

be determined. The folds seem to take leave of their supports, cloth, granite, and cloud, to enter into an infinite competition, as in the *Christ in the Garden of Gethsemane* of El Greco (the one in the National Gallery). Or else, notably in the *Baptism of Christ*, the counter-fold of calf and knee, where the knee seems the inversion of the calf, lends an infinite undulation to the leg, while the pinching of the cloud in the center transforms it into a double fan It is these characteristics rigorously interpreted that must account for the extreme specificity of the Baroque and for the possibility of expanding it, without arbitrary extension, beyond its historical limits: the Baroque's contribution to art in general, Leibniz's contribution to philosophy.

1. *The Fold*: The Baroque invents the infinite work or operation.

The problem is not how to finish a fold, but how to continue it, make it go through the roof, take it to infinity. For the fold affects not only all kinds of materials, which thus become matter of expression in accordance with different scales and speeds and vectors (the mountains and the waters, papers, fabrics, living tissues, the brain), but it also determines and brings form into being and into appearance, it makes of it a form of expression, *Gestaltung*, the genetic element or the line of infinite inflexion, the curve of a single variable.

2. *The Interior and the Exterior*: The infinite fold separates, or passes between matter and the soul, the facade and the sealed room, the interior and the exterior. For the line of inflection is a virtuality ceaselessly differentiating itself: actualized in the soul it is realized in its own way in matter. It is the Baroque characteristic: an exterior always on the exterior, an interior always on the interior. It is characterized as an infinite "receptivity," and an infinite "spontaneity"-the exterior facade for receiving, the interior chambers for action. Even up through our own time Baroque architecture continues to place two principles in confrontation: a weight-bearing principle and a covering or facing principle (whether in Gropius or in LOOS).²⁵ The conciliation of the two will not be direct but necessarily harmonious, inspiring a new harmony; the same thing, the line, is expressed in the rising of the interior song of the soul, by memory or by heart, as in the extrinsic creation of the material of the musical score, from cause to cause. But,

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Comment [1]: By Jeanne Kur ... [1]

Andrew Carr 23/10/16 14:10

Comment [2]: by Andrea del Verrocchio and Leonardo da Vinci ... [2]

Andrew Carr 23/10/16 13:54

Comment [3]: Meaning - baroque is often thought of as a period of artistic style that used exaggerated motion and clear ... [3]

Andrew Carr 23/10/16 13:49

Comment [4]: Gottfried Leibniz: Metaphysics. The German rationalist philosopher, Gottfried Wilhelm ... [4]

Andrew Carr 23/10/16 14:10

Comment [5]: Talking about art and perspective and allusion

Andrew Carr 18/1/17 21:16

Comment [6]:

Andrew Carr 18/1/17 21:15

Comment [7]:

Andrew Carr 23/10/16 14:10

Comment [8]: Talking about baroque and how each part/fold of the style create illusion of infinity also how seamless ... [5]

Andrew Carr 27/10/16 12:13

Comment [9]: How it shares the same characteristic as baroque and how its in ... [6]

the fact is precisely that-the expressed does not exist beyond its expressions.

3. *The High and the Low*: The perfect harmony of the scission, or the resolution of tension, is effected by the distribution of two stories, which both belong to one and the same world (the line of the universe). The matter-facade tends downwards while the soul-chamber rises. The infinite fold thus passes between two stories. But in differentiating itself, it swarms over both sides: the fold differentiates itself into folds, which insinuate themselves into the interior and overflow onto the exterior, articulating themselves into the high and the low. Coils of matter when conditioned by exteriority, folds of the soul when conditioned by enclosure. Coils of the musical score and folds of the song. The Baroque is the preeminent informal art: on the ground, at ground level, at hand, it comprises the textures of matter (the great modern Baroque painters, from Paul Klee to Fautrier, Dubuffet, Bettencourt ...). But the informal is not the negation of form; it posits form as folded, as existing only as "mental landscape," in the soul or the mind, at a height; it thus includes immaterial folds as well. The kinds of matter constitute the base, but the folded shapes are its forms. One moves from materials to forms. From grounds and terrains to habitats and salons. From *Texturology* to *Logology*. These are the two orders, the two stories of Dubuffet, and the discovery of their harmony, which must go all the way to the point of indiscernability: is it a texture, or a fold of the soul, of thought-s Matter which reveals its texture becomes material, in the way that form which reveals its folds becomes power. It is the pair material-power which, in the Baroque, replaces matter and form (the primitive forces being those of the soul).

4. *The Unfold*: certainly not the opposite of the fold, nor its effacement, but the continuation or the extension of its act, the condition of its manifestation. When the fold ceases to be represented and becomes a "method," an operation, an act, the unfold becomes the result of the act which is expressed in precisely that way. Hantai begins by repre-

26. On "the two orders," material and immaterial, cf., Jean Dubuffet, *Prospectus et taus écrits suivatus*, collected and presented by Hubert Damisch, [Paris: Gallimard, 1967], vol. 2, 79-81. Cf., also the *Catalogue des travaux de Jean Dubuffet*, ed. Max Loreau [Paris: Minuit, 1964]: "Tables paysagees, paysages du mental"; and "Habitats, Closerie Falbala, Salon d'ete" [the Logological cabinet is a veritable interior of a monad].

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Comment [10]: Talking about the fundamental principle of this style and how they need each other for this to work ... [7]

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Comment [11]: Talking about two different stories like ying and yang and ... [8]

Andrew Carr 27/10/16 13:46

Comment [12]: Paul Klee - (18 December 1879 - 29 June 1940) was a Swiss-German ... [9]

Andrew Carr 27/10/16 13:46

Comment [13]: Jean Fautrier - (May 16, 1898 - July 21, 1964) was a French painter ... [10]

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Comment [14]: Jean Philippe Arthur Dubuffet - (31 July 1901 - 12 May 1985) was a ... [11]

Andrew Carr 27/10/16 13:43

Comment [15]: ??????

Andrew Carr 27/10/16 21:47

Comment [16]: how baroque is parts of all these different types of art forms ... [12]

Andrew Carr 27/10/16 14:14

Comment [17]:

Andrew Carr 27/10/16 13:46

Comment [18]: texturology (texture, Latin: feature of a structure of ... [13]

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Comment [19]: Logology is the field of recreational linguistics, an activity that ... [14]

Andrew Carr 27/10/16 14:03

Comment [20]: Meaning - The identity of indiscernibles is an ontological principle ... [15]

Andrew Carr 27/10/16 21:48

Comment [21]: How the ology with common properties work together to ... [16]

Andrew Carr 27/10/16 21:48

Comment [22]: What the unfold is and how it is a extension of the act of folding ... [17]

Andrew Carr 28/10/16 12:26

Comment [23]: Simon Hantai (November 1922, Buda, Hungary - Paris ... [18]

senting the fold-tubular, teeming-but soon folds the cloth or paper. Then there are, as it were, two poles, the one of the "Studies" and the one of the "Tables." Sometimes, the surface is locally and irregularly folded, and the exterior sides of the opened fold are painted, so that the spreading-out, the opening, the unfolding cause the fields of color and the zones of white to alternate, modulating one with the other. At other times, it is the solid which projects its internal planes onto a flat surface, regularly folded in accordance with the edges: now the fold has a resting point, it is knotted and closed at each intersection and unfolds to set the interior white into circulation. Here, setting the color in the coils of matter to vibrate, there setting the light in the folds of an immaterial surface to vibrate. And yet, why is it that the Baroque line is only a possibility for Hantai! Because he never stops running up against another possibility, which is the line of the Orient. The painted and the non-painted are not distributed as form and background, but as fullness and emptiness in a reciprocal becoming. Which is why Hantai leaves the eye of the fold empty and only paints the sides (line of the Orient); and yet it sometimes happens that in the same region he will make a succession of folds which no longer leave any empty spaces (the full Baroque line). Perhaps it is profoundly characteristic of the Baroque to set itself in confrontation with the Orient. It is already the case with Leibniz's undertaking in binary arithmetics: in one and zero Leibniz recognizes fullness and emptiness in a typically Chinese manner, but the Baroque Leibniz does not believe in emptiness, which always seems to him full of a coiled matter, and consequently his binary arithmetics superposes the folds which the decimal system, and Nature herself, conceals in apparently empty spaces. For Leibniz and the Baroque, folds are always full,²⁸

5. *Textures*: Leibnizian physics comprises two principal headings, one concerning the active, or so-called derivative, forces which relate to matter, the other the passive forces, the resistance of the material: texture (On textures, cf., Letter to Des Bosses, August 1715. Leibniz's

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Comment [24]: Talking about Simon process of creating his painting

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Comment [25]: Talks about how is hantai is able to use light and colour to his advantage and how he uses light and colour to the fullness of it potential

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Comment [26]: Talking about the characteristics and differences of baroque and the orient and explaining them

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Comment [27]: Talking about the leibnizian theory of physics and how it has two parts –the derivative and passive forces

27. On Hantai and the method of folding, cf., Marcelin Pleynet, *Identite de la lumiere*, catalogue [Area Marseille). And also Dominique Fourcade, *Un coup de pinceau c'est la pensee*, catalogue, [Paris: Centre Pompidou); Yves Michaud, *Metaphysique de Hantai*, catalogue [Venice]: Cenevieve Bonnefoi, *Hantai, Paintings, Watercolors 1971- 1975*jNew York: Pierre Matisse, 1975).

28. Leibniz counted on his binary arithmetics to reveal a periodicity in the number series [a periodicity which Nature perhaps concealed "in its coils") as well as for the primary numbers j*New Essays*, 4, chap. 17, § 13).