

TEXTURES OF MEMORY
THE POETICS OF CLOTH

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Cloth Folds, Mexico, North America (c. 1924)
Platinum/palladium print
Tina Modotti
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fold, fragments, surfaces: towards a poetics of cloth

White satin shapes and reshapes
charged like the erotic flower paintings of Georgia O'Keefe,
organic forms, intimate recesses,
inner landscapes.

Soft velvet curls in upon itself
vibrating light and shade.
Pigment saturates
strokes
caresses.

A needle pierces.
Harmless
save for an empty eye, a taut posture.
Cotton, white and benign.
Silver silhouettes against black and white and black.

Small gestures pass easily by.

Yet this is a space where small gestures slide into dreams;
where the familiar turns. A place of quiet intensity. Where the
textures of memory are smooth and white and velvet and blue
and layered with gesso and paint. Where they absorb into linen
and cotton and canvas and celluloid; are of mass and material,
shadow and ghost; are as fine as hair, as ephemeral as light, as
sharp as pins, as random as discarded thread. Where there is
the will to repair and disrepair, to reveal and conceal, to caress
and embrace. And to imagine and muse, and to invent and
create, and to remember and forget, and

to fold and unfold...

'Rigid little boxes fit inside a big one, but the reverse isn't
true. It is impossible to put the big one...in any of the smaller
ones...Now if there is a logic of boxes, perhaps there is a
logic of sacks. A canvas or jute sack... is supple enough to
be folded up in a sack with all the other folded sacks, even
its former container. I believe that there is box-thought, the
thought we call rigorous, like rigid, inflexible boxes, and
sack-thought, like systems of fabric. Our philosophy lacks a
good organum of fabrics.'

'...Let us learn to negotiate soft logics. They are only crazy if
we do not understand them. Let us finally laugh about those
who called rigorous what was precisely their soft discourse.
And let us no longer scorn what is soft ...' ¹

What if the poetics of cloth were composed of 'soft logics', modes of thought that twist and turn and stretch and fold? And in this movement new encounters were made, beyond the constraint of binaries? The binary offers two possibilities, 'either/or'; 'soft logics' offer multiple possibilities. They are the realm of the 'and/and', where anything can happen. Binaries exclude; 'soft logics' are 'to think without excluding'² - yet one is not set against the other, (that would miss the point). And if 'soft' suggests an elastic surface, a tensile quality that yields to pressure, this is not a weakness; for 'an object that *gives in* is actually stronger than one that resists, because it also permits the opportunity to be oneself in a new way'.³

The artist, the philosopher and the baker

An artist is watching a philosopher watching a baker. The artist is Yve Lomax; the philosopher, Michel Serres.

The philosopher: 'What does a baker do when he kneads dough? At the beginning there is an amorphous mass, let's say a square. The baker stretches it, spreads it out, then folds it over, then stretches it out and folds it over again. He does not stop folding the mass over on itself - an exemplary gesture...'⁴

The artist: 'The baker and the philosopher; and between the two a becoming. When we practice the baker's logic, theory knows no bounds; it becomes soft and flexible. Air enters into the dough; things soon will expand. To get some air in your life, practise the baker's logic'.⁵

...to fold and unfold and enfold...

...this is a space to curl and to clasp, to enclose and to disclose: a space of encounter...

'The question always entails living in the world...We are discovering new ways of folding, akin to new envelopments... what always matters is folding, unfolding, refolding'.⁶

'...to unfold is to increase, to grow; whereas to fold is to diminish, to reduce, "to withdraw into the recesses of a world"'.⁷

For philosopher Gilles Deleuze (1925-1995), the fold is an image of conceptual space, a mental landscape: 'the image thought gives itself of what it means to think'.⁸ In classical philosophy, thought is related to truth. But for Deleuze, the task of the philosopher is to create new concepts and to alter existent meanings. This is not 'thinking' as something we automatically do, or a knowledge we already have.⁹ But 'thinking' as immanent, a form of experimentation: an essentially creative and critical activity, activated when the mind is 'provoked by an encounter with the unknown or the unfamiliar...', or when 'something in the world forces us to think'.¹⁰ New concepts unfold in ways we cannot anticipate, and bring into consciousness significant or important events.¹¹

The Deleuzian fold is a virtual, even cinematic image - of 'points... referrals, spaces';¹² an infinity of folds always in motion,

composing and recomposing without inside or outside, beginning or end. And in this movement disparate elements encounter and separate, continuous and discontinuous, a relation of difference with itself. It is a universe more than a world, in which there are also spaces, not so much of rupture, but what we might call 'distribution'. Here, folds double back on themselves like ocean waves, withdraw, and almost cease to generate. Yet within the hollow of the fold, and despite its closure, a leap may still be possible: not a leap 'elsewhere' (as if another world would open up) but rather **leaping in place**...and thus distorting or displacing the ground (the foundation, or its ungrounding)'.¹³

...turning...inside out...

...Folds spill out from canvas into marble and architecture, and into the hurly-burly of the piazza. Inside a dark candle-lit space, the air is heavy with incense. Bernini's *St Teresa* writhes in ecstatic bliss, pleasure suffused with pain. A flaming golden arrow pierces her heart. Folds that cannot be explained by the body, multiply and become autonomous.¹⁴ We are in the Baroque. A period of swathing draperies and billowing clothes. The Baroque, with its fantastic curves - 'the fold that goes out to infinity'.¹⁵ An art of dynamic movement, emotional display, swooning saints in spiritual and somatic rapture, all expressed through the agency of the fold, or folds. 'They convey the intensity of a spiritual force exerted on the body, either to turn it upside down or to stand or raise it up over and again, but in every event to turn it inside out and to mold its inner surfaces'.¹⁶

...The piazza empties. The Baroque fades. Yet something remains...

...for this is a space of quiet, but not one of silence, where gestures, though small, stir sense and sensation; and senses confuse and cause a vibration; where visual is tactile and tactile is visual, and what is at stake is - not representation but - the composing of folds that take place in slow motion, as intimate moments steal into view...

...From the Baroque to the white cube: the carnal to the retinal. Yve-Alain Bois writes that the modernist discourses that have come to dominate our approach to the visual deny the space that our bodies occupy. For one of the founding myths of modernism is 'that visual art, especially painting, addresses itself uniquely to the sense of sight'.¹⁷ Even when art history does address the 'tactile', it is through a *visual representation* of tactility, which remains 'purely visual'. Drawing on Freud and Bataille, he argues that the modernist picture is conceived as a vertical section, which has implications for the way in which we experience it. For this presupposes the viewing subject as an erect being (*homo erectus*), distinct from the four-legged creature from which we evolved, a creature parallel with the ground. But this 'civilising' change of axis, he asserts, was only achieved through the sublimation of the body:

'...man is proud of being erect, (and of having thus emerged from the animal state, the biological mouth-anus axis of which is horizontal), but this pride is founded on a repression. Vertical, man has no other biological sense than to stare at the sun and thus burn his eyes...' ¹⁸

What he forgets, is that his feet are still in the dirt.¹⁹

Despite the dominance of this myth, there are, of course, many examples of painting, *within* modernism, that challenge the idea of art as an activity that alienates the viewer (and artist) from their bodies. Think of Pollock, his canvasses stretched horizontally out beneath him - they aren't addressed to *homo erectus*; or a Cézanne still life, where objects seem about to roll onto the floor in defiance of gravity.²⁰

Yet myths are powerful, and perhaps it is no coincidence that cloth, with its special relationship to the body, has been largely marginalised by these dominant discourses. Always close, it has an immediacy that is part of its etymology, cloth as 'that which clings to the body'.²¹ But above all, cloth addresses the most intimate of senses: touch. Limited by the reach of the body, touch marks the juxtaposition of body and world; for while it is possible to see without being seen...²²

'...to touch is always to be touched..'.²³

And one never emerges *intact* from any encounter, for to be touched involves a capacity to be moved, 'a power to be affected'. And although there are encounters which weaken our power to be affected - making us 'mean-spirited little selves' - there are others that enrich all those involved, encounters where 'subjectivity and affectivity become inseparable, (and) enfold each other'.²⁴

And if 'everything round invites a caress',²⁵ this is true of the baker's art of folding; it requires a caress, rather than a grip. To grip is to seek possession, possession of knowledge and thought; while to caress has the tenderness of an open gesture, open to what is not known and what is to come.²⁶

...the texture of the intimate...

...this is an intimate space, a space of close-vision: the curl of a hair, the twist of a thread, the crease of a cloth. A place to lose oneself in the intimacy of the fold, as satin reshapes and velvet vibrates...

To set the tactile *against* the visual is to presume the separation of the senses; to forsake soft logics for rigid boxes. The eye, one sense-organ amongst others, does not simply look. It also feels. Its response is both visual *and* tactile. This is the affect of synaesthesia - where senses participate and merge, each enfolded in the other - where we speak of a 'white noise', a 'black mood'. The visual-tactile is a dimension of the haptic where 'there is neither horizon nor background nor perspective nor limit nor outline or form nor centre'.²⁷ It is what Deleuze and Guattari call a *smooth* or nomadic space,²⁸ like the consistency of felt. Because it is made by rolling fibres back and forth until they enmesh, felt can potentially extend in all directions, without limit, entangled in a continuous variation - a fabric, at least in principle, without top, bottom or centre. Woven cloth, on the other hand, has a fixed warp which defines its edges and limits;

it has a bottom and top - a beginning and an end. This makes it a *striated* or sedentary space of long-distance vision, form and outline.²⁹ Yet smooth space and striated space are not set in opposition. Although striated space is more optical, the eye is not the only organ to have this capacity; the two spaces exist in mixture and passage, one giving rise to the other.³⁰

folds of matter and force...

...this is a space of surface and texture, material and matter: the physical stuff from which things are made. Of cloth that sags, and linen that wears, and acrylic that washes through warp and through weft. Of gesso that cracks like sun-bleached earth; transformed from ground in days of old, to surface and subject that starts to speak of closeness and distance, and inside and out....

Cloth Folds by Tina Modotti, (see page 24) a platinum palladium print from the late 1920s: fabric caught in motion, creased like the cratered surface of the moon, or the flux and flow of matter. Matter, not conceived of as particles of sand, but as 'a sheet of paper divided into infinite folds'. That's how Deleuze imagines it - matter unfolding its pleats at great length, some smaller, some larger, all endlessly dividing.³¹

And now folds appear everywhere: not just in the draperies of the Baroque, but in the curling fruits and vegetables of its still life paintings; in wind and water; in sound, as it moves through the air; in the layers of sediment that make up the earth. The world

becomes a body of infinite folds and surfaces, twisting and weaving through compressed time and space. But what does matter imply? Perrin speaks of 'a particular and very condensed form of energy',³² While for Deleuze 'matter that reveals its texture becomes raw material, just as form that reveals folds becomes force',³³ an invisible force that can be *harnessed* through art or music; and for Deleuze this, rather than the reproducing or inventing of forms, is the task of the artist. Thus he writes of Cézanne as a painter who goes beyond sensation, turning it back on itself,

'to render visible the force that folds the mountains, the germinative force of the apple, the thermic force of a landscape...'³⁴

the body of folds...

'...we are "folded" in many entangled, irregular ways, none the same...and..this "multiplicity" goes beyond what we can predict or be aware of: we are "folded" in body and soul in many ways and many times over, prior to our being as "subjects"...but not because we divide into distinct persons or personalities looking for a unity...rather that our modes of being are "complicated" and "unfold" in such a way that we can never be sure just what manners our being will yet assume'.³⁵

Folded in utero, creased in death, and between, shifting in twists and turns: are we subject to similar forces - experiencing

sensations more somatic than cerebral, more felt than remembered; sensations that seem to by-pass the brain and act directly on the nervous system? ³⁶ *Cloth Folds*, unashamedly fleshy and organic. Creased, like skin beneath a microscope. An image that permeates my surfaces, heightens my sense of corporeality. Yet what does it mean - phenomenologically - to become aware of the body?

the fragmented body...

My face, my back, the top my head: all elude me. I know my body only in parts. Yet my sense of totality - although an abstraction - is crucial. How else could I exist in the world? According to psychoanalytic theories developed by Freud and Lacan, for perhaps the first six months of our lives, we do not have an awareness of our bodies as fixed and bounded space encased by skin, the surface through which we mediate and encounter the world 'outside'. In Lacan's formulation, the infant - the 'subject-to-be' - is caught up in a shifting field of libidinal forces and chaotic drives which lap across it like waves,³⁷ as objects and part-objects merge and disappear without differentiation. Its body is experienced as disorganised and fragmented - in bits and pieces - the infant making no distinction between self and other, subject and object, inside and out.³⁸ An integrated sense of self, as discrete subject, gradually develops through the maternal body which gives form and meaning to the infant's internal and external worlds; and for this, the process through which subjectivity is formed, Lacan uses the metaphor of the mirror, in which the infant finds, in reflection, a unified image of itself.

'matter-materiality-maternity...' ³⁹

the body of material dissolution....

If subjectivity is achieved through the sublimation of the fragmented body, the price is self-alienation: we can only know our(whole)selves, through an *external* image and this turns the subject into an object of its own gaze.⁴⁰ To become aware of the body, to 'perceive' with the body, is to trespass the boundary that maintains its closure. It is to enter our own materiality: the soft tissue of organs, the snaking folds of the intestines, the pulse of the heart: a series of body parts, each with its own impulse, one dissolving into the other, undoing the fragile unity that holds us in check. To cross the line - to encounter 'the otherness of the soma',⁴¹ with its chaotic drives and sensations - produces uncanny affect: an otherness felt through 'the irruption of the carnal',⁴² with its endless beat; a 'pulsatile effect' through which the whole body is returned to 'part objects'.⁴³ The mirror, the double, repetition: each are manoeuvres against dissolution, and a materiality so raw, so close, it exceeds and resists representation.⁴⁴

To cross the line might even offer strange comfort: an imaginary fusion with the maternal body, and promise of plenitude. Yet '...the mother's gift of life is also the gift of death...the embrace of the beloved, also a dissolution of the self'.⁴⁵ What is it to become aware of the body? It is to acknowledge that material dissolution is the *presence of death in life*, not as a binary opposite - but enfolded at its very centre.⁴⁶

'the body of sensation...'⁴⁷

...where sky meets earth and earth meets sky, soft and diffused and without clear line....

'The body of sensation', what Deleuze calls 'the body without organs',⁴⁸ is the un-organ-ised body, where body and world become one, a 'body-world of non-formed elements and anonymous affective forces',⁴⁹ that corresponds to the level of pre-subjective experience. It is a body always in the process of formation and de-formation. Erwin Straus makes a useful distinction between sensation and perception. *Perception* refers to the experience of a rational, verbally mediated-world in which space and time are uniform and atomistic, with subject and object clearly demarcated; *sensation*, to the experience of a world that is pre-rational and alingual, where space and time are perspectival and dynamic, the difference between subject and object less clear.⁵⁰ This has parallels with aspects of the smooth and striated: sensation as smooth and unbounded, always in movement, experienced close at hand; perception as striated, of surface and form, outline and order, meaning and sign. Yet if sensation is related to a pre-subjective, alingual world, how can it encompass perspective? For perspective orders the world from a central and singular viewpoint, an 'I/eye that knows its boundaries. 'The body of sensation' is not concerned with such things. Drawing on Straus's work, Deleuze says that when we are moved by a work of art at the level of sensation, the world emerges with us, subject with object:

'...it is being-in-the-world, as the phenomenologists say: at the same time I *become* in sensation and something *arrives* through sensation, one through the other, one in the other. And finally it is the same body that gives and receives sensation, that is at the same time object and subject'.⁵¹

the space of the incomplete...

This is a space of fragments, a space of the incomplete. But it is not a lack or a failure. Why tie up loose ends? Penelope knew it well - weaving by day, undoing by night, 'a secret work always begun again',⁵² and all the richer for this double action.

White satin shapes and reshapes: and if there are elements here of repetition in the Freudian sense⁵³ - where what cannot be 'remembered' returns in behaviour, the past relived in the present - it is also true that each repetition has its own inflection distinct from the first, never the same. For as with the baker kneading his dough,

'...each folding over changes the ensemble of the beginning into a more complex ensemble. The same square is conserved, and yet it is not the same square'.⁵⁴

The poetics of cloth are composed of folds, fragments and surfaces of infinite complexity. The fragment bears witness to a broken whole; yet it is also a site of uncertainty from which to

start over; it is where the mind extends beyond fragile boundaries, beyond frayed and indeterminate edges, expanding in the fluidity of the smooth. The surface is a liminal space, both inside and out, a space of encounter. 'To fold' is to 'withdraw into the recesses of a world'.⁵⁵ Yet it is not a lament or a loss, for the fold is without beginning or end.

The poetics of cloth are a stretching out: an invitation to leap inside the hollow of the fold, to see what happens. And to think *inside the continuity of the fold* is to think in a continuous present. It is to believe in the presence of the moment, of the fold as 'the power to "begin" again...'.⁵⁶

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Notes

1. Michel Serres, *Rome, The Book of Foundations*, (1983) translated by Felicia McCarren, Stanford University Press, Stanford, California, 1991, p. 236. I was introduced to the work of Michel Serres through reading Yve Lomax, 'Folds in the photograph', *Third Text* 32, Kala Press, London, Autumn 1995, pp. 43-58. I am indebted to Lomax's text for the ideas it suggested to me for various sections of this essay.
2. Michel Serres, cited in Yve Lomax, 'Folds in the photograph', p. 47.
3. Max Kozloff, 'The Poetics of Softness' in *Renderings, critical essays on a century of modern art*. (1961), Studio Vista, London, 1968, p. 233. Kozloff is referring to Oyvind Fahlstrom's writing on Claes Oldenburg.
4. Michel Serres, cited in Lomax, 'Folds in the photograph', p. 51.
5. Yve Lomax, 'Folds in the photograph', p. 52.
6. Gilles Deleuze, *The Fold: Leibniz and the Baroque* (1988), trans Tom Conley, Athlone Press, London, 1993, Chapter 9, 'The New Harmony', p. 137. (See also Tom Conley's introduction 'Translator's Forward: A Plea for Leibniz', in which he explains how Deleuze developed the concept of the fold through reading the work of Leibniz (1646-1714). Deleuze considered him the 'first great philosopher and mathematician of the pleat, of curves and twisting surfaces', and the pre-eminent philosopher of the Baroque.)
7. *ibid.*, Chapter 1 'The Pleats of Matter', pp. 8-9. (Deleuze is citing Leibniz here, in a letter to Artaud of 1687.)
8. Gilles Deleuze, 'What is Philosophy?' (1991), cited in Paul Patton, 'Introduction', in Paul Patton (ed.), *Deleuze: A Critical Reader*, Blackwell, Oxford, UK and Cambridge Mass, 1996, p. 6.
9. Paul Patton, 'Introduction', *ibid.*, p. 9.
10. Gilles Deleuze, *Difference and Repetition*, (1969) cited in Paul Patton, *ibid.*, p. 9.
11. Paul Patton, *ibid.*, pp.13-14.

12. see Jean-Luc Nancy, 'The Deleuzian Fold of Thought', in Paul Patton, op. cit., p.108.
13. *ibid.*, p. 109.
14. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, op. cit., Chapter 9, 'The New Harmony', pp. 121-123.
15. *ibid.*, p. 121.
16. *ibid.*, p. 122.
17. Yve-Alain Bois, 'The Use Value of "Formless"', in Yve-Alain Bois, Rosalind E. Krauss, *Formless: a user's guide*, Zone Books, New York 1997, see pp. 25-27. (catalogue of an exhibition held at the Centre Georges Pompidou, Paris, 1996).
18. *ibid.*, p. 26.
19. *ibid.*, p. 25.
20. *ibid.*, pp. 27-28.
21. See Ewa Kuryluk, *Veronica and her Cloth: History, Symbolism, and Structure of a "True" Image*. Basil Blackwell, Cambridge, Mass, and Oxford, UK, 1991, p. 179. She writes that the word "cloth" has a Germanic origin, and appears in *Kleid* (dress), *Kleidung* (clothing) and in the Dutch *kleed*. It is thought to come from the root *kle-* 'to stick' or 'to cling to', making "cloth," "that which clings to the body".
22. Denis Hollier, *The Politics of Prose: Essay on Sartre*, [1986], cited in Joan Livingstone and Anne Wilson, 'The Presence of Touch', in *The Presence of Touch*, (exhibition catalogue), Department of Fiber and Material Studies. The School of the Art Institute of Chicago, Chicago 1996, p. 6.
23. Paul Rodaway, *Sensuous Geographies: Body, Sense and Place*, [1994], cited in Joan Livingstone and Anne Wilson *ibid.*, p. 1
24. All citations here are from 'They talk, they write, they make together, Vit Hopley and Yve Lomax on Vit Hopley and Yve Lomax', in *Make* no 75, April - May 1997, p. 15.
25. Gaston Bachelard, *The Poetics of Space*, (1958), Beacon Press, Boston, Mass, 1994, p. 236.
26. Yve Lomax, 'Folds in the photograph', op. cit., p. 32.
27. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (1980), trans. Brian Massumi, University of Minnesota Press, Minneapolis, 1987. See Section 14, 'The Smooth and The Striated', p. 494.
28. *ibid.*, pp. 492-3. (The authors acknowledge here Alois Riegl's notion of 'close-vision-haptic space'.)
29. *ibid.*, pp. 475-6.
30. *ibid.*, p. 493.
31. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, op. cit., Chapter 1, 'The Pleats of Matter', p.6, and Chapter 9, 'The New Harmony', p. 123, respectively.
32. J. Perrin cited by Jean François Lyotard, *The Inhuman, Reflections on Time*, trans. Geoffrey Bennington and Rachel Bowlby, Polity Press, Cambridge, 1991, p. 43.
33. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, op. cit., Chapter 3. 'What is Baroque?' p. 35.
34. Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (1981), cited in Ronald Bogue, 'Gilles Deleuze, The Aesthetics of Force', in Paul Patton, op. cit., p. 261.
35. John Rajchman, 'Out of the Fold', in *Architectural Design Magazine*, vol. 63, parts 3-4, March/April 1993, p. 63.
36. Francis Bacon, *The Brutality of Fact: Interviews with David Sylvester*, referred to in Daniel W. Smith, 'Deleuze's Theory of Sensation: Overcoming the Kantian Duality', in Paul Patton, op. cit., p. 32.
37. See Terry E. Eagleton, *Literary Theory [1983]*, Blackwell, Oxford UK and Cambridge USA, 1993 edition, p. 154.

38. See Elizabeth Grosz, 'The Body', in Elizabeth Wright (ed.), *Feminism and Psychoanalysis. A Critical Dictionary*, Blackwell, Oxford, U.K. & Cambridge, Mass. 1992, pp. 36-7.
39. 'the unencompassable body of "matter-materiality-maternity," which indexically figures death', Elizabeth Bronfen cited in Anne Raine, 'Embodied geographies, subjectivity and materiality in the work of Ana Mendieta', in Griselda Pollock (ed.), *Generations and Geographies in the visual arts - Feminist Readings*, Routledge, London and New York, 1996, pp. 244-245.
40. See Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism*, Harvester Wheatsheaf, London, 1993, Chapter 1, 'Lacan and Psychoanalysis', p. 22.
41. Anne Raine, 'Embodied geographies', op. cit., p. 246.
42. Yve-Alain Bois, 'The Use Value of Formless', in Yve-Alain Bois & Rosalind E. Krauss, *Formless*, op. cit., p.31.
43. Rosalind E. Krauss, 'Pulse: "Moteur!"' in Yve-Alain Bois & Rosalind E. Krauss, *Formless*, op. cit., p. 136.
44. Anne Raine, 'Embodied geographies', op. cit., p. 245.
45. Elizabeth Bronfen, 'Death Drive' in Elizabeth Wright (ed.), *Feminism and Psychoanalysis, A Critical Dictionary*, op. cit., p. 56.
46. *ibid.*, p. 53.
47. Gilles Deleuze, *Francis Bacon: The Logic of Sensation* [1981], referred to in Ronald Bogue, 'Gilles Deleuze, The Aesthetics of Force', op. cit., p. 262.
48. see Ronald Bogue, op. cit, p. 262.
49. *ibid.*, p. 268.
50. Erwin Straus, *The Primary World of Senses: A Vindication of Sensory Experience* [1935], in Ronald Bogue, *ibid.*, p. 258.
51. Gilles Deleuze, *Francis Bacon: The Logic of Sensation* [1981], cited in Ronald Bogue, *ibid.*, p. 260.
52. Michel Serres, Rome, *The Book of Foundations*, op. cit., p. 79.
53. Sigmund Freud, *Beyond the Pleasure Principle* [1920], trans. and edited by James Strachey, Hogarth Press and The Institute of Psycho-Analysis, London 1974.
54. Michel Serres, Rome, *The Book of Foundations*, op. cit., pp. 80-81.
55. Leibniz, cited by Gilles Deleuze, *The Fold: Leibniz and the Baroque*, op. cit., Chapter 1 'The Pleats of Matter', pp. 8-9.
56. Eva Mayer, 'On a matter of Folds', paper presented at Goldsmiths College, University of London, March 1999. To be published in the forthcoming edition of the journal *Parallax*.