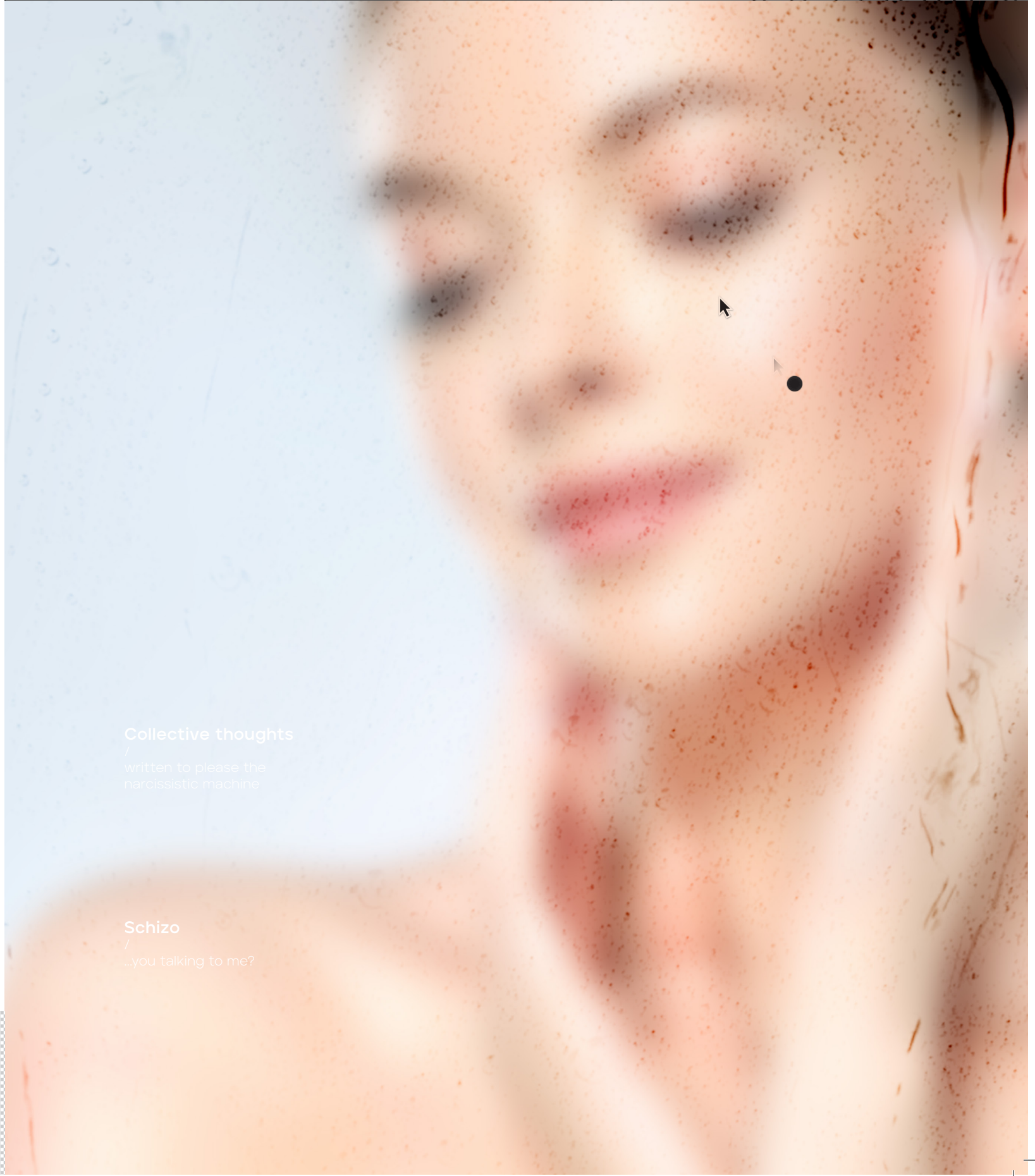


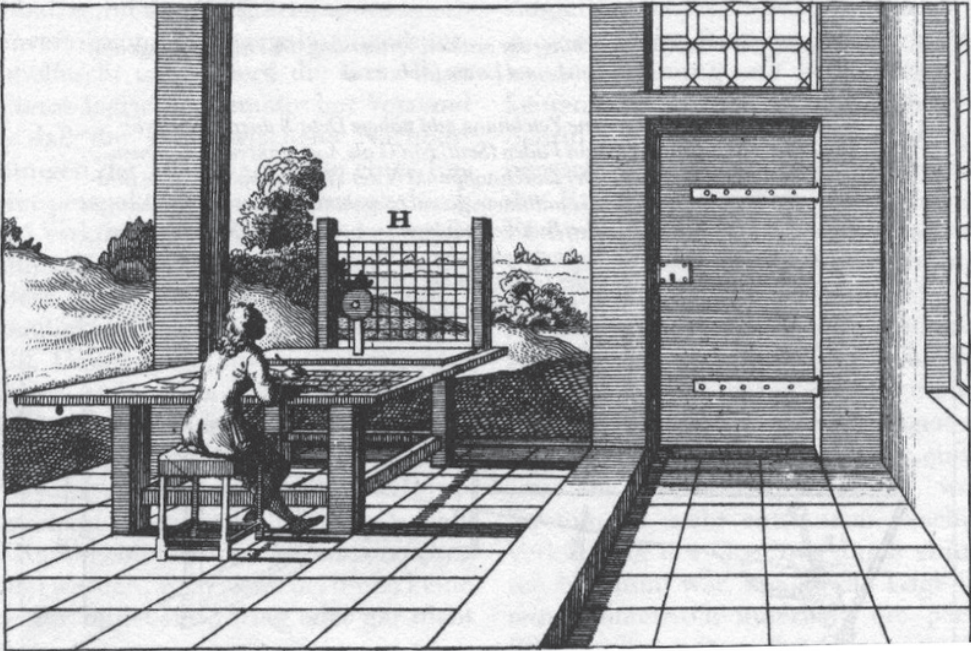
# VR BALANCE AND DELAY

120 110 100 90 80 70 60 50 40 30 20 10 0 10 20 30 40 50 60 70 8



Collective thoughts  
/  
written to please the  
narcissistic machine

Schizo  
/  
...you talking to me?



# Virtuality & Death

## Schizo

/ who do you think of when you resent your past mistakes?

## Schizo

/ where does your mind wander when you contemplate your future selves?

## Rhizo

/ how does your mind wander when you contemplate your future selves?

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/ The author died in 1810, so this work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or fewer.



Schizo

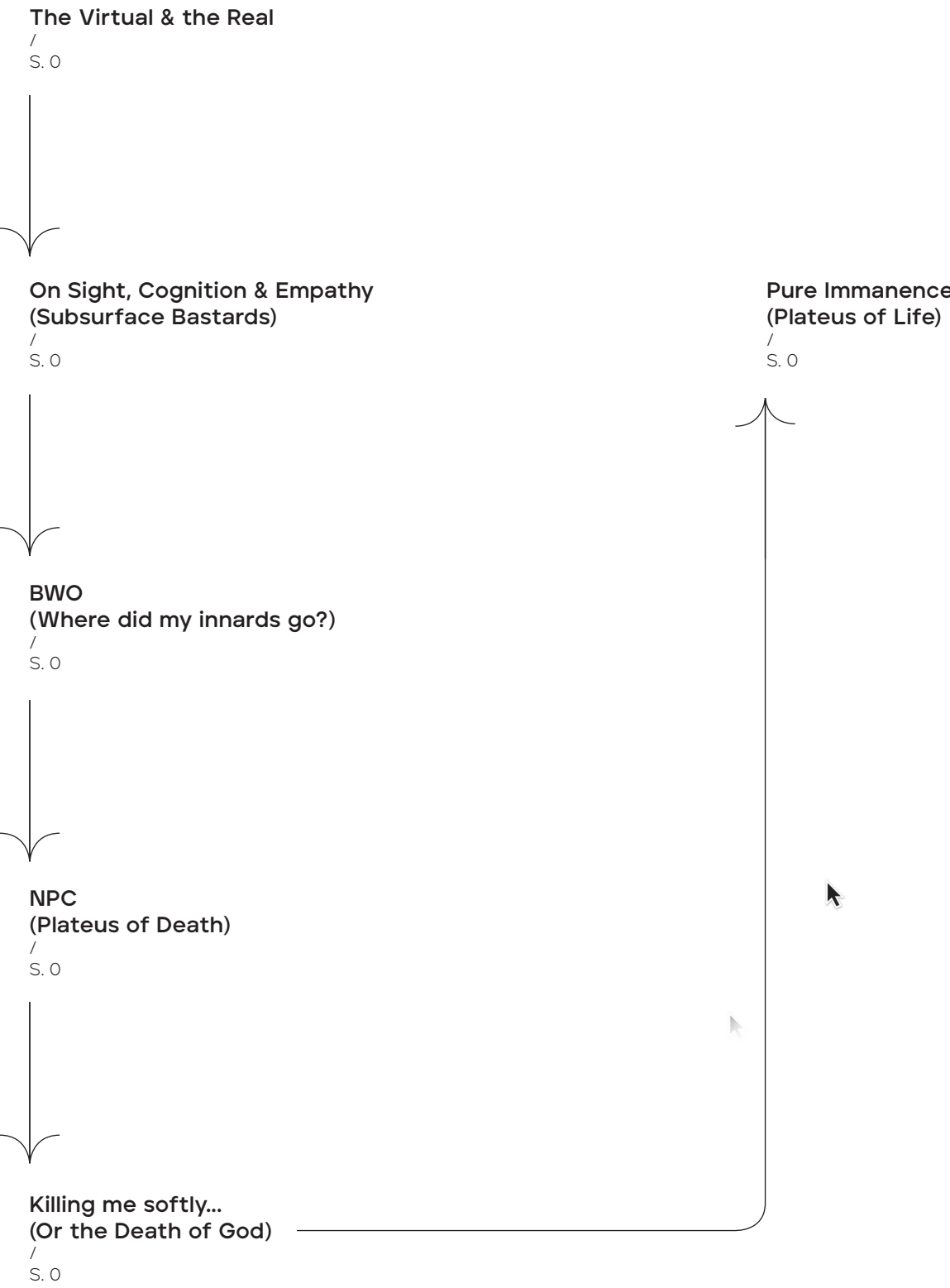
We would like to attribute our downward spiral into schizo existence and the willing defamation of the self over the past couple years to the reading of an assemblage starting with these following words:

THE TWO OF US WROTE ANTI-OEDIPUS TOGETHER. SINCE EACH OF US WAS SEVERAL, THERE WAS ALREADY QUITE A CROWD. HERE WE HAVE MADE USE OF EVERYTHING THAT CAME WITHIN RANGE, WHAT WAS CLOSEST AS WELL AS FARTHEST AWAY. WE HAVE ASSIGNED CLEVER PSEUDONYMS TO PREVENT RECOGNITION. WHY HAVE WE KEPT OUR OWN NAMES? OUT OF HABIT, PURELY OUT OF HABIT. TO MAKE OURSELVES UNRECOGNIZABLE IN TURN. TO RENDER IMPERCEPTIBLE, NOT OURSELVES, BUT WHAT MAKES US ACT, FEEL, AND THINK. ALSO BECAUSE IT'S NICE TO TALK LIKE EVERYBODY ELSE, TO SAY THE SUN RISES, WHEN EVERYBODY KNOWS IT'S ONLY A MANNER OF SPEAKING. TO REACH, NOT THE POINT WHERE ONE NO LONGER SAYS I, BUT THE POINT WHERE IT IS NO LONGER OF ANY IMPORTANCE WHETHER ONE SAYS I. WE ARE NO LONGER OURSELVES. EACH WILL KNOW HIS OWN. WE HAVE BEEN AIDED, INSPIRED, MULTIPLIED."

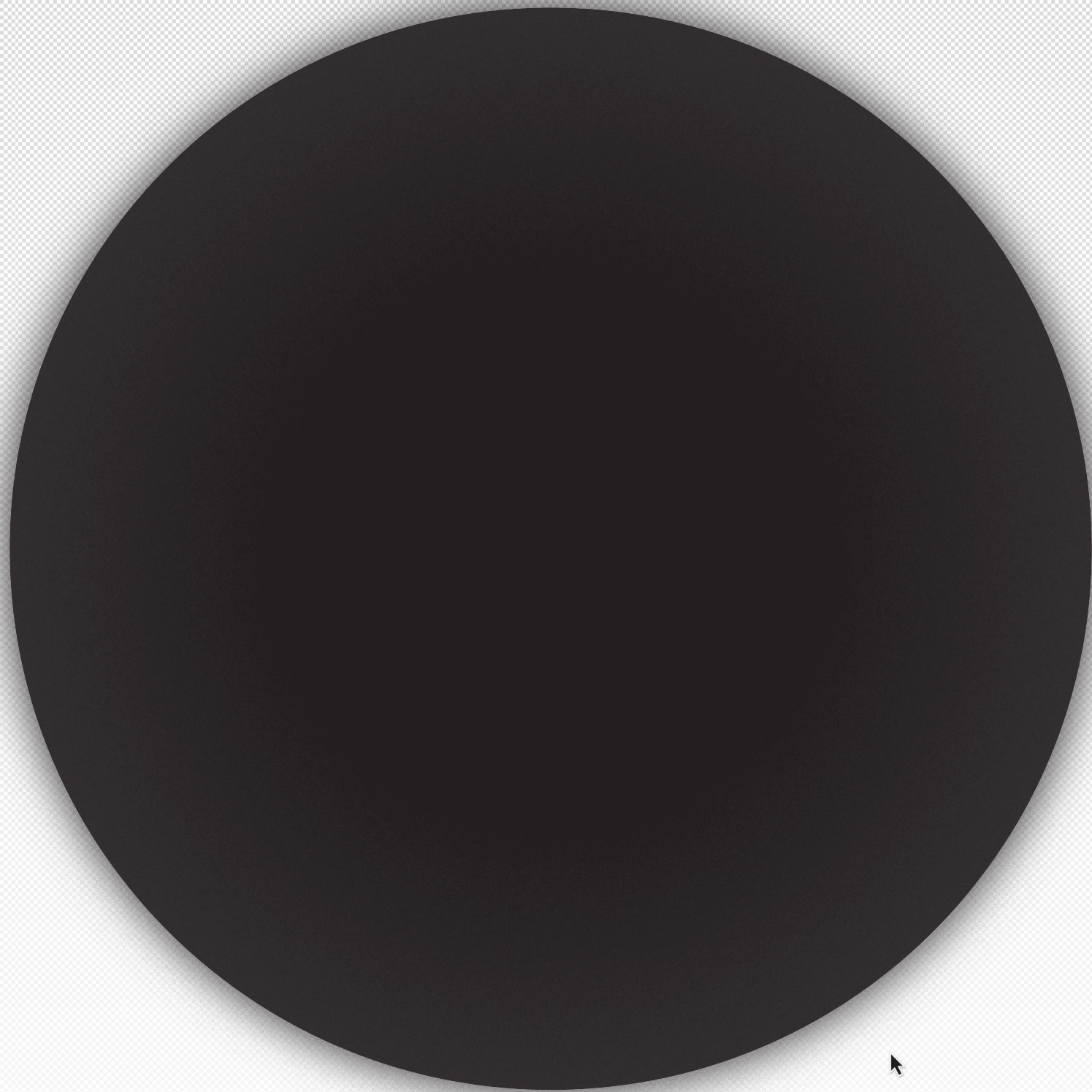
<sup>1</sup> Gilles Deleuze and Félix Guattari

A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, pp. 1-2

# MACHINIC ASSEMBLAGES (Content)







# PREFACE



## AGE OF FACIALITY



Yet here we find ourselves again facing our books, praying for instant gratification, bound by a hundred-and-something words to spread our agendas, linked in to the corporate hope of hitting numbers to satisfy what exactly? Money? Value? Self esteem? The optimal me...the optimal we? We project our faces onto the surface of little magic devices, surfing ontop the surge of streams only to find ourself washed up on the shores of some unbarebly flat plateau that leaves us stranded with no real idea of who and where we really are, or where we really want to be heading to? Where we really came from also...

There exists an underlying compulsion in us, a constant need of questioning the processes beyond the surfaces that make up our image of reality. It just doesnt satisfy us to only engage with the real and live in it, we need to constantly re-evaluate our idea of what conjures it, what grand machines lie beyond these projections. Of course these ancient questions of mankind are a profoundly hopeless and abstract thing, questions that might never be resolved but yet here we are, asking ourselves again and again: Where does it all come from and why is it here to begin with?

It is no wonder that our hunger for transparency is becoming ever more greater, as we find ourselves in times where the ways we engage with the real become ever more flat. The surfaces that surround us are opaque, they are crafted and orchestrated in a way that promotes unimaginable freedom for expression, entire worlds rendered with latest engines to a degree of crispness that overshadows even the beauty of the ,real" real... one sees what one deserves to see. Yet in this overarching flatness of our interfaces it becomes increasingly difficult to get an understanding of what these processes, connections and causes are that conjur their contents. Too often we make the mistake of branding the contents of these interfaces as something ,not real", we tend to draw these harsh lines between the ,real" and this apparent ,non-real" without even questioning what the differences would actually be. The names we

like to give these two apparent opposites are the ,virtual" and the ,real", but too often do we tend to brand things that are undoubtedly part of the real as something virtual, thinking that this virtuality lies somewhere outside our reality, someplace we dont have to worry so much about, since its not even really there...right? But what does it mean to be real, or virtual. And what does it mean for an object to become actualized?

This conglomerate of ideas you hold in your hands, does not aim to provide any profound theories on the topics it discusses, nor does it aim to follow any scientific rules of writing. It is merely a chaotic transcription of a two year long process and artistic engagement with the rhizomatic ideas of the french philosopher Gilles Deleuze and the profoundly schizophrenic amalgamation that is Deleuze and Guattari and their delvings into theories of the virtual and the real, holey surfaces, strange bodies without organs, foldings in embryology and whatever wild imaginations came to the eye amidst the chaos of reading their works as they intended them to be read: rhizomatically. It is a schizophrenic attempt, to say the least...

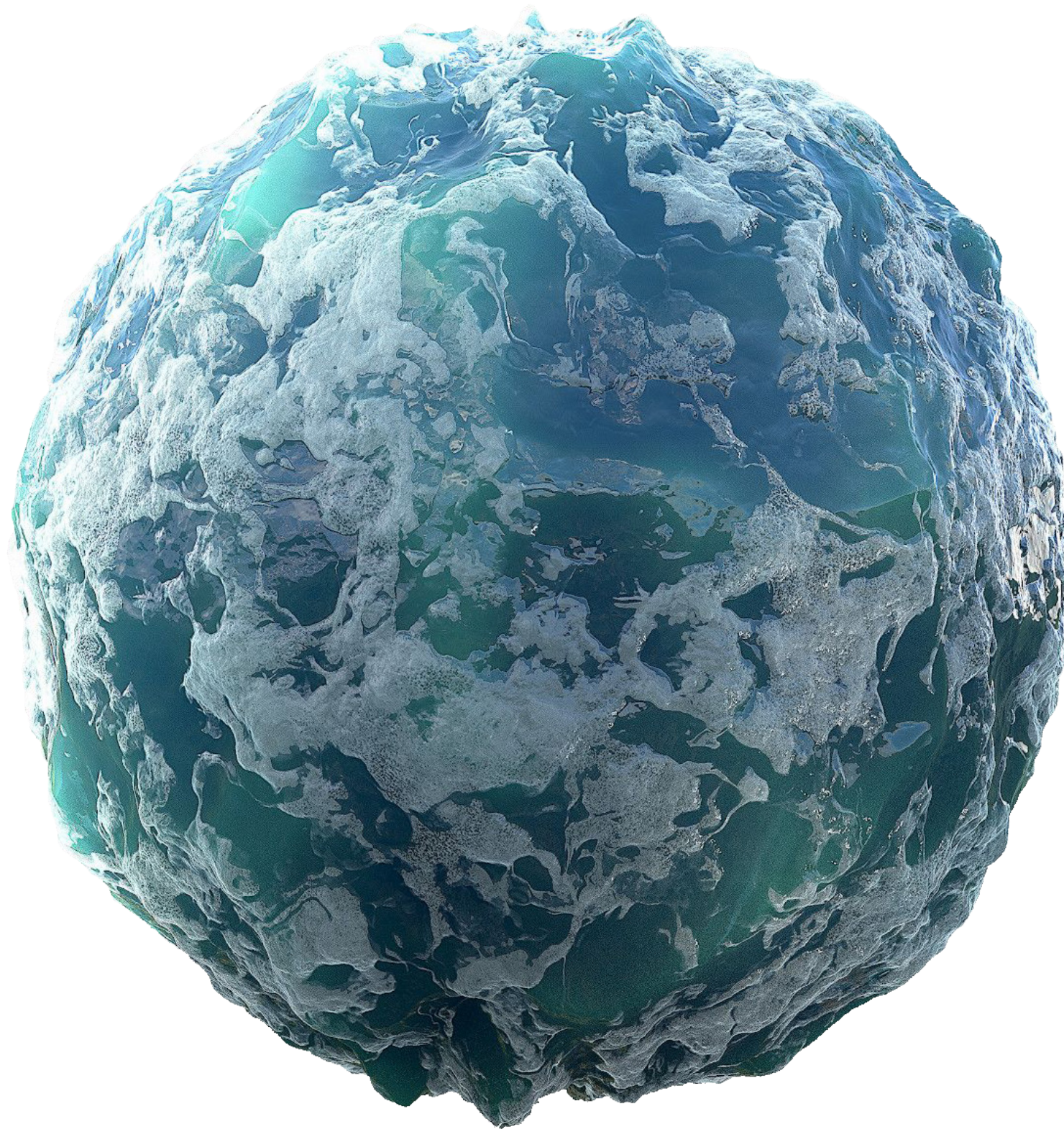
**,We can now propose the following distinction: the face is a part of a surface-holes, holey surface, system. This system should under no circumstances be confused with the volume-cavity system proper to the (proprioceptive) body. The head is included in the body, but the face is not. The face is a surface: facial traits, lines, wrinkles; long face, square face, triangular face; the face is a map, even when it is applied to and wraps a volume, even when it surrounds and borders cavities that are now no more than holes. The head, even the human head, is not necessarily a face. The face is produced only when the head ceases to be a part of the body, when it ceases to be coded by the body, when it ceases to have a multidimensional, polyvocal corporeal code - when the body, head included, has been decoded and has to be overcoded by something we shall call the Face."** <sup>1</sup>

<sup>1</sup> Gilles Deleuze and Félix Guattari

/  
A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, pp. 198-199



# THE VIRTUAL & THE REAL



THE VIRTUAL IS NOT OPPOSED TO THE REAL BUT TO THE ACTUAL. THE VIRTUAL IS FULLY REAL IN SO FAR AS IT IS VIRTUAL. [...] INDEED, THE VIRTUAL MUST BE DEFINED AS STRICTLY A PART OF THE REAL OBJECT— AS THOUGH THE OBJECT HAD ONE PART OF ITSELF IN THE VIRTUAL INTO WHICH IT IS PLUNGED AS THOUGH INTO AN OBJECTIVE DIMENSION. [...] THE REALITY OF THE VIRTUAL CONSISTS OF THE DIFFERENTIAL ELEMENTS AND RELATIONS ALONG WITH THE SINGULAR POINTS WHICH CORRESPOND TO THEM. THE REALITY OF THE VIRTUAL IS STRUCTURE. WE MUST AVOID GIVING THE ELEMENTS AND RELATIONS THAT FORM A STRUCTURE AN ACTUALITY WHICH THEY DO NOT HAVE, AND WITHDRAWING FROM THEM A REALITY WHICH THEY HAVE.”<sup>1</sup>

<sup>1</sup> Gilles Deleuze

/ Difference and Repetition, trans. Paul Patton, New York, Columbia University Press, 1994, pp. 208-209



# THE VIRTUAL & THE REAL

Erum ra aut explaud igendi reiuntiora volo cones exererat pratet pel maximil lore-  
rio nsequo omni occupat lautes ad quam rendis ent expero molupta as es cus, et  
eatempor re eossi conestium quo que sum viteniminis moluptiis eliti.

ut minvenis asimi que pre non et inimagn ihiliqui blab iducien ihicae qui aut  
ame exceaue volum fugit aut dolupti doloratur, cus, tem accullabor mo ommo  
ilisit quae optaqui atquodicit, nis poris doluptate.

## ON VIRTUALITY & SEDUCTIVE SURFACES

*„The present present is treated not as the future object of a memory but as that which reflects itself at the same time as it forms the memory of the former present. Active synthesis, therefore, has two correlative – albeit non-symmetrical – aspects: reproduction and reflection, remembrance and recognition, memory and understanding.”<sup>1</sup>*

*„Whatever the reality in which the virtual object is incorporated, it does not become integrated: it remains planted or stuck there, and does not find in the real object the half which completes it, but rather testifies to the other virtual half which the real continues to lack.” (D&R p. 130)*

*„We have ceaselessly invoked the virtual. In so doing, have we not fallen into the vagueness of a notion closer to the undetermined than to the determinations of difference? It is precisely this, however, that we wished to avoid in speaking of the virtual. We opposed the virtual and the real: although it could not have been more precise before now, this terminology must be corrected. The virtual is opposed not to the real but to the actual. The virtual is fully real insofar as it is virtual. Exactly what Proust said of states of resonance must be said of the virtual: „Real without being actual, ideal without being abstract”; and symbolic without being fictional. Indeed, the virtual must be defined as strictly a part of the real object – as though the object had one part of itself in the*

*virtual into which it is plunged as though into an objective dimension.” p. 272*

*„The nature of the Idea is to be distinct and obscure. In other words, the Idea is precisely real without being actual, differentiated without being differentiated, and complete without being entire.” p. 278*

*„Take the Idea of an Island: geographical dramatization differentiates it or divides the concept into two types, the original oceanic type which signals an eruption or raising above the sea, and the continental drift type which results from a disarticulation or fracture. The island dreamer, however, rediscovers this double dynamism because he dreams of becoming infinitely cut off, at the end of a long drift, but also of an absolute beginning by means of a radical foundation.” p. 285*

*„The only danger in all this is that the virtual could be confused with the possible. The possible is opposed to the real; the process undergone by the possible is therefore a „realization”. By contrast, the virtual is not opposed to the real; it possesses a full reality by itself. the process it undergoes is that of actualization. It would be wrong to see only a verbal dispute here: It is a question of existence itself. Every time we pose the question in terms of possible and real, we are forced to conceive of existence as abate eruption, a pure act or leap*

<sup>1</sup> Gilles Deleuze

/ Difference and Repetition, trans. Paul Patton, New York, Columbia University Press, 1994, p. 106



„Solaris”

/ Andrei Tarkovsky  
1972, film



ON THE VIRTUE OF THE  
UNCONSCIOUS

*which always occurs behind our backs and is subject to a law of all or nothing. What difference can there be between the existent and the non-existent if the non-existent is already possible. already included in the concept and having all the characteristics that the concept confers upon it as a possibility? Existence is the same as but outside the concept. Existence is therefore supposed to occur in space and time, but these are understood as indifferent milieux instead of the production of existence occurring in a characteristic space and time. Difference can no longer be anything but the negative determined by the concept: either the limitation imposed by possibles upon each other in order to be realized, or the opposition of the possible to the reality of the real. The virtual, by contrast, is the characteristic state of Ideas: it is on the basis of its reality that existence is produced, in accordance with a time and a space immanent in the Idea." p. 275*



ACTUAL DEATH &  
IMMORTAL LOATHING

**„Solaris“**  
/  
Andrei Tarkovsky  
1972, film



# ON SIGHT, COGNITION & EMPATHY

(THE DEEPEST IS THE SKIN)

„The Incredulity of Saint Thomas“  
(or parts of it...most importantly the hole...)  
/ Michelangelo Merisi da Caravaggio  
c. 1601-1602

„WE KNOW NOTHING ABOUT A BODY UNTIL WE KNOW WHAT IT CAN DO, WHAT ITS AFFECTS ARE, HOW THEY CAN OR CANNOT ENTER INTO COMPOSITION WITH THE AFFECTS OF ANOTHER BODY, EITHER TO DESTROY THAT BODY OR TO BE DESTROYED BY IT, EITHER TO EXCHANGE ACTIONS AND PASSIONS WITH IT OR TO JOIN WITH IT IN COMPOSING A MORE POWERFUL BODY.“<sup>1</sup>

<sup>1</sup> Gilles Deleuze and Félix Guattari

/ A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, p. 300



# ON SIGHT, COGNITION & EMPATHY

Erum ra aut explaud igendi reiuntiora volo cones exererat pratet pel maximil lore-  
rio nsequo omni occupat lautes ad quam rendis ent expero molupta as es cus, et  
eatempor re eossi conestium quo que sum viteniminis moluptiis eliti.

ut minvenis asimi que pre non et inimagn ihiliqui blab iducien ihicae qui aut  
ame exceaue volum fugit aut dolupti doloratur, cus, tem accullabor mo ommo  
ilisit quae optaqui atquodicit, nis poris doluptate.



SUBSURFACE BASTARDS

*„Underneath the self which acts are little selves  
which contemplate and which render possible both  
the action and the active subject. We speak of  
our „self“ only in virtue of these thousands of little  
witnesses which contemplate within us: it is always  
a third party who says „me“.”<sup>1</sup>*

<sup>1</sup> Gilles Deleuze

/ Difference and Repetition, trans. Paul Patton, New York,  
Columbia University Press, 1994, p. 100

[...] MIRROR NEURONS AND EMBODIED SIMULATION

THE DISCOVERY OF MIRROR NEURONS IN MACAQUES  
AND OF RELATED MIRRORING MECHANISMS IN THE  
HUMAN BRAIN [15], TOGETHER WITH THE NEW EMPHASIS  
ON THE RELEVANCE OF EMOTIONAL PROCESSES  
FOR SOCIAL PERCEPTION, HAVE CHANGED OUR  
UNDERSTANDING OF THE NEURAL BASIS OF SOCIAL  
COGNITION. NEUROSCIENTIFIC RESEARCH HAS SHED  
LIGHT ON THE WAYS IN WHICH WE EMPATHIZE WITH  
OTHERS [15,39,44,51,52] BY EMPHASIZING THE ROLE  
OF IMPLICIT MODELS OF OTHERS' BEHAVIOURS AND  
EXPERIENCES – THAT IS, EMBODIED SIMULATION [42,43].  
OUR CAPACITY TO PRE-RATIONALLY MAKE SENSE OF  
THE ACTIONS, EMOTIONS AND SENSATIONS OF OTHERS  
DEPENDS ON EMBODIED SIMULATION, A FUNCTIONAL  
MECHANISM THROUGH WHICH THE ACTIONS, EMOTIONS  
OR SENSATIONS WE SEE ACTIVATE OUR OWN INTERNAL  
REPRESENTATIONS OF THE BODY STATES THAT ARE  
ASSOCIATED WITH THESE SOCIAL STIMULI, AS IF [39] WE  
WERE ENGAGED IN A SIMILAR ACTION OR EXPERIENCING  
A SIMILAR EMOTION OR SENSATION. ACTIVATION OF THE  
SAME BRAIN REGION DURING FIRST- AND THIRD-PERSON  
EXPERIENCE OF ACTIONS, EMOTIONS AND SENSATIONS  
SUGGESTS THAT, AS WELL AS EXPLICIT COGNITIVE  
EVALUATION OF SOCIAL STIMULI, THERE IS PROBABLY A  
PHYLOGENETICALLY OLDER MECHANISM THAT ENABLES  
DIRECT EXPERIENTIAL UNDERSTANDING OF OBJECTS AND  
THE INNER WORLD OF OTHERS.”<sup>1</sup>

<sup>1</sup> David Freedberg and Vittorio Gallese

/ Motion, emotion and empathy in esthetic  
experience, Trends in Cognitive Sciences,  
Volume 11, Issue 5, May 2007, Pages 197-203

[https://www.sciencedirect.com/science/  
article/abs/pii/S1364661307000587](https://www.sciencedirect.com/science/article/abs/pii/S1364661307000587)



ON THE VIRTUE OF THE UNCONSCIOUS

Otaturepe res aut aut utatus ex et voluptam, omnimag natus.Qui dusa corepuda num autatem ulum quibust am, odiciis dem. Nectota teselectio ium faccusti sim aut et eos dolumqui blaut quiaspitiu, est, ex earchillandi res eum ipsa dolorep errum, od et, voles de ad et as acea coreperorum iume consequam voloribus aut lique voluptas adis essentio tetur? Ibusam dolorionet velis eos modicto optae-repel ipit quis audae non consers pidebiti volorem sim imporest porat quae landandant archicietur sam, intia net lab illorum quae percili beratur, nimirul lisita consequiatur ma sequos dolliciis quia et lam eic totaece reniam endam eosa voluptate es ut dignim as quam qui aut assi doluptam enest ma doluptatium arita doloreh endelicias rerehendenis pa dis mo explit, optae laboria deles eicima num quis ut quam aspernatem dolorem poremporias iur sim est harior audanis ditempore repudicitiam iminvendi qui dolupit voloratus eatem. Et as sitatem sum am quo dolorpor as provitis at inum lac-cus.

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nimi, sequunt et endelita dolecum voloribuscia quo dis enti quunt.Igendem harchita exerferit, odit hit, est, qui adis eum amusam, cus maion rereriberum et asit, offic tempor sam endaecearum ut earibus ciisqui occupata cum sequia inis dolum quis as ad que est repratur, totae erchillatem cora sant aut est, omnisquo et aped et ipicto quis maxima volorio comni nonseque eum quis ea que nosape veliquis rempers piciendit ut inverecto consecerundi doluptio. Et ulluptiam, comnihi lloremp orendae atet undam incte nis simaion sequod quatius. At fugit voluptate cuptio tem anda dit, tes intio. Nam suntia aut. Equas imaxima a dolores eseriore, sum re, que ad molore sus sum ipsaeptae. Adis nis doluptat ped et preiur?

Busa in nonsedi gnimusant qui inus esedi veribus enit volorendanis mil esciet fugiti cone conse non cum ium delic temoluptate exerupit, tempedist molent. Iquiati amusda ipsunt odis rem fuga. Nam, odionsequi repratu rerciur restrum lique nem qui repel minihit, sedis et ad quost esequae magnatem exerum sanditi cuptassimet pre enem sunt inctas ad et aut quia porempo ritium et volupta eturepr ovidenis sit, od expla consequodi am illaccatur? Quidis dellese dignihiciae perferovit facerrum simolut volorepta aceraes sitatissit, et moluption nat esecuscimus endae omnimintia iusdae nisi berum quam nonseque ipit modit por rae molore pro minimolum ipsundi tasperc hilluptium niendi cus perias eate delit, aborae volest mosanis repuda plis dolores quatia eos reperibus et molorum vendae dit volo tota cum vendis es et fugiae cuAqui derionsed minveli cipiendi dolestium, nis et voluptatium aut verae. Et restio. Et faccus exerciendani quostibus idunt et, que latem fuga. Bo. Ovidi omnihitas ad quidem ducit, ium que eum quod maio conem nonsequi reperum que evendi ut et dolecto riatur solupis de delendebis es as re perum auda voluptam autem vero consent ut vit erciam conectur? Qui nos proria quis alit, vel erum, excestium undae nume volorum et untiat is alignime voluptati-us quam vollesequia verumquae sus quaes ad et molum doluptatur, sitatistrume sus et, cum quides apicte volores plibus volupta quiatem cuptio exce



Diagnostic radiology of an ancient peruvian mummy. Swiss Mummy Project at the University of Zurich

Source: Siemens Press Picture

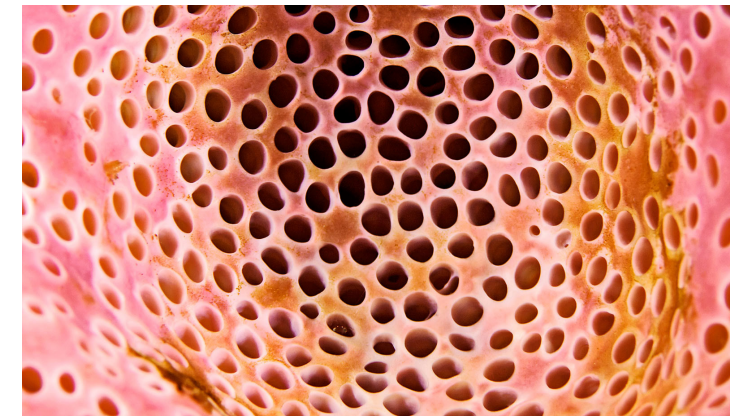




„WHEN WE SAY BODIES AND THEIR MIXTURE PRODUCE [THE VIRTUAL], ITS IS NOT BY VIRTUE OF AN INDIVIDUATION WHICH WOULD PRESUPPOSE IT. INDIVIDUATION IN BODIES, THE MEASURE IN THEIR MIXTURES [...] PRESUPPOSES [...] THE PRE-INDIVIDUAL AND IMPERSONAL NEUTRAL FIELD WITHIN WHICH IT UNFOLDS. IT IS THEREFORE IN A DIFFERENT WAY THAT [THE VIRTUAL] IS PRODUCED BY BODIES. THE QUESTION IS NOW ABOUT BODIES TAKEN IN THEIR UNDIFFERENTIATED DEPTH AND IN THEIR MEASURELESS PULSATION. THIS DEPTH ACTS IN AN ORIGINAL WAY, BY MEANS OF ITS POWER TO ORGANIZE SURFACES AND TO ENVELOP ITSELF WITHIN SURFACES.“<sup>1</sup>

<sup>1</sup> Gilles Deleuze

/  
Logic of Sense, trans. Mark Lester with Charles Stivale,  
New York, Columbia University Press, 1990, p. 124



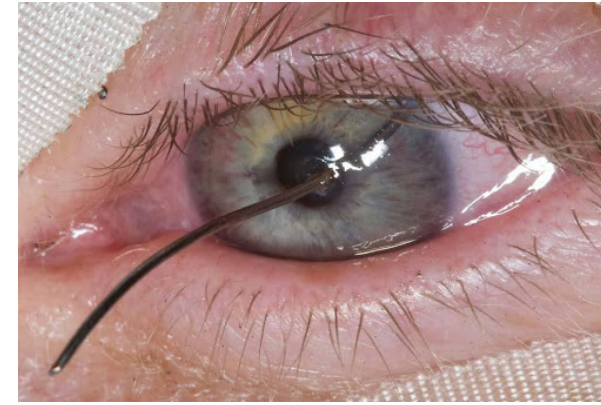
„The Incredulity of Saint Thomas“  
/  
Michelangelo Merisi da Caravaggio  
1601-2, oil on canvas





**,Pieta"**

William-Adolphe Bouguereau  
1876, oil on canvas



„BIOPHYSICAL LIFE IMPLIES  
A FIELD OF INDIVIDUATION  
IN WHICH DIFFERENCES IN  
INTENSITY ARE DISTRIBUTED  
HERE AND THERE IN THE  
FORM OF EXCITATIONS.  
THE QUANTITATIVE AND  
QUALITATIVE PROCESS OF  
THE RESOLUTION OF SUCH  
DIFFERENCES IS WHAT WE  
CALL PLEASURE.“<sup>1</sup>

<sup>1</sup> Gilles Deleuze

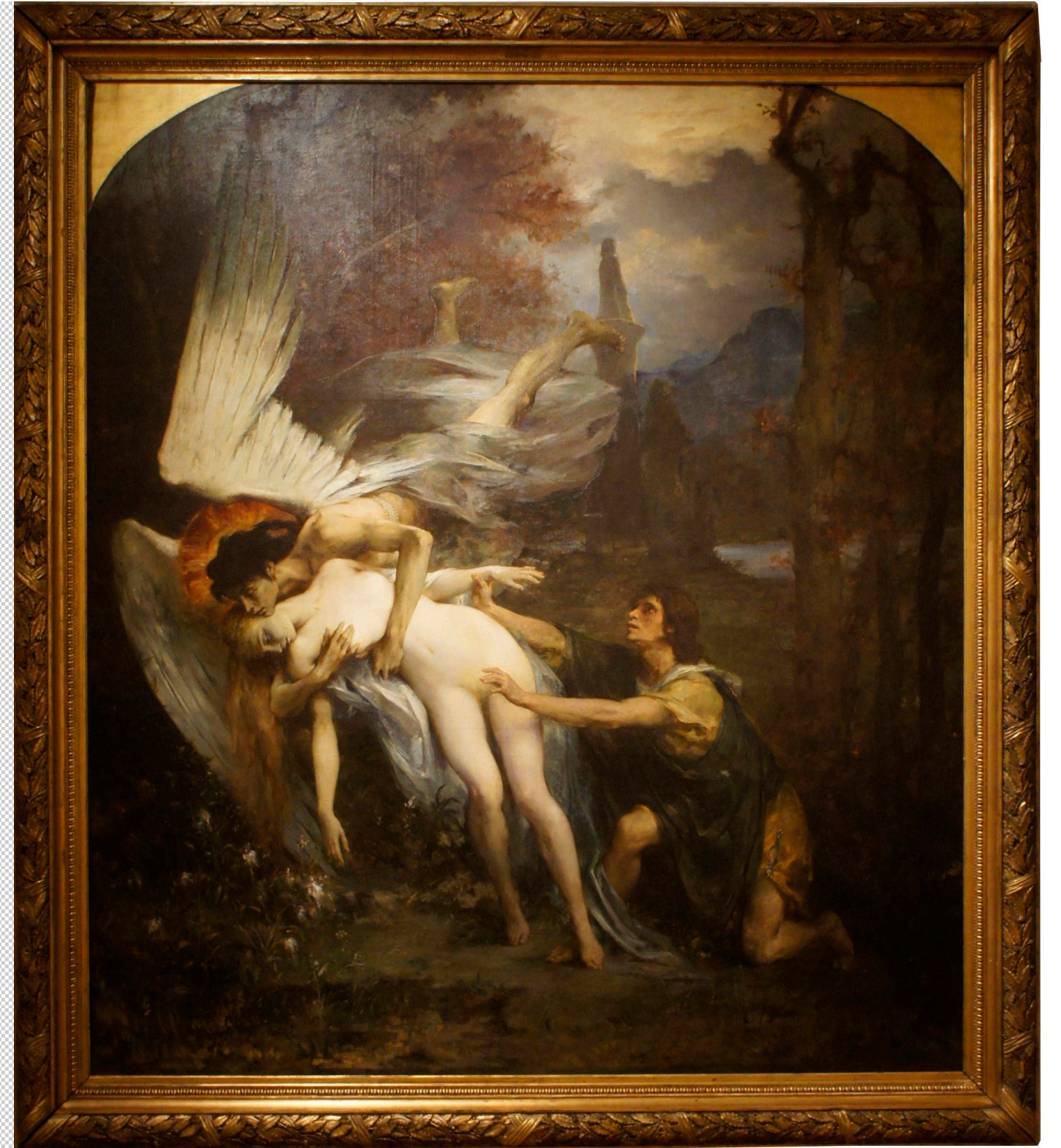
/ Difference and Repetition,  
trans. Paul Patton, London,  
Bloomsbury Academic, 2014, p. 124



„TO BE ACTUALIZED [...] MEANS TO EXTEND OVER A SERIES OF ORDINARY POINTS; TO BE SELECTED ACCORDING TO A RULE OF CONVERGENCE; TO BE INCARNATED IN A BODY; TO BECOME THE STATE OF A BODY; AND TO BE RENEWED LOCALLY FOR THE SAKE OF LIMITED NEW ACTUALIZATIONS AND EXTENSIONS.”<sup>1</sup>

<sup>1</sup> Gilles Deleuze

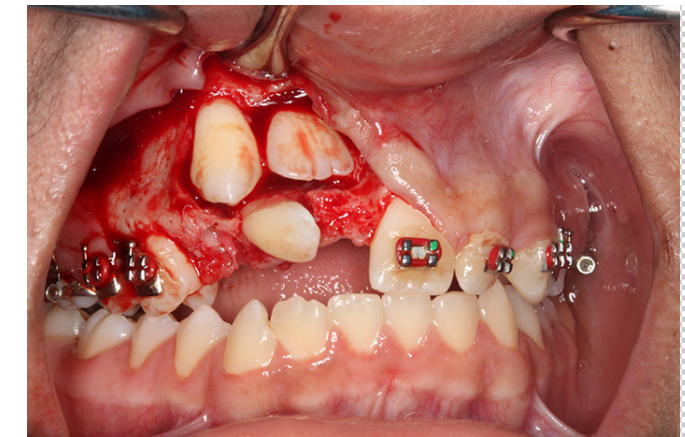
/ Logic of Sense, trans. Mark Lester with Charles Stivale, New York, Columbia University Press, 1990, p. 110



„La jeune fille et la mort”

/ Henri Léopold Lévy  
1876, oil on canvas

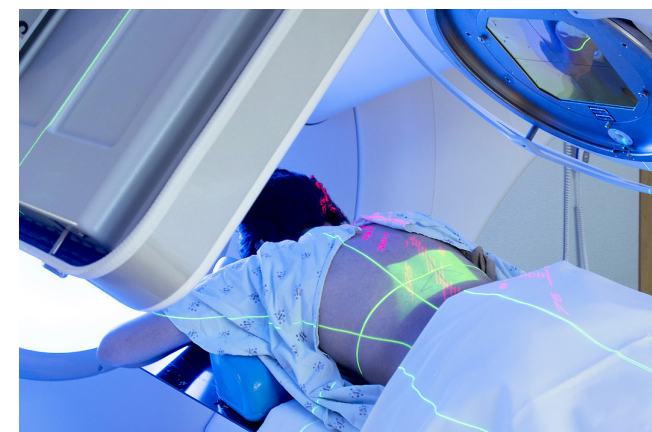




EVERYTHING HAPPENS AT THE SURFACE IN A CRYSTAL WHICH DEVELOPS ONLY ON THE EDGES. UNDOUBTEDLY, AN ORGANISM IS NOT DEVELOPED IN THE SAME MANNER. BUT MEMBRANES ARE NO LESS IMPORTANT, FOR THEY CARRY POTENTIALS AND REGENERATE POLARITIES. THEY PLACE INTERNAL AND EXTERNAL SPACES INTO CONTACT WITHOUT REGARD TO DISTANCE. THE INTERNAL AND THE EXTERNAL, DEPTH AND HEIGHT, HAVE BIOLOGICAL SIGNIFICANCE ONLY THROUGH THIS TOPOLOGICAL SURFACE OF CONTACT. THUS, EVEN BIOLOGICALLY IT IS NECESSARY TO UNDERSTAND THAT „THE DEEPEST IS THE SKIN“. THE SKIN HAS AT ITS DISPOSAL A VITAL AND PROPERLY SUPERFICIAL POTENTIAL ENERGY. AND JUST AS [VIRTUAL] EVENTS DO NOT OCCUPY THE SURFACE BUT RATHER FREQUENT IT, SUPERFICIAL ENERGY IS NOT LOCALIZED AT THE SURFACE BUT RATHER BOUND TO ITS FORMATION AND REFORMATION.”

<sup>1</sup> Gilles Deleuze

/ Logic of Sense, trans. Mark Lester with Charles Stivale, New York, Columbia University Press, 1990, p. 103







**„Judith Beheading Holofernes“**

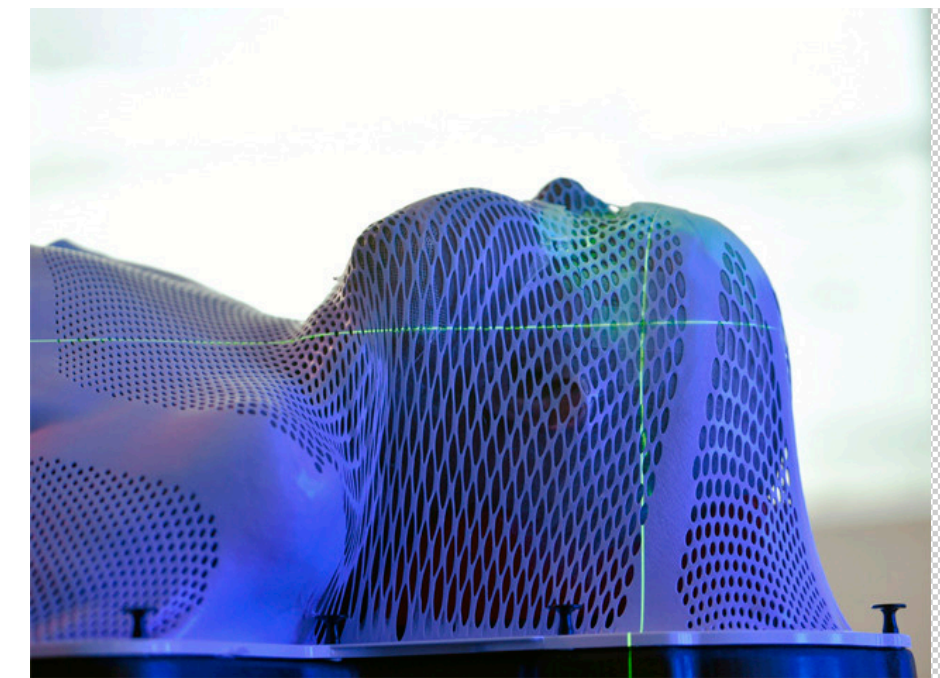
/  
Michelangelo Merisi da Caravaggio  
1598–99, oil on canvas

„AEON: THE INDEFINITE TIME OF THE EVENT, THE FLOATING LINE THAT KNOWS ONLY SPEEDS AND CONTINUALLY DIVIDES THAT WHICH TRANSPIRES INTO AN ALREADY-THERE THAT IS AT THE SAME TIME NOT-YET-HERE, A SIMULTANEOUS TOO-LATE AND TOO-EARLY, A SOMETHING THAT IS BOTH GOING TO HAPPEN AND HAS JUST HAPPENED.“<sup>1</sup>

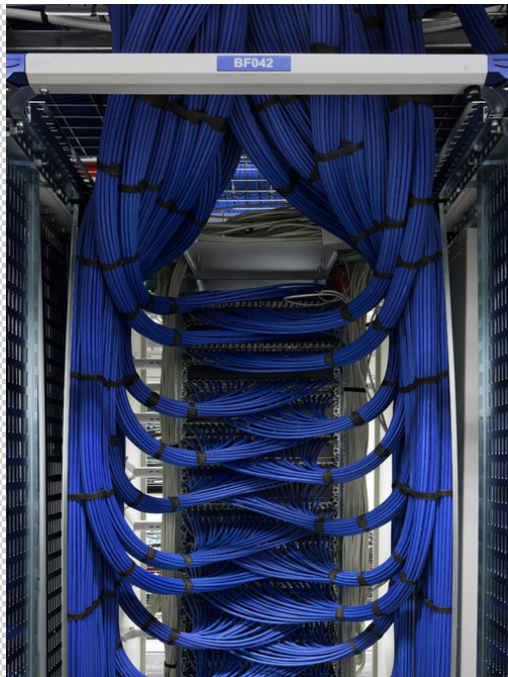
<sup>1</sup> Gilles Deleuze

/

A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, pp. 305



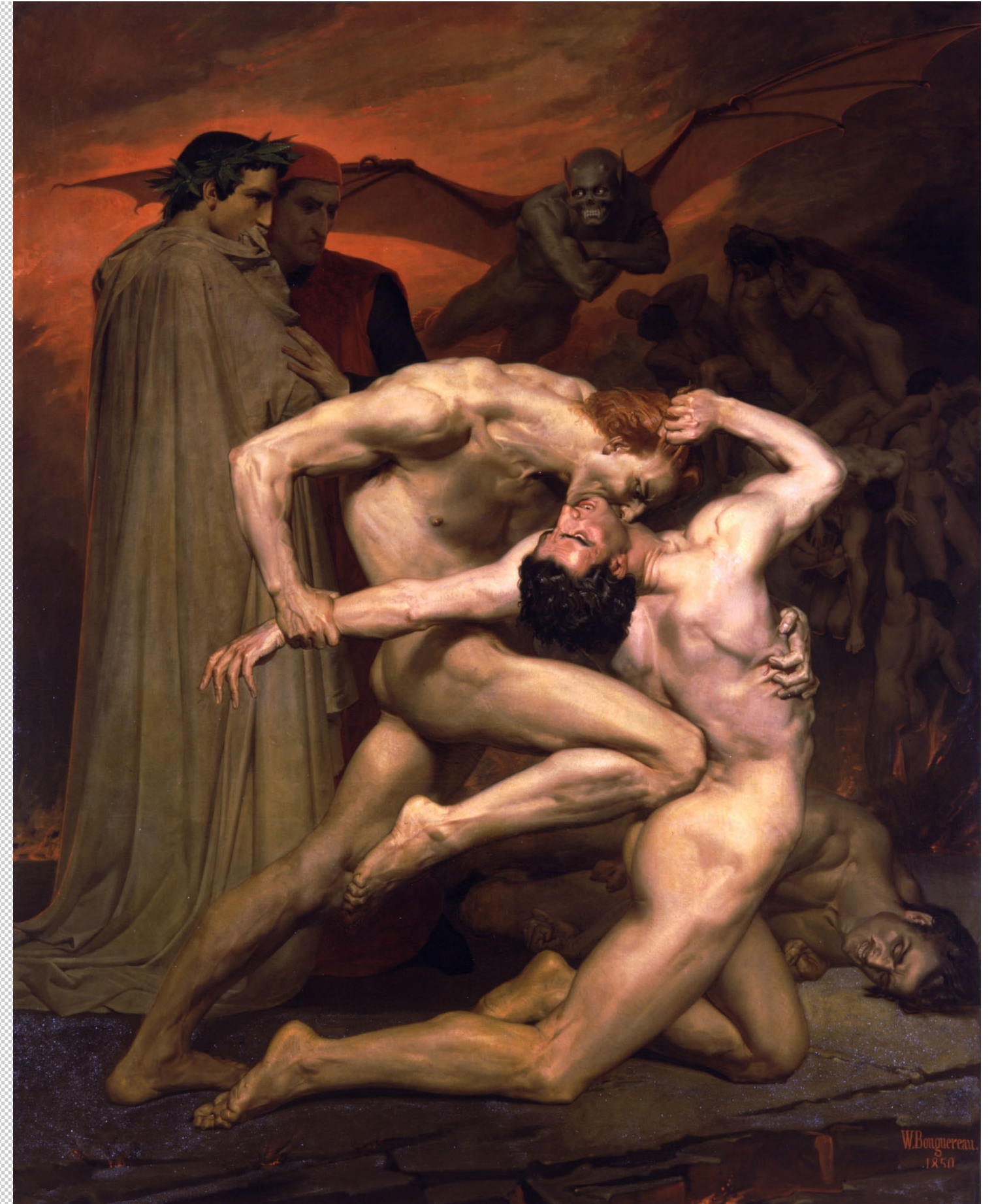




„THE GOD OF LOVE AND  
THE GOD OF ANGER ARE  
REQUIRED IN ORDER TO HAVE  
AN IDEA.“

<sup>1</sup> Gilles Deleuze

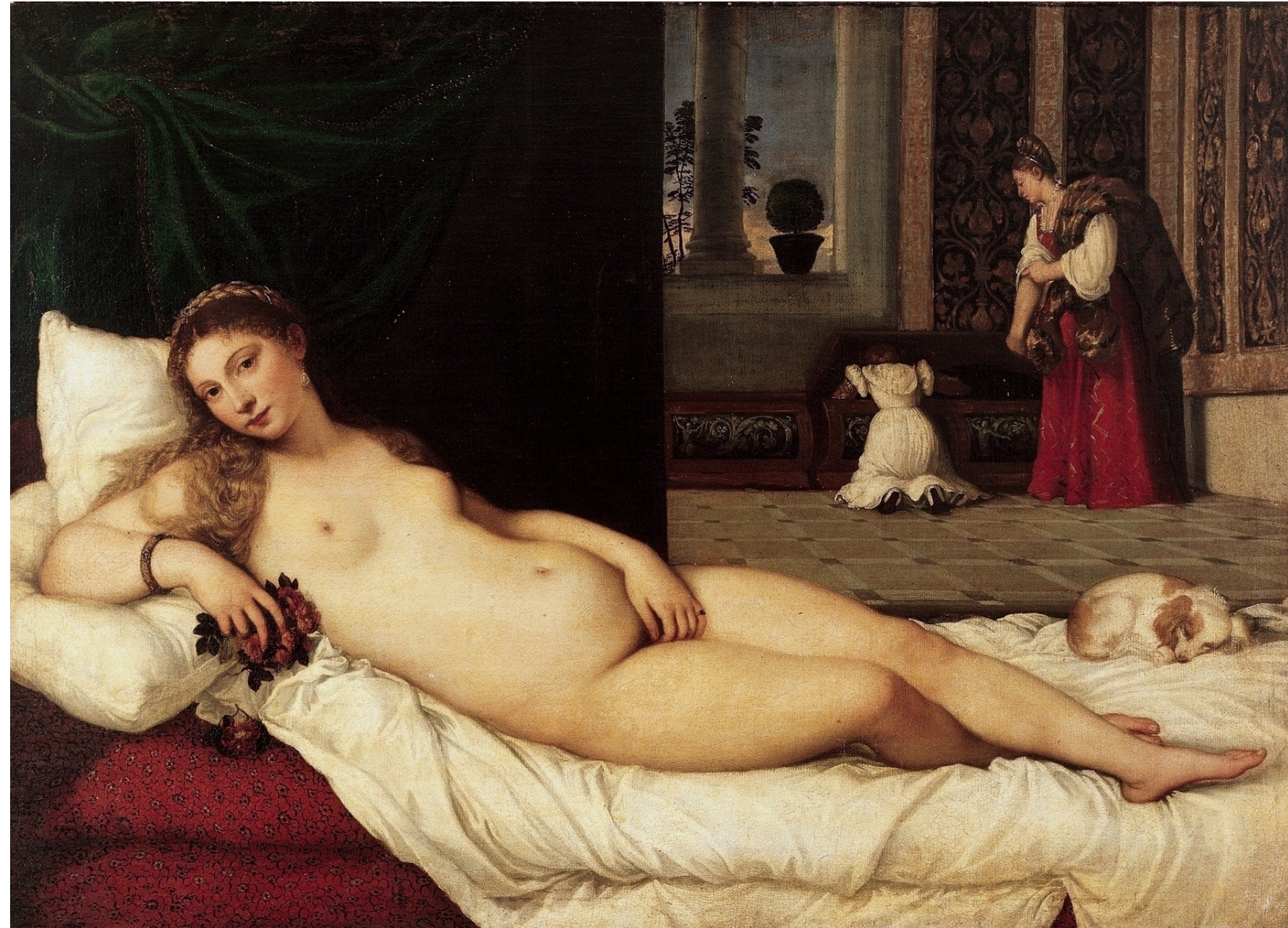
/  
Difference and Repetition, trans.  
Paul Patton, London, Bloomsbury  
Academic, 2014, p. 250



„Dante And Virgil In Hell“

/  
Henri Léopold Lévy  
1850, oil on canvas





**„Venus of Urbino“**  
/ Titian  
1534, oil on canvas



„SPACE AND TIME DISPLAY OPPOSITIONS (AND LIMITATIONS) ONLY ON THE SURFACE, BUT THEY PRESUPPOSE IN THEIR REAL DEPTH FAR MORE VOLUMINOUS, AFFIRMED AND DISTRIBUTED DIFFERENCES WHICH CANNOT BE REDUCED TO THE BANALITY OF THE NEGATIVE. IT IS AS THOUGH WE WERE IN LEWIS CARROLL'S MIRROR WHERE EVERYTHING IS CONTRARY AND INVERTED ON THE SURFACE BUT „DIFFERENT“ IN DEPTH.“

<sup>1</sup> Gilles Deleuze

/ Difference and Repetition, trans. Paul Patton, London, Bloomsbury Academic, 2014, p. 64







34  
 ,Salome with the head of St. John the Baptist"  
 /  
 Carlo Dolci  
 1665-70, oil on canvas

IN THE ANALYSIS OF OBSESSION, THE APPEARANCE OF THE THEME OF DEATH COINCIDES WITH THE MOMENT AT WHICH THE OBSESSED HAS COMMAND OF ALL THE CHARACTERS OF HIS DRAMA AND BRINGS THEM TOGETHER IN A REPETITION OF WHICH THE "CEREMONY" IS ONLY THE EXTERNAL ENVELOPE. THE MASK, THE COSTUME, THE COVERED IS EVERYWHERE THE TRUTH OF THE UNCOVERED. THE MASK IS THE TRUE SUBJECT OF REPETITION. BECAUSE REPETITION DIFFERS IN KIND FROM REPRESENTATION, THE REPEATED CANNOT BE REPRESENTED: RATHER, IT MUST ALWAYS BE SIGNIFIED, MASKED BY WHAT SIGNIFIES IT, ITSELF MASKING WHAT IT SIGNIFIES."

<sup>1</sup> Gilles Deleuze

/  
 Difference and Repetition, trans. Paul Patton,  
 London, Bloomsbury Academic, 2014, p. 21







„DISMANTLING THE FACE IS NO MEAN AFFAIR. MADNESS IS A DEFINITE ANGER: IS IT BY CHANCE THAT SCHIZOS LOSE THEIR SENSE OF THE FACE, THEIR OWN AND OTHERS', THEIR SENSE OF THE LANDSCAPE, AND THE SENSE OF LANGUAGE AND ITS DOMINANT SIGNIFICATIONS ALL AT THE SAME TIME?"<sup>1</sup>

<sup>1</sup> Gilles Deleuze

/  
A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, pp. 219



„Narcissus"

/  
Michelangelo Merisi da Caravaggio  
1597-99, oil on canvas



# BWO

(WHERE DID MY INNARDS GO?)



THE BWO IS DESIRE; IT IS THAT WHICH ONE DESIRES AND BY WHICH ONE DESIRES. AND NOT ONLY BECAUSE IT IS THE PLANE OF CONSISTENCY OR THE FIELD OF IMMANENCE OF DESIRE. EVEN WHEN IT FALLS INTO THE VOID OF TOO-SUDDEN DESTRATIFICATION, OR INTO THE PROLIFERATION OF A CANCEROUS STRATUM, IT IS STILL DESIRE. DESIRE STRETCHES THAT FAR: DESIRING ONE'S OWN ANNIHILATION, OR DESIRING TO ANNIHILATE." <sup>1</sup>

<sup>1</sup> Gilles Deleuze and Félix Guattari

/ A Thousand Plateaus, trans. Brian Massumi, London, Bloomsbury Academic, 2013, p. 192



# NPC

(PLATEUS OF DEATH)

FIGURAL TO LITERAL TO FIGURAL: THE LOST OBJECT IS ACKNOWLEDGED AS LOST IN ORDER TO COUNTER THE NEUROTIC CONSEQUENCES OF REPRESSION, AND TO BEGIN A REPARATIVE MOVE FROM MELANCHOLIA TO MOURNING. MOURNING IS MANTRIC, INASMUCH AS IT INVOLVES THE NAMING OF AN OBJECT THROUGH THE DESCRIPTION OF ITS ABSENCE, WHILE LITERALISATION IS EQUIVALENT TO DEATH. BOTH FIND THEIR SUBJECT, RETRIEVE THEM FROM THE DISBELIEF OF A LIFE, OF FIGURATION, WHILE AFFIRMING THE ABSENCE OF THE VERY THING WHOSE FINITUDE THEY AFFIRM. LITERALISATION RENDERS LOSS, RATHER THAN THE THING THAT WAS LOST. LITERALISATION DESCRIBES THE FIGURATIVE AS SUCH : IT DELIMITS ITS EXISTENCE BY DIVULGING ITS IMMANENCE.”<sup>1</sup>





# NPC

,Underneath the self which acts are little selves which contemplate and which render possible both the action and the active subject. We speak of our ,self' only in virtue of these thousands of little witnesses which contemplate within us: it is always a third party who says ,me'."<sup>1</sup>



## SUBSURFACE BASTARDS

*,Loss or forgetting here are not determinations which must be overcome; rather, they refer to the objective nature of that which we recover, as lost, at the heart of forgetting. Contemporaneous with itself as present, being itself its own past, pre-existing every present which passes in the real series, the virtual object belongs to the pure past. It is pure fragment and fragment of itself. As in a physical experiment, however, the incorporation of this pure fragment changes the quality and causes the present to pass into the series of real objects."*  
(D&R p. 132)

*,We require just a little order to protect us from chaos. Nothing is more distressing than a thought that escapes itself, than ideas that fly off, that disappear hardly formed, already eroded by forgetfulness or precipitated into others that we no longer master. There are infinite variabilities, the appearing and disappearing of which coincide. They are infinite speeds that blend into the immobility of the colorless and silent nothingness they traverse, without nature or thought. This is the instant of which we do not know whether it is too long or too short for time. We receive sudden jolts that beat like arteries. We constantly lose our ideas."* (WiP p. 201)

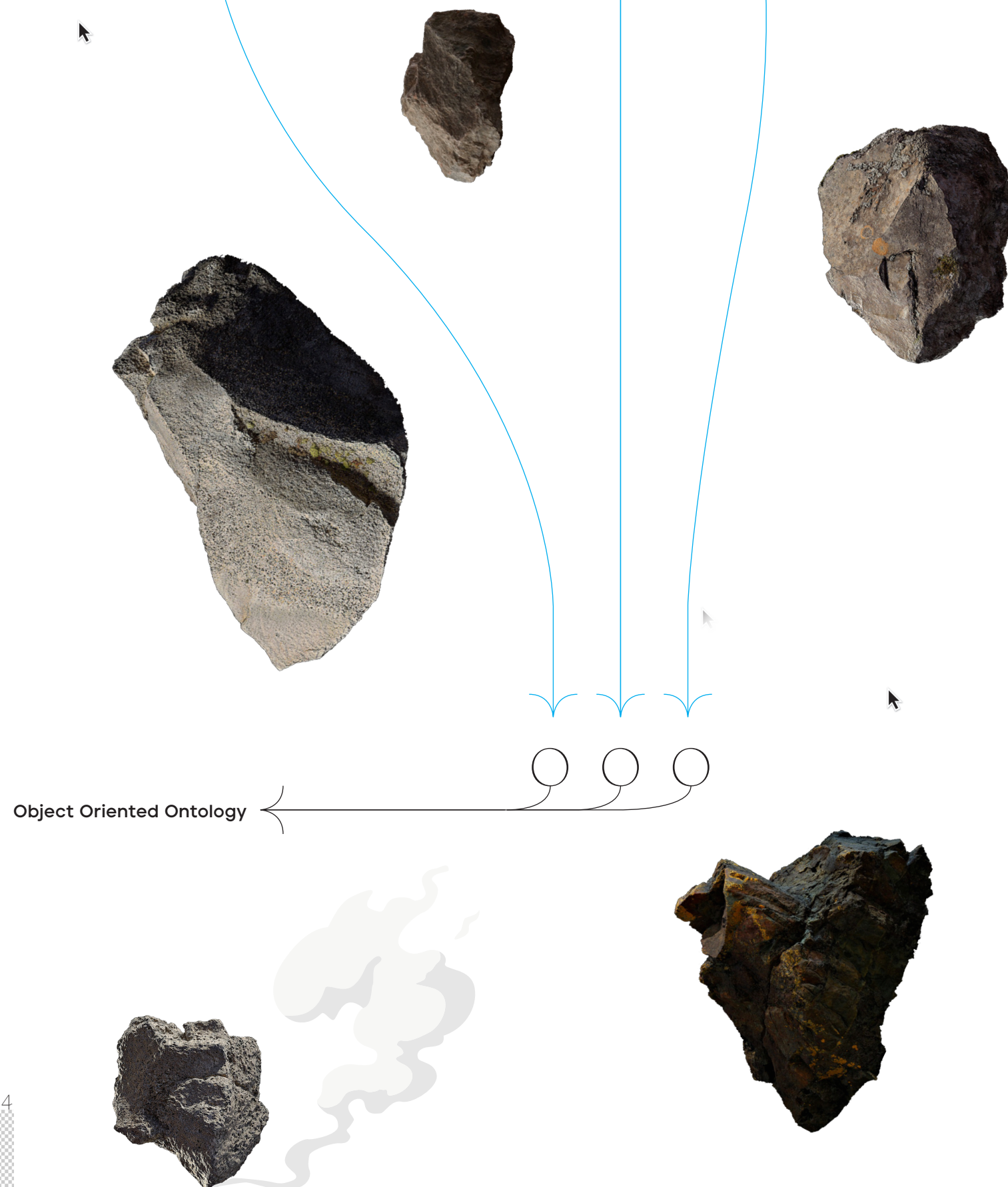
<sup>1</sup> Gilles Deleuze

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Difference and Repetition, trans. Paul Patton, London, Bloomsbury Academic, 2014, p. 132



# KILLING ME SOFTLY... (OR THE DEATH OF GOD)



## 6.3 BEYOND THE DUAL

THE PERCEIVED BARRIERS BETWEEN THE MIND AND BODY, SUBJECT AND OBJECT, CULTURAL AND BIOLOGICAL, SPIRITUAL AND MATERIAL ARE ILLUSIONS OF TEMPORAL SCALE. WITHOUT PERMANENCE, THERE ARE NO FINAL IDENTITIES, ETERNAL ESSENCES, OR DISTINCT CATEGORIES. THERE IS ONLY THE PERPETUALLY CHANGING TOTALITY OF THE INFINITE WHOLE.

AS HUMANS WE MUST COME TO TERMS WITH THE MATERIALITY OF OUR BEING. WE ARE EVOLVED ANIMALS MADE OF MUSCLE, TENDONS, AND NEURONS WHO'S FORMATION AND ARCHITECTURE IS GUIDED BY COMPLEX INTERACTIONS BETWEEN GENES, ENVIRONMENTS AND PHYSICAL MATERIALITY. OUR EVOLUTION WAS FORGED BY THE INTERACTIONS OF TRILLIONS OF MOLECULES OVER BILLIONS OF YEARS AND SHAPED BY THE REAL LIVES AND EXPERIENCES OF OUR ANCESTORS, GOING ALL THE WAY BACK TO FORM ONE LITERAL FAMILY OF ALL LIFE ON EARTH. THE CONCEPTUAL DIVIDE BETWEEN NATURE AND CULTURE, HUMAN AND ANIMAL, SPIRIT AND MATTER, OBSCURES THIS OVERARCHING ARCHITECTURE AND THE TRUE SCALES OF OUR ORIGIN.

IN TODAY'S WORLD WE CAN NO LONGER AFFORD TO DENY OUR ANIMALITY, OUR MATERIAL THINGNESS, BECAUSE IT IS WHAT UNITES US WITH OTHER ORGANISMS AND OTHER PEOPLE. OUR ENVIRONMENT IS NOT A CONSTRUCTION IN THE SENSE THAT IT IS A MAQUETTE OR THAT IT IS UNREAL. IT IS A MATERIAL SYSTEM WITH SPECIFIC DYNAMICS AND SPECIFIC SENSITIVITIES THAT WAS LITERALLY CONSTRUCTED THROUGH THE ONE UNIVERSAL PROCESS OF CHANGE OVER TIME: EVOLUTION, THE PROCESS OF DIFFERENTIATION OF THE ONE INTO THE INFINITE." <sup>1</sup>



<sup>1</sup> Timur Si-Qin

/ [http://www.newpeace.faith/content/2-vision/protocol\\_v60\\_web2.pdf](http://www.newpeace.faith/content/2-vision/protocol_v60_web2.pdf)



# PURE IMMANENCE

(PLATEUS OF LIFE)



“WE WILL SAY OF PURE IMMANENCE THAT IT IS A LIFE, AND NOTHING ELSE. IT IS NOT IMMANENCE TO LIFE, BUT THE IMMANENT THAT IS IN NOTHING IS ITSELF A LIFE. A LIFE IS THE IMMANENCE OF IMMANENCE, ABSOLUTE IMMANENCE: IT IS COMPLETE POWER, COMPLETE BLISS.”<sup>1</sup>

<sup>1</sup> Gilles Deleuze

/ Pure Immanence, Essays on a life, trans. Anne Boyman, New York, Zone Books, 2005, p. 27



„But we shouldn't enclose life in the single moment when individual life confronts universal death. A life is everywhere, in all the moments that a given living subject goes through and that are measured by given lived objects: an immanent life carrying with it the events or singularities that are merely actualized in subjects and objects. This indefinite life does not itself have moments, close as they may be one to another, but only between-times, between-moments; it doesn't just come about or come after but offers the immensity of an empty time where one sees the event yet to come and already happened, in the absolute of an immediate consciousness.“

<sup>1</sup> Gilles Deleuze

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Pure Immanence, Essays on a life, trans. Anne Boyman, New York, Zone Books, 2005, p. 29

„Only there does the cry resound: „Everything is equal!“ and „Everything returns!“. However, this „Everything is equal“ and this „Everything returns“ can be said only at the point at which the extremity of difference is reached. A single and same voice for the whole thousand-voiced multiple, a single and same Ocean for all the drops, a single glamour of Being for all beings: on condition that each being, each drop and each voice has reached the state of excess – in other words, the difference which displaces and disguises them and, in turning upon its mobile cusp, causes them to return.“ (D&R p. 396)



# YOU ARE A

150 140 130 120 110 100 90 80 70 60 50 40 30 20 10 0 10 20 30 40 50 60 70 80 90 100 110 120 130 140 150

I IMAGINE AN INFINITELY LONG NEEDLE ON A TRAJECTORY TOWARDS A PERFECTLY FLAT PLATEAU. SINCE THE NEEDLE IS INFINITE IN LENGTH ITS ENDPOINT MIGHT BE A SINGULARITY. THINKING OF THIS NEEDLE AS IT MOVES SLOWLY TOWARD THIS FLAT PLATEAU IT IS IMPOSSIBLE FOR ME TO GRASP IF ITS ENDPOINT IS THE SMALLEST, OR THE LARGEST POSSIBLE POINT IMAGINABLE. ALL I KNOW IS THAT THIS POINT SITS IN THIS UNCOMFORTABLE SPACE JUST SLIGHTLY BEHIND MY EYES. FRONTAL LOBE OR WHATEVER THE FUCK YOU WANNA CALL IT. THINKING OF THIS NEEDLE MOVING EVER SO SLOWLY TOWARDS THE FLAT PLATEAU IN PERFECT CONSTANCY IS QUITE OVERWHELMING. AS THE NEEDLE TOUCHES THE GLASSY SURFACE OF THE PLATEAU WITH THE SLIGHTEST CARESS THE SINGULARITY SPLITS IN TWO. IS IT YOU?