the rapt state of total inspiration in which the self is forgotten and the intelligence lives only in musical creation", while Jarrett by himself expresses that as a "study with the impossible on the stage" (Carr 1992: 67). The vocal interruption becomes organic like a rhythmic element, marking territory, but in opposition, it is a crack in his refrain, a note that within the assemblage there is something of a different plane. Those are references to the places of "thickness", the body's declaration about the missing sound depth and trial to escape from the limited territory. Deterritorialization can happen at every moment, when a crack in the structure of composition appears: "one opens the circle a crack, opens it all the way, lets someone in, calls someone, or else goes out oneself, launches forth. One opens the circle not on the side where the old forces of chaos press against it but in another region, one

created by the circle itself. As though the circle tended on its own to open onto a future, as a function of the working forces it shelters. This time, it is in order to join with the forces of the future, cosmic forces. One launches forth, hazards an improvisation” (Deleuze, Guattari 1987: 311). It can be Jarrett’s cry, the unpredictable passage or the sum of many things, and all of that happens when Jarrett by himself plays solo or all musicians in the trio or quartet (double bass, drums, and saxophone) come into the line of flight, a kind of ecstatic situation and becoming in event. Waiting for the moment and ecstatic moment have been outlined by Jarrett as unavoidable in performance when joining with the music. On the one hand, most of his compositions are based on repetitions; they have their frames, and a main theme and are written in score. He used to write score for his musicians and wrote music for Garbarek (*Belonging*, 1974), who for many years played with Jarrett. On the other hand, the process of free improvisation is inseparable in almost every performance. That marks Jarrett’s musical travel from Earth to cosmos and back. As Carr noted, Jarrett is usually working with a very precise image and consequently thought of image of every composition; it is a unique link between high concentration of consciousness and improvisation in affectation. He created compositions in his mind wherever he was: at home or doing everyday things in his studio. In many cases he was clear concerning the beginning and the end. His thoughts were realized in improvisation, when a lot of space for novelty appears, which is why Jarrett in his interview in the TV documentary *The Art of Improvisation* says: “When I think of improvisation I started from zero to zero to where I go, but I don’t connect one thing to another... I intrude myself” (*The Art of Improvisation*, 2005). This “myself” was kind of a sacrifice for the music. Jarrett was very precise

and pretentious towards music; first of all the sound of piano, its texture, the skill to hear it, to get it and the way to play it, as well as to experiment with it, using travel between tonality and atonality until the sound becomes molecular, crossing the virtual plane and dropping into the actual. In the interview, Jarrett mentioned that it was always risky to meet “some sort of sound, for you gonna die” (*The Art of Improvisation*, 2005). This according to Deleuze and Guattari happens in the risky situations of deterritorialization when “sound invades us, impels us, drags us, transpierces us. It takes leave of the earth, as much in order to drop us into black hole as to open us to cosmos. It makes us want to die”, “Ecstasy and hypnosis” (Deleuze, Guattari 1987: 348). But while in this situation Deleuze and Guattari see the fall into the affect in the art machine or black hole, Jarrett treats this situation as depending first of all on him as a medium between the music and cosmos. He is a kind of artisan, who can, as Deleuze and Guattari describe, leave “the earth behind”, but at the same time he has always been reflecting himself and the realization of his thought.

His playing with his body in ecstasy was noticed in almost every performance. Linda Martina Young finds in Jarrett’s body expression during improvisation not only walking on the edge, but also “the moment with a surprising grace” (Young 2008: 180), related to some mystical experiences. Jarrett openly declared music relation to mysticism and in his play that was obvious. His body move in ecstasy could be seen as flesh without bounds, translating only forces flowing through him as it is in Deleuze’s description of Francis Bacon’s paintings. Chris Stover describes such kind of affected forces in the process of improvisation and affected performing body being part of the event, though not necessary in the moment of ecstasy as

performing a body encountering other bodies. He says: “To conceive of porous thresholds between performing bodies and musical-objects-as-bodies is to foreground the performative aspects of improvised music-making and to break down the hierarchy, and possibly even the distinction, between agent, action, and the content of that action” (Stover 2016: 3). Sonic materiality is not separated from the improvising body.

Whatever Jarrett was playing (fusion, free, classic, jazz-rock, ethnic music), in Carr’s view, he was searching for “it”. That could happen in every moment and everywhere. Therefore, he tried a lot of instruments, starting with the piano, organs, electronic keyboard to the saxophone, drums, timbales; he expected that natural material (wood, leather) of more archaic traditional instruments could bring a more pure sound (like in *Spirits*, 1985), but unfortunately his genius is known only in piano. His sensitiveness to “it” as a qualitative expression of material in the event is close to Deleuze and Guattari’s *haecceity*, which is “A degree, an intensity, is an individual, a *Haecceity* that enters into composition with other degrees, other intensities, to form another individual” (Deleuze, Guattari 1987: 253). In the chapter “1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible” Deleuze and Guattari give some examples of intensity, consistency, speed and slowness in compositions. Consistency keeps all heterogeneous elements in unity, or at least allows them to couple in the moment. Speed and slowness as well as intensity allow them to get into the zone of “thickness” and smooth plane (*Köln concert*, *Sun Bear concerts*). Jarrett’s speed in *arpeggiato* and *ostinato*, as well as his rhythmic line of chords travelling through atonality allows him to get into this plane of consistency, where “Speeds and slownesses inject themselves into musical form, sometimes impelling it

to proliferation, linear microproliferations, and sometimes to extinction, sonorous abolition, involution, or both at once... And that is because he or she affirms the power of becoming” (Deleuze, Guattari 1987: 296–297). On this plane of thickness Jarrett unfolds “it”, the sound block, the new texture and meaning of sound. His own voice affirms this event of becoming.

Unfortunately, the machine of Jarrett’s music production has suddenly stopped. The 1990s was fateful for Jarrett. He was absolutely exhausted by CFS (Chronic fatigue syndrome), the exhaustion of the body, mind, and senses. As Nesbitt described the exhaustion of the motif in Coltrane’s playing (Nesbitt 2011), the exhaustion of the music-musician body can be stated in Jarrett case. No music, no concerts, no voice.

Deleuze’s essay “The Exhausted” is useful for the reconstruction of Jarrett’s coming to music creation with new forces after the break. One stops if he is tired and needs a rest. One has the possibility, and that requires a decision to go further or not to go. As Deleuze says, “When one realize some of what is possible, one does so according to certain goals, plans and preferences: I put on shoes to go out and slippers when I stay in” (Deleuze 1998: 152), as in Lewis Carroll’s *Through the Looking-Glass, and What Alice Found There* when the Red Queen on the race asks Alice to rest and to get forces to move further. The example of Alice’s tiredness was in the institutional context explicated by Florelle D’Hoest and Tyson E. Lewis (2015). Outlining the same position of Alice and the Red Queen, they try to find the path between tiredness and exhaustion. The exhaustion in a Deleuzean way is absent of the possibilities and potentiality to go further, because “one was tired of something, but one is exhausted by nothing” (Deleuze 1998: 153). We can say that Jarrett’s exhaustion of potentialities came from his rowdy

audience (from many critical reviews, his disrespectful behaviour and sharp comments for the audience, such as “assholes”, is well-known) and pretensions for organizers. But that was not the cause. This cause could be related to the above mentioned expectation to touch “it”, to be close to cosmic and spiritual, to open some crystals. That does not need rest, but the exhaustion of the possible. Deleuze distinguishes four ways of exhausting the possible: “forming exhaustive series of things, drying up the flow of voices, extenuating the potentialities of space, dissipating the power of the image. The exhausted is the exhaustive, the dried up, the extenuated and the dissipated” (Deleuze 1998: 161–162). Following Samuel Beckett’s TV performances and Kafka’s literature, Deleuze gives an explication of situations of voice and speech exhaustion and interruption of a different kind of sounds without the potentiality to breaking the refrain and finally the double denotation of the possible. That opens the door for new creation. “The combinatorial exhausts its object, but only because its subject is himself exhausted. The exhaustive and the exhausted. Must one be exhausted to give oneself over to the combinatorial, or is it the combinatorial that exhausts us, that leads us to exhaustion – or even the two together, the combinatorial and the exhaustion? Here again, inclusive disjunctions. And perhaps it is like the front and back side of a single thing: a keen sense or science of the possible, joined, or rather disjoined, with a fantastic decomposition of the self” (Deleuze 1998: 154). The period of pause in Jarrett’s music life was Jarrett’s exhaustion of the body and voice. The voice, which was ecstatic, and signalled findings of the event during concerts, at the same time has signalled his body’s exhaustion during the performance, the exhaustiveness and loss of forces in the ecstatic moment. As Deleuze states, “The

voices are waves or flows that direct and distribute linguistic corpuscles. When one exhausts the possible with words, one cuts and chops the atoms, and when one exhausts the words themselves, one dries up the flows” (Deleuze 1998: 156). After Jarrett’s play’s break (being ill) and when he started to work again on the compositions, his voice disappeared for a while. His new performance, starting from *The Melody in the Night, With You* (1998), was quiet, without any voice, without any special effects in expressions. Jarrett’s coming back to the stage took a time. He continued to work, to improvise and he had new energy, though he was more inclined to play standards: *Standards Trio* (1999–2002), also *Jasmine* (2007), *Somewhere* (2009). It seems that he has returned, but differently, with more sobriety and at the same time perfection in his compositions. Nevertheless, his voice came again to his playing, and playing with his entire body. The combinatorial exhaustion finally allowed him to continue his journey in music.

It is interesting to compare Jarrett’s and Davis’ work with sound in a Deleuzian perspective. Both were great musicians, who for two years played together. Both were more or less interested in Modern European music of Bartok, Ravel, Debussy, and Messiaen. Both were awarded the *Léonie Sonning Music Prize*, and both for a while were exhausted. Swiboda (2002) finds some political aspects in Davis’ playing, the African-American minority postulation of their authentic way in music, not too much attention to pure sound and efforts to play it correctly, sometimes skipping notes or playing the notes not technically, because his goal was special – becoming music straight on the stage. That was his exact method of deterritorialization, his access to the appearance of cracks. In Walser’s view Davis was a good musician, but a rather bad trumpet player in a technical sense (Walser

1993). Evidently both jazz players had their own style and a way to create music and to play it. If Jarrett's cracks were spontaneous interruptions (meaning his voice), which were reflected by him, Davis' strange sounds as cracks came from his not precise but authentic performance. If Jarrett kept himself at a distance from drugs, Davis was addicted to them. Jarrett valued Davis' style and behaviour on the stage a lot. He said in the interview for the film *Miles Ahead: The music of Miles Davis* (1986), that Davis would rather play badly and allowed that for his musicians instead of playing what was already played. In both cases, the musicians were searching for the line of flight and becoming, becoming music. Davis in relaxed way outlined that "jazz is of the moment, you play the moment. Each moment is fresh" (*Miles Ahead: The Music of Miles Davis*, 1986), while Jarrett outlined that becoming and the event "takes your nervous system to be alert for every possible things, in a way that cannot be said for any other kind of music" (*The Art of Improvisation*, 2005). In a description of this process of improvisation and becoming, Young (2008) emphasizes the body of the musician. She sees Jarrett's body as an art machine, which produced music and him as a musician. Every time the musician appears in the process of creation, as could be explicated in Deleuze's words: "We are not in the world, we become with a world" (Deleuze 1994: 169). That seems a natural way for those who are "living in jazz", though Deleuze and Guattari did not find a chance to talk broadly about that in their texts and it is not clear if they would agree with that. Obviously there are a lot of ways for music deterritorialization, especially in jazz. The new improvisational ways and styles in jazz are coming from everywhere: ethnic, classic, avant-garde, very well-educated jazz players, as well as jazz players coming from the underground or "electric" jazz, all with their special



access to combine rhythm, harmony and disharmony, a new texture of sound and a special timbre, and first of all a fresh breeze of life. Swiboda finds that with Davis African-American modal, jazz brought the line of flight, it came to embody the machinic phylum, the war machine. Jarrett played a different kind of jazz – fusion, highly intellectual, trying to capture the cosmic by involving his entire body, becoming music, being part of enunciation and affect in the way of forming what is unformed. Is he a part of Davis' started war machine? Lithuanian composer and musicologist Linas Rimša and his colleague Remigijus Leipus think that Davis had a significant gift: he noticed and gathered very talented people whose ideas exceeded their time on Earth (Leipus 2002: 146). Jarrett was probably one of them – not in the way of African-American resistance against white Americans, but in the way of resistance against western consumerism, the capitalistic way of the mass and pop culture based on pleasure. He played in order to turn the assemblage from Earth and the everyday to the cosmic and eternal.

### **Unformed Sound in Multimedia Composition: Andrius Šarapovas' *Silverdust***

A number of experimental art projects, combining music and visual arts based on the ideas of Deleuze and Guattari, are being created all over the world. They are all different, but at the same time having something in common and recognisable for those familiar with Deleuzoguattarian ideas. As an example we can choose projects created by musicians and visual artists in different countries such as Belgium (*Starling*, 2015) and

Lithuania (*Silverdust*, 2013), both presented during Deleuzean conferences: *Starling* – in *Deleuze Studies Conference 2016* in Rome, *Silverdust* – in the conference *The Dark Precursor 2015* in Ghent. Every author (Paolo Giudici and Andi Spicer in Belgium or Andrius Šarapovas in Lithuania) has his own access to solving the problem of heterogeneity in art, to express an idea of becoming, to infold and unfold the material in art composition by producing art machine, percepts and affects; nevertheless, some artistic solutions have become evidently Deleuzean or Deleuzoguattarian. Deleuzoguattarian interpretations, applicable for different styles of art for many years now are being replaced by art created in the Deleuzoguattarian style, which is interpreted differently, and probably in many cases in not a Deleuzoguattarian way.

While Paolo Giudici and Andi Spicer's project *Starling*, where image in accordance and discordance with the interpretation of bird sounds and Mozart's music perfectly and very creatively visualizes the ideas of multiplicities, series of repetitions, folding and becoming-bird, Šarapovas' multimedia project *Silverdust* seems more complicated, dealing with heterogeneity, searching for links between three different arts, while they are expressed and narrated in different forms.

The Lithuanian project seeks to reveal and in a special way expose what is hidden under ordinary audio and visual demonstration, to capture what is between hearing, seeing and narrating and even more, what is unheard, unseen, not narrated, only expected in sensations. That is an effort to catch what is unrepresentative. The project works with music, poetry and dance, edited by montage and sound postproduction. The composition and production of the project are made by Lithuanian artist Andrius Šarapovas. All other artists involved in



Andrius Šarapovas. *Silverdust*. 2013. Performance. Dancer Lora Juodkaitė.

this project – Vytis Nivinskas (double bass), Andrius Navakas (poetry), Lora Juodkaitė (dance), Algis Mikutėnas (camera) – are well known in Lithuania and other countries. The project is compounded of 12 short pieces and was presented to the public in Vilnius and Copenhagen. The pieces should be treated, according to Šarapovas, as separate compositions, which can be assembled in many ways, though by watching all of them in sequence one can feel a common rhythmic pulsation and tends to treat all pieces as one composition.

The uniqueness of this project is that it is framed by following some ideas of Deleuze. Šarapovas has been interested in Deleuze and Guattari's philosophy, having studied their work, and now tries to apply their concepts and test their ideas in short films (*Now You Can Heal*, 2013; *Conversation*, 2015<sup>37</sup>), and music

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<sup>37</sup> The title of the film *Conversation*, which is a direct translation from *Pokalbiai* (in Lithuanian) according to Šarapovas is planning to be translated as *Sublingua* (Šarapovas, Duoblienė 2016).

compositions. The music is very important in his films. He is experimenting with “running lines”, series of repetition, creating and observing nomadic movement and the journey of sound, waiting for the resonance of different series in composition and expected events and lines of flight. Different arts in *Silverdust* run separately, parallel or in different directions. They are full of breaks, cracks, ruptures, and at the same time they create unity through the invisible links. Additionally, Šarapovas did an investigation of every participating artist’s perception of links between different arts in this project. Unfortunately, it has still not been presented officially; nevertheless, it has been shown already in another short film form, which in that way continues Šarapovas’ research on heterogeneity in combining different arts. The interview with the author (Šarapovas, Duoblienė 2014) partly gave access to investigate the project *Silverdust*. During the conversation about sound crystal and time crystal, the author placed emphasis on the unexpected sound, which comes and disappears, which potentially is in the composition, but we do not know when and in which form it will appear.

The main interest in relation to Deleuze is to investigate how Deleuze and Guattari’s mention of “raw sounds” in the book *What is Philosophy?* stimulates the appearance of the art machine, the vibration and clinches between different art lines in the composition *Silverdust*. How much raw sound and how much sound modification during the sound editing deterritorializes the refrain of composition, mentioned in Deleuze and Guattari’s *A Thousand Plateaus: Capitalism and Schizophrenia*? How does this machine erase the boundaries between natural and artificially modified sounds in music and produces clinches with dance and poetry? Is it the work of a dark precursor, described in Deleuze’s early work *Difference and Repetition*?

The most important aspect was to find out how the raw, not framed sound in a musical sense, which Deleuze and Guattari called non-musical, – but which we would term unformed, comes to multimedia composition. The main proposition in this subchapter is to understand unformed sound in a broader way, as unpredictably interrupting musical composition sound from the everyday, musically unorganized sound, which comes into composition as a reminder of the potentiality of sounds, their multiplicity and singularity, their infinitive series and potential being in univocity. It can be heard as noise. Raw sound, noise, as well inaudible sound in silence has great importance in *Silverdust*. During the entire composition, one can hear sounds as a rubbing surface, the scratching of the floor, squeaking doors, the grinding, strange sound of the old double bass bow, etc.

## **Different Arts and Common Rhythm in the Composition**

When thinking about the links of different arts in *Silverdust*, the hypothesis that the basis for the composition is text (poetry) arises. It covers the surface (stratum) of the interdisciplinary composition. Text is the most distinctive, the most aggressive, full of existential meanings; though one does not hear the full poetry; it is possible to catch only some phrases. Nonetheless, the text draws the frontiers of the composition's territory by rhythm. It tries to dominate the composition, not allowing something more distinctive to appear, which would break the territory that is marked by words. Deleuze and Guattari say: "Music seems to have a much stronger deterritorializing force,

at once more intense and much more collective, and a voice seems to have a much greater power of deterritorialization” (Deleuze, Guattari 1987: 302). In our case both – reading poetry and music are rhythmically contending, competing for priority to territorialize and deterritorialize the refrain of composition. While poetry territorializes by rhythm and deterritorializes by meanings, music does that by improvisations in pitch, timbre and also rhythm. The first attempt, according to the author was to narrate poetry following the already created music, but in the process it appeared that it was not successful (Šarapovas, Duoblienė 2014). The musical improvisation was more flexible and easier for experimenting. Forcible music tries to find a line of flight in the situation of the powerful rhythmic reading of poetry.

All pieces have quite interesting titles of poetry, though they are not announced on the screen. It seems that they do not matter, but they do. They can be reconstructed from the text as well: *To Banality*, *Textiles*, *Feather and Ash*, *Nothing*, *Comfort*, etc. These keywords give rhythm to the pieces of composition by syntax and ensure the refrain. Each piece of the composition starts with the process of tuning the instruments, practising a dance move, and many different sounds-noises. However, the rhythmic text works through the contrast: a stable, permanent rhythm, and on the contrary – meanings that refer to nothingness and being nowhere. Meanings of the words are references to another plane – the plane of surface, intrigue to wait for an event through eternal return: “if I turned myself fully inside out I would coincide with my surface: so that even blood would flow on that side of my skin: but what remains on this side?” (piece 2) and journey “lands of journeys that never end all round as a button ring” (piece 3) or fulfilment of cosmic,

potentially existing sounds “filled with sound” (piece 9). The dominance of the words is quite mischievous, but on the other side, the meanings of the words expand attention and transpose it onto the music and image.

In his study on Boulez, Griffiths analyses performances where texts conquer music, as well as Boulez’s writings, where the composer proposes a “seizure of the poem through music”, meaning that “amalgamation through a correspondence of structure may proceed so far that text has been displaced” (Griffiths 1978: 45). Griffiths finds that “this happens almost completely in outer movements of *Plis selon pli*, *Don*, and *Tombeau*, which use one of Mallarme’s earliest non-juvenile poems and one of his last”. In his view these movements stand for the birth of art: “after a dedicatory setting of the opening line, the text disappears and the work goes into a state of nascence” (Griffiths 1978: 46). Griffiths reflects on how Boulez uses the poetic structure and notices the hidden relationships within the poems. A similar concept of performance can be recognised in Šarapovas’ musical composition. Words or sentences said loudly or quietly, fluently or ruptured, keep the composition in a poetic rhythm. As Šarapovas mentions, during the sound editing “Poetry, a synthesis between an idea and a feeling, is made into a sound by loops which are cyclically repeated phrases or by using a noise gate when only louder sounds are allowed to pass through. In this way, the phonetic sounds start changing their meaning and the musical sound is foregrounded allowing the detachment of the pre-existing poetry contexts and constructing new frames” (Šarapovas, Duoblienė 2014). The destruction of the relations between the original meanings creates hidden relations and gives the possibility to overstep the prime rhythm of refrain. While Boulez experimented

with poetry by looking at metrical arrangement, the temporal relations of words to decorate music and change their spacing, Šarapovas took another strategy for escaping the dominance of the poetry and at the same time flirting with it. Poetry is like home, a place that is meant to be left by an artist and a place where one can always return to. That keeps all performance artists in a certain rhythm-repetition.

Despite the strong textual rhythmic pulsation, compositional rhythmic pulsation can be compared to Messiaen's invention of the rhythm as a mirror or Deleuze's description of attendant rhythm. Every piece of composition starts with some sort of noise and marks a slow "birth of composition". The beginning of every piece is always similar to any other performance or concert rehearsal, when instruments, cameras and dancers all have their trial, every line has its own rhythm, and it all seems like a chaos. Deleuze and Guattari state that "Chaos is defined not so much by its disorder as by the infinite speed with which every form taking shape in it vanishes" (Deleuze, Guattari 1994: 118). It is both a birth and a disappearance. The territory of the performance is gradually shaped by the rhythm of sonic and visual movement during the journey between chaos and cosmos, absence and essence, multiplicity and singularity. Different art lines come to a culmination and all rhythmic lines evidently, not virtually, become one and interact with the melodic line or little phrase almost in the middle of every piece. Sound and image support each other and so it seems that all arts are in harmony. In the finale (the third part of almost every piece of composition) the pulsation becomes slower and heavier and gradually the sound disappears or transforms into "noise". Such a construct of a three-part composition in every piece was emphasised by the author Šarapovas. Extrinsically



it is evident that rhythmic culmination is somewhere around the middle of every piece. Rhythmic pulsation starts from the creative attempt and finalises with the distortion and strewing in every piece. The end deterritorializes and a new short piece starts again from the process of a slow (only sometimes fast) territorialization. It is not a non-retrogradic rhythm despite the mirror effect of passive-active-passive. The secret of Šarapovas' rhythmic line is that this slowness at the end of every piece is not slow; it is actually of great intensity and of a speed of a very fast plane – a plane of chaos. Thus the compositional accents from a Deleuzian perspective are reversed: speed in every piece of the composition is gradually increasing and after the culmination it shoots up into another plane of thickness, which is heterogeneous and smooth, from the first impression braked, destroyed, nevertheless “breathing” in one chaotic rhythm. Moving on three different lines (dance, poetry, music) with their own rhythms, finally they reach the point where the common rhythm is born in-between opening them into chaos: “The milieus are open to chaos, which threatens them with exhaustion or intrusion. Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between – between two milieus, rhythm-chaos or the chaosmos...” (Deleuze, Guattari 1987: 313).

It seems that the central point – the loud beat around the middle of every piece – is an *attendant* rhythm described by Deleuze in *Francis Bacon: The Logic of Sensation*: “more profoundly, attendant only indicate a constant, a measure or cadence, in relation to which we can appraise variation” (Deleuze 2003b: 71). Despite the rhythm as stated by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* not being a meter with equal intervals, *attendant* rhythm gives

symmetrical pulsation in the repetition of pieces during the entire composition.

The active rhythm appears exactly in the moment when the attendant rhythm, beating around the centre of every piece of composition is calming down gradually, and in that way multiplies a variation of performance figures, “increasing variation or amplification” while the passive in contrary appears in the centre “with a decreasing variation or elimination” (Deleuze 2003b: 71) when the attendant is most clear and audible. So this passive-active-passive reverses onto active-passive-active in every piece, and all of them compound a kind of cycling structure of the composition, no matter which order one uses to watch the pieces.

Despite the common impression of the rhythmic interrelation between sound and image, image works in a slightly different rhythm. Image probably follows sound in order of importance. Gregg Redner in his book *Deleuze and Film Music* (2011) invites us once again to rethink the link between film and music, image and music theories and to find any methodological bridge. Stating that the concept of sensation is a common methodological platform, he follows Deleuze and Bogue and investigates the inter-fuses of “I Feel” “in the midst of things” and claims that “sensation allows us to relate two very different art forms on a sympathetic and equal artistic plane. The basis of this dialogue is the manifold ways in which sensation informs, impacts and influences each area of study” (Redner 2011: 39). Agreeing with the description of sensations, which appear in the way of the sound flow towards percepts and affects, it is important to stress the appearance of rhythm in-between image and sound. Sensations are organised in accordance with signs which cross over between series in rhythm. In *Cinema*

2: *The Time-Image*, Deleuze gives some explanation on music and image, using *ritornello*<sup>38</sup> melody and *gallop* rhythm, sound and time crystals, and presents how sound becomes optical and crystalizes time. He states that “the melodic ritornello is only a musical component which contrasts and is mixed with another, rhythmic component: the gallop” (Deleuze 1989: 92). The gallop like a horse “carries away and speeds up”, while ritornello like a bird determines the rebirth from itself, when the gallop gets to the “final destruction and extinction”. Those are two dimensions of musical time: “the one being hastening of the presents which are passing, the other the rising or falling back of pasts which are preserved” (Deleuze 1989: 93). Cinema music helps to release the ritornello and “time itself becomes a thing of sound” (Deleuze 1989: 94). These two dimensions are not very easily distinguishable. The interchange of their position in that way gives the effect of image crystals. That happens because, in Redner’s words, music gives image an internal rhythm (Redner 2011: 33).

While lines of different arts in the project *Silverdust* are composed as separate stories with ambiguous connections among them, the image is absolutely occupied by the modern dancer. The dance of Juodkaitė is like a move of the body without organs. The body moves as waving, sometimes as a broken line, in changing rhythm, using many repetitions, but always different. Her body is fragmented, transferring emphasis to the hand, face, leg, breast, and lock of hair, sometimes only a shadow. The body is permanently reconstructed in the

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<sup>38</sup> In *Cinema 2: The Time-Image* we find both terms: ritornello and refrain; in the chapter “The Crystals of Time” on the problem of film music, the translators (Hugh Tomlinson and Robert Galeta) use the original term ritornello.

movement, harnessing outside forces in its own rhythm, sometimes encountering with body of sound (music and poetry).

While the composition decomposes attention in different directions, and every art line runs rather independently, the film keeps the observer's attention on the whole. The sound is not diegetic, it does not illustrate the image, and only in some cases a straight interconnection is distinct. Investigating separation, autonomy and on the other hand clinches, couplings, and closeness in vibrations of characters, Deleuzian thought about differentiation and identity is helpful. The question of the differentiator in *Silverdust*, and under which power or releasing of power an event happens, the composition creates the resonance of all lines, the common rhythm, and consequently creates a wholeness, which has at least two explanations and findings: first the compositional arrangement (author's work) and second the characters' rearrangement within the composition (work of the art machine).

According to the first, the main artist and composer (Šarapovas with the help of double bassist Nivinskas) are those who create differentiations and identities between different lines of arts and their series in the composition. Doing that, they use ritornello less as a melody, and more as playing with rhythm – the gallop, which helps to overstep territory, when in Deleuzian words the *galloping* rhythm conquers all noises and exhibits links among arts, and from the other side constructs the ritornello through attendant rhythm, letting it have the centre of gravitation. Perhaps it is only a partial explanation of composition in relation to understanding deterritorialization and rhythm. The art machine is no less important in the creation of art, when rhythm becomes independent of the author and therefore more complicated.

## Compositional Rearrangement: The Art Machine of Unformed Sound

Coming back from rhythm and time pulsation in art to the unformed sound, raw sound and raw image, the Deleuzian comparison of working with sound and image is useful. In *A Thousand Plateaus: Capitalism and Schizophrenia* where Cage is mentioned, “who first and most perfectly deployed this fixed sound plane, which affirms a process against all structure and genesis, a floating time against pulsed time or tempo, experimentation against any kind of interpretation, and in which silence as sonorous rest also marks the absolute state of movement” and also Godard, who “effectively carries the fixed plane of cinema to this state where forms dissolve, and all that subsists are tiny variations of speed between movements in composition” (Deleuze, Guattari 1987: 267), it directs us onto a visual image, which lacks a fixed plane as it lacks sound. So in *Silverdust*'s contexts we are interested in the image mostly as unformed, as well as the unformed sound, presented as raw material, material behind the scene (in other words image noise / trash) and how they interrelate, eventually how that helps to develop pieces of composition until they come to the event in a common rhythm, not a beat. The emphasis is transferred from the external compositional arrangement onto the internal rearrangement, when characters from different art lines interact during the composition: they come close and move away, vibrate and resonate. In order to understand their movement and flow, it is first of all helpful to distinguish unformed sound or noise.

As Deleuze and Guattari state: “The difference between noise and sound is definitely not a basis for a definition of music or even for the distinction between musician birds and

nonmusician birds” (Deleuze, Guattari 1987: 302). While agreeing with the previous statement, we are talking about this distinction in order to understand how the latter helps to create the smooth space. Noise and natural or raw outside sounds come to the composition unexpectedly and unpredictably and fill smooth space. For example, in the piece No. 3: we hear cracking, tapping, rapping, a rubbing surface, grinding, as well as the vibration of some sounds we do not hear (a kind of silence), but feel they potentially are. “...smooth space is occupied by intensities, wind and noise, forces, and sonorous and tactile qualities, as in the desert, steppe, or ice” as state Deleuze and Guattari (Deleuze, Guattari 1987: 479).

Unformed sounds are welcomed into the composition. As Šarapovas stated in an interview, “When everything is said and all harmony, rhythmic things step aside, there is nothing in front of you; the new briefing and intensity for creation approaches” and the pretext for that is raw sound (in a wrong way, an old double bass sound, phone call, and the sound of a door opening is played). Strange sound includes outside what was not expected. These sounds are the cracks of a circle (refrain of the composition), a bridge to counterpoints and a condition for experimenting with the intensity of frequencies, the variation of pitch, timbre, and rhythm in the process of deterritorialization.

It seems that the noise or unformed sound by intruding into the composition creates an art machine which is not under control anymore. It inspires musicians and other project artists to react on this interruption as an inclusive detail. From this point of view, musically unformed or in other words raw sound, as well as a probing image (or raw image, image noise or trash) in the beginning of every piece of the composition, is more important for the development of the art machine than

framing the pieces into three compositional parts. This marks the transversality of different characters.

A variety of raw sound has its own way in this art machine and creates couplings and divisions. “Sound owes this power not to signifying or “communicational” values (which on the contrary presuppose that power), nor to physical properties (which would privilege light over sound), but to a phylogenetic line, a machinic phylum that operates in sound and makes it a cutting edge of deterritorialization” (Deleuze, Guattari 1987: 348). In this process “it is necessary for the non-musical sound of the human being to form a block with the becoming-music of sound, for them to confront and embrace each other like two wrestlers who can no longer break free from each other’s grasp, and slide down a sloping line” (Deleuze, Guattari 1987: 308).

The non-musical sound of a human being can be the voice, but not necessarily so. It could also be other sounds that come with body movement – breathing and coughing, as well as the body encountering the environment: wooden floor scratching while standing with an instrument or dancing, a door squeaking, the noise coming through an open window. That comes naturally into the composition, letting that sound be in a block of becoming-music sound. It is recorded by the author and later it is multiplied using the montage and sound post-production. Unformed sound deterritorializes musical refrain (inside music assemblage). Deterritorialization using cracks of unformed sound also comes to dance assemblage, performing according to the music, while poetry with its very clear rhythm tries to keep its territorial line.

If in the process of deterritorialization unformed sound is a crack, in the situation of affectation it could be treated as flesh which leads to blocks of sensation, percepts and affects, using

cosmic forces. Deleuze and Guattari in the book *What is Philosophy?* say: “Flesh is only the developer which disappears in what it develops: the compound of sensation” (Deleuze, Guattari 1994: 183). As mentioned before, unexpected and unformed sounds inspire the performances team to improvise, so first of all Šarapovas reacts to the moment. Deleuze in *Difference and Repetition* mentioned that moment, “the one which ‘is lacking in its place’ as it lacks its own identity”, when he talks about the dark precursor. (Deleuze 1994: 120). There is not a very clear connection between flesh, which works in affect, and the work of the dark precursor when different series communicate and come to resonance and give an effect. Both act with strong invisible forces, differentiation, and capturing pre-existence, though the moments stress different things: affect and effect.

Unformed sound as a flesh provokes the further work of the art machine in the process of sound editing and montage. As Šarapovas in the interview said, he quiets (turns down) text (poetry words), sometimes frames that in repeating series, he modifies music sounds into noise, and he leaves a lot of visual noise (preparatory, working moments in the image). Erasing or quieting some poetry words in the art machine gives briefing to other sounds (music and additional non-music sounds). In the piece No. 2 tuning the instruments and a demonstration of the filming process as image noise / trash gives us a message about the multiplicity of elements, which are on and under the surface; some are potential, waiting for their appearance in the process of creation. Experimenting with unformed sounds and images lets them move from one to another assemblage, to rupture different series, to capture and lose sound in the middle of the journey between absence and presence. Consequently, sounds are held as Deleuze and Guattari state, in their “extinction”,



their “production and development” by the multimedia art machine and in experimenting with different a pitch, timbre and rhythm. The art machine with the help of Šarapovas as part of the machine tries to compound raw sound / noise within music assemblage, and keeps the connection with other assemblages of poetry and dance. The montage allows for an interconnection between the raw sound / noise in music and poetry and the image noise or fragmented / split image, opening the conditions for vibrations and couplings between heterogeneous elements as well as a division. Thus we have the process of creation, new intra-connections and interconnections of different art characters in the assemblage while playing with sound and image modification. Such an experiment, partly continuing Cage’s suggestion to explore “not only hitting, but rubbing, smashing, making sound in every possible way” (Cage 1961: 87)<sup>39</sup> for the emancipation of sound and rhythm, stepped farther, applying the same access for working with image in the art machine.

That happens in the process of becoming: becoming music, becoming art. It is the work of the artisan, as Deleuze and Guattari say. Šarapovas comments on his work with these words: “it is a rounding idea as a ball and from the other side-environment, their encounter gives a product” (Šarapovas, Duoblienė 2014). So it depends on him, as the author and producer of the idea and also on the dark precursor, because no one knows when that happens, when it comes to the event, when all series will be harmonised in one chaotic rhythm.

It is very nicely expressed in the piece *Comfort* (piece 9), where the mix of image fragments and repetitions is demonstrated, as

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<sup>39</sup> The influence of Cage and his explanation of noise has been mentioned in Šarapovas’ interview with Duoblienė (Šarapovas, Duoblienė 2014).

well as in playing with the text “filled with sound” and sound, and that creates a kind of mosaic. The art machine displaces and removes some characters in the assemblage and multiplies some sounds which might seem as noise, but which reminds us of sound multiplicity and cosmic potentiality; the sounds that move between chaos and cosmos. That happens through the affect in the process of editing, erasing all boundaries between raw and produced, music and non-music, natural and artificial, noise and music sound, and consequently composed image, image noise, and fragmented image. All series of arts (music, poetry, and dance) or in final production, audible and visible, communicate according to the appearance of differences, which come unexpectedly, then strange sound includes something new from the outside and a strange visual image includes what is outside the official image. These differentiations disappear in their communication and play, opening a smooth space and creating a vibration between different arts series, their exposed and hidden characters, and their resonance in another moment, that moment of the appearance of flesh.

In conclusion, we can state that Šarapovas’ project comes very close to Deleuze and Guattari’s insight, saying: “All that, however, would be possible only because the invisible precursor conceals itself and its functioning, and at the same time conceals the in-itself or true nature of difference” (Deleuze 1994: 119). That happens because of the displacement and disguise of the differentiator, which in our interpretation can be provoked by unformed sound, bringing up the potentially existent singularity, expressed in a unique way just for one time, and on the other side reminding us of their gradually compositional connection to the universe.

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## Santrauka

Monografija *Ritmas ir refrenas: tarp filosofijos ir meno* yra tarpdisciplininė: remiantis Deleuze'o ir Guattari išvalgomis, siekama atsekti minties navigacijos linijas nuo filosofijos link skirtingų meno formų (literatūros, kino, tapybos, muzikos) ir atgal. Pradedant nuo dinaminės problemų ir sąvokų kartografijos, kurias kaip tinkamas tokiems minties eksperimentams išvelgė Sauvagnarguesas, Buchananas, Bogue'as, Zepke, šiame tyrime siūlomos dvi naujos sąvokos: ritmas ir refrenas, kurios, anot autorių, yra tinkamos kaip navigacinės jungtys galimose filosofijos ir įvairių menų (literatūros, kino, tapybos, muzikos) sankabose. Autorės svarsto, kaip ritmas ir refrenas Deleuze'o ir Guattari tekstuose tampa filosofinėmis sąvokomis ir įgauna ontologinį statusą, transcenduojantį siauras filosofijos ir meno apibrėžtis. Jos funkcionuoja tarpinėje teritorijoje: tarp minties, garso, žodžio ir vaizdo, meno kūrinio, filosofijos ir gyvenimo. Būtent žvelgiant iš tokios ontologinės perspektyvos, šios dvi sąvokos įgauna galią atverti ne horizontaliuosius, o vertikaliosius, genealoginius meno kaip tapsmo aspektus.



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