





Rose Does Something

*The rose is now **red** since
she said what she said*

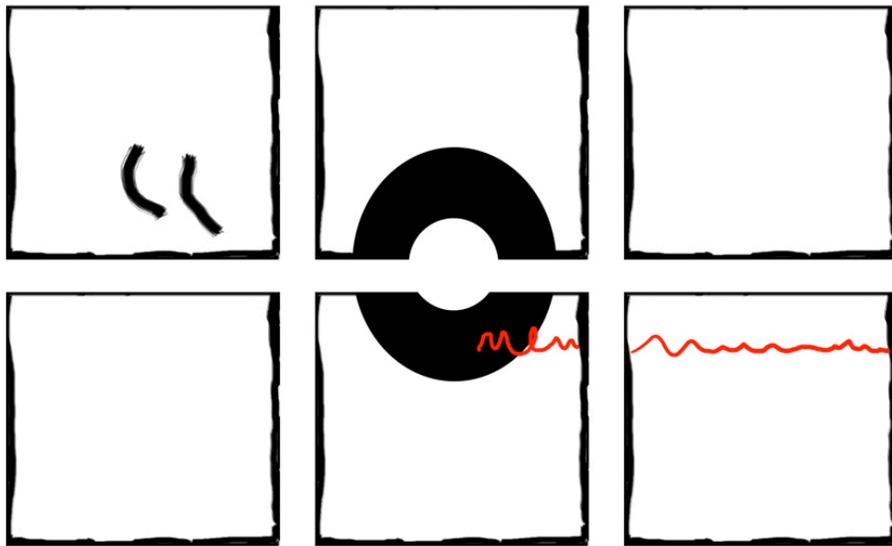
'A rose is a rose is a rose is a
rose' and it was **red** for the very
first time.

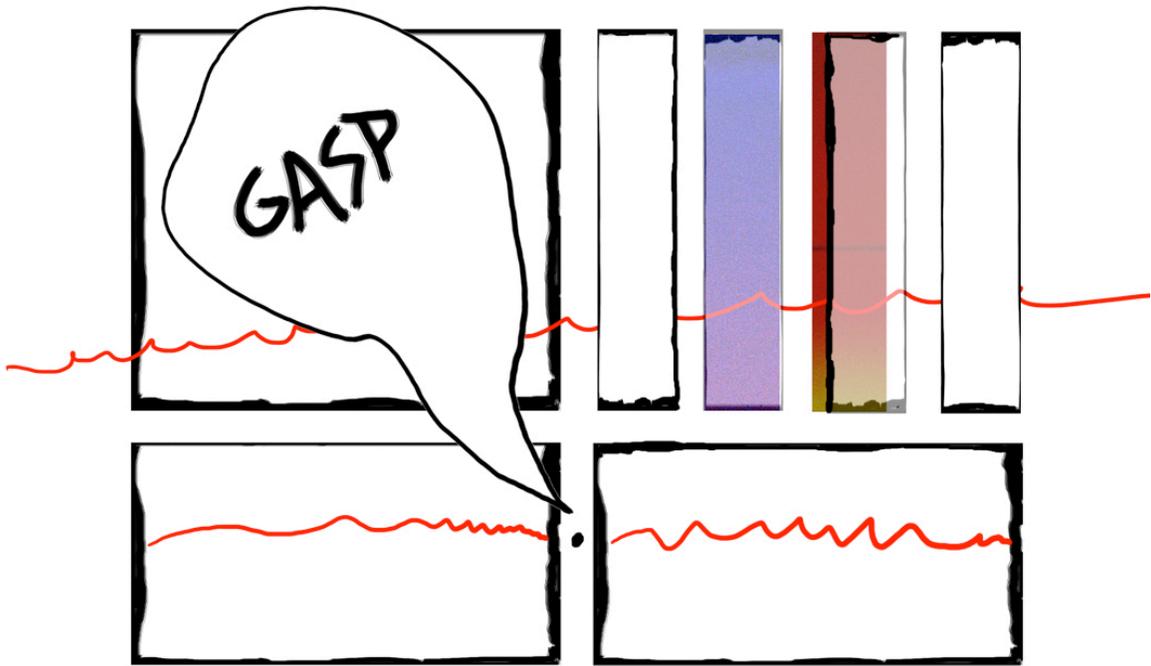
A **nose** is a nose is a nose is a
nose and it bled for the sake of
the rhyme.

'A rose is a rose is a rose' and
at last we can see it is **red**.

And at last we have **read** the
rose. (Doruff, 1977)

Part One







even ing, on the radio **waves**, an ex ceptional ly abstract program. An intermin gling of metaphy s ics, n u clear physics, the latest syn theses concern ing the consti tution of mat ter and the birth of the Universe.

Alm ost with out reali z ing it, I picked up m y draw ing materials. The lively discus sion that w as going on im mediately und id the kind of dr awing I had b e en doing for mont hs, breaking it o ff and chang ing it into ano ther kind of drawing [...]

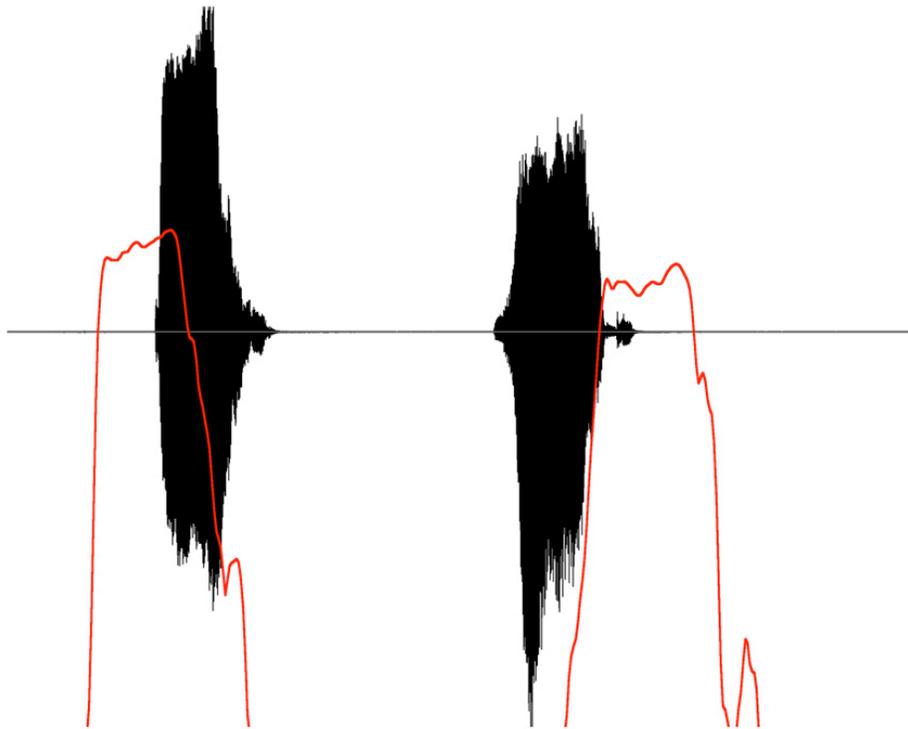


I was **follow ing** [...] cal led to think my way thr ough e ver larger mat ters, mov ing in success ion fro m one level o f ignora nce to a nother, I wa s prey to a par ticula r exaltation

Henri Michaux



[...] To while a b stract ing yourself ev ermore, to gr a sp the tend enc y, the accent, the p ace, the sp ace. To gras p the u nderly ing [...] I was **f ol lowing**." (Michaux, 2006)



“Therefore my question is very simple: in which case are we determined, not to think of matter as movement, but in which case are we determined

to apprehend matter as matter in motion? As **flow-matter** [...] I would tell myself that there are other ways of **grasping** matter, and in these

other ways, equally determined, in which intuition does not **grasp** matter as movement-matter, how does intuition **grasp** it? We would have to

confront not only intuitions but situations of intuition. Sensory intuitions and sensory apprehensions [...] Therefore matter as bearer of

singularities, as bearer of affective qualities or traits of expression, and from that point on inseparable from processes of deformation

which are practiced upon it, naturally or artificially, would be matter in motion. This would obviously imply that there would be situations

in which one would **not grasp** matter as bearer of singularities or bearer of traits of expression. Matter **flow** must be that, since it bears

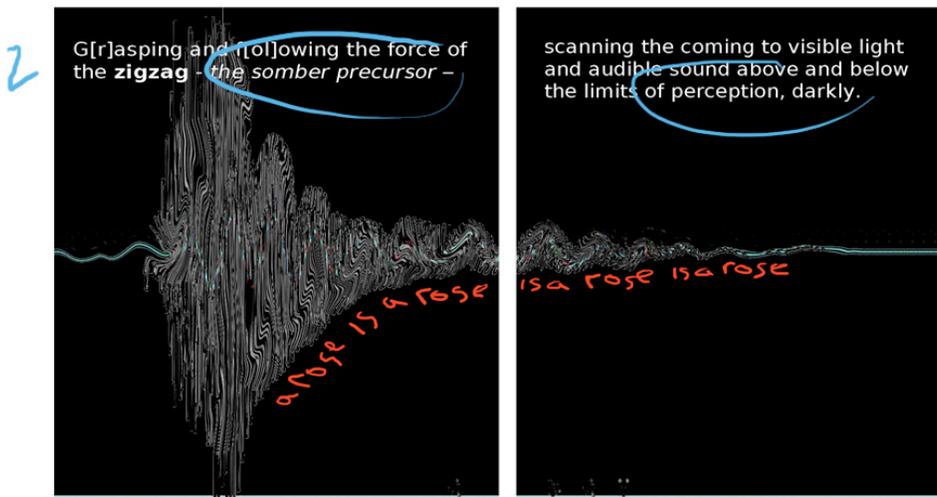
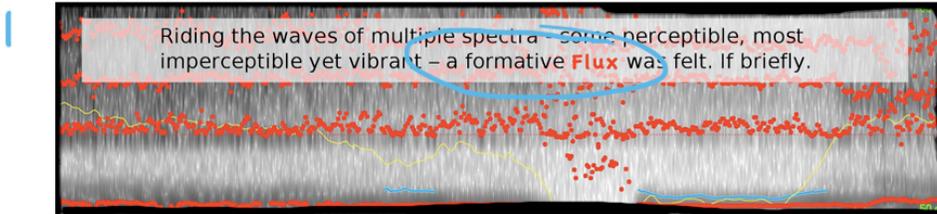
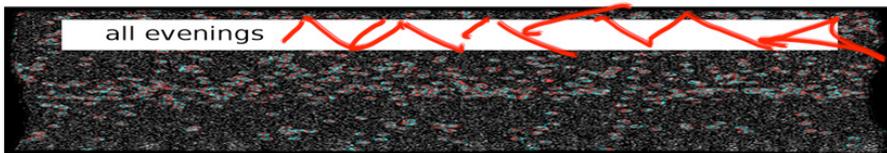
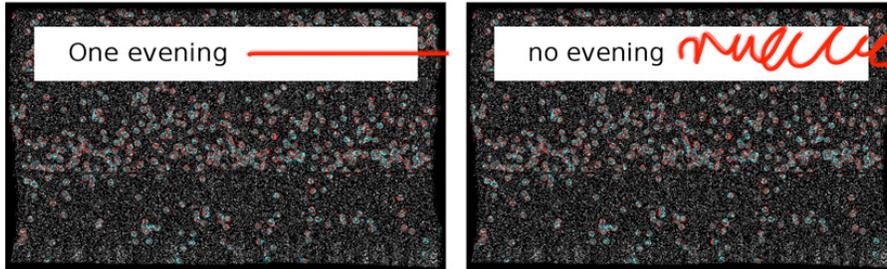
singularities here and there. Moving [itinérer] from that point on is quite simple: it's **following** movement-matter [...] as it presents one

such singularity rather than another, one such affect rather than another, and makes this matter undergo operations to make the singularities



converge on such and such trait of expression.” (Deleuze, 1977)

Part Two



4

The **zigzag haecceity**. The *line of flight* as the **reciprocity** of aleatoric drift and its strategic fluency: **zig = 1/zag**. Speeding and slowing below and above the threshold of perceptible waveforms.



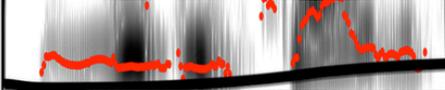
Coming to vision, to sound.



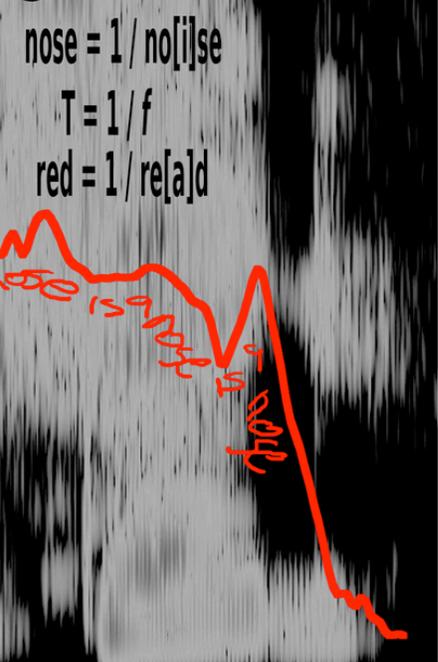
The **zigzag**, a startling process of individuation that moves as a seesaw moves through a process of subjectification, becoming perceptible.

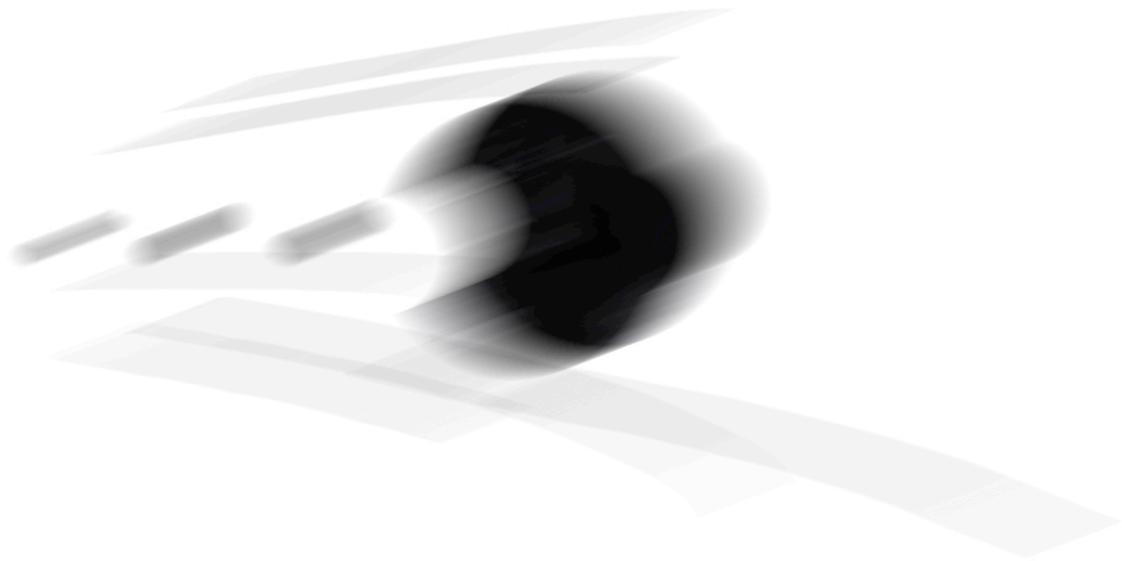
6

Deleuze suggests the Zed is **Zen** and Zen is inverse to the image of **Nez** (Fr. for nose). Draw in the air a ± 45 degree slope with a baseline. Reciprocal zzz's in flight:
zig = 1/zag zen = 1/nez

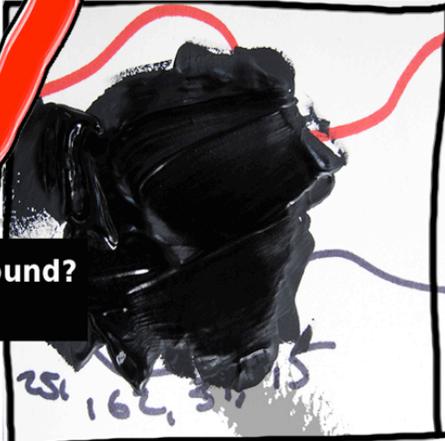


nose = 1 / no[i]se
 T = 1 / f
 red = 1 / re[a]d

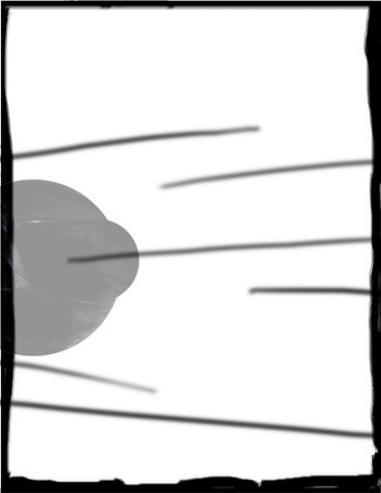




ZEN



If you blot out sense and sound?
What do you hear?



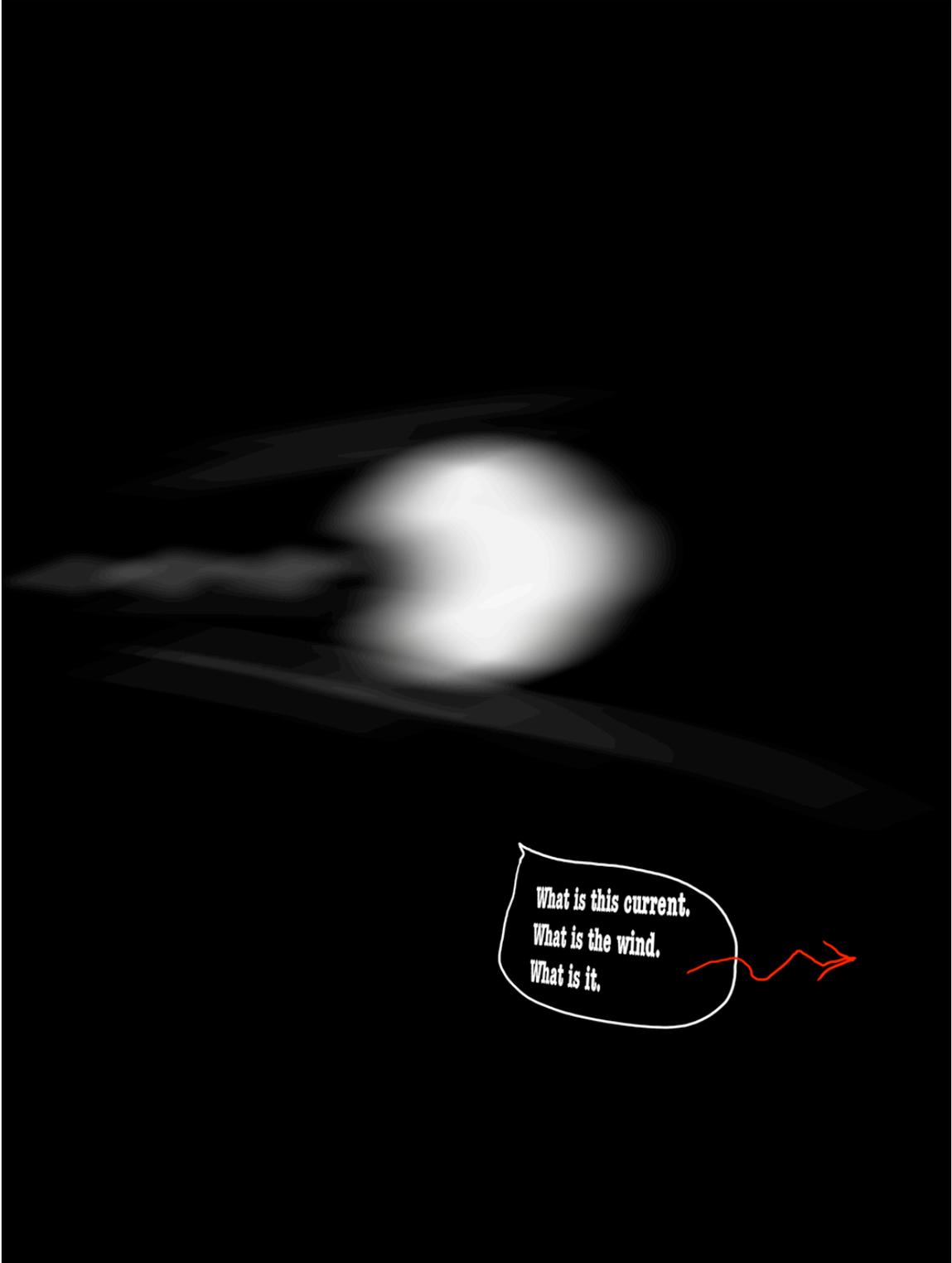
"The condition of energy (called **Ki** in Japanese) in the meridian lines is defined by **kyo** and **jitsu**. The two concepts are very similar to yin

and yang. **Kyo** is the condition of depleted energy [...] while **jitsu** is the condition of excess energy..." (Masunaga, 1977, 39)

Jitsu: high frequency abundance.
Tends towards the blueish in the visible light spectrum.

Kyo: low frequency emptiness.
Tends towards the reddish in the visible light spectrum.

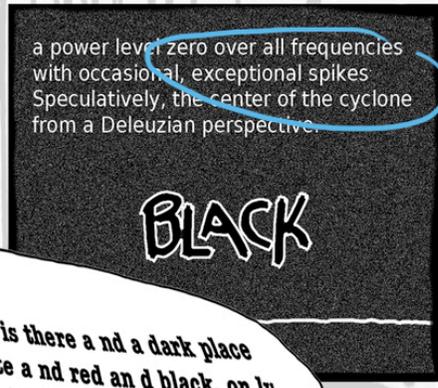
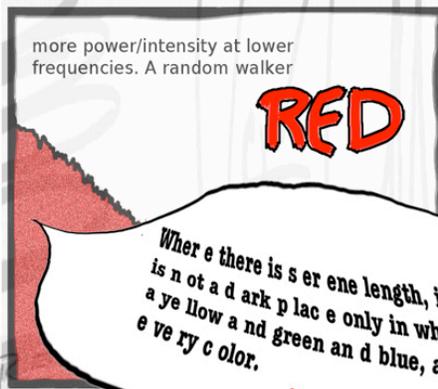
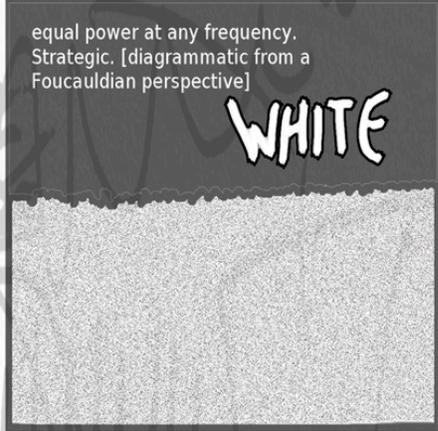
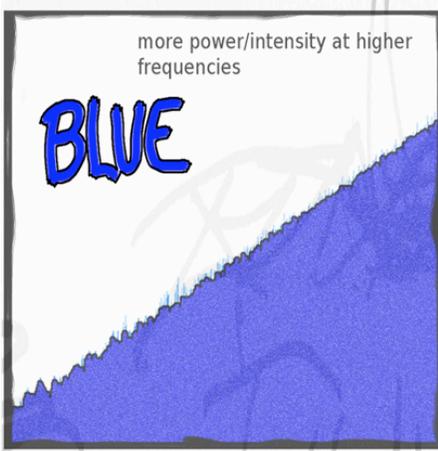
∟	∩	∟
NEZ	∩	∩
NOSE	∟	∟
∩	KNOWS	NOISE
A nose is a knows is a nose is a noise	Nose : Knows :: Red : Read	
<p>“What is this current that makes machinery, that makes it crackle, what is this current that presents a long line and a necessary waist.”</p> 		



What is this current.
What is the wind.
What is it.

8

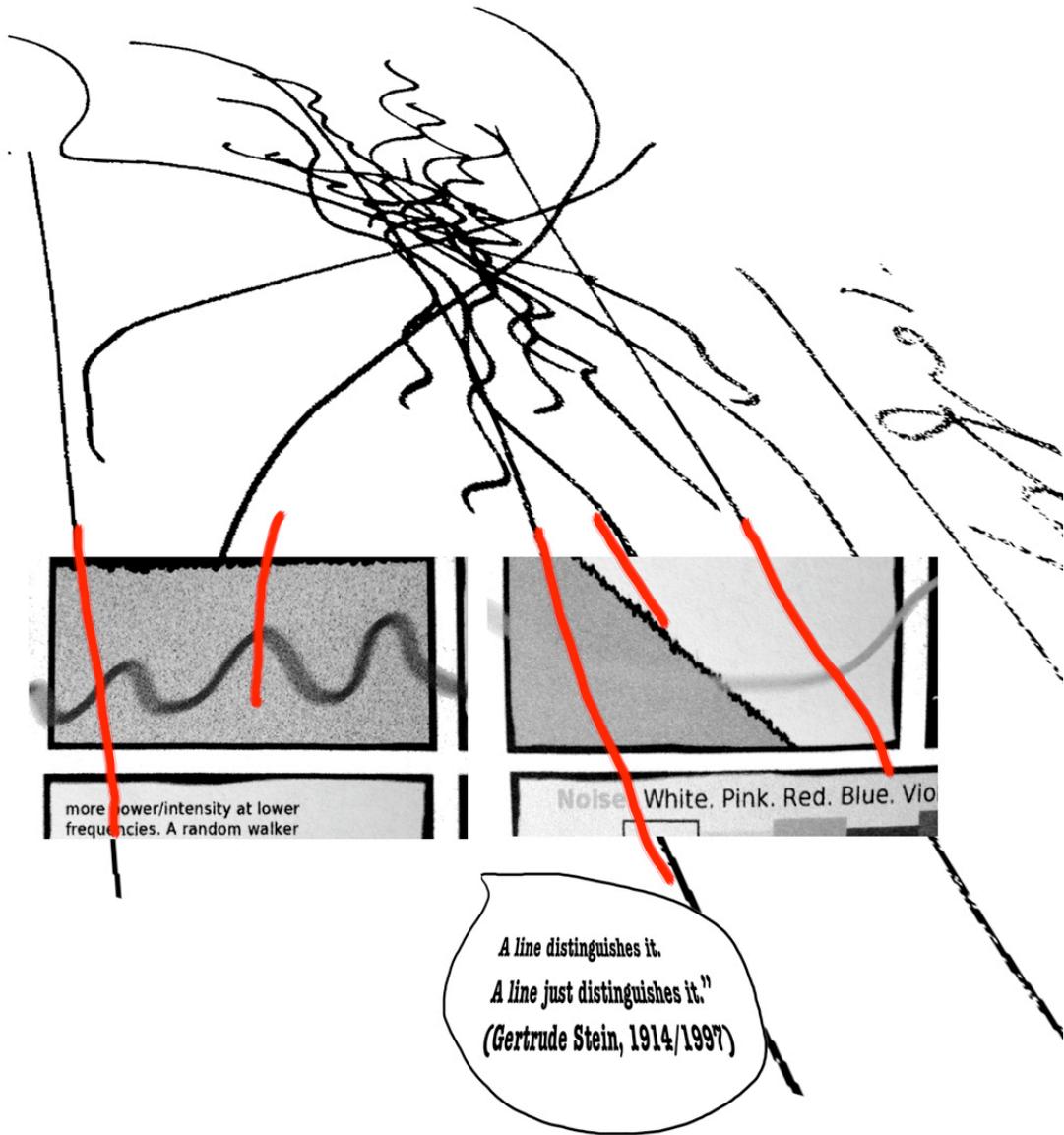
Noise: White. Pink. Red. Blue. Violet. Black. Hues in-between.



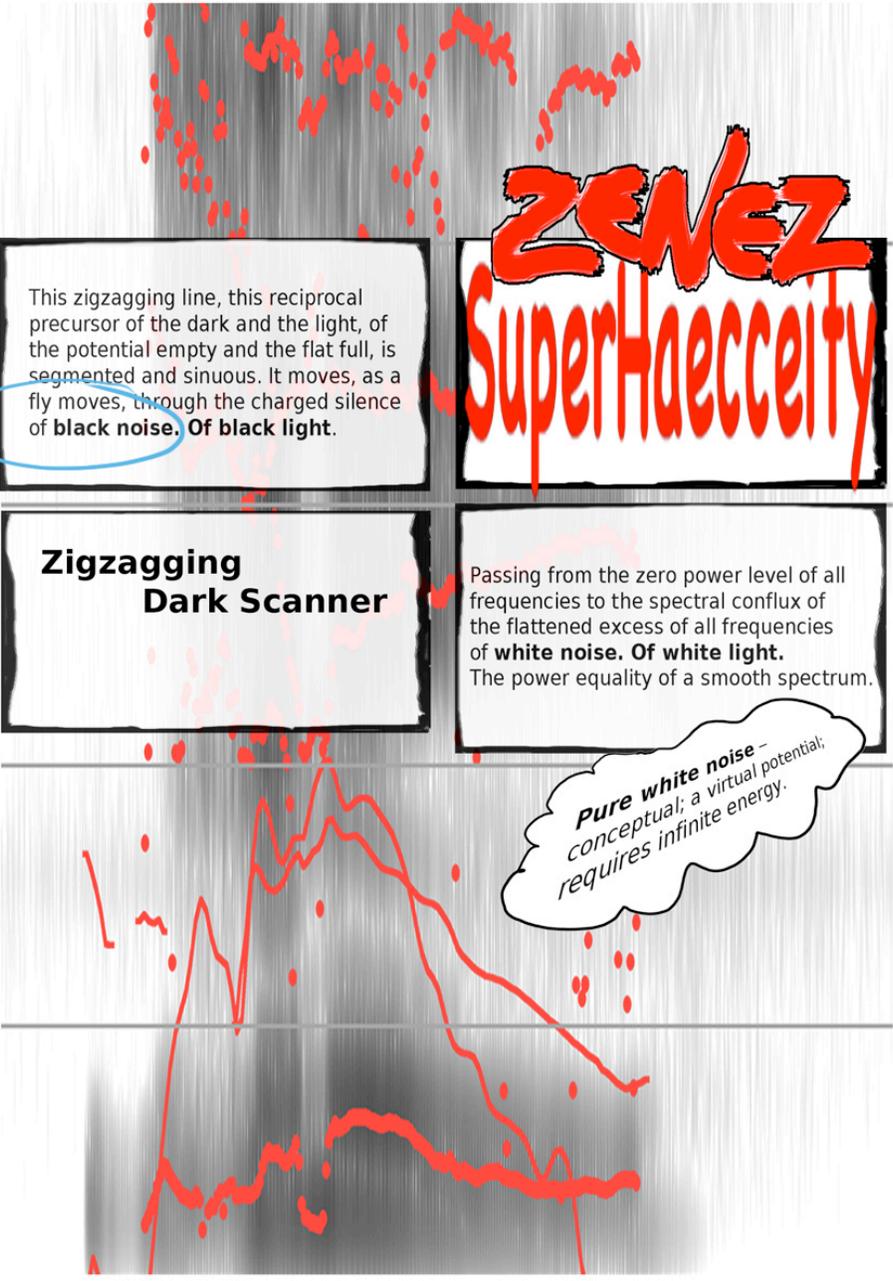
9

Where there is serene length, it is there and a dark place is not a dark place only in white and red and black, only a yellow and green and blue, a pink is scarlet, a bow is every color.

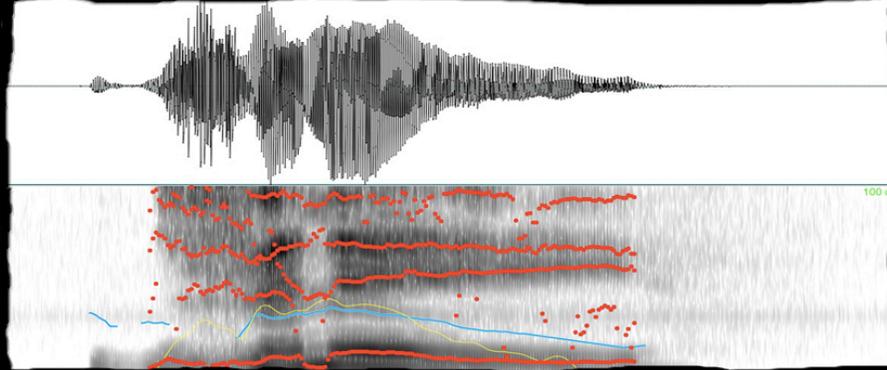
LANGUAGE







ZeNeZ rides, as matter in motion, the non-pulsed time of relations between speeds and slownesses. The confounding gluing substrate of the *not-yet*. Of zigging and zagging and its creative progeny.



11
Part wave, part matter - wavicle - in motion. Moving with accelerated speeds and insistent slownesses between the imperceptible and perceptible. Horizontally, vertically: transversely and longitudinally.

A vibratory energy field of reciprocal pressure and electromagnetism. The imperceptible precursing oscillation between black and white noise spectra that illuminates and Booms when thought outruns the speed of light and overtakes the speed of sound, shocking the new, the unthought.



modulates formative Flux.

15
arise is a noise

Part Three

Red light has a frequency range roughly a trillion times higher than our audible sound range.



5×10^{14} Hz

Audible frequencies of organisms vary:
Human: ± 20 Hz - 20,000kHz
Bat: 20 kHz - 200,000kHz
Beluga Whale: 5hz - 160kHz



± 20 Hz - 20,000kHz

LIGHT

Light Speed: 300,000 m/s

Light waves are oscillating electric and magnetic fields propagating through space. As transverse waveforms, they move vertically in an up and down motion.

SOUND

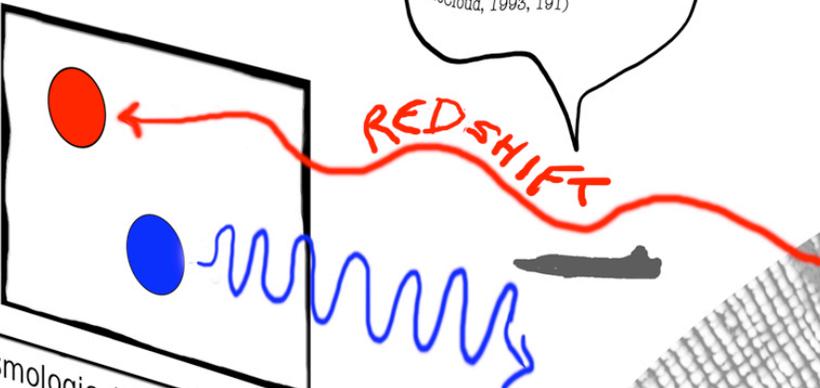
Speed of sound in air: ± 340 m/s

Sound waves are the alternating compression and rarefaction of air molecules. As longitudinal waves, their movement is horizontal.

Matter flow: The zigzagging and folding properties of waves and particles in motion - forming, changing, interfering with affective qualities. Singularities of *frequency, velocity, wavelength, amplitude, period, shape, polarization, changes in acceleration, intensity, speed* assemble with affective qualities of *hue, brightness and saturation* in experience of colour. Assemble as *pitch, loudness and timbre* in the experience of sound.



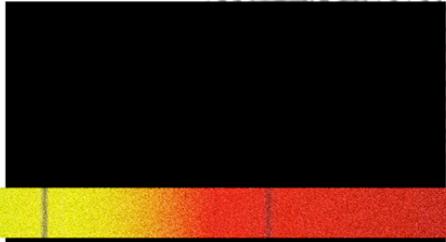
"Color as *sensation*. color as *environment*. Color as *Color!*
(McCloud, 1993, 191)



The cosmological **REDSHIFT** of matter movement away from an observer.

The cosmological **BLUESHIFT** of matter movement toward and observer.

A RED HAT.
A dark grey, a very dark grey, a quite dark grey is monstrous ordinarily, it is so monstrous because there is no **red** in it. If **red** is in everything it is not necessary. Is that not an argument for any use of it and even so is there a place that is better, is there any place that has so much stretched out. (Stein, 1917/1997, 8)



Relative to an observer, the speed of source moves slower than the speed of the waves. As the source approaches (comet, star) an increasing change in frequency is perceived. As the source recedes or moves away from the observer, a downward or decreasing change in frequency is perceived. This is a perceptual shift, not an actual shift in the frequency of the source.

If the speed of the source moves at the same speed or faster than the wave (speed of sound = 340 m/s in air), a change in pressure erupts into a shock wave producing the loud BOOM! (as in the case of a supersonic aircraft) which is relative to the position of an observer.

“Any object moving through a medium faster than the speed at which the medium carries waves will generate waves on each side, automatically, just from the motion itself. This is simple in the case of **sound** but it also occurs in the case of **light**.” (Feynman, 1963, 51-1)



SHOCK WAVE

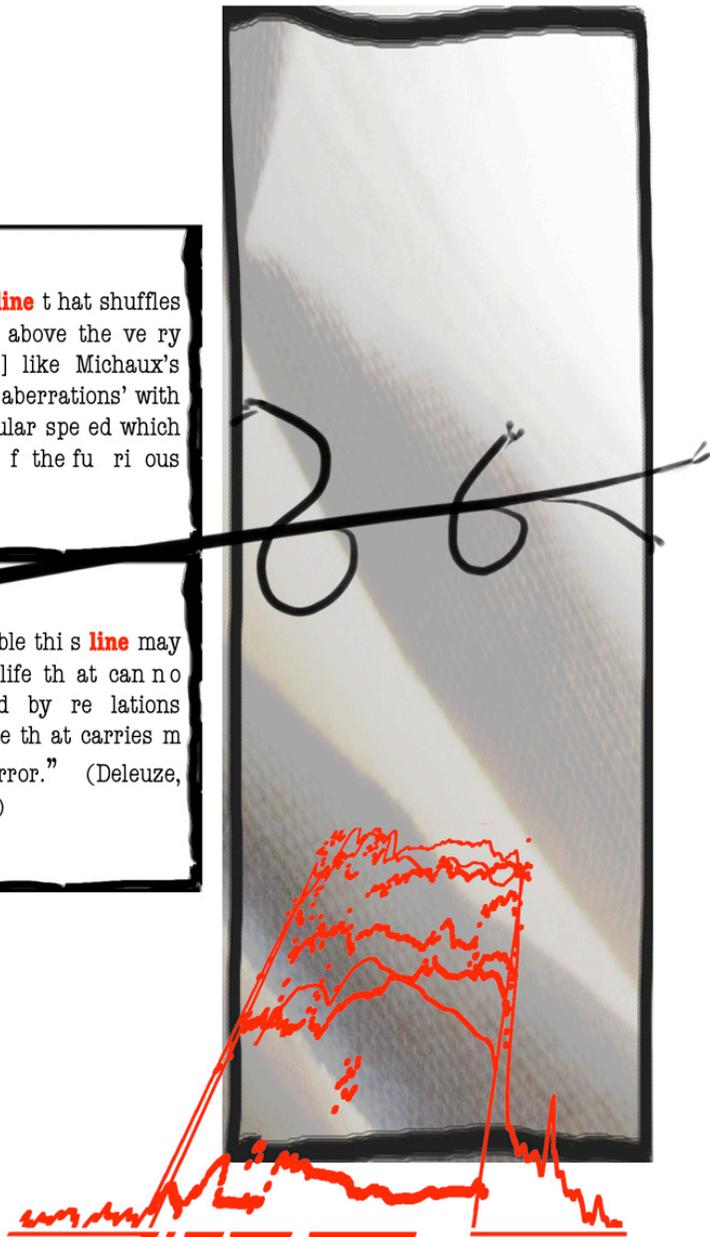
With the flick of wrist.
CRACK!
The sound barrier shatters.
'A line just distinguishes it.'
(Stein)

CRACK!

The whiplash **CRACK!**
The current's **Crackle!**
The **SONIC BOOM!**

“This is a terrible **line** that shuffles all the diagrams, above the very raging storms [...] like Michaux’s **line** of ‘a thousand aberrations’ with its growing molecular speed which is the ‘whiplash’ of the furious chariot-er’.

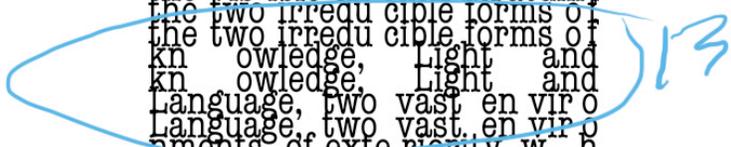
But however terrible this **line** may be it is a **line** of life that can no longer be gauged by relations between forces, one that carries man beyond terror.” (Deleuze, *Foucault*, 1988.122)





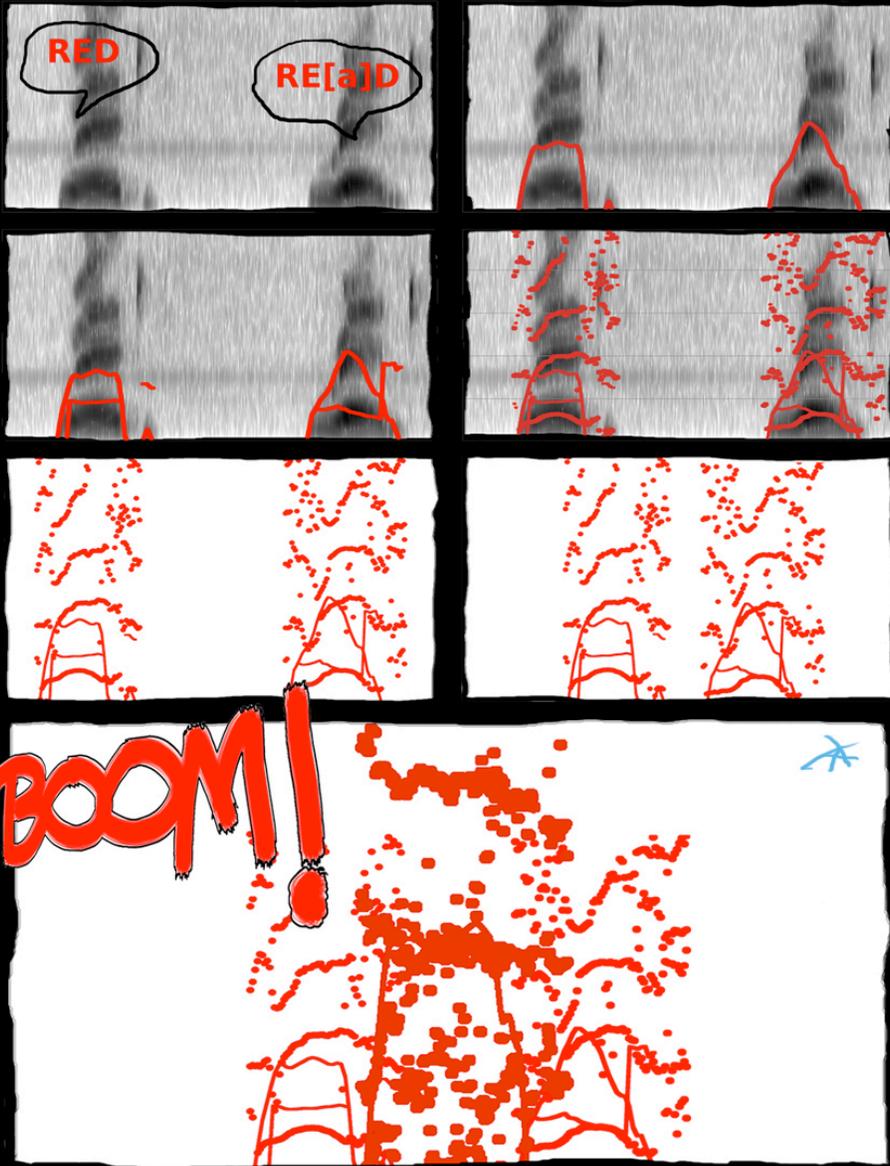
RED

"The world is thus
"The world is thus
knowledge. But strata are
knowledge. But strata are
crossed by a central fissure
crossed by a central fissure
that separates, on the one
that separates, on the one
hand the **visual scenes**, and
hand the **visual scenes**, and
on the other the **sound**
on the other the **sound**
curves: the articulable and
curves: the articulable and
the visible on each stratum,
the visible on each stratum,
the two irreducible forms of
the two irreducible forms of
knowledge, Light and
knowledge, Light and
Language, two vast environ-
Language, two vast environ-
ments of exteriority, which
ments of exteriority, which
are visibilities and state-
are visibilities and state-
ments are respectively de-
ments are respectively de-
posited. So we are caught in
posited. So we are caught in
a double movement."
a double movement."
(Deleuze, 1988, 120-121)
(Deleuze, 1988, 120-121)

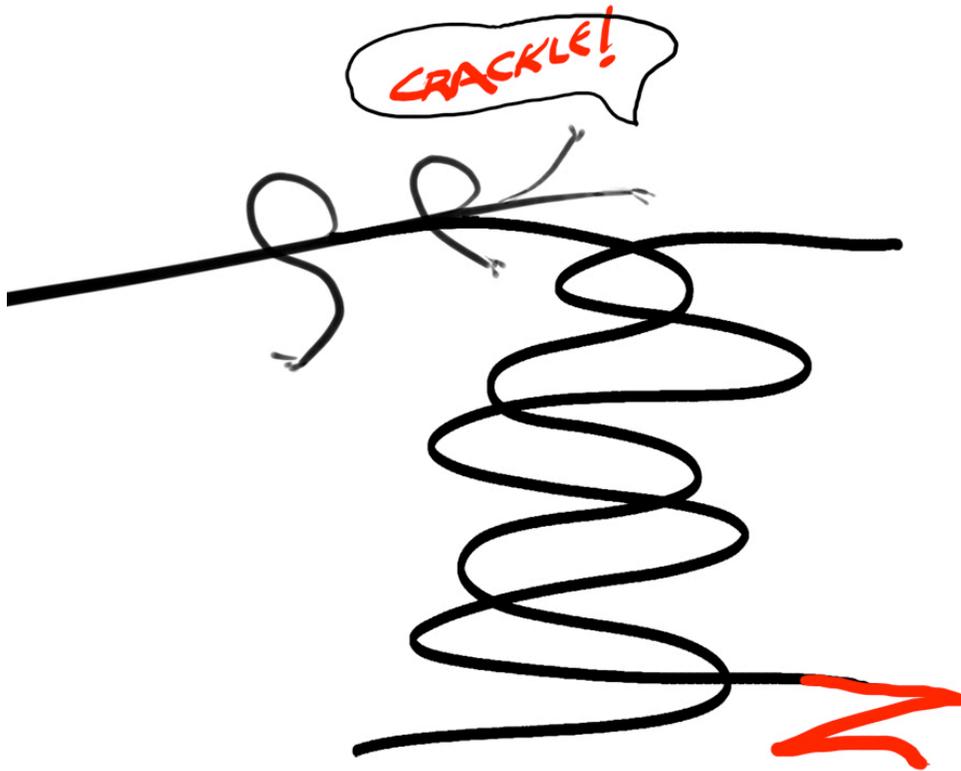


READ

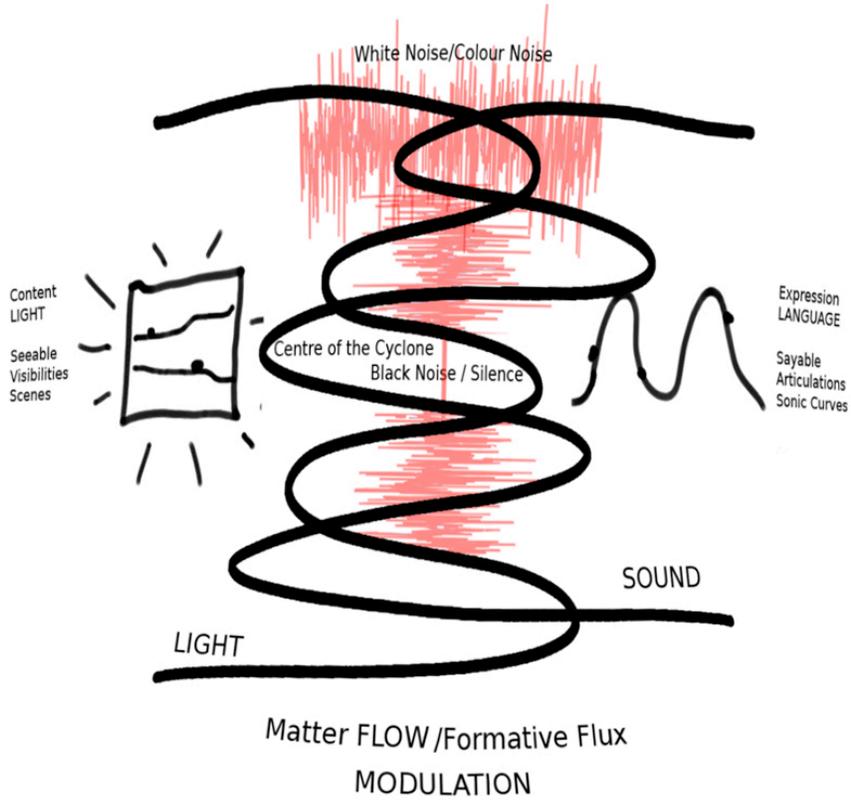




Part Four



Informal OUTSIDE / Chaos/ Chance



ENDNOTES

1. "Formative flux" is simply a nice term as it comes from the electronic arts and metastable experiments with colour and sound relations. "Objects are viewed as interacting events and processes, sets of dynamic relationships that create forms of an ephemeral nature. Formative flux is the essential nature of the effects of vibration." (Pellegrino, 1983, 42)

2. Prelude to the introduction of *ZeNeZ*: "Thunderbolts explode between different intensities, but they are preceded by an invisible, imperceptible *dark precursor*, which determines their path in advance but in reverse, as though intagliated. Likewise every system contains its dark precursor which ensures the communication of peripheral series [...] There is no doubt that *there is* an identity belonging to the precursor and a resemblance between the series which it causes to communicate. This 'there is' however remains perfectly indeterminate."(Deleuze, 1968, 2004: 144-145)

3. A longish citation that helps situate speeds and slownesses with what comes to light: "Movements, becomings, in other words, pure relations of speeds and slowness, pure affects, are below and above the threshold of perception. Doubtless, thresholds of perception are relative; there is always a threshold capable of grasping what eludes another ... If movement is imperceptible by nature, it is so always in relation to a given threshold of perception, which is by nature relative and thus plays the role of a mediation on the plane that effects the distribution of thresholds and percepts and makes forms perceivable to perceiving subjects [...] movement is no longer tied to the mediation of a relative threshold that it eludes ad infinitum; it has reached regardless of its speed or slowness, an absolute but differentiated threshold that is one with the construction of this or that region of the continued plane [...] Movement ceases to be the procedure of an always relative deterritorialization, becoming the process of absolute deterritorialization. The difference between the two planes accounts for the fact that what cannot be perceived on one cannot but be perceived on the other. It is in jumping from one plane to the other or from the relative thresholds to the absolute threshold that coexists with them, that imperceptible becomes necessarily perceived." (Deleuze and Guattari, 1987: 281-282)

4. The reciprocity of catalysis: "the fusional production of a primacy of relation [...] the "parts" disappear into their reciprocity." (Massumi, 2002, 165); and the Hjelmslev's double articulation between content and expression (the visible and the articulable, Light and Language): "There is never correspondence or conformity between content and expression, only isomorphism with reciprocal presupposition." (Deleuze and Guattari, 1987, 43-44)

5. The process of subjectification is mentioned here, parallel to a process of individuation, as a reference to the Foucauldian turn which is an important link to understanding Deleuze's "Diagramme de Foucault" (1988, 120) which will be a fielded in subsequent *ZeNeZ* episodes,

“The most general formula of the relation to oneself is the affect of self on self, or folded force. Subjectification created by folding [...] there are four foldings, four folds of subjectification [...] These four folds are like the final or formal cause, the acting or material cause of subjectivity or interiority as a relation to oneself.” (Deleuze, 1988, 104)

6. In a final interview with Claire Parnet (L'Abécédaire de Gilles Deleuze, 1988/1995) they arrive at the letter “Z”: “ So what happens in Zed he asks? Musing aloud , he sees Zen as the reverse of Nez (nose) which is also a zigzag. (Deleuze gestures the angle of a nose in the air.) Zed as movement, the fly, is perhaps the elementary movement that presided at the creation of the world [...] So there is the dark precursor (Deleuze gestures Z in the air) then a lightening bolt, and that’s how the world was born. There is always a dark precursor that no one sees, and then the lightening bolt that illuminates, and there is the world. He says that’s also what thought should be, the grand Zed, but also the wisdom of Zen.” (Stivale, 2008, 20)

7. Jitsu and Kyo are energetic states of the more and less that are recognized by Zen Shiatsu practitioners. They resemble the energetic dynamisms of coloured noise, moving through the limit thresholds of white (Jitsu) to black (Kyo). “The Jitsu condition can be likened to the thing which preoccupies a person, while the thing that a person is not aware of can be called the Kyo. The Chinese character for Jitsu denotes a house which is filled to capacity [...] The Chinese character for Kyo represents a mound which is hollow in the center [...] Both Kyo and Jitsu are result of the dynamics of Ki in the body [...] Kyo and Jitsu, rather than being absolute principles, are relative concepts which are neither good nor bad in themselves. They are very similar to Yin and Yang in that they describe two opposite tendencies. The only difference is that Kyo and Jitsu describe the availability and functional availability of Ki, or vital energy.” (Masunaga, 1987, 112-113)

8. “In nonlinear dynamics, pink noise [...] is particularly interesting, because it characterizes processes that lie between the regular order of black noise and the complete disorder of white noise [...] [...] White noise is characterized by the normal distribution of the Gaussian bell curve. Pink noise with a 1/f spectrum is decidedly non-Gaussian. Its patterns are footprints of complex self-organizing systems.” (Mainzer, 2004, 199-200)

9. Deleuze concludes his book on Foucault with a reference to ‘terrible [...] line of life’. He surmises: “For at the place of the fissure the line forms a Law, the ‘centre of the cyclone’ where one can live and in fact where Life exists *par excellence* [...] as ‘slow Being’ [...]. Interestingly, in the Parnet interviews (see endnote 6) we find this allusion to Law and the Zed: “Parnet says that it's not the Zed of Zorro the Lawman <le Justicier>, since Deleuze has expressed throughout the alphabet how much he doesn't like judgment. It's the Zed of bifurcation, of lightning [...] (Stivale, 2000)

10. ‘Black noise’ is a variably substantiated form of coloured noise and may lend itself as a

concept more towards philosophical and artistic renderings than the scientific. It can be imagined, as it is here, as white noise 180 degrees out-of phase. One definition: "The output of an active noise control system which cancels an existing noise, leaving the local environment noise free. The comic book character Iron Man used to have a "black light beam" that could darken a room like this, and popular science fiction has a tendency to portray active noise control in this light." http://en.wikipedia.org/wiki/Colors_of_noise

11. As will be examined in more detail in the following episode "*RedBOOM!Read*", the transversal (vertical movement) and longitudinal (horizontal) waveforms of light and sound respectively, resonantly communicate through formations of strata ("acts of capture;": 40). *Epistrata* are vertical compositional formations and *parastrata* run "besides". (Deleuze and Guattari, 1987, 52)

12. The flick of wrist wrests relations of speeds and slowness – a brief event of non-pulsed time - from the constrained and measured. Via the functions of science: "By the 1920s, high-speed photography revealed that a whip's cracker can indeed break the sound barrier. The question for Goriely, however, was: How can the relatively slow speed of a whip pulled back and forth generate such high speeds at the tip? [...] The tip approaches infinite speed in some models and maintains a constant speed in others [...] The crack happens when the loop reaches the end of the whip and opens." (May, 2002)

13. Deleuze diagrammed Foucault's bifurcation of visibilities and articulations/statements and pushed the distinction between content and expression, the receptive and the spontaneous, Light (what comes to light) and Language. Distinguishing between *Red* as Light/Content and *Read* as Language/expression and their resonant waveform qualities of pitch, intensity and formants is a peculiar rendering of reciprocal presupposition between forms of content and forms of expression. "'It is vain that we say what we see; what we see never resides in what we say.'" [quoting Foucault, *The Order of Things*] [...] There are two distinct formalizations in reciprocal presupposition and constituting a double-pincer: the formalization of expression in the reading and writing lesson (with its own relative contents), and the formalization of content in the lesson of things (with their own relative expressions). We are never signifier or signified. We are stratified." (Deleuze and Guattari, 1987, 67)

*. Another longish citation that may perhaps, situate zigzagging as a self-reflexive experiment in style: "Style is a set of variations in language, a modulation, and a straining of one's whole language toward something outside it. Philosophy's like a novel: you have to ask "What's going to happen?," "What's happened?" Except the characters are concepts, and the settings, the scenes, are space-times. One's always writing to bring thing to life, to free life from where it's trapped, to trace lines of flight [...] style carves differences of potential between which things can pass, come to pass, a spark can flash and break out of language itself, to make us see and think what was lying in the shadow around the words, things we were hardly aware existed [...]"

Between a main and a subordinate clause there should be a tension, a kind of zigzagging, even-particularly-when the sentence seems quite straightforward. There's style when the words produce sparks leaping between them, even over great distances." (Deleuze, 1995, 140-1)

REFERENCES

Deleuze, Gilles, "Deleuze/Anti Oedipe et Mille Plateaux, Cours Vincennes: on music - 03/05/1977," [transcription of interview with Richard Pinhas] Les Cours du Gilles Deleuze <http://www.webdeleuze.com/php/texte.php?cle=5&groupe=Anti+Oedipe+et+Mille+Plateaux&langue=2>

Deleuze, Gilles, *Foucault*, trans. Seán Hand (Minneapolis: University of Minnesota Press, 1988)

Deleuze, Gilles, *Negotiations*, trans. Martin Joughin (New York: Columbia University Press, 1995)

Deleuze, Gilles and Felix Guattari, *A Thousand Plateaus*, trans. Brian Massumi (Minneapolis: The University of Minnesota Press, 1987)

Doruff, Sher, "Ode on a Gertrude Stein" song lyrics, (1977)

Feynman, Richard, Robert B. Leighton and Matthew Sands, *The Feynman Lectures on Physics: Volume One* (Reading, Massachusetts: Addison Wesley Publishing, 1963)

Mainzer, Klaus, *Thinking in Complexity: The Computational Dynamics of Matter, Mind, and Mankind*, 4th ed (Berlin, Heidelberg, New York: Springer-Verlag, 2004)

Massumi, Brian, *Parables for the Virtual: Movement, Affect, Sensation* (Durham: Duke University Press, 2002)

Masunaga, Shizuto and Wataru Ohashi, *Zen Shaitsu: How to Harmonize Yin and Yang for Better Health* (Tokyo: Japan Publications, Inc, 1977)

Masunaga, Shizuto, *The Oriental Way to Health and Vitality: Meridian Exercises*, trans. Stephen Brown (Tokyo: Japan Publications, Inc, 1987)

May, Mike. "Crackin' Good Mathematics," *American Scientist* 90-5 (2002)

McCloud, Scott, *Understanding Comics: The Invisible Art* (New York, Harper Perennial, 1993)

Michaux, Henri, *Stroke by Stroke*, trans. Richard Sieburth (New York: Archipelago Books, 2006)

Pellegrino, Ronald, *The Electronic Arts of Sound and Light* (New York: Van Nostrand Reinhold, 1983)

Stein, Gertrude, *Tender Buttons* (New York: Dover Publications, 1997)

Stein, Gertrude, *The World is Round* (San Francisco: North Point Press, 1988)

Stivale, Charles, *Gilles Deleuze's ABCs: The Folds of Friendship* (Baltimore: John Hopkins University Press, 2008)

Stivale, Charles, "Summary of 'Gilles Deleuze's ABC Primer' (L'Abécédaire de Gilles Deleuze, 1988/1995)", translation and summary of the Parnet interviews (2000; updated 2004)
<http://www.langlab.wayne.edu/CStivale/D-G/ABC3.html#anchor811855>