

Gilles Deleuze, *The Fold*, Chaps. 1-3, pp. 3-38.

I. The Pleats of Matter

1. **The Baroque** refers not to an essence but rather to an operative function, to a trait. the baroque differentiates the folds in two ways, by moving along two infinities, as if infinity were composed of two stages or folds: **the pleats of matter, and the folds of the soul** (the two levels are connected). A labyrinth is said, etymologically, to be multiple because it contains many folds. The multiple is not only what has many parts but also what is folded in many ways. A labyrinth corresponds exactly to each level, the continuous labyrinth in matter and its parts, the labyrinth of freedom in the soul and its predicates (3-4)→
2. With Leibniz, the curvature of the universe is prolonged according to three other fundamental notions: the fluidity of matter, the elasticity of bodies, and motivating spirit as a mechanism (4-5)→
 - A. The fluidity of matter (5)→ Matter thus offers an infinitely porous, spongy, or cavernous texture without emptiness.
 - B. A flexible or an elastic body still has cohering parts that form a fold, such that they are not separated into parts of parts but are rather divided to infinity in smaller and smaller folds that always retain a certain cohesion (6)
 - C. The motivating force (7)→
3. the lower level or floor is thus also composed of organic matter. ..whether organic or inorganic, matter is all one; but active forces are not the only ones exerted upon it. To be sure, these are perfectly material or mechanical forces, where indeed souls can't be made to intervene (7).
4. folding-unfolding no longer simply mean tension-release, contraction-dilation, but enveloping-developing, involution-evolution. The organism is defined by its ability to fold its own parts and to unfold them, not to infinity, but to a degree of development assigned to each species (8).
5. The simplest way of stating the point is by saying that to unfold is to increase, to grow; whereas to fold is to diminish, to reduce, "to withdraw into the recesses of a world." (8-9)
6. the inorganic fold happens to be simple and direct, while the organism fold is always composite, alternating, indirect (mediated by an interior site) (9).
7. matter is folded twice, once under elastic forces, a second time under plastic forces, but one is not able to move from the first to the second. (9)
8. Plastic forces vs. Elastic forces→ Pond—Elastic forces (waves) and plastic forces (fish→ swarm)
 - A. Elastic Forces→ Mechanic (water, wind, ore)
 - B. Plastic forces→ machinelike (9)
9. With preformism, an organic fold always ensues from another fold, at least on the inside from a same type of organization: every fold originates from a fold, plica ex plica. if Heideggerian terms can be used,

we can say that the fold of epigenesis is an Einfalt, or that it is the differentiation of an undifferentiated, but that the fold from preformation is a Zweifalt, not a fold in two--since every fold can only be thus but a fold-of-two, and entre-deux, something "between" in the sense that a difference is being differentiated (10).

10. Plastic forces of matter act on masses, but they submit them to real unities that they take for granted. They make an organic synthesis, but assume the soul as the unity of synthesis, or as the 'immaterial principle of life.' (11)
11. Not only is there a preformation of bodies, but also a preexistence of souls in fertile seeds. Life is not only everywhere, but souls are everywhere in matter. (11)
12. In the Baroque, the soul entertains a complex relation with the body. Forever indissociable from the body, it discovers a vertiginous animality that gets it tangled in the pleats of matter, but also an organic or cerebral humanity that allows it to rise up, and that will make it ascend over all other folds (11)
13. From this moment on any localization of the soul in an area of the body, no matter how tiny it may be, amounts rather to a projection from the top to the bottom, a projection of the soul focalizing on a point of the body, in conformity with Desargnes's geometry, that develops from a Baroque perspective. In short, the primary reason for an upper floor is the following: there are souls on the lower floor, some of whom are chosen to become reasonable, thus to change their levels. (12).
14. But still, mechanical laws or extrinsic determinations (collisions) explain everything except the unity of a concrete movement, no matter how irregular or variable it may be. Unity of movement is an affair of the soul. (12)

II. The Folds in the Soul

1. **Inflection** is the ideal genetic element of the variable curve or fold. Inflection is the authentic atom, the elastic point. For Klee, the point as a "nonconceptual concept of noncontradiction" moves along an inflection. It is the point of inflection itself, where the tangent crosses the curve. That is the **point-fold**. (14)
2. Cache defines inflection or the point of inflection as an intrinsic singularity. Contrary to "**extrema**" (extrinsic singularities, maximum and minimum), it does not refer to coordinates: it is neither high nor low, neither right nor left, neither regression nor progression..... an "ambiguous sign". Thus inflection is the pure **Event** of the line or of the point, the Virtual, ideality par excellence. It will take place following the axes of the coordinates, but for now it is not yet in the world: it is the World itself, or rather its beginning (15).
3. Cache's three transformations (15).
 - A. **Vectorial** → with tangent plane of reflection, work according to optical laws, transforming inflection at a turning point (15)
 - B. **Projective** → such transformations convey the projection, on external space, of internal spaces defined by "hidden parameters" and variables or singularities of potential. Rene Thom transformations refer in this sense to a **morphology of living matter**, providing seven elementary events: the fold; the crease, the dovetail, the butterfly, the hyperbolic, elliptical and parabolic

umbilicus (16) → the relationship between catastrophe theory and an organic morphogenesis, the presentation of the seven singularities or catastrophe-events. (16)

C. Infinite variation or infinitely variable curve → the inflection in itself cannot be separated from an infinite variation or an infinitely variable curve. Such is **Koch's curve**, obtained by means of rounding angles, according to Baroque requirements, by making them proliferate according to a law of **homothesis**. The curve passes through an infinite number of angular points and never admits a tangent at any of these points. It envelops an infinitely cavernous or porous world, constituting more than a line and less than a surface (Mandelbrot's fractal dimension as a fractional or irrational number, a nondimension, an interdimension). It is no longer possible to determine an angular point between two others, no matter how close one is to the other, but there remains the latitude to always add a detour by making each interval the site of a new folding. That is how we go from fold to fold and not from point to point, and how every contour is blurred to give definition to the formal powers of the raw material, which rise to the surface and are put forward as so many detours and supplementary folds. Transformation of inflection can no longer allow for either symmetry or the favored plane of projection. It becomes vortical and is produced later; deferred, rather than prolonged or proliferating (16-17).

4. The definition of Baroque mathematics is born with Leibniz—**the irrational number** is the common limit of two convergent series, of which one has no maximum and the other no minimum (17) → **The irrational number** implies the descent of a circular arc on the straight line of rational points, and exposes the

latter as a false infinity, a simple indefinite that includes an **infinity of lacunae**; that is why the continuous is a labyrinth that cannot be represented by a straight line. The straight line always has to be intermingled with curved lines.

A. Between the two points A and B — no matter in what proximity they may be — there always remains the possibility for carrying out the right isosceles triangle, whose hypotenuse goes from A to B, and whose summit, C, determines a circle that crosses the straight line between A and B. The arc of the circle resembles a branch of inflection, an element of the labyrinth, that from an irrational number, at the meeting of the curved and straight lines, produces a point-fold. (18)

5. The new object is an objectile. the new status of the object no longer refers its condition to a spatial mold—in other words, to a relation of form-matter—but to a temporal modulation that implies as much the beginnings of a continuous variation of matter as a continuous development of form. In modulation "a pause never intervenes for withdrawal; a modulator is a continuous temporal mold...Molding amounts to modulating in a definitive way; modulating is molding in a continuous and perpetually variable fashion." the object here is **manneristic**, not **essentializing**: it becomes an event (19).

6. The transformation of the object refers to a correlative transformation of the subject (19-20) → Such is the basis of **perspectivism**, which does not mean a dependence in respect to a pre-given or defined subject; to the contrary, a subject will be what comes to the point of view, or rather what remains in

the point of view. That is why the transformation of the object refers to a correlative transformation of the subject: the subject is not a subject but, as Whitehead says, a '**superject**.' Just as the object becomes objectile, the subject becomes a superject (19-20).

7. Continuity is made up no less of distances between points of view than of the length of an infinity of corresponding curves. Perspectivism is clearly a pluralism, but it thus implies by its name distance and not discontinuity (certainly **no void** is given between two points of view) (20).
8. Point of view on a variation now replaces the center of a figure or a configuration. The most famous example is that of conic sections, where the point of the cone is the point of view to which **the circle, the ellipse, the parabola, and the hyperbola** are related as so many variants that follow the incline of the section that is planned ('scenographies') (20-21).
9. This objectile or projection resembles an unfolding. But unfolding is no more the contrary of foldings than an invariant would be the contrary of variation. It is an invariant of transformation. Leibniz will designate it by an 'ambiguous sign.' (21).
10. Desargues called the relation or the law enveloped by a variation 'involution' (for example, a triangle that is supposed to turn around an axis, the dispositions of the points defined on the axis by the projection of three summits and by the prolongation of the three sides)." (21)
11. A soul always includes what it apprehends from its point of view, in other words, inflection. Inflection is an ideal condition or a **virtuality** that currently exists only in the soul that envelops it. Thus, the soul is what has folds and is full of folds (22)
12. **Folds are in the soul** and authentically exist only in the soul. That is already true for innate ideas: they are pure virtualities, pure powers whose act consists in habitus or arrangements (folds) in the soul, and whose completed act consists of an inner action of the soul (an internal deployment).B but this is no less true for the world: the whole world is only a virtuality that currently exists only in the folds of the soul which convey it, the soul implementing inner pleats through which it endows itself with a representation of the enclosed world. We are moving from inflection to inclusion in a subject, as if from the virtual to the real, inflection defining the fold, but inclusion defining the soul or the subject, that is, what envelops the fold, its final cause and its completed act (23).
13. **Three kinds of points as three kinds of singularities:** (23)
 - (1) **physical point** (the point of inflection) : what runs along inflection or is the point of inflection itself: it is neither an atom nor a Cartesian point, but an elastic or plastic point-fold.
 - (2) **mathematical point** (the point of position): loses exactitude in order to become a position, a site, a focus, a place, a point of conjunction of vectors of curvature or, in short , point of view...pure extension will be the continuation or diffusion of the point
 - (3) **metaphysical point** (the point of inclusion)—then soul or the subject. It is what occupies the point of view, It is what is projected in point of view. Thus the soul is not in a body in a point, but is itself a higher point and of another nature, which corresponds with the point of view.
14. Everyone knows the name that Leibniz ascribes to the soul or to the subject as a metaphysical point: **the monad.**

15. The world is the infinite curve that touches at an infinity of points an infinity of curves, the curve with a unique variable, the convergent series of all series (24).
16. As an individual unit each monad includes the whole series; hence it **conveys the entire world**, but does not express it without expressing more clearly a small region of the world, a “subdivision,” a borough of the city, a finite sequence (25).
17. The world must be placed in the subject in order that the subject can be for the world. **The souls is the expression of the world (actuality), but because the world is what the soul expresses (virtuality)**. Thus God creates expressive souls only because he creates the world that they express by including it: from inflection to inclusion (26)→(25-26)
18. The world itself is an event and, as an incorporeal (=virtual) predicate, the world must be included in every subject as a basis from which each one extracts the manners that correspond to its point of view (aspects). The world is predication itself, manners being the particular predicates, and the subject what goes from one predicate to another as if from one aspect of the world to another.

III. What is Baroque?

1. Monads “have no windows, by which anything could come in or go out.” They have neither ‘openings nor doorways.’ We run the risk of understanding the problem vaguely if we fail to determine the situation. A painting always has a model on its outside; it always is a window. If a modern reader thinks of a film projected in darkness, the film has nonetheless been projected. Then what about invoking numerical images issuing from a calculus without a model? Or, more simply, the line with infinite inflection that holds for a surface, like the lines of Pollock's or Rauschenberg's painting? More exactly, in Rauschenberg's work we could say that the surface stops being a window on the world and now becomes an opaque grid of information on which the ciphered line is written. The painting-window is replaced by tabulation, the grid on which lines, numbers, and changing characters are inscribed (the objectile) (27)
2. First of all, the camera obscura has only one small aperture high up through which light passes, then through the relay of two mirrors it projects on a sheet the objects to be drawn that cannot be seen, the second mirror being tilted according to the position of the sheet (28).
3. What makes the harmony possible is, first, the distinction between two levels or floors, which resolves tension or allots the division. The lower level is assigned to the façade, which is elongated by being punctured and bent back according to the folds determined by a heavy matter, forming an infinite room for reception or receptivity. The upper level is closed, as a pure inside without an outside, a weightless, closed interiority, its walls hung with spontaneous folds that are now only those of a soul or a mind. This is because, as Mifflin has shown, the Baroque world is organized along two vectors, a deepening toward the bottom, and a thrust toward the upper regions. Leibniz will make coexist, first, the tendency of a system of gravity to find its lowest possible equilibrium where the sum of masses can descend no further and, second, the tendency to elevate, the highest aspiration of a system in weightlessness, where souls are destined to become reasonable (29).
4. Baroque painters, →Tintoretto (The Last Judgment) and El Greco (The Burial of Count Orgaz) (30)

5. Hence the ideal fold is the *Zweifalt*, a fold that differentiates and is differentiated. When Heidegger calls upon the *Zweifalt* to be the differentiator of difference, he means above all that differentiation does not refer to a pre-given undifferentiated, but to a Difference that endlessly unfolds and folds over from each of its two sides, and that unfolds the one only while refolding the other, in a coextensive unveiling and veiling of Being, of presence and of withdrawal of being (30).
 6. The Baroque is inseparable from a new regime of light and color. To begin, we can consider light and shadows as 1 and 0, as the two levels of the world separated by a thin line of waters: the Happy and the Damned.' ° An opposition is no longer in question. If we move into the upper level, in a room with neither door nor window, we observe that it is already very dark, in fact almost decorated in black, 'fuscum subnigrum.' This is a Baroque contribution: in place of the white chalk or plaster that primes the canvas, Tintoretto and Caravaggio use a dark, red-brown background on which they place the thickest shadows, and paint directly by shading toward the shadows." The painting is transformed. Things jump out of the background, colors spring from the common base that attests to their obscure nature, figures are defined by their covering more than their contour. Yet this is not in opposition to light; to the contrary, it is by virtue of the new regime of light. (31-32)
 7. Folds seem to be rid of their supports — cloth, granite, or cloud — in order to enter into an infinite convergence, as in El Greco's *Christ in the Mountolive Garden* (that of the National Gallery). Or then, notably in *The Baptism of Christ*, the counter-fold of the calf and knee, the knee as an inversion of the calf, confers on the leg an infinite undulation, while the seam of the cloud in the middle transforms it into a double fan. (34-35)
 8. These are the same traits, taken in their rigor, that have to account for the extreme specificity of the Baroque, and the possibility of stretching it outside of its historical limits, without any arbitrary extension: the contribution of the Baroque to art in general, and the contribution of Leibnizianism to philosophy. (35)
- A. The fold: the Baroque the Baroque invents the infinite work or process. The problem is not how to finish a fold, but how to continue it, to have it go through the ceiling, how to bring it to infinity (34).
 - B. The inside and the outside: the infinite fold separates or moves between matter and soul, the facade and the closed room, the outside and the inside. Because it is a virtuality that never stops dividing itself, the line of inflection is actualized in the soul but realized in matter, each one on its own side. Conciliation of the two will never be direct, but necessarily harmonic, inspiring a new harmony (35).
 - C. The high and the low: The façade matter goes down below, while the soul-room goes up above. The infinite fold then moves between the two levels. But by being divided, it greatly expands on either side: the fold is divided into folds, which are tucked inside and which spill onto the outside, thus connected as are the high and the low.... the art comprehends the textures of matter (the great modern Baroque painters, from Paul Klee to Fautrier, Dubuffet, Bettencourt).... Material matter makes up the bottom, but folded forms are styles or manners. (35)
 - D. The unfold: (oriental line and a full Baroque line) in one and zero Leibniz acknowledges the full and the void in a Chinese fashion; but the Baroque Leibniz does not believe in the void. For him it always seems

to be filled with a folded matter, because binary arithmetic superimposes folds that both the decimal system — and Nature itself — conceal in apparent voids. For Leibniz, and in the Baroque, folds are always full. (36)

E. Textures: Leibnizian physics includes two principal chapters, the one involving active or so-called derivative forces related to matter, and the other involving passive forces, or the resistance of material or texture. The new status of the object, the objectile, is inseparable from the different layers that are dilating, like so many occasions for meanders and detours. In relation to the many folds that it is capable of becoming, matter becomes a matter of expression. (36)

→ In this respect, the fold of matter or texture has to be related to several factors:

- 1) light, chiaroscuro, the way the fold catches illumination and itself varies according to the hour and light of day (Tromeur's and Nicole Grenot's contemporary research).
- 2) depth: how does the fold itself determine a 'thin' and superimposable depth, the paper fold defining a minimum of depth on our scale of things, as we see in Baroque letter holders in trompe l'oeil, where the representation of a pleated card casts a sense of depth in front of the wall.
- 3) there is the soft and overlaid depth of fabric that has never ceased to inspire painting, brought to new power in our time by Helga Heinzen: her representation of striped and folded fabrics covers the entire painting, the body disappears in the falls and rises, the waves and sums, which follow a line now coming from Islam. (37)
- 4) Theater of Matter: a) Renonciat's wooden sculpture b) Dubuffet c) Jeanclos

F. The Paradigm: the search for a model of the fold goes directly through the choice of a material. Would it be the paper fold, as the Orient implies, or the fold of fabric, that seems to dominate the Occident? But the point is that the composite materials of the fold (texture) must not conceal the formal element or form of expression. (37-38)