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Erin Manning

*This is the language we speak,
we who can talk without sound.
This is our voice in the silence
Where every word has weight, and no thought is ever lost.*

*This is the language we speak,
we who embrace without touching,
This is our dance without bodies
Where every touch has meaning, and no glance is ever wasted.*

*This is the language we speak,
we who can see without looking.
This is our star behind darkness
where velvet rainbows sing, and no tear falls unseen.*

*This is the language we speak, we who can float outside time
This is our home beyond nowhere
where shadows' footsteps fall,
where memory echoes from the future,
and comfort flows back from the past,
where smiles have no need for faces
and warmth breathes from the frozen places.
This is our source, our destination,
where every song is heard, and no soul shines unknown.*

Jim Sinclair, 'Autispeak'.¹

'This is our dance without bodies / Where every touch has meaning, / and no glance is ever wasted. This is the language we speak'. A language beneath the sounding of words,² a language in the shaping for 'we who can float outside time'. A language of intense non-communication that shapes a different kind of coming-together, a different kind of being-heard. This is the language we speak, autispeak. But it is also the language we speak, anyspeak, the language that spreads across the telling and

marks the underneath of wording, the language that is mute and sounding of expressions in the shaping, of becomings-with in the beyond of articulation. This is also the language we speak, written before the words, between the lines, with and across expression in the making, where 'smiles have no need for faces / and warmth breathes from frozen places'. The language not of syllables but of shapes, the language within language before language that creates a field of resonance, an intensive enjoyment of an enthusiasm that speaks not in the name of 'I' but in the very between of naming.

'This is our voice in the silence / Where every word has weight, and no thought is ever lost'. The language we speak when we hear our voice in the silence is a language we learn from autists, a language we can also become attuned to in ourselves. This is a language with weight, heavy with not-yet soundings, a language which vibrates in a suspense of acting-out but which acts nonetheless, intensively shaping a worlding that redefines the very core of activity. This intensity, an intensity of the withness of expressibility, shapes the limits of sayability. Its shape is that of an enthusiasm that reaches toward 'in an embrace without touching', an enthusiasm active in the between of experience informing. An enthusiasm *with* life in the making.

An enthusiasm *with* life in the making is a shaping of the resonant field of experience in the withness of the saying's taking form. This shaping is not a closed shape, does not take after an object or come from a subject. It is not the human as pre-constituted who is enthusiastic. It is the field of expression itself that takes the shape of enthusiasm. Enthusiasm percolates at the very limits of sayability in the before of the subject or object as such. Enthusiasm as a movement-with that colours expressibility, giving a certain allure to the coming-to-expression. 'I' is not enthusiastic – the shape of worlding is enthusiastic, in-forming toward an act without predecessor, an act still in the trembling 'where memory echoes from the future'. A memory in-act, future-past, in a topology of time that does not sequester the beginning from the end, that captures the saying in its middling.

In the middling, bodies are not yet constituted. Bodies will take form, in a thousand different species, with a thousand different agencies, but only once the shaping informing the event has resolved in the act of its current iteration. When the in-act becomes act, experience condenses into this or that and individuals are born, as Simondon would say. A species takes form in the wake of all comings-to-be. But let's not move too quickly toward a body reborn, for this individual, this body, this act, this event will always already be dephasing into a new process, a new individuation. Species are actually short-lived – they only pretend to be eternal.

What if instead of jumping to the individual phase we held to the between, to the force of form that shapes experience? In the shape of enthusiasm, we would no doubt discover many things, not least of which is that the difference between autispeak and anyspeak is not as fundamental as we may have believed, despite what Francis Tustin says. Tustin writes of 'autistic shapes' as the non-object oriented realm of pre-conscious experience where autists linger. Rather than seeing the fascinating concept of pre-linguistic shapes as an in-road into understanding the complexity of experience, however, Tustin prefers to immediately confine the concept of shapes to the realm of the pathological. Hence

‘autistic’ shapes instead of the ‘the shape of enthusiasm’. Where Tustin is useful, however, is in the way she attempts to describe the shapes, in the way she inadvertently makes felt the ineffable aspect of shaping, an ineffability of experience that, despite her best efforts, seems to exceed the linguistic order. Tustin writes:

In the days when I was working as a psychoanalyst child therapist with young autistic children, as they began to talk, they would tell me about their ‘shapes’ [...] They were not the shapes of any particular object [...] Just ‘shapes’ [...] I do not know what other forms were covered by what they referred to as ‘shapes’ [...] it was not the shape of a specific object which existed in actuality; it was just a ‘shape’.³

That Tustin cannot quite articulate the nature of a ‘shape’ is not surprising: the shaping of experience in the making is dynamic and amodal – active in the pre-conscious where language is not-yet. It is what Daniel Stern calls a vitality form, a pre-conscious verging toward a coming-to-act that tunes to the relational milieu of experience. A vitality form is a dynamic shaping of a welling experience that occurs in the half-second or less of an event’s coming to expression. It is, as Stern underlines, a manifestation of being alive that is all about movement – vitality forms shape the lived experience of duration, giving incipient experience its activation contour. These shapes are ungraspable as such – they are the ineffable withness of experience as yet unformed. But they can be felt as ‘the flow of a gesture; the timing and stress of a spoken word; breaking into a smile; the manner of shifting position in a chair’.⁴

Giving the shaping the name of enthusiasm, making enthusiasm the force of the not-yet, emphasizes the towardness, the exuberance and the intensity of vitality forms, calling forth the way in which they manifest always *in excess* of actual forms in the towardness of a coming-to-act. Tustin writes: ‘With the younger children the “shapes” of sound, smell, taste and sight seemed to be ‘felt’ rather than heard, smelled, tasted or seen’.⁵ Vitality forms take the shape of the not-yet such that they in-form not the content of the experience but its affective tonality: ‘they are the felt experience of force – in movement – with a temporal contour, and a sense of aliveness, of going somewhere’.⁶

‘We are already reacting to a stimulus before we know what it is’, writes Stern.⁷ Think of the shape of enthusiasm as the associated *milieu* of experience tending toward an act. The associated *milieu* is not an external environment, nor is it a neutral between of two actualized forms. The associated *milieu* is the withness of every coming-to-expression that causes a field of experience to begin to take shape. Enthusiasm is in the *milieu*, not an external qualifier. Enthusiasm is the force of a resonant intensity that continuously re-orient the field toward the more-than of its potential. This reorientation is indeed ‘already reacting to a stimulus’, as Stern writes, but not through the spectre of the ‘we’. It is not ‘we’ who are reacting, for ‘we’ are not yet. Co-constitutive worlding.

The shape of enthusiasm is emphatically not a quantification of experience. Enthusiasm is not a moral category, not good or evil, just as the more-than is not a quantification of life. Enthusiasm is what moves the field of experience toward the creativity of its

continual recomposition. It is Nietzsche's insistent 'Was that life? [...] Well then, once more!'⁸ The shaping of the more-than creates speciations. These speciations are hybrids, not human, not environmental, not animal. They emerge across forces of life-living through the contour of the experiential matrix that is this or that coming-to-expression. Speciation never begins on the macro-scale. Rather, it binds the organic and the inorganic in an infinity of ways, thus creating new forms of life.

The core of the problem in Tustin's analysis of shapes is that she begins with species instead of speciations. To begin with species is to have already put into place a hierarchy of forms. The hierarchy itself becomes a pathology, an enclosure that wrests from its protected environment all that does not resemble it, separating, as Felix Guattari would say, following Jean Oury, the 'normopaths' from the neurotics and psychopaths, and of course, the autists.⁹ A pathology entails the sequestering of a pre-imposed form from its process of individuation. Pathologisation takes the individual as eternal. In so doing, it creates blockages to the dephasings of individuations and the transductions – the speciations – these call forth. The pathologisation of experience thus works to undermine the ineffability of the more-than in the name of rationalization or progress or survival (whatever the leading by-line of the time). In doing so, it not only disqualifies all that does not resemble it. It also wrests experience of its incipiency, violently seeking to undermine the complexity of life's processual shaping.

Tustin's analysis of 'autistic shapes' feeds into this very tendency, using the psychoanalytic language-oriented by-line of her era. To be human is to be in language. The autist who lingers in the shape of enthusiasm must be divested of her attachment to the processual, must be taught to speak, and, more specifically, must be able to articulate the content of experience in terms of already-formed objects and events. 'We live in a world dominated by words and by the shapes of actual objects'.¹⁰ The ineffable, the unspeakable, must be avoided at all costs, for there is no future, no capacity for survival in 'the language we speak'. 'Autistic shapes are not merely psychological curiosities. They are blocks to more normal functioning'.¹¹ This is why Tustin must so quickly move towards 'curing' autists of their shapes. Tustin agrees that there is likely a 'normal' 'inbuilt disposition to form "shapes"' but quickly emphasizes that the 'normal' progression requires a quick shift from shaping to object-recognition. For Tustin, there is no place for the ineffable coming-to-experience.

And yet, as Stern demonstrates with the concept of vitality forms, experience in-forming is above all ineffable. It is replete with 'lulling', 'spinning', and 'vague formations of sensation'.¹² 'Shapes' are everywhere active, and they are not predominantly 'autistic'. The only reason to foreground the autist would be to ask how it is that autists are capable of lingering in the shaping, capable of slowing-down the process of shifting-to-content. Or, concurrently, we might ask why shaping becomes backgrounded in neurotypical experience and what is the cost of this active backgrounding?

If shaping is co-constitutive of all experience, in autism, the mechanism for parsing out content from process seems to occur differently. 'Never think I'm not paying attention when I'm not looking because I'm always paying complete attention to everything. I just can't begin to say how much you miss when you make your

attention narrow and focused. It is the bane of autism to be able to attend to way too much', writes Roy Bedward.¹³ Vitality forms persist, in experience: 'In the same way, they listen to other people's voices, not as a communication, but as a self-envelopment by lulling shapes'.¹⁴ It's not that communication doesn't happen, it's that communication is everywhere amplified by the more-than of its apparent content. The shape of words - their affective tonality, the way they taste, what they provoke, how they appear, what lines of drift they trace - is as intensely foregrounded for autists as the *what* of their content. Lulling shapes well toward eventness active in the preconscious of articulation, shaping in the invigoration of an enthusiasm not of the subject, but in and of the event. Lulling in a towardness of incipient relation - a towardness that intensively delights in the enjoyment of its coming-to-act.

The shape of enthusiasm carries with it an intuition. Vitality forms are not the content of experience, but they do have an effect on the how of the welling event's coming to expression. Intuition is 'the language we speak', active on the cusp of the ineffable where sayings are barely heard and words have not yet formed. Bergson calls intuition a 'direct vision', a 'vision which is scarcely distinguishable from the object seen, a knowledge which is contact and event coincidence'.¹⁵ In the event, in the language we speak, beneath and in excess of words, there is an intuition of a coming-to-content that is more than the form of its communicability.

The direct vision of experience is a dynamic form: a swelling, a surging, a bursting, an accelerating, a fading, a fleeting, a moving-with. This dynamic form *in* the event's unfolding has 'no pre-imposed modality [and is not a] direct cognition'. It is a direct vision of experience in the making, an intuited immediate feltness of the 'how' of experience.¹⁶ What is enthusiasm if not this thinking-feeling of a dynamic *how*? Enthusiasm not of the human *per se*, but *in* the field of relation. Enthusiasm is a shaping in the direct knowing, an intuition *in the world*, not solely *of the world*. Enthusiasm as time experienced in the making, a thinking-feeling *with* the movement worlding. 'Intuition, bound up to a duration which is growth, perceives in it an uninterrupted continuity of unforeseeable novelty'.¹⁷ 'This is the language we speak, / we who can float outside time'. Experience in the doubling of time shaping, where the event is always still active in the not-yet.

In this ineffability of expression, in the intuition of duration itself, what of words? 'Where every word has weight, and no thought is ever lost. / This is the language we speak'. Are vitality forms always in excess of words, in the before of articulation? Can there be a shaping of language in-forming, a listening-with 'beneath the words', as Amanda Baggs would say? A shape of enthusiasm *in* the saying, *in* the writing?

In 1967 Fernand Deligny takes on a project of living with autistic children in order to explore the potential of a different notion of care not encountered within the institutions that seek to organize experience and pathologize those who cannot speak the dominant language.¹⁸ Over a period of more than two decades, Deligny leads a network of encampments in the Cevennes at Monoblet where autistic children are paired with local people assisted by interns - as many as forty certain summers.¹⁹ The idea was to welcome children between the ages of three and ten who were mute ('out of language' - *hors parole*, as Deligny calls it). The cost was very low

(40 francs/day) and the stays could last between three or four months, three or four times a year. In an effort to conceive of a living networking of difference, Deligny turns his back on the psychiatric institution and especially on psychoanalysis's tendency to pathologize 'the language we speak'. He proposes instead a cartography of everyday life that occurs in a muteness of cohabitation where the vectors of necessity – the sharing of a site – begin to shape a certain notion of trajectory conceived beyond the ordinary mapping of pre-constituted spacetime in relation to a stable 'I'. The project is not to make autists more 'like us' – to make them speak or act within the communicational matrix of societal expectation – but to make perceptible enthusiasms in the shaping, trajectories in the tracing – that might allow for a reorienting of what it means to speak in the first person singular. Over the years, this project begins to create a singular iteration in the form of maps, or tracings as Deligny calls them.²⁰ These tracings, a collaboration between the network and the autists, become incipient cartographies of a movement-with of spacetime in its emergence.²¹ The challenge was to learn 'to see language from the point of view of a mute child', to see the spacetime of experience in the making, to create an image of worlding. Thinking of how the tracings work as images, and how this activity of tracing might open itself to a cinematic inquiry into the potential of images, Deligny speaks of 'an immediate enthusiasm' that touches us without our knowing why, a touching that occurs not through the effects of language but beyond, where 'something that cannot be seen' exists, something ineffable but nonetheless 'immediately felt'.²²

This immediacy – the direct vision of an intuition-with, is experienced in the mundanity of everyday life. Together, farmer and child, intern and child, writer and child, filmmaker and child, militant and child, share a life that is parsed in hundreds of ways by the necessity of the everyday: the washing of clothing, the leading of goats, the building of encampments. From these daily tasks, tracings on paper emerge that outline the shiftings between sites and the reorientings of territories in the moving. These tracings develop out of the everyday, magnifying the moreness of their prescribed pathways. They at once trace the regularity of habit and routine and the unsayable of its drifts. In the aligning to the simple togetherness of the everyday, an everyday that moves in certain directions out of necessity and lifelong habits, the tracings surreptitiously go far beyond the paths they trace to make felt the vitality forms of the comings-to-act that erupt across the territory's more stable lines, explosions of congruence, intensive contours. The shape of enthusiasm felt in the lines of drift, in the contours that reform the edges of spacetime, an intuition is drawn. This is the intuition of a commoning that is beyond commonality, a commoning of lines of drift meeting, of lines lingering, thickening, curving in a reorienting of spacetimes of experience in the making. In 'What Children Say' Deleuze writes:

The trajectory merges not only with the subjectivity of those who travel through a milieu, but also with the subjectivity of the milieu itself, insofar as it is reflected in those who travel through it. The map expresses the identity of the journey and what one journeys through. It merges with its object, *when the object itself is movement*. Nothing is more instructive than the paths of autistic children, such as those whose maps Deligny has revealed and superimposed, with their customary lines, wandering lines [lines of drift], loops, corrections,

and turnings back – all their singularities. [...] A cartographic conception is very distinct from the archeological conception of psychoanalysis. The latter establishes a profound link between the unconscious and memory: it is a memorial, commemorative, or monumental conception that pertains to persons or objects, the milieus being nothing more than terrains capable of conserving, identifying, or authenticating them. From such a point of view, the superposition of layers is necessarily traversed by a shaft that goes from top to bottom, and it is always a question of penetration. Maps, on the contrary, are superimposed in such a way that each map finds itself modified in the following map, rather than finding its origin in the preceding one: from one map to the next, it is not a matter of searching for an origin, but of evaluating *displacements*. Every map is a redistribution of impasses and breakthroughs, of thresholds and enclosures, which necessarily go from bottom to top.²³

‘I believe in traces’, writes Deligny. ‘Driftings: a way of moving forward, of walking [...] travelling to travel, manifesting here or there, fugitively, on diverse objects, a smile on the lips’.²⁴ The tracings began as a kind of intervention. In 1969, Jacques Lin, film-maker and long-time collaborator of Deligny’s in the network, was taken by an overwhelming feeling of disempowerment in the face of the autists’ violence. Instead of trying to sort out the experience with language, Deligny suggests that he transcribe the autists’ movements, their displacements: ‘to channel language through gesture in the tracing’.²⁵ In time, these tracings became a practice (and a project) across the network, a project that

consists of transcribing the trajectories of the autistic children, either immediately, by following their displacement with the eyes, or through memory, with the margin of interpretation induced by the reconstitution (the difference between the two operations has never been explored; proof that the tracings privilege the impulse of the gesture - as a substitute for language - over documentary exactitude [...]).²⁶

And so we must trace, not so that there be a trace, to keep something or to locate on the lines of space an experience; we must trace a trace before there is even a trace [...] We must trace these maps, give being to this drift, to this line that has nothing more than its own path, than the force of being-there without a place of existence.²⁷

Deligny’s project is one of co-composition through a common tracing that allows the uncommon to emerge. To feel-think in the register of a learning-with that is a seeing-anew. Deleuze and Guattari write:

A cartography is suggested today by Deligny when he follows the course of autistic children [...] All these lines are tangled. Deligny produces a geo-analysis, an analysis of lines which takes his path far

from psychoanalysis, *and which relates not only to autistic children, but to all children, to all adults* (watch someone walking down the street and see what little inventions he introduces into it, if he is not too caught up in his rigid segmentarity, what little inventions he puts there), and not only their walk, but their gestures, their affects, their language, their style (my emphasis).²⁸

‘And if, instead of teaching them to speak, we learned to hold our tongues?’²⁹ Deligny underscores: it is a lost cause to attempt to reform others to our image. What is important is to learn techniques of listening-with, techniques which allow us to move-with in a continuance of drift that opens the spacetime of experience to the richness of its vitality forms, perhaps allowing the felt intensity of its shaping to stretch in duration, as it seems to do for autists.

The Monoblet autists are mute, a muteness that touches on the ineffable in expressibility. It is more-than a silence, more-than a not-speaking. It is ‘the language we speak’. ‘To silence [...] is not to stop talking [*se taire*], it is not a reaction; it is a posture, an attitude, a style of life, an ensemble of gestures that hold speech in abeyance’.³⁰ Deligny is suspicious of language: for Deligny, language is tied too closely to the institutionalization of the other. Language is too content to categorize, organize, close down, to intent on subsuming intensity to content. ‘[L]anguage [...] is the matrix of representation, the structure of our world and the root of this specific belief that we need a “me” in order to exist’.³¹ And ‘I’ is a species to be avoided at all costs.

But is there not another way of conceiving language? A language in the prearticulation of the not-yet? In the weight of the beneath of words where the shape of enthusiasm lingers – ‘In the language we speak’ – lives a certain muteness that is the prearticulation of language in-forming. Prearticulation’s activation contour is the how of language’s movement-with that shapes not necessarily toward words as such, but toward the ‘thinking-feeling of what happens’.³² This thinking-feeling is a witness that is asymmetric, not an *entre-deux* – the reiteration of an ‘I’ – but a relation of non-relation. A relation active in the immanence of its taking-form. This witness – the associated *milieu* of expressibility – is co-constitutive of what can be said, felt, heard. Seen this way, language need not be of the ‘I’. Language can be ‘the language we speak’, active in lines of drift that move in a worlding that persists ‘beneath the words’. Poetry has long done this, exposing language to the more-than of its content, activating the incipient expressibility within expression. Jim Sinclair’s poem leads the way here, reminding us that poetry can be a voice for ‘the language we speak’, that poetry’s techniques of rhythm and repetition give us a taste of what lurks beneath the words and between the lines. Deligny does something similar in his writings beside the tracings,³³ activating the traces with words of his own, words themselves quasi-ineffable, written in a rhythm of drifting that co-composes with the drifting lines.

These writing practices, like many others, activate the shape of enthusiasm, opening writing itself to a drift that reorients the territory of the “we”. For in this kind of writing, the “we” is continuously replaced by the relation of non-relation, the more-than of the iteration, in the not-quite sayable of its ineffability, opening language to its prearticulation.

If a 'we' emerges it is an uncommon we. 'The WE of which I speak is the inverse of a we-two: but it is not a myth and resides discreetly with all the forms of a we-here, we-there. To respect it requires no doubt a certain rigour for which I would be incapable of formulating rules'.³⁴ 'We: is singular – always persistently of the event of its quasi-iteration – and multiple – always more-than the expressibility of its taking-form'. The 'we' in the tracings, in 'the language we speak' is a field continuously co-constituted by the events it calls forth. It never knows what to say in advance of the saying. The 'we' is adrift.

Tracing maps [...] is first to try to not speak, to not want to know. It is to accept that there is more-than the human, that there exists a human who is nothing of ourselves and yet is nonetheless there without knowing who he is, who is there closeby without anything to do.³⁵

They drift 'to try to see from the other side of We, to no longer enclose, and to stop thinking in the mode of "I"'.³⁶ "'I" is but a truncated metaphor for Deligny, the source of all their delusions and missed encounters, a substantive forged by the history of discourse, a stranglehold of grammar'.³⁷

This is our home beyond nowhere
where shadows' footsteps fall,
where memory echoes from the future,
and comfort flows back from the past,
where smiles have no need for faces.

The smile that needs no face is a becoming without an I, a life-living *in the speciation*. The smile that needs no face precedes being. It shapes not being-as-such, but the force of a becoming that *is* not-yet. This force of becoming is already phasing toward a vectoring. From the amorphous shape of enthusiasm it is tweaking toward a taking-form that en-acts. This enacting is already a hybrid, its speciation agglomerating across tendencies rather than fixed form. The smile that needs no face lulls in the betweenness of a saying, it dances in the territory of its making. The force of its more-than is always in excess of a given species.

In the tracings, in the speciation, in the shape of enthusiasm, there is what Stern calls an implicit relational knowing.³⁸ This knowing is a thinking-feeling of what happens 'that opens the drifting to its drift, that leaves in suspension latent lines of all past tracings we do not perceive'.³⁹ Implicit relational knowing is an intuition *in* the event of the speciation's coming-to-act. It is what tweaks the vectoring, what inflects the lines of drift. All tracings are absolutely singular, as are all speciations. They emerge in the precise crossing of this or that line, this or that tendency. And they are also singularly multiple, collective already in their transindividuation as a speciation.

A tendency is not a method. Each procedure depends on adequate conditions for its coming to expression. The shape of enthusiasm is forever changing, and with it, all attunements to it. Each of these attunements is emergent, creating news points of inflection and new forces of form. The procedure for life is always to shape again. 'Against all pedagogical methods, all institutional and coercive forms, Deligny

develops a mode of common living that consists of tracing' that blossoms in 'a living-with, in the close presence', and that consists of 'line[s] of drift that borrow one of the trajectories, fugitive, gracile, reedy as a thread without a net' for 'there is nothing to say, there is nothing to do, only to exist and trace again'.⁴⁰ Tracings, layer upon layer, superimposed on tracing paper, without ground, without beginning or end. 'The moving image created by the superposition [of the layers of tracing paper] restores the variations of the movements as well as their vibrations'.⁴¹ Not simply displacement across space but resonance in a duration almost impossible to behold.

Tracings make apparent the briefest of felt intervals. 'The maps stop there, at the threshold of the encounter, at the limit of the void and the unbearable, at the confluence of the living and the undecidable'.⁴² At this briefest interval, at the threshold of a different kind of togetherness, the tracings orient. This orienting is a shaping *in the encounter*. It does not direct or foreshadow. It draws out a confluence, a point of inflection. This point of inflection activates new tendencies, new orientations *in the living*. New orientations occupy the time slip of a living-now that is always specious: always more-than the present it seems to be. 'Memory echoes from the future'. It is in this sense that the tracings activate 'the limit of the void and the unbearable': theirs is a drawing of an intensity in the mapping. It intensively tells us nothing – 'there is nothing to say'. It resonates in-beneath the words in a language of pure movement, of a movement so absolute it reigns in an otherness of time 'at the confluence of the living and the undecidable'. It demonstrates not a place of encounter premapped but an encounter with a togetherness that circles onto itself, that meets at points of confluence, that maps time's spiral.⁴³ 'The confluence of the living and the undecidable' is tracing's vitality form.

Deligny's project in the Cevennes is about participating in an orienting that vibrates spacetime, allowing place to appear in its multiplicity, as singularly multiple. The point that inflects, the line of drift that crosses, is always absolutely what it is, here, now. But this 'here' is more-than, resonant. It turns the 'here' of place onto itself in an intensive orienting of the associated milieu of relation. It makes felt that all aspects of the field are co-constitutive, co-emergent. There is no longer an 'autist' here. The singularity of this or that confluence creates a speciation which may carry an autistic tendency, a suspended intensity in the form of a surging vitality, a river-cloth-arm movement, a greening-drawing-dance. Or it may create a speciation separate from the autist, a falling-laugh or a red-listening. Whatever the case, a fully-formed species, be it autist or educator, human or animal or tree is never primary: the maps trace a coming-to-act of life emergently attuning. The emergent attunement of life-living always exceeds *this* life, *this* body. 'The maps are not instruments for observation. They are instruments for evacuation: evacuation of language, but also evacuation of therapeutic anguish'.⁴⁴ The maps are emergent tracings of a body-becoming, tracings of the discovery of the more-than of language in a realm that pathologization cannot reach.

Pathology is never far away, however. Speciations become species. Language constrains. When tendencies become stratified, they quickly become habits of being and begin to display hierarchies of form. When language tunes too quickly to

content, it overshadows the durational intensity of vitality forms. But there is no life without movement, and this incessant movement-toward creates drifts that are continuously cutting through, despite and with the powers-that-be, unravelling displays of power. This is not to underestimate power - there are always too few lines of drift - but to emphasize how all territories, all species, are full of tendings, replete with emergent attunings. It is in this attuning that Deligny meets the autists and learns their ways. It is where the quiet can be heard and where the human is not-yet and more-than that Deligny works to invent techniques for the proliferation of drifts that not only give the autists a voice but also give him a story to tell, a trace to follow.

Deligny's insistence that we move in the beyond of language, Sinclair's call for a listening to 'the language we speak, / we who can talk without sound', neither of these are suggestions that we withdraw from language altogether, or from the human. 'Silence', writes Deligny, 'is not (only) the absence of language'.⁴⁵ 'We who can talk without sound. / This is our voice in the silence'. It is a plea for a different modality of existence where the relation of non-relation is the pull of experience informing, and where the normopathic has lost its footing.

'To maintain the interstices, this should be the work of these maps we are tracing'.⁴⁶ The interstice is never traceable in advance. 'There is something that attracts a good number of lines of drift'.⁴⁷ Something stirs, something stills, and in the absolute movement of lines that multiply in place, relations of non-relations begin to make themselves felt. These relations are fields of experience in the making that resonate with a plurivocity: they are noisy with potential, their potential a conjugation 'not of people, but of something altogether different which has no finality'.⁴⁸ More-than human.

The tracing of the more-than is never a transcription: it is an emergent attuning to forces in the moving. It makes felt the welling event's vitality form, a dynamic that give[s] a temporal and intensity contour to the content'.⁴⁹ But the content is not defined, yet. It is itself surging, tracing, aligning. This content - the subjective form of the actual occasion - will itself, in its perishing, continue to be carried up, through, across the more-than of future wellings. The stability of forms is brief and transitory. 'It is the difference between transcribing a sensation and tracing to permit something wholly other than the already-felt to appear'.⁵⁰

The already-felt is content pre-mapped onto experience. This does violence to experience, if for no other reason than to consistently reappear the already-felt must be policed, maintained, reenacted, for no experience can truly be replayed quite the same way twice. Content pre-mapped requires a suffocation of time, of process. It requires the pre-mapping onto experience of the no-time of the will-have-known-in-advance. Pathologisation happens in this no-time of experience. It holds the other to the trauma of their difference, making the pre-imposition of an already-defined sameness the marker of a belonging. In ordinary maps, in a cartography of precise Euclidean coordinates, the already-defined masks lines of drift.⁵¹ Such maps draw conclusions in advance based on the democracy of the similar, of the already-seen, of the lived-before. 'No trace of democracy in this enterprise', writes Deligny about his networking experiment. 'At the limit, and in the best moments, [the childrens']

mode of listening is imperceptible. To formulate is to put into danger this imperceptibility'.⁵²

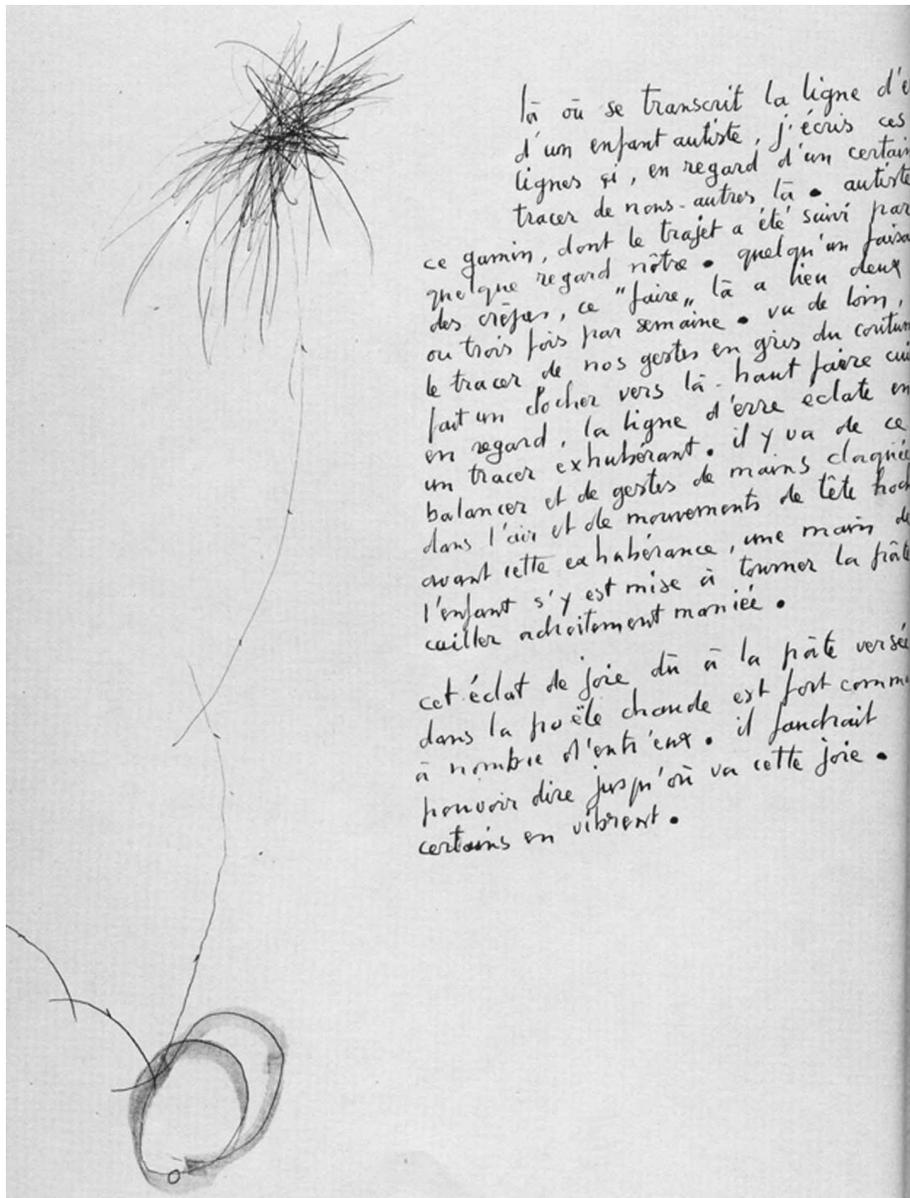
What a romanticization! you might say. We live in the real world, not in imperceptibility!

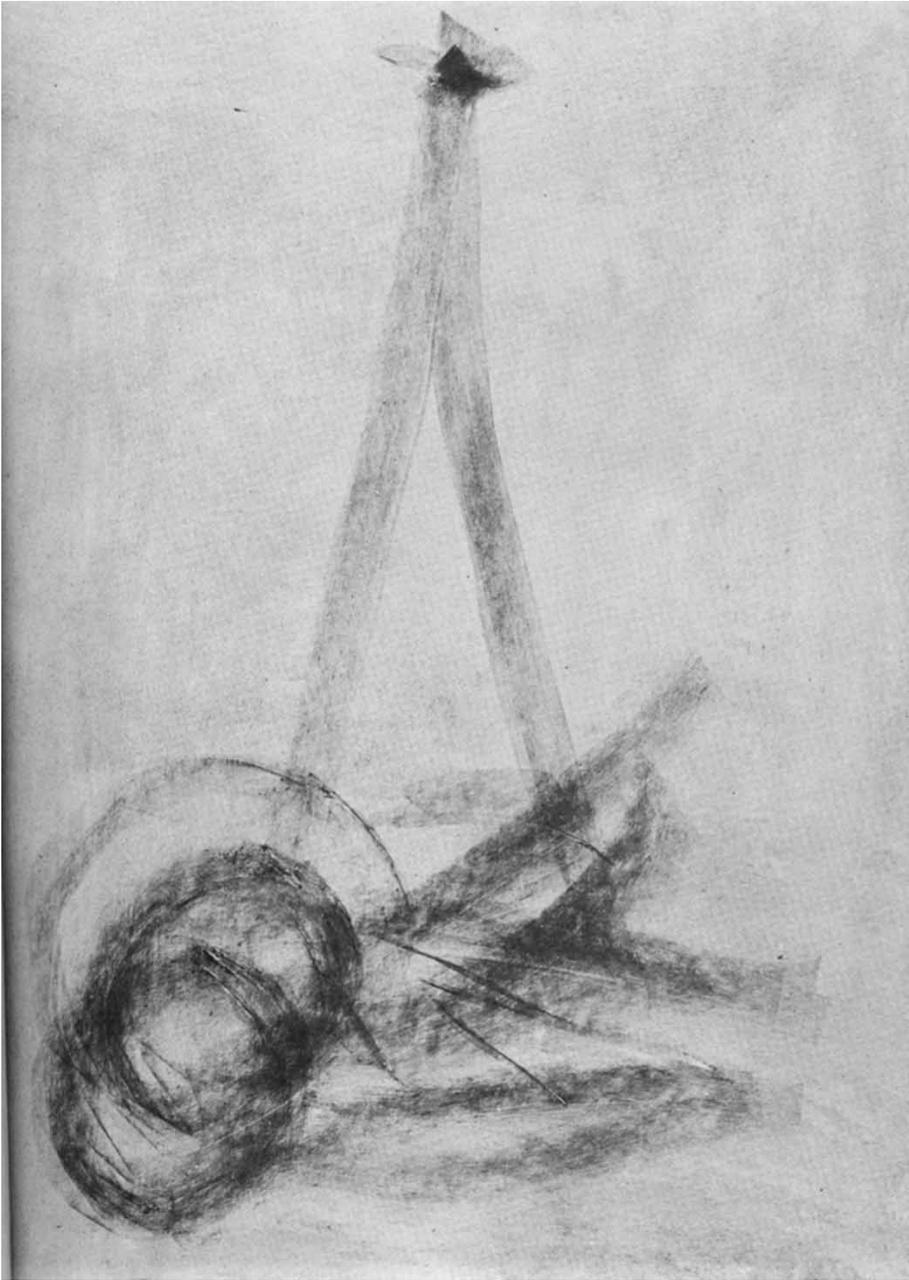
But you would be wrong. Nothing romantic about this: vitality forms are the marker of life welling, of life-living beyond the thisness of content pre-imposed. There is no experience that does not carry into its realization the contours of its having come to expression. And these contours are nothing if not imperceptible. Felt but imperceptible as such in the howness of their evolution. Vitality forms are not formed in advance by the content of the event they call forth – vitality forms colour the coming-into-expression of life as we know it, create the allure of what comes to be without deciding in advance what will come-to-act. 'The vitality dynamic gives the content its form as a dynamic experience. The contents, by themselves, need not conform to any particular dynamic experience'.⁵³

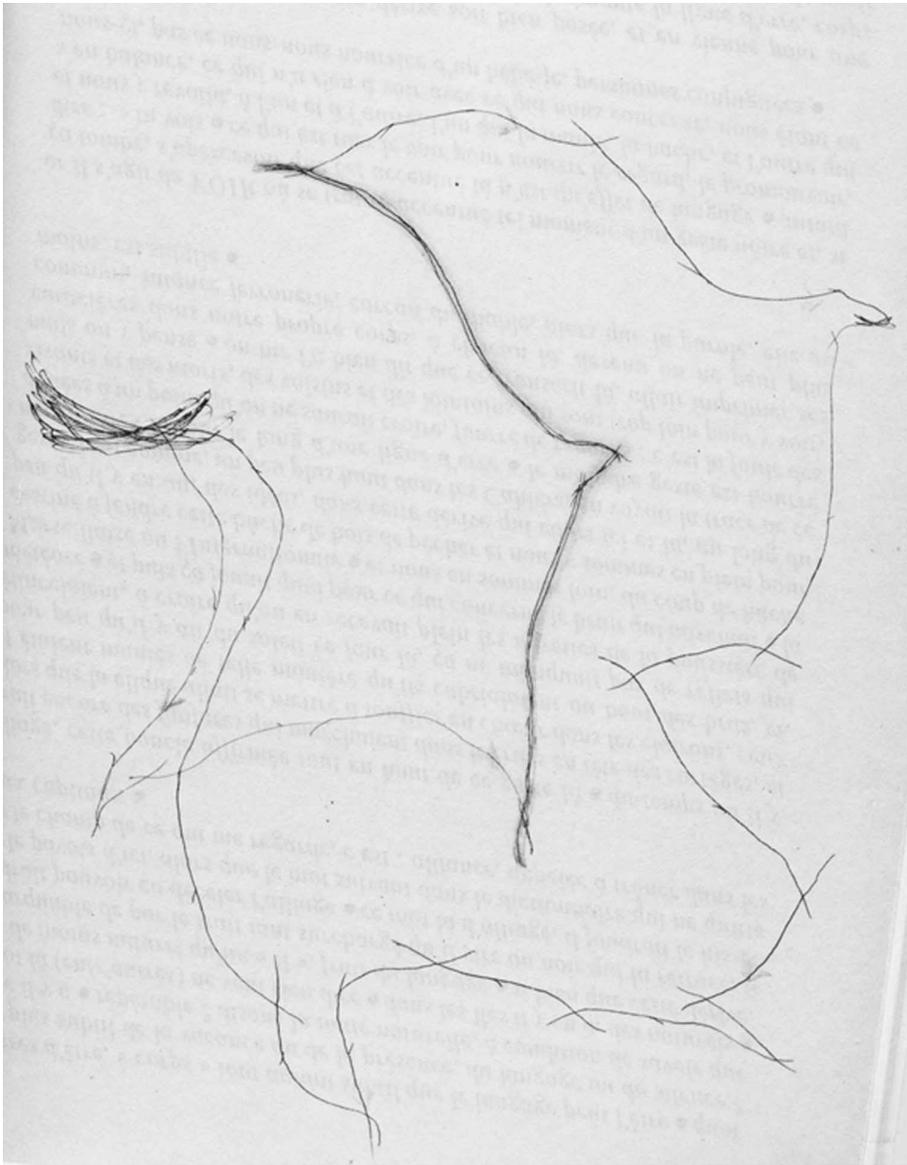
Vitality forms 'are the most fundamental of all felt experience'. They are inherent in each coming-to-act, bringing forth a speciation that always exceeds containment.⁵⁴ This speciation exceeds the human – it is more-than just 'embodiment', as Stern argues.⁵⁵ Think of the rock in Whitehead and the way it prehends time, toward the 'decision' of endurance that will be its eventual disintegration. In its prehension of time, the rock-duration is speciating toward a molecularization whose vitality form has its own singular signature. Whitehead writes: 'An actual entity arises from decisions for it, and by its very existence provides decisions for other actual entities which supersede it. [...] "Actuality" is the decision amid "potentiality". It represents stubborn fact which cannot be evaded'.⁵⁶ This decision is the force of form an occasion takes on in its coming-to-act. And yet, something always escapes the delineation of the coming-to-act. What escapes is the vitality form of the event's more-than: the shape of enthusiasm. 'The real internal constitution of an actual entity progressively constitutes a decision conditioning the creativity which transcends that actuality. [...] The point to be emphasised is the insistent particularity of things experienced and of the act of experiencing'.⁵⁷

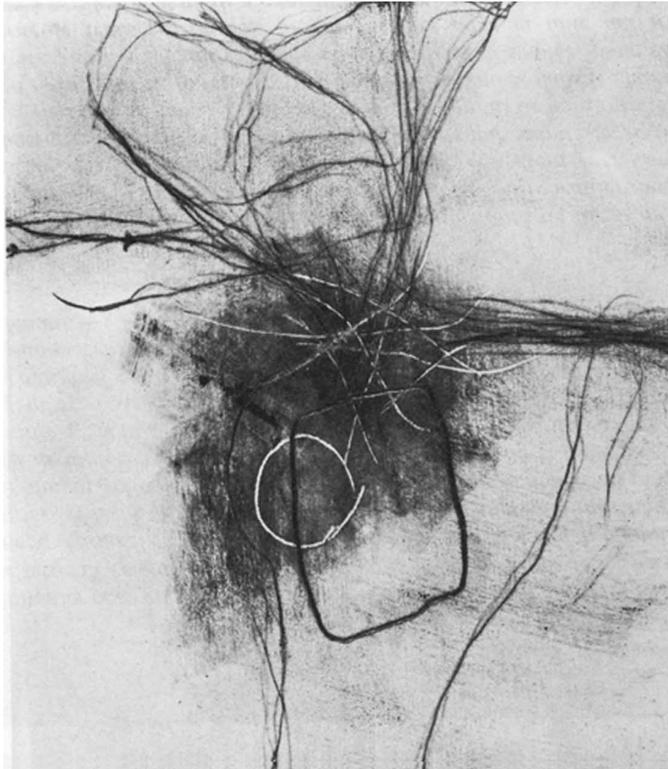
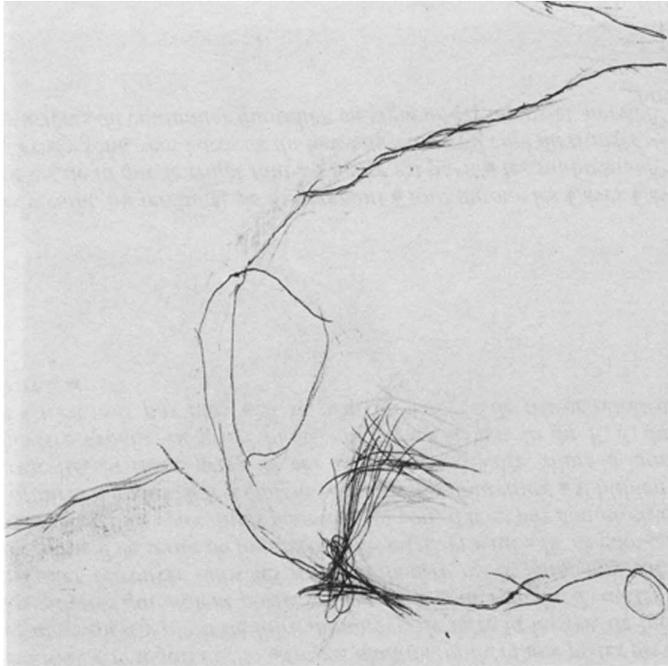
Speciations occur in this between of experience and experiencing and carry forth the contours of the vitality forms that have become their signature. Arm meets rosebush, thorn meets sound, disintegrating rock meets water.

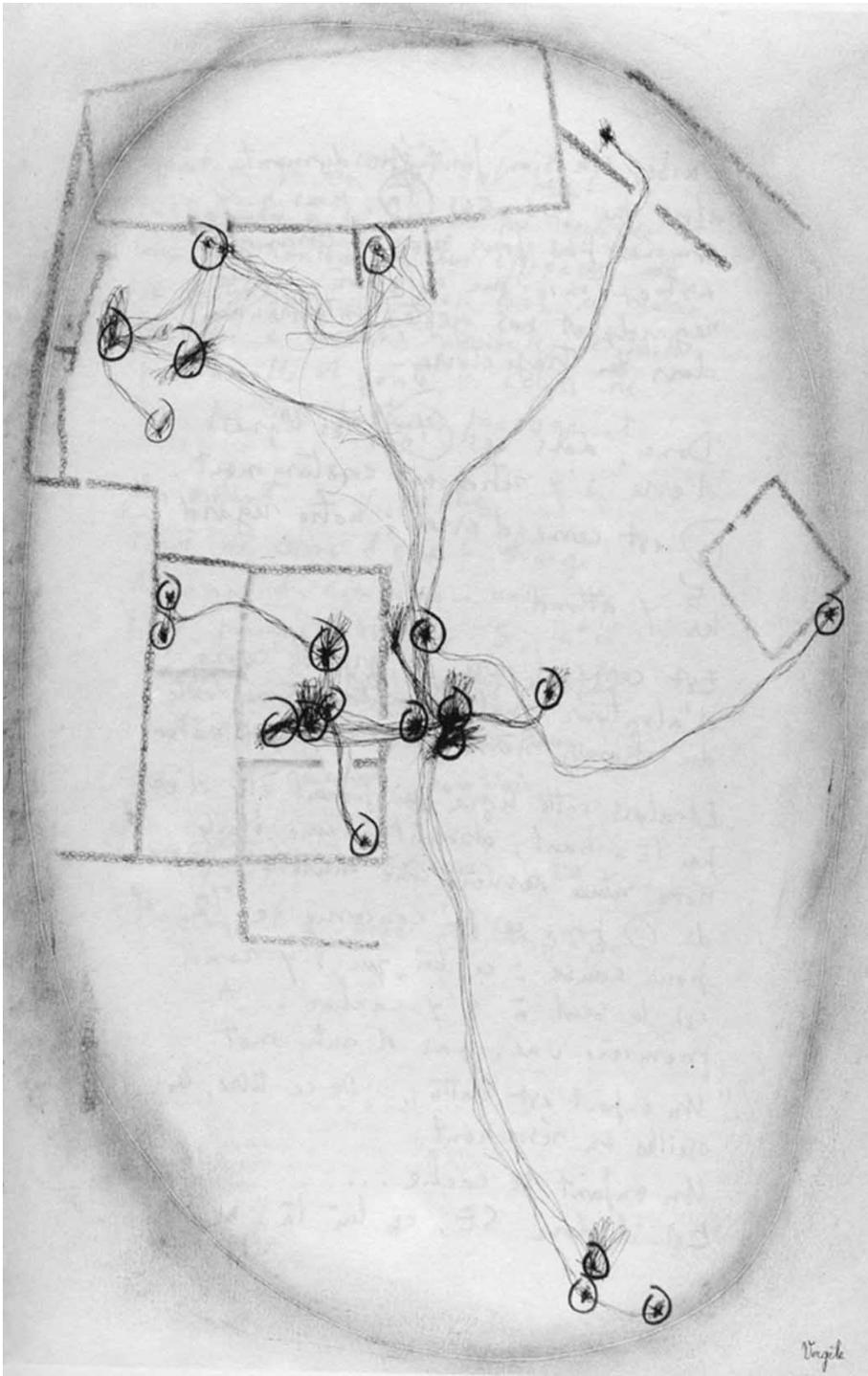
The speciations create drifts, and these drifts create run-offs. This is not a metaphor. When autistic perception meets the world, something is doing that fundamentally changes the field of relation. This field of relation 'includes' the 'we' that is not 'I'. And what it does is create a tending-toward, a procedure-for-life that is a shaping of the relational milieu of experience. 'Practice does not come after the emplacement of the terms and their relations, but actively participates in the drawing of the lines; it confronts the same dangers and the same variations as the emplacement does'.⁵⁸ Lines of drift are lines of life-living. They are emphatically real, if abstract. They shape the trajectories of our lives and of the more-than that animates them.

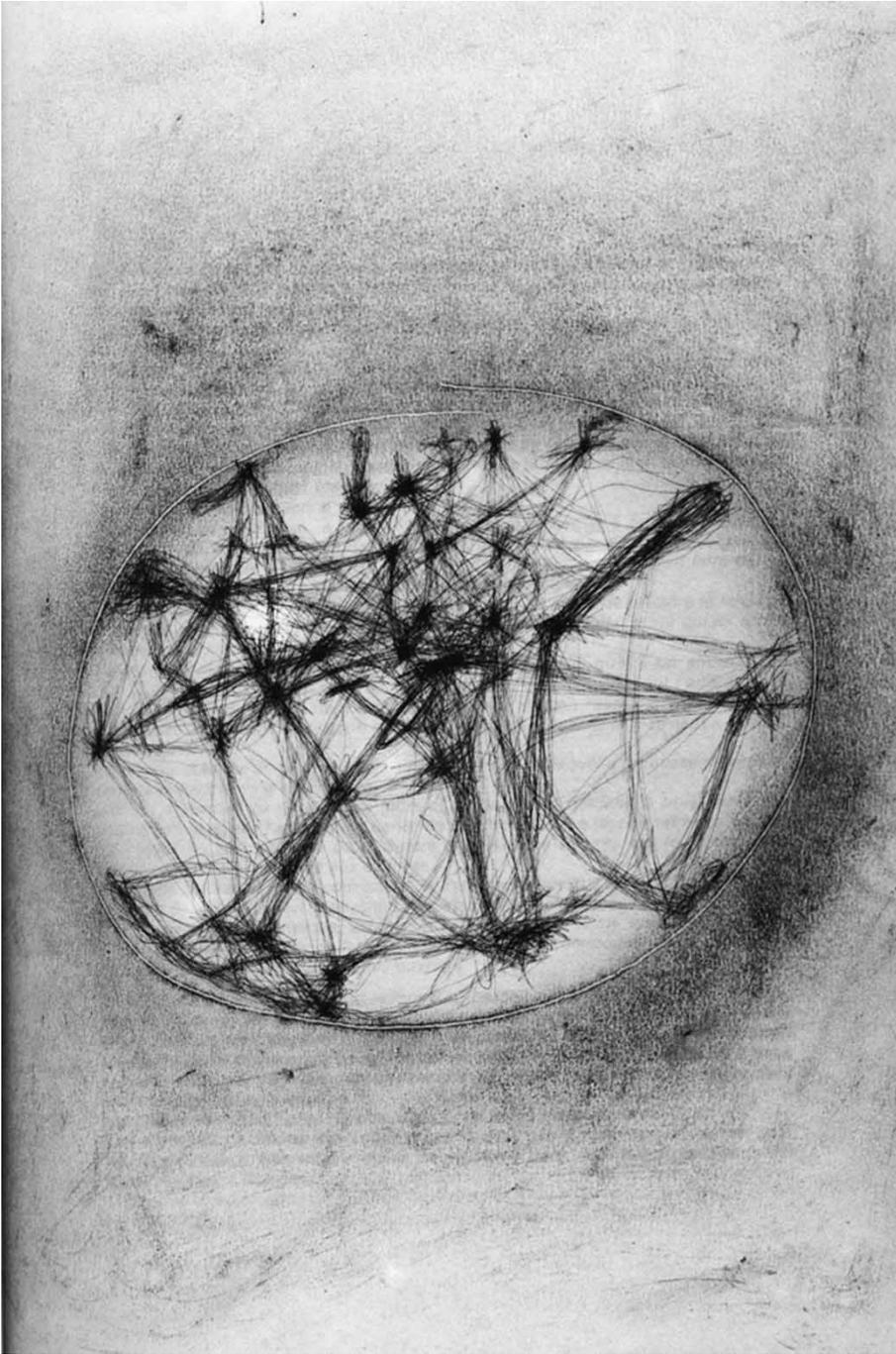


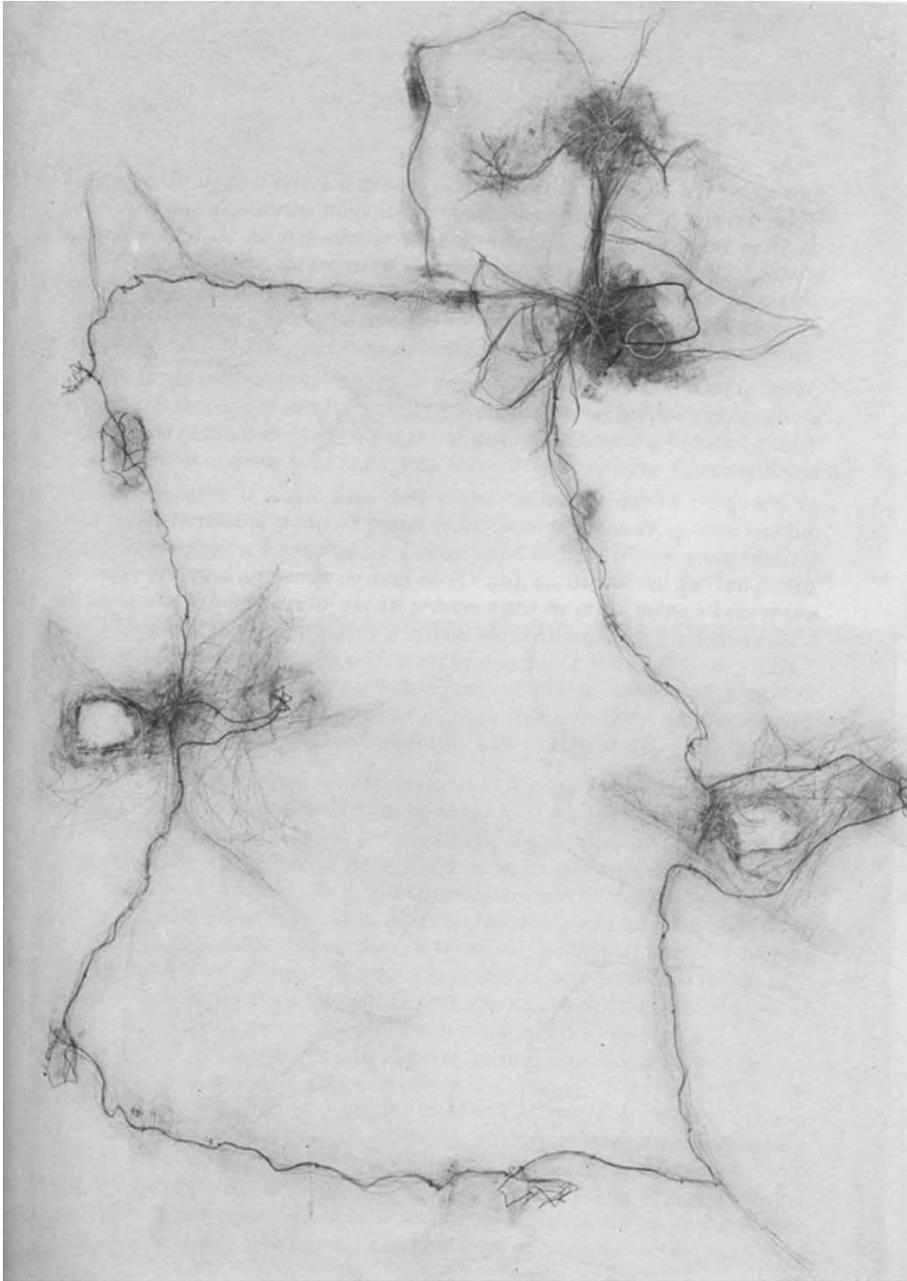


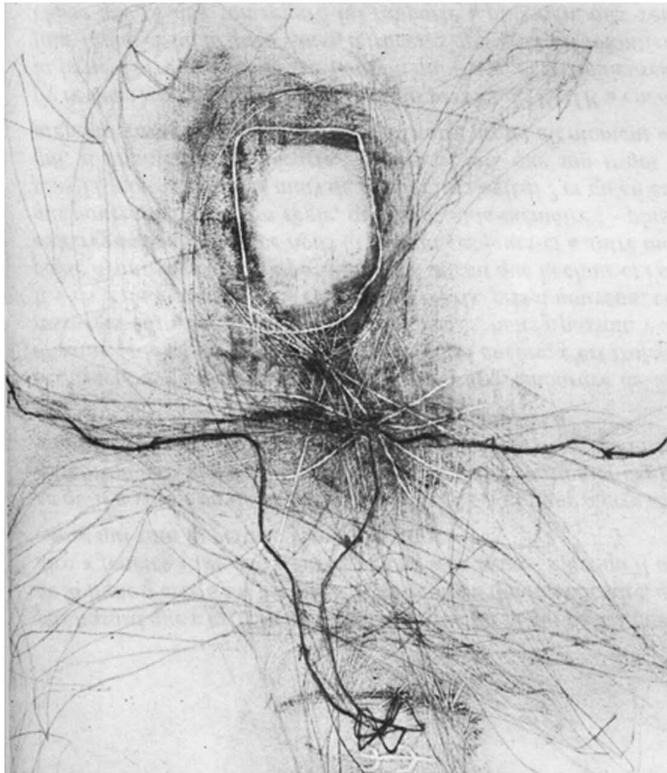
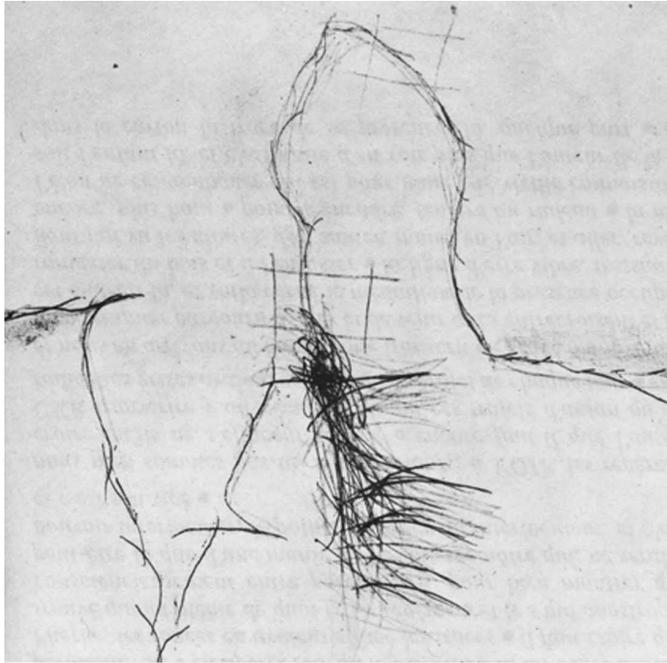


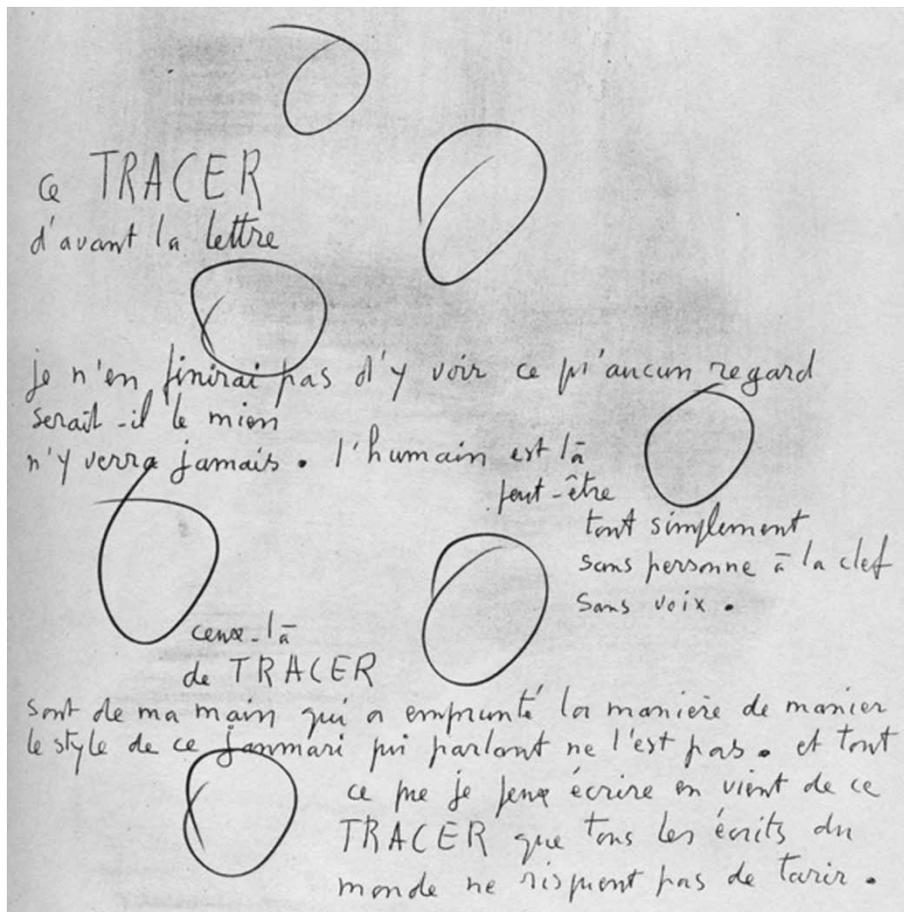












‘This is our home beyond nowhere’, writes Jim Sinclair. Beyond nowhere, the more-than of life-living dwells in a shaping that continuously drifts. Beyond nowhere is a line that moves, not running from the world or running the world, but running with it, now-here,⁵⁹

causing runoffs. [...] There is no social system that does not leak from all directions, even if it makes its segments increasingly rigid in order to seal the lines of flight. There is nothing imaginary, nothing symbolic, about a line of flight. There is nothing more active than a line of flight, among animals or humans.⁶⁰

Our home beyond nowhere is ‘the language we speak’. Now-here is the milieu, the never known in advance, its beyond the more-than of its field of relation. Here, speciations abound, forever getting overcoded by species, by the imposition of the no-time of pathologisation, by the segmentarity of rigid lines that mark off a territory, creating an inside and an outside. This will always happen. The question is how to draw out the durational intensity of the drift, how to forestall the lingering in experience. The language of the drift, of shapes, is pathologized because the

lingering seems hedonistic, because there are things to do, places to be. But these places to be are themselves composed of infinite lines of drift, always already creating run-offs, always already orienting anew, again. Lines of drift are everywhere active. You can't start from the macro and build down. You can never fully count on the edifice you've built to protect you from the orientings-in-place of pure experience. Life was always already there in its dynamic tendings toward, its vitality forms infinitely singularly multiple. The drift is ultimately unavoidable.

The shape of enthusiasm is but one possible shape the drift can take. Shape-shiftings are infinite. There are an infinity of ways of articulating the force of an intensive enjoyment that speciates across the organic and the inorganic, an infinity of ways to conceive of the confluence of life and experience. There is an infinite ecology of practices. The shape of enthusiasm is but one way to give a direct vision of the feltness of the exuberance of life-living, its unrestrained, infinitely multiplying orienting that is not a directionality (not an acting-on) but an in-act alive in the driftings of its coming-to-expression.

The shape of enthusiasm lurks in and beyond language, across the lines of drifts, beneath the words. Deligny suggests that this shaping creates a commoning, a common emphatically beyond community and commonality, beyond communication as the making-symbolic of life-as-language, beyond the social as the organization of the 'I'. 'The social is created economically, in the norm, and has nothing in common with the common, with the welcome of one and each. The social separates the wheat from the chaff, it sorts, and it merits itself. And it creates its remains, the "scum" in the etymological sense of the word; these remains are for Deligny discoveries, the apparition of the other, what counts in a life'.⁶¹ A common in the crossing, in the composing.

Tracings are ubiquitous. 'Individual or group, we are traversed by lines, meridians, geodesics, tropics, and zones marching to different beats and differing in nature'.⁶² Tracings cut as much as they run-off. They create no certainty, but they do delimit in an emergent worlding. Each line has its own modality, and with the drift no doubt come all kinds of rigid segmentarities, language being only one of them. 'Supple segmentarity [...] is only a kind of compromise operating by relative deterritorializations and permitting reterritorializations that cause blockages and reversions to the rigid line'.⁶³ Limits are always already there, even within the lines of drift. They are the affordances that enable the tracings – thickenings of the brush, mountainings of the slope, – affordances emergent on the paper as exuberances in their own right. Limits are also thresholds or even barriers – the end of a road, the wall that cannot be scaled. And these create the stillings, the diversions, the segmentarity. The notion of the limit plays two ways within tracings, activating both the constraint that allows for the tracing in the first place - for there to have been a line, there had to have been a certain quality of movement, a certain opening within the territory - and the barrier through which the line must fold or break. There is never indifference in the limit. Everything matters.

The space of the maps on which the movements of everyday life are inscribed configures a common space where the trajectories are not

indifferent to the presence of others, where a limit appears in the comings and goings of the children who up until now the adults would not follow, a limit centred on the space of a life in common.⁶⁴

The limits are everywhere already immanent, but never inscribed as pre-existing the trajectories being traced. Think the limit as an activation contour onto which a certain tenor of movement moves. The limit not as that which delimits the 'common' but that through which a commoning becomes expressive. The limit as enabling constraint of a commonality in the making, a language unsaid but ripe for the moving.

The common as becoming-body, as more-than, is not the result of a negotiation. The common is never there in advance. The relation of non-relation shapes it in the coming-to-expression of the associated *milieu* of live-living, which in turn incipiently shapes the field of experience. Here, where speciations emerge in the between, commonings are born, not as beings or as sites, but as dynamic shapings of experience in the making.

Speciations themselves are not common. They create a field of potential through which a common can trace itself. Speciations can be a colour-vision, a sound-taste, an arm-ground or a smile-breath. When they converge, tracings begin to emerge. A smile-breath taking form may be induced by the sound of greening. A field of relation is born. Speciations tend to be overcoded by species but even so are never quite undone of their potential. For the relation between speciation and species is like that between vitality forms and content: it is asymmetrical. The content, the species, will eventually overcode the intensity of the shaping, marking the territory ('this is a human in a field, not a smile-breath greening'). But the asymmetry of their relation will ensure that the feeling of greening can never completely be undone of the experience of standing in the field. These are two occasions with two different durational signatures, one of them in the experience, and one of them backgridded onto it. Once the smile-breath greens, it will never quite be left behind, breathing every other greening to its smile.

Deligny's tracings leave us with countless speciations. Bursts and broken circles, hard lines and soft contours, agitated crossings and ludic darkenings of the field of experience in the making. Speciations exist despite the human, with the human. They are cut across life-living to create more life in a shaping of vitality that is about everything except the dream of the human as pre-constituted, the human who casts himself apart, above and beyond.

If there be a commoning, a common-without-commonality, it must continuously trace its own escape within and beneath the 'I'. 'This is the language we speak, / we who can see without looking'. The common not as a space of inclusion, but as an intuition *in the worlding*. 'In this being-there, being-together, there is no required reciprocity [...]. The human being-there is unconditional, without belonging, but capable of alliances in the heart of the network'.⁶⁵ A common always of the micro-scale, speciating in an infinity of lines of drift. The common must not attempt to hold 'us' and 'them', 'autists' and 'caregivers', 'language-holders' and 'mutes' to any pre-composed iteration. It must remain a speciation at its limit, a speciation that

seeks not to become-species. ‘Their society is not transparent, not to them, not to others; the visions, the common practices are partial, at the heart of the us through which the network evolves’.⁶⁶

The language we speak, the language we may be able to begin to hear, if we listen, is the language of the more-than. The shape it takes is not fit to measure. It is alive with implicit relational knowings. These are not knowings-in-advance. They are intuitions in the knowing, quivering already with speciations-to-come.

‘These maps, to tell the truth, do not say much, except that we in no way know what the *human* is, nor the common’.⁶⁷

Notes

All reproductions of the images in this text are thanks to the Editions l’Arachnéen, who own copyright for all of Fernand Deligny’s maps. They have generously ceded copyright for the use of the images throughout, very much in the spirit of Deligny’s work.

¹ Jim Sinclair, ‘Autispeak’. Originally published in *Our Voice*, the newsletter for Autism Network International (now offline). Reprinted in Amanda Baggs’ blog <<http://ballastexistenz.autistics.org/>> [18/08/2010].

² Amanda Baggs talks of thought as a perceptual field of prearticulation existing in the beneath of words. See Amanda Baggs ‘Up in the Clouds and Down in the Valley: My Richness and Yours’, *Disability Studies Quarterly*, 30:1 (2010), <<http://www.dsquds.org/>> [11/12/2010]. Also see Erin Manning, ‘Ethics of Language in the Making’ in *Always More Than One: Individuation’s Dance* (Durham and New York: Duke University Press, 2011). Autist Roy Bedward describes it like this: ‘I have vision that sees beyond the immediate context and hearing that hears more than just sounds. It is difficult to describe but I can tell you that there is so much more to the universe than you will ever know by just using narrow vision and limited hearing. When you open your senses to all that exists more comes to you than you can ever imagine’. Given at the talk *Communication Makes or Breaks a Life: This Boy’s Life-Saving Typing* (May 2008), reprinted online <http://artfuladventures.typepad.com/artful_adventures/meet-roy-bedward.html> [2/12/2010].

³ Francis Tustin, ‘Autistic Shapes’, *International Review of Psycho-Analysis*, 11 (1984), p.278.

⁴ Daniel Stern, *Forms of Vitality: Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy, and Development* (Oxford University Press: Oxford, 2010), p.6.

⁵ Francis Tustin, ‘Autistic Shapes’, p.279.

⁶ Daniel Stern, *Forms of Vitality*, p.8.

⁷ Daniel Stern, *Forms of Vitality*, p.68.

⁸ Friedrich Nietzsche, *Thus Spoke Zarathustra*, trans. Walter Kaufmann (New York: Penguin, 1954), p.318.

⁹ Felix Guattari, *Chaosmosis: an ethico-aesthetic paradigm*, trans. Paul Bains and Julian Pefanis (Sydney: Power Institute, 1995), p.72.

¹⁰ Francis Tustin, ‘Autistic Shapes’, p.280.

¹¹ Francis Tustin, ‘Autistic Shapes’, p.284.

¹² Francis Tustin, ‘Autistic Shapes’, p.278.

¹³ Roy Bedward, *Communication Makes or Breaks a Life: This Boy’s Life-Saving Typing* <http://artfuladventures.typepad.com/artful_adventures/meet-roy-bedward.html> [2/12/2010].

¹⁴ Francis Tustin, ‘Autistic Shapes’, p.280.

¹⁵ Henri Bergson, *The Creative Mind*, trans. Mabelle L. Andison (New York: Mineola, 2007), p.20.

¹⁶ Daniel Stern, *Forms of Vitality*, p.8

¹⁷ Gilles Deleuze, *Essays Critical and Clinical*, trans. Daniel W. Smith and Michael A. Greco (Minneapolis: Minnesota University Press, 1997), p.23.

¹⁸ While at La Borde working with Jean Oury and Felix Guattari in 1966, a young autist by the name of Jean-Marie is entrusted to Deligny by the child’s mother. An immediate bond ensues, and Deligny begins to conceive of a project of taking autists out of the institutional frameworks of psychiatry and psychoanalysis. ‘He commits his life and that of a group of people without professional identities that he lures toward an experience that can be summed up in one sentence: “to live in the presence of Janmari”’. On 14 July 1967, Deligny leaves La Borde with Janmari and a few others to move to Gourgas, a large house in ruins bought by Felix Guattari. Guattari’s project was originally to make of Gourgas a meeting-place for militants, intellectuals, artists, and workers and to hand over the task of organizing it to Deligny. See Fernand

Deligny, *Œuvres*, ed. Sandra Alvarez Toledo (Paris: Collection Arachnéen, 2007), p.641.

¹⁹ The first children were sent by Françoise Dolto, Maud Mannoni and Emile Monnerot. Since the psychiatric institutions that housed the children closed during the summer vacation, the children could be sent to the Cevennes to Deligny. Fernand Deligny, *Œuvres*, p.673.

²⁰ Jean Oury remembers Deligny's frustrations with the language of psychoanalysis while still at La Borde, particularly in any encounter where patients' dossiers are foregrounded. For Deligny, what matters is the technicity of a project, not the past or how the patient has been evaluated in an institutional framework. 'What matters, he would say, is the project. We couldn't care less about thought'. Jean Oury quoted in Fernand Deligny, *Œuvres*, p.638.

²¹ Whether or not the tracings were actually drawn-into by the autists is not clear. 'About the tracings – which he calls act-signs – we do not always know whether they concern the adults or the children. The border is mobile'. And yet, the tracings are absolutely a collaborative enterprise, a drawing-with of emergent spacetimes of recomposition. The traces, and especially what Deligny calls the 'lines of drift' (*lignes d'errés*) allow the territory to 'become seen', they map into it its resonance as more-than a pre-existent territorial enclosure. See Fernand Deligny, *Œuvres*, p.644.

²² Deligny's concept of '*camérer*' (to camera) is very interesting in this context. Deligny suggests that we have not yet moved into the time of the image, where the image exceeds its representation, exceeds language. 'No matter what they say' he writes, 'ours is not the time of the image' (1990). Available online <<http://www.derives.tv/spip.php?article54> > [4/1/2011]. See also Deligny's film *Le Moindre Geste* (1971).

²³ Gilles Deleuze, *Essays Critical and Clinical*, pp.62-64.

²⁴ Fernand Deligny, 'Cahiers de l'immuable – Voix et Voir', *Recherches*, 18, April (1975), p.7.

²⁵ Fernand Deligny, *Œuvres* p.798.

²⁶ Fernand Deligny, *Œuvres*, p.798.

²⁷ Beatrice Han (Kia-Ki), 'Deligny et les cartes', *Multitudes*, 'Mineure Fernand Deligny', 24, Spring (2006), p.187.

²⁸ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. Brian Massumi, (New York: Athlone, 1987), pp.127-128. Brian Massumi translates '*lignes d'erre*' as 'lines of drift'; whilst in *Dialogues*, translated the same year by Hugh Tomlinson and Barbara Habberjam as 'lines of wandering'. I've re-translated them here as 'lines of drift' to keep the text consistent. Though '*erre*' does have the sense of wandering, I like the

sense of drift as not being necessarily activated by the human, but also in the environment, in a movement-with of emergent spacetimes.

²⁹ Fernand Deligny, 'Cahiers de l'immuable – Voix et Voir', p.3.

³⁰ Anne Querrien, 'Fernand Deligny, *Imaginer le Commun*', *Multitudes*, 'Mineure Fernand Deligny', 24, Spring (2006), p.172.

³¹ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.188. The quotations from Anne Querrien and Beatrice Han are in their own words, not those of Deligny. But they are a poetic paraphrasing of his thoughts, and insofar as they are written as a tribute to his work, they are, in a sense, the tracings of his thoughts.

³² For more on the 'thinking-feeling of what happens' see Brian Massumi's *The Thinking-Feeling of What Happens: Toward a Speculative Pragmatism* (forthcoming MIT Press).

³³ Deligny's texts are never 'about' the tracings. They take place in a beside that is, in a sense, beneath the words of the moving drifts. His own words are always tentative, themselves drifting in a together that creates a complicity between the tracings and the words. This complicity draws out tendencies but never seeks to explain or to organize. It is an orientation in the way I describe throughout. As Toledo writes, 'Deligny's legends (his texts) do not clarify the maps; they intensify their ambiguities'. See Fernand Deligny, *Œuvres*, p.800.

³⁴ Fernand Deligny, 'Cahiers de l'immuable 3 – Au défaut du langage', *Recherches*, 24, November (1976), p.24.

³⁵ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.188.

³⁶ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.188.

³⁷ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.188.

³⁸ Daniel Stern, *Forms of Vitality*, p.11.

³⁹ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.188.

⁴⁰ Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.190.

⁴¹ Fernand Deligny, *Œuvres*, p.798.

⁴² Beatrice Han (Kia-Ki), 'Deligny et les cartes', p.192.

⁴³ Deligny makes much of Janmari's open circles. He calls them "*cermes d'erre*" referring to the growth-line of the tree, and to the circling that is not quite a circle, a Nietzschean circling of eternal return perhaps, linking this spiral-circling to the idea of the common, or what I am calling the commoning.

⁴⁴ Fernand Deligny in Joseph Isaac, 'L'innocence efficace', *Recherches*, 18, April (1975), p.43.

⁴⁵ Fernand Deligny in Joseph Isaac, 'L'innocence efficace', p.51.

⁴⁶ Fernand Deligny, 'Cahiers de l'immuable 3 – Au défaut du langage', *Recherches*, 24, November (1976), p.8.

⁴⁷ Fernand Deligny, 'Cahiers de l'immuable 3', p.9.

⁴⁸ Fernand Deligny, 'Cahiers de l'immuable 3', p.10.

⁴⁹ Daniel Stern, *Forms of Vitality*, p.23.

⁵⁰ Fernand Deligny, 'Cahiers de l'immuable 3', p.11.

⁵¹ Australian aboriginal art, and in particular the works of Clifford Possum ("The Map Series") challenge Euclidean mappings, foregrounding something quite similar to Deligny's lines of drift through the concept of the Dreaming. For an engagement with Possum's work, see Erin Manning, 'Relationscapes: How Contemporary Australian Aboriginal Art Moves Beyond the Map' in *Relationscapes: Movement, Art, Philosophy* (MIT Press, 2009).

⁵² Fernand Deligny, 'Cahiers de l'immuable 3', p.25.

⁵³ Daniel Stern, *Forms of Vitality*, p.23.

⁵⁴ Daniel Stern, *Forms of Vitality*, p.8.

⁵⁵ Daniel Stern, *Forms of Vitality*, p.25.

⁵⁶ Alfred North Whitehead, *Process and Reality: An Essay in Cosmology* [1929] (Cambridge: Cambridge University Press, 1978), p.68.

⁵⁷ Alfred North Whitehead, *Process and Reality*, p.69.

⁵⁸ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, p.203.

⁵⁹ Deleuze explores the idea of the 'now here' as an inversion of Samuel Butler's 'erewhon'. See Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York: Athlone, 1994), p.285.

⁶⁰ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, p.204.

⁶¹ Anne Querrien, 'Fernand Deligny, *Imaginer le Commun*', p.168.

⁶² Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, p.202.

⁶³ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, p.205.

⁶⁴ Anne Querrien, 'Fernand Deligny, *Imaginer le Commun*', p.169.

⁶⁵ Anne Querrien, 'Fernand Deligny, *Imaginer le Commun*', p.170.

⁶⁶ Anne Querrien, 'Fernand Deligny, *Imaginer le Commun*', p.170.

⁶⁷ Fernand Deligny, *Les enfants et le silence* (Paris: Galilée, 1980), p.19.

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