

# The Difference Engines: Singing Deleuze

# A

The **ABC** format; 26 ideas on a possible lecture.

**Abstract machines:**

Defined diagrammatically in this way, an abstract machine is neither an infrastructure that is determining in the last instance nor a transcendental Idea that is determining in the supreme instance. Rather, it plays a piloting role. The diagrammatic or abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come, a new type of reality. Thus when it constitutes points of creation or potentiality it does not stand outside history but is instead always "prior to" history. Everything escapes, everything creates--never alone, but through an abstract machine that produces continuums of intensity, effects conjunctions of deterritorialization, and extracts expressions and contents. This Real-Abstract is totally different from the fictitious abstraction of a supposedly pure machine of expression. It is an Absolute, but one that is neither undifferentiated nor transcendent. Abstract machines thus have proper names (as well as dates), which of course designate not persons or subjects but matters and functions. The name of a musician or scientist is used in the same way as a painter's name designates a color, nuance, tone, or intensity: it is always a question of a conjunction of Matter and Function. The double deterritorialization of the voice and the instrument is marked by a Wagner abstract machine, a Webern abstract machine, etc. In physics and mathematics, we may speak of a Riemann abstract machine, and in algebra of a Galois abstract machine (defined precisely by an arbitrary line, called the adjunctive line, which conjugates with a body taken as a starting point), etc. There is a diagram whenever a singular abstract machine functions directly in a matter.

# B

## **Burroughs: The Writing Machine:**

„We first took our image and put it into code. A technical code developed by the information theorists. This code was written in the molecular level to save space, when it was found that the image material was not dead matter, but exhibited the same life cycle as the virus. This virus released upon the world would infect the entire population and turn them into our replicas, it was not safe to release the virus until we could be sure that the last groups to go replica without notice. To this end we invented variety in many forms, variety that is of information content in a molecule,

which ,enfin,is always a permutation of the existing material. [NE 49]

# C

"If repetition makes us ill, it also heals us; if it enchains and destroys us, it also frees us, testifying in both cases to it's 'demonic' power. All **cure** is a voyage to the bottom of repetition."

[DW 19]

# D

[**Dead** Repetitions: ] "It is so wearisome. First you put on your shirt, then your trousers; you drag yourself into bed at night and in the morning drag yourself out again;and always you put one foot in front of the other. There is little hope that it will ever change. Millions have always done it like that and millions will do so after us. Moreover, since we're made up of two halves which both do the same thing , everything's done twice. It's all very boring and very, very sad."

[cit.DW,4]

# E

The **Exhausted**: Newton Amrstrong gave me the text in London 2014, inspiring the 50 minutes piece DW26 The Exhausted, premiered in Australia 2015.

„you press on, but toward nothing.

You were tired by something, but exhausted by nothing.

There is only possible existence.

It is night, it is not night, it is raining, it is not raining.

"Yes, I was my father and I was my son."

The disjunction has become inclusive, everything divides, but within itself, and God, who is the ensemble of the possible, intermingles with Nothing, of which each thing is a modification. “  
(L'Epuisé)

The ego is a mask for other masks, a disguise under other disguises. Indistinguishable from its own clowns, it walks with a limp on one green and one red leg. [DW 110]

# F

French Philosophy of the Sixties/Seventies seems to have an odd fascination with German Philosophy: in DR its Nietzsche, with Derrida Heidegger etc. Especially German Idealism seems to play a crucial role in this thinking, very often in the context of palimpsest writing.

And for these philosophers there is a common strategy to be observed: to write text on existing texts, creating a new kind of meta-philosophy. This goes as far as Larouelles Non-philosophy:

All the Monadologies I-XXXII were inspired by the resulting concepts of Meta-Composition and Non-Composition.

# G

**German Philosophy:** having studied mostly the Austrian school of Neo-positivism, Deleuze came as a shock for me, leading to revolutionize my musical thinking and restarting the conflict with the Stuttgart/Darmstadt school.

# H

Habit draws something new from repetition - namely, difference (in the first instance understood as generality.) In essence, habit is contraction.

Language testifies to this in allowing us to speak of „contracting a habit..

# I

"Repetition belongs to humour and **irony**; it is by nature transgression or exception, always revealing a singularity opposed to the particulars subsumed under laws, a universal opposed to the generalities which give rise to laws." [DW 5]

# J

Jan Jagodzinsky: gave me the english edition of Difference and Repetition: wrote the introduction text to the CD-release of Difference and Repetition

# K

# L

Christian Loidl (1957-2001): poet and performer, gave me the Deleuze DR hint in 1995: „You have to read this, for me its too complicated....“

„What is an Image

No Idea

No Idea

What is an Image“

[1999]

M

repetition changes nothing in the object repeated, but does change something in the **mind** which contemplates it. [DW70]

Leibniz, Monadology:

**“Therefore every organic body of a living being is a kind of divine machine or natural automaton, infinitely surpassing all artificial automatons. Because a machine constructed by man's skill is not a machine in each of its parts; for instance, the teeth of a brass wheel have parts or bits which to us are not artificial products and contain nothing in themselves to show the use to which the wheel was destined in the machine. The machines of nature, however, that is to say, living bodies, are still machines in their smallest parts ad infinitum. Such is the difference between nature and art, that is to say, between divine art and ours.**

**As we established above that there is a perfect harmony between the two natural realms of efficient and final causes, it will be in place here to point out another harmony which appears between the physical realm of nature and the moral realm of grace, that is to say, between God considered as the architect of the mechanism of the world and God considered as the monarch of the divine city of spirits.”**

N

O

"The head is the **organ** of exchange  
but the heart is the amorous organ of repetition"

[DW 2]

# P

Repetition is **pathos** and the philosophy of repetition is pathology  
[DW 290]

# Q

The greatest danger is that of lapsing into the representations of a beautiful soul: there are only reconcilable and federative differences, far removed from bloody struggles. The beautiful soul says: we are different, but not opposed... The notion of a problem, which we see linked to that of difference, also seems to nurture the sentiments of the beautiful soul: only problems and **questions** matter...

# R

Are not all the repetitions ordered in the pure form of time? In effect, this pure form or straight line is defined by an order which distributes a before, a during and an after; by a totality which incorporates all three in the simultaneity of its a priori synthesis; and by a series which makes a type of repetition correspond to each.

# S

Science Fiction:

A book of philosophy should be in part a very particular species of detective novel, in part a kind of **science fiction**.....

**Science fiction** in yet another sense, one in which the weaknesses become manifest. How else can one write but of those things which one doesn't know, or knows badly? It is precisely there that we imagine having something to say. We write only at the frontiers of our knowledge, at the

border which separates our knowledge from our ignorance and transforms the one into the other. Only in this manner are we resolved to write. To satisfy ignorance is to put off writing until tomorrow - or rather, to make it impossible. Perhaps writing has a relation to silence altogether more threatening than that which it is supposed to entertain with death. We are therefore well aware, unfortunately, that we have spoken about science in a manner which was not scientific.

### **Short time memory** and Hypnosis:

Neurologists distinguish between long-term memory and **short-term memory** (on the order of a minute). The difference between them is not simply quantitative: short-term memory is of the rhizome or diagram type, and long-term memory is arborescent and centralized (imprint, engram, tracing, or photograph). Short-term memory is in no way subject to a law of contiguity or immediacy to its object; it can act at a distance, come or return a long time after, but always under conditions of discontinuity, rupture, and multiplicity. Furthermore, the difference between the two kinds of memory is not that of two temporal modes of apprehending the same thing; they do not grasp the same thing, memory, or idea. The splendor of the short-term Idea: one writes using short-term memory, and thus short-term ideas, even if one reads or rereads using long-term memory of long-term concepts. Short-term memory includes forgetting as a process; it merges not with the instant but instead with the nervous, temporal, and collective rhizome. Long-term memory (family, race, society, or civilization) traces and translates, but what it translates continues to act in it, from a distance, offbeat, in an "untimely" way, not instantaneously. Das Kurzzeitgedächtnis ist auch das mit dem Zustand der Hypnose verbundene Zentrum.“

Deleuze, Mille Plateaux

# T

Theater der Wiederholungen

„In the **theatre of repetition**, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organised bodies, with masks before faces, with spectres and phantoms before characters - the whole apparatus of repetition as a 'terrible power'.“

"In every respect, repetition is a transgression. It puts law into question, it denounces its nominal or general character in favour of a more profound and more artistic reality" [DW 3]



# U

The order of time has broken the circle of the Same and arranged time in a series only in order to re-form a circle of the Other at the end of the series. The 'once and for all' of the order is there only for the 'every time' of the final esoteric circle. The form of time is there only for the revelation of the formless in the eternal return. The extreme formality is there only for an excessive formlessness (Holderlin's **Unformliche**). In this manner, the ground has been superseded by a groundlessness, a universal **ungrounding** which turns upon itself and causes only the yet-to-come to return.

# V

A single and same **voice** for the whole thousand-voiced multiple, a single and same ocean for all the drops, a single clamour of beeing for all the beeings: on condition that each beeing, each drop and each voice has reached the state of excess-in other words, the difference which displaces and disguises them and, in turning upon its mobile cusp, causes them to return. [DW 304,end]

# W

# X

Y

Z

unfinished.....

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