

22. Piet Mondrian, "Réalité naturelle et réalité abstraite," in Michel Seuphor, *Piet Mondrian, sa vie, sa oeuvre* (Paris: Flammarion, n.d.), on the room and its unfolding. Michel Butor has analyzed this unfolding of the room into squares or rectangles, and the opening onto an interior square, empty and white like the "promise of a future room." Michel Butor, "Le carré et son habitant," *Répertoire III* (Paris: Minuit, 1992), pp. 307-9, 314-15.

23. It seems to us that Lorenz's mistake is wanting to explain the territory by an evolution of functions: Konrad Lorenz, *On Aggression*, trans. Marjorie Kerr Wilson (New York: Harcourt, Brace and World, 1966).

24. Alan John Marshall, *Bower Birds* (Oxford: Clarendon Press, 1954); and E. T. Gilliard, *Birds of Paradise and Bower Birds* (London: Weidenfeld, 1969).

25. See Jakob von Uexküll's masterpiece, *Mondes animaux et monde humain, Théorie de la signification* (Paris: Gonthier, 1965), pp. 137-42: "counterpoint, motif of development, and morphogenesis."

26. Henry van de Velde, *Débattement d'art* (Brussels: Archives architecture moderne, 1979), p. 20.

27. On all these points, the analysis of enframing forms, and of the town-cosmos (the example of Lausanne), see Bernard Cache's forthcoming *L'aménagement du territoire*.

28. Pascal Bonitzer formed the concept of detraming [*décatrager*] in order to highlight new relationships between the planes in cinema (*Cahiers du cinéma* 284 [January 1978]): "disjointed, crushed or fragmented" planes, thanks to which cinema becomes an art by getting free from the commonest emotions, which were in danger of preventing its aesthetic development, and by producing new affects. See Pascal Bonitzer, *Le champ aveugle: essais sur le cinéma* (Paris: Gallimard—Cahiers du Cinéma, 1982): "system of the emotions."

29. Mikhail Bakhtine, *Esthétique et théorie du roman*, trans. Daria Olivier (Paris: Gallimard, 1978).

30. Pierre Boulez, especially *Orientations*, trans. Martin Cooper (London: Faber, 1986), and *Boulez on Music Today*, trans. S. Bradshaw and Richard Rodney Bennett (London: Faber, 1971). The extension of the series into durations, intensities, and timbres is not an act of closure but, on the contrary, an opening of what is closed in the series of pitches [*hauteurs*].

31. Xavier de Langlais, *La technique de la peinture à l'huile* (Paris: Flammarion, 1988); Johann Wolfgang von Goethe, *Theory of Colors* (Cambridge, Mass.: MIT Press, 1970), 902-9.

32. See Christian Bonnefoi, "Interview et comment par Yves-Alain Bois," *Macula* (n.d.), 5-6.

33. Hubert Damisch, *Le fenêtrage jaune cadmium; ou Les dessous de la*

*peinture* (Paris: Seuil, 1984), pp. 275-305 (and p. 80, on the thickness of the plane in Pollock). Damisch has insisted more than other writers on art-as-thought and painting-as-thought, such as Dubuffet in particular sought to institute. Mallarmé made the book's "thickness" a dimension distinct from its depth; see Jacques Schérer, *Le Livre de Mallarmé* (Paris: Gallimard, 1978), p. 55. Boulez takes up this theme on his own account for music (*Ortentions*).

#### Conclusion: From Chaos to the Brain

1. Immanuel Kant, *Critique of Pure Reason*, trans. N. Kemp-Smith (London: Macmillan, 1929), "Transcendental Analytic," "The Synthesis of Reproduction in Imagination."

2. On Cézanne and chaos, see Gasquet, *Cézanne*; on Klee and chaos, see Paul Klee, "Note on the Gray Point," in *Théorie de l'art moderne* (Paris: Gonthier, 1963). See also the analyses of Henri Maldiney, *Regard Parole Espace* (Paris: L'Age d'homme, 1973), pp. 150-51, 183-85.

3. Galois, in Dalmas, *Évariste Galois*, pp. 121, 130.

4. Lawrence, "Chaos in Poetry," in D. H. Lawrence, *Selected Literary Criticism*, ed. A. Beal (London: Heinemann, 1955).

5. Georges Didi-Huberman, *La peinture incarnée* (Paris: Minuit, 1985), pp. 120-23, on the flesh and chaos.

6. Michel Serres, *Le système de Leibniz* (Paris: P.U.F., 1990), vol. 1, p. 111 (and pp. 120-23, on the succession of filters).

7. On strange attractors, independent variables, and "routes toward chaos," see Prigogine and Stengers, *Entre le temps et l'éternité*, chap. 4, and James Gleick, *Chaos*.

8. See Martial Guéroult, *L'évolution et la structure de la Doctrine de la science chez Fichte* (Paris: Belles Lettres, 1982), vol. 1, p. 174.

9. Jean-Clet Martin's forthcoming *Variations*.

10. Erwin Straus, *Du sens des sens*, part 3.

11. Raymond Ruyer, *Neo-finalisme* (Paris: P.U.F., 1952). Throughout his work Ruyer has directed a double critique against mechanism and dynamism (Gestalt), which differs from the critique made by phenomenology.

12. David Hume defines imagination by this passive contemplation-construction: *A Treatise of Human Nature* (Oxford: Clarendon Press, 1978), book 1, part 3, 14.

13. Plotinus's great text on contemplations is at the beginning of *Enneades* 3.8. The empiricists, from Hume to Butler to Whitehead, will take up the theme by inclining it toward substance; hence their neo-Platonism.

14. Burrs, *The Uncertain Nervous System* (London: Edward Arnold,