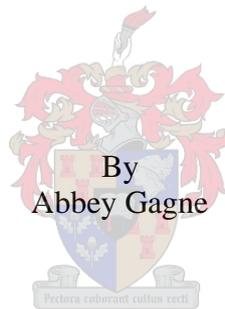


Iteration: Repetition as a Creative Process



Thesis presented in partial fulfilment of the requirements for the degree of Master of Visual Arts in the Faculty of Arts and Social Science at the Stellenbosch University

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April 2022

Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third-party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

April 2022

Abstract

My work and research stems from intuitive ways of working and a haptic understanding of materials and repetitive processes. The fragments that collect and assemble in my work are inspired by connections I am drawn to in my daily life. The inclination towards certain forms, colour, and associations is revealed in my iterative process of making and the work's evolving accumulation. The most common way in which I apply these fragments is through visual motifs that repeat and echo each other amongst different works. Through a 'practice as research' methodology, I will be investigating ideas from Deleuze and Guattari's philosophical writings, and other artists' processes alongside my own creative process. The theoretical aspect of my research focuses mostly on concepts from Deleuze and Guattari's idea of a 'Rhizome' in tandem with my chosen methodology. Practice as research allows 'process' to be reiterated in my research, since 'process' is a concept present in the physical making of my work and artistic practice. Through imagery such as knots, I also aim to explore the role of repetition and iteration as a creative process and the non-linear nature of sensations related to the mind and body, the internal and external, as well as the interconnections I experience in artistic practice.

Opsomming

My werk en navorsing spruit uit intuïtiewe werkswyses en 'n haptiese begrip van materiale en herhalende prosesse. Die fragmente wat in my werk versamel word, word geïnspireer deur verbande waartoe ek in my daaglikse lewe aangetrek word. Die neiging na sekere vorme, kleure en assosiasies kom na vore in my iteratiewe maakproses en die evoluerende versamelings van my werk. Die algemeenste manier waarop ek hierdie fragmente toepas, is deur herhalende visuele motiewe wat mekaar in verskillende werke weergee. Deur 'n metodologie van 'praktyk as navorsing' het ek idees van Deleuze en Guattari se filosofiese werke en ander kunstenaars se prosesse naas my eie kreatiewe prosesse ondersoek. Die teoretiese aspek van my navorsing het hoofsaaklik gefokus op konsepte uit Deleuze en Guattari se idee van 'n 'risoom' tesame met my gekose metodologie. Praktyk as navorsing het verseker dat 'prosesse' in my navorsing herhaal is, aangesien 'prosesse' 'n konsep is wat in die fisiese skepping van my werk en kunspraktyk teenwoordig is. Deur beelde soos lusse te gebruik, was my doel ook om ondersoek in te stel na die rol van herhaling as 'n kreatiewe proses en die nie-lineêre aard van sensasies verbonde aan die gees en liggaam, die interne en eksterne, asook die onderlinge verbande wat ek in kunspraktyk ervaar.

Key Words:

Artistic practice/process, Non-linear, Rhizomatic, Knots, Repetition, Iteration.

Core Concepts:

Rhizomatic theory

With a focus on three of the six functions inherent to Rhizomatic theory:

- Connection
- Heterogeneity
- Multiplicity

Concepts discussed in these functions:

desire

production

process

molar

molecular

regime

desiring-production

desiring-machines

Discussion of Artists:

Process Art

Valerie Jaudon

Joyce Kozloff

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Glossary

Rhizome	The theory or philosophical concept of non-linear organization and connections, based on the structure of a rhizome root system.
Connection	The theory or philosophical concept of the way things are produced based on the linking or association between things within Deleuze and Guattari's concept of a Rhizome.
Heterogeneity	The concept of differentiation and diversity of many parts of a whole within the concept of Connection in Deleuze and Guattari's concept of a Rhizome.
Multiplicity	The relationship of Connection and Heterogeneity creating a separate multi-dimensional whole of many parts within Deleuze and Guattari's concept of a Rhizome.
desire	The force behind all production and connections in Deleuze and Guattari's philosophy.

production	A process resulting from connecting ‘machines’ in Deleuze and Guattari’s philosophy.
machines	A term used by Deleuze and Guattari to describe every thing or concept as being composed/constructed by connections, which also make connections and accumulate into everything in the world/universe.
partial object	A component contributing to the connection that creates a ‘machine’.
process	The concept of the construction or progression of something.
breaks	A change in direction or differentiation between connections.
whole	A separate entity created by the accumulation of its many heterogeneous parts.
parts	A piece that can stand alone while also contributing to a whole.
the whole and its parts	The relationship of an accumulation and its heterogeneous pieces, that contribute to the concept of Multiplicity in Deleuze and Guattari’s philosophy.
molar	A term used by Deleuze and Guattari to explain a concept, object, or anything that is categorized or concrete in nature or understanding.
molecular	A term used by Deleuze and Guattari in describing unconscious, complex, evolving, or undetermined ideas/things.
desiring-production	The generative process created from ‘desire’s’ inherent and constant search to make connections between ‘partial-objects’ and ‘machines’ in Deleuze and Guattari’s philosophy.
desiring-machines	A term used by Deleuze and Guattari to describe the connection formed between ‘machines’, fuelled by the force of ‘desire’.
regime	A shift in perspective or dimension of something that is one in the same thing.

Plateau: Introduction

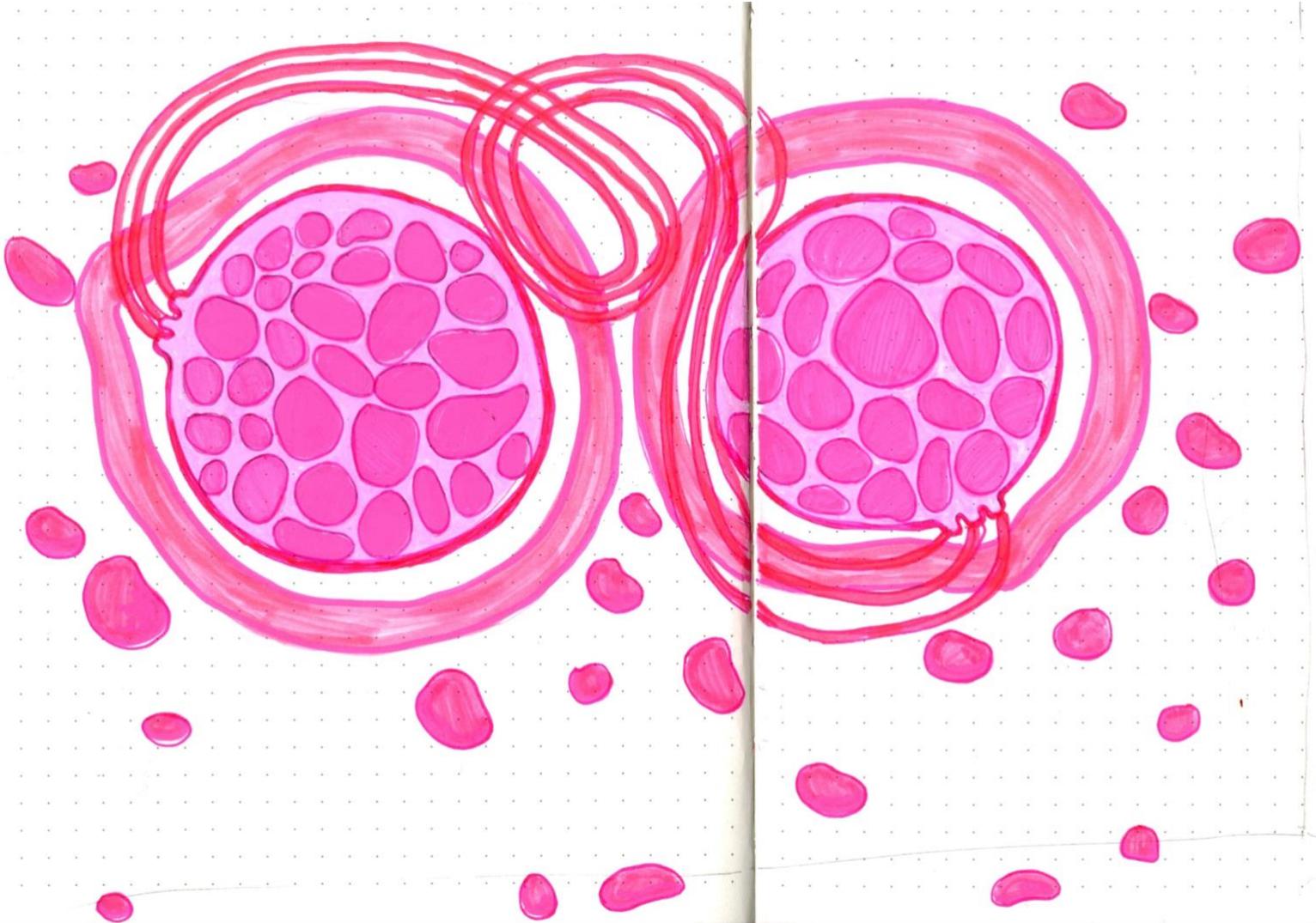


Figure 1: 'Untitled' (sketchbook page). 2020. Acrylic and pen on paper.

Background & Context

My research commenced as a continuation of work I produced during my undergraduate degree. While studying, I explored the idea of 'home' and, in my understanding, how home can be the safest or most threatening place for an individual. I was most interested in what lies in between this safety and vulnerability. It may seem to be a large leap from the concept

of ‘home’ to focus on iteration and repetition in my artistic practice. However, I would argue that, for me, the way a sense of place/home manifests could be related to creation, repetition, and habit. I believe that what one does with their hands can say a lot about their situation, their mental state, their comfort, or discomfort. I find comfort in repetitive making and the processes involved in creating an artwork. The accumulation from these processes allows the work to evolve and can be seen in the repetitive forms and multiple iterations I create.

In this thesis I will be writing about my own process and work in relation to chosen theorists and artists. I will be discussing my own understanding of Deleuze and Guattari’s concept of a Rhizome, as well as the writing of Glen Adamson (2013) in his book, *Thinking Through Craft*. Reading the literature of Deleuze and Guattari, paired with the discussion of artists and ‘craft’ by Glen Adamson, presented me with a new perspective on making and writing about my own work.

Aims & Objectives

The main conceptual framework of my research has to do with the concept of Deleuze and Guattari’s ‘Rhizome’ in relation to my creative practice. I will be focusing on three of the concepts of a Rhizome outlined by Deleuze and Guattari in *A Thousand Plateaus*, namely Connection, Heterogeneity and Multiplicity. In the context of Glen Adamson’s writing on craft, I will also briefly discuss process art and the work of Valerie Jaudon and Joyce Kozloff. In the writing about my own work, I will share my process and insights on how I perceive the interrelated and interconnected functions of my body and mind existing together, having equal influence on my work.

The structure of this thesis will take the form of multiple entries that can stand alone but which can also be understood in relation to the other entries. This structure echoes the concept of Deleuze and Guattari’s concept of a Rhizome and the way they assemble their book *A Thousand Plateaus*. From what I understand, they consider a chapter as a plateau

where their ideas have settled and accumulated while still being open for more connections (Massumi, 1987). The way they assemble these “conceptual bricks” in *A Thousand Plateaus* allows for very different ideas to exist together, creating a “kind of intensive state in thought” (Massumi, 1987:iv). This is why they state that one does not have to read the book from cover to cover or in any particular order (Deleuze & Guattari, 1987). I have borrowed the term and idea of a plateau-centred composition so that I can pay proper attention to the different aspects of my work, whether it be my process of making, inspiration, or research. While it is not to the extent of Deleuze and Guattari’s non-linear organization, I believe using their idea of plateaus in my writing provides a more open structure for the reader.

My intention in using this format is to avoid linking the sections of my writing in a specific order. I believe that this is appropriate in relation to the way I make and the concepts I have been focusing on. Even though there is always some sort of structure to a book or thesis, the interwoven nature of my practice and research lends itself to the multiple smaller-sized ‘plateaus’ I have composed. I hope this approach will allow the reader/viewer a better understanding of how the simultaneous process of making and research fits together.

I will explore aspects of Rhizomatic theory through the structure of these ‘plateaus’: *Plateau: Rhizome*, *Plateau: Connection*, *Plateau: Connection (Desiring-production)*, *Plateau: Connection (Desiring-machines)*, *Plateau: Heterogeneity* and *Plateau: Multiplicity*. In between these plateaus I will explain my own process, creative practice, and accumulation of practical work.

Methodology

I found Robin Nelson’s (2013) ‘practice as research’ (PaR) as a methodology well suited for a practice focused on ‘process’, while also emphasizing the multimodal method of practice or ‘process’ being research. The idea of ‘knowing through doing’ is considered difficult if not impossible to put into words. Nelson’s PaR methodology outlines how experimental practice can develop alongside research, along with complimenting other research methods and practices (Nelson, 2013). My theoretical research, my process of making, and the location of

my practice within other artists' work, overlap in what Nelson calls "both-and spaces" (Nelson, 2013:23). "Artworks are often complex, multi-layered and resonant ... [with] several possible lines of research inquiry" (Nelson, 2013:27). I aim to place my research within the method and process of making that I use in my physical creative practice; within the connection and influence of other artists who make in similar ways or have ideas that resonate with my own; and in relation to Deleuze and Guattari's theoretical and philosophical writings.

Nelson explains that research and practice are focused on creating new knowledge, but more often, research and 'practice as research' are focused on creating new insights. These insights are found "in the process of making and doing" and the documentation of this process is a useful tool in recording and communicating the context, resonances, and insights of the work (Nelson, 2013:28).

"Any given instance of somebody iteratively repeating a process such as learning to ride a bike would not constitute research involving new insights. It merely establishes a mode of acquired body-mind knowledge. But the studio practice may also provide the context for devising anew in a process of invention" (Nelson, 2013:41).

Nelson references this idea of the "double movement" of 'process' and production which entails the different operations of selection, editing, material, and use of technique, that accumulate into an art object (Nelson, 2013:41). Nelson explains a type of cyclic process of practice as research which does not leave theory or concepts as an afterthought. Yet he clarifies that this process should not be putting too much weight on the theoretical aspects of the research in order to validate the practice or 'doing'. It is the "iterative process of 'doing-reflecting-reading-articulation-doing,'" which creates "resonances" with other research methods and topics, as well as new insight (Nelson, 2013:32). The emphasis of context, iteration and multimodal processes in this methodology not only explains the importance of multiple modes of 'knowing' involved in presenting 'practice as research,' but it also echoes Deleuze and Guattari's theories of interconnectedness and multidisciplinary philosophy (Nelson, 2013).

Authors & Literature

The academic sources I will use in my research include Deleuze and Guattari's writing as my primary literature, along with secondary literature that will help me grasp their complex ideas. In *Plateau: In the Making*, I discuss some of the topics Glen Adamson engages with in *Thinking Through Craft*. I choose to touch on his discussion of process art and its link to my own process of making. I also examine the work of Valerie Jaudon and Joyce Kozloff, which was brought to my attention by Adamson. Jaudon's work uses repetition where she composes complex networks of lines or knots. Her use of repetition and accumulation forms multiple dimensions within the composition of the work as a whole. Joyce Kozloff uses repetition, pattern, and craft adjacent processes, as well as map-like imagery. The use of maps in her work represents a type of frame or border, while still emphasizing the map's organic and Rhizomatic nature.

In the journey of reading and re-reading entries of Deleuze and Guattari's work, I have found a few key authors to be useful in understanding their work. I began with Eugene Holland's writing, who is a professor in the Department of Comparative Studies at Ohio State University. In his books *Deleuze and Guattari's Anti-Oedipus: Introduction to Schizoanalysis* and *Deleuze and Guattari's A Thousand Plateaus: A Reader's Guide*, I was able to get an overview as well as the individual significance of the two volumes of *Capitalism and Schizophrenia*, written over a decade apart. His introduction to their vocabulary and core concepts allowed me to begin reading sections of their writing with a bit more recognition. He also incorporates the philosophers that came before and inspired Deleuze and Guattari's work. Although I will not be focusing on these precursory ideas, I found it valuable to understand the evolution of Deleuze and Guattari's work.

Brian Massumi's book, *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*, offers valuable insights into the work of Deleuze and Guattari. Massumi's book on the *Capitalism and Schizophrenia* is a volume written before Holland's *Intro to Schizoanalysis* (focusing on *Anti-Oedipus*) and *A Thousand Plateaus Reader's*

Guide, and is considered one of the most notable, rich, and practical interpretations of Deleuze and Guattari's work (Massumi, 1992)¹.

I have also referenced Simon O'Sullivan's writing on Deleuze and Guattari within the context of contemporary art and art practice. His approach gives another perspective that is more in line with my field of study and use of their philosophy. In the first chapter of his book *Art Encounters Deleuze and Guattari: Thought beyond Representation*, his attention to art practice and the concept of a Rhizome was helpful in developing my explanation of how Rhizomes and multiplicity can relate to art and the process of making. He also discusses how the concept of a Rhizome allows one to move away from representational thinking and binaries in art and art making (O'Sullivan, 2006). He also speaks about affect², which I found an interesting concept in discussing art and its "aesthetic power" (O'Sullivan, 2006:125). *The Deleuze and Guattari Quarantine Collective* (DGQC) has been an incredibly helpful resource in grasping Deleuze and Guattari's ideas and vocabulary. It is an online group led by David Burrows, which began as a *reddit* thread in 2020 at the beginning of the COVID-19 pandemic. It has evolved into a podcast and server dedicated to discussing *Anti-Oedipus* and related literature. Even though they have not yet discussed *A Thousand Plateaus* I feel that it provided a solid foundation to begin reading sections of it myself, along with the secondary literature.

Deleuze and Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* and *A Thousand Plateaus: Capitalism and Schizophrenia*, are the two main texts that I refer to. I have been using both books in my research to find and contextualize aspects of their philosophy regarding process, repetition, and accumulation. Their first book, *Anti-Oedipus*, focuses on 'schizoanalysis'³ which incorporates everything from politics, psychiatry, aesthetics,

¹ Brian Massumi is a Canadian philosopher and social theorist who translated and wrote the foreword for the English version of *A Thousand Plateaus*, which was published in 1987.

² This concept of 'affect' is also a part of Deleuze and Guattari's philosophy, and therefore is discussed in O'Sullivan's writing about their work's relevance to the arts.

³ I have come to understand that schizoanalysis is a collection of theories and concepts stemming from a critical response to Freud's 'psychoanalysis'. Deleuze and Guattari particularity point out the rigid labeling of meaning and identity by Freud, and counter it with theories based on practice, experimentation and moments of flux.

economics, semiotics, and more (Holland, 2013:x). As these texts are immensely complex, my research in this thesis refers to only fragments of their theory⁴. O’Sullivan references Massumi in *Art Encounters Deleuze and Guattari: Thought beyond Representation*, when explaining the structure of *A Thousand Plateaus*. Massumi explains in the forward of *A Thousand Plateaus* that one should treat the book like a record (or in more current terms, an album or extended play record), not all of the songs ‘hit’ the same way (Massumi, 1987:xiii).

“Other cuts you may listen to over and over again. They follow you. You find yourself humming them under your breath as you go about your daily business. *A Thousand Plateaus* is conceived as an open system. It does not pretend to have the final word. The authors’ hope, however, is that elements of it will stay with a certain number of its readers and will weave into the melody of their everyday lives” (Massumi, 1987:xiv).

This way of approaching an academic and challenging text is a lot more inviting and I feel it removes a lot of pressure to understand everything or even to find everything interesting⁵.

⁴ Deleuze and Guattari began writing *Anti-Oedipus* in response to the political climate of France in 1968. Following *Anti-Oedipus* was its partner *A Thousand Plateaus* which is just as diverse, if not more. Although *A Thousand Plateaus* seems to have aged better than *Anti-Oedipus*, and is currently the more popular choice. Holland speculates that this is because it was written less about “pressing socio-historical events” which allowed it to be “far richer and broader in scope” (Holland, 2013:ix). He also explains that one of the main goals of his book *Deleuze and Guattari’s Anti-Oedipus: Introduction to Schizoanalysis* is to prevent ‘bad readings’ of *Anti-Oedipus*. Without understanding the context of when and why *Anti-Oedipus* was written, or misunderstanding the very common terms they use to describe complex ideas, one could completely miss the point or even be offended by certain terminology. For example, their use of schizophrenia as a ‘process’ and ideal experience of life could easily romanticize mental illness or seem like they are describing ‘the schizophrenic’ as revolutionary (Deleuze & Guattari, 1983). Holland explains that they do not use the term schizophrenic in the clinical or psychoanalysis sense, rather they repurpose the idea of the schizophrenic in a way that is a lot more useful and sympathetic from how it is perceived in psychoanalysis. They intend it to be understood as a process (not a person) which has no determined end (Holland, 1999). Deleuze and Guattari use concepts like schizophrenia to emphasize process and practice as central to their philosophy.

⁵ I am aware that Deleuze and Guattari’s work is meant to be a jumping off point, not a static structure with rules to follow. Since I am not a philosopher but rather a visual artist taking inspiration from their concepts, a level of misinterpretation would be inevitable. They acknowledge this at the end of *Anti-Oedipus* when they write:

“Those who have read us this far [three pages from the end of the book!] will perhaps find many reasons for reproaching us: for believing too much in the pure potentialities of art and even of science; for denying or minimizing the role of classes and class struggle; for militating in favor of an irrationalism of desire; of identifying the revolutionary with the schizo; for falling into familiar, all-too-familiar traps. This would be a bad reading, and we don’t know which is better, a bad reading or no reading at all” (Deleuze & Guattari, 1983:378-379).

One of the topics I picked up on while reading *Anti-Oedipus* was their concept of ‘machines’ and their connective and heterogeneous nature. I will also be touching on concepts of ‘production’ and ‘desire’ and their generative and cyclic-like processes. Multiplicity is likewise an idea that resonated with me, and appears in both volumes of *Capitalism and Schizophrenia*, as do several of their concepts. This is also the case with Deleuze and Guattari’s previous individual writings. Concepts such as Heterogeneity and Multiplicity from Deleuze’s book *Difference and Repetition* appear in both *Capitalism and Schizophrenia* books. From *A Thousand Plateaus* I will be focusing on their concept of Rhizomes. I will apply these concepts to see how they possibly resonate with artistic practices, specifically with a focus on the intuitive and creative process of making.

Plateau: Rhizome

In *A Thousand Plateaus* by Gilles Deleuze and Felix Guattari, the first section of writing is on the concept of a 'Rhizome'. They adopted this term from the complex root system of plants such as ginger, turmeric, and water lilies. Rhizomatic root systems grow horizontally underground with their stems growing upward. The horizontal spreading of the roots allows for many shoots to grow in a non-linear, knotted pattern. The illustration of branching and random growth is used by Deleuze and Guattari as a metaphor for a non-hierarchical, less-structured way of approaching ontological concepts, and as a framework for their philosophy. They discuss non-rhizomatic or 'arborescent' root systems, such as trees, as more linear in nature. These consist of roots, a stem, and branches which grow downward or upward in one direction. They relate this downward/upward structure of growth with a hierarchical system of logic. In comparison, a Rhizome is a root, stem, and branch all in one, with shoots that twist and expand, branching randomly off of one another⁶. I perceive this complex map-like visual of roots connecting and knotting underground as a clear illustration of how one may associate one thing to another, and how the many factors that constitute a life come into one body and its environment. It is as if it is a type of intuitive structureless structure.

As mentioned above, rhizomatic root systems serve as a metaphor for a non-hierarchical, less-structured way of approaching ontological concepts and philosophy. I understood this theory as allowing for conceptual connections to be made between any and all interlacing semiotic chains, politics, social issues, the arts, and sciences (Deleuze & Guattari, 1987). I found this conceptual mingling through philosophy as an interesting way to approach the complexity of the world, and especially something like art. In the beginning of *A Thousand Plateaus*, Deleuze and Guattari use language and semiotics⁷ as an example to explain the fluctuations, dimensions, and continuous connectedness that Rhizomes embody. They

⁶ Although the tree in the context of a forest is rhizomatic in the sense that there is no one original tree and it is made up of connections between water, sunlight, soil, and other living things (Sutton & Martin-Jones, 2008). Like a forest, a Rhizome always has a middle that grows with no beginning or end (Deleuze & Guattari, 1987).

⁷ I have come to understand that semiotics and Rhizomes are inseparable. I see semiotics as the glue that holds all perceptions and experiences together. It could be the unspoken and unexplained aspect that makes a Rhizome many things at once. Although I have not deeply explored the specifics of semiotics and the Rhizome, I hope that this acknowledgement will keep semiotics and the Rhizome closely linked throughout this thesis.

explain that language is influenced and used in relation to politics and different demographics which take over and culminate into an appearance of standard language (Holland, 2013).

Deleuze and Guattari state that “there is no mother tongue,” and “language stabilizes around a parish, a bishopric, a capital. It forms a bulb. It evolves by subterranean stems and flows, along river valleys or train tracks; it spreads like a patch of oil” (Deleuze & Guattari, 1987:07). According to their perspectives, analysing language through a Rhizomatic lens would involve decentring it and looking at it in different dimensions⁸ rather than analysing and breaking it down into its root words (Deleuze & Guattari, 1987). In the previous quote from *Anit-Oedipus*, I believe they are describing the way language moves and evolves. My understanding of this is that thoughts, language, society, and life in general, behave like rhizomatic root systems. They are full of connections and constantly growing. They do not follow a linear path, nor a hierarchical one. The concept of a Rhizome is centred around the flow⁹, fluctuations and continuous connectedness between things¹⁰.

Deleuze and Guattari adopt six different features to explore their Rhizomatic theory: connection, heterogeneity, multiplicity, asignifying rupture, cartography, and decalcomania. In the following chapters/plateaus, I will explore the first three functions: Connection, Heterogeneity, and Multiplicity. The first function of Rhizomatic theory, Connection¹¹, is explained as the conceptual thread of the behaviour of Rhizomes, which is intertwined with the function/notions of the second and third functions, Heterogeneity and Multiplicity (Deleuze & Guattari, 1987). Throughout Deleuze and Guattari’s work the function/concept of Connection provides a continuous thread in describing this philosophy. This concept of Connection is described by Deleuze and Guattari as promoting variation and improvisation while still maintaining a sense of consistency (Holland, 2013). They explain Heterogeneity¹² which is used to emphasize the separate parts that form these connections which then

⁸ Their concept of dimension (see *‘Plateau: Multiplicity’*), is also described in their writing as ‘regime’ (see *‘Plateau: Connection’*). These dimensions or regimes are used to describe the layered components of what makes up something such as language or experience.

⁹ See *‘Plateau: Connection (Desiring-machines)’*.

¹⁰ In interpreting the elements that contribute to Rhizomes, I have found a creative link to the themes of ‘process’, ‘production’, variation, and dimension. In relation to my own ‘process’ and practice, I find that this generative concept of Rhizome is involved with the idea of chance, but also an influence which lies in the psyche or environment of the artist.

¹¹ See *‘Plateau: Connection’*, *‘Plateau: Connection (Desiring-production)’*, and *‘Plateau: Connection (Desiring-machines)’*.

¹² See *‘Plateau: Heterogeneity’*.

accumulate into a consistent whole¹³ (Deleuze & Guattari, 1987). Finally, they describe Multiplicity¹⁴ as the resulting accumulation of the heterogenous connections. (Deleuze & Guattari, 1987). I have found that the basic concept of Deleuze and Guattari's Rhizome can be understood through these first three functions, which act as a network of heterogenous connections that accumulate into multiplicities. In the plateaus that I discuss these three functions I have additionally explored concepts that Deleuze and Guattari speak about in their first book *Anti-Oedipus*. These functions/concepts of Connection, Heterogeneity and Multiplicity layer and build together to form a complex vocabulary, and provide interrelated ways on how to read and understand the functions of a Rhizome.

¹³ A 'whole' in Deleuze and Guattari's philosophy does not necessarily mean a closed or finite object or idea. They tend to reference a 'whole' as an accumulation or cluster of heterogeneous parts that still stand alone within a whole (Deleuze & Guattari, 1983). See *'Plateau: Multiplicity'*.

¹⁴ See *'Plateau: Multiplicity'*.

Plateau: 'Coil'

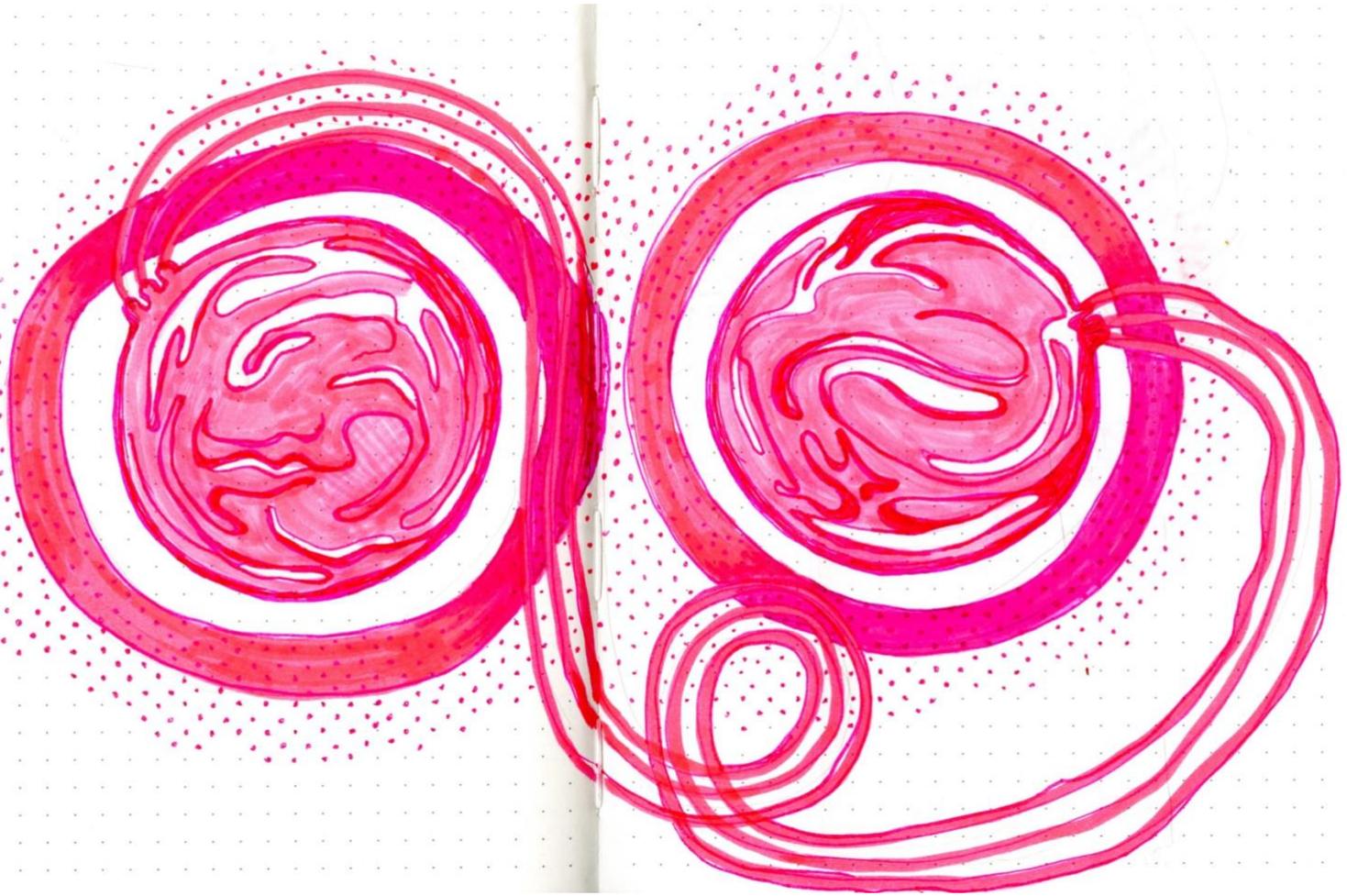


Figure 2: *'Untitled'* (Sketchbook Page). 2020. Ink on paper.

While wrapping pink yarn around plastic shopping bags, I follow a basket-like technique that seems to grow on its own. As I pinch the plastic in my left hand, it cinches closer as I tightly wind the yarn around it. It turns into a strong rope that attaches to itself into a tightly wound coil. My hands grow tired and stiff from the repeated action, and my lips become chapped from my unconscious habit of licking them while focused. As I repeat, stitch, bind, and wrap, the repetitive action of my hands begin to sync with my breathing. I realize that the stress I feel in my neck loosens and my lips start to heal. My tense posture and compulsive actions are being transferred to the work in front of me. The burning of my lips falls away and the pain in my neck flows down through my shoulders, arms, and into my hands which tightly wrap the yarn into rope.

For this very labour-intensive wrapped piece, I use a saturated and synthetic pink yarn that I wrap around recycled plastic. This process is inspired by a basket-weaving technique. I choose this technique purposefully for the comfort of knowing it could go on forever. As I wrap, the ball of yarn follows the motion as well. I continually handle the ball of yarn and throw it over the plastic innards again and again. I notice its relationship to the new form I am currently creating, and the transference or connection between the two objects. One is unravelling and one is coiling tightly into a solid form. I would say it is an assertive action bolstered by the structured technique I am using. As I wrap the yarn around the plastic, every few inches I tightly attach the loose end to the accumulating coil. The accumulation is satisfying, and the combination of material and technique takes over. I notice that there are variations in the surface of the wound rope-like form, as a result of the bunched up recycled plastic bag that thickens and thins as I secure the yarn. I enjoy the organic undulations that the material creates. In this process, I see myself as the facilitator of their interaction and as a consistent force that allows for a level of inconsistency in the work.



Figure 3: 'Coil'. 2020. Yarn, recycled plastic, self-drying clay, felt, paint, 80cm x 100cm.

While working, I begin to think about the actions of my hands in relation to my mindset. In my personal experience, art always allows me to consciously or unconsciously satisfy a way in which to cope and deal with uncertainty in myself and the world. I find relief in the action of binding the material tightly into something new, solid, and interesting. Instead of clenching my teeth when I am stressed or concentrating, I transfer it into the action of tightly wrapping. While wrapping and fastening the yarn with a tightly clenched jaw, there is a sense of stress. Over time this stress releases through the making of the object. The repetitive action permits my mind to peacefully wander along with the work's growth and evolution. As the material finds its shape, new possibilities open up.

After hours of the same repetitive action and indulging in the consistent growth and comfortable productivity¹⁵, I add a similar but thicker ring. I then decide to return to the same wrapping motion that I used in the beginning. As I come to the end, I loosen my grip and let the coiling and ebb and flow, allowing for space between the fastening points. I still tightly wrap the yarn, but give it room to breathe and disperse, like a gradient onto the surface where it sits. This makes the overall shape more porous and organic, as well as gives the form more movement.

I interrupt the wrapping and introduce a whole new repetitive shape. Out of self-drying clay, multiple small objects resembling petals or tongues start to take shape. It is as though I am plucking each petal off of a flower in nervous anticipation of 'they love me, they love me not'. I paint the clay pink, similar to the colour of my dog's tongue. The colour varies slightly as I slather the quickly mixed paint onto their smooth but slightly fingerprinted surface. The streaky paint sticks to the handle of my brush and coats my one hand while the paint brushes over the tips of my fingers on the other hand that is holding the clay pieces. As I let the painted clay dry, the paint hardens under my nails. I scrape the paint from underneath them and observe how the clay pieces speak to one another while drying on the floor. I then start to cluster them into two rings on the 'coil'. They hang down from their weight with their

¹⁵ The process of repeating in this work is a conscious decision in order to emphasize labour and to show the potential these materials have when repeated together and on their own. My unconscious body language is also very much part of this work. I am aware of this when standing back from the piece and observing the rhythms, patterns, and evidence of the time and energy embedded in the material.

thickening and thinning edges lightly touching. They act as ornaments or growths; like barnacles, tongues, or flower petals. I continue this additive process until I am inspired to introduce a new element.

I start painting a repetitive dot pattern on a piece of fabric¹⁶, I then sew the edges forming a tube which I stuff with a plush fibrous filling. This ring seems to mimic the spiral of the wrapped and coiled yarn and plastic. I drape the stuffed fabric ring around the outer edge of the wrapped piece, which causes the edges to droop. The hanging petal ornaments along with the weight of the ring gives a tired feeling to the aggressively bright and tightly wound object. It has a personifying quality that is tired, but still hoists itself up on the wall and smiles for the camera with its striking pink appearance. The outer ring seems comforting like a scarf, but the coil continues to support its weight as it pulls and hangs on to the coil's shoulders.

¹⁶See '*Plateau: Iteration*'.

Plateau: Connection

In *Deleuze and Art* by Anne Sauvagnargues (2013), she defines Deleuze and Guattari's concept of Rhizomes in relation to a connective system which she brings into context with art and art making. She introduces what a Rhizome is, stating:

“Deleuze and Guattari only conceive of systems as being open, connected, nonhomogeneous, and they call such a mechanistic system with transversal connections a ‘rhizome.’ The rhizome is modelled after the weed, where nomadic and blooming rootlets proliferate without the presence of a dominant root. The model of the rhizome as a nonarborescent or acentric belief is borrowed from biology, which encourages the intersection of heterogeneous regimes, crossbreeding, and iteration without the presence of a given unity” (Sauvagnargues, 2013:11-12).

The description of Connection in Sauvagnargues' writings echoes Deleuze and Guattari's concepts of Rhizomes in *A Thousand Plateaus*, as well as their previous writing on ‘desire’ in *Anti-Oedipus*. In this plateau, I explore the concept of Connection¹⁷ and its role in Deleuze and Guattari's rhizomatic theory. I have found that the function/concept of Connection provides a continuous thread in describing this philosophy. It also seems to fold into the other functions of Heterogeneity¹⁸ and Multiplicity¹⁹. In addition, Deleuze and Guattari discuss key concepts that they describe as ‘desire’²⁰, ‘production’²¹, and ‘machines’²². Reading about these concepts became integral to my understanding of the concept of Connection and how the connective nature of a Rhizome functions. These terms taken from *Anti-Oedipus*,

¹⁷ The concept of Connection (as one function of Rhizome), I believe, is evident in my work through the accumulative and additive nature of my processes. Through repeated physical connections in my process, I see the concept of Connection to be inherent in my consistent experimentation with material and my use of repetitive forms. The intuitive decision-making informing the connections I make, as well as proliferating repetitive forms, represents the infinite connections that are possible.

¹⁸ See ‘Plateau: Heterogeneity’.

¹⁹ See ‘Plateau: Multiplicity’.

²⁰ See below in ‘Plateau: Connection’. ‘Desire’ is also discussed in relation to the concepts explored in ‘Plateau: Connection (Desiring-production)’ and ‘Plateau: Connection (Desiring-machines)’.

²¹ See ‘Plateau: Connection (Desiring-production)’.

²² See ‘Plateau: Connection (Desiring-machines)’.

(‘desire’, ‘production’, and ‘machines’) form the basis of my comprehension of Deleuze and Guattari’s more experimental writing in *A Thousand Plateaus*.

Reading the literature, I observe that ‘desire’ acts as a driving force and generative mechanism in Deleuze and Guattari’s theory. I find that their definition of ‘desire’ is the basis of their first book *Anti-Oedipus*. Their engagement with Oedipus is in response to Freud’s Oedipus complex²³. Unlike Freud and previous authors, their definition of desire is not based on the premise that it comes from need, want, or lack. Rather, ‘desire’ is based on the concept of ‘production’ (Deleuze & Guattari, 1983). What I believe they mean by this, is that ‘desire’ is not the result of something lacking, but rather a source in itself. In *Deleuze and Guattari*, Ronald Bogue explains that ‘desire’ becomes a “primary force, rather than a secondary function” of needs and wants (Bogue, 1989:89). In *Anti-Oedipus*, Deleuze and Guattari explain that ‘desire’ is produced within itself, and it is its own primary productive force²⁴. The premise is that once ‘desire’ exists, it seeks connections and can later be attached to objects, needs, or wants (Deleuze & Guattari, 1983). However, I understand that they see these connections as secondary. They go on to explain that unconsciously, ‘desire’ is produced and producing itself at the same time (Deleuze & Guattari, 1983). Since ‘desire’ is produced unconsciously, they say that it is indifferent and exists independently (Bogue, 1989). I found that this self-generating concept of ‘desire’ is used in Deleuze and Guattari’s conception of ‘production’²⁵ and its force behind the concept of Connection inherent to the concept of Rhizomes (DGQC, 2021).

In *Anti-Oedipus* Deleuze and Guattari seem to use ‘desire’ and ‘production’ interchangeably. They often refer to this relation as ‘desiring-production’²⁶. This unconscious, active, and constantly engaging concept of ‘desire’ is viewed as the productive force behind everything

²³ Freud first introduced the Oedipus complex in his book *The Interpretation of Dreams* (Morgenstern, 2003). The psychoanalytic theory was a way of explaining repressed wishes of an individual. The theory is centred around the idea that as a child one is sexually attracted to the opposite-gendered parent and has more of a rivalry with the parent of the same sex (Morgenstern, 2003).

²⁴ Deleuze and Guattari’s early conception of ‘desire’ as an unconscious force were generative ideas that led them to their concept of ‘production’ in *Anti-Oedipus* (Surin, 2005). Deleuze first conceptualized force in relation to speed and movement and Guattari later expanded on this concept to include power dynamics that encompass all social aspects (Surin, 2005). This concept of force then led to the development of the notion of ‘machines’ (see section ‘*Desiring-machines*’).

²⁵ See ‘*Plateau: Connection (Desiring-production)*’.

²⁶ See ‘*Plateau: Connection (Desiring-production)*’.

(Deleuze & Guattari, 1983). They discuss this universal force in two forms. The first form is the above-mentioned ‘desiring-production’, which is unconscious and is active in all forms (Deleuze & Guattari, 1983). The second form switches the perspective into ‘desire’ as including ‘social-production’. I have come to understand this as desiring-production taking form and translating into the physical or social world (Deleuze & Guattari, 1983). I also found that Deleuze and Guattari’s use of the two terms desiring-production and social-production are interdependent. They explain that ‘desire’ (desiring-production) is unconscious, not just a fantasy. While ‘the social’ (social-production) exists in reality or the tangible world (Deleuze & Guattari, 1983). In *Anti-Oedipus*, Deleuze and Guattari actually use the term ‘regime’²⁷ in explaining these two forms as different versions of the same thing.²⁸

They propose that everything produced in ‘the social’ is produced by ‘desire.’ Therefore, social-production is steered within the organization of the reality that it encounters. I comprehend this organization of reality as based on past ‘production,’ as well as the current and constant force of ‘desire’ (Deleuze & Guattari, 1983). “The truth of the matter is that *social production is purely and simply desiring-production itself under determinate conditions*” (Deleuze & Guattari, 1983:29). In the text *Spinoza, Nietzsche, Deleuze: An Other Discourse of Desire*, Alan Schrift, clearly explains the importance of ‘desire’ as a “material production” which is understood and “analyse[d] locally, relative to the social field in which it operates” (Schrift, 2000:185). In addition to ‘desire’s’ productive nature, he also emphasizes Deleuze and Guattari’s concept of ‘desire’ as preceding any object or situation desired²⁹ (Schrift, 2000). I understand this as ‘desire’ being the baseline for all production. While they express that ‘the social’ is another manifestation of ‘desire’, it also feeds back into Rhizomes of connections which ‘desire’ fuels. In Deleuze and Guattari’s explanation of this concept they state that “[t]here is only desire and the social, and nothing else” (Deleuze & Guattari, 1983:29).

²⁷ See ‘Plateau: Multiplicity’.

²⁸ This also applies to their other concepts discussed, especially in relation to ‘desire’ and ‘production’ (Deleuze & Guattari, 1983).

²⁹ The differentiation between types or processes of production has been described as a mode of production (Holland, 2013). The term ‘mode of production’ comes from a Marxist way of explaining the different ways humans “produce their means of life”, and that ‘the state’ is determined by these modes of production (Holland, 2013:27). Although Deleuze and Guattari challenge this concept, for them a ‘mode of production’ is not the motivator or force of production, rather it is a result or effect of desire (desiring-production).

The way they explain this process of constant production fueled by ‘production’, is by describing the world through ‘machines’³⁰. However, they clarify that the term ‘machine’ does not replace any physical object/thing, it is more of a descriptive word attributed to material reality³¹ (DGQC, 2021). According to Deleuze and Guattari (1983) everything is a ‘machine’, and these ‘machines’ couple together and make connections that proliferate into how everything interacts and relates.

Everywhere *it* is machines—real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections. An organ-machine is plugged into an energy-source-machine: the one produces a flow that the other interrupts (Deleuze & Guattari, 1983:01).

The ‘*it*’ in the previous quote I believe is referring to ‘desire’/desiring-production (Deleuze & Guattari, 1983). They use the example of organs as ‘machines’ that make up the body, while the body itself is a ‘machine’ that connects with other bodies, things, or ideas. Therefore ‘machines’ is an important aspect in understanding Deleuze and Guattari’s concept of desiring-production because machines put ‘desire’ into action and consequently ‘production’ (Deleuze & Guattari, 1983). Since ‘desire’ is also another word for ‘production’, and ‘machines’ are what mobilize ‘production’, they also call them “desiring-machines”³² (Deleuze & Guattari, 1983:02).

I have come to grasp ‘machines’ as a concept, and their inherent drive to connect fuelling and being fuelled by ‘desire’ as a ‘process’³³ of desiring-production (Deleuze & Guattari, 1983). Deleuze and Guattari introduce ‘process’ in *Anti-Oedipus* as embedded in their explanation of ‘desire’s’ machinic production (desiring-production and desiring-machines) and how it functions as an over-all simultaneous process.

³⁰See ‘Plateau: Connection (Desiring-machines)’.

³¹ When they use the word ‘machine’ they are not referring to it in the literal mechanical sense, but as something that acts as a machine (Deleuze & Guattari, 1983). They also clarify that these ‘machines’ are not metaphoric or figurative, they are ‘real’ (Deleuze & Guattari, 1983). In this case, ‘real’ means that the machines exist outside the text or theory they are explaining them with (DGQC, 2021).

³² See ‘Plateau: Connection (Desiring-machines)’.

³³ See ‘Plateau: Connection (Desiring-production)’.

Plateau: 'Flushed'

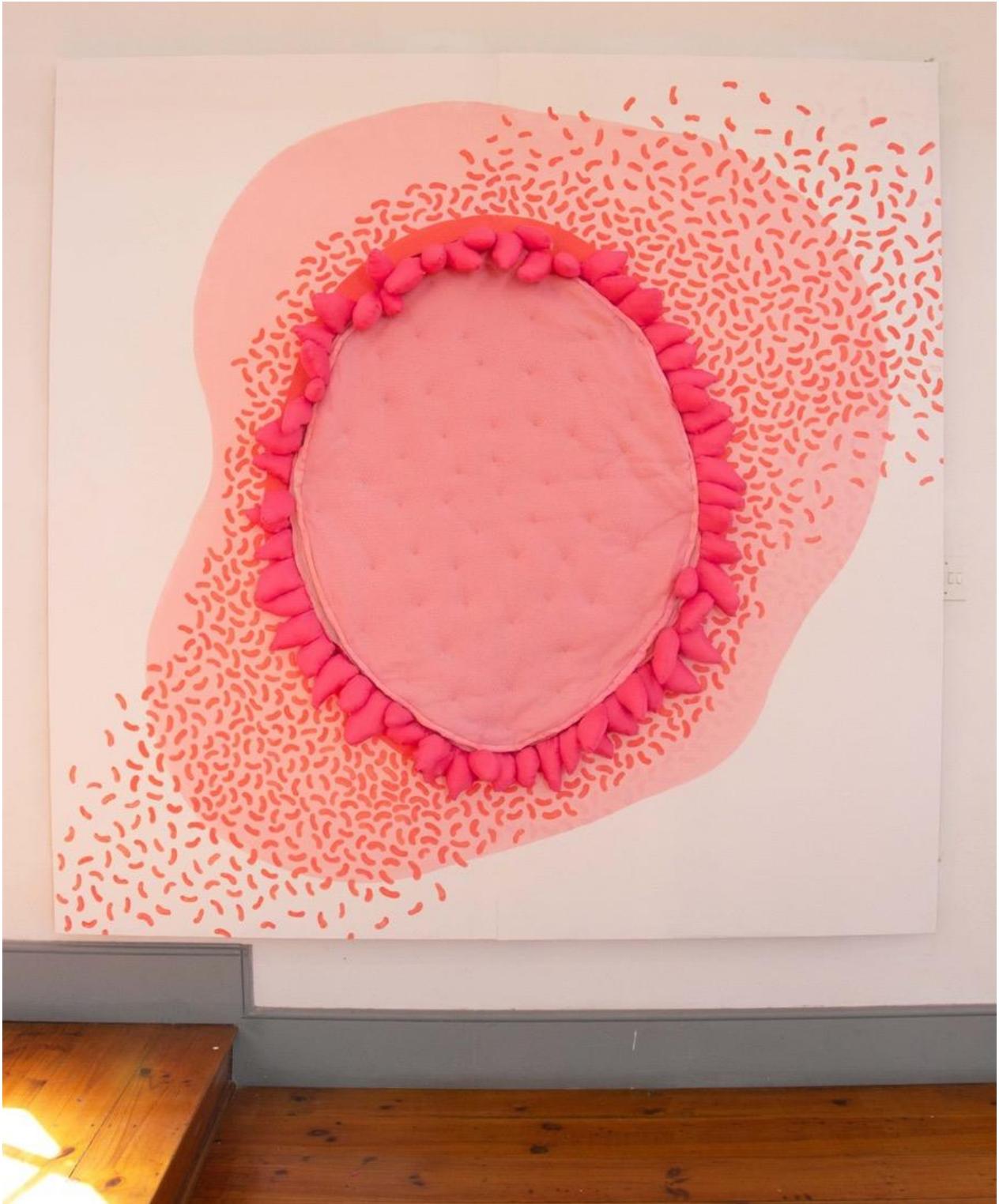


Figure 4: 'Flushed' (Iteration 2). 2021. Fabric, hot glue, polyfill stuffing, acrylic paint, 129cm x 164cm.



Figure 5: *'Flushed' (Iteration 2)*. 2021. Fabric, hot glue, polyfill stuffing, acrylic paint, 129cm x 164cm (Left); *'Porous Membrane with Knotted Edges'*. 2021. Fabric, polyfill stuffing, acrylic paint 117cm x 117cm. (Centre); *'Coil'*. 2020. Yarn, recycled plastic, self-drying clay, felt, paint, 80cm x 100cm. (Right).

The piece *'Flushed,'* is the first work I have done in response to my digital sketches³⁴. Similar to the sketches, I start with a simple shape and let it grow from there. The shape becomes a type of nucleus for the piece. I have consistently been drawn to a thin, plush pink felt and the almost artificial softness that the colour emits. I also notice its' loose pressed fibres that I assume would pull and thin after repeatedly handling it. Although felt is one of the strongest textiles³⁵, this fabric seems delicate. I extend an experimentation with dots of hot glue that I photographed and incorporated into my digital sketches in Photoshop. I continue to expand the glue dot material and let it grow into the large center piece of *'Flushed'*. The felt is layered with a thick gauzy batting material in order to set it apart from the surface it is hung on. But more importantly, I want to give it the potential to react more like a skin that is attached to something. Instead of a flimsy hide, it suggests that there is something rooted beneath the surface. It is the reaction to manipulation that gives it more energy and points of interest. The second layer of the oval is made of hundreds of small dots of hot glue from my past material experimentation. The cloudy smooth dots are not easily visible from afar, but as I move closer to the piece, they reveal their texture.



Figure 6: *Untitled (Digital Sketch 7)*. 2020. Photographs, found images.

³⁴ I discuss my process of creating different iterations of sketches using Photoshop in *'Plateau: Iteration.'*

³⁵ Felt is not made of an organized weave. It is a flattened-out knot made of wool or similar synthetic fibres. Instead of a structured, repeated pattern, the fibres are either fused together through hot water and agitation, heat, chemicals, or tangled by needles. Rather than a grid like structure, it is formed into a chaotic but strong webbing.

The glue is pushed out of the handheld glue gun that activates the glue with its heated interior. I realize the malleability of the glue and its potential to be reactivated even after it is adhered to the fibrous surface of the felt. This impermanent feature gives the surface a potentially fragile quality, much like my skin. As I place the glue on the skin of the fabric, I accidentally burn my own skin in the process. The glue adheres to my skin as it does on the fabric. I am reminded of a childhood friend who had a cut glued together at the doctor's surgery. At school she showed me the smooth clear suture that held her skin closed. As her wound healed the glue disintegrated, as if it had almost been absorbed into the healed wound. I look at my own glued skin and watch it dry into the smooth cloudy texture of the dots of glue in front of me. I peel it off and a small red burn is left behind.

My attention is redirected back to the soft pink surface in front of me. The work builds and grows through layers of cells resembling internal and external flesh. I have the compulsion to rip the little drops of glue off of the felt as I did to my own flesh – as if they were stickers or candies. I contemplate this and realize I would then be changing the original state of the felt from the condition in which it was originally purchased³⁶. As I listen to the *Deleuze and Guattari Quarantine Collective*, I explore this idea of adding and subtracting. If I were to peel each glue dot off of the felt, the fibres would pull and loosen, leaving evidence of the glue that had been present. Nevertheless, I continue to melt the glue onto the skin of my work, again and again. The pressure of my finger on the trigger of the glue gun makes it emit a quiet squeak that becomes rhythmic, carrying the action and pattern forward. As I continue, I again think of my own skin and the goosebumps I get when I am out in the cold or hear a moving song. My skin is reacting to the environment and stimuli that surround me. When the goosebumps go away, I am still left with the memory of what caused them. I work in a similar way. While I individually place the drops of glue on the fabric, I am responding to the drops I have already placed and the empty space that is waiting to be filled. I am responding to how the materials interact and how the dots of glue naturally expand across the surface, like a wave of goosebumps that crawls over my skin.

³⁶ This harkens back to the idea of Rhizome and its connective, diverse, and shifting structure that functions as a multiplicity. The point being that a multiplicity changes as a whole with each addition or subtraction of its parts. There is also a change in nature through photographing the material and its digital translation.

The dots give the felt another skin or membrane that begs to be touched, and make it look as though a liquid is seeping from the pores of the webbing. Upon closer inspection they resemble protective scales. Taking a step back, they appear similar to taste buds on an oval tongue, or goosebumps on pink skin. I sew small puckers in the soft felt which resemble dimples or the upholstery of a soft couch. I am loosely thinking about the feeling of comfort the pink felt reminds me of, and how it relates to the body and sensation. I notice the layering of fabric and glue begin to act as building blocks or cells and that the accumulation of the many small elements animates the material. I then decide to give the felt another layer around its edges.



Figure 7: *'Flushed' (Iteration 1)*. 2020. Fabric, hot glue, polyfill stuffing, acrylic paint.

In making the pointed oval shapes around the edge of *'Flushed,'* I find myself working in a repetitive assembly line type of process. The pointed oval shapes are all similar but not exactly the same. Working with the natural ebb and flow of the form allows the piece to reflect the movements of my hand and possibly even the meditative state I am in when making the work. The cutting, stitching, stuffing and then stitching again is soothing. The labour involved allows for the appreciation and care of every piece that is added to the whole. I focus intensely on one element at a time. For this piece I first focused on the felt, then the glue, the puckers, the border, and the painting.

When I hang this piece on the wall, I decide that it needs another layer. I begin to paint and fill the wall behind it. I realize that I can expand the piece in another dimension without the labour involved in creating the three-dimensional forms I have been using. The piece begins to inhabit the space more fully and increases the scale, which creates an engulfing experience. Similar to some of my digital sketches, I decide to use black as a way to push the three-dimensional oval forward and emphasize the center piece. As the eye moves from the center oval and its obscured intricacies, it is pulled into the black and then pushed back outward by the pink ring. My eye is pushed even further by the many microbial-noodle shapes bursting from within and behind the black ring. At this point I am fully engrossed in in this layer, carefully painting and placing each shape around the rings. Through this obsessive action they extend out and disperse onto the white unpainted wall. These repeated shapes function similarly to the glue dots. From afar they are more noticeable than the glue and take on a different shape to become yet another layer added to the whole. They become a mass or a 'white noise' swarming around the body of the piece. In contrast, when looking at them closely, they are smooth, neat and in a sense, quiet. The glue functions almost in the opposite way, it is quiet and barely visible from afar, but visceral up close. I see the work as a balancing act. This repetitive process results in accumulated patterns, textures and forms that make up my work.

Not only is this work an iteration of my digital sketches and material explorations, but it also exists in different iterations. Each time I install the work, the painted surface behind it will change slightly. I so far have done two iterations/installations of the piece and have learned

how colour and shape can affect the unchanging center. In *'Flushed (Iteration 1)'* I learned how black influences the eye while in contrast with the pink sculptural forms attached to the wall. I would like to experiment more with black in the future by switching the colours and variation of shapes that are painted on the wall. It would also be interesting to use black in the more sculptural elements as my work evolves. I see black as an excellent colour with which to stress disjunction or separation because of its ability to pull the eye towards it. This is even more evident when contrasted against the white wall of a gallery space. What is interesting is even though the piece separates itself from the mostly monochromatic composition, it still holds together as a connected and cohesive work. While the emphasis from using black can be striking, I found that the work still has presence even without the dramatic contrast.



Figure 8: *'Flushed' (Iteration 2)*. 2021. Fabric, hot glue, polyfill stuffing, acrylic paint.

I have found that the color pink is a very powerful and can express a wide range of emotions, sensations and ideas. Many times I have found that the color presents contrasting sentiments. The saturated and bright pink can be aggressive and confident, but also playful or vulnerable. The softer pink can seem quiet and subdued, while at the same time it also presents a visceral portrayal of flesh and the body.

In *'Flushed' (Iteration 2)*, I decided to only use different shades of pink for the painted wall behind the work. I still paint a filled background shape and microbial-like pattern that surround the familiar sculptural center piece. This iteration communicates the same qualities of texture and scale as the previous one. Instead of following the edge of the oval, I paint a more organic shape behind the work. This improvisational process of painting the pattern that surrounds the work is where the connections and intuitive process of making is at its best. I believe that the shape of the pattern and its relationship with the center piece is what animates the work within the space surrounding it. The composition and colour of the painted walls are an important aspect of my work as is its presence in a space. By using different shades of one colour I feel that I am able to emphasize the idea of iteration as a process of making, but also as a nod to the concept of perspective and dimension. My choice of colour attributes strong connections between individual works that create this 'full body'³⁷ that is my creative practice. Each piece in this body of work is another perspective or dimension of itself, myself, my process and creative practice as a whole. The remaining sculptures selected from my collection of work will continue to explain this continuous and simultaneous process of making and re-making.

³⁷ See *'Plateau: Heterogeneity'*

Plateau: Connection (*Desiring-production*)

I have come to find that the concepts of ‘desire’³⁸, ‘production’³⁹, and ‘machines’⁴⁰ taken from *Anti-Oedipus*, are integral to understanding the concept of Connection in Rhizomes, and Deleuze and Guattari’s philosophy as a whole. ‘Desire’ is the self-driving force⁴¹ of production which Deleuze and Guattari explain through the term desiring-production (Deleuze & Guattari, 1983). From what I understand, the self-referential combination of ‘desire’ and ‘production’ fuels the Connections of ‘machines’⁴² that constitute the world.

Deleuze and Guattari also refer to ‘desire’ as a libidinal energy, or an intrinsic flow of being human, animal, or anything else. They describe that this energy does not have any aim or goal, it simply flows, seeking connections (Deleuze & Guattari, 1983; DGQC, 2021). Deleuze and Guattari describe ‘desire’ as ‘production’ or ‘desiring-production’. They claim that ‘desire’ is something that is producing; that is active, constant, ongoing. They argue that desire creates ‘reality’ and provides the fuel for motivations; for ‘production’ (Holland, 2005). This relationship between ‘desire’ and ‘production’ seems so closely linked that they use the terms almost interchangeably. This idea of ‘desire’ as ‘production’ is thus where the term ‘desiring-production’ comes into play (Deleuze & Guattari, 1983).

Since Deleuze and Guattari describe ‘desire’ and its motivation to produce as inseparable, I have come to understand that desiring-production takes shape as an ongoing ‘process’. They introduce ‘process’ almost as soon as they mention ‘desire’ and ‘machines’ in the beginning of *Anti-Oedipus*. Deleuze and Guattari’s concept of ‘process’ is rooted in this idea of everything being ‘production’, that all the aspects of ‘process’ are influenced by another (Deleuze & Guattari, 1983). My comprehension is that their concept of ‘process’ is when ‘desire’ and ‘production’ come together. I then assume that this relationship called ‘desiring-production’ is a ‘process’ which fuels the productive connections of ‘machines’ (DGQC,

³⁸ See ‘Plateau: Connection’.

³⁹ See ‘Plateau: Connection (*Desiring-production*)’.

⁴⁰ See ‘Plateau: Connection (*Desiring-machines*)’.

⁴¹ See ‘Plateau: Connection’.

⁴² See ‘Plateau: Connection (*Desiring-machines*)’.

2021). They explain this constant overall ‘process’ in terms of production seen in the world, by analysing the example of industry, nature, and man:

“It is probable that at a certain level nature and industry are two separate and distinct things: from one point of view, industry is the opposite of nature; from another, industry extracts its raw materials from nature; from yet another, it returns its refuse to nature; and so on. Even within society, this characteristic man-nature, industry-nature, society-nature relationship is responsible for the distinction of relatively autonomous spheres that are called production, distribution, consumption” (Deleuze & Guattari, 1983:03).

Their first meaning of ‘process’ focuses on the idea that these social, industrial, or natural spheres are not independent from one another (Deleuze & Guattari, 1983). In the literal sense of ‘production’ there are aspects such as distribution, consumption, and the production itself (Deleuze & Guattari, 1983). Furthermore, Deleuze and Guattari use these terms in describing the more abstract concept of ‘desiring-production’, as well as actual physical processes. They explain this simultaneous process by stating:

“... production is immediately consumption and a recording process (*enregistrement**),⁴³ without any sort of mediation, and the recording process and consumption directly determine production, though they do so within the production process itself (Deleuze & Guattari, 1983:04).”

My understanding of their reference to ‘recording’ in the above quote refers to the moment where something happens or is produced, and the realization or record-making of that moment. They follow this idea by stating that “everything is production” and explain that this is possible by incorporating the recording and consumption as part of ‘production’ (Deleuze & Guattari, 1983:04). I interpret this as making recording and production part of the same

⁴³ The translator’s note in *Anti-Oedipus* states: “The French term *enregistrement* has a number of meanings. Among them is the process of making a recording to be played back by a mechanical device (e.g., a phonograph), the recording so made (e.g., a phonograph record or magnetic tape), and the entering of births, deaths, deeds, marriages, and so on, in an official register” (Deleuze & Guattari, 1983:04).

‘process’ (Deleuze & Guattari, 1983). A blanket term Deleuze and Guattari (1983:04) use for this aspect of ‘process’ is the “production of productions”.

The second meaning of ‘process’ explained by Deleuze and Guattari has to do with the perceived separation of man and nature or man and nature’s relationship with industry. They say that there is no separation between man and nature, and that industry is sourced from both (Deleuze & Guattari, 1983).

“This is the second meaning of process as we use the term: man and nature are not like two opposite terms confronting each other—not even in the sense of bipolar opposites within a relationship of causation, ideation, or expression (cause and effect, subject and object, etc.); rather, they are one and the same essential reality, the producer-product (Deleuze & Guattari, 1983:05).”

This second meaning is explaining that ‘production’ is a process that is indifferent to categories since ‘production’ is ‘desire’ and ‘desire’ does not ever have a specific end goal (Deleuze & Guattari, 1983). These first two understandings insinuate a type of motivation and action (desiring-production) that is constantly falling together into a never-ending cycle; a ‘process’. My understanding of this explanation is that a cycle is created where each ‘thing’ affects another simultaneously. In listening to the Deleuze and Guattari Quarantine Collective, I gained insight in their use of the phrase ‘falling back on’; that ‘production’ falls back on the produced in order to produce more. Deleuze and Guattari explain that this act creates a ‘production’ of consumption, which also falls back on or into another ‘production’ (Deleuze & Guattari, 1983). I found that this, combined with the first meaning of ‘process’⁴⁴ leads to an even more intertwined conception of ‘process’ and desiring-production (Deleuze & Guattari, 1983). This is an elementary way to explain a complex concept, but I believe it does give an idea of what Deleuze and Guattari mean, which is simply the sense of a simultaneous cycle-like ‘process’. The phrase ‘producer-product’ is a way in which Deleuze and Guattari explain this second meaning of ‘process’ (Deleuze & Guattari, 1983).

⁴⁴ The first meaning of ‘process’ stating that the recording process (something registered consciously or socially) and consumption are one in the same thing.

The third meaning of ‘process’ stresses that it should not be thought of as goal orientated, but also not an endless cycle of itself⁴⁵ (Deleuze & Guattari, 1983). Deleuze and Guattari describe ‘process’ as becoming a part of desiring-production, and the ‘flow’⁴⁶ or force of ‘desire’ that aims to connect (Deleuze & Guattari, 1983). They describe this flow of ‘desire’ as coming from itself and is impartial to subject or object distinctions, or clear cause and effect (Deleuze & Guattari, 1983). In other words, I see this as the idea that ‘desire’ does not work through binaries or any other specific ‘cues’ – there is no goal (Deleuze & Guattari, 1983; DGQC, 2021). A helpful example that I found, of what Deleuze and Guattari mean by ‘process’ not being goal orientated, is by thinking about something like identity. In keeping with their claim, desiring-production is involved in everything that exists. I therefore assume that what we encounter in the world is a conglomeration of many different factors that make up what may seem to be a very specific thing (Deleuze & Guattari, 1983). For example, to be American or South African⁴⁷ is not really a goal, it is part of a fusion of different things that come together and give an individual that identity (DGQC, 2021). What Deleuze and Guattari want is that there is trust in ‘process’ itself, not for the process to reach an end goal, or for ‘process’ to be the goal (Deleuze & Guattari, 1983). They explain that the nature of this process is continuous, but as connections and breaks are made, transitions and changes are constantly happening. Since there is always this idea of change, they posit that it would not make sense to say that ‘process’ is an endless cycle of itself (Deleuze & Guattari, 1983).

An example they use to describe the value of not focusing on the goal of ‘process’ in *Anti-Oedipus* is a quote about love by D.H. Lawrence:

“We have pushed a process into a goal. The aim of any process is not the perpetuation of that process, but the completion thereof ... The process should work to a

⁴⁵ I could see there being some confusion because of their use of the phrase ‘falling together’ or ‘falling back on,’ which could be easily confused as the same process happening over and over again. While what they mean is to describe the functioning of ‘process’, not necessarily its complete nature (Deleuze & Guattari, 1983).

⁴⁶ See ‘Plateau: Connection (Desiring-machines)’.

⁴⁷ I am from the United States of America but am now living in South Africa. My identity as an American is only one of many things that come together and connect into who I am as a person. If I think of all the psychological, social, physical, and environmental factors that make up my entirety, it would not make sense to only describe myself as American.

completion, not to some horror of intensification and extremity wherein the soul and body ultimately perish” (Deleuze & Guattari, 1983:05).

Keeping in line with Deleuze and Guattari’s discussion of this idea, to force love into a specific shape or goal would stop it completely. They explain that love is a combination of many things and can take shape in many ways, there is no specific goal that it has (Deleuze & Guattari, 1983). I gathered, that through its own process of producing, there is still a production of love (Deleuze & Guattari, 1983). Another helpful example that Deleuze and Guattari give to explain ‘process’ or the production of ‘productions’ is through looking at something as simple as a table. They describe a table which is covered with so many things as not really just being a table:

“Its top surface, the useful part of the table, having been gradually reduced, was disappearing, with so little relation to the clumsy framework that the thing did not strike one as a table, but as some freak piece of furniture, an unfamiliar instrument . . . for which there was no purpose. A dehumanized table, nothing cosy about it, nothing ‘middle-class,’ nothing rustic, nothing countrified, not a kitchen table or a work table. A table which lent itself to no function, self-protective, denying itself to service and communication alike” (Deleuze & Guattari, 1983:06-07).

What I believe Deleuze and Guattari are saying is that a table is not just a table, it ‘tables’ or holds things. What I mean by this is that as it becomes piled up and used, it is not really a table in the standard sense anymore. The table’s ‘process’ of holding things is what makes it what it is, and this is also where it changes and becomes something new. I learned that a way to identify ‘process’ or ‘production’ producing, is by looking at something through how it functions, rather than what it *is* (DGQC, 2021). The way the table piles up through its use, while becoming useless in a sense, can translate to the idea of connections being made that create something new. Deleuze and Guattari also make the point that through the creation of something new, there also is subsequent breaking down in the process (Deleuze & Guattari, 1983). Even something such as hunger is a ‘process’ of desiring-production (DGQC, 2021). The Deleuze and Guattari Quarantine Collective (2021) point out that hunger is just one specific thing that has been categorized through many things happening at once. The podcast uses the comparison of babies that cry when they are hungry, but that they do not necessarily

know they are hungry in the sense that adults or older children do. In other words, we learn what hunger is through the many different functions of the body that we experience (DGQC, 2021). Even in that sense, they note that it is not just a feeling. Hunger could have to do with when one ate last, or the interaction of nerves, bacteria, the digestive system, and brain functioning. The functioning of ‘process’ through unconscious ‘desire’, allows for an immanent⁴⁸ and simultaneous process that Deleuze and Guattari describe as desiring-production (Deleuze & Guattari, 1983).

Other than the critique of Freudian psychoanalysis (specifically the Oedipus complex), I found ‘process’ to be one of the more central ideas next to ‘desire’ in *Anti-Oedipus*. I have come to understand that the key idea of Deleuze and Guattari’s explanation of ‘process’ is that everything is ‘production,’ which happens simultaneously. This simultaneity is demonstrated by the immediacy and immanence of the connections between ‘machines.’ I believe this brief explanation of ‘process’ is a reasonable point of understanding to pair with their discussion of ‘machines’ and their connections within desiring-production⁴⁹.

⁴⁸ The breaking down of experience and objects into a simultaneous process of ‘production’ is related to what Deleuze and Guattari call ‘immanence.’ Used in philosophy, the term ‘immanence’ has to do with the condition of something being entirely of itself, or self-referential (Ray, 2017). It often is used to describe the presence of the spiritual as within the material world, rather than a separate or transcendent god (Ray, 2017). Immanence is commonly used to contrast the idea of transcendence in critiquing its tendency to point towards “predetermined forms or subjects” (Sotirin, 2005:101). To look at a table as just a table with a predetermined function would only be utilizing representation and therefore making its meaning transcendent (Deleuze & Guattari, 1983).

⁴⁹ The idea of ‘desire’ and desiring-production described by Deleuze and Guattari, in the context of my work, can be compared quite literally. The most direct relation between my artistic practice and Deleuze and Guattari’s base concept of desiring-production revolves around the idea of creating or literally producing something. This does not mean that my work is about their philosophy, but the points they make give a way of explaining how intuitive making can function.

Plateau: ‘Crawling Accumulation’



Figure 9: ‘*Crawling Accumulation*’. 2021. Manufactured felt, handmade felt, fabric.

The focus on ‘process’ in this work is especially evident in its accumulation of self-similar parts. The pieces that come together are made from manufactured and handmade felt. I use a wet felting technique to make the undyed loose felt that is encased by the soft pink store-bought felt. There are repeated processes within the repetitive assembling of the many small, flower-like shapes. The first process begins with pulling apart the fibre of raw wool roving

and layering the tufts of fibre over one another. I then cover the pile with a mesh material and use warm soapy water to soak the fibres. As I saturate the loose wool with water, it sinks down from a fluffy pile into a thin matted skin over the table I am working at. The material transforms from something that is floating on the surface to something that clings to it. As I work the moisture into the wool, I subsequently squeeze it out. I apply pressure to the surface with a sponge which pulls the water out through its edges. I then roll the matted wet wool in a towel, using my hands and arms to create friction that further tangles the fibres. This transference of pressure that manipulates the material is a repeated process that produces something which continues the process of making. It is not an endless cycle of itself. What I mean by this is that it pushes and continues forward towards the next iteration of itself. Once I have rolled, unrolled, flipped and turned the wet wool, I hang it to dry. Next, I begin to cut the pink felt into circles that accumulate into stacks on my desk.

Once the handmade felt is dry, I notice it has sprung back into a loosely matted fabric. The amount of friction that I apply in the process of manipulating the material affects the number of tangling connections within the fabric. The plush felt contrasted with the factory-made pink felt seems to demonstrate the difference in their process of production. The handmade and undyed felt represents an actual process of felting. I feel this brings attention to the process involved in the materials I choose to use in my work. The contrast between the tightly matted manufactured felt and my own loosely clinging felt represents the process of the materials themselves, as well as my own process of making.

I wrap the more structurally sound pink fabric around my soft handmade felt. I then fold it in half and stitch through both components to hold the fold together. As I repeat this process of wrapping, folding, and stitching, they pile on the floor around me. I noticed that they resemble blooms—like the ones that fall from trees in spring. Once I have gone through the process of making many more of these forms, I begin to arrange them on a tablecloth I bought from a second-hand store. Like the felt, the tablecloth is going through another iteration of its process of producing. I imagine that it once covered the small table at a birthday party that held the cake and presents. Now it lives on the floor of my studio, where I build on and attach (make) new connections to its surface.

I decide to arrange the parts into crawling clusters that churn around on the surface of the fabric. I feel that this composition illustrates the movement and progression of ‘process.’ I think that the pile on the floor still communicates time passing and ‘process,’ but the arrangement I chose adds another layer of the progression involved in ‘process’. It also allows for the surface below to show. I find that this speaks to the many connections that hold together the layering that culminates into my work.



Figure 10: *Process Photo 1 (Left)*. 2021. Manufactured felt.
Figure 11: *Process Photo 2 (Right)*. 2021. Manufactured felt, handmade felt.

Plateau: Connection (*Desiring-machines*)

Deleuze and Guattari's explanation of desiring-production⁵⁰ and its 'process'⁵¹ is constructed around a decentred organization of constant production⁵² that makes up all things (Sotirin, 2005). This production is driven by the force of 'desire'⁵³ which comes together to create the 'process' of 'desiring-production' (Deleuze & Guattari, 1983). In *Anti-Oedipus*, Deleuze and Guattari explain that desiring-production is behind the inherently connective nature of 'machines' that connect into a complex network that creates everything. They clarify that these 'machines' function in what could be described as actual/real way, meaning they exist outside theory and text. They note that it is hard to see desiring-machines as something other than abstract. The interruptions and breaks of a 'machinic' flow should not be taken as an allegory for a function (Deleuze & Guattari, 1983). They explain that one should look at the things in front of them as 'machines'. For example, looking at one's actual body as a 'machine', which is also made up of 'machines' (Deleuze & Guattari, 1983). Since every 'machine' is related to a real material flow, they should not be thought of as separate from reality; they are real in relation to how one approaches them and the aspects they are focusing on (Deleuze & Guattari, 1983). In my understanding, what they believe is that everything, abstract and physical, is a 'machine' which is connected to another 'machine', which together in itself is a 'machine'.

In immersing myself in these concepts, I begin to realize as I write this text, that my brain is connected to my body, my body connected to my thoughts, and my thoughts connected to this text. As I contemplate this, there is an incomprehensible number of 'machines' within my body, that operate with larger 'machines'. My interaction with my colleagues forms a 'machine', as well as the even larger 'machine' of the university, which is also made up of 'machines' within 'machines'. Deleuze and Guattari propose that this could be taken into the larger context of planets, stars and the dynamic forces that combine to contribute to the interplay of all bodies, elements, thoughts, both real and imagined. Their concept is rooted in

⁵⁰ See '*Plateau: Connection (Desiring-production)*'.

⁵¹ See '*Plateau: Connection (Desiring-machines)*'.

⁵² See '*Plateau: Connection (Desiring-production)*'.

⁵³ See '*Plateau: Connection*'.

the notion that ‘machines’ are the way ‘desire’ is expressed and manifested in the world (Holland, 2013).

From what I have gathered, Deleuze and Guattari are using the concept of ‘machines’ and desiring-production to talk about how things actually operate and connect in the real world. What I have started to learn through reading their work is the close relationship ‘machines’ have with desiring-production⁵⁴. One of the main examples Deleuze and Guattari use in *Anti-Oedipus* to explain desire⁵⁵ and ‘machines’ is “the breast as a machine that produces milk and the mouth a machine coupled to it” (Deleuze & Guattari, 1983:01). The ‘desire’ between the mouth and the breast forms a connection through the flow of milk, and together become a ‘machine’ or desiring-machine (Deleuze & Guattari, 1983). They continue to explore this example:

“An organ-machine is plugged into an energy-source machine: the one provides a flow that the other interrupts” (Deleuze & Guattari, 1983:01).

“Amniotic fluid spilling out of the sac and kidney stones; flowing hair; a flow of spittle, a flow of sperm, shit, or urine that are produced by partial objects and constantly cut off by other partial objects, which in turn produce other flows, interrupted by other partial objects. Every ‘object’ presupposes the continuity of a flow; every flow, the fragmentation of the object” (Deleuze & Guattari, 1983:05-06).

Deleuze and Guattari build upon the idea of ‘machines’ and desiring-production, through what they call ‘flows’. In this context, ‘flows’ are the energy or charge given or received in a Connection (Holland, 1999). In *Deleuze and Art*, Anne Sauvagnargues explains that ‘machines’ are open to “elements that they connect and that they divide,” and the way they connect or break is through ‘flows’ stemming from desire (Sauvagnargues, 2013:87). She explains that the ‘machine’ connects, divides, and distributes the ‘flows’ through the ‘process’ of desiring-production (Sauvagnargues, 2013). I relate the way ‘machines’ function through these ‘flows’, as a channel for ‘desire’s’ constant search for connection between desiring-machines and ‘partial-objects’.

⁵⁴ See ‘Plateau: Connection (Desiring-production)’.

⁵⁵ See ‘Plateau: Connection’.

While everything is a ‘machine’, Deleuze and Guattari describe something as a ‘partial object’ as a way to explain that there are different layers or dimensions⁵⁶ of any specific ‘machine’ (DGQC, 2021). From my understanding, a ‘partial-object’ is one of the two or more parts of a ‘machine’ (Deleuze & Guattari, 1983). Deleuze and Guattari explain that a ‘partial-object’ exists before a subject or subjectivity is formed (Deleuze & Guattari, 1983). Alone, the ‘partial-object’ does not create subjectivity (the ‘thing’ or situation produced), it is only in relation to other ‘partial-objects’ and ‘machines’ that a ‘partial-object’ contributes to the subject (Deleuze & Guattari, 1983). They are considered by Deleuze and Guattari (1983:324) as the “raw material” or material without meaning yet, within the unconscious. I have gathered that a ‘partial-object’ can be a ‘machine’, but all pre-formed ‘machines’ are considered ‘partial-objects’, waiting for a connection (Deleuze & Guattari, 1983). However, Deleuze and Guattari clarify that these ‘partial-objects’ do not come from a lack or loss of totality (Deleuze & Guattari, 1983).

In following this statement, they refer to the example of breastfeeding. They explain that the coupling of the mouth to breast is not really reliant on the woman as a whole (Deleuze & Guattari, 1983). I understand this to mean that the breast and mouth as ‘partial-objects’ are self-sufficient, in that they do not need anything else and do not need to be a part of anything else (Deleuze & Guattari, 1983; DGQC, 2021). Certainly, a breast and a mouth on their own are ‘machines’, but in the context of breastfeeding they are ‘partial-objects’ (DGQC, 2021). I therefore understand that the introduction of ‘partial-objects’ into the functioning of ‘machines’, allows for the ‘machine’s’ productive quality to fit into the simultaneous process of ‘production’⁵⁷. Deleuze and Guattari explain that ‘partial-objects’ and ‘machines’ give a material functioning and understanding to the continuous connections, ‘breaks’, and change involved in subjectivity and experience.

In short, I believe they are proposing that a ‘flow’ is coupled with the fragmented ‘partial-objects’ which in turn forms ‘machines’ (Deleuze & Guattari, 1983). Deleuze and Guattari (1983) then continue by stating that, in the midst of this, ‘machines’ cut into one another’s ‘flows’. The interesting point they make is that this is actually a connective function.

⁵⁶ See *‘Plateau: Heterogeneity’* and *‘Plateau: Multiplicity’*

⁵⁷ See *‘Plateau: Connection (Desiring-production)’*.

However, while Deleuze and Guattari clarify that in ‘machines’ there are many connections, they also further disperse and fragment. This concurrent expanding and fragmenting forms the source of simultaneity that is present in desiring-production⁵⁸ and the concept of a Rhizome⁵⁹.

The presence of Connection in desiring-production is the concept behind Deleuze and Guattari’s discussion of the first function of a Rhizome. Within *Anti-Oedipus* and the plateaus in this thesis, there has been a build-up of concepts that describe a complex “open, connected, nonhomogeneous, and mechanistic system” resembling the concept of Rhizomes (Sauvagnargues, 2013:10). The terms and ideas presented⁶⁰ are what I have learned to be central to the traits of connection in Rhizomes. Some of these traits are: ‘desire’ fuelling the ‘flows’ between ‘machines’; and the process of desiring-production being a simultaneous production of ‘productions’⁶¹. My understanding of Connection within the concept of a Rhizome, is that everything is connecting and shifting in a constant ‘process’⁶². Another point that Deleuze and Guattari make with regard to Connection, is that there is always change because the connections and breaks between things are constantly active. They explain that the ‘breaks’ involved in Connection allow each variable/thing to become more complex and for it to continue to evolve and expand.

⁵⁸ See ‘Plateau: Connection (Desiring-production)’.

⁵⁹ See ‘Plateau: Rhizome’

⁶⁰ See ‘Plateau: Rhizome’, ‘Plateau: Connection’, ‘Plateau: Connection (Desiring-production)’, and ‘Plateau: Connection (Desiring-machines)’.

⁶¹ See ‘Plateau: Connection (Desiring-production)’

⁶² See ‘Plateau: Connection (Desiring-production)’

Plateau: 'Porous Membrane with Knotted Edges'



Figure 12: *'Porous Membrane with Knotted Edges'*. 2021. Fabric, hot glue, polyfill stuffing, acrylic paint, 117cm x 117cm.

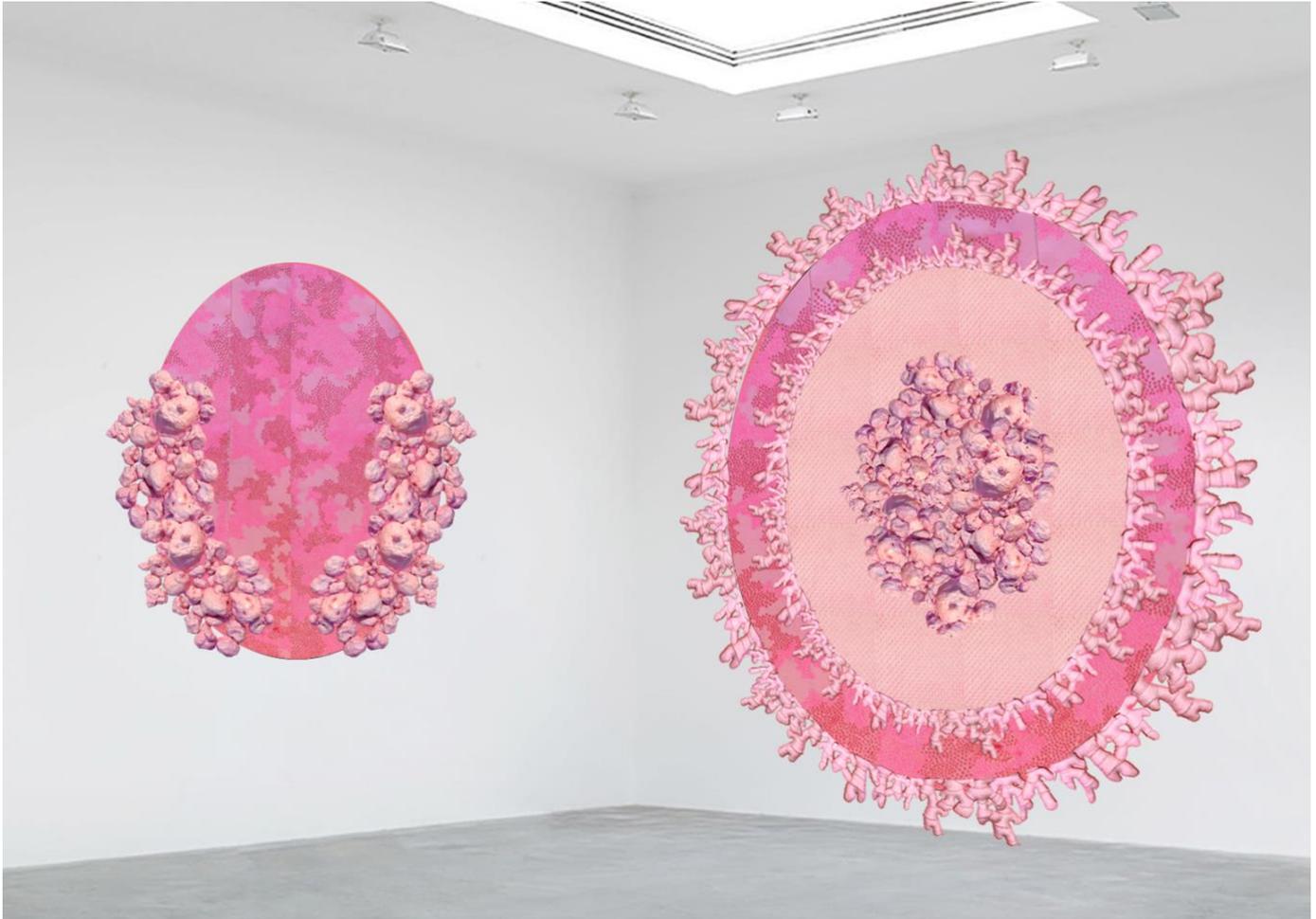


Figure 13: *Untitled (Digital Sketch 3)*. 2020. Photographs, found images.

'Porous Membrane with Knotted Edges' is another iteration stemming from digital sketches⁶³ and other pieces that I have previously made. I begin the work in the same way to *'Flushed'*⁶⁴. I start with a relatively large piece of fabric that I cut into a circle. The fabric in the centre of this work has a smooth surface unlike the looser fibres of felt. There is no detectable weave in the almost skin-like material. Inspired by the dotted pattern seen in *'Flushed'* and *'Untitled (Digital Sketch 1)'*,⁶⁵ I begin to punch clusters of different sized holes in the fabric. I carefully place the punch tool on the surface of the fabric and use a hammer to cut through the material. Each hammer blow to the punch tool opens a pore of the membrane that will be pulled tight when hooked onto the wall. This almost violent act of puncturing the

⁶³ See 'Plateau: Iteration'

⁶⁴ See 'Plateau: Flushed'; page 19

⁶⁵ See 'Plateau: Iteration'; page 68

surface is a way of referencing a moment of disjunction or differentiation on the surface of the piece.

The pink, flesh-like colour of the fabric constantly reminds me of skin and a certain self-awareness of my own skin. I often look closely into the mirror, and I examine my pores wishing that they were smooth, just like the pink fabric I work with in my art. I intentionally keep an awareness of skin and how it attaches into a tactile three dimensional form while making this body of work. There are parallels between the threads and layers that make up my work, with the veins and flesh that make up a living being. This quite literal comparison is a jumping off point where I begin thinking deeply about process and the complex Rhizome of encounters that come together in a work of art and daily life.

It is often imperfections that I focus on; the rashes, blemishes, and imperfections. The attention to blemishes on the outer surface of my skin and the imperfections of my character always seem to be the focal point of my thoughts. I am embarrassed by the tendency of my face to blush and the mistakes I have made in the past. The interruption of my face flushing or a guilty thought is intrusive. I instinctively wish to cover them up. But much like the holes or pores in the pink fabric, they have already made their mark. So rather than covering them up or clumsily filling them, I decide to smooth the edges.

Stepping back from the porous fabric, I find that showcasing the smoothness of the fabric is also important. I pivot to another treatment of the surface. This new treatment involves using line to surround and further expand the clusters. I always find that the use of line in a work gives a certain type of movement and energy to a flat surface. This is similar to the microbial pattern seen throughout my work, although I find that line tends to lead the eye more directly. The slippery surface of the material and the lines leads the eye around the prominent punctured sections. The drawn lines on the surface echo the clusters of pores and perpetuate the natural growth of the piece. I find that the punctures on the surface are where the material changes form the most; therefore, the lines follow and expand like reverberations around the ingrained clusters.

As I outline the clusters of pores and punctures, I enjoy the smoothness and ease of the pen on the surface of the fabric. Beginning with one cluster, I trace closely to the rough edge of the holes. Once I have made it all the way around, I start the next layer of line—much like the growth rings of a tree. As I continue to add layers, they begin to have less variation and become a mere echo of the cluster they surround. I move to the other clusters and repeat the same process. Through the growth of the clusters, they begin to meet one another, share borders, and overlap. They fill the space with subtle movement and texture. Instead of the clusters only appearing as punctures, they become part of the structure of the fabric. The holes are what lead the lines into an intricate and alluring skin.

Behind the pores of the fabric is another layer, implying that there is always another dimension or underbelly. I want my work always to imply that it is attached to something beneath it, even if it lies flat against a wall. Much like my own imperfections, it is helpful to remember that it is acceptable to reveal what lies beneath them. Looking deeper into the blemishes reminds me that they are not holes. Like the lines on the smooth portions of the fabric, I can surround and reframe imperfections and integrate them into the surface of my being.

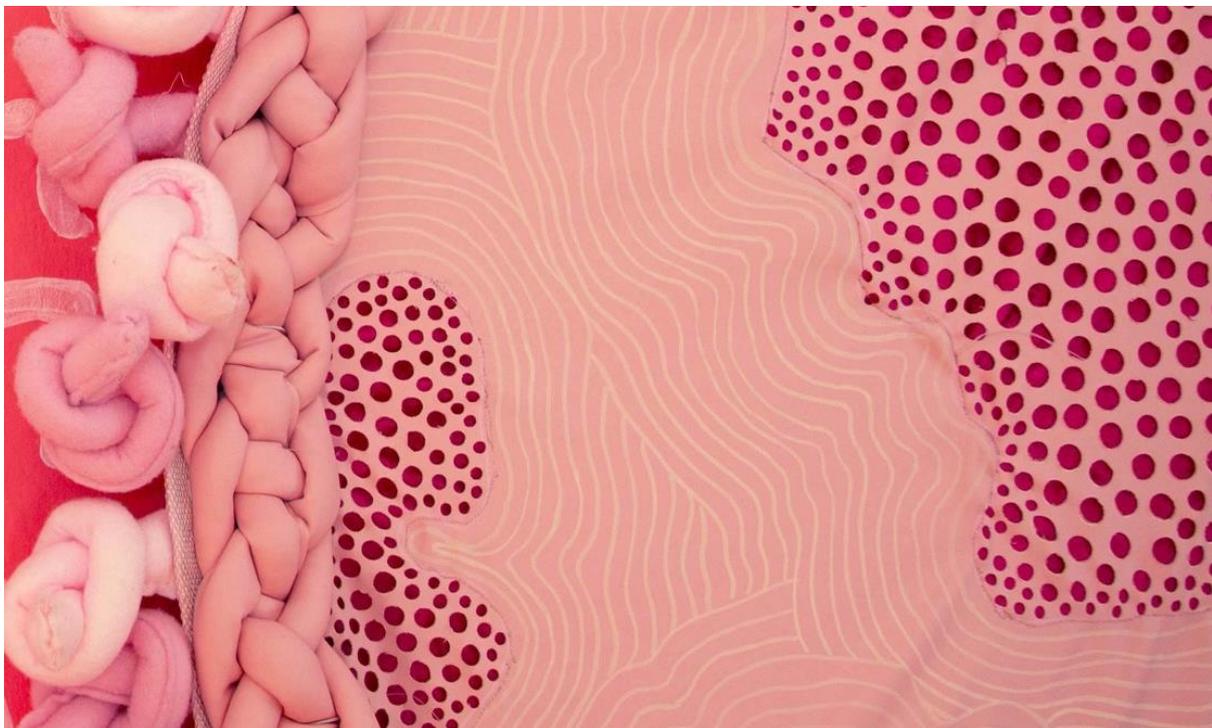


Figure 14: *'Porous Membrane with Knotted Edges' (Detail 1)*. 2021. Fabric, polyfill stuffing, acrylic paint.

Drawing these lines showcases one of the many meditative processes in my work. It has the feeling of doodling, which allows my mind to wander and for the materials to speak for themselves. Since my work is very much informed by conceptual ideas surrounding ‘process’ and intuition in making, I find that it tends to reveal the labour involved in its creation.

Through my use of repetitive patterns and manipulations of material, it is easy to imagine the progression and growth of the work. When the pattern or repetitive act changes or ends, there is an even more noticeable step in the accumulation of the piece. I intend for the connections and breaks in pattern to culminate into an experience where the viewer can enjoy the piece as a whole, but also appreciate and enjoy the many parts that have come together within it.

The final addition to the surface of *‘Porous Membrane with Knotted Edges’* are two borders circling the fabric. One of the many material fragments that I experiment with is a felt knot, constructed similarly to the pink ginger⁶⁶. I sew small sleeves of felt so I can stuff them and eventually pull them into a knot. I repeatedly make these handheld-sized knots and attach them to the outer edge of the round cut fabric. The weight of the knots anchors the fabric to the table I am working on and in turn gives it more body. It seems to behave more like an organism with appendages. I attach another layer around the inner edge of where I attached the knots. This takes the form of long, hand-sewn tubes that I stuff and fashion into a four-strand braid. I notice this addition of detail becomes a type of spine for the piece. When I attach the work to the wall, the once flimsy centre is pulled taught with the support from the additional border.

The braid acts as an extension of the line seen on the surface of the piece. This shift in medium comes naturally as I continue to expand the piece outward. The lines within the centre are secured and supported by the sturdiness of the braid. The act of braiding is also another meditative process that I find represents care and labour. The braid as a spine, winds, wraps, and repeats around the varying surface of its centre and frames the body of the piece. Even so, it does not stop the work from growing further. Attached to the overlapping strands of the braid are small stuffed knots that hang and fold around the edges.⁶⁷ After fashioning

⁶⁶ See Figure 13.

⁶⁷ The presence of knots and braids are also significant in the conceptualization of the work. They are both inherently connective and can symbolize organized and unorganized complex networks. These networks are a

stuffed cylindrical forms that resemble a cord or rope, I begin looping both ends together and pulling them tight into a knot. As I look at the electric fence outside my window, and am mindful of the locked door behind me, I continue this second act of securing and tightening the knots to the braid. This act of fastening seems like a type of punctuation that runs along the border of the piece, like the sharp clicking sound of the electric fence that surrounds the perimeter of my building.

The multiple protruding knots act as a barrier for the meditative braid and centre of the work. While the knots cling to the edge of the surface, they are pulled by their own weight and have the tendency to fold inward as if to be closer to the centre. It seems as though they are being pulled from strands of the braid, while the braid pulls strands from the lines that surround the pores of the piece. There is a push outward from the centre but a pull inward from the edges.⁶⁸ It is as though there is a transference from the subtracted material of the pores in the centre, to the additional material and mark making that surrounds them. The rearrangement of material speaks to the way I shift when there are pieces missing, taken, or changing in my life. I grow and reach out by learning from the holes, but there is a tendency to curl back in when I reach out. Amidst the contradicting movement of the work, it still bleeds out onto the wall where it hangs.

way of speaking about Connection and its presence in all conscious and unconscious interpretations of my work. Knots are also present in the actual construction of my mostly fabric-based sculpture. The weave of fabric or felt that I am using in my work is a complex knot. The process of sewing is also a way of knotting for the purpose of connecting the material into another type of knot. The outermost sculptural border in *'Porous Membrane with Knotted Edges'* is formed by the felt knots which seem to represent the severing and tying off of the work. Of course this does not mean that the connections have stopped. Tying off the end of a string can be seen as an act of repair in order to prevent the string from unravelling completely. It can also be seen as a way of reinforcing, such as seen in braiding. If anything, a knot is what allows for the 'string' to change its form and make unexpected new connections. The tying off of the knots surrounding *'Porous Membrane with Knotted Edges'* is what allows for the next layer of the work to come to the fore.

⁶⁸ This echoes the edges of a multiplicity or rhizome, where growth occurs and changes the complex network of connections as a whole. *'Porous Membrane with Knotted Edges,'* is another pivotal point in the development of my body of work. Each iteration of my 'process' contributes to a new piece, where new forms emerge by following the progression of the work through intuitive artistic making.

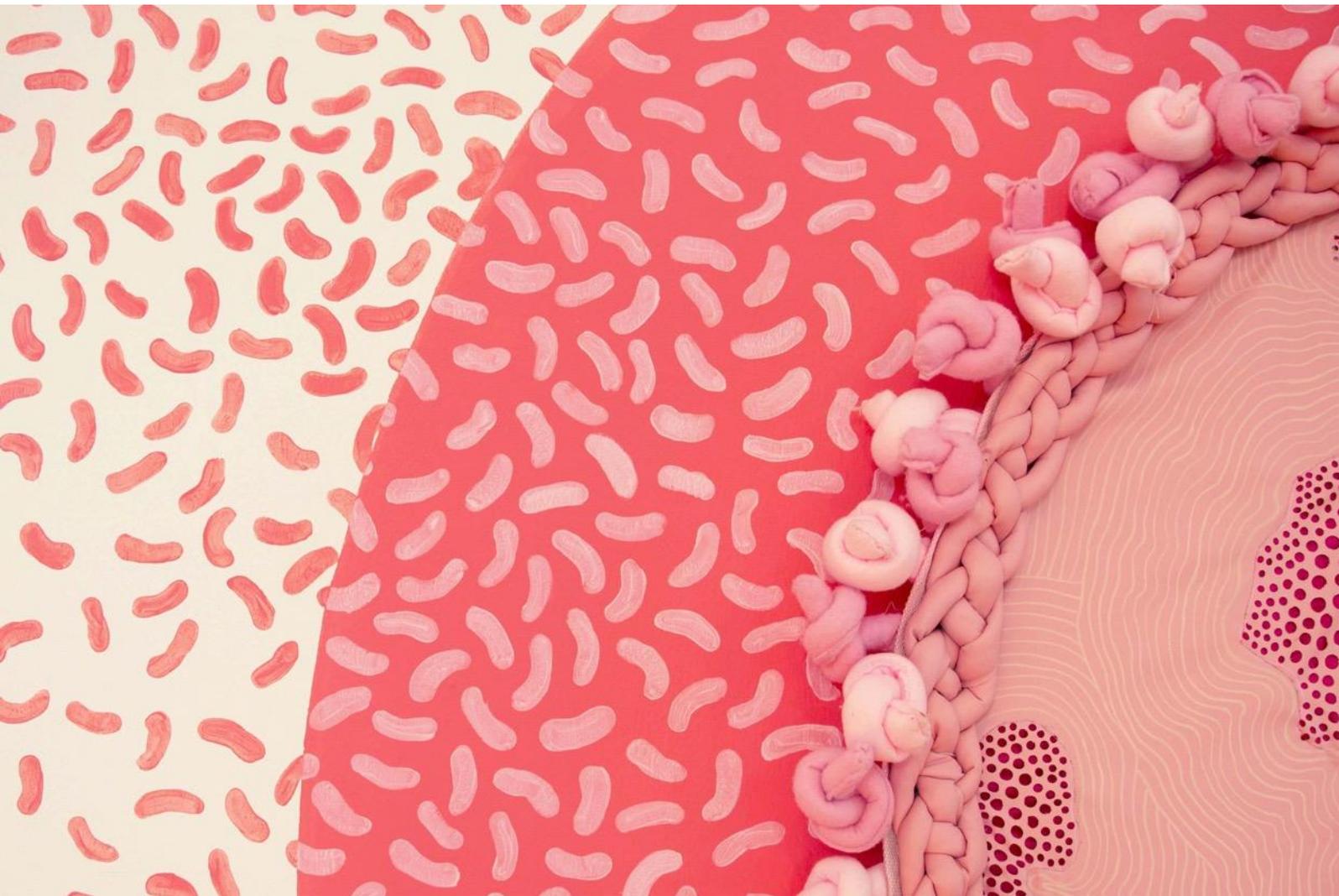


Figure 15: 'Porous Membrane with Knotted Edges' (Detail 2). 2021. Fabric, hot glue, polyfill stuffing, acrylic paint.

In the installation of 'Porous Membrane with Knotted Edges,' I have decided to paint the wall behind the work as seen in both iterations of 'Flushed.' I found that painting behind selected pieces in my current body of work provides a logic and flow between the different wall pieces. It also adds to the relationship of detail and scale that emphasizes movement and texture. I find this relationship animates the work and creates a felt sensation when in a space with the work. After installing this iteration, I notice once more, from afar, that most of the energy is centred around the edges of the piece. This is seen in 'Flushed,' but is even more emphasized in 'Porous Membrane with Knotted Edges.' I believe this is because of the double knotted edge and the recurring 'microbial' pattern painted on the wall. Observing the

piece closely is where the detail in the largest part of the surface of the work is noticed and appreciated more.

When I find myself looking at the detail in the centre, I notice that it is difficult to take in the entire work as a whole. It is only after this close examination that I can step back and appreciate the complexity and layers involved in what I am seeing. In this motion of stepping back, I come to realize that the wall has become part of the piece. For that matter, even the building and rest of the surrounding space have become part of the work. The outer ring creates a larger body that forms a wake around the piece. Once I have painted the outer body, I slowly let the patterning cluster around the work. As I continue painting the curved smooth shapes they also begin to escape from the body of the work and cut through the crisp white gallery wall. The ripple effect from the centre of the work is a thought that lingers with me. Amidst my own introspection, coping, and escapism while making this piece, my actions will ultimately be recorded into the environment around me. My artistic practice has become a way of coping that expands around me in a pink hue.

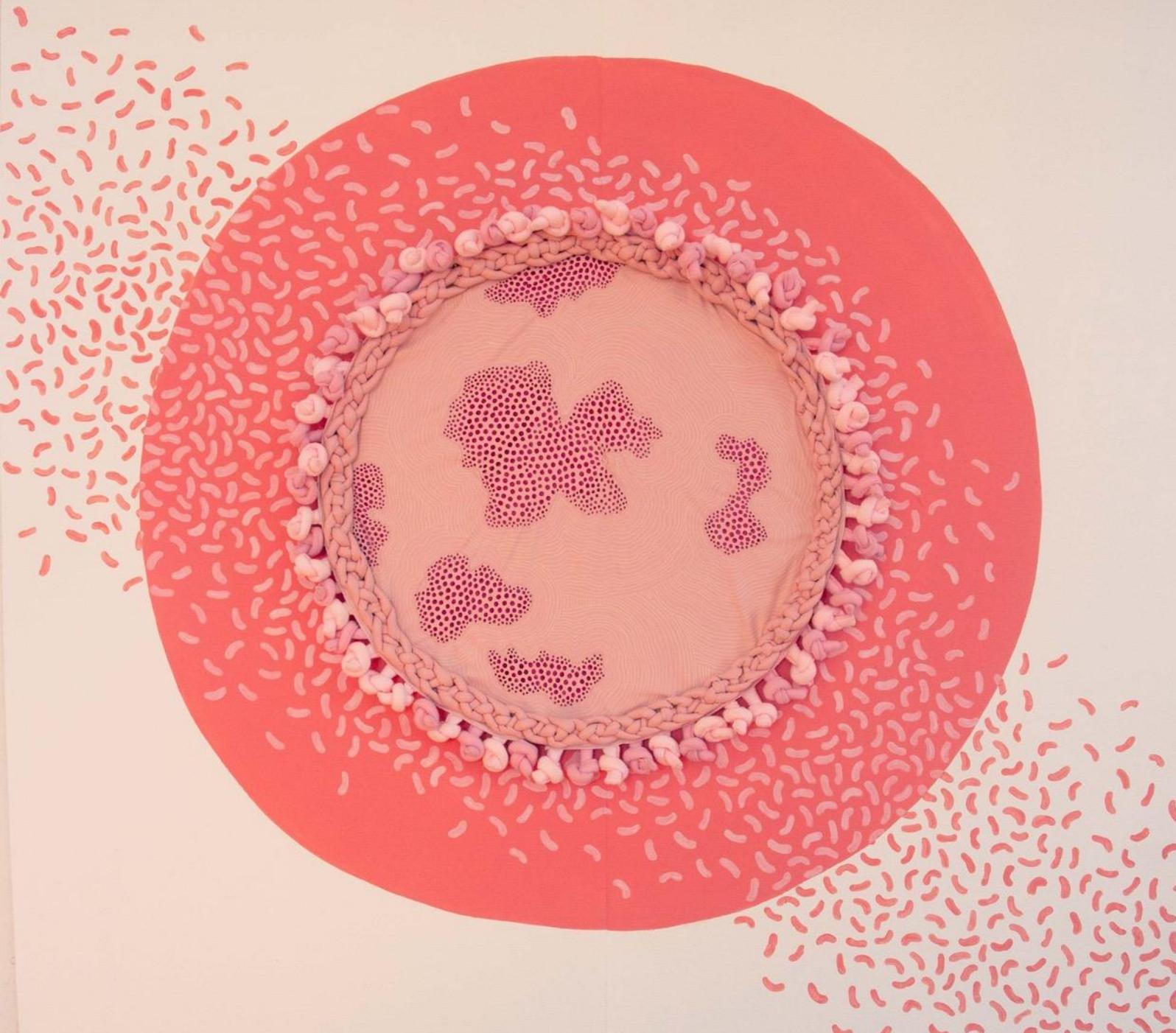


Figure 16: *'Porous Membrane with Knotted Edges'*. 2021. Fabric, hot glue, polyfill stuffing, acrylic paint.

Plateau: Heterogeneity

As already discussed, Deleuze and Guattari describe ‘desire’⁶⁹ as the source of all production, so much so that they combine the two in their term desiring-production⁷⁰. In *Anti-Oedipus* they explain that the unconscious process of ‘desire’ functions through Connection and creates a process of constant ‘production’ (Deleuze & Guattari, 1987). I have further come to understand that within the process of desiring-production, ‘machines’⁷¹ connect and interrupt each other in a complex web of dimensions (Deleuze & Guattari, 1987). The statement “any point of a rhizome can be connected to anything other, and must be” in *A Thousand Plateaus*, is referring to the connections and heterogeneous nature of Rhizomes⁷² (Deleuze & Guattari, 1987:07). The ‘must’ in this quote I relate to Connection and desiring-production. The “can be connected to anything other,” I relate to the heterogeneity produced by ‘machines’ cutting into other ‘machines’⁷³ (Deleuze and Guattari, 1987:07).

The second function of a Rhizome, Heterogeneity, refers to the division and distribution that differentiates the many connections resulting from the first function, Connection’⁷⁴ (Deleuze & Guattari, 1987). In my understanding, Deleuze and Guattari’s explanation of Heterogeneity is still part of Connection. Heterogeneity is defined in Merriam-Webster as “the quality or state of consisting of dissimilar or diverse elements: the quality or state of being heterogeneous” (Merriam-Webster, n.d.). In the context of Deleuze and Guattari’s work, I relate this definition of heterogeneity to the simultaneous processes of connections and ‘breaks’ in desiring-production’s functioning as a whole in the form of a Rhizome (Deleuze & Guattari, 1987).

⁶⁹ See ‘Plateau: Connection’.

⁷⁰ See ‘Plateau: Connection (Desiring-production)’.

⁷¹ See ‘Plateau: Connection (Desiring-machines)’.

⁷² See ‘Plateau: Rhizome’.

⁷³ See ‘Plateau: Connection (Desiring-machines)’.

⁷⁴ See ‘Plateau: Connection’, ‘Plateau: Connection (desiring-production)’, and ‘Plateau: Connection (Desiring-machines)’.

From what I have read in *Anti-Oedipus* and *A Thousand Plateaus*, the role of Heterogeneity in the simultaneous process of a Rhizome and desiring-production, is enabling division and distinction between the many connected ‘machines’. Deleuze and Guattari explain that the connective drive of ‘machines’ without the heterogeneity would allow for all possible connections to occur (Deleuze & Guattari, 1983). They continue by saying that this would create a stasis where there is no room for change or further connections (Deleuze & Guattari, 1983).

“Everything stops dead for a moment, everything freezes in place—and then the whole process will begin all over again. From a certain point of view it would be much better if nothing worked, if nothing functioned... Desiring-machines make us an organism; but at the very heart of this production, within the very production of this production, the body suffers from being organized in this way, from not having some other sort of organization, or no organization at all. ... An incomprehensible, absolutely rigid stasis in the very midst of process, as a third stage: No mouth. No tongue. No teeth. No larynx. No esophagus. No belly. No anus” (Deleuze & Guattari, 1983:08).

In this section of text from *Anti-Oedipus* Deleuze and Guattari are referencing the continually connecting and producing first function of a Rhizome. They bring the an example of a table⁷⁵ and its process of ‘production’ through its ‘table-ing’ of accumulating objects (Deleuze & Guattari, 1983). They explain that through its constant connections or additions, there is a point where there is no way to add anything else; “the table having become more and more an accumulation, less and less a table” (Deleuze & Guattari, 1983:06). It is therefore my understanding that an over-stuffed table in the actual/physical sense is still a ‘machine of machines’ that functions. What Deleuze and Guattari suggest is that it symbolizes “something stunned...something petrified. Perhaps it suggested a stalled engine” (Deleuze & Guattari, 1983:07). I believe this stasis or stalling of production is a way to explain the limits of Connection working alone. They pose that, through the constant search of connections, there

⁷⁵ See ‘Plateau: Connection (Desiring-production)’.

would be a point where everything connects and stops in its tracks due to all of the connections being ‘used up’ (Deleuze & Guattari, 1983).

They also use the example of the body suffering from its organization (Deleuze & Guattari, 1983). Although the body makes connections and interacts with the world, it does not have the ability to change much. Deleuze and Guattari suggest that the organization of desiring-machines⁷⁶ making up the body is what allows its function, but in this functioning there are limits. They argue that the body would benefit if it had no limits, if it had “some other sort of organization or no organization at all (Deleuze & Guattari, 1983:08). In a generalized sense, the connective ‘desire’ of ‘production’ alone has this drive towards nothingness or death (Deleuze & Guattari, 1983). This is because desiring-machines’ drive towards connection is uninhibited when there are no limits or separations (Deleuze & Guattari, 1983). I understand this to mean that ‘desire’s’ unconscious origin and indifference to what connects/produces, is what motivates this instinct towards nothingness (Deleuze & Guattari, 1983). Deleuze and Guattari reveal that ‘desire’ overcomes this instinct by being channeled through the functions of a Rhizome, specifically Heterogeneity. Here, they say that ‘machines’ can continually break down and rearrange by connecting, disconnecting, and reconnecting with other ‘machines’.

Deleuze and Guattari explain that for Connection to function, it basically has to be heterogenous. I believe their point is that there is always some sort of break present in order for a connection to occur – meaning that the ‘whole’⁷⁷ created through Connection is diverse in its composition (Deleuze & Guattari, 1983). They clarify that in a Rhizome, the first type of break is what forms connections. I believe the difference between ‘breaks’ in the second function (Heterogeneity) from that of the first function (Connection) is that the breaks (from the second function) become detachments (Deleuze & Guattari, 1983). Deleuze and Guattari differentiate the ‘breaks’ occurring within the first function, Connection, as more of a “slicing

⁷⁶ See ‘Plateau: Connection (Desiring-machines)’.

⁷⁷ See ‘Plateau: Multiplicity’

off'⁷⁸. They say that this “slicing off” is related to the continuous ‘flows’⁷⁹ and arrangements of ‘machines’ (Deleuze & Guattari, 1983:39).

In the second function of a Rhizome (Heterogeneity), they use the word *schizzes* to describe the ‘break’ that becomes a detachment. This explains the process of differentiation that Heterogeneity brings to how things connect and organize. The translators note that *schizzes* is based on the French word ‘*schize*,’ meaning “to split,” “to cleave,” or “to divide” (Deleuze & Guattari, 1983:39). The detachments or *schizzes* present in the accumulation, connection, and differentiation of desiring-production, is based on the detachable nature of the ‘partial-objects’⁸⁰ that create machines and their multi-dimensional connections (Deleuze & Guattari, 1983).

Deleuze and Guattari’s focus on the process⁸¹ of ‘desire’⁸², is very much dependent on the idea of the diversity and heterogeneity of connections shifting and flowing as a whole (Deleuze & Guattari, 1983). They suggest that the heterogeneity present in a Rhizome allows for the flux of connections and breaks that grow, change, and accumulate in the world. I see the illustration of Rhizomes acting as a theoretical concept but also a helpful visual. In the section ‘The Body Without Organs,’ in *Anti-Oedipus*, Deleuze and Guattari provide another visual by mentioning Adolf Wölfli’s artwork.

“Adolf Wölfli’s drawings reveal the workings of all sorts of clocks, turbines, dynamos, celestial machines, house-machines, and so on. And these machines work in a connective fashion, from the perimeter to the center, in successive layers or segments. But the ‘explanations’ that he provides for them, which he changes as often as the mood strikes him, are based on genealogical series that constitute the recording of each of his drawings. What is even more important, the recording process affects

⁷⁸ “It functions like a ham-slicing machine, removing portions* from the associative flow: the anus and the flow of shit it cuts off, for instance; the mouth that cuts off not only the flow of milk but also the flow of air and sound; the penis that interrupts not only the flow of urine but also the flow of sperm. Each associative flow must be seen as an ideal thing, an endless flux, flowing from something not unlike the immense thigh of a pig.” (Deleuze & Guattari, 1972:36)

⁷⁹ See ‘*Plateau: Connection (Desiring-machines)*’.

⁸⁰ See ‘*Plateau: Connection (Desiring-machines)*’.

⁸¹ See ‘*Plateau: Connection (Desiring-production)*’.

⁸² See ‘*Plateau: Connection*’.

the drawings themselves, showing up in the form of lines standing for ‘catastrophe’ or ‘collapse’ that are so many disjunctions surrounded by spirals” (Deleuze & Guattari, 1983:15).

The way Wölfli’s drawings connect and cover the entire page is possibly another way to understand the productive process of desiring-production. I see this as also including the process of making the drawing, combined with its description or how it is perceived once the process has created a ‘whole’⁸³ (the full drawing). This perceived whole of a drawing, object, or experience is this combination of the connective and heterogeneous process of desiring-production (Deleuze & Guattari, 1983). How Deleuze and Guattari develop this concept of desiring-production is linked to how one creates and understands the world around them⁸⁴.

⁸³ See ‘*Plateau: Multiplicity*’

⁸⁴ Deleuze and Guattari’s philosophy is known to cross fields of study and allows for multiple disciplines to intersect. In my case, I found that their focus on concepts surrounding ‘material’ and unconscious ‘processes’ of the world gave me a more thorough way to speak about the automatic making or intuition I utilize in creating work. In my current, early stage as an artist I have developed a process of making that I found hard to describe at first. To this day, when someone asks what my work means, I still stumble with the explanation or justification for why and how I made something. One of the most valuable things I have gleaned from studying Deleuze and Guattari’s work is that there are multiple dimensions to any given object that I make. These dimensions are context dependent but are also seen in the physical making, and completed forms that I create. The threads associating my work with Deleuze and Guattari’s philosophy are quite broad, but in speaking about my process of making there are more specific parallels. These parallels come forward through pairing the loose concept of the Rhizome with the idea of ‘process’ in art making.

Plateau: 'Layered'



Figure 17: '*Layered*' (detail). 2021. Felt, fabric, poly-fil stuffing.

In this process of layering, I use mostly one material—felt. I begin cutting random shapes and arranging them on a large saturated pink circle of felt. The shapes are rounded and organic and of a pale shade of pink. As I arrange them, I notice the vibrancy that spills out between them from the circular layer underneath. After placing them like stepping stones over ‘hot pink lava’, I began cutting small shapes out of the same fabric that was seeping out from the background. These shapes resemble the noodle or microbial-like pattern I have been using in this body of work⁸⁵. I begin arranging them in the centre, over the top of the larger pale pink shapes. As I cut shape after shape and place them on the surface, they begin to cluster and grow outward towards the edges. They sit like the water bugs that float on top of the river with their feet causing only the smallest of ripples. The large pale shapes below them remind me of lily pads that also float on top of the water. Their stems are submerged under the surface, which attaches to the network of roots⁸⁶ buried in the soft riverbed.

As the many small parts grow in number and form a mass, they subsequently start to disperse. I begin loosening their tight formation as they reach the border of the circle. I then start to use a warm pink cotton fabric. It is thinner than the felt and I begin to tuck it beneath the surface of the pale pink shapes. They seem to burrow into the cracks and settle around the perimeter of the surface. The felt has a thicker quality and appears to sit on top of the surface, while the thin cotton fabric sinks in and fuses to the surface. The many individual pieces of this work accumulate into a whole which changes as I add and arrange each piece. The final accumulation becomes something else altogether. The interaction of pattern and texture creates an atmospheric visual of movement and texture. As the small patterning dominates the surface, the eye adjusts and focuses on the large accompanying dimension of the pale pink forms. With the eye embedded into the layers of the work, I am pulled deeper. I am then taken in by the thin cotton fabric that is buried below and clings to the edge of the surface.

⁸⁵ See ‘Plateau: Flushed’, ‘Plateau: Porous Membrane with Knotted Edges’, and ‘Plateau: Iteration’

⁸⁶ See ‘Plateau: Rhizome’.

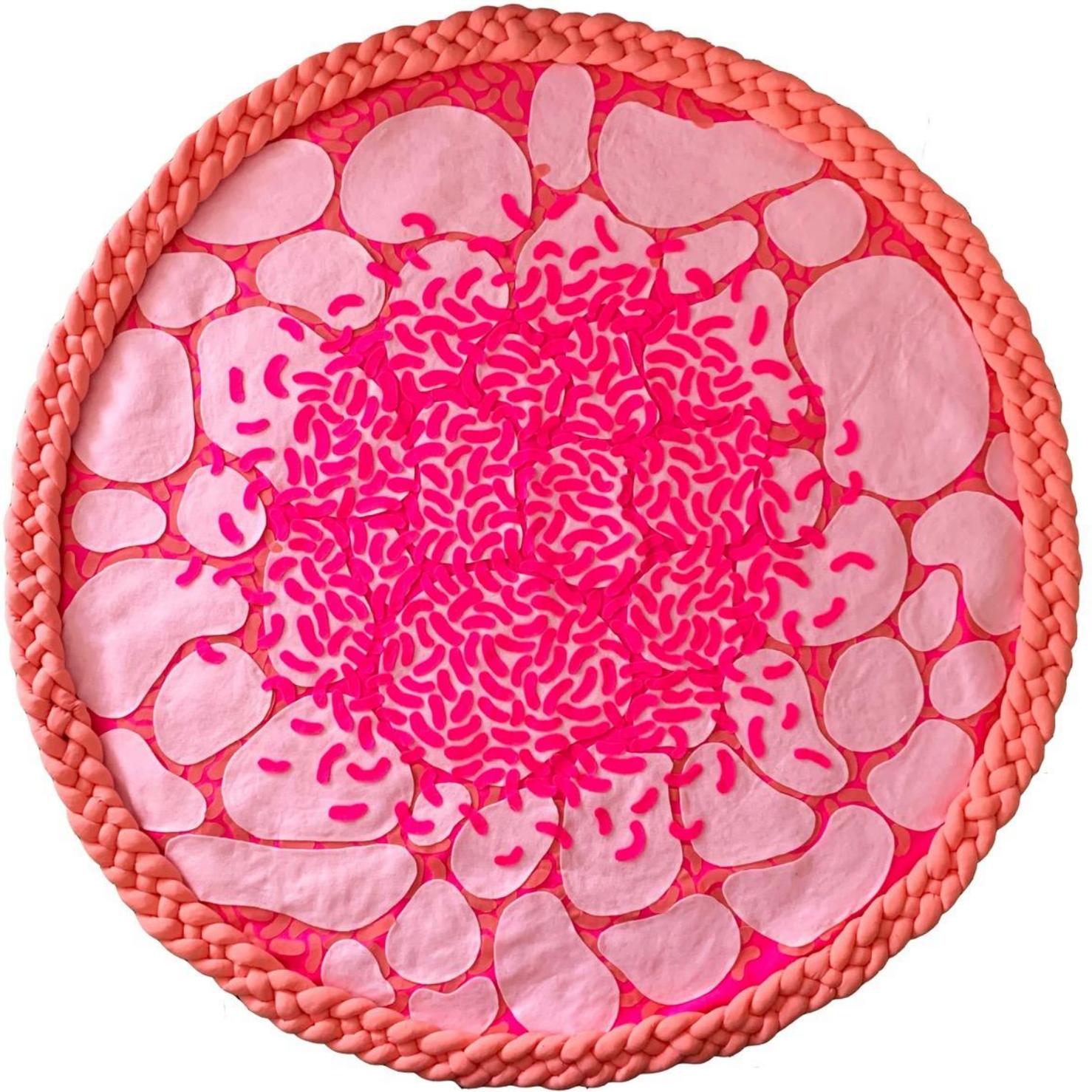


Figure 18: *'Layered'*. 2021. Felt, fabric, poly-fil stuffing. 150cm x 150cm.

Plateau: Multiplicity

Multiplicity is the third of the six functions of the concept of a Rhizome. Multiplicity is part of the process within a Rhizome and incorporates both Connection⁸⁷ and Heterogeneity⁸⁸ (Deleuze & Guattari, 1987). Deleuze and Guattari use the term ‘desire’⁸⁹ to explain the force behind the complexity of how things connect and interact in the world. They explain that ‘desire’ is unconscious and is naturally productive. To my understanding, ‘desire’ is expressed through ‘production’, which essentially makes them inseparable (Deleuze & Guattari, 1987). From this relationship Deleuze and Guattari coin the term desiring-production⁹⁰. This term therefore means to combine the force of ‘desire’ and the generation of ‘production’ into a ‘process’⁹¹ that causes ‘machines’⁹² to form connections. This process of desiring-production is the driving force⁹³ behind the functions of Connection and Heterogeneity of Rhizomes which come together in the function of Multiplicity (Deleuze & Guattari, 1987).

In beginning to understand the concept of Multiplicity, I found it helpful to start with their explanation of ‘The Whole and Its Parts’ from the sixth section of chapter one in *Anti-Oedipus*. They explain that it is only the concept of Multiplicity that can properly describe desiring-production and Rhizomes—in its irreducible whole and its many parts (Deleuze & Guattari, 1983). They say:

“We no longer believe in the dull gray outlines of a dreary, colorless dialectic of evolution, aimed at forming a harmonious whole out of heterogeneous bits by rounding off their rough edges. We believe only in totalities that are peripheral. And if we discover such a totality alongside various separate parts, it is a whole of these particular parts but does not totalize them; it is a unity of all of these particular parts

⁸⁷ See ‘Plateau: Connection’, ‘Plateau: Connection (Desiring-machines)’, and ‘Plateau: Connection (Desiring-production)’.

⁸⁸ See ‘Plateau: Heterogeneity’.

⁸⁹ See ‘Plateau: Connection’.

⁹⁰ See ‘Plateau: Connection (Desiring-production)’.

⁹¹ See ‘Plateau: Connection (Desiring-production)’.

⁹² See ‘Plateau: Connection (Desiring-machines)’.

⁹³ See ‘Plateau: Connection’.

but does not unify them; rather, it is added to them as a new part fabricated separately” (Deleuze & Guattari, 1983:42).

I believe the point here is that a ‘whole’ is something separate from its many parts, yet it is also a set of ‘parts’ (Deleuze & Guattari, 1983). ‘The whole and its parts’ is applied to desiring-production which Deleuze and Guattari say is “pure multiplicity” (Deleuze & Guattari, 1983:42). In understanding the ‘whole and its parts’ relationship, they revisit their concept of ‘partial-objects’.

‘Partial-objects’ are considered pre-conscious possibilities or ‘parts’ that come together to make a ‘machine’ (Deleuze & Guattari, 1983). Deleuze and Guattari write that the ‘partial-objects’ are only given subjectivity when they are put in relation to one another (Deleuze & Guattari, 1983). In their example of breastfeeding as a ‘machine’⁹⁴ my interpretation is that they are describing the idea that the mouth and breast on their own are self-sufficient. They continue by saying that it is only in their coupling that the situation is understood as the ‘machine’ of ‘breastfeeding’ (Deleuze & Guattari, 1983). If one considers breastfeeding as ‘the whole’ and the ‘partial-objects’ (mouth and breast) as ‘the parts,’ it is easier to understand the distinction of the ‘whole’ being separate from its parts. Deleuze and Guattari also note that while the ‘parts’ are separate entities, they still contribute to the ‘whole’.

The relationship of ‘the whole and its parts’ discussed in *Anti-Oedipus* gives context to their discussion of Multiplicity as a function of a Rhizome. In *A Thousand Plateaus*, Deleuze and Guattari describe a multiplicity as flat, since each ‘part’, ‘whole’, ‘parts of wholes’, or ‘wholes of parts’ can never be put above or below one another. This leads to the idea that:

“A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature (the laws of combination therefore increase in number as the multiplicity grows)” (Deleuze & Guattari, 1987:08).

⁹⁴ See breastfeeding example in *Plateau: Connection (Desiring-machines)*.

Deleuze and Guattari use the terms dimension and ‘regime’ to describe the different contexts of ‘desire’. From what I have read, the two main regimes surrounding Deleuze and Guattari’s concept of ‘desire’ is ‘desiring-production’ and ‘social-production’⁹⁵. In my own understanding, desiring-production is the unconscious aspect of ‘desire’ and social-production is the translation of desiring-production in reality. Like desiring-production itself, the ‘machines’ it produces also have dimensions or regimes (Deleuze & Guattari, 1987).

In *A Thousand Plateaus*, Deleuze and Guattari explain the sets of self-similar, but different dimensions in a Rhizome or Multiplicity through the example of a puppet. I interpreted that the movement of the strings are not only connected to the multiplicity of connections that composes the will of the puppet user, but that there are additional dimensions of multiplicities. The other dimensions could be the strings of the puppet, which connect to another dimension such as the complex system of nerve fibres in the puppeteer’s fingers (Deleuze & Guattari, 1987). Deleuze and Guattari describe these nerve fibres are another set of ‘strings’ that connect to the grey matter of the brain, with the brain being another dimension of the multiplicity. I then assume that the brain connects to other dimensions such as thoughts, which connect to signs, other ‘machines’, repeated behaviour, and so on (Deleuze & Guattari, 1987). This example of breaking down the perceived ‘whole’ of someone animating a puppet, is used by Deleuze and Guattari to explain the complexity, but also the indivisibility of a Multiplicity (Deleuze & Guattari, 1987). The concept of dimension and ‘regime’ demonstrates their idea that there is no complete unity of any given thing (Deleuze & Guattari, 1983). They say this is seen in the constant connecting and disconnecting of ‘machines’, which in turn constantly shift the ‘whole’, forcing it to change in nature along with its parts (Deleuze & Guattari, 1983). I perceive that the shifting of the ‘whole’ and its ‘parts’ is what supports their point of a multiplicity having “neither subject nor object” (Deleuze & Guattari, 1987:08). In the previous puppet example, they describe the dispersing of concrete connections through the heterogeneous aspects of multiplicities within multiplicities.

⁹⁵ See ‘Plateau: Connection’.

I believe Deleuze and Guattari use the term ‘regime’ to distinguish between the social and ‘unconscious’ roles of their concepts. They also use the terms ‘molar’ and ‘molecular’ as another tool to distinguish the recognizable aspects of the social realm (social-production), and the less specific or differentiated aspects of the unconscious (desiring-production). My understanding of this is that ‘molar’ and ‘molecular’ are modes, dimensions, or regimes of the same thing. Deleuze and Guattari say that the ‘molar’ and ‘molecular’ are one in the same thing; that “there are not two multiplicities or two machines; one and the same machinic assemblage produces and distributes the whole...” (Deleuze & Guattari, 1987:34).

Something ‘molar’ seems to be categorized by Deleuze and Guattari as the more recognizable ‘wholes’ seen in the physical or social world. They state that ‘molar’ organization is what creates lack⁹⁶ and gives goals or intentions to ‘desire’ (Deleuze & Guattari, 1983). The term ‘molecular’ is used in *Anti-Oedipus* to describe the unorganized and ever shifting nature of ‘desire’ and desiring-production⁹⁷. “Desire does not express a molar lack within the subject; rather, the molar organization deprives desire of its objective being”⁹⁸ (Deleuze & Guattari, 1983:27).

‘Partial-objects’ being pre-conscious or uncontextualized, also fit into the regime of the ‘molecular’. It would seem that a way of finding the ‘molar’ in a multiplicity would be to differentiate or isolate one dimension or aspect from the multiple dimensions within the multiplicity. Deleuze and Guattari say the ‘molar’ in the context of Multiplicity would be what they call a more arborescent multiplicity, which features in their explanation of the concept of a Rhizome⁹⁹. I would assume that, the way I am writing about Multiplicity right now, is a ‘molar’ version since it is attempting to organize and give a type of definition of the concept.

⁹⁶ See lack and ‘desire’ in *Plateau: Connection*.

⁹⁷ The molecular is easily described through the process of desiring-production, specifically in their description of the ‘connective synthesis’ and its relationship with ‘the body without organs’. This coincides with Deleuze and Guattari’s concept of the schizophrenic as process and the desire to disorganize. I do not get into the detail of their concept of ‘syntheses’, but I think it is an interesting entry point into getting to know more about Connection and the ‘molecular’.

⁹⁸ Deleuze and Guattari appear to favour the ‘molecular’ because it embodies the complex simultaneous functioning of Rhizomes.

⁹⁹ See *Plateau: Rhizome*.

Picking out a dimension of Connection from the puppet example, such as the nerves within the user's fingers, would be one layer that is segmented within the entire 'molecular' or Rhizomatic Multiplicity. In *A Thousand Plateaus*, the example describing nerves connecting to the brain then progresses into the connection of the brain to "the grid" and the "undifferentiated" (Deleuze & Guattari, 1987:08). 'The undifferentiated' I relate to their idea of the 'molecular', and the 'grid' I relate to the heterogeneous¹⁰⁰ distribution of connections and 'breaks' in a Rhizome. The combination of a grid and the undifferentiated sounds contradictory, but this is because I do not believe Deleuze and Guattari mean the traditional organized grid that one automatically thinks of (DGQC, 2021). From what I understand, their use of a grid concept is focusing on points of intersection. It seems the mention of a grid is more so like a map, but even less organized—undifferentiated. This is similar to how they describe the surface a Rhizome, where the intersections of connections and breaks build up into a sedimentary landscape¹⁰¹.

In *A Thousand Plateaus* Deleuze and Guattari use the words 'line' and 'segment' for 'molecular' and 'molar' but note that the words better suit 'molar' organization. They clarify by describing the 'molar' as a segmented line and the 'molecular' as a quantum flow (Deleuze & Guattari, 1987). Since the two are of one line, I assume they are of the same 'process'¹⁰². They explain that "whenever we can identify a well-defined *segmented line*, we notice that it continues in another form, as a *quantum flow*" (Deleuze & Guattari, 1987:217). What I take from this is that when trying to pinpoint one dimension or aspect within a multiplicity, it always ends up leading to another dimension. This idea of things slipping away and not being pinned down is what I have found to be a condition of the 'molecular.'

Deleuze and Guattari also explain that as a 'molar' structure grows, the more it breaks down (Deleuze & Guattari, 1987). They say that in the growth of an object or idea, the elements that it is made up of become increasingly 'molecular'. They give the example of the increase of a population of people; "molecular man, for molar humanity" (Deleuze & Guattari, 1987:228). Therefore, as a population grows, the more complex it gets. I find this is evident

¹⁰⁰ See '*Plateau: Heterogeneity*'.

¹⁰¹ This is similar to their concept of 'the body without organs' which I have not included in the plateaus.

¹⁰² '*Plateau: Connection (Desiring-production)*'.

when comparing the complexity of my individual self, to the complex population of organisms/beings that I am a part of.

Deleuze and Guattari explain Multiplicity as an all-encompassing whole that is always slipping away from being ‘a unity’. In order to get around this indescribable and ever-changing state of the world, they have used the image of a Rhizome to account for this complexity. I have come to understand that the force of ‘desire’, channeled through the connective aspect of ‘production’, along with Heterogeneity’s discernment, culminates into this multi-dimensional state of Multiplicity. Deleuze and Guattari discuss the different dimensions/regimes of Multiplicity, and bring attention to the complexity of the simplest connections that one encounters (unconsciously and consciously) in daily life. Their concepts surrounding simultaneous processes of material and immaterial reality are an expansive source of inspiration for my artistic practice. I find that breaking down a ‘process’ or artwork into its connections, breaks, the whole, and its parts, brings attention to the importance of materiality and the hand of the artist¹⁰³. Even within the complexity of Deleuze and Guattari’s philosophy, I find that I have learned to identify and highlight the value of these concepts in my artistic process and practice.

A commonality between Deleuze and Guattari’s work and my own is the role of the unconscious. The ‘body without organs’ is a concept that I have not included in this thesis, but it is a way of discussing and the awareness of why one makes certain decisions or functions a certain way. One of the ways I have come to understand the ‘body without organs’ is as an accumulation of connections that are recorded in my mind based on past experience, which informs my decision making and tendencies. This is easily seen through the influence of societal expectations and learned behaviour. When I begin experimenting with materials or sketching, I collect ideas that become a new dimension to my ‘body without organs’. The accumulation of iterations of sketches and physical objects that I make

¹⁰³ The process of making and choosing connections in my work includes the omitting or breaking of these connections. Through basic decision-making, repeating shapes, or breaking a pattern, the resulting growth from my connective process can be seen to contribute to the work’s heterogeneity. In addition, the increase in added components in my work contributes to how the work breaks down into more detailed segments. One of the ways this occurs is through the use of scale in my work, which emphasizes these segments or dimensions that increase while the work expands. The idea of something breaking down as it expands is a way in which I visualize the idea of simultaneity as discussed in Deleuze and Guattari’s (1983) work.

unconsciously creates a surface that is my artistic practice, which is constantly layered with new ideas that shift and expand the surface as a whole. In theory, this surface or body of work is a simultaneous 'process' since it is not necessarily trying to represent anything else. My work is not trying to be anything other than itself and its parts. This idea is similar to how Deleuze and Guattari express that desire and production are self-referential, which demonstrates the simultaneous process of 'production'. In embracing their discussion of 'process', I do not make my work for the purpose of completion or to fulfil any specific visual goal. In addition to my sculptural practice, drawing and sketching out ideas serves as a way to work with repetitive mark making and allows for the generative nature of the forms to evolve. It is in this evolving process of making where the work takes shape and where I find its conceptual meaning. Like the 'body without organs' and the concept of Rhizome, my body of work creates a shift from the undifferentiated mass of possible connections, and channels them into forms that engage with the multiplicity of everything else around me.

Plateau: Iteration



Figure 19: *'Digital Sketch 2'*. 2020. Photographs, found images.

A significant part of my process is sketching out possible connections by repeating fragments in new arrangements. Through the iterations that are produced, new motifs and forms emerge. The repetition of these fragment or partial objects, for me, results in them 'breaking down'. At the points where they connect they create something completely new. As I sketch a certain shape or pattern over and over again, I naturally envision other formations it can take. It leads me to work three dimensionally, where I discover the possibilities of different materials. The relationship of drawn imagery and the tactility of three-dimensional forms proliferate into the iterations in my work. Repeated fragments and iterations of their

arrangement are seen within the process of making my work, as well as in the way I present an assembled sculpture.

The relationship between my digital and physical processes purposefully overlaps in order to allow ephemeral fragments of ideas to intersect with material explorations in both physical and digital spaces. The use of photographs¹⁰⁴ and computer-generated shapes in these sketches have a hybridity that is easy to reference when working with physical material and creating more sketches. They are an extremely efficient way to create many versions of a similar sketch, but they also have an interesting quality to them. They sit in an in-between space which seems as if it could exist in reality, but at the same time create patterns that can be confusing to the eye.



Figure 20: *Untitled (Material Experimentation 1)*. 2020. Felt, acrylic paint.

¹⁰⁴ The camera bridges the gap and connects the physical form into a completely different medium. There is a severing from reality through the reproduction in a digital format, which I then cut and reassemble in Photoshop. I use this process to inform the starting point of a large-scale work. This back-and-forth presence of iteration in my process is an important aspect that stems from the use of repetition in my work. Through repetitive processes, the material I use tends to come forward and evolve naturally into a new form. I let my materials lead the way and embrace what could be understood as a Rhizomatic ‘flow’ of production. This non-linear process of integrated research and making allows for concepts and the forming object to come full circle, meander, and fold back in on themselves.

As I carefully place dots on a surface of pink felt using the round back of a pin, I notice the fibres pulling with the tackiness of the paint. When the fuzz of the fibres releases from the back of the sewing pin, a print is left behind. Although the printed dots are carefully placed, the variation of colours and groupings begin to gain a logic and texture of its own. My goal is not to make a painting, but rather to allow a texture or pattern to reveal itself. I cut the fabric into one long strip where I work left to right continuously until it is filled. In order to see how it translates on a larger scale, I decide to merge it into a digital format by photographing, duplicating, and assembling it into an oval shape in Photoshop. The experimentation with this fabric leads to the round shapes recurring in my digital sketches and physical work. After constructing this shape, I introduce another photographed object. It is one of the first material experimentations I have made titled '*Ginger*'¹⁰⁵. This is also made of felt that I stuffed into an organic sculptural shape resembling ginger-root. Using Photoshop, I separate '*Ginger*' from its previous bouquet shape and create a border that frames the dotted fabric. I then attach a border of some kind and let the piece grow from there. Next, I begin creating variations of this initial composition. Along with repeating and reusing the photographed objects I have been making, I also start testing different found images and shapes that I draw in Photoshop.

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¹⁰⁵ See '*Plateau: Conclusion*'

¹⁰⁶ See '*Plateau: Conclusion*'



Figure 21: 'Ginger' (left). 2020. Felt, polyfill stuffing, pink gloves.

Figure 22: Untitled (Digital Sketch 1) (right). 2020. Photographs, found images.

In 'Digital Sketch 2' I begin to use digitally drawn planes of colour that connected with the other photographed fragments I am using. The black and pink forms resonate with each other, creating an illusion of spatial depth. The flat black oval tends to pull back into the wall, but then it rushes back to the foreground when it overlaps with the pink. The duplicated photographed pattern seen in the pink oval provides a texture that holds it in the virtual gallery space. This digital 'space' provides the illusion of an actual concrete space. With the additions of the black voids, it creates vibrant intersecting and overlapping frames. This, for me, pushes and pulls between dynamics of real and imagined space, mind and body, inside and outside, or more literally, virtual and reality. I continue to experiment with different planes of colour and create different iterations of borders around the general oval shape I have been working with. I also start to manipulate the photographed fabric by digitally cutting into the pattern as well as adding more layers and borders.



Figure 23: *Untitled (Digital Sketch 2)*. 2020. Photographs, found images.



Figure 24: *Untitled (Digital Sketch 3)*. 2020. Photographs, found images.

Another material that I briefly use in my work is spray insulation foam. I am drawn to this material for its organic shape as well as its literal insulating, connective, and fusing qualities. I particularly enjoy how I could pile the foam when it is wet or cluster pieces after it has dried. When I paint it pink it has an even more bodily quality. It is an interesting contrast to the plush and stuffed fabric I use in my sculptures. While the material dries to a hard foam, it still gives the essence of a squishy gelatinous material. I believe the interaction between soft, hard, flat, or bumpy materials in a composition gives a diverse textural quality to the work as a whole. I eventually come to the decision to keep the colour of all my work in shades of pink. The choice of different shades of the same colour holds the many layers and materials of a composition together, as well as my body of work as a whole. The progression of using the foam material also inspires me to use other fusing or gluing materials as a way to create texture in my physical work.

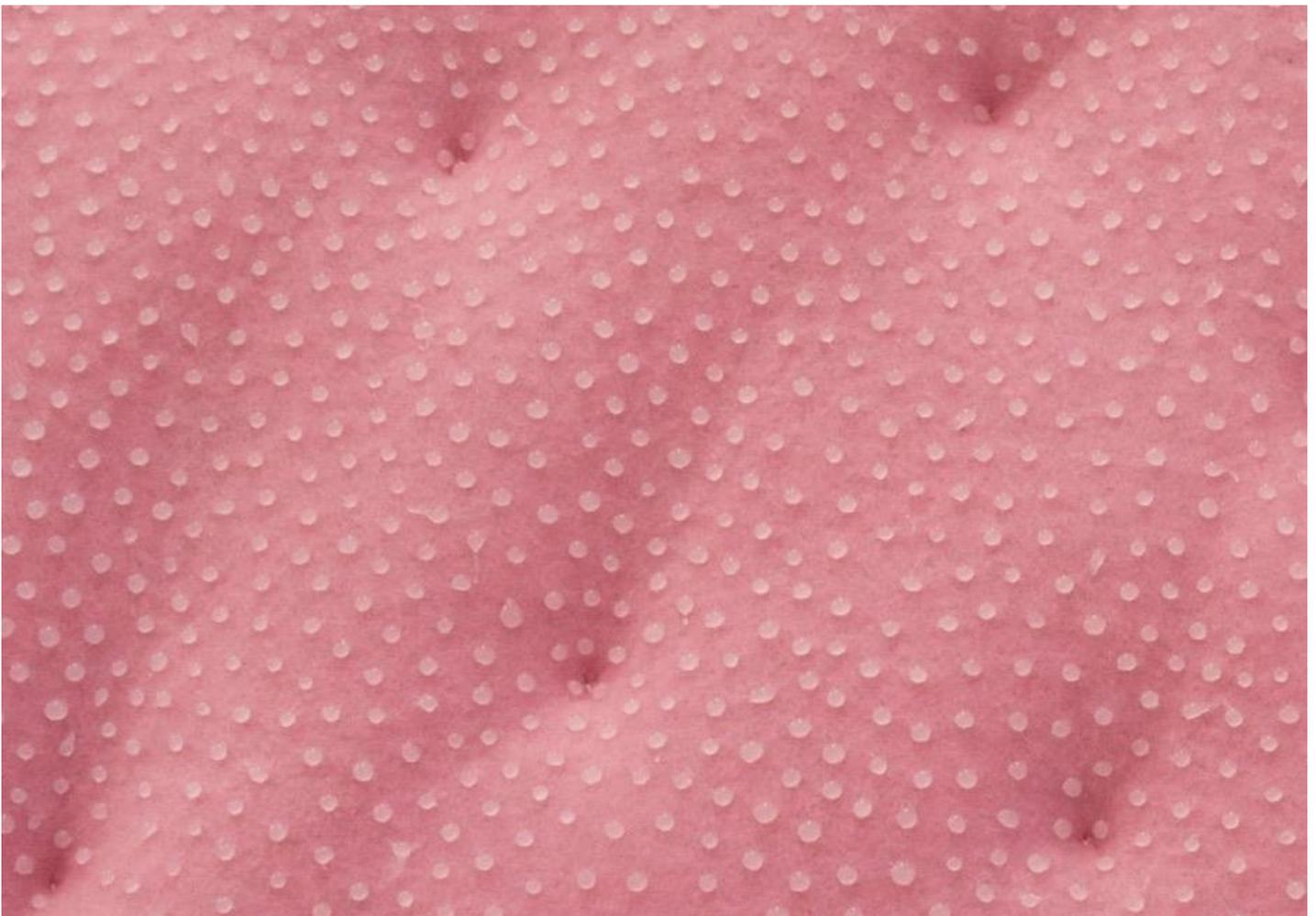


Figure 25: *Untitled (Material Exploration 2)*. 2020. Felt, hot glue.

Amidst my use of material fragments and digital sketches, I return to the pink felt and this time use hot glue instead of paint. I begin by dripping small dots of glue¹⁰⁷ onto the surface of this soft fabric, allowing the points to accumulate, gather and repeat. What begins to happen with the materials is the evolution of a skin-like surface that seems to have goosebumps or pores. The interaction of the almost-clear glue and the pink, fuzzy felt creates another interesting moment. The smooth glue drops cling onto the fibres and create an interruption on the surface of the felt. The surface seen in person or photographed up close has more detail, and is experienced differently than when it is seen from afar or when photographing the whole surface. When I introduce the felt and glue photograph in Photoshop, I can barely see the glue. I find that the larger I make a piece, and the smaller detail I add, it creates a visually dynamic experience of the work. This pull and push reminds me of when something grows, that in another way it breaks down. I continue to manually apply glue dots to the felt as well as manipulate the material digitally. As I work, I remember that as something grows in scale it is also continually segmenting into many parts that interact within the whole.

I continue to experiment with my sketches, and I am drawn to the energy and movement of the different applications of pattern and texture on the page of my sketchbook and in the digital space. I started by drawing more repetitive cluster-like patterns in my physical sketchbook. The patterns evolve into microbial, noodle-like shapes that mesh together creating a seemingly festering mass. While sitting on the floor and obsessively drawing these shapes, my feet and legs fall asleep. When I shift my position, I feel the prickly sensation of the blood rushing back to my limbs. I feel as though the pattern on my sketchbook is running off the page and into my body. The many tiny sensations all happening at once reflect the relationship of the shapes in the clustering pattern. As the sensation moves down my calf and clusters at my feet, I continue to draw, and the buzzing pattern returns to the page.

¹⁰⁷ See 'Flushed' (figure 2-5) described in *Plateau: Flushed* on pages 21-22.



Figure 26: *Untitled*. 2021. Acrylic and pen on paper.

The tedious process of drawing each piece of the pattern seems to emit this energy once accumulated. I often sense this when I see other artworks that involve a lot of labour, especially with each accumulating piece being tiny. These curved forms crawl their way into many of my sketches. I also briefly use 'line' to cut across and weave in and out of the shapes I create and assemble in sketches. The use of line paired with the textural aspect of the small, accumulated shapes gives another smooth element of movement, along with the buzz of the pattern. Drawing parallel lines that follow each other as they loop and fold around the shapes specifically gives me this sensation. The movement of the images become visually complex, possibly allowing for them to read as one organism.

I then scan one of these drawings from my physical sketchbook into the computer, where I experiment with the different arrangements the pattern can take. Instead of adding the pattern to the focal point or the more sculptural forms of the sketch, I apply it behind the main shapes on the virtual gallery wall. I keep the individual shapes of the pattern relatively small in comparison to the forms attached to the virtual wall. The effect of the difference in scale functions similarly to the glue dots on the felt that I discovered earlier. As I arrange the pattern on the wall, I find that it continues to give even more energy to the sketch. I initially arrange the pattern within a circular or rectangular shape, but eventually find that a more organic organization produces a better effect. The shapes seem to vibrate as they surround and expand around the centre piece.

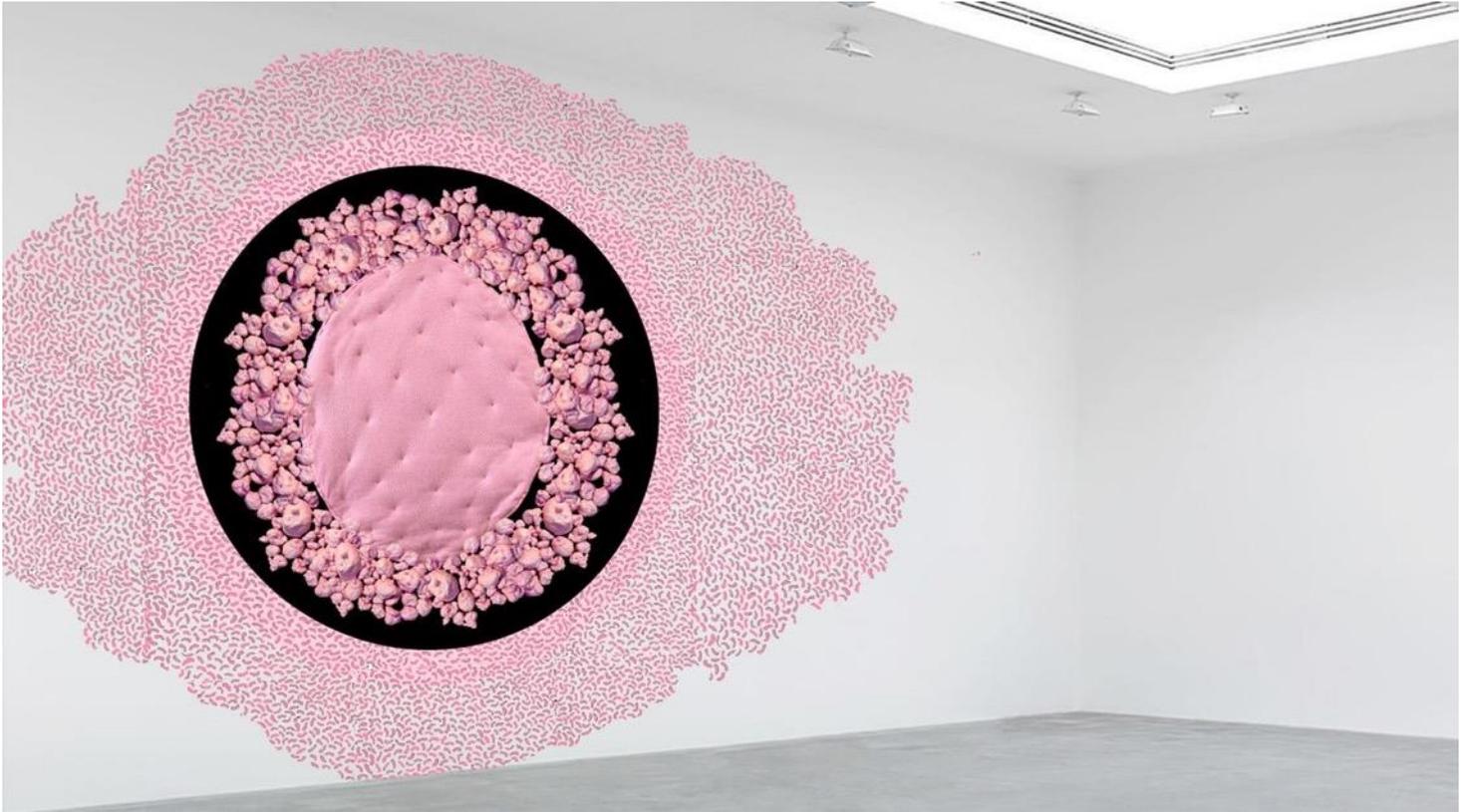


Figure 27: *Untitled (Digital Sketch 4)*. 2020. Photographs, found images.



Figure 28: *Untitled (Digital Sketch 5)*. 2020. Photographs, found images.

The many pieces that come together in my digital sketches are in themselves crafted objects. The material experimentations that I photograph slowly accumulate and form a library of fragments that I can arrange in the digital gallery space. I always have the option of manipulating the photographs down into smaller fragments or expanding them into larger digital objects. The introduction of each new photographed material or hand-drawn sketch influences the direction of the digital sketches and the evolution of my work. I find that isolating these fragments in the image above as if they were puzzle pieces, gives another perspective in the construction and process of my practice.

Plateau: In the Making

While experimenting with materials and composition, I contemplate the theory of Deleuze and Guattari, as well as the work of other artists. The intuitive decision-making seen in my process of making physical work takes form as a state of constant negotiation between the compulsion to make and find form through repetitive actions and processes. My use of mixed media in my work is often reminiscent of, or directly uses, ‘craft’ processes. I think that this quality brings attention to the materiality of my work as well as the process of its creation.

In using a practice as research methodology¹⁰⁸ outlined by Robin Nelson (2013), I have been able to embrace the use of ‘process’ in my work and incorporate it as a focus in my research. Often, ‘process’ is just seen as a method of constructing something, and meaning is only given after the object has been made. In this case, I was able to use what motivates me to make as the method and focus of my research. The most important part for me is that it was the process of making that led to the theoretical ideas I choose to include in and relate to my work. Through this, I believe I was able to create “resonances” between my work and the selected theoretical concepts I explored (Nelson, 2013:32). Robin Nelson’s concept of the ‘process of making and doing’ and its documentation is suited to my practice as well as Glen Adamson’s discussion of craft and process in his book *Thinking Through Craft*.

In Glen Adamson’s book, *Thinking Through Craft*, he describes the conceptual nature of craft as something that is unfixed and follows no chronological line; it melts away, accumulates, and reforms (Adamson, 2013). I found that Adamson’s discussion of the ever changing, adapting, and unorganized role of craft in the world resonates with Rhizomatic philosophy¹⁰⁹. He describes the connective and creative nature of craft and its widespread presence in the world. He also points to the almost automatic or unconscious construction that is evident in repetitive techniques and processes. While reading Adamson’s work, I thought about how, in a way, he explores how the malleability of craft allows for simultaneous processes to feed

¹⁰⁸ See ‘Plateau: Introduction (methodology)’.

¹⁰⁹ See ‘Plateau: Rhizome’

into one another. I related these ideas to an engagement with the concepts of desiring-production¹¹⁰ (Deleuze & Guattari, 1983).

Adamson describes an artist's 'process' as "operating on craft from within, rather than without" (Adamson, 2013:06). What I take from this statement is that he recognizes the value of 'process'. He explains that craft can be seen as a broad horizon, and also as a constellation of stars (Adamson, 2013). Adamson points out that there are separate and definable areas where craft is utilized in different art practices and theory, but at the same time they all exist in a constellation formation. He highlights that "craft only exists in motion" and in multiples (Adamson, 2013:04). These ideas of multiple moving points existing in relation to one another—in constellation—echo Deleuze and Guattari's concepts of how the 'whole' and its 'parts' interact within Multiplicity¹¹¹.

Adamson mentions that craft "lies beneath notice, allowing other qualities to assert themselves in their fullness" (Adamson, 2013:13). He continues by saying that generally craft is thought to be focused mostly on technique and material. He proposes that 'process'/making (craft) can be seen as a means to create a desired form, but more interestingly, as an engagement with the process of constructing that form (Adamson, 2013). He explains this idea by discussing process art and artists such as László Moholy-Nagy and Robert Morris who gave it prominence. Adamson selects a quote by Moholy-Nagy that introduces the term 'facture': "The way in which something has been produced shows itself in the finished product. The way it shows itself is what we call facture"¹¹² (Adamson, 2013:59). Process art became a way of making that focused solely on how the work was made as the conceptual premise of the work (Adamson, 2013). He references the 'facture' of art and describes process art work as a "residuum" of how it was made (Adamson, 2013:59).

Adamson also brings in the writing and art of Robert Morris. He highlights how Morris advocated for a shift in interpreting art from focusing on the content of the end product, to a focus on the actions involved in the making of the work (Adamson, 2013; Morris, 1970).

¹¹⁰ See *'Plateau: Connection'*

¹¹¹ See *'Plateau: Multiplicity'*

¹¹² Quoted in *Thinking Through Craft* by Glen Adamson and in *Photography in the Modern Era: European Documents and Critical Writings, 1913-1940* edited and an introduction by Christopher Phillips.

“Much attention has been focused on the analysis of the content of art making—its end images—but there has been little attention focused on the significance of the means ... I believe there are ‘forms’ to be found within the activity of making as much as within the end products. These are forms of behavior aimed at testing the limits and possibilities involved in that particular interaction between one’s actions and the materials of the environment. This amounts to the submerged side of the art iceberg” (Morris, 1970:62).

Although, Adamson points out that Morris does not delineate how exactly the actions of the artist will interact with the material and the surrounding environment that they are working with. I believe the point that both Adamson and Morris’ are making is that there is no definite outcome to the way something will turn out. Adamson explains that a ‘process work’ does not need to be self-referential, rather he suggests that the work allows for more open ended interpretations (Adamson, 2013). He explains that many of the early ‘process artists’ played with how the relationship between the manipulation of material behaved in a way to reflect “its own volition” (Adamson, 2013:63-64). I have noticed in my own practice that after felt is cut or a glue dot is added, the material still behaves as itself in-between the points of manipulation. Adamson describes the manipulation of the material and the letting go of the material, as a “play between composition and non-composition” (Adamson, 2013:63).



Figure 31: Eva Hesse, *Addendum*. 1967. Papier mâché, wood and cord. 12.4 × 302.9 × 20.6 cm. Tate, London.
(Source: Wikimedia Commons: Addendum by Eva Hesse, Tate Liverpool.jpg [Online], 2012).



Figure 32: Robert Morris, *Untitled (Pink Felt)*. 1970. Felt pieces of various sizes. overall dimensions variable. Solomon R. Guggenheim Museum, New York Panza Collection, 1991. (Source: Guggenheim: Collection Online [Online], 2018).

Adamson also makes an interesting connection between many process artists and their choice of material. He points out that the common use of materials such as felt, steel, fiberglass, and latex have very uniform texture and colour (Adamson, 2013). With these qualities he says that “[t]hey engender surfaces that have obviously been worked into shape, but are almost unnerving in their lack of marks unique of the artist’s own hand” (Adamson, 2013:63). There is also a commonality of using discarded or recycling materials in process art. Adamson uses the example of Eva Hesse’s use of waste materials from a textile factory in her early works (see Figure 27 for an example). I find this notion of using materials resulting from a previous ‘process,’ and then refashioning them into another ‘process’ to be an elegant and economical use of material. Adamson also mentions Barry Le Va’s ‘scatter pieces’ as an even more literal utilization of the process making as the finished work. Le Va’s first ‘scatter pieces’ were inspired by the scraps and residue from a sculpture he was working on. Le Va says that they are not as much about a specific process of making something, but more “as of marking off stages in time”¹¹³ (Interview: Liza Bear, 1971).

¹¹³ Barry Le Va interviewed by Liza Bear, “... A continuous Flow of Fairly Aimless Movement,” *Avalanche 3 (Fall 1971)*: “...after I’d been constructing a piece for about three hours, I suddenly became aware of all this debris on the floor, bits of canvas and other stuff, and this residue seemed much more interesting and significant than what I was making. It had exactly what I was after. Not so much indications of a specific process, or what had been done to the material, as of marking off stages in time”.



Figure 33: Barry Le Va, *Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries (detail)*, 1967. Felt, industrial materials. David Nolan Gallery/National Gallery of Art, Washington, D.C. (Source: Art For Your Cause News: Barry Le Va, Artist Who Pushed the boundaries of Sculpture [Online], 2021).

In reading Adamson's writing, I have come to see the relationship of material and 'process' as inseparable, but not as defining one another. In my artistic practice, I deliberately engage with time consuming and labour intensive processes. In places, evidence of my hand (stitching, binding and weaving) are seen in the variation of repeated shapes that I construct¹¹⁴. However, as I assemble the many parts that comprise my work, the material still

¹¹⁴ The bright uniform dyed material I use in my work, acts similarly to the more neutral uniform colours of work by artists such as Eva Hess and Robert Morris. I normally would not compare my work with these artists, but their focus on material and 'process' is surprisingly in the same vein of my interests on a conceptual level.

behaves as itself. As I attach the various elements together, they drape down from their weight, curl in, and hang out around the edges of the work.

This ability for an object to point towards how it is made is of interest to me. The evidence of my own hand in my work, paired with the natural shapes of the material alludes to its creation. The evolution of a material translated as a work of art, I find, is a fascinating way to approach viewing and making art. Engaging with the possibilities of how these works are produced and manipulated allows for a way to engage with the visual vocabularies of those forms.

The emphasis on ‘process’ in my work highlights the space in-between, where ‘process’ and product come together. I have found that Adamson’s engagement with ‘craft’ and ‘process’ emphasizes the importance of the relationship of the ‘parts’¹¹⁵ and ‘whole’¹¹⁶ of an artwork. This attention to the work, along with its environment and the complex components, converge to create a creative “constellation” of intuitive ‘process’ (Adamson, 2013).

Valerie Jaudon and Joyce Kozloff

In *Thinking Through Craft*, Adamson discusses the work of Valerie Jaudon and how her works have been defined as ‘artisanal’ through their “steady accumulation of organically related small-scale decisions” (Adamson, 2013:29). He refers to critic Jeff Perrone’s insights on her work with specific reference to her process and how one can retrace her movements throughout her complex knotted work:

“The nonrelational formats are not derived from the edge, nor do they necessarily radiate from the center...Each of the ribbonlike sections is free although we read them as connected. They never touch. What is actually “under” or “over” is unclear. The

¹¹⁵ See ‘Plateau: Heterogeneity’ and ‘Plateau: Multiplicity’.

¹¹⁶ ‘Plateau: Multiplicity’.

paintings are generated from every point, so to speak, and the individual sections seem woven like baskets. To move with their making, we can read over and under, following the creation of pattern. The secret is not hidden in some primitive, pre-verbal response. It is there in the making...Let us say that her process unravels as we retrace the steps of her craft. Intricacies of craft are reintroduced as the primary condition of art. The rings of the concentric weavings are growth marks of a living thing, a tree cut through to reveal its age” (Perrone, 1977:75-76).

Adamson elaborates on Perrone’s insights by explaining how he sees Jaudon’s work as overlapping, interwoven networks that have no beginning or end (Adamson, 2013). He refers to Jaudon’s conversations where she discusses ‘the decorative,’ pattern, craft, and use of the frame in her work (Adamson, 2013). He relates this rethinking of the border or frame to the work of Joyce Kozloff’s. Here he describes how Kozloff uses borders or ‘breaks’ to create visually complex compositions through collage, painting, installation, and book making; and discusses how the hybridity of her work, like Jaudon, “inhabits the *parergonal*, that is, by being nothing but a frame, or an unending series of frames...” (Adamson, 2013:30) ¹¹⁷.

¹¹⁷ In mentioning Derrida’s *parergon*, Adamson leads to the idea that even if a painting or sculpture has a frame or pedestal, there is always cultural and a variety of contexts that still influence the perception of the work (Adamson, 2013).

Kozloff's work particularly interests me because of her use of repetition, layering, and colour. In her work that is more reminiscent of patterning, I see layers of colour and repeated shapes similar to quilting and tiling. Yet her works are much more complex, and collaged into a web of texture and colour that comes together in a striking way. Amy Goldin (1978) points out that when more than one pattern is placed on a surface, neither pattern can decidedly belong to that surface. This relationship and juxtaposition of the patterns creates a vibrant and intricate mosaic. The more 'atmospheric' flow of the multi patterned surface, for me, has a 'presence' unlike many other paintings I have seen. Golden draws from a quote by Matisse:

“As Matisse said, a picture is like a book. We must approach it before it speaks to us. On the other hand, decorative objects are like flowers. We feel their presence as a perfume, even before we become aware of them” (Goldin, 1978:11).

The immediate complexity of a visual encounter with Kozloff's work is like the flowers mentioned above. It immediately strikes me without even giving time to formulate an explanation as to why. My hope is to at least achieve a fraction of this sensation in my work. My use of patterning is not as complex, but I hope to impact the viewer through my use of scale, texture, and repeated shapes.

In other works, Kozloff often copies old inaccurate maps into her paintings. They could be seen as sarcastic commentary on past colonial exploration, but the interesting part is she has copied the maps as closely as she could (Frankel, 1999). In *Artforum* David Frankel (1999:169) writes that perhaps these bogus maps speak to the “imperfect state of knowledge,” but also a “not just a landscape, but a way of seeing”. He compares the false information presented in the maps to a game of 'telephone,' where information gets lost in translation. In my two favourite works of Kozloff's, combine the sense of layering, repetition, borders, and mapping. They are part of her 'Mapping Works' which she made between 1993 and 2002.

When looking at her colourful and high-energy compositions, even virtually on my computer screen, I can feel my mind and body interlacing while following the paths she creates. The repeated motifs connect into complex patterns that slowly morph into new planes of pattern and movement. I see her process of making as similar to the flows seen in mapping that are often layered with networks and lines resembling roads, rivers, or veins. Within the works I can see actual veins, limbs, intestines, and brains that melt into the organic aerial landscape. It makes me think of all the ‘flows’ and connections that make up the world. It also reminds me of the impact humans have on the natural world while also being natural beings.

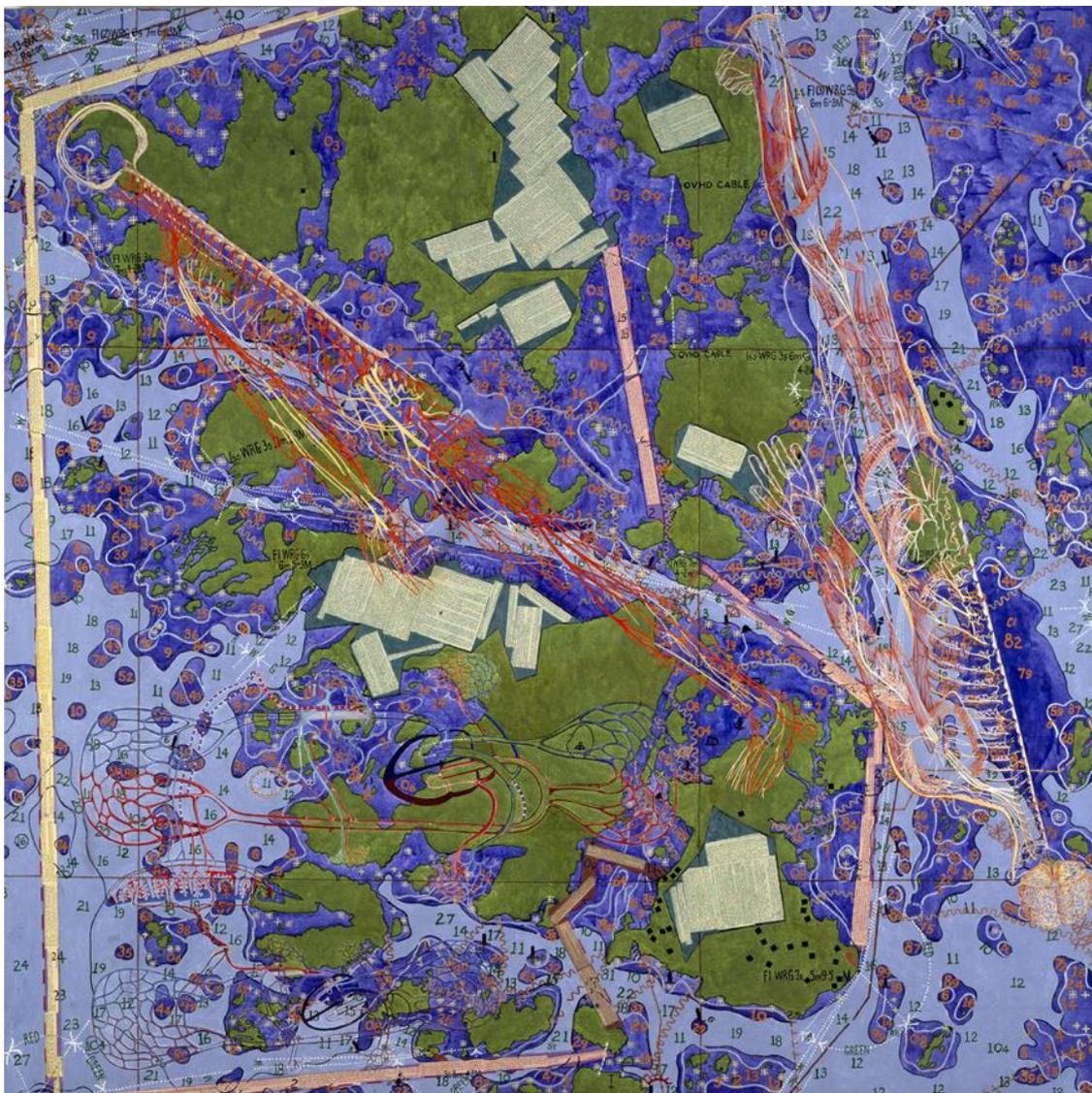


Figure 36: Joyce Kozloff, *Bodies of Water: Songlines*. 1998. Acrylic, collage/canvas. 182.88 x 182.88 cm.
(Source: Joyce Kozloff: Mapping Works [Online]).



Figure 37: Joyce Kozloff, *Bodies of Water*. 1997. Acrylic, collage/canvas. 198.12x 198.12 cm. (Source: Joyce Kozloff: Mapping Works [Online]).

In an interview Kozloff says: “Sometimes I don’t know where I’m going. I have a general idea, but when I start layering information, juxtapositions occur and become part of the process. The hope, the aspiration is that a new insight will emerge.” (Interview: Vicki Goldberg, 2000)

Adamson quotes Carrie Rickey’s insights to Kozloff’s work:

“A border signifies neither the beginning nor ending of an area but rather its interface with some beyond. In this sense borders suggest both curiosity and uncertainty about adjacency and can intimate the unknown or infinite of that outside boundary.”
(Rickey, 1978:02)

These concepts of non-linear patterns and porous (interchangeable) borders resonate with the way I experience the world around me and my materials and creative processes. In the past, I tended to relate borders to boundaries or barriers, rather than points of redirection, change, or transition. This relatively simple change in mindset has allowed me to think about my process of making as a constant proliferating practice that consumes all aspects of my life, whether I am aware of it or not. As a student living abroad, I have found new parts of myself within the unfamiliar which have greatly impacted me as a person and as an artist. Kozloff mentions something similar: “As visitors to a foreign land we take pleasure in the unfamiliar, the striking. We also sometimes find a buried part of ourselves – that happened to me, and it was a gift” (Kozloff, 2014:06).

I now see borders as another dimension that can be added onto or broken down into many more intricate parts. When confronted with a ‘border,’ it already insinuates that there is something outside or beyond it. This resonates with my interest in Multiplicity¹¹⁸ and how I can incorporate an expanding/growing quality to my work through repetition and ‘process’¹¹⁹. In reading *Thinking Through Craft*, I was able to situate my tendency towards certain materials and the repetition of craft practices into a discourse that revolved around process and craft’s relationship with modern and contemporary art. The artists Adamson

¹¹⁸ See *‘Plateau: Multiplicity’*.

¹¹⁹ See *‘Plateau: Connection (Desiring-production)* and *‘Plateau: In the Making’*.

highlights express ideas and sensations that are very much in line with my way of thinking and making. In Jaudon's work, her interwoven use of lines and frames form repetitive and rhizomatic¹²⁰ patterns. In my work, I allow the generative and repetitive nature of my materials and process to suggest connections and knots that ebb and flow. Kozloff's use of pattern, repetition, and line likewise guides the viewer through her compositions, generating the movement and intensity of her work.

While reflecting on these pieces, I consider how Kozloff's patterns allow for a more expansive sense of connection and integration into the world. I imagine myself disintegrating into what has been built around me. As I grow and change, so does my work and environment. I allow my intuition to guide my materials and processes as I build on the point where I am at presently.

¹²⁰ See *'Plateau: Rhizome'*.

Plateau: Conclusion



Figure 38: *Ginger*. 2020. Felt, polyfill stuffing, pink gloves.

On reflecting on the beginning of this research, I return to a small sculpture informed by the shape of ginger. While making this piece I traced the outlines resembling the knobs and shoots of the root onto pink felt, which I then sewed and stuffed into three dimensional forms. I arranged the various ginger-like shapes into a bouquet which I then photographed. The photograph (Figure 34) shows the accumulation of these organic shapes being held up by two pink gloved hands. I have not included this sculpture in my final installation, but I mention it now, as it was a significant and generative point in my practice. While creating this piece, I came to understand that ginger is a rhizome¹²¹ root that produces roots and shoots from various nodes on his horizontal stem. While researching this particular root system, I discovered Rhizomatic theory and Deleuze and Guattari's book *A Thousand Plateaus*. As I read more about these concepts I began to grasp an understanding of the first three functions (Connection¹²², Heterogeneity¹²³, and Multiplicity¹²⁴). Through these 'functions' of Rhizomatic theory, I was led to their other terms and concepts such as 'desire', 'production', and 'machines' which I summarize in '*Plateau: Connection*', '*Plateau: Connection (Desiring-production)*', and '*Plateau: Connection (Desiring-machines)*'.

My understanding and creative interpretations of these concepts have allowed me to explore unconscious creative processes, as well as conscious connections in my every day life. I am also able to channel my creative practice expansively, using this theory as a way to engage with how I make sense of the production and process of my work. The repetitive process of making and multiple parts of *Ginger* have continued to manifest in my work. Repetitive processes have allowed for many iterations of this work. Human error in the making of the repeated ginger shapes gives variation and adds to the ambiguity that is seen throughout the forms. For me, the organic quality of the ginger paired with its fleshy colour resembles fingers or growths that cluster and feed off of one another. This relates to ongoing themes of the body in relation to my own body as a responsive and creative presence.

¹²¹ See '*Plateau: Rhizome*'.

¹²² See '*Plateau: Connection*', '*Plateau: Connection (Desiring-production)*', and '*Plateau: Connection (Desiring-machines)*'.

¹²³ See '*Plateau: Heterogeneity*'.

¹²⁴ See '*Plateau: Multiplicity*'.

This early experimentation with material serves as an anchor and a reference point to the development of my practice as a whole. Assembling digital sketches¹²⁵ using Photoshop allows me to reimagine this piece in various scales and repetitions. In these collage-like images I incorporate other photographed materials to make a series of iterations. From there I use the digital sketches as well as hand drawn sketches to map out the first steps in making large scale physical wall pieces. The collection of sketches act as a starting point or potential finished piece. I begin with one layer or base that is inspired by a sketch, and allow the forms to evolve. This involves responding and adapting to the materiality and evolution of the materials and processes. Every piece of work I make grows into a unique shape that is not predetermined. The idea is to embrace the natural ebb and flow of the material, along with responding intuitively to its accumulation.

By explaining the significance of the ‘Ginger’ sculpture which led to my interest in the concept of a Rhizome, I hope to end at the beginning. On this non-linear path, I have emphasized labour, process, and evolution in my work as inspired by other artists and writers. Rhizomatic theory as conceived of by Deleuze and Guattari has provided a root for these concepts to take hold and for new ideas to emerge. “A new rhizome may form in the heart of a tree, the hollow of a root, the crook of a branch. Or else it is a microscopic element of the root-tree, a radicle, that gets rhizome production going” (Deleuze & Guattari, 1987: 15).

¹²⁵ See ‘*Plateau: Iteration*’.

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