

**What Does Art Do?:  
An Exploration of Gilles Deleuze and Felix Guattari's Theories of Chaos and  
Consistency**

“Consistency: The Act that produces Consolidated Aggregates”<sup>1</sup>

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<sup>1</sup> Gilles Deleuze & Felix Guattari, *A Thousand Plateaus: Capitalism & Schizophrenia*, 5th edn., trans. by Brian Massumi (London: Continuum, 2004) p.362.

## **What Does Art Do?: An Exploration of Gilles Deleuze and Felix Guattari's Theories of Chaos and Consistency**

“Consistency: The Act that produces Consolidated Aggregates”<sup>2</sup>

This essay explores Gilles Deleuze and Felix Guattari's theories of chaos and consistency, in particular those found in the chapter entitled *1837: Of The Refrain* in the book *A Thousand Plateaus* by Deleuze and Guattari, and how they relate to art. I am using the term 'art' to in a broad sense, encompassing art forms such as visual, sonic, music, literature and performance. In part I, I begin by briefly giving a context to Deleuze and Guattari's theories by describing the environment in which they operate. I will then explore in more detail the chaosmos and how it relates to particular artworks of Robert Barry, Joseph Beuys, and Kitty Kraus. Following this I will explore the concept of consistency and analyse particular works of artists' Elizabeth Price and Ed Atkins. In part II I will then explore what improvisation is in terms of chaos and consistency, and how it functions using a directly sourced interview with a Gong Master, then how improvisation is employed in other similar musics e.g. by 1960's improvising collective CAN and the 1990s techno music movement. In part III I will respond to Deleuze and Guattari's observation that a people is lacking by exploring what this means and together with concepts discussed in earlier parts of the essay draw conclusions about the environment in which art functions, what art does, and how it does it.

I

Deleuze and Guattari write that the world, the universe, the Cosmos is made up of forces: forces of the earth, cosmological forces and forces of Chaos. In Chaos milieus are born. Each milieu vibrates at its own frequency and is in a constant state of either transcoding or transducing (communicating). They have coined a phrase from James Joyce to call the space in between the milieus *The Chaosmos*. From chaos we create sonic territories by extracting a refrain. The refrain is created by extracting elements of chaos, by slowing down elements of chaos, by extracting a rhythm from the difference of the periodic repetition of the frequencies of milieus, which creates a territory, an interior and an exterior, by establishing a calm pace in chaos.<sup>3</sup>

Through extracting rhythm from chaos, exposing forces or “rendering visible”, art can make imperceptible forces perceptible, for example Robert Barry's Inert Gas Series 1969.<sup>4</sup> Through this act, this gesture of releasing a prescribed amount of invisible, odourless gas into the atmosphere, Barry demonstrated the imperceptible nature of forces of the cosmos. From this work a viewer can cerebrally ponder the forces which this points to. However an example in which viewers physically feel directly the invisible forces involved are Joseph Beuys' Fond series. Beuys uses actual matter e.g. felt to both harness forces of the cosmos in the creation of the work and to reveal powerful invisible forces e.g. sonic forces.

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<sup>2</sup> Gilles Deleuze & Felix Guattari, *A Thousand Plateaus: Capitalism & Schizophrenia*, 5th edn., trans. by Brian Massumi (London: Continuum, 2004) p.362.

<sup>3</sup> *A Thousand Plateaus* as before (ATP) p343-346

<sup>4</sup> Robert Barry, Inert Gas Series, 1969, 1 litre krypton, xenon, argon, helium, Beverly Hills, USA

One viewer described the experience as “Walking amongst them, you feel like your ears are being sucked out. It’s the closest I’ve ever come to complete silence”.<sup>5</sup> Kitty Kraus also employs a minimalist use of materials, to harness forces of gravity electricity, heat and light e.g. in her *Untitled* pieces frozen ink encasing lightbulbs gradually melts across the gallery floor.<sup>6</sup> In *Untitled (Spiegellampe)*<sup>7</sup> mirrored boxes create spectral line drawings on the surrounding walls, revealing how light travels. “The visual material must capture the non visual forces.”<sup>8</sup> Through using sellotape to hold the pieces of mirror together, the object has become secondary or negated. “Art is the submission of its materials to those constraints and forms through which these materials intensify sensation, through which they impact on bodies, nervous systems, organs”.<sup>9</sup>

According to Deleuze and Guattari, this is now the task of the modern artist. The classical artist was concerned with matter and form and creating, and confronted forces of chaos. The Romantic artist was concerned with constant variation of form and confronted terrestrial forces. But in the modern age “It is now a question of a direct relation: *material-forces*...of elaborating a material charged with forces of a different order”.<sup>10</sup> as has been shown directly in Joseph Beuys’ *Fond* series as described above. Deleuze and Guattari describe it not as an evolution because all forces have always been present, but that is a matter of perception and “all history is really the history of perception”.<sup>11</sup> There have always been people able to perceive more clearly than others of their time. Joseph Beuys’ work is now being revisited by many galleries and writers. Other examples of innovative thinkers with higher thresholds of perception are Shakespeare and Nietzsche, whose work has traversed the strata of territories of their time.

Peter Hallward describes the direct relation of material forces as a proximity to chaos. Art, science and philosophy are three Chaoids<sup>12</sup> operating at a mastered distance from chaos. Art (and science) continually invite us to get closer to chaos, to feel the expressiveness of the creative forces of chaos, a univocal force.<sup>13</sup> “Can this becoming (expressive), this

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<sup>5</sup> Joseph Beuys, *Fond 3*, felt pieces, Dia:Beacon, New York, USA, <<http://www.librarything.com/topic/79415>> [accessed 07/05/12]

<sup>6</sup> Kitty Kraus, *Untitled*, 2006, ice, ink, light fixture, cable, light bulb, dimensions variable, <<http://www.modernedition.com/art-articles/contemporary-german-art-now/german-art-now.html>> [accessed 11/05/12]

<sup>7</sup> Kitty Kraus, *Untitled (Spiegellampe)*, 2011, Mirrors, vinyl, 100 watt bulbs, 17 x 22 x 30 cm, The White Cube Bermondsey, London

<sup>8</sup> Paul Klee, *On Modern Art*, trans. Paul Findlay, intro. Herbert Reed (London): Faber, 1966, p.55 cited in *ATP* p.377

<sup>9</sup> Elizabeth Grosz, *Chaos, Territory, Art. Deleuze and the Framing of the Earth*, p.16 <[www.idea-edu.com/.../Chaos,%20Territory,%20Art. ...](http://www.idea-edu.com/.../Chaos,%20Territory,%20Art. ...)> [accessed 18/05/12]

<sup>10</sup> *ATP*, p.377

<sup>11</sup> *ATP*, p.382

<sup>12</sup> Gilles Deleuze and Felix Guattari, *What Is Philosophy*, Minuit, Paris, 1991, Hugh Tomlinson and Graham Burchell (trans), (Columbia UP, 1994) p.180 cited in Peter Hallward, ‘Everything Is Real: Gilles Deleuze and Univocity’ *New Formations*, 49,1 (2003) p.63

<sup>13</sup> Hallward, p.63

emergence be called art?" ask Deleuze and Guattari.<sup>14</sup> They give the examples of the becoming expressive of qualities of animals eg the Brown Stagemaker bird turning over leaves to reveal the paler side, the exposing of monkeys' coloured genitals when they are guarding. They also argue that from this making expressive (which is a change of function), environments, territories are then formed because territorialisation (of rhythm) happens. To apply this to Joseph Beuys' felt pieces, is this becoming expressive of the felt pieces art? It is not the actual felt pieces - the objects, that are art as it would be if it was a classical piece of art. It is the revealing of the expressive forces of chaos, the becoming expressive, "the becoming, an encounter between two regions"<sup>15</sup> which is the art. The felt pieces are there as a result of the sonic forces harnessed within them. The actual is there to reveal the virtual.

This use of the term 'expressive' is important (expressive of the creative forces of chaos), and should not be confused with self-expression. Art as self-expression of the artist is art created by that artist's ego, with all its errors. It is at a large distance from the forces of chaos and makes the relationship between chaos and material less direct. It is driven by the 'dirty little secret' that create phantasms, one of the two greatest diseases of the earth, Significance.<sup>16</sup> This type of art serves to stratify and close. "Opinion is thought become weary".<sup>17</sup> To open up onto the forces of chaos to harness them within a work it is therefore necessary to lose one's ego.

However, "Art is not chaos but a composition of chaos...so that it constitutes a chaosmos, a composed chaos."<sup>18</sup> There seems to be a balancing point between order and chaos that acts as a catalyst. Cited in *A Thousand Plateaus*, Manuel DeLanda<sup>19</sup> writes about a magic middle region where more possibilities happen. He was referring to research done about the Game Of Life, a computer life simulation. When either a small or large number of rules were prescribed only a small amount of life was produced. But life flourished when there was a medium amount of rules. A balance between instruction and freedom to experiment is the most fruitful environment for school pupils to be creative.<sup>20</sup> Delanda also gives the analogy of changing states of substances. In the liquid state there are many more potentialities for changes for a substance than when in gaseous (which is too chaotic) or solid state (which is too rigid) and we often use the term 'fluid' in speech to mean free flowing energy.

The consolidation of chaos, the extraction and slowing down of a part of chaos, forms a plane of consistency, the "holding together of heterogeneous elements",<sup>21</sup> or a synthesis of

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<sup>14</sup> ATP, p.348

<sup>15</sup> Gilles Deleuze and Claire Parnet, *Dialogues 2*, (New York, Continuum 2006) p.33

<sup>16</sup> *Dialogues 2*, p.35

<sup>17</sup> Hallward, p.67

<sup>18</sup> Deleuze and Guattari, 1994, p204 cited in Grosz p.26

<sup>19</sup> Erik Davis, 'Delanda De-stratified', *Mondo 2000*, 8, Winter 1992 <<http://www.egs.edu/faculty/manuel-de-landa/articles/de-landa-destratified/>> [accessed 21/04/12]

<sup>20</sup> National Advisory Committee on Creative and Cultural Education, *All Our Futures: Creativity, Culture and Education*, (1999) p.102 <<http://sirkenrobinson.com/skr/pdf/allourfutures.pdf>> [accessed 19/05/12]

<sup>21</sup> ATP p.357

disparate elements.<sup>22</sup> Elements of a different nature are brought together, but not mixed or merged so they lose their original form, but composed, held together by consistency. An example is Joseph Beuys' Capri Battery. He brings together a lemon and a battery holder - disparate elements that hold together through consistency and become something more than the sum of the individual parts that make them up.

Consistency can be seen in the work of video artists Elizabeth Price and Ed Atkins. Elizabeth Price in The Woolworths Choir 1979<sup>23</sup> uses heterogeneous elements in the work eg black and white and colour photographs, architectural drawings, video of dancers, TV footage of a fire in a Woolworths shop, text. Price uses time, absence in the form of black spaces and sounds: a clap, a click, a tambourine sound to punctuate the territory of the viewer and repetition to create rhythm in the artwork. In this way it holds together as a coherent piece of work. Ed Atkins, in Death Mask III,<sup>24</sup> also uses editing of video, text and sound that creates a synthesis of disparate elements. It is just the right balance of each element so that it remains open, yet coherent - a balance of imperceptible forces and perceptible elements. Like canals "arranged in order that a flux may flow".<sup>25</sup>

Art "generates a small space of chaos within chaos where chaos can be elaborated, felt, thought".<sup>26</sup> By extracting and composing chaos, a piece of it is demarcated for observation. As in biological random sampling in field studies, where a metre square frame is thrown on the ground to examine for quantities of flora and fauna, "The frame is what establishes territory from out of the chaos that is the earth".<sup>27</sup> An interior is thus created and differentiated from the exterior. The concept of the frame is like the fold. "The infinite fold separates, or passes between . . . the interior and the exterior."<sup>28</sup> Before it was folded it was one, but the act of folding, or framing, demarcates or extracts something from chaos, which we then can see, or examine. Art frames. Through framing, art shows the actual interior and points towards the virtual exterior. Art is an extraction, a wresting, the intensification of elements of chaos.

"Art creates an echo chamber in which pure sensation can vibrate in itself".<sup>29</sup> Sensation is how art communicates with a person. Nabais describes pure sensation as the goal of art.<sup>30</sup> Pure sensation is not a phenomenon but simultaneously has a subject side which is the neurological effect on the nervous system; and an object side which is the unity of the

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<sup>22</sup> ATP p.378

<sup>23</sup> Elizabeth Price, The Woolworths Choir of 1979, 2011, HD Video, 18.5 minutes, MOT International, London

<sup>24</sup> Ed Atkins, Death Mask III, 2011, HD Video, Zabłudowicz Gallery, London

<sup>25</sup> *Dialogues*, p.36

<sup>26</sup> Grosz, p.25

<sup>27</sup> Grosz, p.19

<sup>28</sup> Gilles Deleuze and Jonathan Strauss, 'The Fold', *Yale French Studies*, 80, (1991), p.242, <<http://www.jstor.org/stable/2930269>>, [accessed 09/05/12]

<sup>29</sup> Hallward, p.71

<sup>30</sup> Catarina Pombo Nabais, *Affect Percept and Micro-brains: Art according to Gilles Deleuze*, (2010), p.4, <<http://ebookbrowse.com/affect-percept-and-micro-brains-art-according-to-gilles-deleuze-pdf-d26956096>> [accessed 09/05/12]

sensing and sensed.<sup>31</sup> Sensation therefore connects the body with cosmic forces it otherwise could not perceive directly. Sensation is therefore not a description but is an action, not an effect but an affect. Moreover, art is achieved when the sensation becomes autonomous “Art-proper... emerges when sensation can detach itself and gain an autonomy from its creator and its perceiver, when something of the chaos from which it is drawn can breathe and have a life of its own”<sup>32</sup>. Gerhard Richter’s Silicate paintings seem to do just this.<sup>33</sup> When viewing the painting three things happen. The painting disappears and simultaneously one’s body disappears, whilst what becomes primary is sensation. The sensation becomes autonomous, as the painting and viewer become other.

## II

Finding the right balance of order and chaos is also a primary process in improvised music. Gordon Coxon, Gong Master, uses about 20% structure when he is conducting Gong Baths. The rest of the time he is “harnessing the forces of the gongs. They are cosmic portals. I structure the start and the end. The rest of the time I am not in control of what happens. What I can do is decide to change the current flow of the gong. I suppose it’s like a pivot point. I may use these interventions 3 or 4 times in the hour, or maybe not at all.”<sup>34</sup> This illustrates Deleuze and Guattari’s theory of consistency in practice, harnessing the forces of chaos then composing them with minimal intervention, extracting a refrain, the essence of the creative forces of chaos.

Coxon also talks about the relationship between the different gongs “The Earth gong<sup>35</sup> is my new gong. I only got it two days ago so I am still working out how it sounds and how it works with the other gongs. This thin gong opposite is affected greatly by the Earth gong. The Earth gong’s definitely the boss in that relationship. But with the other gong, I’m not sure which is dominant. In fact, maybe it’s more like a marrying.” To analyse this in Deleuze and Guattari’s terms of two bodies meeting, the Earth gong has its own frequency or rhythm, as does the second gong. When they are struck in the same vicinity, they will each lose their own critical distance, their inflatable portable territory, and there is a ‘becoming other’. This is a new independent rhythm and sweeps up the 2 gongs as rhythmic characters in its melodic landscape. In the case of the first pairing of gongs, one is dominant. “Between the two, at the boundaries, an oscillational constant is established: an active rhythm, (and) a passively endured rhythm”.<sup>36</sup> And in the latter pair of ‘marrying’ “(Or else the animal opens a crack for a partner of the opposite sex:) a complex rhythmic character forms through duets, antiphonal, or alternating singing”.

This balance of chaos and consistency in improvised music is also the underlying thread of other very different types of music which are united in their effects they make possible: the

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<sup>31</sup> Deleuze 2003, p.31 cited in Grosz, p.26

<sup>32</sup> Grosz, p.17

<sup>33</sup> Gerhard Richter, Silicate, (2003), Oil on Canvas, 290cm x 290cm, K20, Dusseldorf

<sup>34</sup> Interview with Gordon Coxon, Gong Master, conducted by the writer of the essay, Brighton, 14/05/12

<sup>35</sup> <http://www.planetware.de/octave/cosmic-octave.html>. Through Cosmic Octivisation the mathematician Hans Ceousto has calculated the audible frequencies of the planets and Gongs have been created which when struck sound at these frequencies.

<sup>36</sup> ATP p.353

vibration on bodies; “the flows of force; the modes of becoming which are generated by the sonic interventions”.<sup>37</sup> Composer La Monte Young<sup>38</sup> uses simple linear structures of particular and particularly played instruments to create a textural sonic power of varying intensity, that surpasses normal perception of time. A similar effect is achieved also by improvised live music collectives e.g. CAN of the Cosmic music movement and rave/ techno music of the 1990’s<sup>39</sup> e.g. Tobias Thomas DJ and founder of Kompact records. Thomas says “you have to feel the crowd and slowly build up intensities and releases in the music. It’s like making love, you don’t give it everything you’ve got at the start”.<sup>40</sup>

As well as having similar affects, they also share several characteristics. They all have an inherent rhizomatic structure,<sup>41</sup> a super linear structure of conjunctions (and, and, and) rather than hierarchical. Lines of flight are plotted, movements away from their territories, a move of deterritorialisation into the forces of chaos. “One opens the circle a crack...launches forth, hazards an improvisation”.<sup>42</sup> Gilbert writes that in fact all traditional Indian music is improvisation, the two terms being synonymous. Furthermore Gilbert writes there is a direct lineage from La Monte Young, whom Deleuze and Guattari call a modern artist, who was directly inspired by classical Indian music and was an accomplished Indian music teacher, to John Cale of The Velvet Underground, then CAN 1960s psychedelia, and 1990s techno music.

Another characteristic of these kinds of music is that an established set of structures are destabilised.<sup>43</sup> In improvised collective situations the traditional author-performer structure is destabilised. There is certainly no conductor or leader. The group as a whole improvises around set structures. Damo Suzuki of CAN<sup>44</sup> would use repetition of a word or a sound (a first type of refrain) which he used as a set tool to then enable improvisation, the generation of something other (it would then invoke a second type of refrain).<sup>45</sup> At raves, is the producer of the record the author, or is it the author of the record from which the producer took samples, or is it the DJ who is playing at a club and editing live, responding to the forces of the group individual? “Only a master can do it, ...feel the energy flows and respond to it.”<sup>46</sup> Gilbert also writes that Miles Davies created fusion jazz and subverted the instruments by using electric versions of the instruments played by skilled musicians to jam in extended improvisations, subordinating the materials to the intensity produced.

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<sup>37</sup> Jeremy Gilbert, ‘Becoming-Music: The Rhizomatic Movement of Improvisation’, *Swiboda, Marcel; Buchanan, Ian eds., Deleuze and Music*, (Edinburgh, Edinburgh University Press, 2004) p.5

<sup>38</sup> ATP, p.380

<sup>39</sup> Gilbert, p.7

<sup>40</sup> Interview with Tobias Thomas, DJ and founder of Kompact records, by the writer of the essay, Cologne, 24/04/12

<sup>41</sup> Gilbert, p.7

<sup>42</sup> ATP, p.343

<sup>43</sup> Gilbert, p.7

<sup>44</sup> Interview with Paul Turner, band member of Food, Brighton, (03/05/12) who has jammed with Damo Suzuki on several occasions

<sup>45</sup> ATP, p.365. Deleuze and Guattari give the example of subsongs and full songs in birds.

<sup>46</sup> 6 Mix: My Name is Tiga, DJ Tiga, BBC Radio 6 Music (04/05/12)

So who is then playing the music in these group situations, if there is no lead performer how does the music play? Is the music playing the musicians? “It is necessary to lose the ego” says Coxon, to improvise, to “feel the phrase”<sup>47</sup> to harness/reveal the forces of chaos to create a work. Gilbert writes “The improvising collective is a perfect example of a *Dividual*...a realised experience of sociality which is truly rhizomatic in its transversality and undecidable complexity that the power of such improvised music lies.” This type of music necessarily breaks down the individual subjects’ territories and the interior / exterior division.<sup>48</sup> The group individuation, the dividual then has a voice, the One-Crowd voice. “The people must be individualised not according to the persons within it, but according to the affects it experiences”.<sup>49</sup> This is the voice of the forces of the people. This is in contrast to the forces of the earth which Coxon harnesses using the gongs, the univocal force of the One-All.

An example from nature of the dividual are the Aphaenogaster desert ants. They have no central orders, and no explicit communication but are able to perform group tasks.<sup>50</sup>

This process of improvisation could also be applied in general. Can we live our lives as an experiment, with unknown outcomes? Could we have a life programme rather than a life/career plan?<sup>51</sup> “There might be an ethic here: how to live your life poised at the edge of chaos”.<sup>52</sup> Film makers Robert Beavers and Gregory Markopoulos never had a permanent home, living nomadically, following and realising creative opportunities as they arose. This approach was reflected in their films, which were deterritorialising and rhizomatic. Of course one does not have to be geographically nomadic to achieve the deterritorialising, opening benefits, which are achieved in the mind. And also, just because one is geographically nomadic it does not mean that one will be deterritorialised. A person may be traveling physically but transporting their ego with them everywhere they go.<sup>53</sup>

There is however a risk of harnessing chaos, that instead of consolidating into consistency the forces of chaos will be too great, too many movements of opening and opening will instead force closure, a black hole of closure, “as though it were deterritorialised into the void”.<sup>54</sup> This happens in music that improvises with no structure and instead creates just noise, as with avant garde free jazz. In the film The Illiac Passion<sup>55</sup> Markopoulos for the

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<sup>47</sup> Robert Beavers, Seminar at Lux, London, (16/03/12) on editing film. “I feel the phrase of the image.”

<sup>48</sup> Gilbert, p.8

<sup>49</sup> *ATP*, p.376

<sup>50</sup> Vijay Kumar, *Robots that fly...and cooperate*, (March 2012) <[http://www.ted.com/talks/lang/en/vijay\\_kumar\\_robots\\_that\\_fly\\_and\\_cooperate.html](http://www.ted.com/talks/lang/en/vijay_kumar_robots_that_fly_and_cooperate.html)> [accessed 18.5.12]. A team of researchers at The University Of Pennsylvania have used this information to build a flying group of robots that are able to navigate obstacles by communicating locally with their neighbours.

<sup>51</sup> *Dialogues*, p.36. Programmes are “means of providing reference points for an experiment which exceeds our capacities to foresee”.

<sup>52</sup> *Delanda Destratified*

<sup>53</sup> *Dialogues*, p.29

<sup>54</sup> *ATP* p.368

<sup>55</sup> Gregory Markopoulos, The Illiac Passion, USA (1968)



most part leans too much towards chaos, resulting in a chaotic heap. This has also happened personally to many musicians and artists unable to stop opening on to and exploring the forces of chaos, resulting in a fatal closure either because they are unable to cope with their disposition of perceiving life at such an intensity, or through using drugs as a way in which they (falsely) believe will maintain access to the forces of chaos. What is needed is sobriety, a balance. Deleuze and Guattari write “Drugs are too unwieldily to grasp the imperceptible and becomings-imperceptible”.<sup>56</sup> Equally however if the balance is tipped towards order, all that will be produced is a “machine of reproduction” for example Jackson Pollock’s No 32 which has been agreed by the artist himself and art critic Clement Greenberg does not work because it is too contrived, it looks like it has been made rather than it has made itself.

The black hole machinic affect is complicated because “It may be necessary for the release of innovative processes that they first fall into a catastrophic black hole...when black holes resonate together or inhibitions conjugate and echo each other”,<sup>57</sup> as in the phenomenon when wind of a certain inclination resonates together with the vibration of a suspension bridge causing a disproportionate increase to the amplitude of the vibration of the bridge<sup>58</sup> (reference in bibliography). It is a delicate balance of walking on the knife edge of chaos.

### III

Deleuze and Guattari quote Paul Klee that artists are still lacking force of people.<sup>59</sup> Artists are seers, resonators, conduits of forces of chaos. Maybe it is the effective communication to people which is lacking, a becoming of the people that is lacking from art. A joke requires judgement from a third party to exist.<sup>60</sup> Maybe this is true also for art. Maybe art is not complete until it has been received, until it enters into a becoming with a people.

If art does not enter into a becoming with people, is it the lack of sense of the art or lack of sensing of the people? Or a combination of both? Art has changed from object centred in the Classical age, to matter and emotion centred in the Romantic age, to cerebral as primary in conceptual art and now direct material-force centred. As artists do we need to find more effective ways of ensuring actively engaged participation through implication? Is this achieved by fully immersing the participant in the intensification of sensations?

Deleuze and Guattari write about an “espace quelconque”, an any-space-whatsoever.<sup>61</sup> Hallward writes “An essential part of this process, accomplished in any genuinely artistic

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<sup>56</sup> Deleuze and Guattari 1987 p.286 cited in Ian Buchanan, Intro. *Deleuze and Music*, as before, p.17

<sup>57</sup> ATP p.368

<sup>58</sup> D.M. Siringoringo, Y. Fujino, ‘Observed Alongwind Vibration of a Suspension Bridge Tower and Girder’, *Procedia Engineering*, Volume 14, 2011, Pages 2358-2365, <<http://www.sciencedirect.com/science/article/pii/S1877705811013749>> [accessed on 18.5.12]

<sup>59</sup> ATP, p.372

<sup>60</sup> Sigmund Freud, *Jokes and Their Relation To The Unconscious* (1905) <[http://www.boconnell.org/LINKS/CLASSES\\_PDFs/Sculpture3.2/Frued\\_Jokes.pdf](http://www.boconnell.org/LINKS/CLASSES_PDFs/Sculpture3.2/Frued_Jokes.pdf)> [accessed on 19.5.12]

<sup>61</sup> Deleuze Cinema,1, p.290 cited in Hallward, p.73

sequence, is the conversion of an actualised space into a quasi-virtual or creative space” An example of an espace quelconque is performance art event *The Motor Show*.<sup>62</sup> This art work combined many of the theories discussed here. It was a synthesis of heterogeneous elements: dancing, music, car dancing, sounds. It appealed to multiple senses. It harnessed the forces of the earth: the event was outside at night time in an abandoned deterritorialising non-space next to the sea. Through the direct intensification of sensation (headphones worn by the viewers through which the multi panning soundtrack was played) participants were actively engaged and spatially deterritorialised. The virtual interior intention of the of the creators had been actualised externally: in the choreography; music; costumes; cars and was then interiorised again in the viewers by sensations, lines of flight continually plotted and re-plotted, folding and unfolding between the power and the expression, the enclosure and the material, soul and matter.<sup>63</sup> A rhythm was created by a succession of interconnected and interlinked heterogeneous happenings. Notions of time were questioned through the disarrangement of events, before, after, again happening at multiple instances, creating retrograde time. It was truly participatory art, actively engaging the viewer through implication alone.

Deleuze and Guatarri write “from depopulation, make a cosmic people; from deterritorialisation, a cosmic earth - that is the wish of the artisan artist”.<sup>64</sup> But this is not a mystical aim. While their ideas are abstract, they seem more so because they are able to perceive things in a way most of us have not yet. “The invocation to the Cosmos is not at all a metaphor; on the contrary the operation is an effective one, from the moment the artists connects a material with forces of consistency or consolidation”. So the aim of artist is to make a cosmic people and a cosmic earth, “to give rise to a people yet to come”. This has resonance with Mayan predictions<sup>65</sup> but if we break this down we can understand it as more practical.

Manuel Delanda writes that when we have revelations, that eureka moment, it is not that we are accessing a higher state or plane of consciousness but that we build our own planes which causes a reorganisation of brain structure to take place. This reorganisation of brain structure is what we feel as the epiphany moment.<sup>66</sup> For an artist, this moment often occurs in a break or period of relaxation following in-depth contemplation on an issue, or when a deterritorialising “life is odd” moment is posed or when the unexpected is encountered e.g. when travelling in a new country or “having a baby”.<sup>67</sup> Art has a role here, to pose this ‘life is odd’ moment. For a participant at Coxon’s Gong bath, the sonic vibrations directly enable that reorganising of brain functions through deterritorialising the physical body, revealing time as an implied tense, using diminutions and additions of sound to enable this process. Sound is the most powerful coefficient of

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<sup>62</sup> Requardt & Rosenberg, *Motor Show*, Brighton Festival, May 2012, <[http://brightonfestival.org/event/606/motor\\_show/](http://brightonfestival.org/event/606/motor_show/)>

<sup>63</sup> *The Fold*, p242-246

<sup>64</sup> *ATP*, p.381

<sup>65</sup> Susan Joy Rennison, 2012, *Galactic Cosmology & A New World Age*, (2009) <[http://www.susanrennison.com/2012\\_Galactic\\_Cosmology.php](http://www.susanrennison.com/2012_Galactic_Cosmology.php)> [accessed on 10.5.12]

<sup>66</sup> *Delanda Destratified*

<sup>67</sup> Joanna Kavenna, *Creativity: Jonah Lehrer, Andrew Marr, Scanner, Rachel O'Reilly, Joanna Kavenna, Start The Week*, (9am Monday 30th April), <http://www.bbc.co.uk/programmes/b006r9xr>

deterritorialisation<sup>68</sup> so should it therefore necessarily be employed in art? In fact, sound is seen as a fundamental life force in many cultures.<sup>69</sup>

Deleuze and Guattari write we are now more than ever “a people of oscillators”.<sup>70</sup> Humans are made up of 70% water, as is the Earth’s surface, which is a good carrier of vibrations. We are “great vibration resonators”<sup>71</sup>. Bernard writes that enlightenment is getting lighter, achieving a higher frequency vibration. It is logical therefore that to make a “cosmic people” this is done by raising their individual vibrations. “Sensation contracts and preserves vibration”.<sup>72</sup> Everything vibrates, even DNA. Furthermore studies have been done to show that the structure of DNA has been proven to react to positive and negative feelings. The molecular structure of water also changes shape when it is exposed to different types of music. It is clear then that art can impact through sensation, which on the object side extracts a refrain from the One-All voice of earth, or the creative forces of chaos, or the One-Crowd voice of people and on the subject side vibrates the molecular structure of the body of the viewer.

Delanda gives the example of perception of forces of someone whose life spanned millions of years. They would then see the movement of mountains as the flows of rivers, where as we look at the Himalaya mountain range as fixed and solid.<sup>73</sup> What is fixed is a matter of perception. It is not possible to know all the answers but to explore possibilities. “We are seduced by what is stratified” so we therefore need art to deterritorialise us. Art can puncture our ‘inflatable portable territory’ we erect around ourselves. “Art takes what it needs - the excess of colours, forms, materials - from the earth to produce its own excesses, sensations with a life of their own, sensation as non-organic life”.<sup>74</sup>

Throughout this essay I have explored what art does, how it does it and the environment in which it functions. I started this essay because I was particularly interested to explore how the tension between order and chaos relates to art. I have found Deleuze and Guattari’s theories of consistency and chaos to be fundamental in an understanding of what art does. Through this exploration I have found that art renders visible, not reproduces the visible. Through composing chaos, art frames, art reveals creative forces of chaos or gives a voice to the individual. Art enables, and art is, a becoming, an encounter between 2 regions. Art works when it has a rhythm, when it sings or dances, when it is chaos composed with consistency. Art deterritorialises and enables a people to perceive the virtual nature of imperceptible forces. Through sensation, art enables a direct contact between the people and forces of chaos.

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<sup>68</sup> ATP, p383

<sup>69</sup> *Tree Of Life*, < [http://www.triple7center.com/documents/777AWFNdocs/2\\_GOCsSoundTreeOL.pdf](http://www.triple7center.com/documents/777AWFNdocs/2_GOCsSoundTreeOL.pdf)> [accessed on 10.5.12]. Ohm the all present sound of Tibet, Saute Sumad of Eastern India. “In the beginning was the word” John Ch1 v1-5 from The Bible

<sup>70</sup> ATP p.380

<sup>71</sup> *Tree Of Life*, < [http://www.triple7center.com/documents/777AWFNdocs/2\\_GOCsSoundTreeOL.pdf](http://www.triple7center.com/documents/777AWFNdocs/2_GOCsSoundTreeOL.pdf)> [accessed on 10.5.12]

<sup>72</sup> Nabais, p10

<sup>73</sup> *Delanda De-stratified*

<sup>74</sup> Grosz, p.18-19

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