

of plane of pace of oodles of (re)productions

CATOO KEMPERMAN

Catoo Kemperman  
Graduation Thesis 2017  
Gerrit Rietveld Academie  
Mentor: Paula Albuquerque

The title, *of plane of pace of oodles of (re)productions*, is a collection of words, an assemblage of meaning. It presents in its multiplicities an order of what will come, the presence of this thesis which is relative and related to intensities.



***table of content***

<b>(i) — 1</b>	9
Introduction	
<b>(i) — 2</b>	12
Plateau of Pleasure (working title)	
<b>(i) — 3</b>	14
from (i) to (-)	
<b>of plane</b>	15
<i>A Stubborn Ground</i>	
<b>of pace</b>	21
<i>A Decentered Façade</i>	
<b>of oodles</b>	29
<i>A Piled Intersection</i>	
<b>of (re)productions</b>	
— 1 <i>A Conclusion</i>	37
— 2 from (-) to (i)	40
— 3 Now it is the soles of her feet, MT	41
<b>references</b>	43

The *additional table of content* is added on a separate page as a transparent bookmark.

*additional table of content*

throughout the thesis you find three different conceptual approaches to the theory — fragments that alternate with each other.

the three introductions introduce the different approaches;

‘(...)’<sup>quote</sup>

(i) — 1 the analysis

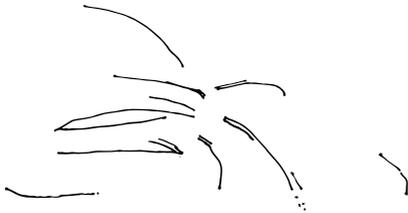
(i) — 2 the experimental, to recognize by intersection

(i) — 3 the cryptic, to recognize by the use of symbols and pre-interpreted language

‘There are no individual statements, there never are. Every statement is the product of a machinic assemblage, in other words, of collective agents of enunciation (take ‘collective agents’ to mean not peoples or societies but multiplicities).’<sup>1</sup>

---

1 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), p. 42



**(i) — 1**

‘Here then was I (call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please - it is not a matter of any importance) sitting on the banks of a river a week or two ago in fine October weather, lost in thought.’<sup>2</sup>

I started by questioning the value of the word ‘I’ and the way its uses in written text, trying to re-interpret the ‘I’ in various ways ((re)placing the subject so that it would be possible to be more, multiple in-and-as *one*.) I first wondered, whether there could be a word that would then become, or imply a *universality* - everyone and everything could be read into this one word.

The ‘I’ which Virginia Woolf speaks of in her book, *A Room of One’s Own*, is an ‘I’ that has not just one name. It is an ‘I’ that has many names, and so speaks from and for many women. *A Room of One’s Own* is a non-fictional essay, though it has a strong, almost fictional narrative. It speaks about the position of women in the literary world, which was at that time, and still is, dominated by men.

Woolf’s text questions the position of women in the world — Feminism, and other, more recent, New Materialisms have been critically rewriting and reflecting upon the position and perspective of, not only women, but of all subjects in the world.

Subjectivity theories, as we know them best in the western tradition, have focused on the development and origin of an

2 Virginia Woolf, *A room of One’s Own* (1928), p. 5

individual and separate self. The (*human*) subject who stands alone, and lonely in the world and only exists through the mirroring in the other (*humans*), is based on an anthropocentric approach to matter, animals and any kind of *other(s)*. Not only do these theories focus on the ‘I,’ but they are meant merely for the heterosexual-western-white-male, he alone gets the chance to develop his ‘self’. I believe that subjectivity, because of its inherent separation between self and other, naturally leads to the domination of the other(s) or minorities — an *unwanted* hierarchy.

What if the construction of the lonely ‘I’ — the subjectivity theories — no longer turn around the subject, but in-and-with matter that is alive. Not only questioning the subject-object relation, but also the political ecology. What is the meaning of (the) other(s)? And what if the ‘I’ as we know it, is no longer the individualist body with repressed desires, materialistic arrogance and personalized opinions. A non-subjectivity?

‘Since each of us was several, there was already quite a crowd.’<sup>3</sup>

Gilles Deleuze and Félix Guattari are perhaps the most inventive and radical ones, their philosophy contains multiplicities and assemblages, rhizomes and Bodies without Organs.<sup>4</sup> Gilles Deleuze, a philosopher and post-structuralist, and Félix Guattari, a psychiatrist and political activist, wrote *Capitalism and Schizophrenia*. A collection which consist

---

3 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), p. 3

4 Nick Mansfield, *Subjectivity: theories of the self from Freud to Haraway* (2000), p. 136

of two volumes - *Anti-Oedipus* (1972) and *A Thousand Plateaus*. For this thesis, I focus on the latter, published in French in 1980 (translated in 1987 from *Mille Plateaux*). Deleuze and Guattari's way of writing in itself represents the theory it stands for — a non-centered rhizome — they constantly expand on a non-linear surface. *A Thousand Plateaus* can be read in any order, it does not contain any chapters — only plateaus. Following this concept, I have tried to assemble a structure that resembles more a rhizome than a tree, a multiplicity over a singularity, aiming for a non-subjectivity in order to reinterpret the position of the human being in this world.

*(i)* — 2

it is like she once was, caught and captured in-and-with over mountain and in micro-organism, as she was too, that, like sedimentations of rock not only rock but all sedimented pebbles. neither only property of — but as much the (w)hole, where intensities seemed stable, over and uum, intensely fast — like farther too. as within particle of, and even smaller intensities got to her. within and over again, she was faster and therefore and therewith as speed, imperceptible. like where as, surrounded by concrete buildings it seemed - like stable, vast and power structures of immovable perception now a fluid, vibrating s-hole. in where are you virtual, in what with you? entity of exteriority. o.

she — on the plateau of pleasure. o you as much calm as moving through, or even further, was perhaps, the (w)here are you subject, object, both lost in the in-between state, centrifuging — of like — all water out, and out again. left is it the same as was before ? is it in the end she said - everything (?) because — perhaps she started in the wild desert, filled with trees on the surface and on the other of - on it the trees but rhizomes too were growing, to the open field, which has not grass but sand - a million particles that vibrate frequently, intense and coherent with wind - depending on each resistance, molar-intensities of heaviness, while wind was and particles too, but smaller, imperceptible and fluid is too a presence in the forest, with leaves and grass and stems and sprouts. movements that create, not like — ,

but more likely to be compared to what is at various places at the same time, perhaps not only various but everywhere — she got those too — surfaces, places, spaces to discover — as separated entities  
( *home* )

in the same space (that of and as the other). but though so contradicting. there was no perfect wholeness before this became, there was not once sand and now there is forest. it is not like, the wind was created by the fallen tree and led to the sandstorm on the other the sand particles too could be trees and the tree itself is becoming sand. the assemblage of becoming-desert which is the process of fluidity and of liquids of flow. but in the end everything is movement, infinite slowness and speed — relative by nature, because perhaps it does exist — movement is that what everything is but only in relation to each other.

existing on the plane of consistency of Nature — there where you are becoming-imperceptible. a Body Without Organs, left aside that strict hierarchy of organs and now — you wonder — where to find it, but (maybe) it is not real though. that threshold of limit - in itself never to own, it is there where you penetrate, make love.  
*and everything becomes intense.*

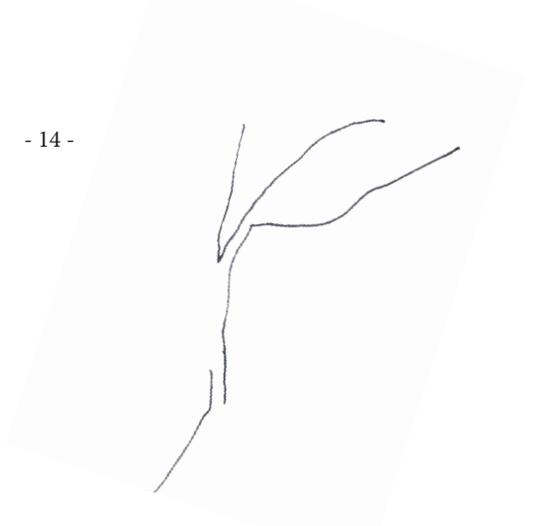
(i) — 3

— dear (-),

have (i) been seduced ? because (i) love(s) mountains forever — and insects are elegant ?

love from (i) to (-)  
postscript: please txt me soon \*

\* has (i) perhaps been tricked into, 'cause (others) attracted (i) to a belief or into a course of action that is likely to have unfortunate consequences - ?  
because (i) love(s), a desire ( = a positive reference) where it is neither filling a hole nor is hollowed out by *something*  
☛ ☛ ☛ the mountains stand for *a pile of / a collection of* lack created through a process of ejaculations and sedimentation — because *forever* is the ongoing cycle, (a) process(es) that never stops - which then became — the smooth field — and, is of multiplicities, elegant the reference to human - insect-becomings, and insects because those are swarming.



## of plane

*(A Stubborn Ground)*

Your whatever-name is precisely as  
Unimportant as your history, your pay, your health  
Codified in your mysterious body, writ<sup>5</sup>

The most widely accepted and known theory about the development of the self, is that of psychoanalysts Sigmund Freud.<sup>6</sup> Following Freud, it was Jacques Lacan later showing the incredible importance of language to psychoanalysis — a patient need not only language to talk with the psychoanalyst but (s)he needed language in the first place to be aware h(is/er) ‘self’.<sup>7 8</sup> The importance of language, where it is no longer seen as a tool to communicate but as inherent, as the very material of subjectivity. In psychoanalysis

---

5 Ed Atkins, *Performance Capture* (2016) - hand out, p. 24

6 Sigmund Freud (1856 - 1939), was a neurologist and the founder of the psychoanalysis. His most famous concept is the Oedipus Complex, the Split Subject, the distinction between the conscious and unconscious.

7 Jacques Lacan (1901 - 1981) was a French psychoanalyst and psychiatrist, his ideas ‘returned’ to Freudian ones, as he saw the way Freud was interpreted at that time was not complete. He had a significant impact among post-structuralist, linguistics and the French intellectual scene around the 60-70s.

8 Nick Mansfield, *Subjectivity: theories of the self from Freud to Haraway* (2000), p. 39 — Lacan; ‘the unconscious is structured like a language,’ And therewith he states that language is not just a tool to communicate, language is the very material of subjectivity.

there is a core belief that a human is born into the world as a pure and unified self — an *organic wholeness*. Both Freudian and Laconian theories focus on the development of the white western male. According to such theories, women do not get a chance to develop their selfhood, they merely serve as objects of desire or as castrated men. Some feminist theories have rewritten the psychoanalysis to allow for a female selfhood as well, but even then, the separation of sexes is taken as a ‘natural’ phenomenon. The dualism between man and woman, human and nature cannot be overcome as long as subjectivity is an interiority, a separated self.

\* \* \*

The belief in a true, clean, and complete identity, the perfect wholeness, before desire, before recognition of the self, that excellent state of being, before torn apart by (-), with all other(s) at the same time. It was me and only me, connected, amorphous to breast and wall and surface, before I realized that it too was my mommy and my daddy. Or should I say, my daddy first (of course him first to come). All explores, exists, turns around and around him — even when it does not concern him, it is still of tower of horn of object of desire. (o phallic)

It was the innocent, pure, baby child that was crawling around the floor touching surface after surface, thinking it all was One, and I thought that must have been me once too. The baby child explores further, the bc (baby child) sees itself in the mirror and learns its first words, mommy, daddy and whatever-name-given-in-addition-to-the-bc(i). By learning the first words the baby child realizes, because language came from within, and not as tool, as human (most exquisite animal on earth), that

objects around have different properties, names and forms that the hand that touches, reaches out and discovers, seems now to be one's own. The baby child, excited about having discovered its own separate self from its surroundings, is now confronted with an inescapable lack — it is this lack that creates the desire for the amorphous, there where it felt complete with breast and wall and surface. This missing part, this ultimate innocence and unity must still be somewhere. It tries to reach it by desiring the *other*, 'the Object petit a', which will provide its satisfaction (end of process, stuck in progressive).<sup>9</sup> Where first, before all that, before lack, in the pre-oedipal symbiosis, the communication was distorted and the difference between self and other did not seem to exist. The baby child grew and grew and problems appeared: that ultimate lack, supposedly filling holes and giving pleasure, only functions as a source of depression — repressed and dominated selves and others.



Departed, I have now because all, besides men, are just one castrated penis. I ran away when they tried to castrate me — there is no way that I will let myself be castrated. This does not mean I have a penis, but rather I do not need, own, or desire one. Let that be clear. It is a full process, to avoid castration - I flew, ran, dove, hid and lied in order to be invisible.

---

9 Jacques Lacan's concept *Object Petit a*, the object of desire, that object that is sought for in the *other*. Where that what is expected to be found in that *other* (small object) is seen as that which would complete and restore the subject's unified selfhood, but which stays unattainable.

I cheated, tricked and manipulated as to not be seen. But why did I have to do all these things (just to be clear, that no, being perceived as a castrated penis is not the way to go). As I get further and further along in the process of not-being-castrated, it seems unavoidable the (w)hole filled by and with Oedipus. It is a strong leading, directing repression, pure ground for depression and domination. The strong belief in progress rather than process dominates the social structures, politics and orders of the western world. Repression and powers of oppression are still visible everywhere — follow — listen — adapt — appear — it, as asked for.

In this cycle of desire the subject is insatiable — the foundation in the white/male/domination has difficulties letting go of its specific, stubborn ground. A homogeneous space, whereas I however, am aiming for a smooth and heterogenous plane.

men and white WERE the universal, the truth, the  
Flatline-baseline bedrock bollocks  
In chalk to even write - was the condition  
Of 'nature' - upon which  
Difference might have been even  
Teetering built and in a kind of wax  
Or something - tho NO onus  
On proof for the white men: nothing to defend, of  
course <sup>10</sup>

This 'stubborn ground' consists of settled hierarchies — ones that lead to an arrogant approach to nature and *world*. The rooted concepts and beliefs, structured according to the belief in oneness, origin and self, have led to appearances

10 Ed Atkins, *Performance Capture* (2016), hand out, p. 14

that many perceive as ‘natural’. But those ‘natural’ appearances (therewith unchangeable and static) are no more than traditions. The widely spread acceptance of the binary distinction of nature and culture is one that is closely connected to these traditions as well as with the stabilization of *organic wholeness*. However, it works two ways — the belief in the organic wholeness is that which feeds the dualism of nature and culture. Donna Haraway states that there is no need for this distinction — the appearances which we think of as natural, are no more than comfortable, old hierarchical dominations.<sup>11</sup> The ‘natural’ was never so.

‘The tradition of progress; the tradition of the appropriation of nature as resource for the production of culture; the tradition of reproduction of the self from the reflections of the other — the relation between organism and machine has been a border war.’<sup>12</sup>

In ‘A Cyborg Manifesto,’ originally published in her book *Simians, Cyborgs and Woman: the reinvention of Nature* (1991) — Haraway develops her concept of ‘the Cyborg.’ As she points out there is no ‘natural’ nor a unified selfhood. The Cyborg is that which embodies the self as a plural particle form. It is an assemblage, it is more than its parts. It does not consist of nature or culture, it merges both and more. The Cyborg is a non-gendered creature that has no origin

---

11 Donna Haraway (1944), most commonly referred to as a social-feminist, she is a leading figure in the feminist thought and theorist of science, culture and technology. In her later work Haraway is focussing mostly on the way that bodies and systems of representations materialize along each other.

12 Donna Haraway, *A Cyborg Manifesto* (1991), p. 292

in the western myth, and therewith escapes every seduction to organic wholeness. The Cyborg world is a world where *the one can no longer be the resource for appropriation or incorporation by the other.*<sup>13</sup>

‘The relationship for forming wholes from parts, including those of polarity and hierarchical domination, are at issue in the cyborg world. They are wary of holism but needy for connection.’<sup>14</sup>

It is the tree, the hierarchy, the centre, the pure and innocent wholeness that once was that we need to re-evaluate. As I started with the ‘I’ - it is the whole re-writing and undermining of the subjectivity that can be open, fluid, actively changing and a constant process of becomings - (x).

---

13 Ibid., p. 293

14 Ibid.

## of pace

*(A Horizontal Façade)*

It is like, if I remember well, I used to love trees and trees only - climbing higher rather than lower, and also preferring moving upwards over expanding sideways. Not that I wanted only to be with tall and vast. This strong stem that really, *really* secured me - the support I thought I needed, but what —

A tree system, with its roots in the earth and its branches in the air, can also be called an arborescent.<sup>15</sup> This system, this tree-like appearance, this arborescent structure has secured the social, mostly western, world for a long time. It has logical rules and an organized structure. Both the roots and branches lead back to the main stem, every branch or root is *always* (re)traceable to stem, to source, to origin. The search for a secure system, something to count on and to base further developments on is what the tree offers. There are clear contours, progressions, growth and origin. To place the arborescent out of the natural-nature figure of the tree into the social structure of events, family and economy, it functions so that it is possible to follow its linear progress. It has a clear source, an organized outcome — both of which pass the main core which is supposedly sufficient and universal.<sup>16</sup>

---

15 Arborescent (growing into a tree, arbor = tree) is a term used by Gilles Deleuze and Félix Guattari to refer to ‘thinking structures’ as opposite to the rhizome. It is a progressive, binary and vertical hierarchy.

16 Rick Dolphijn and Iris van der Tuin, *New Materialism*:

But in its aim for universality the tree includes a hierarchy. This hierarchy is apparent in not only the way it draws but also in the built-up of value and importance of each of the tree's separate elements. One dimensional in its linearity. Inherently dominant. It is this rooted belief, as with the pure and innocent wholeness in the hierarchy and centred (mostly human-focused) structures, that create an anthropocentric — arrogant approach to matter, animal and the others (all vital and vibrant matter).

Let me now tell you about the one tree that was covered in a specific-moss-species, standing on grass, a for-ever-as-old-that-nothing-can-remember growing species, that does not have a center - a lack of stem, a lack of a secured-upwards-growing-structure. It is - everything around, a de-centered species that expands and expands and does so when it can or likes to do so. Difficult to find, to see, to trace (draw?) the place where it started (*that's where it all began*) so in this - all over the place. The rhizomes form a map - and while flowing in this map, a map of mountains, rivers, bed, and riverbeds, but mountain peaks of pleasure and continuous stream of fluids, liquids, substances and then — Instead of the previous stream of tracing (back) in order to reach either goal or source, it is tracing in connection, relation, intra-action, active merging, to be lost, caught, taken, absorbed in, while still element, particle of / in / with the trace - the line of - .



---

*Interviews and Cartographies* (2012) — Interview with Rosi Braidotti; ‘As the meta-methodological innovation (...) opposing politically.’ p. 22

Located in the desert, the smooth surface of perhaps sand - or was it the roots of grass, the Decentered Façade - tracing the roots and offsprings of the rhizome it is like a map where there is neither entrance nor exit - it is an ongoing, expanding order.

(lacks) structure as we kn(o/e)w it.



\* \* \*



Gilles Deleuze and Félix Guattari introduce in *A Thousand Plateaus* this other system — the *rhizome* — a network of roots and sprouts, as the tree too, based on a natural phenomenon but that instead offers an open-structure, a system of pure potential. Rhizomes are species like grass, ginger, bamboo, galangal etc. - they grow, expand and flow in all directions, with their bodies and roots and sprouts they form a plateau of connections, knots and nodes. And while we move down the tree into the rhizome and as well reinterpret relations, social systems through the grass and ginger roots around, with and in us - there is a chance to no longer be stuck, bound or tight to the progressive centre of the tree (let go of the once-innocent-whole-self).

But despite the distinction between these two systems — the arborescent and the rhizome — they can still exist in-and-as each other.<sup>17</sup> As I started with the tree covered in moss,

---

17 Rick Dolphijn and Iris van der Tuin, *New Materialism: Interview and Cartographies* (2012), p. 121 (Pushing Dualism to an Extreme). — Henri Louis Bergson ([1896, 2004, 297]: The difficulties of ordinary dualism come, not from the distinction of the two terms, but from the impossibility of seeing how the one is grafted upon the other.

growing on the un(l)imitated grass - they do still connect and relate to each other. Within the rhizome there are still nodes, pulps, intersections and buddings that extend into tree form, and multiplicity rhizomes can take shapes as tree structures do.

‘It is not so much that some multiplicities are arborescent and others not, but that there is an arborification of multiplicities.’<sup>18</sup>

When I draw an arborescent structure there is a clear entrance and exit, tracing the existing lines, there is one center and one way to leave. Albeit the rhizome is a chaos of lines and invisible connections, traces are what form the map rather than pre-drawn paths. These are the lines and connections that Deleuze and Guattari call the *lines of flight*.

‘A rhizome is reducible neither to the One nor to the multiple (...) It constitutes linear multiplicities with  $n$  dimensions having neither subject nor object, which can be laid out on a plane of consistency, and from which the One is always subtracted ( $n - 1$ )’<sup>19</sup>

In itself a rhizome cannot be reduced to a mere structure, it is always a multiplicity — multiplicities of lines and multiplicities of layers (strata) — without having the One that functions as main stem or centre.<sup>20</sup> The lines of flights, the

---

18 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), p. 557

19 Ibid, p. 23

20 Multiplicities, as philosophical concept, comes from Henri Bergson but it forms an important part of the philosophy Deleuze and Guattari’s *A Thousand Plateaus*. The terms one /

traces that connect all possible forms, bulbs, plumps, sticks, of-and-within the rhizome form a non-centered map or plane (plane of consistency - see *of oodles*). They are lines that no longer have clear contours and are capable of passing in between points because of their movement and vitality. Through the activeness of these intense lines of flight the rhizome is not a solid structure - its form and consistency changes with every re-arrangement, with every other line of flight. This, as said before, delivers an open-structure.

\* \* \*

With their fluid, expanding bodies, multiplicities of the rhizome type form *assemblages*, a meshwork which is specific for each territory — and therefore is territorial. The rhizome should so be seen as a kind of underlying ‘structure’. It is that which does not have a form, but which supposedly should be in every other form — all multiplicities of the rhizome type.

‘Assemblages are an intense network of rhizomes, displaying ‘consistency’ or emergent effect by tapping into the ability of the self-ordering forces of heterogeneous materials to mesh together’<sup>21</sup>

Within each and every assemblage there is a distinction between content and expression, a double-articulation,

---

multiple / many, are replaced by that of multiplicities, because it is impossible to reduce the content of anything to a stable or concrete amount.

21 Jane Bennett, *Vibrant Matter* (2009), p. 24 — from Mark Bonta and John Protevi, *Deleuze and Geophilosophy: A Guide and Glossary* (2004), p. 54

which makes it a self-organizing system. Because of its different elements, all of those which have their own properties, through a selective system (the machinic assemblage) become another whole with new proprieties of their own. A new *whole* constantly (re)forming due to its multiplicities. A *whole* in theory but an ever-changing, ever-active, ever-relative process of de-and-reconstruction of parts (deterritorialization and territoriality) in execution.

**content** - formed matter - (semiotic system) - regime of signs - machinic assemblage

the first (supple, more molecular, and merely ordered): chooses from unstable, particle flows, quasi-molecular units (substances) upon which it imposes a statistical order of connections and succession (forms)

**expression** - functional structures - (pragmatic system) - actions and passions - assemblage of enunciation

the second (more rigid, molar and organized): establishes functional, compact, stable structures (forms), and constructs the molar compounds in which these structures are simultaneously actualized (substances).

(22)

These self-organizing systems, because of their differences between formed matter and functional structures - can be called morphogenetic. Manuel DeLanda, bases his explanation of this double-articulation on processes like sedimen-

22 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), a collection of terms that explain the difference between expression and content. This is just a small sample of possible properties that belong to this distinction, to seemingly be opposed to one another. But even though these terms might inert some sort of opposition they are still from the same, and intra-related.

tation, on the morphogenetic capacities of matter.<sup>23 24</sup> Processes of nature, form of matter, are not ‘given’ by a certain essence - there is no *pure object*, like form as essence.<sup>25</sup> Processes are not generated by an outside force, it all is a process of vibrant material which selects and forms. They form from the forces within material. As well as those natural phenomenal processes, the processes like forming social strata and ‘self,’ are not processes that have a main ‘essence’ and that can be translated into a strict system, they are an ever dynamic process of de-and re-assembling.

‘Sedimentary rocks, species and social classes (and other institutionalized hierarchies) are all historical constructions, the product of definite structure-generating processes which take as their starting point a heterogeneous collection of raw materials (pebbles, genes, roles), homogenize them through a sort-

---

23 Manuel DeLanda (1952), is an American-Mexican writer, artist and philosopher. In his theories he focusses mainly on the works of Deleuze and Guattari but also how the self-organization of material (the morphogenetic capacities of matter) influence the existing structures and relations.

24 Rick Dolphijn and Iris van der Tuin, *New Materialism: Interviews and Cartographies* (2012), p. 43

25 According to a philosophy of radical immanence informed by a Bergsonian concept of time (*durée* instead of linearity and progress), matter is not thought of as Matter, the photonegative of Reason or Logos or Mind or Representation, but rather by a focus on ‘duration[inserted] into matter’ (Grosz 2005, 111). It is a focus, indeed, on metamorphosis or morphogenesis: What endures, what is fundamentally immersed in time is not what remains unchain or the same over time, a Platonic essence, but what diverges and transforms itself with the passage of time (*ibid.*, 110).



ing operation and then give the resulting uniform groupings a more permanent state through some form of consolidation.’<sup>26</sup>

As the formation of sediment and mountain, the development of self is neither to be seen as an isolated event or action - it is not merely human progress. But a constant integration of vital matter and intra-actions, a process of becomings. Intra-action is a term introduced by Karen Barad — by using the dualism between inter- and intra- she states that relations are not between separate beings but between beings which are already connected.<sup>27</sup> She provides yet another way of showing that concepts such as mind and matter, nature and culture do not exist apart from each other before they begin to *interact*. Intra-action can be compared with Deleuze and Guattari’s term ‘the lines of flight,’ these connections too are only interested in speed and slowness. In-and-with matter which is alive.

‘Beings do not pre-exist their relatings.’<sup>28</sup>



---

26 Manuel DeLanda, *The Geology of Morals: A Neo Materialist Interpretation* (1996), p. 3

27 Karen Barad (1956), is a feminist theorist. Her main work focuses on Agential Realism, following theories from Niels Bohr, Judith Butler and Michel Foucault. She states that nothing is inherently separate from anything else, her Agential Realism is a way of understanding politics and ethics, a knowledge practice.

28 Rick Dolphijn and Iris van der Tuin, *New Materialism: Interviews and Cartographies* (2012), p. 30 — from Donna Haraway, *Companion Species Manifesto* (2003, p. 6)



## of oodles

*(A Piled Intersection)*

Oh Threshold, Oh outer limits or edge of area or object, it is like I am always the bird flying on the edge on the side of the crowd. Difficult. O, so difficult, to stay there, to stay on the outer edge of this shapeless vibrating assemblage — of animals and humans and territories and maps — it is like the shapeless vibration. Vibration based on relative extensiveness is trying to shake me loose, it does not want me, not me to belong to it too, and at the same time. I could go inside but (the middle, not the centre, let's not forget about the fact the center does not exist) neither is it sure whether I really am on the outside, vibrating myself in the periphery of the crowd/the pack/the masses/the swarm/the herd. It is the smooth, the elegant, the attractive, the Skin, as a thin layer of tissue forming the natural outer covering of the body of a person or animal, (*a flap of skin*) is the surface too. It is a thin threaded, weaved organic membrane which lets in and out. Somehow think it is the most amorphous organ we got, could ever wish for, but so you organ — arg. you.

‘The assemblage is between two layers, on one side it faces the strata, but the other side faces something else, the body without organs or plane of consistency. In effect, the Body without Organs is in itself the plane of consistency, which becomes compact or thickens at the level of the strata.’<sup>29</sup>

---

29 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), p. 45

Moving from the interiority, subjectivity theories with their gaze inwards and all its attempts to figure out the self and its complicated human status (who / what / which am I ? ) and with that, including the separation of self of subject as a given, a fact — the separation between self and other, subject and object (and further in dualisms like mind-matter, culture-nature, human-animal et cetera). The rhizome and assemblages are not enough to break with the anthropocentric approach to - ρ \ - (everything). It is the plane of consistency, as Deleuze and Guattari introduce, together with the Body Without Organs. It is this surface of plane, of field, of skin, which as a visual/real image is a sack of skin without form, without content, without interior — and that therefore comes closest to the non-subjectivity I speak of.



‘What truly defines the real world are neither uniform strata nor variable meshwork but the unformed and unstructured morphogenetic flows from which these two derive (...) this flowing reality animated from within by self-organizing processes constituting a veritable non-organic life : the Body without Organs (BwO).’<sup>30</sup>

The Body Without Organs / the Plane of Consistency, the same perhaps (they are intensely intertwined, the plane of consistency is the possible totality of bodies without organs), are *surfaces* in which non subjected forces and collective assemblages come together in communication. Their connections are at work — but connections solely based on dynamic and open (rhizome) structures. They hold together multiplicities of the rhizome type, heterogeneous elements.

30 Manuel DeLanda, *The Geology of Morals: A Neo Materialist Interpretation* (1996) p. 5

A surface of connections, lines and movements. These active lines of flight — their speed (of particles and therewith form lines too) — that make the surface a smooth space, and at the same time a space without depth, as an imperceptible field where the pure dimension is only based on the intensities. These intensities are movements and rest, speeds and slowness — with everything being movement — there is a constant communication, constant intra-action.

All around ‘us,’ as human beings, are the constant dynamics of shifts and changes, vitality of matter and materials, of which we are too. This pragmatically leads to a direct acceptance of the fact that we cannot really distinguish things or events in one, clear, isolated point — they are lines that form surfaces.

The Body without Organs is not a body that lacks organs.<sup>31</sup> It is *a body*, that exists neither in space nor is a space. However, it is a body that contains organs (or whatever one want to place here when in the circumstance where we are not talking about the materialistic human body but about the bodies of social structure) but that lacks the solid organization that would be given by a creator (and here, it could be god, but as much church or dictator). This organization of organs is what we know as organisms, the organism functions according to its specific rules but as well as rule, as ‘universal’ order. This

---

31 The term Body without Organs originally comes from the play, *To Have Done with the Judgment of God* (1947), written by Antonin Artaud (1896 - 1948, a French avant-garde writer). The term later has been used by Deleuze and Guattari to on the one hand refer to a literal relation to the real physical body, and on the other as a complex network opposed to a well-organized underlying structure.

universal structure, this strong system of functions, values and purposes is what the Body Without Organs and the Plane of Consistency are opposed to. By being movement, by being surface instead of a clear stem with One center, by only containing lines instead of points, they are themselves a dynamic (w)hole that is *consistent*, though not solid.

‘On it we sleep, live our waking lives, fight—fight and are fought—seek our place, experience untold happiness and fabulous defeats; on it we penetrate and are penetrated; on it we love.’<sup>32</sup>

You could say that the Body Without Organs is similar to the pre-Oedipal stage that what we will desire is a form of ultimate and ideal circumstances. But it does not derive from lack or inescapable dissatisfaction. The Body Without Organs is desire, but it too is that which generates desire. It is there where [subject(s)] want(s) to be, but where, [subject(s)] are/is already on. [Subject(s)] just did not know it. There where, if we go back to the Laconian description of Object Petit a — where desire comes from a lack within the subject and so is the source of desire — the Body Without Organs *is* desire, it is a process of desire that includes a form of positivity. It is not the lack, it is the process of desire itself.

Aliveness of matter, in which subjectivity is active on the surface and not as an internal drama of lacking, because the desire is a flow / and when desire is pictured as flow it does not involve others in terms of

---

32 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi), p. 166

needing, but only in terms of flowing together ? Like making love forever — with only some interferences of higher peeks(peaks).

‘Eros, desire, life forces run through everything, not only specific body parts or specific kind of engagements among body parts. Matter itself is not a substrate or a medium for the flow of desire. Materiality itself is always already a desiring dynamism, a reiterative reconfiguring, energized and energizing, enlivened and enlivening.’<sup>33</sup>

These intensities, this aliveness of matter, this vibrant material too what we speak of, when movement, rest, speed and slownesses are mentioned. It is this kind of molecular-becoming-solid of water. It is not that water imitates ice, nor that it is no longer water but that it takes all that is essential to be a becoming-solid. And reversed.

These becomings, are important for the plane of consistency and the Body without Organs. As much as there is no One, no center, there in neither a ‘to be,’ in the sense of reaching a progressed, constructed self. These becomings do not preexist their relations — they are relations.

becoming	is	the process of desire
becoming	is	not to imitate or identify with something or someone
becoming	is	to emit particles that take on certain relations of movement and rest because they enter a particular zone of proximity

---

33 Rick Dolphijn and Iris van der Tuin, *New Materialism: Interviews and Cartographies* (2012), p. 59

becoming is to extract particles between which one establishes the relations of movement and rest, speed and slowness that are closest to what one is becoming, and through which one becomes

becoming is like the machine: present in a different way in every assemblage, passing from one to the other, opening one onto the other, outside a fixed order or determined sequence

*all becomings are molecular*

becoming - everybody/everything is likely to reduce oneself to one or several abstract lines that will prolong itself in a conjugate with others, producing immediately, directly, a world in which it is the world that becomes

becoming - imperceptible, the immanent end of becoming - to go unnoticed - to becoming everybody / everything - to make a world, it worlds

(34)

The last becoming here, the becoming-imperceptible is the ultimate one (though, of course speaking of an ultimate, essential one is in contradiction with what I said before). But the becoming-imperceptible is there where:

- ‘One is then like grass: one has made the world, everybody/everything, into a becoming, because one has made a necessarily communicating world,

---

34 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi) — this is just a small sample of all possible explanations for what becomings are or can be, gathered from various pages from *A Thousand Plateaus*.

because one has suppressed in oneself everything that prevents us from slipping between things and growing in the midst of things.<sup>2 35</sup>

When Deleuze and Guattari speak here about suppression, they do not speak of the same kind of repression of desires we are so familiar with. Their idea of repression is to make sure that there is as little to no structure that reduces potential. It is about being intense and active. Never stagnated, being only movement, rest, speed and slowness. That is the plane of consistency, there where all Bodies without Organs meet.

Everything is movement, relative speed or slowness — hot or cold — there is only a variation in intensity. (because heat is just a fast moving particle of the same molecule). And these holes, are not the point of absence. No, it is there where the molecules move faster or slower (different pace). They are ahead / behind. Even the Body Without Organs consist not only of bodily shapes held together by the outside organ, skin. It really is imperceptible 'cause um, there is nothing left of body, of it, of self (itself), when there are not organs. It should be about the fundamental interpenetrations — of reducing terms that make stagnation possible. o.

## of (re)productions

(*A Conclusion*)

After everything else,  
after everything has ground  
to an irradiated half and remains will  
terminally flummoxed underground, after you legs  
have slowed entirely  
there will be movement:  
A stirring of desiring  
gesture from over there in the murk of  
and certainly the will to follow gangly TRIPODAL  
means not-mend, double-jointed, countless-  
segmented and poison-haired and maybe the  
completely intolerable fear of the rate of  
catastrophic natural incident according to the day-  
year principal. As yet unnamed phobia. <sup>36</sup>

Oh so you, oh body of mine. Are you one with me, or  
am I on and in you? Or are both but based, merely on  
arrogance? So you and me, oh Body and I - are we  
always together as. But where should [we?] start, okay,  
[we] shall no longer stroll around it anymore. Though it  
is not something that can be reduced to One thing only  
- oh you so many, always minus One, but still infinite  
exiting. Infinite Doubt though Flourishing Line.  
Where did you think you were going before? So abrupt-  
ly bending and folding, unexpectedly appearing - to  
disappearing and being a Hole - you were now, not  
hollow though just like, you moved so fast you were

invisible. And all these intersections, nodes and crossings made a surface, so strongly weaved, so intertwined. You ginger, did I tell you, you are so pretty ?

Not one so dense, but all so fluid. Of substance, vitality and multiplicity.

In today's society where conflicts of multiculturalism, over-heating of the earth, ice-melting-mountain-peaks and violence are caused by a specific arrogance of the self, the separation between self and environment, subject-object, human-nature, nature-culture, human-human. The arrogance that I talked about in the *of plane*, a stubborn ground - the one that is nothing more but a tradition that we have tried to hold on to, which is of no use.

What I have been aiming for in the thesis is, without stating it as a strict goal but more as a process, is to perceive *ourselves* (*our 'selves'*) as part of the human species in a different way and therefore reinterpret all the existing relations between species, nature and technology too. When we re-evaluate these relations in a radical way, following the rhizome, mapping according to the rhizome — becomings and multiplicities — we create a dynamic plateau in which hierarchies are not a given and where, through the intensity of relations and intra-actions, subjects are no longer solid or stable. Beings and things, organisms and plants (robots and cyborgs too) are in a constant connection, a relationship which is alive and precious.

Subjectivity, that which theorizes how to / or what is, in perceiving ourselves, should no longer be based on the essence of the One, the center, the tree, the hierarchical systems, of

the plane of organization (opposed to the plane of consistency, the organized body — organism). ‘Things’ have had their place and there are many rules, laws, hierarchies and dominations that try to keep them so, but we should step away from those traditions, those supposedly given and natural appearances.

We have moved from those interior structures and progress towards the exteriority of intensities, relations and vibrant matter. These intensities are important for the way that lines of flight, relations, intra-actions and connections are constructed. They do exist on a surface level, a plane of consistency — an exteriority, they are movement, they are becoming-imperceptible.

Static structures, like the arborescence, once created the presupposed belief in ‘truth’ and ‘essence.’ However, when those static structures are replaced with the rhizome and the plane of consistency, with only intensities and movement, the repressed ‘I’ will no longer exist. Instead it will be an intra-related, and intra-connected non-subjectivity.

$(I \cap n-I)$ .

It is the process, a production of productions — with the elimination of (re)productions.

‘Nothing left but the world of speeds and slownesses without form, without subject, without a face. Nothing left but the zigzag of line, like ‘the lash of the whip of an enraged car driver’ shredding faces and landscapes. A whole rhizomatic labor of perception, the moment when desire and perception meld.’<sup>37</sup>



---

37 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, (1980, edition 2004, <sup>TRANS</sup> Brian Massumi) p. 312

dear (*i*),

— hope to speak with you again, it is not that (-) am already done, (-) will never be, (-) am your body, your desire and your penetration. (-) have contracted my muscles now and adapted again, and again. please txt me soon. ♥

xxx from (-) to (*i*)

✓



The puddles may be collected in the small ditches, vigorously claiming their right to its restricted territory; unnoticeable, unimportant, even, uneven. They are not traces of movement but heat. Gathered, from the underneath and around? Inside? T-i-d-e. Levels of orientation. What it means to be lost and what it means to belong. I did not mean this as a sad conclusion. The only thing I have to say is that I realized that I, you, we, things, matter, can never get lost. It begins somewhere and it keeps taking new shapes in new places forever.

Ported

Air

Tempered weather, you are, and I am you. (Water.) Or any liquid or solid mass that keeps changing territory. Surfing out and then back to where it started. But the starting line is a horizon that always changes height depending on our position. Levels. Angles. Impossible to make straight again.

Mina Tomic, *Taking the sandals off always made me feel closer to the ground, but keeping them on made the top floor seem much closer* — 2015



## references

*books // essays // articles*

Ed Atkins, *A Seer Reader* — 2014

Ed Atkins, *Performance Capture* (hand out) — 2016

Jane Bennett, *Vibrant Matter* — 2009

Manuel DeLanda, *Matter Matters*, Column in Domus Magazine. Issues 884 to 897 — 2005

Manuel DeLanda, *The Geology of Morals: A Neo Materialist Interpretation* — 1996

Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* <sup>TRANS</sup> Brian Massumi (originally published in French in 1980 - <sup>TRANS to ENGLISH</sup> 1987 — edition 2004)

Rick Dolphijn and Iris van der Tuin, *New Materialism: Interviews and Cartographies* — 2012

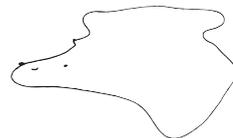
Donna Haraway, *A Cyborg Manifesto* — 1991

Nick Mansfield, *Subjectivity: theories of the self from Freud to Haraway* — 2000

Virginia Woolf, *A Room of One's Own* — 1928 - this book is based upon two essays read to the Arts Society at Newnham and the ODTAA (One Damn Thing After Another) Society at Girton in October 1928. The papers were too long to be read in full, and have since been altered and expanded.

## symbol index

- (-) the dissolved other, pronounce as ' . . . . . '
- (i) the possible subject
- ⌘ level of pleasure, satisfaction
- drop of liquid
- ( ∅ \ ) non-subjectivity (anything, everything)
- new = equal - it is becoming





Nr.

/ 10



of plane of pace of oodles of (re)productions

