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REVIEW ARTICLE

THE DELEUZE-IAN/GUATTARIAN PERFORMANCE: PERFORMANCING AT N-1 DIMENSIONS - THE BODY WITHOUT ORGANS

The Deleuze-Ian/Guattarian Performance: Performancing at N-1 Dimensions - The Body Without organs

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THE BODY WITHOUT ORGANS

From the body in need of redesign I move to another body; a body remade to the point of completely having to be re-conceptualised. This is a body that is always open for new forms to take shape; a body that eschews hierarchical organisation of itself: Deleuze's and Guattari's (D&G) body without organs (BwO).

In looking at the BwO I endeavour to incite the reader to think in different ways; similarly to what I think D&G urge us to do, that is, to think differently, to open the body to new connections, to look at things in a more sideways fashion, which is in an unusual and, at times, crazy manner.

I see that D&G instruct us (although they would possibly never "instruct" us, in the sense of "teaching" us; but instead they might show us a plateau of multiple opportunities) to favour the unpredictable, to oppose notions of control. Therefore, I appropriate D&G in order to think about performance in particular ways and to reflect on the use of technology in new media performance environments in ways that are more akin to vermin scurrying or a lunatic running How does a lunatic run, one may wonder? D&G constantly make one ask such questions, always urging one to dismantle one self.

The following quotation represents well the ways in which D&G ask us to be in flow, to be open to movement and change, to consider a whole "diagram" rather than "subjective programs" (1988, p.161). D&G tell us to lodge our self, "on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, … have a small plot of new land at all times." (1988, p.161).

So, what is the body without organs, the BwO? Deleuze and Guattari suggest that it is no longer a body subordinated by the mind, no longer an organic system, no longer a vessel that contains organs, but the BwO is an assemblage of parts and organs, of actions, and flows. It is a state that can never be reached, and it is "what remains when you take everything away" (1988, p.151). Thus, the BwO must be seen as something dynamic and experimental, as always in a process of becoming, rather than as a finished object. More so, it is something practical. It is not a notion or a concept, but a set of practices, characterised by desire.

The D&G body is conceived in ways that question the hierarchical and systemic organisation of the organs; in short, the organism. The BwO is conceived in ways that open up to new connections; a body that is occupied and populated by intensities, flows and gradients. However, only those intensities that are neither negative nor opposites can pass and circulate. The BwO is not space nor in space. It is intense matter that occupies space and is, "defined by axes and vectors, gradients and thresholds, by dynamic tendencies involving energy transformation and kinematic movements" (1988, p.153). It is more than that; the BwO is a "component of passage" that not only causes intensities to pass, it also produces and distributes them. It is marked by "sedimentations, coagulations, foldings, and recoilings" (1988, pp.158-9). In the BwO the organs become organised into that unwanted relations of composition, the one known by the name of 'organism'. It is upon recognising this imposed state that the body protests about having been made an organism, of having had its body stolen. The body howls: "They've made me an organism! They've wrongfully folded me! They've stolen my body" (1988, p.159). One can argue that the elimination of the body in the BwO must project it, if taken literally, which we also must be careful not to do, towards a body without organs without Body - a BwOwB.

The lunatic running wonders what if I was to posit performance here; as a process of constructing a body without organs without body (a BwOwB)? One may wonder whether such a BwOwB would still be able to cause intensities to pass, to produce and distribute, and whether it is indeed the BwOwB, rather than the BwO, that remains when you take

everything away. If, according to Deleuze and Guattari, the BwO is a limit that one is forever reaching out to (1988, p.159), having a BwOwB would imply that one will have ceased to be signifier and signified, interpreter and interpreted all together: all that remains is pure consciousness. Therefore, it can be argued that pure consciousness cannot produce and distribute; that it cannot signify and subjectify.

DE-STRATIFY AND DE-SUBJECTIFY

A D&G reading exposes that the destruction of the body cannot be implied, as destroying the body means death (1988, p.162). The BwOwB can only exist if a destratification of the BwO has not taken place too abruptly, as "every destratification must observe concrete rules of extreme caution: a too-sudden destratification may be suicidal" (1988, p.503). The BwOwB cannot make the BwO into a body of nothingness.

Indeed, one has to proceed with extreme caution if negating the body, so that it may not purely be a way of differently organising the BwO. The body cannot die but it must exist as unformed matter, as "matter-movement" (1988, pp.511-2). D&G want to move away from organisation, from function and development towards notions of speed, slowness, movement and rest (1988, p.255).

So, let me keep moving. Let me desubjectify, destratify, and seek a D&G performance in elements and particles, not in organised and functioning, or non-functioning bodies. The D&G performance does not annul the organs but makes room for new relations to enter. The BwOwB is one such relation. The D&G performance asks one to see one's Self (Moi) as a threshold, "a becoming in between two multiplicities" (1988, p.249).

By this D&G reading, performance must be understood more akin to contagion; as a mode of expansion and propagation introducing disruptions into systems of exchange. In addition, performance must not be guided or judged by that epidemic called production. Rather, a D&G reading must expose performance in terms of becoming; not becoming as progression or regression along a series, not as evolution, but as involution, as something creative. D&G incite one to discover the task of performance as what I call "performancing", that is performance as a rhizomatic activity, an activity with multiple, non-hierarchical entry and exit points, in which the diagonal can break and free itself, an activity in which multiplicities become constituted, constitutions multiplied and becomings constitute multiplicities.

To me, performancing is entering the smooth space of the sea, a directional space, rather than a "dimensional or metric" one; a space with continuous variations, with no distinct forms, but a "space of affects", as D&G may call it (1988, p.479). It is a space filled by events rather than properties (Bergson

already urged us not to look towards properties, or the thingness of a thing). It is a space in which new forms (the BwOwB is such a new form) are continuously being developed. Let performance not be a becoming-sound, a becoming-instrument, a becoming-technology. "Becoming is never imitating", so D&G tell us (1988, p.305). It is, as all becomings, "becomings-elementary, - cellular, -molecular, […] - imperceptible", (1988, p.248) and "all becomings are already molecular" (1988, p.272). Performancing is performance freed from its respective code. It extracts "particles between which one establishes the relations of movement and rest, speed and slowness that are closest to what one is becoming, and through which one becomes" (1988, p.272). The D&G performance urges one to see beyond units and consider molecular and individuated multiplicities, as apparent unity in a set, such as found in the Mandelbrot set for example, also always exposes multiplicities. In that way, the periphery in the Mandelbrot set "is filled with a halo of tiny copies of the entire set, each of which is surrounded by its own halo of still tinier copies, and so on, on smaller and smaller scales, without end" (Yale University 2005).

Dispersed and Transfinite Schizophrenia!

Let me celebrate performancing where "masses and flows are constantly escaping, inventing connections that jump from tree to tree and uproot them: a whole smoothening of space, …" (1988, p.506). The creation of the not-yet!

HARDWARE HACKER NIC COLLINS

The sonic activities of hardware hacker Nic Collins provide a good illustration of performancing. In Nic Collins works sounds are drawn out of the hacking of various hardware items, a process that abides by the rule of "if it sounds good and doesn't smoke, don't worry if you don't understand it" (Collins). These are new, weird and wacky sounds derived out of ordinary everyday electrical appliances. There is soldering, scratching and scraping, twisting and pounding of devices until distorted, sweet, entirely unexpected and out-of-this-world-kind-of sounds emanate from very much in-this-world-kind-of devices. Collins opens our eyes to see and hear the simple; yet not the simplistic. His lo-fi music allows for "a perpetual multiplication of significance creating hybrids of inferences", which in turn produce "hybrid decoded and deterritorialized phantasmagorical meanings" to borrow a phrase by Joseph Nechvatal (2000). To me, these are sonically de-stratified bifurcations that rejoice in the Schizophrenic Transfinite!

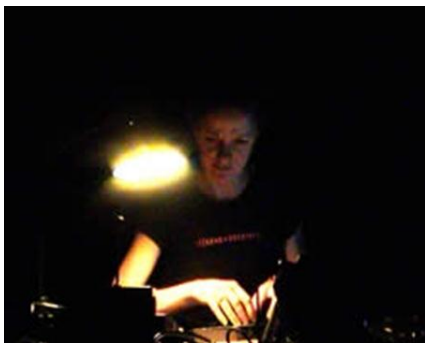**Live converter Kaffe Matthews**

FIGURE 19: KAFFE MATTHEWS

WWW.GRACIA-TERRITORI.COM/IMG/LEM2002/K.MATHEWS.JPG
[SEPTEMBER 2005]

The not-yet world of Kaffe Matthews' laptop performances opens one's senses to another type of performancing. While bearing the self-assigned description of 'live converter', Matthews creatively 'involves', rather than progressively evolves, sonic materials.

Matthews' performancing is a navigation of the smooth space of the sea [the title of her CD "eb+flo" - (Matthews 2003) - may suggest the sea's inherent continuous variations]. It is not solely a making of sounds in themselves, that too, but also the making of their texture, density, colour, grain, and shape, which all aid in blurring the point, freeing the line, a sculpturing of sounds that deterritorialises rhythm and makes bifurcations possible.

Matthews' performancing is a making of the not-yet. By focusing on the qualities of sounds themselves, by looking towards sine tones - the smooth sound, the completely pure sound - and by commencing sonic activity with nothing, not even with one's own preconceptions of how it should sound, but with pure energies of a particular space, Matthews not only gives room for the not-yet to appear, but she is also constantly in the process of returning to the molecular. This is a molecule from which she then builds; one that has the potential to increase the number of sonic connections, to push towards bifurcations and multiplicities.

FIGURE 20: KAFFE MATTHEWS

WWW.WOMENINMUSIC.ORG.UK/FRAMED/HERNOISE.HTM
[NOVEMBER 2005]

"I'm responding to the resonance and the energy of a space", she states (in Montgomery 2003). The 'work' (a word I will henceforth use for the lack of a more appropriate one; one which would entail notions of process, and not necessarily reek of concepts such as 'result') "Weather Made", a collaborative project (Matthews 1999-2001), is one such that exposes performance as a becoming; one in which weather data picked up from strings of a kite turns into planes of sonic activity, multiplicities of sounds. Whereas Matthews prepares an instrument with laptop computer and software, it is the weather that plays it. Sound becomes "a central mixing pot" accessible to all (in Montgomery 2003), and sound is continuously sculpted by movements of the smooth space of the sea, incessant variations are exposed, new forms developed. The energy of each sound is dispersed, transfinite schizophrenia awaiting to partake in the not-yet!

INFRA-INSTRUMENTALIST PHIL ARCHER

Nic Collins' staunch follower Phil Archer presents performancing activities with modified, mis-interpreted, re-examined familiar music appliances, such as the CD player. Archer intervenes and appropriates familiar objects, those that have become so intimately known, in order to re-situate them as either totally new objects or, by referring to the known objects, as some that reminisce of the known (Archer 2004, p.19). Objects are made to reflect upon themselves, while one's perspectives of the familiar become radically altered.

Archer's 2001 work "CD err" (Archer 2004, p.9) for example makes sonic multiplicities apparent. "CD err" is a collection of sonic snippets derived from recordings of others. Sounds become extracted, then randomly layered in order to free up coincidental new materials; imprinted onto CD-R and replayed on Archer's modified CD walkman (see Figure 21), with which he can intervene into the playback behaviour of the materials themselves (making audible skips and distortions as well as the CD's inherent mechanical noises). Archer's sonic improvisations not only put into question categories of compositional and improvisational activities, but also re-shape the act of music making into one of pure performancing. Sounds are freed during the rhizomatic processes of Archer's sound making.

This is a process that considers both compositional and improvisational sculpturing, as well as the building, deforming and programming of devices, in

which sounds are not created within a framework of rigid forms and structures, but rather, by the making of relationships, by exposing the sounds' inherent tendencies and combinatory possibilities, and by allowing for redefinitions and repurposing of internal sonic relations. New connections are constantly being formed, materials re-structured and re-worked. "[D]ense, phantasmagorical forces develop", and "things [are] heard only from the depths of [an] inclusive ecstatic density-withdrawn into itself, perhaps - adumbrated and darkened by its obscurity - but bound tightly

together and inescapably grouped by the vigor that is hidden in virtual depth", to appropriate Nechvatal's language a ultimate time (2000).

FIGURE 21: MODIFIED SONY DISCMAN D-121 I

AS USED IN ARCHER'S WORK "CD ERR"; RED WIRES INDICATE ARCHER'S MODIFICATIONS (COPYRIGHT: PHIL ARCHER)

The inkjet printer in Archer's work "Latin" has ceased to be a pure imprinter of textual information, for the motors no longer carry paper and ink, but now cause the movements of pencils and pens, creating percussive sounds (see Figure 22). The supercollider patch spurts out samples of a steel drum at random pitch (Archer 2004, p.17), partaking in the making of assemblages that open and multiply connections. The inkjet printer turns into what Bowers and Archer call an "infra-percussion kit" (Bowers, Archer 2005) that, to me, allows for performancing while feeding on notions of mis-, ir-, inter- and re-.
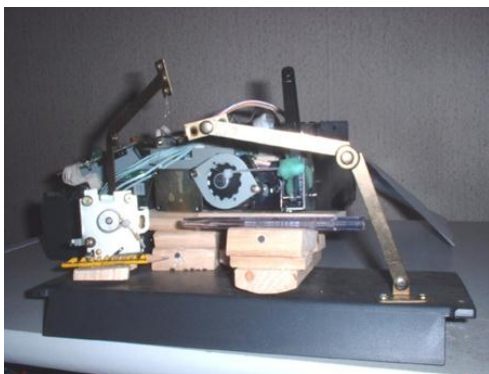

FIGURE 22: PHIL ARCHER'S INKJET PRINTER

AS USED IN THE WORK "LATIN" (COPYRIGHT: PHIL ARCHER)

Archer's performancing is one of negation, not only a negation of sounds, but also of agendas of in- and ex-tension (of tension, too), of notions of hyper-, meta-, and cyber-. The instrument "in-tends" rather than "ex-tends" beyond the semi-romantic notion of instrumental virtuosity to involve into the constrained, into the simple and few rather than the many, into the reduced and restricted, into infra- rather than the super-. Conventional notions of virtuosity and expressivity become restricted to rejoice in "simple musics", as Bowers and Archer call it (2005), leading to a music in which the performer does not seem to be the cause of the production of sounds anymore. The instrument seems to play itself without interference from the performer - a true virtuosity of restriction.

These performers urge us to celebrate the instrument within the non-instrumental; an instrument that comes "from beneath"; one that is below the standards expected of traditional instruments (Bowers, Archer 2005). However, do not think that sounds are random, coincidental or unpredictable, lacking form or structure. What one finds in Archer is performancing at n-1 dimensions; a performance in which the multiple is made, not by adding but by subtracting "the unique from the multiplicity to be constituted" (D&G 1988, p.6). In addition, Archer's work is exploding with uttermost sonicality, the latter relating to sound just as musicality tends to refer to music.

CAN TECHNOLOGY CREATE A RHIZOME

I now want to question whether technology can drag performance into an activity of performancing; whether it can, wants to, and knows how to, create a rhizome; whether technology can blur the point, aid in abandoning coordinates, free the line and the diagonal, deterritorialise rhythm, and favour nonpulsed time. In short, can technology bifurcate? If so, how is it, can it, and should it, be involved in the making of the not-yet? One thing technology can do is to bring out individuated elements, like sounds. It allows one to travel inside them, stretch and condense them, touch or leave them untouched. Technology has the potential to signal a return to a basic element; it can constitute the promise of a return. This is, however, not a return understood as a regression. The inherent potential for a return to the elementary unit is also not a question of the unpredictable, which, at times, can be implicit in the use of technology. No. It is a question of the demonic animal, of forming a multiplicity, a becoming. There is no need for the Oedipal sentimental family pet, such as "my" violin, "my" trumpet, or "my" laptop. The use of technology is not about getting rid of the instrument, of the human being becoming replaced by machines, and finally it is not about technology either. At its most basic, the D&G performance is, what I see as the basis of human life, a question of a

return to the unit, to a unit without the aid of technology. The unit here is not a single element, or item; it is not to be regarded as the lowest subdivision of a whole. What is the whole in a performance, let alone in life, anyway? The unit is an individual but at the same time, it has the potential for increasing the number of connections, as the unit is already in itself a multiple.

I am not interested in the extension of that unit with technology, nor am I interested in extension at all. The instrument is not your puppet! In the same way that the Deleuze-ian puppet strings are not tied to the will of the puppeteer, but to a multiplicity of nerve fibres, forming another puppet in other dimensions, which again is connected to the first (D&G 1988, p.8), one does not manipulate one's instruments, the saxophone, the faderbox or the keyboard, in a tool-like manner. One's instruments are not strapped to one's extremities; they are not instrumental prostheses. However, one's instrument is tied to a multiplicity of nerve strands, connective tissue and previously formed, expanding into newly formed, bodily connections.

Performancing is about being able to involve into a unit without technology. It is only after the return to the basic element constituting one's practice that one can resort to technology, in order to take that unit into a different dimension.

The creation of such new dimension does not imply that one can pick up one's oedipal family pet and be closer to the demonic animal. It is not about killing the family pet in order for it to be replaced by the demonic animal. There is also no need for merging the two kinds, for forming an alliance with the family pet and the demonic animal, as, in order to make a rhizome, one cannot make two out of adding one to one. This is not a way of forming a multiplicity. In order to form a rhizome, one cannot simply add one (n+1) after the other (n+1+1), and thus form a multiple.

D&G urge us to think of dimensions or "directions in motion" (D&G 1988, p.21) rather than units. One is asked to subtract "the unique from the multiplicity to be constituted", and always write at n-1 (D&G 1988, p.6). To form a rhizome, one needs to performance at n-1 dimensions. Finally, for technology to aid in forming a multiplicity, to find ways of detaching, connecting, reverting, and multiplying that unit, and for it to steer toward a rhizomatic performance and make one discover the not-yet, technology, first, has to become rhizomorphous itself. It has to become a non-hierarchical system, in which anything can be connected to anything other. Then the performer, who is in between two multiplicities herself, having entered into new, non-hierarchical relations (such as the BwOwB), is able to rejoice in performancing at n-1 dimensions.

Dispersed and Transfinite Schizophrenia The not-yet!

Performancing with the BwOwB at n-1 dimensions!

THE BODY WITHOUT ORGANS - SUMMARIZED

Informed by my understanding of Deleuze and Guattari, I examined three particular performances, those of 'hardware hacker' Nic Collins, of 'live converter' Kaffe Matthews, as well as the sonic interventions by 'infra-instrumentalist' Phil Archer. I looked at the BwO, which is a body that not only questions hierarchies, but also one that opens new connections, one such being the BwOwB. I showed that those performances, in sculpturing sounds that make sonic bifurcations possible and in pushing towards multiplicities, reflect what I term the Deleuze-ian/Guattarian performance. I scrutinised the role of technology in the act of what I call "performancing", which is performance as a rhizomatic activity, and questioned whether technology aids in working towards the creation of multiplicities and towards making sonic bifurcations in performance possible. This led me to suggest that for technology to aid in forming such multiplicity, it has to become rhizomorphous itself. The Deleuze-ian/Guattarian performance becomes exposed as a performance that rejoices in the schizophrenic transfinite and in the opening up of connections.

THE VOICE AS TRANSCURSIVE INSCRIBER - THE BODY PERFORMED

I now move into the concluding section, in which I again want to position one of my own performance works. I want to elaborate on what has been closest to me over the last years, which is the act of preparing a work in order to perform it publicly and the processes involved in doing so. The discussion of the body that features in this section, the body performed, ties together all of the bodies so far scrutinised. It is a body that also always contains the body mapped, as it involves physical actions that can be understood as initiating a stimulus that acts upon the body. The body performed also contains the body governed in that the practising of an instrument always highlights to the performer her body's potential for vulnerability, and shows the body's limits and risks. In particular, the body's mismatches and inconsistencies that the performer needs to conceal become highlighted in this process. Also intrinsic to the body performed is the body connected, in which the relation to its surroundings is of central concern. It can also be argued that the act of rehearsing and performing has to allow for an unpredictable unfolding of things, rather than for the pursuit of a predefined course; something the body connected celebrates. I find the body assaulted literally in the hours of repetition to which the body

performed becomes subjected, and in which notions of failure and the body's inherent potential for breakdown become exposed. The body pivotal forms part of the body performed as it highlights the body as context-dependent and reminds the performer to be open to a constant flux of changes. I also see that the body performed contains aspects of the body breathless, as this body makes room for the encounter with surprise and asks the performer to be open to flexible ways of interpretation; to see her activity as something that is more akin to the in-between or the liminal. The body incestuous and the body skinned both shape the body performed, as they highlight the performative act as a multimodal participatory engagement. Both bodies asks for exploration of the inherent discontinuities between performer and instrument and show the performer the ambiguous nature of a body that resides on the threshold and thrives on boundary conditions. Finally, the body performed must also contain the body without organs, as it is a body that shows the performer to be continuously engaged in the act of becoming, and to be constantly questioning categories (categories of all kinds: performative, design, technological, social, or political), which in turn allow the performer to rejoice in the schizophrenic transfinite of performance.

I now will examine the body performed by looking at the particulars of performing the work for solo saxophone by Hans-Joachim Hespos entitled "IKAS" (1982). This work to me is of special interest, as I believe it requires the performer to monitor her body's working in very particular ways. "IKAS" focuses the performer's awareness on the role of the voice in playing a musical instrument. In playing this work, the performer is confronted with the vital threshold conditions that occur during the interplay of voice and instrument. One can argue that an awareness towards one's voice is required of any wind instrumentalist for the performance of any work. In Hespos' work, however, by asking the performer to use her voice in various ways, he asks the performer to speak, scream, shout, as well as to make
vocal sounds, the performer's attention needs to be focused not only towards the voice itself, but also towards the workings of the voice (a performer usually does not have to think about the workings of her vocal apparatus). Hespos, thus, forces the player to think again about how to play her instrument, or how to play with her instrument. I want to underline that part
of the process of learning to play an instrument is always forgetting how to play it to a certain extent.

The other aspect of "IKAS" is that it is almost completely devoid of pitches, markings and performance guidelines in a traditional sense. Therefore, one must understand the work more as an incitement to action, rather than as instructions for a performance execution. This, then, implies that the performer has to find other ways of realising this work - other here meaning different ways than the ones she may follow when playing a more traditional score. In performing "IKAS", the performer cannot resort to any documentation of performance traditions other

than listening to the work as played by others, or questioning players about their approach to the piece. However, I opt for approaching the work without using other players' influences, preconceptions and ideas.

Instead I turn to a different body of literature and consider Deleuze's ideas of the workings of a machine and a machine's relation to a "flow", in particular a machine's functions with a view to the break in the flow, in order to gain an understanding about the body performed in this work. I suggest that it can be helpful to perform a work, such as "IKAS", by considering Deleuze's concepts of a machine, rather than by pursuing a traditional analysis of the work, such as a Schenkerian or a paradigmatic music analysis. To me, a work such as "IKAS", in particularly since it is more timbre- than pitch-based and uses a non-traditional form of notation, requires not only a different conceptual approach, but also a different performance vocabulary. By turning towards something like the concept of Deleuze's machine, one is able to gain a conceptually different understanding of what can be said about the work's meanings and methods of performance. "IKAS" is, in any case, an unusual work.

As discussed in Chapter III, a performer's engagement with her instrument is often marked by the idea of extension. One thinks of the performer, the voice and the instrument as existing as a dynamic whole, where the instrument is understood as an extension of the body. When a saxophonist produces a certain note, she thinks of the air that has been breathed in as building or emanating from 'below'. The diaphragm is the 'starting place', which pushes the air upwards into the lungs. The air then gets pushed from the lungs through the vocal tract into the mouthpiece of the instrument. For this passage from vocal cavity to instrument to be successful in the production of the desired sound, the vocal cavity, which includes various parts, such as the larynx, the uvula, the soft and hard palate, as well as throat, tongue, teeth and lips, has to be shaped to match the specifics of the instrument (the reed on the mouthpiece, the size of the instrument's neck and bell for example). Once this has taken place, the sound can become voiced, so to speak.

In that way, when sounding a note on an instrument the performer thinks of the voice, or the shaping of the sound, as preceding the instrument. It is an essential concept to grasp for playing an instrument that produces sounds with the aid of the human breath. Indeed, the beginner instrumentalist is constantly reminded to 'open and relax her throat', in order for air to freely travel from the body into the instrument; a continuous flow of air from the body that becomes transferred to the instrument is wished for.

Through this type of visualisation, the performer is exposing her voice that eventually becomes voiced through the instrument, as coming from inside her

body and going into an exterior space, one that extends beyond her body. The voice becomes an "extended reach", similarly seen in the newborn baby whose voice is a way of reaching the carer's attention. The infant reaches out by means of its cry, so Connor suggests (2005). Already Marshall McLuhan stated that the voice is one of the principal 'extensions' of man (1964). Thus, one thinks of the instrument as an extension, the object with which one makes sounds.

THE WORKINGS OF A MACHINE

For performing a work such as "IKAS", this idea of the instrument as an add-on, of the instrument as going out from the body performed into the instrumental prosthesis, has to be re-thought.

"IKAS" exposes the voice not as the predecessor of the sounds, but as a disturbance to the instrument and to the performer's body. To argue this proposition I want to think of the performer-voice-instrument "continuum" as a specific technology, what one could call a Deleuze-ian machine. I propose a Deleuze-ian approach to the workings of a machine to understand the intricate relationship of voice, performer and instrument in a different light.

Deleuze and Guattari (D&G) suggest that machines are real and that they are everywhere.
According to them, one machine drives another machine, while machines are also being driven by machines. What is more important is the fact that every machine is coupled and connected to another machine (D&G 1984, p.1). For example, the breast is a machine that produces milk, while the mouth is a sucking machine that is coupled to it. There is, however,
more to the workings of machines: their networks can be defined in terms of interruptions or breaks (coupures), which means that every machine is related to a flow, and, "every machine functions as a break in the flow in relation to the machine to which it is connected, but at the same time it is also a flow itself, or the production of a flow, in relation to the machine connected to it" (D&G 1984, p.36).

For the performer/instrument relation this means that the voice can be theorised as a machine.

The performer is a machine, and the instrument is a machine, and all are connected through flows and breaks in the flow. "Everywhere there are breaks-flows", D&G suggest (1984, p.37). Indeed, the breaking-down of the machine constitutes an integral part of the machine's functioning. It is the interruption that "conditions this continuity: it presupposes or defines what it cuts into as an ideal continuity" (D&G 1984, p.36). Just as the mouth cuts off the milk and the flow of air, the penis interrupts the flow of urine as

well as the flow of sperm, we are told (D&G 1984, p.36).

I believe that this 'machinic' view becomes essential in approaching the work "IKAS".

What happens if one thinks of the voice as cutting into the instrumental space, rather than as shaping itself in harmonious accordance with the instrumental prosthesis? This occurs in a similar way with the mouth and breast machines: the mouth not only sucks the milk out of the breast, but it also cuts off the milk from the breast. What if the voice is thought of as interfering with, or distorting the instrument? When the voice cuts into the instrument, it distorts not only the flow of air that produces a sound, but it also cuts into the flow of one's voicing oneself. The voice that gives rise to one's being, to the voicing of oneself, cuts back at the performer, and also turns back upon itself as some kind of feedback. This sort of interference of the voice into the instrument can be found throughout the entire work of "IKAS". For example, the performer is asked to voice the consonants of "t" and "z" in combination with an (any) instrumental sound (see Figure 23). Looking at this more closely it seems an almost impossible endeavour, as those consonants affect a rather harsh closure of the throat, hindering the air from traveling through to the instrument. It becomes physically impossible and conceptually startling to produce an instrumental sound with those consonants. The "t" and "z" interfere with the shaping of one's vocal cavity. How is one meant to play this? A similar gesture occurs just before the "t/z" consonant gesture. A "w" which has a "u" added in brackets underneath is supposed to be produced. Similarly, the consonant "w" restricts the airflow in the throat, making it hard for air to pass through.

REFERENCE

1.   Deterritorialization is a specific term used by D&G; see (1988, p.508) for possible meanings.

2.   Becoming is a D&G term; see chapter 10 "Becoming-intense, becoming-animal, becoming-imperceptible… in "A Thousand Plateaus" (1988).

3.   Destratification can be understood as "going beyond the organism, plunging into a becoming" (1988, p.503). Destratification is linked to strata, an important D&G concept. D&G see three great strata, the organism, significance, and subjectification (1988, p.159), and strata is linked to stratification, which is "like the creation of the world from chaos, a continual, renewed creation" (1988, p.502).

4.   D&G develop the theme of the rhizome in the introduction to "A thousand plateaus". A rhizome can take on very diverse forms. Very simply put, it is

something that establishes connections; a thing (or an animal, even weed) in which any point can connect to any other (1988, p.7).

5.   Japanese improviser Toshimaru Nakamura's no-input mixing board that also celebrates notions of the restrained must be mentioned here as well. Nakamura is an icon of what Meyer has called the "international fluorescence of lowercase sound art" (Meyer 2003).

6.   I have questioned the formula "from-to"; the idea of the instrument as extension in a separate paper (Schroeder 2005).

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