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Gilles Deleuze and Bernini's *Bel Composto*: From Theatricality to a *Living-montage*

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In The Fold *(1988), Gilles Deleuze argues that if the Baroque period establishes the concept of total art or the unity of the arts, then it does so in extension. Each art form extends to another art form. To this "extensive unity" – this "universal theatre" – he adds the Elements; we can say the epigene. The philosopher writes: "[t]his extensive unity of the arts forms a universal theatre that includes air and earth, and even fire and water." According to Giovanni Careri, writing in* Bernini: Flights of Love, the Art of Devotion *(1995), the interiors of Gian Lorenzo Bernini's are the most complete realisation of the* bel composto. *In these chapels, the interiors function as complete autonomous organisms in and of themselves. A theatrical dimension is associated with this autonomous operation. Careri adds another insight. He argues that the proliferations of composition components inherent in Bernini's chapels result in a cinematographic montage. Proceeding from Bernini's* bel composto *and Deleuze's thought, this paper proposes a new reading of the Baroque that is relevant to the present-day for architecture, taking the idea of theatrical scene as an organism supported by architecture and advancing to an idea of montage (beyond Careri's) in which the spectator, the one who observes the small world, and the small world itself turning into an autonomous organism, makes the assemblage of the whole. A living-montage – an idea of architecture that is constantly interpreted, reinterpreted and recreated by the beholder.*

Introduction

At the climax of his fame Bernini prophesied that after he had died his reputation would decline. He was right. During the last hundred and fifty years his star has lost much of its brilliance. What Winckelmann, the classicist doctrinaire, had begun, Ruskin, the medieval revivalist, completed. To Ruskin it seemed 'impossible for false taste and base feeling to sink lower'. As if this slaughter of a great master's fame upon the altar of dogmatic ideas was not enough, those who in more recent times fanatically advocated truth to material and functional art regarded Bernini and all he stood for as the Antichrist personified. . . . Basic tendencies of modern sculpture, though not, of course, its formal language, were anticipated by the great Baroque artist. His vision of space, his attempt to draw the beholder physically and emotionally into the 'aura' of his figures, closely corresponds to modern conceptions. It seems that such similarity of approach engenders a willingness to see his art with fresh eyes.[1]

This analysis by Rudolf Wittkower, though it was first published in 1955, still seems to remain relevant today. There is still a certain degree of misunderstanding

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1. Rudolf Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque* (London: Phaidon, 1966), 1. It is important to point out that the first edition of this book is from 1955.

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in relation to the Baroque period. It would appear, partly due to the language used at the time and partly to the hegemony of the image to the detriment of the lasting and reiterated experience of the works in question.

The Baroque is one area to which Gilles Deleuze (1925-1995) has devoted part of his published work. To the Baroque and its relevance for the present. Another focus of his thought has been film and the cinema. And it is in relation to his thoughts on film and cinema that one can mention a further aspect of interest: how the way he conceives his works helps one to think about architecture, for, as is the opinion of Raymond Bellour and Melissa McMuhan on the Deleuze's *Cinema* – both volumes, *Cinéma 1. L'image-mouvement* [*Cinema 1: The Movement Image*] of 1983 and *Cinéma 2. L'image-temps* [*Cinema 2: The Time Image*] of 1985:

> It seems even that since *Anti-Oedipus* this [*Cinema*] is the most conceptually architectonic of Deleuze's (and Deleuze-Guattari's [1930-1992]) books, the one whose concepts remain the most constantly entwined in the architecture and progression of the book.[2]

Furthermore, as a philosopher, Deleuze builds a story, constructs a flow of content. As Bellour and McMuhan point out:

> It's the very question of the novelistic, of becoming-artist, of philosophy as art, of concepts or concepts as fiction. It can be recognized in particular in the fact that Deleuze is a writer-philosopher who almost invents a conceptual language per book.[3]

Without wanting to be a play on words, one can say that his architectural thinking helps one reflect on a range of architectural issues. This because, as Deleuze himself argues: "The encounter between two disciplines doesn't take place when one begins to reflect on the other, but when one discipline realizes that it has to resolve, for itself and by its own means, a problem similar to one confronted by the other."[4]

To be more precise, some of Deleuze's ideas serve as the basis for the thought process presented here. "We must understand cinema not as language, but as a signaletic material."[5] This helps us to understand an indication as an action that is open. "All work is inserted in a system or relays."[6] Opening up a path towards the open action of being able to interpret, reinterpret and recreate at each different moment on the basis of the already experienced or the surprise provided by the artistic work in question. That idea is particularly visible in cinema: "The

2. Raymond Bellour, and Melissa McMuhan, "Thinking, Recounting: The Cinema of Gilles Deleuze," *Discourse* 20, no. 3 (1998): 68.

3. Ibid, 70.

4. Gilles Deleuze, "The Brain is the Screen: An Interview with Gilles Deleuze," in *The Brain is the Screen: Deleuze and the Philosophy of Cinema* (ed.) Gregory Flaxman (Minneapolis: University of Minnesota Press, 2000), 367.

5. Ibid, 368.

6. Ibid, 367.

cinema doesn't reproduce bodies, it produces them with grains that are the grains of time."[7]

So this paper looks precisely at the thoughts of Gilles Deleuze, including his reflection on the Baroque (and its relevance for today) and Cinema, from the point of view of, and in parallel with, the work of Bernini.

It is our belief that the arguments we propose also throw light on contemporaneity. Both in terms of understanding it in general and of the creative acts that inform it.

This reading proceeds from a conception of the Berninian *bel composto*, with the Bernini chapels – such as the Cornaro Chapel at Santa Maria della Vittoria (1647-1652), the Fonseca Chapel at San Lorenzo in Lucina (1664-1675) and the Altieri Chapel at San Francesco a Ripa (1665-1675) and the high altar at Sant' Andrea al Quirinale (1658-1670) (Figure 1) – as the object of focus. In the first section, the concepts of expansion of time and the epigene, as proposed by Dillon Johnston, concepts that are fundamental to understanding the Baroque as well as Deleuze's thought, are analysed. The second section reflects on Deleuze's concepts of the Baroque's extension and integration of the arts and the idea of the *bel composto*. The subsequent sections proceed from a less abstract reading – an understanding of the Baroque as an eminently scenic operation that is founded on a non-superficiality; this involves Giovanni Careri's proposal to go beyond the theatrical reading of Bernini's *bel composto* – placing it in an operation that refers, in terms of analogy, to the theoretical assumptions associated with cinematographic montage developed by Sergei Eisenstein (1989-1948); we propose a new interpretation that presents itself as a clearly abstract reading in which the dynamic aspect associated with the concepts of *the whole* and *the open* paves the way for an operation of indiscernibility between the body of the beholder – the editor – that completes a possible "notion of montage" in the constitution of the design fact, and the built fact – the Berninian *bel composto*.

Figure 1. *Cornaro Chapel at Santa Maria della Vittoria, Fonseca Chapel at San Lorenzo in Lucina, Altieri Chapel at San Francesco a Ripa and High Altar at Sant' Andrea al Quirinale*
Source: Maria João Moreira Soares, 2016.

7. Ibid, 372.

A Geological Operation: The Expansion of Time and the Epigene

> At the clean edge of the sea,
> Floating like instantaneous foam or an island
> Sealed off like womb,
> Here Where I sit so still
> I can see the milk in my glass is tidal
> Inclining towards you across the dangerous sky.
> – Eiléan Ní Chuilleanáin, "Lost Star," *The Second Voyage*

In "'Hundred-Pocketed Time': Ní Chuilleanáin's Baroque Spaces" (2007), Dillon Johnston builds a relationship between Eiléan Ní Chuilleanáin's (b. 1942) poetry and the Baroque and, at one point, the thought of Gottfried Wilhelm Leibniz (1646-1716) – who was, according to Gilles Deleuze, the "philosopher of the Baroque":

> Both Leibniz and Ní Chuilleanáin want to represent the expanse of time – past, present, and future – as not merely a vast plane or a flat, linear passage toward a goal but as a pliable surface capable of enfolding events so they remain present but invisible, hidden from the viewer's perspective.[8]

Continuing his reasoning, Johnston argues that Ní Chuilleanáin, like Gilles Deleuze, "can represent these unfoldings and enfoldings of time in terms of drapes, elaborate costumes, curtains, hair, weeds in water, thread, or a spider's web, but she most frequently resorts to epigene images, growing below the surface of earth or sea."[9]

And if Ní Chuilleanáin seeks to obtain "images" for her poetry in the epigene, then Deleuze also does the same when elaborating on the Baroque and Gian Lorenzo Bernini's (1598-1680) oeuvre.

For Deleuze[10], the body is essentially elastic, exhibiting varying degrees of rigidity and fluidity. That elasticity is the result of active compression forces on the material that makes up the body. Bernini's sculptural work would seem to precisely underline said logic, transferring also to the sculptural body degrees of rigidity and fluidity, where the liberation of folds – which go beyond the finite body to reproduce themselves in infinity – depends on a "go-between" that is achieved between fabrics and bodies. This "go-between" places us before the Elements. To quote Deleuze: "Water and its rivers, air and its clouds, earth and its caverns, and light and its fires are themselves infinite folds."[11]

Deleuze reinforces this whole epigenic, "geological", operation by arguing that:

8. Dillon Johnston, "'Hundred-Pocketed Time': Ní Chuilleanáin's Baroque Spaces," *Irish University Review* 37, no. 1 (2007): 61.

9. Ibid, 61.

10. Gilles Deleuze, *The Fold* (London: Continuum, 2006), 6.

11. Ibid, 140.

> is it not fire that can alone account for the extraordinary folds of the tunic of Bernini's Saint Theresa? Another order of the fold surges over the Blessed Ludovica Albertoni, this time turning back to a deeply furrowed earth. Finally, water itself its creased, and closely woven, skintight fabric will still be a watery fold that reveals the body far better than nudity: the famous "wet folds" flow over Jean Goujon's bas-reliefs to affect the entire volume, to create the envelope and the inner mold and the spiderweb of the whole body, including the face, as Spinazzi's and Corradini's late masterpieces, *Faith* and *Modesty*.[12]

From the folds of St Teresa's garments that rise up (Figure 2), with fire, or the earthly folds that twist and turn until they are released, as in the "sighs" of Ludovica Albertoni, to the watery folds that slide and adapt themselves to an interior mould that takes place in the body, we are always in a state of flux that is organised in layers, successively, heading towards infinity, and which is formed in a "go-between", in an opening.

Figure 2. *Detail of St Teresa's Garments*
Source: Maria João Moreira Soares, 2016.

12. Ibid.

The Baroque and the Extension and Integration of the Arts: The *Bel Composto*

In *Le Pli* (*The Fold*), published in 1988, the formula that Deleuze advances in his definition of the Baroque, "the fold that goes out to infinity"[13], is articulated with an understanding, both conceptual and perceptual, of the geometric and therefore infinite space[14], as opposed to an earlier understanding of space as a discrete and finite one.

In the Baroque period, geometry replaced arithmetic – where commensurability is implied and paramount – as the dominant basis for architectural design. Geometry was justified in itself and no longer through arithmetic. And geometry was no longer the geometry of pure forms; it became the geometry of complex figures, of anamorphic designs, of projective geometry[15]. A number of regular mathematical curved forms – such as the ellipse, the parabola and the cycloid, or the algebraic functions associated with such curves – began to appear[16]. This geometric domain was linked, in a relationship of interdependence, to an understanding of space – both conceptual and perceptually – as infinite and therefore, continuous.

As the image of this new universe, architecture began to incorporate the same features: the dominance of geometry, the infinite, the continuity, the homogeneity, the non-hierarchical organisation, the lack of a centre and the presence of irregularities. Architecture that was "open", as opposed to the image provided by the old "closed world".[17] A new universe, an "infinite universe". One that is open. This understanding of space, concretised in architecture in its new geometrization – continuous and infinite – was also to be one of the factors contributing to fluidity in the Baroque artistic form, where the analogy with the epigene takes place.

As far as the arts in the Baroque period are concerned, this set of new features must be seen from two interdependent perspectives. One is the extension of each of the arts beyond its own domain: a flowing from art to art, as if each one were a testimony that passes from hand to hand. Always in extension. (Figure 3) Gilles Deleuze argues:

> If the Baroque establishes a total art or a unity of the arts, it does so first of all in extension, each art tending to be prolonged and even to be prolonged into the next art, which exceeds the one before. We have remarked that the Baroque often confines painting to retables, but it does so because the painting exceeds its frame and is realized in polychrome marble sculpture; and sculpture goes beyond itself by being architecture; and in turn, architecture discovers a frame in the façade, but the

13. Ibid, 138.

14. A reference to the seminal work of Alexandre Koyré, *From the Closed World to the Infinite Universe*, first published in 1957. Alexandre Koyré, *From the Closed World to the Infinite Universe* (Wilder Publications, 2007).

15. Roberto Masiero, *La estética de la arquitectura* (Madrid: Machado Libros, 2003), 124.

16. A. Rupert Hall, *The Revolution in Science, 1500-1750* (Abingdon: Routledge, 2014), 287.

17. The "destruction of the cosmos" and the "infinitisation of the universe" (as a result of its "geometrisation") with the advent of the Scientific Revolution. Koyré, *From the Closed World to the Infinite Universe*, passim.

> frame itself becomes detached from the inside and establishes relations with the surroundings so as to realize architecture in city planning. From one end of the chain to the other, the painter has become all urban designer. We witness the prodigious development of a continuity in the arts, in breadth or in extension: an interlocking of frames of which each is exceeded by a matter that moves through it.[18] [19]

Figure 3. *Detail of Fonseca Chapel*
Source: Maria João Moreira Soares, 2016.

The other perspective is the integration of the arts: the arts were no longer organised hierarchically, as in the Middle Ages; nor were they displayed side by side, as in the Renaissance; instead, they merged and mixed, even in terms of their own identification, to the point of exhaustion. The *bel composto* was to be one expression of this merger/union.

The origins of the underlying idea for the *bel composto* have been much debated. While the idea is generally attributed to Bernini[20], it may also have

18. Deleuze, *The Fold*, 141.

19. Deleuze argues that when, in the Baroque, painting goes beyond two-dimensionality, above all through the draperies that extend in a progression of folds, it is, above all, Bernini who ensures that continuity, through his sculpture: "When the folds of clothing spill out of painting, it is Bernini who endows them with sublime form in sculpture." Deleuze, *The Fold*, 140.

20. Apparently, this idea first emerged through Filippo Baldinucci (1625-1697) and Domenico Bernini (1657-1723) (Bernini's son), who were Bernini's biographers: "[I]t was 'common knowledge that he [Bernini] was the first who undertook to unite architecture, sculpture and painting in such a way that they together make a beautiful whole'." Baldinucci quoted in Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque*, 1966, 33. Original quotation: "È concetto molto universale ch'egli sia stato il primo, che abbia tentato di unire l'architettura colla scultura e pittura, in tal modo, che di tutte si facesse un bel composto." Baldinucci cited in Stefano Pierguidi, "Gian Lorenzo Bernini tra teoria e prassi artistica: la 'speaking likeness', il 'bel composto', e il 'paragone'," *Artibus et Historiae* 32, no. 63 (2011): 148.

originated with the, at the time, very influential Gian Petro Bellori (1613-1696)[21]. In essence, the *bel composto* is the result of the union of the arts during the Baroque. Paradoxically, the resulting autonomy reflects the increasing independence of the arts during the Renaissance. Once said autonomy was established, the artist was free to interconnect the arts, making them interdependent. The Baroque artist was now free to merge them and even mix them in terms of their own identification. This mixture/merging was not merely restricted to the use of materials – such as varicolored marbles, gilt bronze, stucco, tinted glass – but also, and more profoundly, to the artistic media themselves: "The dividing line between media and materials disappears and a grand total effect emerges."[22] It was this grand total effect that led fine artist, dramaturgs and composers to join forces "to make churches like theatres, where a concert of the arts performed a prelude to future heavenly bliss"[23].

In this discussion, the role of decoration in the Baroque and of course, given the aims of the *bel composto*, emerged. As Roberto Masiero[24] argues, in Baroque architecture, decoration was paramount. Not for reasons of superficiality or vanity, but because in decoration the whole was recognised. There was no difference between substance and appearance, useful and superfluous, structure and decoration, or the support and the supported. Continuity and unity were evident in the unclear, diffuse and intricate sequence of materials. It is not at all a question here of decoration as something that was an afterthought. As argued by Theodor W. Adorno[25], Baroque "ceases to decorate anything and is, on the contrary, nothing but decoration". It is "*decorazione assoluta.*"

This lack of difference between substance and appearance, which found expression in "*decorazione assoluta*," emphasises why it is important to discuss the Baroque in the modern day.

Let us return to the idea of the *bel composto*. A *bel composto* that, according to Careri, reached its most complete formulation in the chapels of Bernini:

> the interior of a [Bernini's] baroque chapel is an autonomous organism, complete in itself: a dark world sealed below by the balustrade and lit from above by the light of a lantern. Covered by a luminous celestial dome, this dark, earthly place is populated by bodies made of paint, marble, stucco, and flesh.[26]

This autonomous operation – one that is enclosed upon itself, encapsulated like an organism – is not indifferent to the presence of the *body*. The bodies – the beholder's, those of the sculpture, the painting, and the architectural bodies – that

21. Vítor M. G. V. Serrão, "A teoria de Gian Pietro Bellori e o conceito de bel composto," in *Metodologia da História da Arte* (Lisbon: Faculdade de Letras/ Universidade de Lisboa, 2017).

22. Mary Warner Marien, and William Fleming, *Arts and Ideas* (Belmont: Wadsworth, 2005), 373.

23. Ibid, 386.

24. Masiero, *La estética de la* arquitectura, 122.

25. Theodor W. Adorno, *Aesthetic Theory* (London and New York: Continuum, 1970), 294.

26. Giovanni Careri, *Bernini: Flights of Love, the Art of Devotion* (Chicago: The University of Chicago Press, 1995), 1.

people it, all of them interact.[27] Said interaction requires a spatial context, whereby the context, too, functions as an(other) body. Bodies that bend, look at each other, contemplate each other. All these actions – and re-actions – can lead to an understanding of a set of other spaces, now imagined. Another life, beyond that which is given to one, is sold to one through the composition of the chapel. What remains is the continuous "reverberation" – a constant crossing – of the operation that is formed within a dark world, one that is illuminated mysteriously, that is completed in itself.

Theatricality

This whole Baroque operation that places us in this constancy is also open to readings of its theatricality[28], in a more direct sense – this aspect in the Baroque is considered by numerous scholars. And Bernini's chapels are frequently proffered as examples of such a reading. As with the Cornaro Chapel at Santa Maria della Vittoria: "Cardinals and members of the Cornaro family behold the vision as if from stage boxes although they are actually kneeling at prayer desks."[29] But in relation to the Baroque, theatre is also a metaphor. Again, taking the idea of constancy associated with the Baroque operation, one can say that, in the Baroque space, said continuity emerges as a sequence of acts that are part of a *mise-en-scéne*. One can speak of a sequence of settings. As if, at each glance, a curtain were raised to reveal a different scene. Continuity is also there in the accidental sequence of space – in contrast to Renaissance spatiality in which the continuity that existed was discreet and marked by the clear definition (and frequent repetition) of the architectural forms and elements. These spatial accidents grab hold of the glance as acts. Take, for example, the decorative work of Bernini himself in St. Peter's Basilica: the funereal monuments to Popes Urban VIII (1627-1647) and Alexander VII (1671-1678), in addition to alluding to the cycle of life and death[30], reveal a universe of figures, as if the setting were a stage (there are angels, for example, who present the figures that are shown in the frames that they hold).

27. As Wittkower states: "From the beginning of his career Bernini endeavoured to eliminate the barrier between the work of art and the beholder." Wittkower, *Gian Lorenzo Bernini: The Sculptor of the Roman Baroque*, 24.

28. One could say that the theatrical character of the Baroque was literally fully assumed in works such as, for example, Giovanni Battista Tiepolo's (1727-1804) *The Marriage of the Emperor Frederick Barbarossa to Beatrice of Burgundy* (Imperial Hall of the Residenz, Würzburg, 1751), which reveals a scene as the curtain is raised.

29. Marien and Fleming, *Arts and Ideas*, 373.

30. Judith Bernstock writes on the tomb of Alexander VII: "Clearly, the allusion is to the cycle of life and death; from a grave arises a fountain of life. Perhaps one can further visualize a fountain of life in the ocean of drapery that seems to flow above the door of an imagined burial chamber in St. Peter's. The celestial dome, the steepness of this pyramidal tomb (relative to Urban's), and the elongated Virtues all contribute to an overall impression of vertical ascension; the tomb indeed seems 'wholly dedicated to the next world', which Alexander has reached through death." Judith Bernstock, "Bernini's Tomb of Alexander VII," *Saggi e Memorie Di Storia Dell'arte* 16 (1988): 177.

Spiro Kostof states that:

> Bernini absorbs us into a palpable world of devotion, ravishes our senses, persuades us through visual testimony instead of rational argument or abstracted passion. Architecture, painting, sculpture – all the arts and every device of theatrical illusion work together to sweep us into a realm of unashamed emotionalism.[31]

Kostof goes on to argue that said emotionalism in the work of Bernini inherently involves a "sense of theatre."[32]

This theatrical sense can also be read as a lack of determination awaiting determination. Each glance, by each viewer, results in a frozen image/experience. The succession of such images/experiences leads to the idea of extension, as proposed by Gilles Deleuze, which sustains the Baroque operation beyond the limits of the artistic expression of each individual art. As Deleuze writes, returning to the question of the whole, where the epigene is underlying: "This extensive unity of the arts forms a universal theatre that includes air and earth, and even fire and water."[33] For the French philosopher, in this universal theatre, the sculptures play the role of the real characters and the city becomes their setting, wherein the spectators/residents themselves are painted figures or images. The Baroque operation becomes a "*Socius*" – the universal theatre – where the social spaces are now inhabited by "baroque dancers."[34] So this "sense of theatre" is now joined by this "universal theatre," thus underlining, in a way, the "unashamed emotionalism" Kostof attributed to the work of Bernini.

Beyond Theatricality

In *Envols d'amour: Le Bernini: montage des arts et devotion baroque* (1990) (*Bernini: Flights of Love, the Art of Devotion*), Giovanni Careri argues that, despite theatricality being inherent to the Baroque, comparing Bernini's chapels to theatre detracts from their complexity, meaning that the question of the whole is addressed to a model that is too generalist in nature:

> Bernini's chapels have been described in terms of theater because of the nature of their decoration and because of the emotional impact upon the viewer. Although these ensembles were conceived as "emotional machines," I believe that comparing them to the theater confuses rather than clarifies the issue. The theatrical paradigm is so far too general a model both historically and theoretically. In the case of this ensembles, the observer participates by applying a specific form of contemplation to the act of resembling the heterogeneous elements of the *composto* into a whole. The

31. Spiro Kostof, *A History of Architecture: Setting and Rituals* (New York and Oxford: Oxford university Press, 1995), 509.

32. "[H]is [Bernini's] sense of theatre, his love of curves and dramatic lighting, his emotional, or rather sensation-prone, approach to the call of faith and the collaborative use of all the arts to convey its experience." Ibid, 512.

33. Deleuze, *The Fold*, 141.

34. Ibid, 141-142.

> emotional and cognitive dynamics of contemplation are sustained and carried forward by the painting to sculptured to architecture.[35]

The notion of *a whole* took on particular value in Careri's reading of Bernini's *bel composto*, and more specifically in his chapels, such as the Cornaro Chapel, the Fonseca Chapel, the Altieri Chapel, and the high altar at Sant'Andrea al Quirinale. That notion – that of a whole – should be based on a dynamism which, in Careri's view, is intrinsic to the Berninian *bel composto*: regardless of a need to identify figures and motifs in his chapels, "we must [...] reconstruct the mechanisms that allow the shifts from one component to another to occur, thereby influencing the viewer's reception of the *composto*"[36]. This reconstruction of mechanisms requires that one overcomes the temptation of interpreting the meaning of the components and their elements separately. The whole, the *composto*, thus demands dynamism, demands interaction. That demand was to lead Careri to establish a rationale in which cinema, and more specifically the cinematographic montage, was to play a central role.

The notion of montage used by Careri was based on the theories developed by Sergei Eisenstein. In 1923, Eisenstein published "The Montage of Attractions"[37] and in 1924, "The Montage of Film Attractions". The former focuses on the relationship, as a process, between the audience and the stage. Eisenstein argues: "The instrument of this process consists of all the parts that constitute the apparatus of theatre . . . because, despite their differences, they all lead to one thing – which their presence legitimates – to their common quality of attraction."[38] The film-maker goes on to argue that the path for the liberation of the theatre from "illusory depictions" to "realistic artificialities" includes the idea of a whole that is reflected in an idea of montage with a particular purpose and idea of attraction that is consciously created to obtain a powerful effect[39]. In the latter text, Eisenstein shifts his attention to cinema and the cinematographic montage: "Thus cinema, like theatre, makes sense only as 'one form of pressure'. There is a difference in their methods but they have one basic device in common: the montage of attractions."[40] Eisenstein distinguishes theatrical "montage" from cinematographic montage through "chains of associations that are linked to a particular phenomenon

35. Careri, *Bernini: Flights of Love, the Art of Devotion*, 3.

36. Ibid, 6.

37. A text on a theatrical revue by Sergei Tretyakov (1892-1937), entitled *Wiseman* [*Mudrets*], based on the work of Alexander Nikolayevich Ostrovsky (1823-1886) *На всякого мудреца довольно простоты* [*Enough Simplicity for Every Wise Man*], which premiered in 1868 at the Alexandrinsky Theatre inSaint Petersburg. Tretyakov's revue premiered in April 1923 at Moscow's Proletkult Theatre.

38. Sergei Eisenstein, "The Montage of Attractions," in *S. M. Eisenstein Selected Works: Volume I; Writings, 1922-34*, ed. and trans. Richard Taylor (London: BFI; Bloomington and Indianapolis: Indiana University Press, 1988), 34.

39. Eisenstein, "The Montage of Attractions," 35.

40. Sergei Eisenstein, "The Montage of Film Attractions," in *S. M. Eisenstein Selected Works: Volume I; Writings, 1922-34*, ed. and trans. by Richard Taylor (London: BFI; Bloomington and Indianapolis: Indiana University Press, 1988), 40.

in the mind of a particular audience"[41], and not through the phenomenon itself. As he himself writes:

> Whereas in theatre an effect is achieved primarily through the psychological perception of an actually occurring fact (e.g., a murder), in cinema it is made up of the juxtaposition and accumulation, in the audience's psyche, of associations that the film's purpose requires, associations that are aroused by the separate elements of the stated (in particular terms in, 'montage fragments') fact, associations that produce, albeit tangentially, a similar (and often stronger) effect only when taken as a whole.[42]

Continuing the same progression – from the theatre to cinema – Eisenstein wrote "Montage and Architecture"[43] between 1937 and 1940. In this work there emerges the much-mentioned reference to the Acropolis in Athens as possible the world's oldest "cinematographic montage". Eisenstein writes: "It is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings of the Acropolis."[44] And, curiously enough, and very much against the tone at the time, as far as the Baroque was concerned, Eisenstein concentrated mostly on Bernini's baldacchino in Saint Peter's (1623-1634) in this work. His attention was concentrated on the iconography, and not so much on discussion questions that were central to the Baroque architectural space.[45] Eisenstein proffers a complete reading of the "eight representations in relief of the coat of arms of the Barberini pope, Urban VIII, adorning the two outer sides of the four plinths of those gigantic columns that support the canopy."[46] For the film-maker, the coats of arms are "eight shots, eight montage sequences of a whole montage scenario."[47]

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41. Eisenstein, "The Montage of Film Attractions," 41.

42. Ibid.

43. The text, which was meant to be part of the book, *Montage*, Eisenstein was preparing, was discovered in the late 20th century by Naum Klein, the curator of the Eisenstein Museum in Moscow. According to Yve-Alain Bois, the title "Montage and Architecture", may not have been chosen by Eisenstein. Sergei M. Eisenstein, Yve-Alain Bois, and Michael Glenny, "Montage and Architecture," *Assemblage*, no. 10 (1989): 111.

44. Ibid, 117. Eisenstein's reference to the Acropolis in Athens, was a direct consequence of his reading *Histoire de l'Architecture* [*The History of Architecture*] by Auguste Choisy (1841-1909), which was published in 1899, and perhaps also, *Vers une Architecture* [*Towards an Architecture*] by Le Corbusier, which was published in 1923. Le Corbusier referenced Choisy more than 10 years before Eisenstein.

45. "Eisenstein, unlike, Choisy, did not base his stance on the Puritan myths of rationalism, but his choice might not have differed so greatly from that of the French engineer: while two-thirds of "Montage and Architecture" are devoted to Bernini's baldacchino in Saint Peter's, nothing is said of its architectural features, nor of the building that houses it." Ibid, 115.

46. Ibid, 121.

47. Ibid. This iconographic reading is not unrelated to a parallel satirical reading that supports it. Eisenstein bases this reading on the sarcasm that he finds in Bernini's work:

> "The pope . . . had repudiated the offspring of his family, and the great sculptor, assuming the role of minister of justice and of morality, positioned the bastard's head above the papal tiara, exactly where it deserved to be. . . .

One could argue that this is a Deleuzian "sequence" in which there is an extension of each art form towards a unity, where universal theatre takes to the universe of the cinematographic montage. As Careri points out:

> Thanks to the many possibilities offered by the movie camera, the cinema, more than any of the other arts, may bring about that special composition of sensory, emotional, and conceptual elements that distinguishes the aesthetic object from every other object.[48]

Careri believes that, just like Bernini, Eisenstein worked by making leaps from one level to the next – where there are "conversations" between the various components – in order to gauge the effects, pathos-based and cognitive, he would achieve. And like Eisenstein, Bernini understood that one the connection between the various art forms is made, in a *composto*, success is only achieved when, in the montage, the various arts recognise their own uniqueness and when, also in that montage, the passage from one art form to the other is calculated on the basis of the cognitive and pathos-based effects one seeks to create in the viewer. "The *bel composto*, like Eisenstein's theory of montage but using special and always diverse procedures, is an aesthetic operation in which the heterogeneous multiplicity of the ensemble is taken apart and recomposed by the viewer himself."[49] This need for recomposition is based on a pre-determined narrative/ sequence.

In an initial reading, one can say that, in the Baroque space, continuity appears as a sequence of acts of a staging. One can also speak of a sequence of scenes. As if, at each glance, the curtain were raised to reveal a different scene. In a second reading, one can note that, in reality, the curtain is not raised. One sees scenes fading away and emerging from one another. And one sees parts of objects whose views are broken up by others, and are shown again, and hidden again, to narrate the whole. The curtain does not exist, but everything is perfectly staged, arranged to be seen in a sequence that is pre-determined. A pre-determined narrative.

It is pre-determined, as indeed is cinematographic montage. To quote Deleuze: "Montage does not come afterwards . . . Indeed, it is necessary that the whole should be primary in a certain way."[50] Indeed: the "[m]ontage is the determination of the whole."[51] Bernini's chapels were formed through this pre-determination and in this profusion of elements that contribute to unity.

. . .Bernini, too, was equally uninhibited in the scope and extent of his ideas and in the means of putting them into effect. Both the boldness of his satire and the central feature of St. Peter's, into which he was not afraid to plunge the arrow of his sarcasm, are typical of the man. We have only to recall how, in the guise of portraying the mystic ecstasy of St. Teresa . . . [he created] an image of the orgasmic rapture of the great hysteric that is unsurpassed in its realism. This was a malicious joke, aimed at [Pope Urban]."

Eisenstein cited in Eisenstein, Bois, and Glenny, "Montage and Architecture," 1989, 126-27.

48. Careri, *Bernini: Flights of Love, the Art of Devotion*, 5.

49. Ibid.

50. Gilles Deleuze, *Cinema 1: The Movement-Image* (Minneapolis: University of Minnesota Press, 1986), 29.

51. Ibid.

Deleuze and Montage

Gilles Deleuze interest in cinema as an object of "study" is, as Bellour and McMuhan argue in "Thinking, Recounting: The Cinema of Gilles Deleuze" of 1998, difficult to define.[52] Deleuze published *Cinéma 1. L'image-mouvement* [*Cinema 1: The Movement Image*] in 1983, followed by *Cinéma 2. L'image-temps* [*Cinema 2: The Time Image*] in 1985, two volumes in which the philosopher presents his very personal thoughts on cinema. As Bellour and McMuhan write: "Thus we can clarify the question that this book [in two volumes], unique among the inventions of a philosopher, induces: why the cinema, why the cinema at that point? Quite simply so that philosophy can thus itself write its novel."[53] For Deleuze, cinema was, in the late 20th century, the art form that made it possible to formulate clearly the imponderabilities of time as a whole. That whole was an "entity" in constant agitation, marked by fragmentations and ruptures[54]. For the whole to be manipulable, operative, it was necessary to understand the idea of cinematographic montage, and also now said notion allowed one to elaborate ideas on movement and time.

More than a report on the state of the art of cinema, *Cinema* confronts one with a number of concepts – matter that belonged to philosophy[55] – that opened up a path towards the new century: a path on which the constant vibration and constant movement were such that were "beyond". Deleuze distinguished between the "early" cinema, to which the Eisensteinian montaged belonged, where one finds a unitary world made of "rational cuts", and a "new" cinema, where the construction using ruptures and "irrational cuts" – which introduced a new interval between shots – raised cinema to a level where the actions were subject to a general phenomenon of immobilisation and clairvoyance that provides direct access to the time and the time-image. So, we go from a cinema based on the sensori-motor scheme to one that operates through a stimulus-response system[56]. As a result, the montage in the cinema of the latter half of the 20th century, is beyond the whole; it is entirely an *open*. It is entirely time.

The *open* resides in a constant associated with what Deleuze calls the "only generality about [cinematographic] montage": "the time conceived as the Open."[57]

Living-montage

If one crosses this conception of montage – where time is conceived of as the Open – with the Berninian universe in the form of his chapels, one is dealing with a new reading of the *bel composto*.

52. Bellour and McMuhan, "Thinking, Recounting: The Cinema of Gilles Deleuze," 57.
53. Ibid, 64.
54. Ibid.
55. "Philosophy is the art of forming, inventing, and fabricating concepts." Gilles Deleuze and Félix Guattari, *What is Philosophy?* (London: Verso, 1994), 2.
56. Bellour and McMuhan, "Thinking, Recounting: The Cinema of Gilles Deleuze," 58.
57. Deleuze, *Cinema 1: The Movement-Image*, 55.

On the surface, we are offered worlds in a closed system, where the circuits are activated through the heterogeneity of the parts, exposing other worlds, even those that are more inward. In reality, the chapels themselves are already a world within another; an interiority within another. The churches guard them. This centripetal force would seem to disobey the centrifugal one that the folds of the Baroque evolve in an infinite continuity – time conceived as the Open.

These are already essential questions. In the revealing of the essence it is impossible to diverge from matter and its relationship to the Elements. Deleuze writes:

> Matter thus offers an infinitely porous, spongy, or cavernous texture without the emptiness, caverns endlessly contained in other caverns: no matter how small, each body contains a world pierced with irregular passages, surrounded and penetrated by an increasingly vaporous fluid, the totality of the universe resembling a "pond of matter in which there exists different flows and waves.[58]

From this image, provided by Deleuze, it would seem impossible to remove the tumultuous essence inherent in the circuits that set Bernini's chapels "in operation". It is from here that one proceeds from the theatrical sense – a scenographic set made up of disparate elements, capable of offering a narrative to the observer – to the cinematographic sense, where the idea of a set is replaced by the notion of the whole and the open, working as a montage, and where the viewer can incorporate the inherent flows.

Entering into a relationship, incorporating the flows, means a passage from viewer to someone who is no longer "outside". Someone who communes with the different flows and waves. Someone who also offers himself or herself, in continuity, to the folds – someone who identifies with the burning robes of Saint Teresa and with the earthly tremors that vibrate, from the ground up, conducted, as they are, through the folds of the different fabrics that support and, once again, conduct these folds through the arched body of Ludovica Albertoni.

In the Altieri chapel, Ludovica Albertoni's agony, or ecstasy, is framed two-fold in succession – once aggregating, then with the second frame containing itself within the niche that houses the altar (Figure 4). These two frames can be understood "as a chapel within a chapel"[59], thus offering depth to the whole, placing it in a new world of interiority in a constant relationship between the parts – architecture, painting and sculpture – that seek indiscernibility. The whole is defined by these relations (Figure 5). The parts are not the property of the objects, they are the property of the whole. Deleuze states: "Through relations, the whole is transformed or changes qualitatively. We can say of duration itself or of time, that it is the whole of relations."[60]

58. Deleuze, *The Fold*, 5.
59. Careri, *Bernini: Flights of Love, the Art of Devotion*, 52.
60. Deleuze, *Cinema 1: The Movement-Image*, 10.

Figure 4. *Architectural Frames of Altieri Chapel: "Chapel within a Chapel"*
Source: Maria João Moreira Soares, 2016.

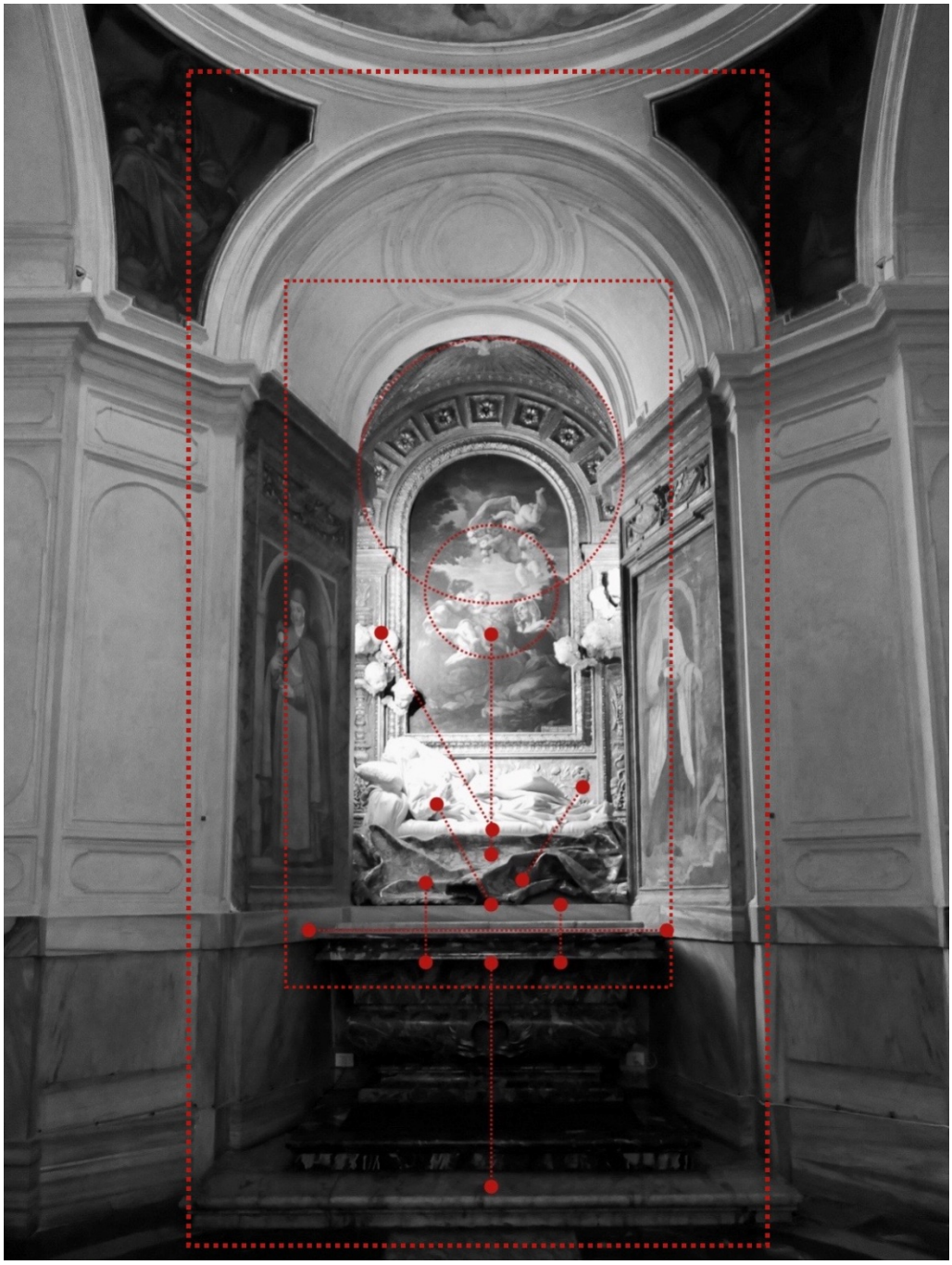

Figure 5. *Frames and Inter-relationships of Components, Altieri Chapel*
Source: Maria João Moreira Soares, 2016.

This places one beyond the relations. It places one in the flux of time – in "modernity" in terms of cinematographic montage. In order to gauge time, in the context of architecture – a gauging that is assisted by the introduction of the very peculiar notion of montage – a body is needed. A body that can operate beyond the stimulus-response system. Another type of montage: a living-montage.

In an interview with *Cahiers du Cinema*, in 1986[61], Gilles Deleuze "opens" the body – our body so that it is presented as a "secret" agent in the full realisation of the cinematographic object: "The brain is unity. The brain is the screen."[62] It is on this screen that the montage of the *bel composto* is realised – just like in a montage produced on a film editing table. It is on this screen, within us, in our own brain, that the work is completed, always as a whole, always open, because the screen is also open.

In this regard, Deleuze reflects:

> Thought is molecular. Molecular speeds make up the slow beings that we are. As Michaux said, '*Man is a slow being, who is only made possible thanks to fantastic speeds*.' The circuits and linkages of the brain don't preexist the stimuli, corpuscles, and particles [grains] that trace them. Cinema isn't theatre; rather, it makes bodies out of grains. The linkages are often paradoxical and on all sides overflow simple associations of images. Cinema, precisely because it puts the image in motion, or rather endows the image with self-motion [*auto mouvement*], never stops tracing the circuits of the brain.[63]

The screen assimilates the bodies made of grains because everything is in dissolution.

In *L'Évolution créatrice* [*Creative Evolution*] of 1907, Henri Bergson (1859-1941) points out that if you put sugar into a glass of water it will dissolve.[64] Referring to this argument by Bergson, Deleuze added a spoon to the Bergson's glass of water: "If I stir with the spoon, I speed up the movement, but I also change the whole, which now encompasses the spoon, and the accelerated movement continues to express the change of the whole."[65] The screen – we ourselves, our brain – is, in this case, the spoon. The brain – again, we ourselves – is now the point of change for the whole. The brain – or we ourselves – is now subject to a general phenomenon of immobilisation and clairvoyance that provides direct access to time, as already pointed out with regard to the idea of Deleuzian montage in *Cinema*, to the time image. In this sense, the Bernini chapels, the *bel composto*, provide a place of "exercise" on the *whole* and the *open* that the whole allows. The chapels are not only enclosed upon themselves, but that act of enclosure includes the human brain, the screen.

It is, therefore, not surprising that Elizabeth Grosz[66] calls for the adoption of a Deleuzian framework so that it can help us transform the static ways in which we relate to, or understand, the universe of the built. The Baroque – or, in this

61. The interview was published in *Cahiers du cinema*, number 380, in February 1986, under the title "'L'image-temps' de Gilles Deleuze – Le cerveau c'est l'écran: entretien avec Gilles Deleuze": 25-34.

62. Deleuze, "The Brain is the Screen: An Interview with Gilles Deleuze," 367.

63. Ibid, 366.

64. "If I want to mix a glass of sugar and water, I must, willy nilly, wait until the sugar melts. This little fact is big with meaning." Henri Bergson, *Creative Evolution* (Mineola: Dover Publications, 1998), 9.

65. Deleuze, *Cinema 1: The Movement-Image*, 9.

66. Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge: The MIT Press, 2001), 7.

particular case, Bernini's *bel composto* – with its operations in extension, which are the image of the new universe, an "infinite open universe", would appear to be the built universe par excellence for understanding non-static transformative modes, that are intrinsically dynamic, of operating in the context of architecture.

Conclusions

In the living-montage proposed, the body of the beholder is the performer of all circuits and all operations of relations. It confronts and understands within *the whole* and *the open*. This more abstract reading does not invalidate other readings that may be more concrete or direct. This plurality is possible: in a time spiral, they live in progression but do not intersect.

In the reading proposed, the work-fruition-construction – the work on the screen – tends towards the infinite and is resolved in folds and their "go-betweens", in a flow that goes from the "edge of the sea", "floating like instantaneous foam" to the infinity of the oceans.

In a time spiral, one can return to Ní Chuilleanáin and the epigene, which, like a shadow, is present in all the operations manifested in extension: in the fire that consumes the robes of Saint Teresa, the earthly folds that twist until they are released by Ludovica Albertoni, the watery folds that spread, like a time flow, in the chapels, as a whole, on the screen that is us. If, for Dillon Johnston, both Leibniz and Ní Chuilleanáin seek to represent the expansion of time as a surface full of folds that can store events and thus keep them present, but out of sight, and if, as Johnston goes on to argue, these are hidden from being seen or from the viewer's look, in a Deleuzian perspective, supported by cinematographic montage, where we go beyond the whole, where we operate with the open, then the Baroque in general, and the Bernini *bel composto* in particular, can take on a reading that is of relevance for the future. Invisibility meets the observer on another plane, not that of the glance, but that of an emptying into the body.

The montage Careri makes reference to changes constantly: the viewer changes it; constantly. In the reading of the Baroque proposed here, based on the chapels and *bel composto* of Bernini and Deleuze's thought, the viewer/spectator is, as in Careri's reading, the editor. But where the montage is carried out is no longer at the editing table, but in the viewer/spectator him or herself, in his/her body, in the brain. The viewer/spectator is simultaneously the editor and "editing table".

The future may bring an architectural world in constant change which integrates both material and immaterial parts and behaves like a living body, acting and reacting in constant interaction with our bodies. This living-body – an architecture that responds to the new technological inputs (from the neurosciences to AI) – is created in unison with the user, in whose brain the interactions are managed, in essence, as a living-montage.

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