

Sydney College of the Arts

The University of Sydney

Bachelor of Visual Arts (Honours)

2024

BACHELOR OF VISUAL ARTS

RESEARCH PAPER

Figure 1. Kippenberger, Martin. Man möge mir den Rest geben (Couldn't Someone Push Me Over The Edge). Oil in artist's frame, 63 ½ x 52 ¾in. (161.2 x 133.9cm.). 1983.



***HOW TO MAKE A MIX FOR A PERFECT WEDDING INTERLUDE:***

***The Wedding Interlude as Refrain and its Relationship to Musicking Diagrammatics for Remixing Cultural Fragments***

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October 2024

## *Acknowledgements*

*For a love lasting longer than I've lived: Thank you Mum and Dad*

*Feeling like letting you love me (oh)  
Feel like giving you my heart (my heart)  
Show me all the love that you're feelin (show me all the love)  
Show you all the love that I'm feelin  
The love that I'm feelin  
Feeling like letting you love me (hey hey)  
Feel like giving you my heart (oh no)  
Show me all the love that you're feelin  
Show you all the love that I'm feelin (yeah)  
The love that I'm feelin, love*

*For a love lasting longer than I will live: To all my friends*



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## **Composition/Composition**

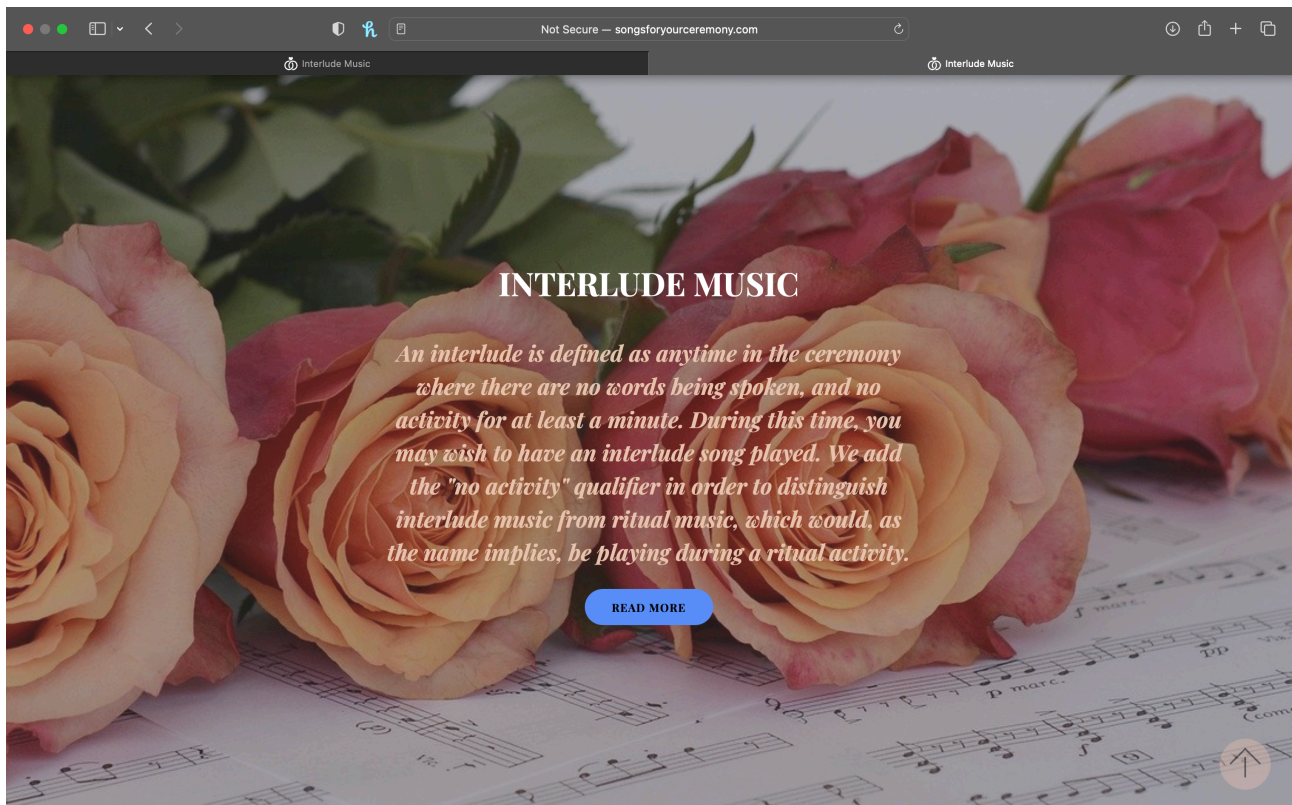
*Earlier this year I attended my second cousin's wedding. The couple were married on the fifteenth of December, 2023. It was a full Greek Orthodox Ceremony and subsequent reception which was scheduled and timed with perfect execution.*

*Sound filled every moment of the wedding, a rhythmic alliance of love and beauty. It intrigued me how it all seemed so perfect, and why it seems this way; what pieced together so many moments, people, generations, cultures and most incisively personalities/individualities? I felt this most deeply during dinner service. As they started to bring around everyone's main meal, waiters slowly poured out of entrance doors with plates of food, a small guitar riff on bouzouki plays. He strums it furiously, acoustic, without a cable following anywhere, its sound beckons from all corners of the Harbour Bridge-side room. People start to watch, they start to listen, louder. A beat starts playing behind it (euro, dance?). Familiar nonetheless, a vision of the 2000's, in a way. It's fun, its beautiful, a melody arrives to join the bouzouki through the same speakers. They are in harmony now. The DJ (you realise) is mixing songs in complete absence of the bouzouki now, The DJ continues to find his way back. The MC tells you to clap, stand up, the bouzouki player stands on your chair and he gestures the end of his instrument to the sky/truss system. Everyone together now, the food is lukewarm, the smells passed around by sonic waves maybe. For a split second, a perfect collection. There was something so beautiful, the table is set so perfectly, eyes focused again, a sharpness of the gravy on this white plate that wasn't there before, the world doesn't vibrate like it did ten seconds ago. There is no haze or softness... the remix is done? Or I think maybe it has just begun. Eat your chicken, drink your wine, hug your grandma, and listen inside your head.*

...

Within *Wedding Interlude* (2024), and most of my practice, music is an important structure to understand and disseminate my ideas. It has fostered my approaches to the ways we can share information, and most importantly in these investigations registered my understanding of sound and its inherent spatial qualities has been invaluable. I have always taken as fact the ways sound moves intuitively through internal systems of speakers, cd's, audio equipment. The objective nature of sound's journey through equipment has been an important foundation for previous artworks, but within this work, I focus on understanding music's reaction to itself and its own internal mental and material structures, and how bonds between these sounds, equipment

and objects create solidity through sound and because of it. In a more specific sense, investigating by asking the question: *how to make a wedding interlude*.



**Figure 2. *Interlude Music*. Songsforyourceremony.com**

The “interlude” can be “defined as anytime in the ceremony where there are no words being spoken, and no activity for at least a minute”<sup>1</sup> defining a moment for an “interlude song [to be] played”.<sup>2</sup> What is most interesting to me about music has not been how to make it, but how it necessitates something more. The ability for music to make something of the world, to me the last of colloquial discussions about body, energy, abstracts at large are based on and around music. Or as to define the act of reacting to music is to be understood as *musicking*.<sup>3</sup> Understanding that a performative space is integral to how we can perceive sound, not just formally but as a dynamic and constant wave of contexts, histories, and personal identities.<sup>4</sup> I

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<sup>1</sup> John Scuto LLC, “Interlude Music,” *Songs for Your Ceremony*, accessed October 14, 2024, <http://www.songsforyourceremony.com/interludemusic.html>.

<sup>2</sup> John Scuto LLC, “Interlude Music,” *Songs for Your Ceremony*, accessed October 14, 2024, <http://www.songsforyourceremony.com/interludemusic.html>.

<sup>3</sup> “To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.” Christopher Small, *Musicking: The Meanings of Performing and Listening*. Hanover: University Press of New England, 1998. 9

<sup>4</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening*. Hanover: University Press of New England, 1998. 10



propose this work not as an understanding of sound, but a revelation of its qualities. A monumental structure to position its smallest, but what I think could be, its mightiest endeavour. Identifying how these bindings occur and codify is the basis of this paper and artwork. I am not going to make a wedding interlude sonically, as if I did it would be the demise of the way I seek to investigate it. The importance of sound exists in its feeling towards, distance between, and reaction to, body. Music and feeling are synonymous; both constantly becoming with new interactions with space, its musicking ever changing, the vanishing point of any one which ‘wedding interlude’ say, is gone as quick as it is felt. Sculpture positions a similar prospect of an abstract body in space. Thus I believe we can position sculpture as a diagram of the musicking action of the wedding interlude existing between object, instrument and instruction. This paper will function as a instructional document on how *Wedding Interlude* is able to create the interludes, its position as a site of fragments for composition, and how it operates processually to perform the reaction of the fragments, making a remix. *Wedding Interlude* seeks to position itself as a system of the musicking structure manifest. Frozen in its processual becoming not the musicking act itself, which only exists either in harmonious silence blending with its landscape or in scattered cultural fragments distorted: moments after its last implosion/ becoming and frozen now before its next coagulated remix.

Jean Baudrillard understands that the perfected form is one that is on the *verge of collapse/construction/ composition(ing)*, stating that “Thanks to the deployment of limitless technology both mental and material, human beings are capable of fulfilling all their potentialities and as a consequence, disappear, giving way to an artificial world that expels them from it, to an integral performance that is, in a sense, the highest stage in materialism”.<sup>5</sup> Continuing the forms/sculptural value at its baseline potency, it must exist within the structures of the unused, sitting within its potentiality rather than in completeness. A sonic coagulation harmonising in space. It is important to the nature of the sculpture that it sits silent, as a testament to its perfection, or its potentiality, rather than as a destroyed and imploded hollow form - *it must take up the space that it wishes to fill*. Gilles Deleuze remarks that what can be distinguished as instructional, within a controlled vanishing state can be understood as the *refrain*, “Constructed by the detachment of material object from the seeming self-evidence of its form, function and meaning, allowing it to congeal a singular and immediate assemblage of sensory affects, that gives a ‘feeling of being’”.<sup>6</sup> Situating Wedding Interlude

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<sup>5</sup> Baudrillard, Jean. “Why hasn't everything already disappeared?”. Seagull Books, 2009. 15

<sup>6</sup> Simon D. O’Sullivan, “The Readymade: Art as the Refrain of Life,” in *The Cambridge Companion to Deleuze*, ed. Daniel W. Smith and Henry Somers-Hall (Cambridge: Cambridge University Press, 2012). 34

in a detached state without its immediate or ever necessary material (including sonic) transformation, it achieves through its composition, its instructional nature. Like a five bar stave, everything in its perfect place; this is also how we can instruct the nature of the artwork as a five bar sequence. This sequence/refrain (a repeated line or number of lines in a poem or song) is sculpted as *refrain* refrains the implosion of its material gesture as an understanding to the particularity of the wedding, operating as a composition/ composition one could say even operating as a composition/compositon. As a proponent of the territorialising, its detached state demarcates a state for a *milieu* of the detached, fragmented to exist, like the CD holding information inside its physicality, yet becoming dependent on the other.

What can be said of the *Wedding Interlude* then is that in a musicking sense, operating in this way is a facilitation/mediation of its completeness as refrain, an internal gesture. Only seeking to understand and hold the form of the binder/glue of the situation, not either the music or ceremonial pieces, which leads us to operate as a completeness. *Wedding Interlude* does not encase the entirety of its context, or act metaphorically as an illusion of that what space is. Deleuze poses that the territorialisation of space through the refrain happens through its sonic tensions. Which, even in its ability to do so, has a limit both spatially and temporally as it does not have complete control of its sonic range, or how long it can hold its territory (“a child afraid in the dark sings a song to reassure herself, and in doing so establishes stable point in the midst of chaos”<sup>7</sup>). Yet what *Wedding interlude* seeks to exist between a temporal and spatial quality on the basis of its diagrammatic nature, allowing itself to create a dynamic and vibratory solidity through the sonic objects’ internal (re)territorialisation. It uses its sonic objects own capacity for territorialisation to collectively resist against its environment through its physical composition. Holding this internal sonic potential it determines as physical space by proxy, positioning itself within the potential space of its implosion /*calling out*, and thus through the understanding of its diagrammatic nature, holds a sort of algorithmic certainty of where, when, and how it could bind and create the cultural hybridising musicking. Territorialising itself (one could say) *Wedding interlude* is the membrane and glue in this way for cultural fragments, a complete instructional object and instrument.

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<sup>7</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. 17

In Deleuze and Felix Guattari's definition, the refrain is broken into three parts: *A point of stability, a circle of property, and an opening to the outside*.<sup>8</sup> In our discussion of the wedding interlude I will also use this three part structure for understanding the workings of the artwork, its connection to its contents, and most importantly, how to use it.

"Deleuze and Guattari extend this notion to refer to any kind of rhythmic pattern that stakes out a territory - this being our wedding interlude:

1.) *A point of stability*;

[a.) (what it takes) To Be Real; cultural realities...

b.) The affectual readymade- sonic importance of the object]

2.) *a circle of property*; [a.) theatrical portability and

b.) processual diagrammatic states - and relationship to hybridising connections]

3.) *and an opening to the outside*;

[a.) remixing and becoming hybrid]

these are the three aspects of the refrain"<sup>9</sup>

Investigating the wedding interlude as refrain, I propose a framework for navigating the complex relationships between *milieu* and the transcendent, or more so the dormant/mechanical qualities of its physical manifestation. Navigating a relationship of fragments sonically, culturally, and physically aligns us with the DJ and remixing through its inherent processual diagrammatic states. Vibrating beyond physical and sonic form, continually becoming something new as is the nature of the remix, we are thus continually

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<sup>8</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. 17

<sup>9</sup> Gilles Deleuze, and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 311; Simon D. O'Sullivan, "The Readymade: Art as the Refrain of Life," in *The Cambridge Companion to Deleuze*, ed. Daniel W. Smith and Henry Somers-Hall (Cambridge: Cambridge University Press, 2012). 17

placed within an uncharted-ness or re-charting/reterritorialising. This constant reconstituting of fragments in *Wedding Interlude* is more so the instruction of potential, slowly moving towards becoming its imploded harmony. It is in the ability for sculpture to hold form and concept together in one structure that allows this. If *Wedding Interlude* is to be used, it will not be the complete moment, but become the glue/membrane that binds the exploded cultural fragments together, redefining an expanded territory as harmonises between *milieu* - in a sense *the line in the stave itself*. It is strictly for between the ceremony in any capacity, not connected to any section of the ceremony. The “non-activity”<sup>10</sup> provides an interesting question for what this would then sound like, and if it should sound like anything discernible - should it be forgettable?

Baudrillard’s imploding material perfection examines what it would mean to disappear into *milieu* through the refrain’s ability to demarcate this space, examine, and harmonise. It is also in its nature to disappear again<sup>11</sup>, which in many ways is an extension of my own sculptural interpretation of a “highest stage of materialism”<sup>12</sup>, not completed in artistic perfection, but designed to sit almost incomplete. As the sculpture mediates a high material state it requires an instructional/diagrammatic approach rather than a complex ontological one (ie. trying to create a musicking context for the wedding interlude, *gestamteumwerk*). Therefore a wedding interlude as diagram in *Wedding Interlude* proposes, as Simon D. O’Sullivan suggests, “a strategy for sidestepping intention from within intention; it involves the production of something that then “speaks back” to its progenitor”.<sup>13</sup> Proposing *Wedding Interlude* as a diagram ‘flattens it’ as a point outside of time, in its own *milieu* that is between *milieu*. The flattening of sonic object is now a potentia of sound, and thus can be categorised as “non-figurative or mute”.<sup>14</sup> When this “non-figurative and mute”<sup>15</sup> form is demonstrated in *Wedding Interlude*, we can investigate more clearly the potential harmonies that can occur within this specified musicking system / The Wedding. Situating the diagram sculpturally, the behaviours and capabilities of sculpture to position and demarcate space, and *thus time, while being outside reality*, situates a

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<sup>10</sup> Simon D. O’Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 16

<sup>11</sup> Baudrillard, Jean. *Why Hasn't Everything Already Disappeared?* Translated by Chris Turner. London: Seagull Books, 2009. 15

<sup>12</sup> Baudrillard, Jean. *Why Hasn't Everything Already Disappeared?* Translated by Chris Turner. London: Seagull Books, 2009. 11

<sup>13</sup> Simon D. O’Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 17

<sup>14</sup> Simon D. O’Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 16

<sup>15</sup> Simon D. O’Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 16

macro perspective to demonstrate, instruct, and ultimately play with. Its form suggests an exoskeleton, truss system, supports to create the interlude, and thus its remix-implosion-becoming-disappearance. O'Sullivan expands: "what is the appropriate diagram in this form?...that moves away from a two-dimensional surface into a three-dimensional space (and as such, introduces the dimension of time)?<sup>16</sup> I suggest that the spatial diagram and its inclusion of not only time (conceptual), but as the work situates itself around performance and its *ecoutrement* (musical object, instrument, equipment), it is a time object. The frozen nature of it within the sculpture doesn't excuse time from its body - making it hollow all the same - but is a tool or instrument waiting to be used, timeless.

Coumba Samba + Gretchen Lawrence's, *Cityscape* (2024) (Fig 3.1) postures itself as a collection of collected media, and in doing so, exemplifies the relationship of sonic objects to diagrammatics.

"Streamlining difference into code"<sup>18</sup>, the objects prove their understanding of this intention within intention, a production of *what is* within *what could be*, delineating time in a flattening not physically but temporally of an entrapped sculptural codification made by the artists. This codification proposes an understanding of form and function together. *Cityscape*, like any cityscape, acts collectively as the sum of its parts, even if these parts are those that are unwanted, unused. The specification of a fragmented or discarded object speaks to an already decoded form: a fragment that is a piece of the code rather than an entirety. Thus, we can recode/choreograph/compose/territorialise a beautiful object (as the beautiful object has use and function, as it pertains to being (re)designed to be beautiful). The beauty of modern detritus performing the acts of a contemporary ones are intriguing to me. Discussions about form and function coagulate in the discarded form. I connect to Samba and Lawrence's aesthetic proposition of what a modern culture is to look like and their perceptions of the destruction of media. Incompleteness, or a *fractilisation*, is inherent to the

<sup>16</sup> Simon D. O'Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 16

<sup>17</sup> *One giant Chandelier looms over the married couple, he scares me, a truss glistens light into my eyes, everything is going to be okay, she trembles with the beat, dancing with my family, leading her moves, the truss follows, step by step*

<sup>18</sup> Emalin. "World as Diagram, Work as Dance." Press release for exhibition, accessed October 14, 2024. <https://static.frieze.com/files/event/press/Emalin%20-%20World%20as%20diagram%2C%20work%20as%20dance%20-%20Press%20Release.pdf>.



**Figure 3.1 Lawrence, Gretchen + Samba, Coumba. Cityscape. Found Objects.  
Dimensions Variable. 2024.**





**Figure 3.2. Lawrence, Gretchen + Samba, Coumba. Cityscape. Found Objects. Dimensions Variable. 2024.**



**Figure 3.3. Lawrence, Gretchen + Samba, Coumba. Cityscape. Found Objects. Dimensions Variable. 2024.**

effectiveness of the form, and is representative of a newness not in mutilate into singular form but an ability to augment new collective function. This leaves room for dynamic connections that happen not in the objects, but in the streets, in the choreography between the forms. As a membrane forms around the objects, as is the nature of the cityscape, those streets are now filled with organisms and life, *movement, dance*. It is in the design of the artwork to understand its potential for connection, like building a street for cars, or a pathway for pedestrians. The artwork is a material expression that allows us to connect and propose connections based on our *implosionary* and imaginative applications of its cultural fragments. Collectively, each fragment provides for a geographic simplicity for human or emotional reactions to occur, just like the cityscape. A constantly shifting logic allows for each piece of this newly constructed city to exist as a function, structure, or suture of the last reaction. Samba and Gretchen suggest the city is a way to understand ourselves, inside ourselves, again. The membraned structure of the cityscape is a position for structures of human understanding, running through it, dancing through it. The membrane's existence in sculptural form is the residue - *is the perfection* - yet it runs, doing so directly between each line formed in the work. Around, under the back alleys of towering speakers and small wires, *Cityscape (2024)* can attest to the necessity of sculpture's relationship to the musicking form. Its diagrammatic existence spatially determine the route of sound's own spatial qualities. Its density and complexity are for you to delve into, not to be left outside of. Its material manifested form encases. In the crevices, sound is made, in the back it is controlled. The sonic object is the detritus which holds sound in place. It is a tool, an instrument. In the case of Coumba Samba + Gretchen Lawrence, it is used to build the entertaining structures of our lives, that we dance through, that we com/position. If these sonic objects can be made and (traditionally) encase song to express harmony and beauty of singular vision, then positioning its now defunct, unused, or culturally fragmented version (ie a CDJ in 2024), can be used to posit a dynamic vision that encases its becoming beyond the sum of its pieces. Its form may not be eternal but its potentiality for becoming (spatially, sound, mental and material) is. Not to speak to what it stands in for (something whole) or what it sounded like, but what it collectively helps to hold up, what it could sound like, or maybe, what it always did sound like.

All this is said for understanding the functionality and medium decisions that I have made for *Wedding Interlude*. The further sections of the paper will position the internal structures only, and seek to explain and understand importance and effectiveness of *Wedding Interlude* as a processual diagram.

As the structure already exists there is an understanding of a “virtual fractilization”<sup>19</sup> where “involuntary memories (reminiscences) and more elaborate cognitive procedures inducing ‘countless sentimental, mythical, historical, and social references are produced’”.<sup>20</sup> We can seek to use Deleuze and Guattari’s definition of the refrain as a way to section *Wedding Interlude*’s particularities without overstating complexity through writing. The paper’s application exists for the service of *Wedding Interlude*, seeking to solely aid understanding. Always refer back to the artwork, even when there is most unknown. It would be at a disservice to both to decide to only understand what I’ve written.

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<sup>19</sup> Simon D. O’Sullivan, "The Readymade: Art as the Refrain of Life," in *The Cambridge Companion to Deleuze*, ed. Daniel W. Smith and Henry Somers-Hall (Cambridge: Cambridge University Press, 2012). 34

<sup>20</sup> Simon D. O’Sullivan, "The Readymade: Art as the Refrain of Life," in *The Cambridge Companion to Deleuze*, ed. Daniel W. Smith and Henry Somers-Hall (Cambridge: Cambridge University Press, 2012). 34

1.) *A point of stability;*

a.) (what it takes) To Be Real;

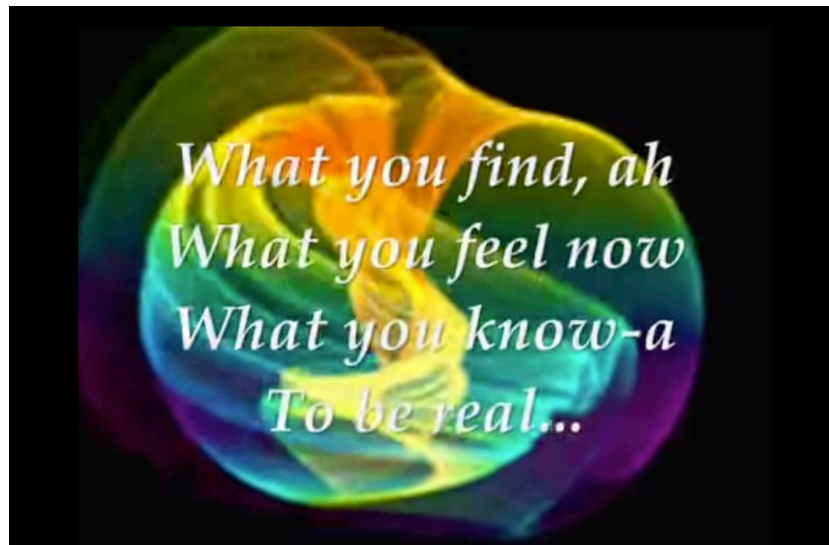


Figure 4. Cheryl Lynn. *Got to Be Real* - Cheryl Lynn - WITH LYRICS ON SCREEN. YouTube video, 3:48. Posted May 15, 2011. <https://www.youtube.com/watch?v=rt04WOKY4eM>.

As a method to make Real, art making (and maybe more specifically the sonic arts) employs the Real as a way to attempt a new reality/memory. Music tensioned between real and reality *functions as Real*, as a component not of its sonic abilities but of its alignment to object. The Real can be defined as “the state of nature from which we have been forever severed by our entrance into language”<sup>21</sup> (in this sense we will use *language* to include an understanding of a formulation of a *musical language* historically as well), and thus we can suggest the mute/non-figurative sonic object sits in the real, as its use within the diagrammatic structures of the artwork are deeply important to formulate this tension between real (art makings abstraction/in-between mediation/potentiality) and reality (reaction, implosion). By using Real objects, we can eliminate the need for complete clarity through a formalised aesthetic concern (*CD*).

The contemporary music form is mostly song, filled with layers of music and lyric provides escape for its audience, connecting through a sonic means to something else outside their *milieu*. Sonic objects create a connection to its illusion, its beauty, and we allow it to demarcate its existence outside of its object. By nature of its behavioural intraspecificity operating as a filling force, music changes space without being in obstruction of it. *Wedding Interlude* is a collection of CDs and equipment. As a condition of the use of these objects, we situate musical object not as alternating between the mental and material or as aspiration/dream vs reality, but instead amplifying its musicking nature. A proposal for the collision of the mental and material remixing is the inherent nature of *Wedding Interlude*, as it territorialises a musicking harmony inside the existing *milieu* of *Wedding Interlude* before its expression,. As CD already is imbued with meaning, song, art, we can position them compositionally to form a layered and complex form that constantly (re)aligns to harmonise with each event within the wedding-at-large. *Wedding Interlude* is designed for a *high material output* insofar as that can be articulated as a diagrammatic output.<sup>22</sup> If we can seek to position *Wedding Interlude* not just as sonic, or aura, but that it itself can challenge the world around it with physical might as well as its mental fortitude, we can understand first then what *Wedding Interlude* is: not only as sound (an escaping force the territory itself), but as instrument (one that is the maker of the territory). Positioning the sculpture as an understanding of musicking space, of an analytical transcendent body necessitates its existence in physical space. If the work were to be used it would implode into a perfect and usable harmonious sonic gesture, blending together the cultural fragments, of dancing bodies, smells of food and

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<sup>21</sup> Purdue University. "The Real (Lacan)." Accessed October 14, 2024.

<https://www.cla.purdue.edu/academic/english/theory/psychoanalysis/definitions/real.html>.

<sup>22</sup> Baudrillard, Jean. *Why Hasn't Everything Already Disappeared?* Translated by Chris Turner. London: Seagull Books, 2009. 20

cologne, languages silenced into one large song. Going not only with the other sonic components of language, conversation yelling, child mumblings, but of old and new bodies, in the crevices of wrinkles, and glistening of glittering fabric. It is complete, and its spatial qualities as a diagrammatic gesture attest to this, as well as its necessity to be played, and understood as such.

### **b.) The Affectual Readymade**

The Duchampian readymade has provided contemporary art making with the methodology to manipulate object through its severance of material and abstract, essentially creating ideas that are “entirely independent of the readymade object”.<sup>24</sup> But within a Deleuze and Guattari perspective, O’Sullivan outlines that the conditions of the readymade can be defined as “affectual”. The main difference, importantly in relationship to the sound objects in my artwork, is that the Duchampian readymade rejects the very aspects of the readymade that Guattari sees as “potentially liberatory”.<sup>25</sup> The readymade’s existence alone can harness “the materiality by which it produces these heterogeneous effects”<sup>26</sup> internally. Thus within *Wedding Interlude*, the affectual readymade’s necessity to become sound (and implode and react) is inherently internalised in its form. As each CD can be said to function in this way, rearranging/remixing the CDs, suggests its (internalised) implosion/fragmentation which can be compositionally aligned within the form and the remix/interlude’s harmonising expression. In becoming sound, it becomes Real, and imploded as is its nature “in its continuous variation of all components”.<sup>27</sup> The fractilised form holds volatile formation between its deterritorialising and reterritorialising. Each readymade/CD is a component (both form and sound) of the one before and after it, its spatial decisions and context making it whole but never completing its transcendent

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<sup>23</sup> *The corner of the room: a DJ, his deck, laptop, all sitting on a small desk. He is too large for the desk. The smallest gesture makes the biggest impact. flat compact equipment, where does all the music hide now? The DJ is exposed.*

<sup>24</sup> Simon O’Sullivan, “The Readymade: Art as the Refrain of Life,” in *The Cambridge Companion to Deleuze*, ed. Daniel W. Smith and Henry Somers-Hall (Cambridge: Cambridge University Press, 2012). 34

<sup>25</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013]. 24

<sup>26</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013]. 24

<sup>27</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013]. 24



expression into sound once more. Its fragmentation is inherent to the nature of the diagrammatic form, and thus the refrain's consistent territorialising. The internal collateral collisions that hold the form together position the sculpture as sonic residue not just externally in its transcendent binding cultural *milieu*, but allows us to even begin to present what this looks like within a version of a refrain structure. Discarding what has already been used, fragmented too far, or in the case *Wedding interlude*, serves as a marker to perform the task of the important form of the wedding interlude. Pretending that there is nothing else that supports *Wedding interlude* remixes that produce this harmony within refrain is to disregard the importance of the musicking events need for harmony, or fun, beauty, entertainment, as the CD demonstrates “the establishment of a territory, then, entails a certain degree of decoding, or ‘unfixing’ of qualities and rhythms and a subsequent recoding of those qualities and rhythms in terms of a specific domain”<sup>28</sup> *to build up, change key, slow down the popular song the playful, the sad ballad, maybe they all exist together, maybe they were all made by the same person*. The refrain becomes a composition of affectual readymades fractilising internally while also shielding and situating itself within the *milieu*. It builds constantly within its form as a way to conserve the refrains infraspecific nature. So from the outside we are served the expression of the perfect remix to fill space between and create an implosive force.

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<sup>28</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. Pg 20

## 2.) *a circle of property*

### (a.) Theatrical Portability

Deleuze discusses the position of theatre as one which is an aspirational *Theatre of the Future* that is “a pure staging without author, without actors or without subjects”.<sup>29</sup> The mechanics of traditional theatre existing within an ephemera are at odds with this, as Deleuze focuses on positioning a theatrical territory that is autonomous, stating that “there are actors and subject, but these are larvae, since they themselves are capable of sustaining the lines, the slippages, and the rotations”.<sup>30</sup> The proposition that theatre is not the actors and subject removes something essential but something that is the crux of the performance: that its nature originates from a replication of life, dramatising the everyday, rather than in the nature of theatre which is inherently dramatic, completely real, without materialising or making known its tension with life itself. Deleuze proposes that the *Theatre of the Future* exists as the structure of a theatre itself, a formation of a nature or the autonomous machine of theatre, insofar that it is a chaosmos, a territorialised space itself (of no control).<sup>31</sup> Christopher Smalls also posits that theatre is a collective act; his definition of musicking includes that the performers are reflective and reactionary thus continuing the Deleuzian becoming-larval.<sup>32</sup> They form into a position that they are affective beings of their surroundings, reflective of an autonomous structure, whether this be theatre, nature or something else. *Wedding Interlude* proposes the contemporary wedding at large as *theatre of the future*. The performative expression of family, friends, priests, celebrants, etc within the structural and autonomous body/*milieu* of the wedding, positions a history of cultural context, fragmented, and recollected within the refrain created by *Wedding interlude* (and its physical presentations), which allows for its “manifest[ation] as a non-representational movement that forces thought”.<sup>33</sup> *Wedding Interlude* performs through and out of its structural body, as art making’s ability to “render visible” militates the compositional sonic object as “music molecularises sonic matter and thereby forces such as duration,

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<sup>29</sup> Laura Cull. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 7

<sup>30</sup> Laura Cull. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 7

<sup>31</sup> Laura Cull. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 93

<sup>32</sup> Christopher Smalls. *Musicking : The Meanings of Performing and Listening*. Hanover: University Press of New England, 1998. 104

<sup>33</sup> Laura Cull. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 8

intensity”<sup>34</sup> producing a /musicking that is real enough to react against and become hybrid. *Wedding interlude*’s ability to materialise this molecularisation into a Real state, it is in the nature of *Wedding interlude* expression - what it has been designed to do - to constantly be on the verge of its own implosion, or be ready for change, the next scene. The theatrical object is not costume, or prop, it is the truss system, the hard cases, the thing that holds the physical manifestation upright, in-place, steady, yet at any moment can be changed, ready to be remixed into new form and composition. As the Remix is malleable, so must *Wedding Interlude*. As it has no defined territory (as it creates it through the nature of the refrain’s expression) we analyse the changing musicking *milieux* and propose its territory constantly and consistently with every expression and reaction. All pieces within the work will then operate in this behaviour. It is inherent that it not only can change but already has been and will continue to outside of supervision, use and/or instruction. Holding up the structures that hold in place its rhythmic forms, it is reasonable to posit that “all the world requires a dramatic act to actualise, to attempt an impossible reconciliation between a series of intensities”<sup>35</sup>, further aligning its intention and use as a model of the binding/instrumental in-between state that I have made in *Wedding Interlude*. Its *high theatricality*<sup>36</sup> provokes implosion, and thus binds it anew, situating a becoming that solidifies the cultural fragments together, reterritorialising as a complete whole with seamlessness. If we situate the sculpture as interlude connecting *milieu*, it is not to say that what we have sits in the middle of something both past and present, or that *Wedding Interlude* need be physically centred like a prop or costume on stage, it is the understanding that it territorilises expression and real determining its behaviour and qualities. Situating the musicking structures as the trusses, lighting, sound, things that have hidden orientation and representation, as the world. Becoming before its implosion/*pack down* or as Deleuze and Guattari describe the outer membrane of the world/egg.<sup>37</sup> We are simultaneously ourselves in the wedding, while also playing roles such as man, husband and son, positioned within the theatrical structure of the day. Yet more so, as a diagram, and aspiration of the dynamism of person/larvae. *Wedding Interlude* seeks to be an expression of the physical manifestations of this tension between tension,

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<sup>34</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon England: Routledge, 2013. 44. From Peter Manning. 2004. *Electronic and Computer Music*. Rev. and expanded ed. Oxford: Oxford University Press.

<sup>35</sup> Laura Cull. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. pg 228

<sup>36</sup> likening to Baudrillard “high material”, as a means to provide relationship to object/ matter states in *Wedding Interlude*

<sup>37</sup> “world is an egg...the egg itself is a theatre: theatre of staging.” Cull, Laura. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 229

or better the dynamic expressions of a expression, to project the ways in which the form is dynamic(potentially), or at least one that suggests a chaosmos.<sup>38</sup> Deleuze states:

*“When we say, on the contrary, that movement is repetition and that this is our true theatre, we are not speaking of the effort of the actor who ‘repeats’ because he has not yet learned the part. We have in mind the theatrical space, the emptiness of that space, and the manner in which it is filled and determined by the signs and masks through which the actor plays a role which plays other roles”<sup>39</sup>*

### **b.) Processual Diagrammatic States and Relationship to Hybridising Connections**

In the affectual readymade, it is in a way this role within role, situated in the theatrical casing/territory as a composition of art making. Through *Wedding interlude* we negotiate the practise of these hybridisations, into form, into rhythm, something that can be - and historically has been - formalised into diagram.<sup>40</sup> In its presentation of a structure of remix, rather than that of composition, it is only the representation of this that is evident. As the rhythmic structures shift by the constant addition of values:

*“[W]hen employed frequently in a composition, added values undermine all metrical regularity, and the bar lines rather than marking fixed units of time, demarcate rhythmic cells of varying duration, their function being reduced to that of convenient reference points for coordinating harmonic relations among various voices.”<sup>41</sup>*

In many ways, popular DJ softwares operate in this way, and their use and complimentary methodology is important to *Wedding Interlude's* (2024) structure. In most contemporary weddings, the DJ's sonic control is paramount to the wedding interlude, yet even the inclusion of an acoustic instrument in *Wedding Interlude* (2024) is an understanding of its reaction and implosion with time flattened into CD. As a formalisation through the CD, we again are mediating all things in to a flatness. Thus, we can determine enhanced perspective of the diagram as a mediating force for what is left of a metrical regularity, as its rhythm is

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<sup>38</sup> “These forms are distinguished from ‘opinion’, a reactive response which pretends that chaos can be tamed once and for all by insisting that concepts, functions and affects can be forever fixed in place” Cull, Laura. *Deleuze and Performance*. 1st ed. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748635054>. 60

<sup>39</sup> Gilles Deleuze, and Paul Patton. *Difference and Repetition*. London ; Continuum, 2001. 10

<sup>40</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. <https://doi.org/10.4324/9781315822044>. 21

<sup>41</sup> Bogue, Ronald. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. <https://doi.org/10.4324/9781315822044>. Pg 26



Figure 4. Pioneer DJ Forums. "Preview Don't Work Rekordbox 4.5 & DDJ RX." Last modified August 18, 2017. <https://forums.pioneerdj.com/hc/en-us/community/posts/115010149066-Preview-don-t-work-Rekordbox-4-5->

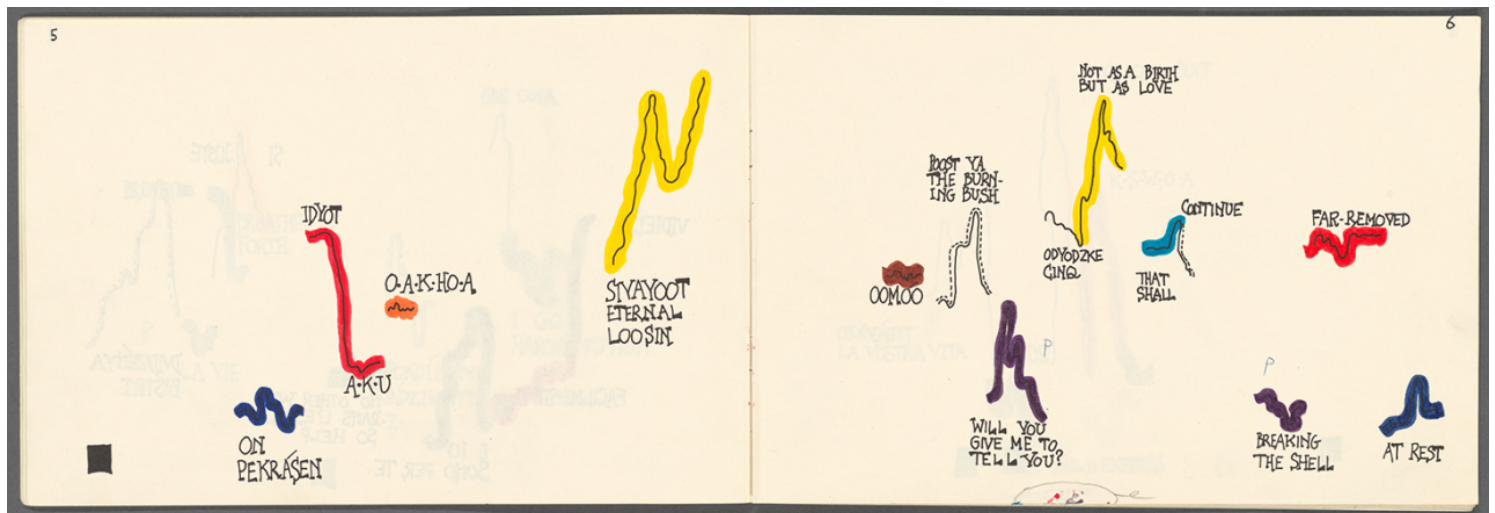


Figure 5. Cage, John. "Aria voice (any range)." New York: Henmar Press, 1960.

transcendent and produces expression transcendent of its demarcating codifying *milieu*. Acoustic Bouzouki exists in the same physical manifestation now as the vinyl copy of the Prince's *1999*.<sup>42</sup> This equalising/*eq-ing* in the material form is in itself a processual process. The becoming in *Wedding Interlude* provides not only a dynamic remix structure within its *milieu* but an expression of a now homogenous material that explores the processual remixing of cultural fragments. It suggests how it implodes and connects to the Real by being able to structure itself as fragment and in doing so feeling/sound/abstract/musicking. This continuous expelling and morphing through virtual and real states, while holding the fractilised readymade form - whether this be filetype or disc - holds it in potential.

John Cage's *Aria* connects us to a similar diagrammatic language, utilising the same understanding of an escaping force. O'Sullivan expands that "the diagram can also move at a different speed... and as such can achieve an escape velocity from the purely textual".<sup>44</sup> Using a language similar to a DJ software (fig. 4), Cage outlines a situation of sonic diagrams mixing written language and pitch through lines, colour and text (fig. 5). Although their composition seems stiff in this songbook state, it is up to the performer how they wish to elongate and express each section, much like how a DJ who shifts song section volumes, pitches, and speeds depends on style and necessity for the context of the performance. Similarly, their expression into the real is a necessity of these two forms. We can understand the language of a diagram shifts and changes per the form's use/reading of it. O'Sullivan continues "after all, all diagrams [whatever their claims] are from [and equal before] the real".<sup>45</sup> Presumptive and imbued with a synthesised potentiality for the real, *Wedding Interlude* encases sonic harmonising - as one variation of endless variations of - expressions of something to be expressed, and provide us a clarity to do so. *Wedding Interlude* is a processual landscape in that it

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<sup>42</sup> "No one else could understand you, you're too complex, they say nothing's perfect, but they don't know you". *Automatic*, by Prince, Vinyl. Side 3, Track 6 on Prince, *1999*. Released October, 1982.

<sup>43</sup> *Maybe the last time it was ever exploded was in the 90's/2000's, maybe if it were to be used again, it would Shrink. Cases of usb?, a small screen, a flatness still emerges, an in-between still exists, a harmony forever.*

<sup>44</sup> Simon D. O'Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 21

<sup>45</sup> Simon D. O'Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 21



formalises the constant and consistent contact determining its reterritorialising as a marker of rhythm, not timing as it pertains to its intrapsecific quality of its transcendent body. In understanding the diagrammatics of sound more particularly, its activation occurs through its expression, proving its territory, but it has to constantly and consistently do so by design of the structure. Thus as rhythm escapes its form, so does its filling force, thus we are left almost empty with every becoming. Performing a new composition through its exacting formalisation determines a refrain structure that persists and mediate all cultural fragmentation, allowing for complete destruction always of its body to express harmony in the *milieu*.

*Wedding interlude*'s nature determines its inherent processual remix behaviour in relationship to the music objects inside its *milieu*. Projecting a united front to determine its territory (harmonising force to fill cultural fragment and its role as wedding interlude) yet as composition, like a selection of notes on a stave, each piece is still in condition of the others: displayed as operating singularly with the intention and potential for a collective sound. Thus, if a performance of the work is to exist, if it is to connect and fulfil its intended purpose, would be for the remix to reach "escape velocity"<sup>46</sup>, and become pure feeling within the musicking landscape, as its material remix, now expressed, coats the textures and behaviours of the real. The assemblage existing in its diagrammatic state becomes beyond necessity into something natural. Deleuze and Guattari state the "assemblage is a plane of pure difference, heterogeneity and multiplicity"<sup>47</sup> that "is defined by the inseparability of a finite number of heterogeneous components"<sup>48</sup>. Within the structure of a software or song book these notions can also be negotiated within the language of a structural form such as *Wedding Interlude*. The material components of the work house an assemblage state - as defined in Section 1- as the point that is the potential implosion/becoming/affect. Proposing *Wedding Interlude* as a refrain structure relies on reconfigure-ability to become its natural state, its rhythm as it pertains to repetition of its expression. Even as it holds itself in a state of finite material potential, it is the necessity of the form to become hybrid<sup>49</sup> and explode. As an evolutionary act of sorts held in perpetuity for the finite system holds

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<sup>46</sup> Simon D. O'Sullivan, "On the Diagram (and the Practice of Diagrammatics)," in *Situational Diagram*, ed. K. Schneider and B. Yasar (New York: Dominique Lévy, 2016), 13-25. ISBN 978-1-944379-09-4. 21

<sup>47</sup> Christina Banalopoulou. *Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry*. *Athens Journal of Humanities & Arts* 3, no. 1 (2016): 41–52. <https://doi.org/10.30958/ajha.3-1-4>.

<sup>48</sup> Gilles Deleuze, *Difference and Repetition* - European Perspectives (New York: Columbia University Press, 1994), 30.

<sup>49</sup> Used in the singular state, *hybrid*, as an understanding that aligns with the discussion of this author to propose that the use of hybridising is better due to its processual nature, but as a reflection of Deleuzian theory we can assume this eternal processual state within the parameters of the artwork as *becoming(singular)* as to best analyse the processes in place within the musicking/territory.

only one transcendent expression above all. If the refrain is a machine or body for creating these jumps around *milieu* then “the rhythm is never on the same plane as that which has rhythm”.<sup>50</sup> What does it mean then to be the body of rhythm, or more plainly what holds the rhythm in place to be able to exist above that which has rhythm?<sup>51</sup> *Wedding Interlude* is this structure manifested: the *material* difference, what it is not. In more ways the performative action in its *escape* is actualised by these bodies, in their approaches to a harmony of hybrid in which they are now privy but not apart of. *Where is the sound peaking, is it the right bpm? The right genre?* All of this systems exist around music or more specifically rhythmic structure but are not the rhythm itself, as well as not the body which has rhythm. Deleuze and Guattari state that this break in territory is an expression of a the refrain’s eternal rhythmic harmony unseen insofar as it does not exist in this plane, but only at its insertion between the connecting *milieu*. We can then posit that at these fleeting moments we can speculate and position what, where and how we see the refrain, and how its mediated in the Real.

The refrain is a structure that is a position of rhythm. A perfection of harmony that if existing as material must exist outside of the refrain itself, as it is a utopic feeling from the exploded form. Although its expression of transcendence into other *milieux* or more so the connecting of them, the understanding we have comes only from what is left in the area of impact created from the implosion: what still exists at either end break in *milieu*<sup>52</sup>. What the spikes and visualisations that we are perceiving in a software or song book, the musicking diagrammatics per say, are these differences in rhythm. Deleuze states that “it is the difference that is rhythmic, not the repetition”<sup>53</sup>. We can then establish that the visual diagrammatic mediation of form is paramount to the perception of, the perfection of, and the replaying of the reterritorialising of rhythm. To position this binding once more we must know what did not harmonise rather than what transcended, or

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<sup>50</sup> Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 313

<sup>51</sup> “Are not assemblages necessary to fabricate each BwO, is not a great abstract Machine necessary to construct the plane of consistency?... We come to the gradual realisation that the BwO is not at all the opposite of the organs. The organs are not its enemies. The enemy is the organism. The BwO is opposed not to the organs but to that organisation of the organs called the organism.... the BwO and its "true organs," which must be composed and positioned, are opposed to the organism, the organic organization of the organs.” Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 158

<sup>52</sup> “[T]he service of a virtual cosmic continuum, in which, even the holes ruptures and cuts have a part.” Bogue, Ronald. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. <https://doi.org/10.4324/9781315822044>. 24

<sup>53</sup> Ronald Bogue. *Deleuze on Music, Painting, and the Arts*. Oxon [England: Routledge, 2013. <https://doi.org/10.4324/9781315822044>. 18. From Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 314

more specifically, the differences in songs to re-syncing and mix loops to create an *unforgettable night* for all involved at the wedding. Christina Banalopoulou reasons further that “If affect is an expression of the differentially scalar force of performance that emerges from repetition, then intensity is the multiple becoming(s) of this scalar differentiation”<sup>54</sup> and as such we can attribute that becoming hybrid happens internally as a point of difference but expressed as a harmonious force. but one that must be controlled within its fragile territory. We see its territory in fragments through the means of such systems of the diagram, that “these functions are organised or created only because they are territorialised, and not the reverse”<sup>55</sup>. The territory then existing within the diagram, or animal, child, is such then an amplification of an interior understanding, where we can aspirationally express the fractilisation form, and then its expression into the real, becoming-hybrid as remix and returning with new fragmentation and information on *milieu* to repeat the process. Its intensity an expression of the real, as the layered amplifications, which can then only be seen simplified version of its fractilisation in the diagrammatic medium (e.g. software, cd, drawing) as a return to origin of the territory. Understanding we want a wedding to be aids us in how we can position the territory in the first place.<sup>56</sup> Yet within these characteristics, *Wedding Interlude* sits as the measure of what it is not. It is a system of “scalar differen[tiation]”<sup>57</sup>. The descriptions in this paper are given as the becomings manifested what is to happen but what you will not see but have to learn to understand. The perceptible and the imperceptible, aftermath of the becoming itself is *Wedding Interlude* as to say that “the marking of a territory is dimensional, but it is not a meter, it is a rhythm”<sup>58</sup> such that *Wedding Interlude* is the compositional tool for creating rhythmic harmonising remix. It is to disappear as binder for its situation, as it *shows* a rhythmic state, defining the territory of refrain.

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<sup>54</sup> Christina Banalopoulou. *Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry*. Athens Journal of Humanities & Arts 3, no. 1 (2016): 41–52. <https://doi.org/10.30958/ajha.3-1-4>.

<sup>55</sup> From Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 316

<sup>56</sup> The individual/DJ position their vision. Providing a system to facilitate a dynamic shifts as needed per requests of the individuals, inserting music into the form as a testament to particular people, venue or history.

<sup>57</sup> Christina Banalopoulou. *Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry*. Athens Journal of Humanities & Arts 3, no. 1 (2016): 41–52. <https://doi.org/10.30958/ajha.3-1-4>.

<sup>58</sup> Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 315

### 3.) and an opening to the outside;

#### a.) Remixing and Becoming Hybrid

Pierre Hyg e's *Zoodram 1* (2010) positions a carefully selected number of sea creatures, contained within a landscape of his creation, in a tank (fig. 6). He describes it as "[t]he animals have been selected for their behaviour as I always do. It's like choosing a character without choosing narration."<sup>59</sup> In doing so he positions a *Theatre of the Future*, its characters unknown to be participating, yet reacting within the territory. The work "becomes intraspecific... [as] this reorganisation of the function, rather than explaining the territory, presupposes it [the territory]"<sup>60</sup> we look inside, understanding an interior world or the territorial limits of the auto-objectivity of its components, attests to the boundary. Although other material factors condition us to see this tension in this "opening to the outside" *Wedding Interlude* positions an interior similar to Hyg e, a reacting force of the refrain, against *milieu*, opening to outside states, *like slicing open a specimen, or clipping a song*. Understanding the conditions of our environment as it is codified in *Wedding Interlude* presents us speculation on the larger nature while existing within the wedding's expressive and reactive *milieu* - *track analysis within CDs*. Thus it is in some ways an expression against the real as it reacts with it. As *Wedding Interlude*'s harmony binds components of the wedding, without a trace, these fragments position first for instruction, then instrumentation, then implosion. Thus *Wedding Interlude* becomes an intraspecific harmony insofar as it has nothing to fight or push against. On its own plane it forms a perfection where all things are visible - *maybe that is where we are, maybe its hidden behind the decks where the DJ is* - and thus presents us with this opened selection of music to mix and express. It is a hybrid by our standards as it positions a space where all things must first be visible to then be expressed, but this information is useful as it pertains to the those who make rhythm, DJ and *ecoutrement*, not to those in the *milieu* of wedding.<sup>61</sup> The remix is not the opening, nor does it have the ability to open, it is the function of a intraspecific form that spans itself and a transcendent space to which the DJ can alter due to its mediatory state. It is in its success that it connects and melts into each *milieu*. The left over pieces, small loops, remixed songs, scratched cases, over used discs we see are a collection of past uses of its perfect cultural collisions.

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<sup>59</sup> Louisiana Channel. "Artist Pierre Huyg e: 'I'm Not Interested in Binar y.'" YouTube video, 5:21. September 16, 2023. <https://www.youtube.com/watch?v=WArGjRRF8Ec>.

<sup>60</sup> Gilles Deleuze and F lix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 338

<sup>61</sup> *The best remix is one that is indescribable, a perfection is unseen as it cannot exist, there is seamless transition, to continue to dance to the next song, or to the next section of the evening.*



Figure 6. Huyghe, Pierre. Zoodram 1. 2010. Marian Goodman Gallery. <https://www.mariangoodman.com/artists/46-pierre-huyghe/works/27473/>.



Figure 7. Etienne-Jules Marey. Trois surfaces concaves associées, angle de 30 degrés, quatrième et dernière version de la machine à fumée, équipée de 57 canaux, 190. Paris, Cinémathèque française © Cinémathèque française

**The hybrid form is a contentious one and academics argue that it can't exist as is the nature of culture to constantly change.<sup>62</sup> To endorse a Hybrid, is to prescribe a monoculture that coats all its fragments, rather than to understand it as a collection, or *remix/newness* .** The remix, and the condition of the DJ as its user, provides an interesting landscape in which to provide a notion of a processual hybrid, or becoming hybrid. In relation to *Wedding Interlude* we can suggest Eduardo Navas' *selective remix* as "the DJ adds to and deletes parts from the original composition, while leaving its spectacular aura intact"<sup>63</sup> *Wedding Interlude* is also not a singular fragment or remix in terms of its position to culture, or conceptual means. We have to position it as an artwork for the expression of music, in material. Thus we can prescribe how Navas speaks to music media that "What is particular to new media is that the user plays a crucial role in activating the material, as the DJ does when s/he plays with vinyl records. The new media user manipulates data files in the same way the DJ manipulates the record on the turntable, by accessing pre-recorded material"<sup>64</sup> . As it becomes hybrid is new media, it is a presentation of a form in-between, and its auto-objective position prescribes than a rhythm frozen, facilitating diagrammatic state that as a composition of fragments, a remix, it not only holds its spectacular aura, but that of the others around it, as a fractilisation of its collective interior. In the essence of hybridity, we can ascribe form, as what hybrid is, when we are reacting to it as to say when we react to form/instruction/diagram. Dissonant to the music, to the world, is the rhythm dissonant to its territory that is harmonised by *Wedding Interlude*.<sup>65</sup> To be conditioned by this codification is inherent to the form as the artwork is a part of the environmental measure that creates the rhythm for the landscape/theatre/wedding itself.<sup>6667</sup> Its functioning between composition and material object and of its own becoming is a product of art making. As time continues, its processually forms the hybrids soften. It isn't harsh, it holds rhythm (with potential for gesture/expression) and as it continues to hold positions in the *milieu* around it, into hybrid as well as it material melds further into *milieu*. Deleuze discussion about the breaks in the refrain materialising as fragment can further distinguish thoughts on the membrane of *Wedding Interlude* itself, that

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<sup>62</sup> Peter Burke. *Hybrid Renaissance : Culture, Language, Architecture*. Budapest, Hungary ; Central European University Press, an imprint of the Central European University Limited Liability Company, 2016. 2

<sup>63</sup> Eduardo Navas. *Remix Theory : The Aesthetics of Sampling*. 1st ed. Wien ; Springer, 2012. <https://doi.org/10.1515/9783990435007>. 76

<sup>64</sup> Eduardo Navas. *Remix Theory : The Aesthetics of Sampling*. 1st ed. Wien ; Springer, 2012. <https://doi.org/10.1515/9783990435007>. 75

<sup>65</sup> *We know when something is mixed poorly because we notice when our body changes pace.*

<sup>66</sup> "territorialisation is the act of rhythm that has become expressive, or of milieu components that have become qualitative". Gilles Deleuze and Félix Guattari. *A Thousand Plateaus : Capitalism and Schizophrenia*. London: Bloomsbury Academic, 2013. 315

<sup>67</sup> *When we awaken to the environmental chaos within a wedding, it is the end of the night.*



it itself is a hybrid body. It traverses the real in what could be likened to the “graphic method”<sup>68</sup>. Coined by Etienne-Jules Marey as it is the diagram in action (fig. 7), providing a machine for the constant and consistent shifting of space, for the expression of a new. Space guiding musicking not just around the form of refrain but changing the direction of the *milieu* itself, even as it holds static state. The control of the refrain existing outside of the chaos of real, in turn creates chaos, becoming hybrid form as like a river bends environmental factors around it with ease. *Its sculptural qualities provides this material collisions with all things*. Just as we are colliding with musicking this only proposes it as we have discussed it as an introspective quality through material expression, even in its commitment to a environmental quality, there are limitations to the artistic internal. It can be mentioned that the stave positions a collision in itself and all in its movement, when recomposed, always interact with the real indirectly. In its ability to connect to the real in instructional and diagrammatic ways. Its musical expression as a body in any way physical becomes a hybrid in and of itself. All things become a condition of the next, as a proposition for change, alteration, remix, becoming. As it slowly releases and transmute out of the real, to completely become a state of rhythmic structure outside of its original functions, to become functionless, yet pure rhythm, complete hybridising refrain, perfectly outside of existence yet positioning will continue to condition in unknown and coincidental collisions of musicking.

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<sup>68</sup> Daniel Sipe, "Aesthetics and the Methods of Visual Enquiry in the Photography of Étienne-Jules Marey," *French Studies* 74, no. 4 (October 2020): 554–71, <https://doi.org/10.1093/fs/knz194>. 10

### **Conclusion: *Couldn't Someone Push Me Over the Edge***

Martin Kippenberger's painting asks *Couldn't Someone Push Me Over the Edge* (fig. 1). *Wedding Interlude* poses a similar question, the complete synthesis of a beautiful scene, each thing feeling somehow happenstance. That what we are looking at is not yet finished, is waiting for the final push. The artist's ability to create a complete world from fragments is not of our own invention, as a gesture turns into violin turns into song. It's I that completed this interaction. What was most incredible about the wedding interlude was its necessity for a gesture that did not need for me to dissect it, it was already whole and perfect, such is life, as a scene of a violinist under a beautiful blue sky.

Deleuze and Guattari pose in the refrain that even in theory the proposition for song is not enough, our love for music and how we feel it is. With that comes destruction, sore knees, hangovers, broken equipment, even at the loss of love itself, are just as inherent. What was most important wasn't my ability to make whole again, but to understand that our cultural fragments, and the pieces of our heritage we have left are the most important. To relish in their strength and beauty, and that they are still here. To have passed on to keep us dancing through generations.

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