

Diagrammatic Praxis

Overview of Research Interests

The research vectors I've been pursuing since September 2007 have primarily revolved around accumulating referential resources towards the production of a complimentary set of books and papers broadly focused on the relational dynamics between theory and practice in the arts. I have taken the concept of the **diagram** – a cartography of strategies of power - initiated by Foucault and rejuvenated by Deleuze, as foundational. Thinking the diagram entails negotiating several dimensions of relationality: between power relations immanent to the whole social field; between dualistic categories of knowledge (discursive/non-discursive, content/expression, visible/articulable, seeing /speaking); between chaos and order; catastrophe and rhythm; between continuity and discontinuity. One of many and various descriptions:

[The diagram] is the presentation of the relations between forces unique to a particular formation; it is the distribution of the power to affect and the power to be affected; it is the mixing of non-formalized pure functions and unformed pure matter; [...] a transmission or distribution of particular features. Deleuze, *Foucault*, p72-73

Contemporary interpretations, remixes and fusions of diagrammatic concepts extend to a wide array of thinkers and artists (see Bibliography). It is the production of multiplicitous meaning, or the diagram of meaning immanent to the relation between content and expression, thinking and the unthought, seeing and speaking that interests me. In my doctoral thesis "The Translocal Event and the Polyhythmic Diagram" I scratched the surface of diagrammatic praxis as performative, primarily emphasizing the conditions of real time, collaborative image/sound improvisation in distributed networks. Brian Massumi and Erin Manning's work on the *biogrammatic* suggests a fresh topological register for discerning processual tendencies in performing arts practice; clues as to what might be culled as an affecting of effects that, when contextualized as 'diagram of practice as perception' resonates between theory and practice; between the diagrammatic and the biogrammatic (not unlike Bergson's Intuition and Guattari's transversality).

The ethical aesthetic of power relations, desiring machines and their doubled articulations in processes of perceptibility such as drawing, collage, cut-ups, AV remixes and improvisation techniques informs my current project entailing a diving into the in-between spaces and force fields of my doctoral research to create new relations, sensitive to the political and economic (post-Fordist, immaterial labor) environment that situates just-in-time creative production and consumption today.

Project Content

Thinking around-thru-in diagrammatic praxis is a long-term post-doctoral research, supported by my fellowship with ARTI. I am engaged in experimenting with diagramming in several registers, theoretical and practice-based. My goal is to address theoretical writing as artistic practice, provoking the relation between the concept and the percept/affect within the schema of the diagram.

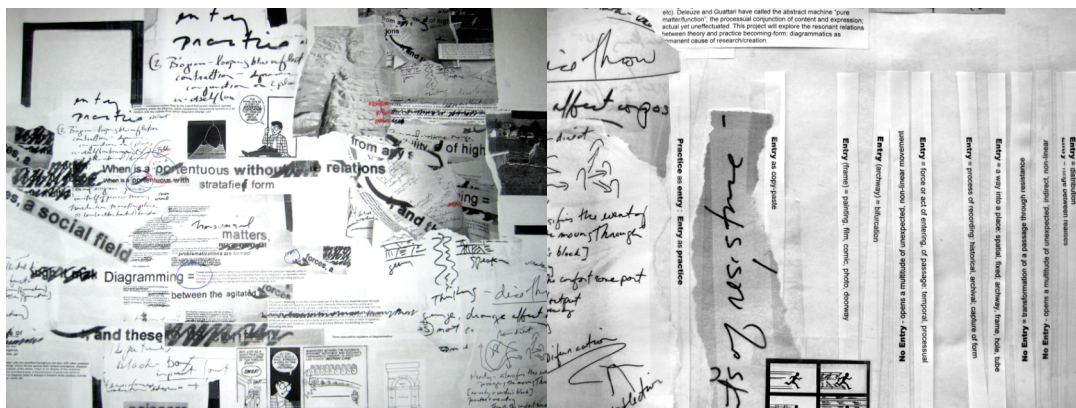
Theoretical concerns:

- 1) **the informal diagram:** Foucault showed the diagram to be the presentation of power-relations between forces. In Foucault's most famous example it is he prison as confluence of the visible and the articulable; content and expression. Specifically, in my research it is the diagram of the political, ethical aesthetics of research/creation; the resonant relations between theory and practice becoming-form. This is the abstract machine of pure matter and function, the conjunction of content and expression, taken up by Deleuze and Guattari.

- 2) **the inflected diagram:** The spatio-temporal-material contraction of the abstract machine (informal diagram). The processual thinking-feeling (Massumi) of the diagram as the event of encounter; the biagrammatic tendency or inflection of the informal diagram becoming form; the dynamic, emerging relations of non-relation that affect its 'possible' effects. Both the actualization of the abstract machine and the recursive counter-actualization of the formal diagram.
- 3) **the formalizing diagram:** the material actualization (drawing, marking, modality fragment) of virtual potential; the machinic phylum, flow of matter to be intuitively followed "The **machinic phylum** is materiality, natural or artificial, and both simultaneously; **it is matter in movement, in flux, in variation, matter as a conveyor of singularities and traits of expression ... This matter flow can only be followed. The artisan is one who is determined to follow a flow of matter as pure productivity.** The artisan is the itinerant, the ambulant. His work is a legwork. **To follow the flow of matter... is intuition in action.**" (ATP p.409)
- 4) **the formal diagram:** diagrammas, the real, literal markings of thinking-feeling processes, their doubly articulated 'capture as form. How the abstract machine transduces these stages to become the realization of a fixed form, artefact, archive of the diagrammatic illustration/ visualization.
- 5) **the biogram:** the lived and living topology of the diagram, the topological folding of practice as perception (Massumi, Manning). The biagrammatic as a transductive/hacktive operation; the pre-formative as a performative interfacing.

Practical Concerns:

Honing a cut-up, pick-up technique or method for formalizing concepts that visualizes and/or sonifies a process of conceptual connectivity, overlap and resonance within the schema of a diagrammatic praxis. Large scrolls of paper are currently being used to 'frame' constructive, relational processes of image/text conjunctions/disjunctions that fold and unfold as writing practice.





Examples of diagrammatic practice as a recursive methodology. The above examples are details from two diagrammatic projects that resulted in published papers.

Dissemination of Research

A book project is planned in which the diagrammatic cut up/pick up method and the subsequent texts and diagrams produced are compiled and distributed. An exhibition of the large format diagrams will accompany the published book. The project will complete in Spring 2010.

ARTI Annual Report 2008 CALENDAR of EVENTS/MILESTONES

September 2007

Begin research project entitled **Diagrammatic Praxis**, investigating the relation between theory and artistic research practice; the performative resonance between the diagrammatic and the biogrammatic; the emergent political aesthetics of the biogrammatic.

October 2007

11 October 2007: Presentation at the 3rd Cyclus Conference Amsterdam

November 2007

7-10 November: Mutamorphosis Conference on Art and Science, Prague, CZ
Paper/presentation: *"Extreme Intervals and Sensory Fusions: The Hinge"*

Abstract: <http://www.mutamorphosis.org/index.php?lang=en&node=120&catid=108&id=27>)

Debate moderation at Mutamorphosis Conference: On Synesthesia with Roger Malina

December 2007

Draft paper for FLOSS+Art book: "Who Done It? Ethico-aesthetics, the production of subjectivity and attribution". Publishing date: January 09, OpenMute

Rehearsals: advisor/dramaturg for choreographer Nora Heilmann's *Fieldings* project

January-February 2008

2 Jan- 4 February: The *Fieldings* project rehearsals

5 February: Premiere of *Fieldings* at Something Raw Festival

4-22 February: participant LISA artist residency workshops: Vocabulaboratories workshop

March 2008

Draft paper for Vocabulaboratories book. Publishing date: September 08, Stichting LISA
<http://www.vocabulaboratories.net/>

Preparation for artist residency

April 2008

11 April- 26 May: Concordia/SAT/University of Montreal artist residency by invitation of Brian Massumi and Erin Manning

Invitation to join the Advisory Board of *Inflexions* online journal.

Invitation to contribute a chapter to the AHRC ICT Methods Network Series: "Interfaces of Performance" edited by Maria Chatzichristodoulou [aka Maria X], Janis Jefferies and Rachel Zerihan of Goldsmiths

Invitation to join the panel *Presence as Performance: Exploring Witnessed* at Presence 08 Conference, Padua IT (Oct 08) <http://www.presence2008.org/>

May 2008

Artist residency Montreal through 26 May

23-25 May: Co-host of the Erin Manning/Brian Massumi *Into the Folds* International workshop
<http://erinmanning.lunarpages.net/htm/projects/events.htm>

Invitation to join the Editorial Board of *FibreCulture* Journal.

June 2008

17 June: Submit Vocabulaboratories: paper: "A Vocabulary of Doing" to editors

July 2008

3 July: interviewed by Kim De Vries the for Else-If-Then blog/research

<http://else-if-then.blogspot.com/2008/07/interview-with-sher-doruff-different.html>

5 July: Submit Chapter: "The Tendency to Trans-: The Political Aesthetics of the Biogrammatic Zone" (7000 words) to editors

8-10 July: Presentation at SMARTLab PhD seminar, University of East London
"The Translocal Event and the Polyhythmic Diagram"

August 2008

Invitation to Keynote at the CYNET Art 08, Dresden, D (declined due to conflict)
<http://body-bytes.de/02/?language=en>

September 2008

14-17 September: Keynote Address, Digital Resources for the Humanities and Arts (DRHA) Conference, University of Cambridge
"Transducing the Re-Markable: Hacking the Transdisciplinary Relation"
<http://www.rsd.cam.ac.uk/drha08/>

October 2008

10 October: planning of the Society of Molecules event in May 2009 in cooperation with the University of Utrecht, Concordia SenseLab Montreal and the Boijmans Museum, Rotterdam

24 October: Lecture on research methods and Deleuzian theory at PhD seminar, University of East London (UEL)

27 October: Presentation of Diagrammatic praxis research at Goldsmiths PhD Seminar, London

29 October: Course in Supervision techniques for practice-based PhD candidates, UEL

31 October: Paper at Visualising Knowledge Symposium, CRASSH, University of Cambridge
"Diagrammatic Praxis: Hacking the Relation"
This paper addresses the relational dimensions of Deleuze's 'diagramme de Foucault', generating a speculative re-marking of knowledge-power-subject cartography through techniques of contemporary LiveArts and hacktivist practice.

<http://www.crassh.cam.ac.uk/events/578/>

November 2008

23 November: Interviewed by Erin Manning for forthcoming Inflexions Journal

ARTI Annual Report 2009 CALENDAR of EVENTS/MILESTONES

Publications:

Chapter: "The Tendency to Trans-: The Political Aesthetics of the Biogrammatic Zone,"
Interfaces of Performance, M. Chatzichristodoulou, Janis Jeffries and Rachel Zerihan, eds.,
Ashgate, 2009
<http://www.ashgate.com/isbn/9780754675761>

Forthcoming 2010

Graphic Essay: "Zenez! and the Re[a]dShift BOOM!," *Inflexions Issue 4*,
<http://www.senselab.ca/inflexions/>

Projects:

Society of Molecules Project – May 2009

"What's Eating Amsterdam" event

<http://www.rhiz.eu/artefact-32254-en.html>

<http://www.theaterofmemory.com/societyofmolecules/>

"What's Eating Amsterdam" - Digestive Derivatives: Collage images abstracted from a four-meter diagram of the research process

http://www.senselab.ca/inflexions/volume_3/tangents/amsterdam/whatseatingamsterdam.html
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Object Research Lab Project – November 2009-2010

Participant in four interdisciplinary discussions on Objects and Relational Thingness initiated by artist Yvonne Dröge Wendel

17 November: Object One with William van Weelden, Klaas Kuitenbrouwer and YDW

1 December: Object Four with Maartje Hoogsteijns, Clare Butcher and YDW

15 December: Object Seven with Fiona Candlin, Klaas Kuitenbrouwer and YDW

Object Eight with Jurgen Bey, Maartje Hoogsteijns, Michael Portnoy and YDW

<http://objectresearchlab.ning.com/groups>

"Discussion among researchers of the lab during starting phase in November 2009,"

<http://objectresearchlab.ning.com/>

Presentations:

TanzKongress, Hamburg – November 2009

ARTI and Amsterdam Master of Choreography (AHK) on artistic research