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# **MACHINIC ASSEMBLAGES OF DESIRE**

**Deleuze and Artistic Research 3**

Edited by Paulo de Assis  
and Paolo Giudici

Reprint from "Machinic Assemblages of Desire" - ISBN 978 94 6270 254 7 – © Leuven University Press, 2021



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DELEUZE AND ARTISTIC RESEARCH 3

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Appendix

# Live Transmission

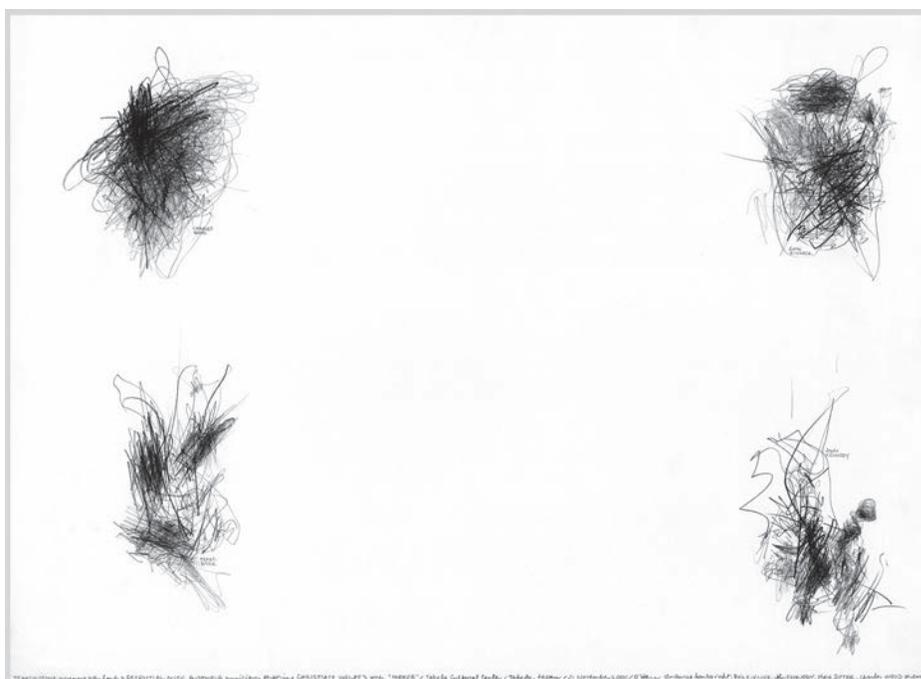
Morgan O'Hara

artist, New York, United States, and Venice, Italy

with

Gerhardt Müller-Goldboom

composer and musician, Berlin, Germany



1

The LIVE TRANSMISSION series consists of approximately three thousand drawings, mainly done with graphite on paper. The smallest drawings measure 10 × 15 cm, the largest 80 × 100 cm. I began with hard pencils on soft paper and this evolved toward soft pencils on hard paper because the latter is a much more responsive combination and results in a more sensitive seismographic drawing.

Another series, FORM AND CONTENT, is based on the LIVE TRANSMISSION drawings. This consists of an edition of nine series, each composed of thirty-six works, of ink drawings on paper based on silhouettes of the dense LIVE TRANSMISSION graphite drawings.





Morgan O'Hara

TIME STUDIES: a fifty-year accounting of how I have used my time, beginning in the early 1970s. Hundreds of small notebooks exist with detailed daily entries plus many drawings in which the daily entries have been colour-coded and made more visible as drawings. The earliest colour-coded drawings are from 1972, the most recent from June 2020.

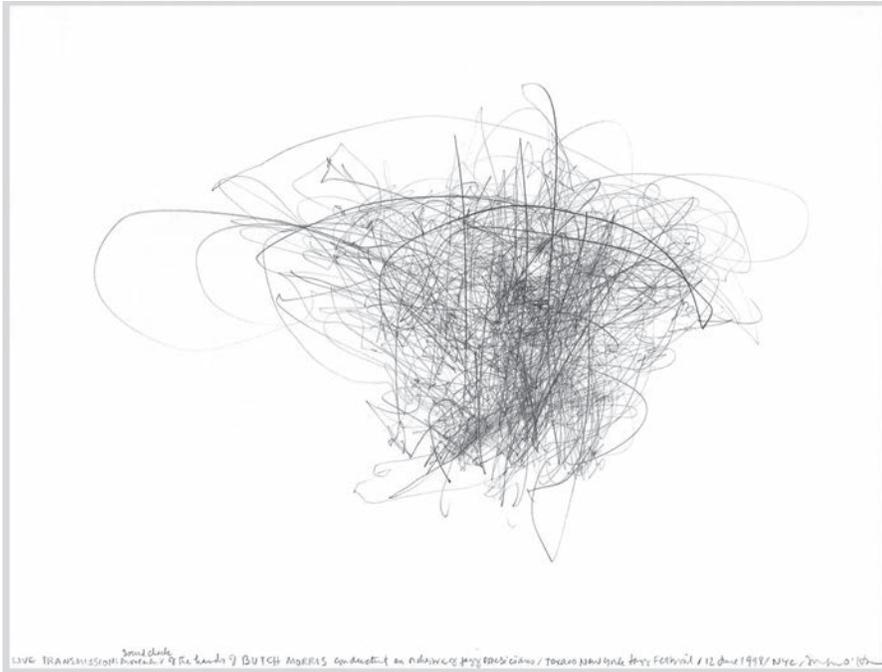
PORTRAITS FOR THE TWENTY-FIRST CENTURY, from 1978 to 1998, are drawings based on peoples' geographic displacement patterns. Starting with an individual's birthplace, a record was made of all his or her travels since birth, on as many scales as were necessary to convey the various levels of lived experience. If a particular journey or path had special significance to the individual being portrayed, this was evidenced by a thicker or differently drawn line. Areas that were densely traversed were indicated by shaded areas or cross-hatching.



For the final drawing, all the maps used and marked were superimposed on top of one another with the principal city in the life of the person as the axis. The lines were then traced onto one piece of paper and this was the configuration of lines that formed the basis of the portrait. The title of each portrait includes the name of the individual, his or her birthplace, birth date, and profession, and the city and date of the interview.<sup>1</sup>

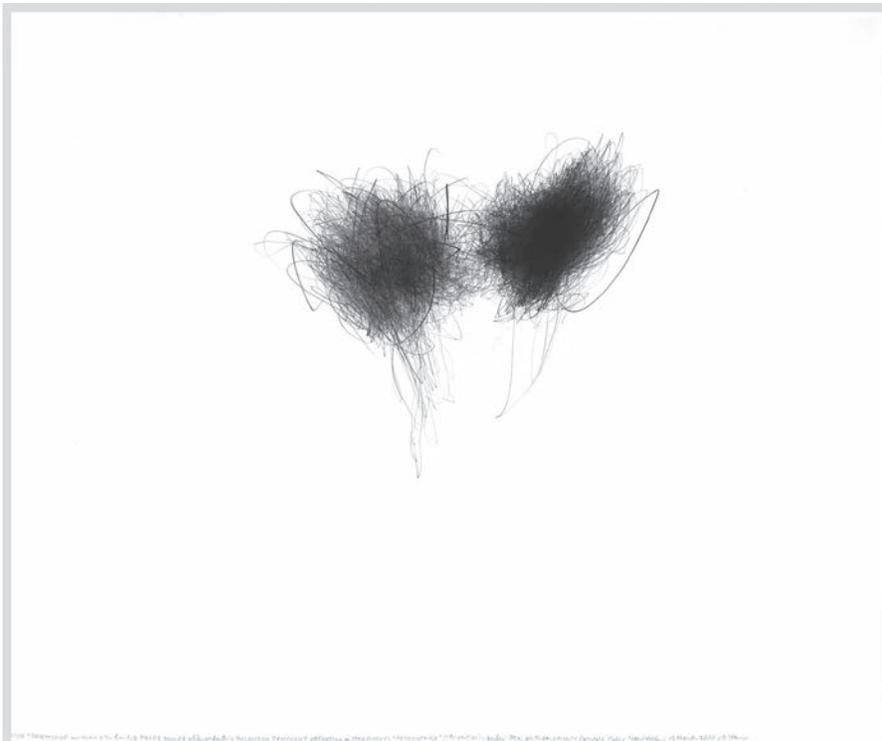
<sup>1</sup> At this time, I am interested in placing this work in an institutional archive with an established digital representation so as to make it available to scholars and artists worldwide.

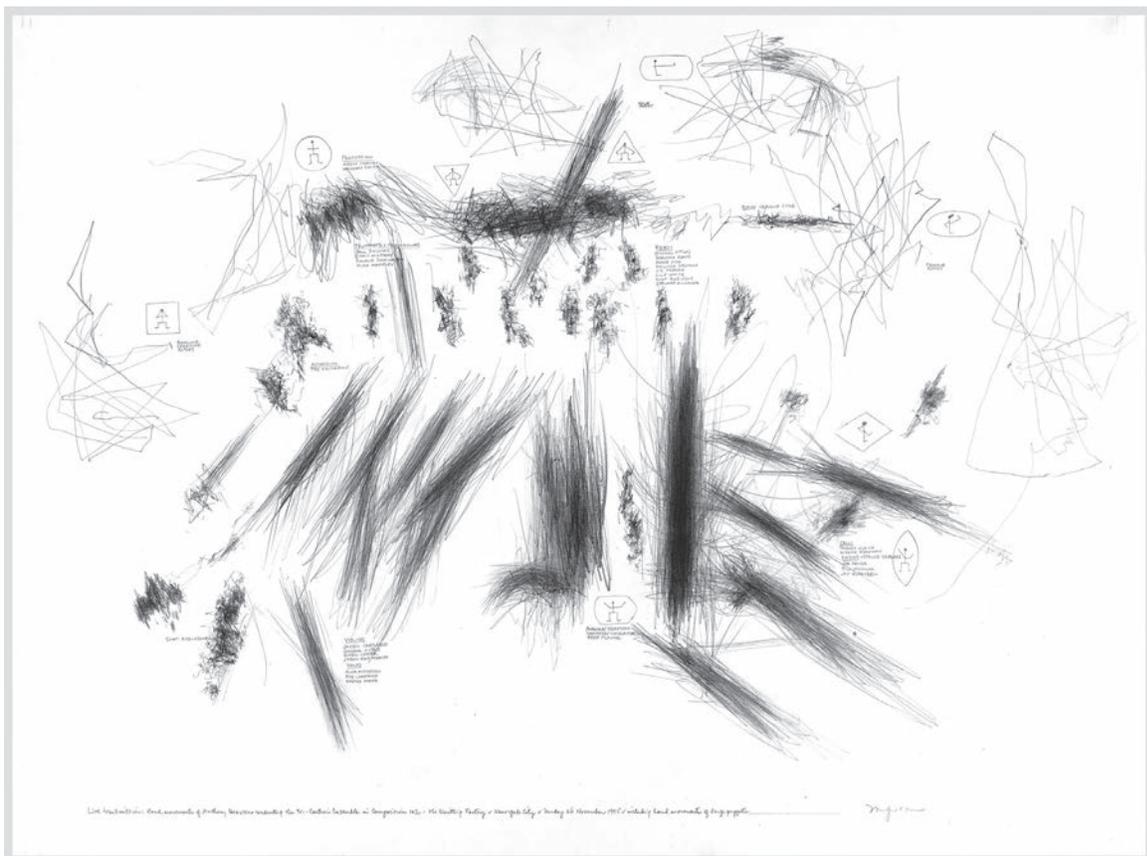
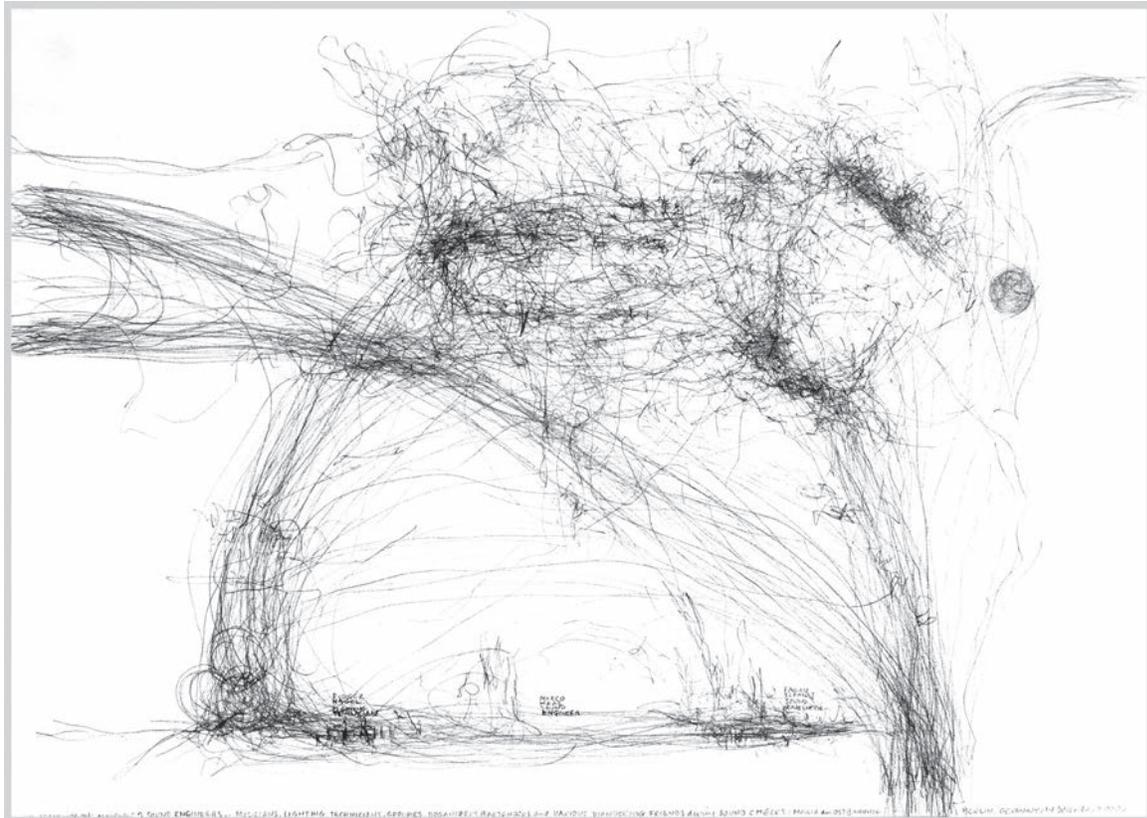




2

In 1961, I accidentally walked into a rehearsal in progress with six string players and a conductor. The conductor was formally dressed in a white shirt and tie and conducted the musicians by moving his arms as if they were the hands of a clock. Interesting. Three of the musicians looked very excited and the other three were upset. The intensity of this polarisation increased; the conductor





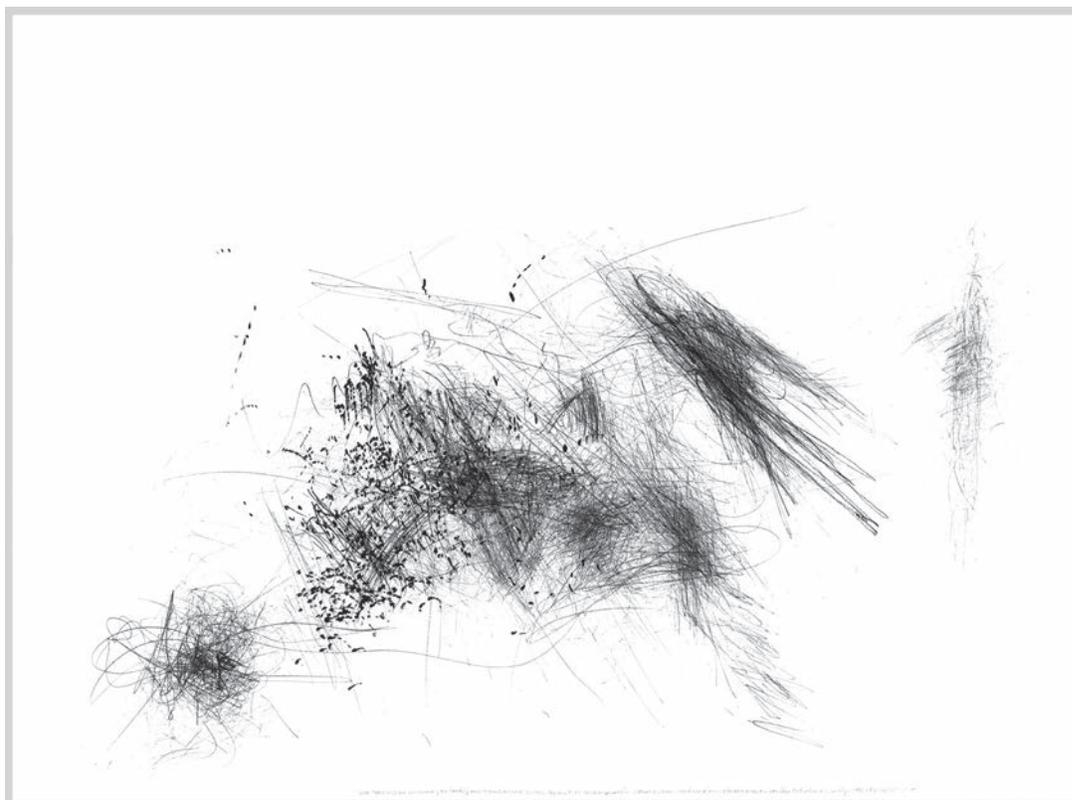


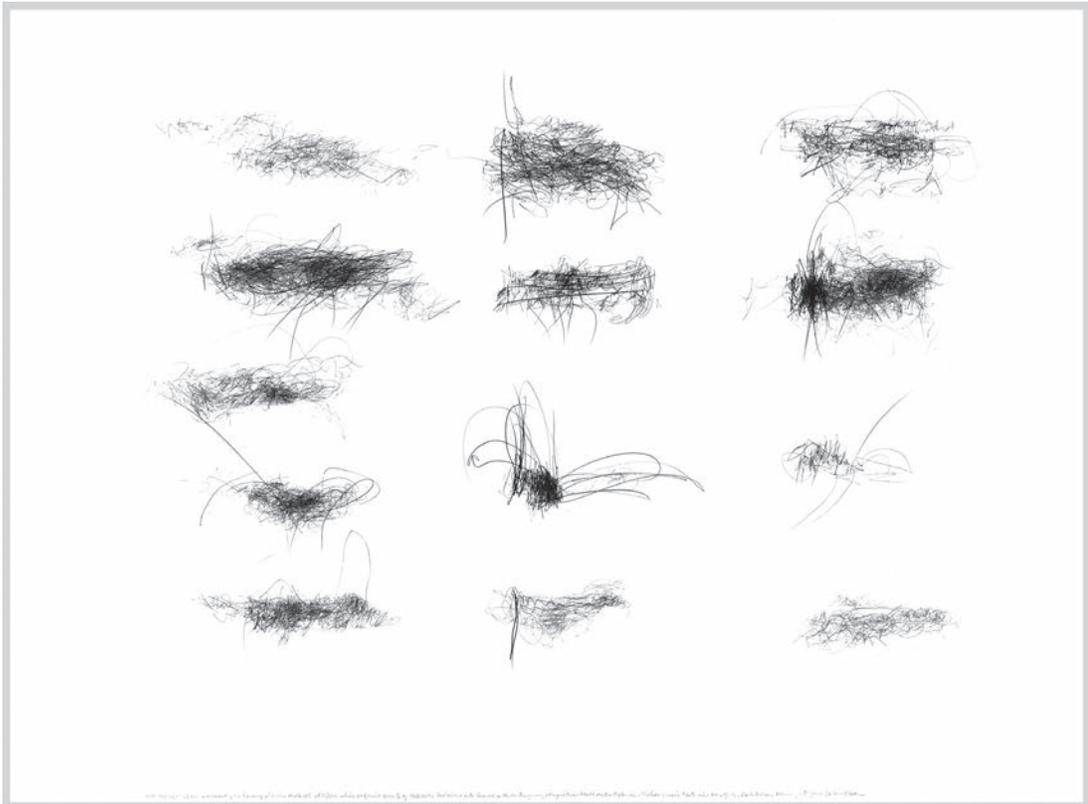
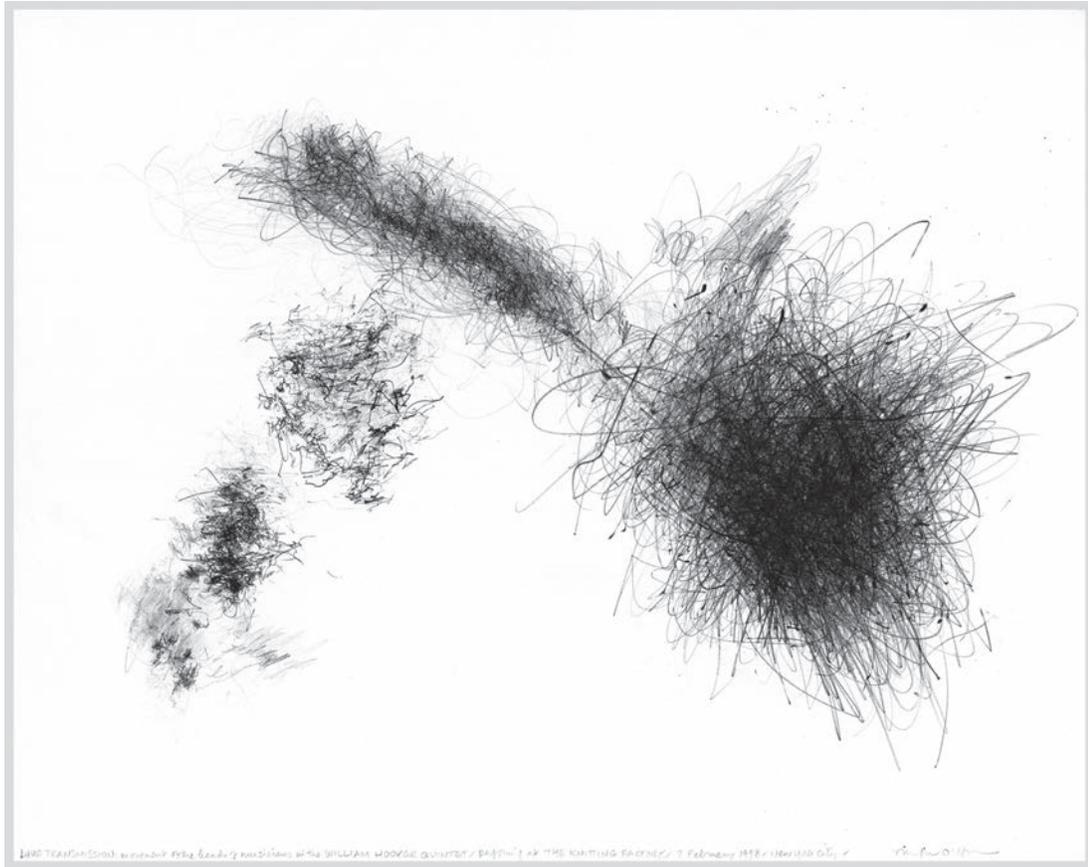
## Live Transmission

totally ignored the emotional reactions. At some point I got up to look at the score and understood immediately the source of the polarised reactions: multiple choice options at many junctures forced the musicians to confront the unknown, *live*. My later research took me to *Silence*, just published by Wesleyan University Press, augmenting the inspiration that has lasted well beyond John Cage's life. Facing and moving with the unknown is the basis of my LIVE TRANSMISSION drawings.

When I begin, I have a specific series of things to check: numerous razor-sharpened soft lead pencils (2B–8B) ready to work, a hard paper surface (Bristol, hot pressed paper rolled flat and smooth), a hard surface underneath the paper, and most importantly my spine must be straight and my arms and shoulders relaxed. This physical posture is essential to keep the flow and to avoid stiffness in the drawing. I roughly establish on the page a visual centre of the activity I am about to draw. Since I have no idea where the line will go or how, I relax and wait and then follow the trajectory of movement as it occurs, wherever it goes. The process can be visualised from above, the paper becoming the stage on which movement is acted out.

Mine is a post-studio practice. I do not isolate myself in order to work—the accepted functional sense of an artist's studio. A LIVE TRANSMISSION cannot be other than performative because I must be physically present to witness a life activity in progress in real time. This work is not something seen and later reconstructed. It is analogous to the inbreath and outbreath. No two are the same. Breathing cannot be rehearsed and done later.

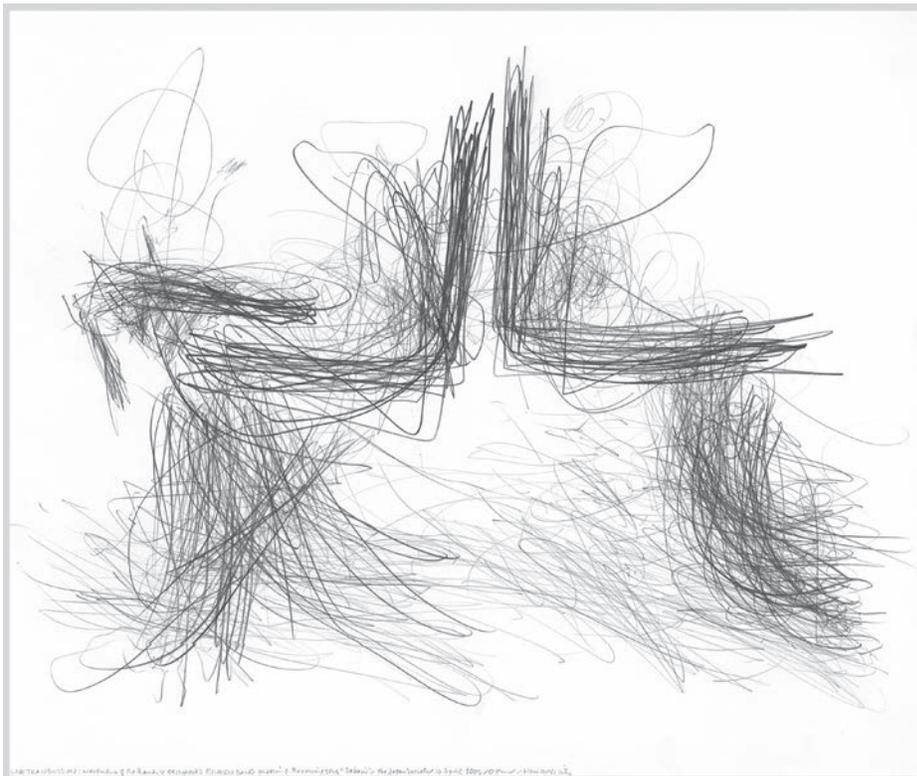






## Live Transmission

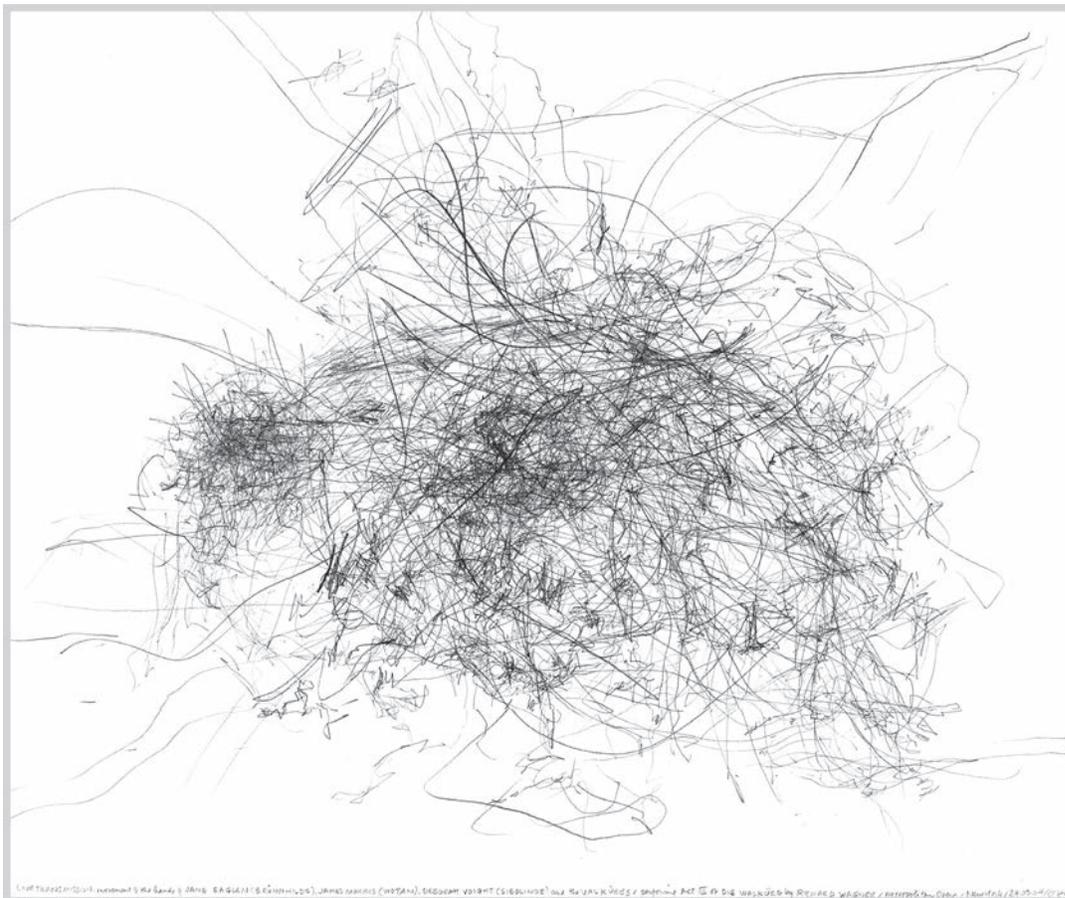
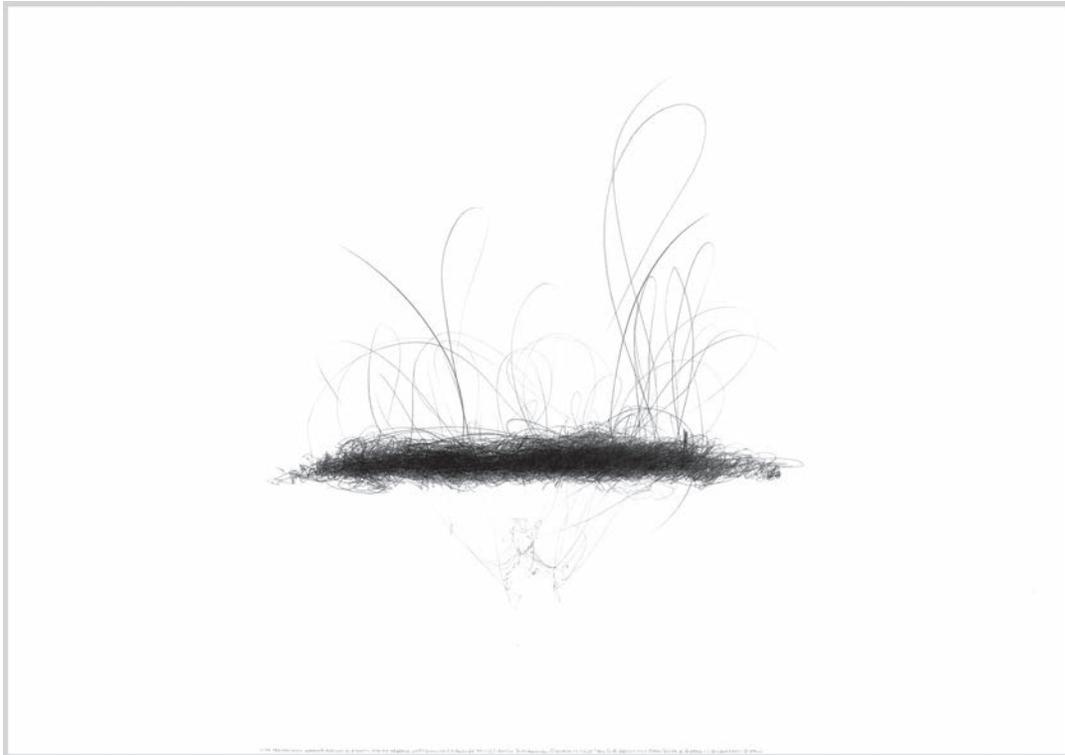
The audience is not important to me the way it is for a musician. If someone is watching me work, I accept this, but mainly because I can't avoid it. As an introvert, I would prefer the privacy of drawing unobserved; but because my practice has evolved in this way, I accept the public aspect of it. I hear the music even more intensely when I am drawing, but the music itself doesn't directly influence the drawing. I am not interpreting the music and I am not working from or with my emotional response to the music. Twenty years of aikido, a Japanese martial art, has strongly influenced my drawing practice, simultaneously developing the left and right sides of both body and brain.



My practice is neither like nor unlike that of a musician. I do not repeat and rehearse. I do not know in advance what will happen. Probably jazz is the closest I come to a musician's practice: a rough idea of method, a development of a theme, expansion, contraction, and duration in time. An improvising musician is influenced by the playing of other musicians but makes an individual personal and intuitive response to what is going on. I also depend on non-verbal communication. Perhaps in both cases, collaborations are based on a mix of randomness and choice. Gerhardt Müller-Goldboom, cellist, composer, founder, and director of Work-in-Progress Ensemble, Berlin, has written about this work from a musician's perspective.









Morgan O'Hara

3

*O'Hara's careful observation triggers a mimetic drawing process with a few pencils on paper, generally one pencil in each hand. This mimetic movement projects a spatial motion onto a flat surface, reducing four dimensions (height, depth, width, time) into two dimensions (height and width). A specific physical performance space has a precise locus on the page. A specific point on a stage will always be depicted at the same point on the page. Since the specific position of a performer's hand is consistently represented by the same position on the page, the result is a continuous accumulation of layers above that point.*

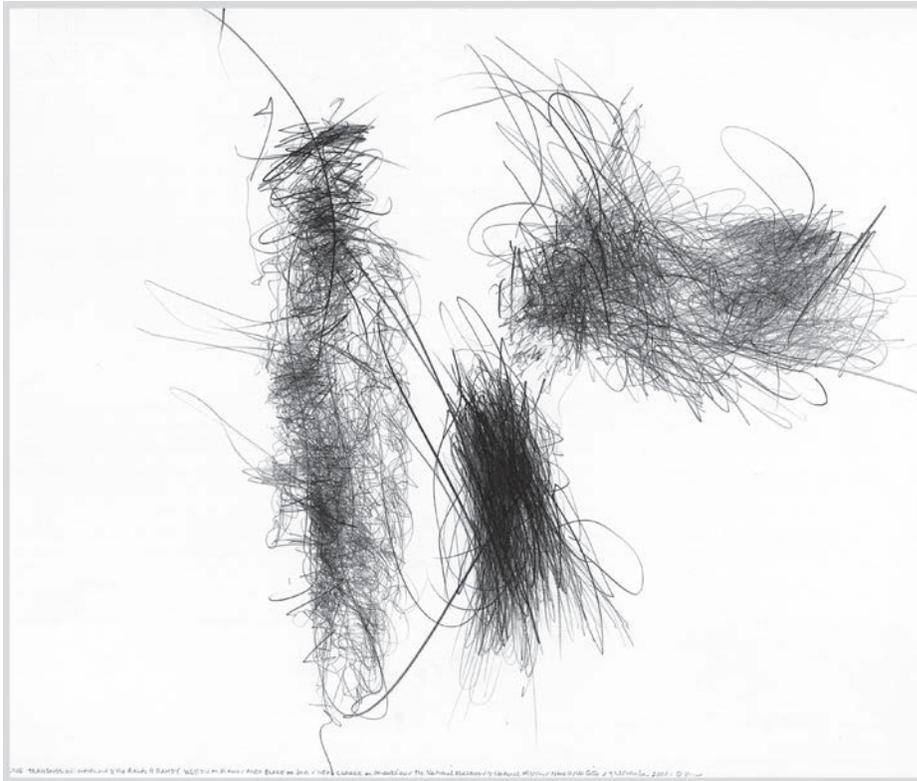
*But here we have a reduction not only by two but also by three dimensions. It is the aspect of time that connects these drawings to musical activity in more than one specific way. As music needs a period in which to be performed and perceived, so does a LIVE TRANSMISSION.*

*In musical notation, a precise indication of finger movements, a tablature, gives the positions where the musicians' fingers should be placed at a specific moment. A tablature differs from a score, which gives different information, different aspects of the musical intention of the composer. As far as the LIVE TRANSMISSION of musical performances is concerned, we could call these drawings stratified tablatures, since the movement of the performer's hands is depicted precisely. But the Renaissance invention of tablature also gave a precise indication of moments in a defined period for each of the intended movements. This precise function is missing in the LIVE TRANSMISSION series. Instead, the totality of accumulated time is represented in one image. Here we have a paradoxical situation with an exact representation of movement, on the one hand, which leads to a seemingly dissociated image, on the other. The layers of pencil lines result in an abstract visual object, often enigmatic at first glance.*



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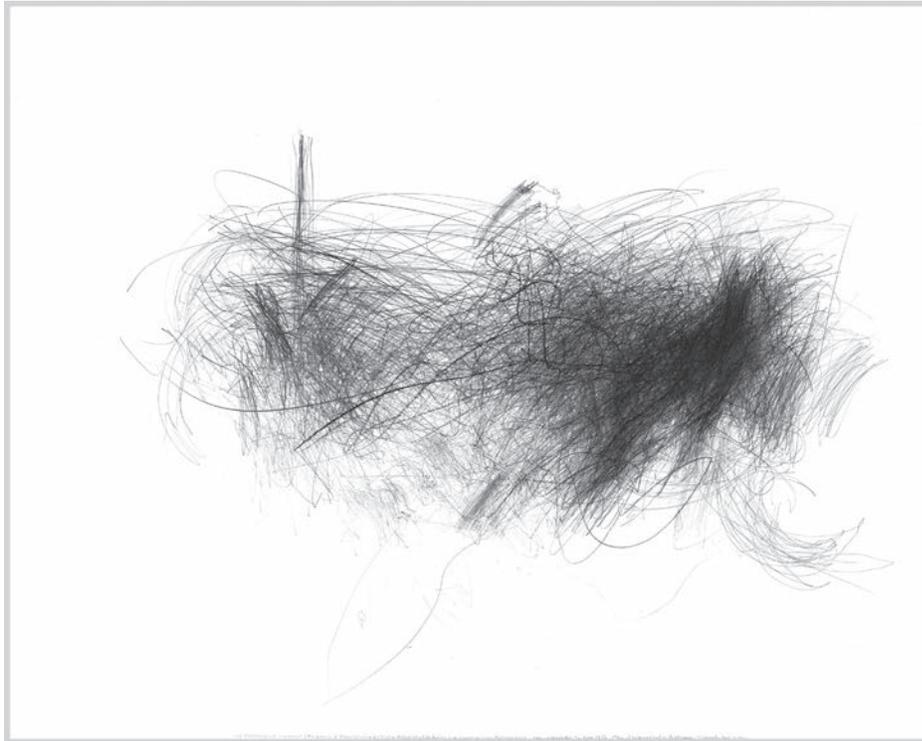
*This is a new kind of mimesis, rigorous with regard to specific details, and delivering totally abstract shapes. Schooled in reading different types of signs, we can find in these drawings a great deal of specific information: representational details of the performer, performance methodology, and even quasi-anecdotal qualities, which appear as different grades of abstraction. The artist chooses a period of time and a physical position for her tracking. The duration of a drawing is identical to that of the performance: the time needed to perform a complete composition, a single movement, or a session. As for the artist's position, we find situations where she sits near a musician onstage, or views the performance from a higher place such as a balcony, or whatever position is made available to her by the musicians and the auditorium manager. All these factors have an impact on the outcome of the drawing. Perception is altered by the viewer's position, whether from a closer or more remote position.*

*The instrumental performance of music is realised by repeated movements of the musicians' hands and bodies. The specific way in which these repetitions appear as details in the drawings often reveals information similar to that of a representational painting. The high and low notes on a piano keyboard define the horizontal extension of the keyboard and encompass the reach of the pianist's hands. The live transmission of hands performing on keyboards have a certain similarity. They reveal on the page a flat horizontal rectangular object of different sizes and varying grey scales resulting from different densities of drawn lines. And they change as the expressivity of the pianist causes the hands to move not only laterally across the keys but also vertically in the space above and below the keyboard. They all differ in detail, delivering something visual that comes very close to a kind of portrait of each musician.*





Morgan O'Hara



4

I have been asked to describe my practice, comparing it to that of a musician. I have been doing *LIVE TRANSMISSION* drawings for thirty-nine years and have drawn shoemakers, dancers, cooks, performance artists, children at play, scientists, visual artists, gardeners, animals, Venetian mask-painters, leaves on trees, birds in flight, glass-blowers, florists, politicians, poets, monks, ministers, priests, the incoming tide, graphic designers, martial artists, furniture restorers, and musicians. The largest category in terms of number is musicians.

This method of drawing synthesises directional, territorial, and line-of-flight methodologies and each drawing is identified by time-space coordinates running along the bottom of each page, clearly identifying the source of each drawing. In this chapter I present *LIVE TRANSMISSION* drawings that are based on the hand movements of musicians performing opera, jazz, classical, and contemporary music, including soloists, conductors, and ensembles. The methodology for each drawing has been consistent. Holding a pencil in each hand, I face a piece of paper on a table or on a drawing board on my lap and further away, the musicians. I do not look at the paper as I draw except to be sure my lines haven't wandered out of the field. When the musicians begin, I begin. When they end, I stop. Each drawing is a real-time seismograph.

This work is culturally contextualised in the practice of drawing as a fundamental human endeavour and is continuous with the time-honoured prac-

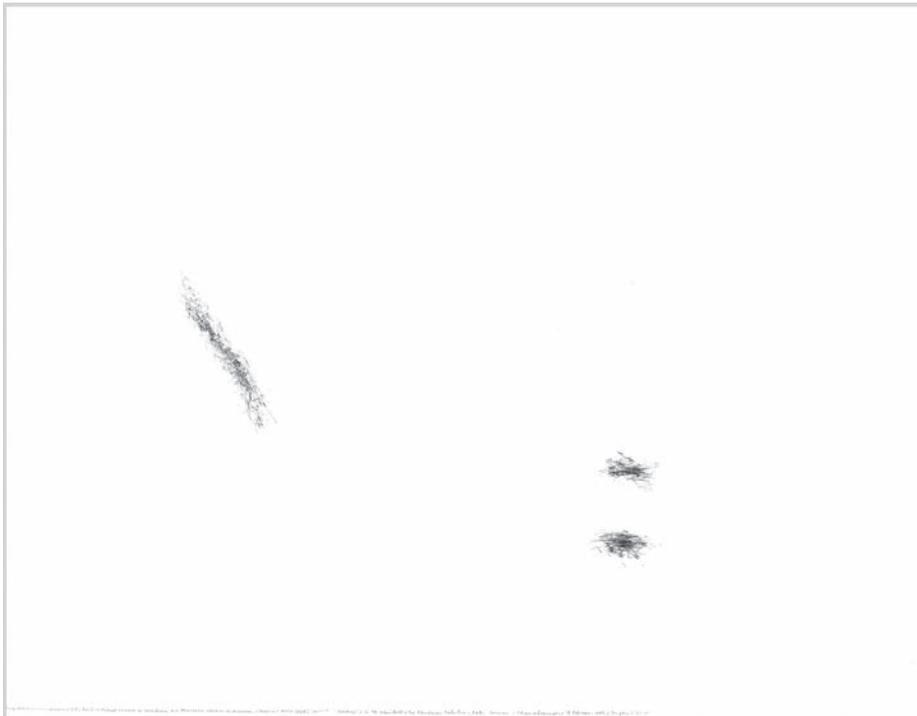




## Live Transmission

tice of drawing from life. It requires connection, direct observation, and live transmission. I draw from and build on the historical continuum of the field. Through this work, I transcend arbitrary oppositions between abstract and figurative art, between purely gestural expression and documentary intent, creating narrative work that results in a final product that is not figurative. The drawings themselves become a third actor or mediator in the experience. That which was beneath notice becomes concretised on the page as the paper receives the image. The method I have developed requires close observation and actual drawing in real time with multiple razor-sharp pencils and both hands.

The movement I observe becomes a condensed accumulation of graphite lines combining the controlled refinement of classical drawing with the sensuality of spontaneous gesture. Live transmissions render visible or fleeting movement patterns through seismograph-like drawing. The theoretical base for the work is a visual transmission of the principle of vitality. As the writer Alessandro Cassin (2005) has put it: “There is boundless beauty and mystery to be found in all forms of human life. O’Hara strips the subject to its bare essentials in order to expose the astonishing wonder, absolute dignity and endless variation by which life reveals itself through movement. Her drawings constitute a radically new approach to accounting for, describing and narrating who we are, starting from the slightest movement of the hand to touch the broader movement of our souls.”





## Morgan O'Hara

### REFERENCES

- Cassin, Alessandro. 2005. "LIVE TRANSMISSION: Toward a Comprehensive Mapping and Joyful Celebration of Human Activity." In *LIVE TRANSMISSION Macau*. Accessed 24 August 2020. [https://www.mam.gov.mo/oldmam/showcontent2.asp?item\\_id=20050224010203&lc=3](https://www.mam.gov.mo/oldmam/showcontent2.asp?item_id=20050224010203&lc=3). Published in conjunction with the exhibition *Morgan O'Hara: LIVE TRANSMISSION in Macau*, shown at the Macau Art Museum, China, 2004–5.

### LIST OF WORKS

#### Page 429

*LIVE TRANSMISSION: movement of the hands of ESSENTIAL MUSIC ENSEMBLE while performing Christian Wolff's work MERCE / Takefu Cultural Center / Takfu, Japan / 21 November 2000*. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

#### Page 430

*LIVE TRANSMISSION: movement of the hands of musicians performing Cage's composition FIVE<sup>4</sup> main hall in the Hamburger Bahnhof / Berlin, Germany / dress rehearsal / 18 February 1999*. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

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*LIVE TRANSMISSION: sound check: movement of the hands of BUTCH MORRIS conducting an orchestra of jazz musicians / Texaco New York Jazz Festival / 12 June 1998 / New York*. Graphite on Arches print paper, 58 × 73.5 cm (23 × 29 inches).

#### Page 431, below

*LIVE TRANSMISSION: movement of the hands of PIERRE BOULEZ while conducting the LONDON SYMPHONY ORCHESTRA in STRAVINSKY'S PETROUCHKA (1911 version) / Boulez's 75th birthday concert / Carnegie Hall / New York / 13 March 2000*. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

#### Page 432, above

*LIVE TRANSMISSION: movement of SOUND ENGINEERS, MUSICIANS, LIGHTING TECHNICIANS, GROUPIES, ORGANIZERS, BARTENDERS AND VARIOUS WANDERING FRIENDS during SOUNDCHECKS / Maria von Ostbahnhof / Berlin, Germany / 14 December 2000*. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

#### Page 432, below

*LIVE TRANSMISSION: movement of the hands of ANTHONY BRAXTON conducting the Tri-Centric Ensemble in COMPOSITION 102 / performing at the Knitting Factory / New York City / Sunday 26 November 1995 / including hand movements of large puppets*. Graphite on Arches print paper, 58 × 73.5 cm (23 × 29 inches).

#### Page 433

*LIVE TRANSMISSION: movement of the hands of musicians GIAN LUIGI DIANA on laptop, MIKE PRIDE on percussion, BEN GERSTEIN on trombone and piano, MORGAN O'HARA on pencils / The Firehouse / Brooklyn, New York / 27 September 2013*. Graphite on Arches print paper, 58 × 73.5 centimeters (23 × 29 inches).

#### Page 434, above

*LIVE TRANSMISSION: movement of the hands of musicians in the WILLIAM HOOKER QUINTET / performing at THE KNITTING FACTORY / February 1998 / New York City*. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).



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LIVE TRANSMISSION: movement of the hands of pianist HUGUES LECLÈRE while performing Book II of Debussy's *Preludes* / interleaved with contemporary compositions based on the *Preludes* / Chelsea Music Festival / New York / Park Avenue Armory / 21 June 2012. Graphite on Arches print paper, 58 × 73.5 cm (23 × 29 inches).

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LIVE TRANSMISSION: movement of the hands of OKINAWA RINKEN BAND performing the rowing song / *Sabani* / Japan Society / 10 April 2002. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

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LIVE TRANSMISSION: movement of the ACJW Ensemble (Academy of Carnegie, Juilliard and Weill) and guests performing LOUIS ANDRIESEN'S work from 1976 *DE STAAT* / JOHN ADAMS conducting dress rehearsal / Zankel Hall at Carnegie Hall / New York / 10 May 2010.

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LIVE TRANSMISSION: movement of the hands of FREDERIC RZEWSKI while performing with piano and voice his work *DE PROFUNDIS* / Opera Plaza Recital Hall / Tokyo, Japan / 16 November 2000. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

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LIVE TRANSMISSION: movimento delle mani di pianista MARTHA ARGERICH mentre suona con l'orchestra del Festival Pianistico Internazionale / Concerto 1 in Do opus 15 di Beethoven / Teatro Sociale di Brescia / 11 giugno 2001. Graphite on Bristol paper, 86 × 106 cm (34 × 42 inches).

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LIVE TRANSMISSION: movement of the hands of JANE EAGLEN (BRÜNNHILDE), JAMES MORRIS (WOTAN), DEBORAH VOIGHT (SIEGLINDE), and the WALKÜRIES / performing Act III of *DIE WALKÜRE* by RICHARD WAGNER / Metropolitan Opera House / New York / 24 March 2004. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

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LIVE TRANSMISSION: movimento delle mani di RADU LUPU mentre suona il sonata in MI minore opus 90 di Ludwig von Beethoven / Teatro Donizetti / Bergamo, Italia / 29 maggio 2002. Graphite on Bristol paper, 86 × 106 cm (34 × 42 inches).

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LIVE TRANSMISSION: movement of the hands of RANDY WESTON on piano, ALEX BLAKE on bass, NEAL CLARKE on percussion / The National Museum of Natural History / New York City / 9 November 2001. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).

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LIVE TRANSMISSION: movement of the hands of Chilean percussionist ESTEBAN ROBLEDO while doing a LIVE TRANSMISSION performance / Comune Mapuche / Santiago Chile / 2nd Bienale de Performance / 15 November 2008. Graphite on Bristol paper, 58 × 73.5 cm (23 × 29 inches).

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LIVE TRANSMISSION: movement of the hands of musicians performing Cage's composition RYOANJI / main hall in the Hamburger Bahnhof / Berlin, Germany / 18 February 1999. Graphite on Bristol paper, 35 × 43 cm (14 × 17 inches).



Appendix

# Online Materials



As further reference to chapters 2 (Stover), 4 (Maïda), 8 (Dubious), 9 (Duobliene), 13 (Hubatschke), 14 (Farfan), 15 (Dolan), and 16 (Nauha) in this book, an online repository of audio/video recordings was created to enhance the reading of the relevant chapters. The material is hosted on the website of the Orpheus Institute, Ghent. These examples, which should be viewed in connection with a reading of the relevant articles, may all be accessed under the URL: [www.orpheusinstituut.be/en/machinic-assemblages-media-repository](http://www.orpheusinstituut.be/en/machinic-assemblages-media-repository).

