

## CUT UP 1.2

The blackboard and chalk of the mathematician, the notebook of the artist (the **drawing** of, and drawing off) and the *artafect* (realized thing) are topologically immanent. This imagines **the** sketch of the architect, the inked napkin from the business lunch, as all exhibiting the diagrammatic **practice** of writing.

This writing, interleaves with the mapping processes with which it **proposes** a contractual (push, pull) approach - the **tendencies**, the matter-movement of not-yet-formalized thought and sensation. **Folds** and unfolds – the forming, deforming and reforming of both processes. The **separation-** between abstract machine, *biogram* (embodied, inflected diagram) and formal diagram (drawing of/off) are **coexistent** registers of relation between diagramming as abstract machine and its **pulsing** connections (non-relations) that power the resonating thought intensities; the **drawing off**. It imagines clarifying Deleuze's diagram as a **contraction** to variable states of presentation (sketches, drawings and doodles) **between** fragments, between content and expression, the seeable and the sayable. **The** practice of writing, of this writing.

Interleaved with the mapping processes with which it folds a Foucauldian/Deleuzian hybrid, **reverberating** the unthought of thought, is of interest here. For Foucault, the diagram, **discursive** and non-discursive, marks *entry* points; portals of entry through which all

unfolds - forming, deforming and reforming both processes. The relations of non-relation **express** the realizations of the play of informal forces; **project** a presentation of power and resistance to the particular features of a social **push**-pull-fold-unfold without the designation of arrival and departure. The thought intensities **that** power the diagram resonate between fragments **of** Research Creation practice.

**Deleuze** precisely and artfully extends Foucault's reach by mapping his early middle **without** the input/output connotations of a black box confection. Ports, as focal points of **content** and expression, the seeable and sayable, the discursive and the non-discursive, **drawn** and redrawn, in recognition of the contemporary **works** within a knowledge-power-subjectivity continuum. Deleuze extrapolates passage. **Lines** of resistance and lines of flight through which the diagram may become, mark entry points, portals of entry through which all points of the diagram pass - push, pull, **from** the 19C to 20C *disciplinary* diagram of Foucault as abstract machine to incite ... **both** an effectuating concrete assemblage (thing) and remain outside the stratified zone of the **fold**, unfold – without the designation of arrival and departure, without the input/output **society of control** diagram formulated by Deleuze.