

Perfect Vehicles: Memory and Contingency on the New Jersey Turnpike.

Edward Whittaker, Bath Spa University, UK

Abstract: This paper examines two car journeys on an interstate highway, the New Jersey Turnpike between New York City and the Jersey hinterland. Both journeys have gained the status of avatars of fast travel and have touched on notions of the contingency of an encounter with the derealised post urban polis. The first journey is by minimalist architect and artist Tony Smith and second, more rhetorically but nonetheless 'real', by Mafia crime boss and family man, Tony Soprano, lead character in the Sopranos TV series. The paper deals with issues of occupation the sense of being 'in' the car as opposed to 'on' the road and negotiation by reference to states of mind involved in the contemplation of the fast moving post-urban landscape through the 'screen' of the car windshield. The equation:

As the vehicle –or as Deleuze describes it, the 'monad', a 'one', a simplicity enclosing a multiplicity – moves through space, it is the occupant who moves through time and, in so doing, counters the presuppositions of arrival and departure as norms of travel in favour of the 'affects' of memory and contingency in a 'perfect' vehicle that moves through time in the opposite direction to which it moves through space.

The methodological plank for this discussion is primed by references to Gilles Deleuze in his concept of the fold, that is, a folding in space and time that produces the durational event of the virtual as memory. The paper references important passages in Deleuze's thought to encompass notions of the eternal object as a prehension in the 'extensive continuum', which Deleuze develops from his readings of Virilio and Whitehead. The paper asserts that such a continuum or 'chora' corresponds to the heightened sensation of de-ontologised time in a fast moving car.

The percept of the NJT is to encounter the worlds of signs of hyper capital in eviscerated 'cybernetic' architectures. The paper concludes that both Soprano and Smith are constructions, each 'driven' by the need for movement and change and are, in their own ways, tragic figures of the post-political mundus of the NJT.

Key words:

Monad, memory, contingency, perception, prehension, affect.

Perfect Vehicles: Memory and Contingency on the New Jersey Turnpike.

"Something has changed in the situation, between the former model, the closed chapel with imperceptible openings, and the new model invoked by Tony Smith, the sealed car speeding down the dark highway."¹

Gilles Deleuze, *The Fold*

All journeys are events of occupation and negotiation. They take place in and through space and time and, consequently, require appropriate sensory adjustments. This is reflected not just in the requirements of conventions and the rules of travel, but also in terms of preparations both physically and psychologically. Journeys can be irksome, at worst dangerous. But at best they are pleasant sojourns in the landscape or voyages of discovery bracketed by arrival and departure. A whole symbolism of cultural and economic life is embodied in the journey. This essay is concerned to analyse the effects of journeying on the occupation of motor vehicles, cars, automobiles, those entities of travelling that are the bane of environmentalists and ecologists, the battleground of architects and planners and yet have come to represent the freedom of the road of the right to explore and travel over land to wherever we are able to drive. The automobile comes to represent also much more than

travel as they are indicative of status and power. Vehicles also acquire meanings located historically in the sometimes-bloody politics of movement and space to give rise to new definitions of place and time represented by high-speed travel overland. This paper maintains that, in the effect of vehicular travel - in the very duration of occupancy inside a moving car - consciousness is provoked by memory and contingency to establish topographical and placial narratives appropriate to a state of existence symptomatic of hyper-modernity.

I intend to approach this question by examples of two drivers undertaking two different drives but both on the same road, the New Jersey Turnpike, U.S.A² (fig.1). I admit to a conceit. Both drives are fictional/factual in respect of their very different realms; avant-garde visual art and a TV soap. It could be argued that any compatibility between the two drivers is therefore a contrivance of sorts. However, the question at the root of this text, regardless of the methodological trope, is to ask how the interiority of occupancy of a moving vehicle becomes a threshold to an encounter with existence. Moreover to suggest that such an encounter transcends space and time by contingency, a cause *other* than itself, in a synthesis of the inessential and the necessary made palpable by rapid movement over a road. By what mechanisms in the brain and the body does this become a possibility and how, precisely, does this create a sense of the fictional *in* the real?



Fig.1. New Jersey Turnpike, Manhattan Spur.

Photo © CTOL

The two actors whose travelling informs the essay can be considered as 'images' representing a 'relativity' of space to time. It matters not whether they are real individuals. Furthermore, both are to be seen as 'Avatars', in the sense that such figures are used in computer games. This means they possess the qualities of cyborgs, not in the sense that they are mechanical robots, but that they partake in the synthesis of the organic and the technical, the mythic and political. First, Tony Smith, real-life sculptor and architect, New Jersey resident and seminal artist in the minimalist reduction of sculpture into its base form. Smith died in

1980 at the age of 68. Second, Tony Soprano, crime boss and lead character in the Sopranos TV series whose (fictional) Mafia gang operates out of a 'waste management' business situated in New Jersey.

Both actor/avatars are drivers on the Turnpike, Smith in 1952 from New Brunswick to the Meadows at high-speed in a night journey that, he later recounted, had meant the 'end of art' affecting a paradigm shift in his life and work; and Soprano in the opening credits of each episode where he drives out of the tunnel from Manhattan to the toll gates and then on to the Turnpike heading toward his home in the suburban hinterland. A rousing soundtrack accompanies the one minute thirty-four second sequence and ends when Tony pulls his car into his drive outside his house just as the singer's gravelly voice intones '...got yourself a gun'.³

Smith, on the other hand, a Jersey citizen all his life, had a privileged (if sickly) upbringing, became an architect and then a successful and highly regarded artist. However it is the drive on the Turnpike to which his legend attests. This adventure on the unfinished road past the great excavation machines and earthworks persuaded him to see that art had been outstripped by the sheer scale and spectacle of the experience.⁴ Following his drive ("there is no way you can frame it, you have to experience it"), Smith began to make simple box-like sculptures usually painted black. During the 1950's and early 1960's, the Cold War years just beginning, Smith and others had thought to challenge the presuppositions of America's great art style, Abstract Expressionism, by exploring a more architectural spatiality not by pictorial representation (Smith viewed this the same as abstraction, i.e. outmoded) but by the fabrication and repetition of objects in works that made no direct appeal to 'pictorialism' ("...it should be clear, everything looks pretty pictorial after the Turnpike..."). By the same token, and at the same time, second generation American immigrants of Italian descent were moving from the traditional communities of the Bronx and the Lower East Side in Manhattan to relocate in Jersey.⁵

The important point, and what links the two very disparate events, is that new methods of construction were introduced by the planned capitalization of urban territory. Freeway transportation obviated the pastoral suburban settlement to dictate the development on new ex-urban centres with their own services and economies. The favoured means of construction was to use building materials in prefabricated sections. Prefabrication, indeed the very idea of the factory setting as a default of inhabited space, impacted across both consumer products and artworks alike.⁶

It is Gilles Deleuze who is the first to draw attention to the 'neo' Baroque character of these phenomena. This is not to say that Deleuze is the first to discuss them by the totality of these trends in terms of 'simulation' and the 'Post-Modern', but he is the first to fully envelop the critical question of space-time extensionality in relation to minimal art's propensity for expansion and prefabrication. In quite an extraordinary move, Deleuze lends Smith's drive on the New Jersey Turnpike a philosophical dimension as a exemplar of the 'monad' of the 'one', neither subject nor object, but an 'entity'.

*"One is struck perhaps by the properly Leibnizian position to which Tony Smith appeals: a closed car going along the interstate highway that only the headlights are illuminating, and on whose windshield asphalt streams past at top speed. It is a monad...."*⁷

The entity of the Baroque monad is smooth on the outside and folded on the inside. It has no windows and has neither doors nor any other way of allowing things in or out. It is a sealed system. In painting Deleuze associates this with the 'flatbed' that permits the arrangement of a number of screens across its surface in the way that (for example, and cited by Deleuze) Rauschenberg's paintings are arrangements of separate images combined together to form a whole, "the painting window replaced by tabulation, the grid on which lines, numbers, and changing characters are inscribed (the objectile)".⁸

The understanding that Deleuze alerts us to here is that the Baroque is to advance what constitutes the 'interiority' of the interior. In this sense the architecture of the room, of the 'sacristy', the 'crypt' or 'cell' are monads insofar as they contain multivalent complexities - of ciphers and codes, images and inflection/reflection - directed to the interior by the foldings of apertures or vents, but that does not articulate an 'exteriority' of the exterior as such. One cannot, therefore, decipher the dimensionality or shape of the exterior by occupying the interior. Whilst the interior is connected to the exterior (there is sometimes a void space here as if the façade is itself a separate wall) it is not part of it. Inside, where everything happens, it is a room where light-mirror-point phenomena are transmitted to reflect onto screens and folds by concealed apertures somewhat like a camera obscura.⁹ The Baroque interior announces a new kind of space, a space replete of fabulous things, commodities of all sorts, and represented by folds of thought, perception and imagination.

Without tracing out the complete range of Deleuze's schema¹⁰ it is enough to draw two parallels for now. First that minimal art is the reflection of a 'neo-Baroque' insofar as it deals in a complexity concealed by simplicity - smooth on the outside but folded on the inside, and second, that in Baroque architecture the facade becomes severed from the interior as a sign and that in the economic boom of the American dream, such emblematic architectures flourish along the Turnpike and are featured in the film clip of Tony Soprano driving not just in the opening sequence but throughout the many driving shots that occur in the series (fig.2).



Fig. 2 The Sopranos (On the NJT)

© Time Warner Television

Tony Smith's black box sculpture, *Die* (fig.3), is a monad. This comprises a box made of welded steel and painted black. It is 1.8 meters square. It is an object that encloses a set of measurements those proposed by Leonardo da Vinci as the ideal proportions of a man standing legs and arms extended to touch a perfect circle. In a moment of revelation the critic Michael Fried called it a 'statue' thereby inadvertently detecting its monad.¹¹



Fig.3. Tony Smith, *Die*, (1962) welded steel painted black 180cm X 180cm X 180cm. Courtesy of Matthew Marks Gallery New York.

Tony Soprano, the character invented by David Chase and played by James Gandolfini is also a monad. He too surfaces enclosing a complexity. But in the two floors of the monad discussed by Deleuze, the upper one of glory and the lower of damnation, Tony Soprano sits as if in the trauma of marking time between the two - in the deadlock between his violent criminal activities and his desire to be a good parent. Two monads: the intellectual and the mobster, each of them enclose a complexity of dark matter as unremitting as Smith's box and in the fast moving scenario of the interstate the objectile becomes the projectile. But as the vehicle (the streamlined exterior) moves through space, it is the driver (the folded interior) who moves through time.¹²

Effect intervenes in this movement of the monad. It is "sensed" in the "proprioceptive" faculty generated by the body's nervous system that informs of the stimuli in advance of its already-about-to-occur and thus absorb its shock effect. The 'logic of sense' allows for another agency to arise, one that is divested of qualities of its own but which possesses the power of

an analogue. This is the equation Deleuze draws around the differing vectors of cause, effect and the proprioceptive 'quasi-cause' that mediates them.¹³

*"The autonomy of effect is thus defined initially by its difference in nature from the cause; in the second place it is defined by its relation to the quasi-cause."*¹⁴

The quasi-cause has nothing to do with either cause or effect *per se* but assuming an analogy overrides their terms. As the polarities of cause and effect spontaneously produce the quasi-cause so it commutates both its correlates to 'folds' of cause and effect. For Deleuze, the double is the "genetic" power that replays the effect at the very moment of its production to "haunt it" in such a way as to turn "the product into something productive". In other words, as soon as the cause moves to effect so it is itself sucked into the orbit of the synthetic quasi-cause, which is then the analogue representing the linkage of cause and effect as a separate virtual entity possessed of the ability to change both. The agency of transformation in the proprioceptive sensor as an efficacious one is to redirect effect toward an autonomic sensation, affect (with an 'a'), and felt in the body.¹⁵

On one level this produces performativity in the driver, this is the awareness of driving in the 'seat of the pants'. But on the level of the monad, a state of mental consciousness also comes to exist in this affect. In a paradoxical relation, a subliminal topos returns in the recursivity of the cause, which is now, as if by an invisible non-existent essence, transferred to memory.

There is a disturbance here as the anchoring points of bodily orientation and with them the certainties of perspective and position are altered. From the seeming security of a man driving a car as a statement of power, the drive can suddenly encounter a representation of event. Hence the power of the road is sensed in the revelation of Tony Smith and the psychological deadlock encountered by Tony Soprano.¹⁶ Such a driver, here seemingly at the pinnacle of the autonomy of travel, is really staring down the barrel of the ontological void. As if transfixed by the shifting perspective of the road, the driver is occupied to the extent where the 'unconscious' past commingles with the present and immediately presages the future as past, as if the onrushing road is, in affect, moving in reverse time past the vehicle. Thus, and to put it in another way, in the fast moving automobile the driver is moving 'through' time as the car moves 'through' space. Something changes relatively, not in the actual conditions, but in the agency of the *affect*.

The quasi cause has no substance and yet induces, not the awareness of recollection, but a transposed, 'contingent' memory of time. The affect propels the driver into what Paul Virilio has called "integral cinematic projection."¹⁷ The normal condition of the Turnpike, evinced in the logos of speed limits and signs, is flipped into its 'cosmological' *topos*, the 'other' place of contingency and memory. This is the new State of the interstate; Smith and Soprano have entered the flux, the enormous energy of the chaosmos, they are now in the prehension of the Fold: *time passes the car in reverse direction to which the car consumes space*.

'Prehension', a term coined by A.N. Whitehead, is consistent with Deleuze's definition of the Baroque event in the 'percept' of an encounter.¹⁸ For Deleuze the event is not a temporal moment but 'prehended' duration.¹⁹ Neither is it something to which we can impute recollections that are determined by habit, even though this would appear to define the way the event is traditionally marked. In fact the obverse of this is the prehension. The event

occurs in the Real - the movement of the monad encountering “eternal objects” but under a separate reality of distance.

“An event does not just mean that ‘a man has been run over’. The Great Pyramid is an event, and its duration for a period of one hour, thirty five minutes.... a passage of Nature, of God, or a view of God.... events are produced in a chaotic multiplicity, but only under the condition that a sort of screen intervenes.”²⁰

The screen is not only consistent with the monadic attributes of Smith and Soprano’s vehicles, but it also speaks of a cinematic mediation. Allying this concept to Deleuze’s citing of the event produces a situation that extends the event’s ‘spatial’ duration into the ‘extensive continuum’, the chaosmos of creation itself. The event remains suspended in place but, as it does so, becomes subject to an endless redundancy as a world of infinite mimesis. Thus as Deleuze infers, the Great Pyramid prehends Napoleon’s soldiers - “forty centuries are contemplating us” is captured in a nexus of multiplicities emerging from spaces and at great distance which are, when projected into the screen, transformed into images that reflect “psychic life”. Prehension in Deleuze is ‘sense’ as intuited in place yet outside of the subject and located in both inanimate things and living organisms united by a coming to light in a public domain. The event is thus the private analogue of public event and memory captured in the in the prehension of ‘prehension’.²¹

“Each new prehension becomes a datum. It becomes public, but for other prehensions that objectify it; the event is inseparably the objectification of one prehension and the subjectification of another; it is at once public and private, potential and real, participating in the becoming of another event and the subject of its own becoming.”²²

What emerges in the past is the ‘event’ of the continuing past. This is the idea of the ‘eternal object’, not in the sense of a stasis, but in the much more pertinent context of recursivity cited above by Deleuze. Thus the eternal is a process of trajectory through and across the prehensions of event at the very centre of the affect of speed. Causation is both anticipated and left behind in the trace without ever having achieved any ontological form. Therefore to be in movement over the road is to be open to the event as a continuum. We have also noted that this is, in turn, to represent a no-place of dissimulation that seems, by way of velocity, to flow ‘behind’ against a moving backdrop of the just past/passed. Thus ensconced the monad has no need of time other than as ‘a moving image of eternity’ synthesized in the affect of expansion and contraction, prehension and protention, to plunge deep into the cosmological vector of the event’s duration. The inevitability of destination is therefore potentially undermined - prehension is counter-memory - no longer fixed to the symbolisations of normality but yoked to a state of affairs akin to the effect of narcosis.²³

The past just does not suddenly re-appear, in the rear view mirror by happenstance -it must have ‘already’ been once before us as it were, a future *a priori*. It is not possible to remember to inflect the future whilst moving quickly in a vehicle even as one is overtaking it. Something must occur on the outside to trigger the possibility in the mind of what will have been forgotten. That is, that what has been forgotten has yet to be remembered, the future just past must inevitably repeat in the present. This is to mean that time is ‘calibrated’ to the affect of movement, that time controls movement, is in charge of its deferred destination like the governor mechanism of Maxwell’s electro-magnetic proprioceptor. Here we encounter a powerful reading of Tony Soprano’s violent activities as in a Baroque tragedy. That he is ‘driven’ to such behavior by past factors of honour and heritage, but that he upholds the future

of patriarchy as a representative of a traditional culture - but that, as a citizen of suburbia, he is doomed to the mundane, and already a prisoner of it. Is this not where his anxiety really lies and not in the paradoxical enjoyment of violence? In the same way, Tony Smith sought to wrest an identity from the void space of the unfinished road and made the monad a manifest 'thing' in the form of an ultimacy in the terms of the Deleuzian event - 'a passage of God, of nature, of the view of God' - the six foot square black box. God, destiny and perception are linked by an ultimate logic.²⁴

The New Jersey Turnpike is the creator of a region. It is the foundational receptacle of origins whose mirror like reflections appear fleetingly as qualities with no substantial cause of their own but that are produced by pure contingency. The *chora*²⁵ gathers prehensions in their incipience, in their potentialities, without having to designate or symbolise formal properties in them. Substances inhere immanently 'in' and not 'of' the chora, in the same way that the vehicles speeding the Turnpike's fast lanes are in but not of its topography. Note also that the chora is itself reflected in the quasi-cause that which is not 'in itself' either cause or effect but its synthesis in the form of a phantasmic double.

"(The chora)...not being that "out of which" things are made...is the "in which" on which things (qualities, powers, motions: ultimately perceptible things) come to appearance, exchange positions, and gain their place. Not strictly heterogeneous itself (for it is not material enough to be diverse), it nevertheless underlies the heterogeneity of the physical universe and makes this heterogeneity possible. Its violent rocking guarantees that its occupants will be changing places continuously."²⁶

The chora marks a return of the eternal object to the logistical chaosmos of the Turnpike, which may be to encounter the Great Pyramid in simulated form outside a burger restaurant - or even a recollection of the Tomb of Hallicarnassus in the fake marble lobby of the multiplex casino. Each eternal object is itself a monad prehending and prehended by other monads that move about the chora as fleeting incipient possibilities. Such eternal objects are also present in the fabrications of minimalist and 'pop' art -in the strip lighting of Dan Flavin, for example, where the shaft of light is another 'perfect vehicle' that transposes back to the very potentiality of Helios itself. More disturbingly, the 'death and disaster' paintings of Andy Warhol showing repeated images of car wrecks, surely an example *par excellence* of a truly American Baroque. Such objects produce 'ingressions' in the event, that is, they are the *a priori*, yet 'cosmetic' inversions of the eternal object.

A new relationship, a "new harmony" emerges in "baroque" space that according to John Rajchman marks the moment of "collapse of the old heliocentric *cosmos* that gives rise to a decentred perspectival *mundus*, where each monad has a particular point of view on the world."²⁷ Rather we can aver that this situation can also be reversed. Whilst all the combinations internal to it are separate in a closed system of production, in traveling the mundus one is also given to 'reflect' the aforesaid Helios it has left behind. Stretched to a new configuration as cinematised movement and grasped by prehension in the event, fleeting mirror-like intuitions of primary structures are recalled across time as if by an atavistic default condition. It is by virtue of relative speed that memory comes finally to occupy its eternal object, in the very extension that the Baroque style introduces into aesthetics and architecture.

In New Jersey the American Baroque achieves this expression in the prefabricated 'tract' house - the retro-villa in which Tony Soprano lives with his family and his destination in the opening sequence following his journey along the Turnpike. (fig.4)



Fig.4. The Sopranos (The Family Villa)

© Time Warner Television

This building reflects the metaphor of the 'Deleuzian' baroque house. With two floors, the house is emblematic of the different realms of the monad: a lower reception area and an upper private floor. This latter is the boudoir where the walls are dressed in folded drapes that act to mediate with the lower more 'public' open plan kitchen and TV lounge (although each family member has their own private bedroom fully equipped with computers and TV and hi-fi - that is, more monads).²⁸ Furthermore, this structure can also be extended to those mock "classical" nightclubs frequented by the Mafia "family". Note that, in true monad "style" these are very dark places with windows blocked out by ruffled drapes and where figures of other monads, such as nubile pole dancers, display themselves on a raised proscenium: and where, in the ante rooms and their adjacent yards we encounter the battle ground of the Soprano war machine. Outside, and on the road, the driver encounters other monuments left behind by Capital. All these are the backdrops of both Smith's and Soprano's sojourns at the wheels of their vehicles. As we have seen, the fast moving car compresses the difference between the relative time of the driver and the primordial time of *chora*, suggesting that there is a connection between Deleuze's quasi-cause, the prehension of the "eternal object", and the particular percept/prehension of artists who have lived in New Jersey. For example, Robert Smithson, for whom the New Jersey suburb of Passaic came to be the 'New Rome'.²⁹ The moving city represented by the Turnpike, then, is a landscape of involuntary memory comprising the architecture of monads. Perhaps this is no longer a mystery and is cleverly factored in by architects and developers including the rather dubious syndicates and

corporations that have proliferated in liberal New Jersey and with whom the Sopranos occasionally do 'business'. The eternal objects of the Turnpike were always already waiting to be discovered. What I have tried to show in this paper that there is a relation between the dwelling of occupancy in the enclosure of the automobile and the continuum of extensionality that can be thought through in the model of Deleuze's monad.

This is the domus of architectural objects that pop up and disappear as if by no cause other than their own self-announcement as if they are intended to be encountered at speed. At once alienating and affirming to all the 'natural' functioning of the symbolic world of US capitalism, objects thus passed collapse back into memory to be recycled in the chora. By accepting those other avatars already lost in their wake, the fast moving citizen encounters the flow captured in the continuum and haunted by the event of Deleuze's great schema. This has allowed us to reflect on a predicate for thought about the production of time and space and about the emergence of post-metropolitan identities that Soprano and Smith exemplify. For the latter, the creation of a critically reflexive act, wresting forth the thing from the void of a hallucinatory reality, as much as for the former whose characterization represents, not simply a Mafia mobster, but a citizen of a corrupt and tragic world.

Endnotes

¹ Deleuze, G. (1993) *The Fold; Leibniz and the Baroque*, trans. Conley, T. Athlone, London p. 136

² The landscape of the New Jersey Turnpike has come to represent virtually the entire transport nexus of New Jersey, It is one of America's greatest thoroughfares that links the area to the north of Manhattan Island at Fort Lee by 197 km of 6 lane carriageway to its Southern terminus at Pennsville. It opened in sections from 1953 onwards and the most recent connecting 'spurs' were added as late as the 1970's. There are 6 major intersections, four bridges and twelve "rest areas" named after prominent historical citizens of Jersey. The success of the turnpike has meant the opening up of much of Jersey to residential and commercial development. The turnpike is also the gateway by road into New York City from mainland U.S.A. and logistically configures the strategic infrastructure (military, judicial and economic) of the State of New Jersey.

³ Chase, D. (1998) *The Sopranos*, HBO, Time Warner Television, New York.

⁴ Wagstaff, S. (1995) 'Talking With Tony Smith' in Battcock, G. (ed.) *Minimal Art; A Critical Anthology*, University of California pp. 381-387.

⁵ Berman, M. (1983) *All That is Solid Melts Into Air*, Verso, London, pp. 290-292. Berman describes the 'de-urbanisation' of New York City by planner Robert Moses during the 1950's which not only caused the enforced relocation of many second generation Americans, but that also provided them with wealth opportunities in the 'new' cities of Jersey. Many such relocatees were employed in building the Turnpike.

⁶ In an artwork, the phenomena of colonization in Jersey is traced out by Dan Graham's exploration of house styles and their pre-fabrication as indicative of a binding between minimalism and popular culture (Dan Graham, *Homes for America*, Arts Magazine December-January 1966/67)

⁷ Deleuze, (1993) *ibid.* p. 160.

⁸ Deleuze (1993) *ibid.* p.27. The term 'flatbed' is footnoted from Leo Steinberg. Deleuze could have equally well have invoked Andy Warhol's 'Death and Disaster' paintings in this regard.

⁹ Deleuze (1993) *ibid.* p. 28.

¹⁰ Suffice to say that Deleuze covers an impressive array of examples and readings of the Baroque as of light and extensionality in not only painting and architecture but also mathematics. The importance of understanding how the Baroque space is carried forward into the modern epoch is given many examples. Deleuze seems to suggest that the fold is a kind of plasmic technology “stretched beyond its precise historical limits”. (Deleuze, *ibid.* p.33) Having said that he fails to draw the distinctions between the great schools of baroque thought. The difference, for example, between the French and the German schools and the English and the Italianate encompass quite different styles of design (my italic).

¹¹ Fried, M., (1995) ‘Art and Objecthood’ in Battcock, G. (ed.) *ibid.*, pp. 116-148. Note that much of the polemic levelled against minimal art by Fried centres on Smith.

¹² A formulation suggested by physicist, Prof. Brian Cox.

¹³ Richards, T. (1999) *The Imperial Archive*, Harvard. Richards describes how mathematician James Clerk Maxwell proposed to build a synthetic proprioceptor as a kind of electro-magnetic eye that could detect system failure in advance. Although he attempted to sell his invention to the British government it in fact never existed other than as a feasibility. The machine though was nicknamed Maxwell’s Demon and testified to the possibility of total surveillance on the part of the authorities.

¹⁴ Deleuze, G. (2004) *The Logic of Sense*, Continuum, London ps. 108-9.

¹⁵ The quasi-cause can be thought as “genetic” by virtue of its pure, synthetic energy (essence). It asserts the presence of cause and effect *qua* the virtual by an ‘accelerator’ that produces hypostasis as in the transfer of information by electrical nervous impulses.

¹⁶ In the series much is made of Tony Soprano’s anxiety over the paradoxical desire to be a good parent and also the necessity of occasionally killing his enemies. His visits to his psychiatrist, Dr. Melfi, (Lorraine Bracco) provide some of the most intelligent scripts on post urban anxiety ever played out on TV. On a number of occasions Tony encounters these anxieties on the road and in the final series is involved a serious road crash. Tony Smith was fond of cars but he too had a serious crash in his Porsche on a spur road heading for the Turnpike in 1968 leaving him partly disabled.

¹⁷ Virilio, P. (2005) *Negative Horizon*, trans. Degener, M. Continuum, London p.151.

¹⁸ I use the term ‘percept’ even though it does not appear in the text as it is appropriate to describe the sense of place (prehension) attached to a perception and frequently used by Deleuze (and Guattari) in their discussions of artworks.

¹⁹ Whitehead, A. N., (1985) *Process and Reality*, Griffin, D.R. and Sherbourne, D. W. eds. The Free Press, Simon and Schuster, New York. Deleuze discusses Whitehead’s concept of prehension extensively. It is with respect to Deleuze’s use of the term it is used here.

²⁰ Deleuze (1993) *ibid.* p.76.

²¹ Luhmann, N. (1999) *Social Systems*, trans. Bednarz, J., Baecker, D. Stanford, Calif.. Deleuze’s ‘Whiteheadian’, ‘prehension of prehension’ can be thought in similar frame to Luhmann’s citing of ‘second order cybernetics’, that of the observation of the observer, of critical reflexivity. Luhmann extrapolates his terminology with reference to Deleuze in *Die Gesellschaft der Gesellschaft* (The Society of Society), Suhrkamp, Frankfurt, 1997 p. 44.

²² Deleuze (1993) *ibid.* p. 78.

²³ It is worth noting that by 1952, the year of Smith’s drive, hallucinogens, in particular LSD, had become known for their mind-expanding effects. Smith’s description of his drive on the road bears striking resemblance to the acid trip lionized in existentialist American novels of the period and in later ‘road movies’ like *Easy Rider*.

²⁴ The continuum of the event in Deleuze's reading of Whitehead suggests that the moving body of the monad never actually reaches its destination. It is interesting to aver here that for Tony Smith and Tony Soprano a shared interest in 'history' becomes an important reflection in their lives. Soprano with his love of the History Channel and his frequent references to Hitler and those 'really evil fucks' and Tony Smith who in later years visited the Zeppelin Field in Nuremburg, another transformative event in his life. All of which perhaps makes Deleuze's point about duration and event even more pertinent.

²⁵ The *chora* is the word derived from Plato's, *Timeaus* to mean the nurturing 'place' of the world which Deleuze's views in a context furthered by Leibniz who had introduced the formal mathematical component of the Baroque (Deleuze 1993 *ibid.* p. 38).

²⁶ Casey, E. S. (1998) *The Fate of Place*, University of California, Berkeley p. 36.

²⁷ Rajchman, J. (1998) *Constructions*, MIT, Cambridge, Mass. p. 31.

²⁸ Deleuze (1993), *ibid.* Deleuze contributed his own schematic drawing of the Baroque house on p. 5.

²⁹ Smithson, R. (1998) 'The Monuments of Passiac' in *The Writings of Robert Smithson*, ed. Flamm, J., MIT Cambridge.

References:

- Ballard, J.G. (1973) *Crash*, Vintage, London.
- Battcock, G. ed. (1995) *Minimal Art, A Critical Anthology*, University of California
- Benjamin, W. (1986) *Illuminations*, trans. Zohn, H. Schocken Books, New York
- Benjamin, W. (1998) *The Origin of German Tragic Drama*, trans. Osborne, J. Verso, London
- Berman, M. (1983) *All That is Solid Melts into Air*, Verso, London.
- Casey, E.S. (1998) *The Fate of Place*, University of California, Berkeley.
- Chase, D. (1998-2006) *The Sopranos*, HBO/Time Warner, New York.
- Copjec. J. (1993) 'The Phenomenal Nonphenomenal: Private Space in Film Noir'. *Shades of Noir*, Copjec, J. ed., Verso, London
- Deleuze, G. (1988) *Bergsonism*, trans, Habberjam, B., Tomlinson, H., Zone, New York.
- Deleuze, G. (1993) *The Fold; Leibniz and the Baroque*, trans. Conley, T., Continuum, London
- Deleuze, G. (2004) *The Logic of Sense*, Continuum, London
- Dimendberg, E. *The Will to Motorization: Cinema, Highways, and Modernity*, October 73. MIT Boston.
- Greene, R., Vernezze, P. (2004) eds. *I Kill Therefore I Am, The Sopranos and Philosophy*, Open Court ,Chicago and la Salle.
- Luhmann, N. (1995) *Social Systems*, trans. Bednarz, J., Baecker, D. Stanford, Calif.
- Massumi, B. (2003) *Parables for the Virtual*, Duke University Press
- Millot, C. (1991) 'The Real Presence', *October* No. 58, Adams, P. ed. MIT Press Boston
- Moretti, F. (2005) *Signs Taken as Wonders*, Verso, London
- Richards, T. (1993) *The Imperial Archive*, Verso, London
- Rajchman, J. (1998) *Constructions*, MIT, Cambridge, Mass.
- Soja, E. W. (2000) *Postmetropolis; Critical Studies of Cities and Regions*, Blackwell, London.
- Storr, R. ed. (1998) *Tony Smith, Architect, Painter, Sculptor*, Museum of Modern Art, New York
- Venturi, R., Scott-Brown, D., Izenour, S. (1978) *Learning from Las Vegas*, MIT Press, Cambridge, Mass.
- Virilio, P. (2005) *Negative Horizon*, trans. Degener, M. Continuum, London
- Virilio, P. (1986) *Speed and Politics*, trans. Polizzotti, M., Semiotexte, MIT, Cambridge, Mass.

Whitehead, A.N. (1885) *Process and Reality*, Griffin, D.R. and Sherbourne, D. W. eds. The Free Press, Simon and Shuster, New York.