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Processual Creativity and Partial Incorporations

Abstract: Brian Massumi and Félix Guattari conceptualize the creative processual force of life that shapes the passages from the potential to the actual dimensions of experience. Throughout these passages, bodies, environments and their relational modes of felt perception crystallize into form. What the conceptual vocabulary of Massumi and Guattari offers is a tool box to register the processual creative forces that are predetermined towards a coming into shape of a body-environment (subjectivity), as well as to take into account the forces deflecting from capture. The relevancy of their concepts is in that they index the more-than-human operations of the forces that shape the production of subjectivity: their concepts express the forces that by being potential and more-than concrete are beyond registering of individual human consciousness. Considering that subjectivity is produced through the potential ingestion of partial incorporations – brewing of body-time-spaces – this paper is a proposition to think-feel the entanglements of process philosophy and somatic practices. Moreover, having in mind that processual creativity is a force distributed beyond the human, it needs to be as well thought as an autonomous doing ‘of’ the world. Therefore, the concepts offered by Massumi and Guattari overspill the disciplinary containment of the art disciplines and become an ethico-aesthetic paradigm ‘of’ the world, one in which the resistance to the capture of the production of subjectivity goes hand in hand with the invention of ways to think-feel how bodies and environments become.

Keywords: subjectivity; more-than-human; partial incorporation; bare active body; relation; ethico-aesthetic paradigm.

Introduction

In *Ontopower: War Powers and the State of Perception*, Brian Massumi analyses the neoliberal powers operating at the potential level of the processual creative forces that compose bodies, environments and their modes of felt perception. Massumi stresses the operation of powers occurring at the level in which life is brought ‘with’ and ‘from’ potential into existence. What is operated upon is the threshold of potential life into actualization. That threshold is where the force of processual creativity is inflected, preprogrammed or, in Massumi’s vocabulary: preempted. What is most

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perplexing about this preemptive power is not only that it is extremely inventive and creative, but also that it operates at dimensions of experience that are beyond the individual and conscious level of human perception. These power operations happen at more-than-human levels of perception, they inflect potential worlds of experience before they are actualized and thus, they operate in a logic that is potential and relational. It is a logic that does not follow a linear cause and effect: there is not a simple logic of identity between what is about to come to being and what gets to be.

Massumi offers a conceptual vocabulary to navigate the processes of the potential creativity beyond the concrete production of this body, this environment and this particular mode of perceiving relation. What is at stake then is a way to register through process philosophy how the production of subjectivity happens. Subjectivity here is understood not only as the human subject but more importantly as a relational potential plane on which a world of experience is in the processual making. In the vocabulary of Felix Guattari, the production of subjectivity is shaped into being through the ethico-aesthetic paradigm; this is the processual creativity of life 'of' the world. A key Guattarian concept that articulates the potential dimension of experience of the ethico-aesthetic paradigm is that of the 'partial enunciator' which expresses the intensity of the 'partial incorporations', the brewing and almost corporeal forces operating at the level in which bodies and environments had not yet attuned a mode of perceptual relation to come into being. Guattari, in line with Massumi, is philosophizing the plane of experience of the world through the partial operations occurring at the interstices of what is normally understood as a total conscious and perceptual capacity of the human. Therefore, both philosophers offer a conceptual tool box to begin to register the ways in which subjectivity is produced. Then, through the immersion on this processual complexity, some techniques could be envisioned to deflect the capture of subjectivity. Since both philosophers articulate in detail the generation of bodies and environments as an important part of subjectivity's production, a good place to begin to talk about the operations exerted over the processual creativity is that of the body, or more specifically, the brewing of the 'partial incorporations' of the 'bare active body'.

Bare active body

Massumi describes the neoliberal powers specific to the US military complex, which pre-program or pre-empt the production of subjectivity. He conceptualizes the composition of bodies through the operations exerted at their potential level for perceptual relatedness and inseparable from the architecting of an ecology of experience. One of the techniques researched and applied in preempting power, is that of priming. Priming is a phenomenon studied by the Defense Advanced Research Projects Agency (DARPA) and concerns the soldier's capacity to react creatively under situations of stress and fatigue in the battlefield. This is a creative technique in that it prepares the soldier to not act on the battlefield assuming that its conditions follow a logic of cause and effect, but rather it prepares the soldier to act in order to produce multi-linear

changes that he is only ready to register. Following a multilinear logic, the soldier is also trained to act before a threat is fully developed, in such a way that he can divert its full actualization and take advantage of its peaking event. This training happens at a non-conscious level of perception, in Massumi words this training “refers to the capacity of micro-events occurring in the attentional gap to modulate the coming perception.”¹ Priming is non conscious because it happens too fast to be clearly discernible as a conscious decision, it “operates in an interval smaller than the smallest perceivable.”²

The term Massumi suggests for this type of body modulated by the immediate relation in an event of emerging experience is the ‘bare active body’. It is the body “attending to the immediacy of life’s unfolding [...] arcing toward a next vital exercise of its capacity to act.”³ Yet again, this is not the body as separated in its own universe of experience but as indiscernible from the battlefield event, better understood here as an ecology of potentials. The ecology is of potential emergent action-lines living together with the just actualized path of actions unfolded across the battlefield. The priming of the infra interval opens the bare active body to the distributed and proliferative ecology of action-lines that makes indiscernible – at the infra level of consciousness – the separation between body and environment. Body and environment become a direct and mutual felt perception of the tense potentials distributed across the arcing event of combat. Preemption then, is a modulation of the processual creativity of the ecology of potentials, that is exerted at the interval of coming perception, at that interval in which the body and environment are on their way to compose a relational figure for their capacity to act.

The extensive continuum

Massumi articulates the creation of a potential ecology of experience enacted by the operation of priming by way of Whitehead’s concept of the extensive continuum. He explains that the extensive continuum is the “general scheme (not to be confused with a sensorimotor schema) of potential space-time relationships, as it is integrally produced and differentially modulated from the singular ‘standpoint’ (standing-out) of a particular experiential event.”⁴ The extensive continuum is the space-time relationships approached through the experiential dimension from which vectors of potential action-lines accumulate and elasticize the incipient capacities to make a bare active body-environment. In other words, the extensive continuum articulates, at each arcing processual interval, how life unfolds its continuation through the making of envelopes of potential bodies-environments.

¹ Brian Massumi, *Ontopower: War, Power, and the State of Perception* (Durham and London: Duke University Press, 2015), 66.

² *Ibid.*, 73.

³ *Ibid.*, 75.

⁴ *Ibid.*, 134.

Modalities of experience

The fact that the body and environment do not pre-exist their coming together event of actualization says something about the nature of perception. Perception of the potential to come together in an event of actualization generates modalities of experience.

In no case are space and time a priori categories of experience [...]. Space and time are syncretic productions of the prime cut of life. Synchresis is a directly lived production of experience [...] bringing to emergence, in the interstices of the senses, in the bare active interval, new and singular modalities of experience.⁵

The cut of life continuation sets up the extensive continuum, a plane in which the body and environment invent perceptual modes of experience to take account of their entanglements. Though again, experience does not begin to actualize itself from a priori moment in which space, time and body are un-related and stable entities. Space, time and body are always already, at each 'cut of life' continuation – at the infra-imperceptible interval of time – entangled relational activities carrying the potential dimension of creation. At the phase in which life continuation is inventing perceptual modes, the operations happen at the interstices of the senses because they are open to the unknown tendencies of the potential: they don't know yet how to organize themselves for this particular feeling. The syncretic modality operating through the interstices of the senses has as an aim to experiment with modes of perception in order to generate the modes of existence that make possible life's continuity. The very invention of modes of perception is an aesthetic maneuver necessary for the continuation of life as it generates modes of existence. In this sense, modes of perception, as much as they are 'aesthetic' – since they pursue continuation via the experimentation with ways of feeling perceiving – are also 'ethical', in that they capacitate the generation of world continuations.

Relation

Relation is the autonomous ethico-aesthetic force of the world in-the-making. It is what experiments with modes of felt perception to make life capable of continuing. In Massumi's battlefield scenario, 'relation' is that which sorts out a path towards action-lines at the infra interval of time. Relation carries the distribution of an ecology of potentials across the fragmented battlefield expressing multiple action-lines. And the carrying of potentials, incorporated through bare active bodies, generates the felt affective tension of an environment that produced the subjectivity of the event. Relation is the autonomous experimentation of the ecology of potential on ways to

⁵ Ibid., 135.

make one ‘perceptually feel’. Not to feel sameness, but to feel the unknown next step of actualization, as it comes. Relation is the autonomous movement operating at the interstices of what can be sensed so that it can generate other modes of existence, through feeling them and through feeling them with new ways of feeling.

Relation is also the transfer of an intensity of movement that cues and seeds the becoming of continuity but that is ‘extra’ to it. It is extra because its intensity can only be felt at the interstices of what can be sensed as something actual and being concrete. It is what carries the extra of what actualizes. This extra then is an extra from being, from what can be considered as corporeal, material and actual. “The being of the subject is the extra-being of the occurrent relation.”⁶ Whereas the subject is not human or some individual entity, “but the dynamic unity, of the extra-effecting event.”⁷ Relation is what produces the dynamic unity of the event – this type of subjectivity – and what subtracts itself from being, to remain an extra.

More-than-human

Relation is what generates the event and exceeds its actualization. Yet relation does not preexist the event of actualization, but ingresses at each interval of continuation. As Whitehead says, relation is occurrent and “is not a relation of an experient to something external to it, but is itself the ‘inclusive whole’ which is the required connectedness of ‘many in one.’”⁸ Relation ingresses with the earlier phases of the event as an occurrence and remains as something extra that exceeds the event once it reaches its phase of culmination, so that it can be transferred to a next occasion. Now, this feature of being extra and in excess from the concrete unveils a last remarkable point about relation: relation is also extra and in excess of the human.

In the book *Adventure of Ideas*, while explaining that relation is the felt relation of the inclusive whole of an event, Whitehead adds the following remark: “In this I thoroughly agree, holding that the togetherness of things in occasions are only rarely occasions of human experience.”⁹ He is saying that what holds the concrete elements of an event – and holds them as something extra and in excess of the concrete – is not limited to the human. The processual creativity of the autonomous relation is more-than-human in that it links what can be perceptually felt without organizing it around the sense capacity of the human. It is an ecology in excess of human cognition. It produces subjectivities beyond human terms.

⁶ Brian Massumi, *Semblance and Event. Activist Philosophy and the Occurrent Arts* (Cambridge, MA: MIT Press, 2011), 21.

⁷ Idem.

⁸ Alfred North Whitehead, *Adventure of Ideas* (New York: Free Press, 1967), 233.

⁹ Whitehead, *Adventure of Ideas*, 233.

Processual creativity

In *Chaosmosis* Guattari articulates the more-than-human processual creativity involved in the production of subjectivity. For Guattari, in the same line as Massumi, subjectivity is a potential field of relations – or what was called the dynamic unity of the event – not limited to the individual human subject. It is a “multiplicity that deploys itself as much beyond the individual [...] as before the person, on the side of the preverbal intensities, indicating a logic of affects rather than a logic of delimited sets.”¹⁰ Subjectivity is not limited to the human while it also shapes it. For Guattari, subjectivity produces human and more-than-human experiences: “human inter subjective instances manifested by language” and non-human “machinic apparatuses (for example, those involving computer technology) and incorporeal Universes of reference such as those relative to music and plastic arts.”¹¹ In this paper the analysis of the more-than-human is not stressed in field of media technology – though neither is it specifically highlighted in the field of visual arts – because what is of importance in regards to the concept of processual creativity is to understand its own autonomous quality. In this sense, a media technology and visual art object can include elements that do not identify as human components (such as algorithms and organic or synthetic materials) while trespassed by the capacity of a processual force to actualize an event of relation into existence.

For Guattari, what is at stake in the subjectivity of the more-than-human is that the processual creativity has the “autonomy of an aesthetic order.”¹² This is to say that the processual creativity detaches from the logic of cause and effect of the concrete dimension of experience and gains the freedom of a transversal movement through the potential bringing together of relations: it follows the logic of affects. Again, through this logic of affect, the processual creativity autonomously – in its own potential terms beyond any human individual will – plays with modes of feelings that bring ways of composing body and environments entanglements into actual existence. What Guattari is proposing is to think an aesthetic doing of the world that on one hand is inseparable from the production of subjectivities and that in the other, reaches beyond the aesthetic human doings limited to art contexts.

Partial enunciator

The concept in Guattari that expresses the autonomous force of the processual creativity is the ‘partial enunciator’. He designs this concept through the combination of the concept of ‘object a’ by Jacques Lacan and the aesthetic theory of isolation and detachment from the material object proposed by Mikhail Bakhtin. Guattari retains

¹⁰ Felix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Indiana University Press, 1995), 9.

¹¹ *Idem.*

¹² *Ibid.*, 13.

the quality of the 'object a' of being a transitional object that produces subjectivity always in relation to alterity (a force in excess of its own identity) and as something partial (a cue or index to launch a next process of actualization). But he departs from Lacan because he finds his logic of transition attached to a linear causality still influenced by the structural theories of signification of Ferdinand De Saussure. For Guattari the transition of the partial enunciator does not happen from one single site of experience to the next – from here to there – but from an event of multiple dimensions of experience 'to' and 'through' the other – from anywhere to everywhere. In other words, the transition of the partial enunciator indicates not a single dimension of experience, instead it indicates the heterogeneous multidimensionality of transitions among events.¹³

From Bakhtin, Guattari takes the autonomous quality of the processual creativity in excess of the material form of the art work and also independently from the intention of the author and spectator. Even if the examples that Guattari shares from Bakhtin come from the visual arts and music, he expands this field with ethology, mass-media, dance and poetry. Therefore, the processual creativity is an aesthetic force of the world in the making, beyond disciplinary categories.

In music, for example, as Bakhtin emphasizes, isolation and invention cannot be axiologically related to the material: "It is not the sound of acoustics that is isolated, and not the mathematical number of the compositional order that is made up. What is detached and fictively irreversible is the event of striving, the axiological tension, which actualizes itself thanks to that without any impediment, and becomes consummated."¹⁴

The partial enunciator is the excess of the processual creativity, what brings the elements into relation and what remains as an extra from it. It is what brings the components of music making into that singular – as irreversible – event of striving and what expresses this very quality of striving as the excesses that detaches and consummates the sum of the individual parts. The aesthetic autonomy of the partial enunciator detaches from fixed actual and local time and space coordinates, and it produces the qualitative excess of striving that can make transition into another adjacent or future event.

Partial subjectivities

What the partial enunciator expresses or carries are partial subjectivities. These are relational nexus of potentials in excess of a past or present event of actualization that are ready – as in reserve – to make the transition into a next actualization. The production of subjectivity does not function by transforming a human subject quality

¹³ *Ibid.*, 45, 72, 95.

¹⁴ *Ibid.*, 14.

to the next – let's say, the behavior of a human subject over a period of time. The production of subjectivity operates through the distribution of partial enunciators of subjectivities that agglomerate in a nexus of relation to become an event of subjectivation. What the concept of the partial enunciator proposes is “to decentre the question of the subject onto the question of subjectivity” and to stop considering the subject “as the ultimate essence of individuation [...] a nucleus of sensibility, of expressivity – the unifier of states of consciousness.”¹⁵ In this sense, subjectivity does not return to the human subject without undoing it into a subjectivity that has more-than-human parts or vectors of partial subjectivities. Therefore, partial processes of subjectivation undo the total or complete category of the human being, not only decentering the human as the proprietor of thinking-feelings, but also of the categorical biological and psychological limits which separate it from an immediate relation with a multiplicity of more-than-human entities.

Partial incorporations

Partial subjectivities are potential nexuses that as much as they are extra from being, they are also partially incorporated in the concrete-actual dimension of experience. As much as partial subjectivities break open the category of the human, they also distribute the corporeality of the human body through the dimension of the more-than-human: “enunciation becomes correlative not only to the emergence of a logic of non-discursive intensities, but equally to a pathic incorporation-agglomeration of these vectors of partial subjectivity.”¹⁶

Similar to Massumi, the examples that Guattari lends to the experience of partial incorporations are related to moments in which the causal logic of time is interfered, which thus affect as well the sensory-motor habits of actions of the body. The partial incorporations are experienced as the ingression of the reserve of potential in the midst of the unfolding of sensory-motor habits patterns. The transitions of the partial enunciators do not move from one linear incorporation to the next, instead these incorporations happen at the multidimensional passages of events of experience. Incorporations are vectors of subjectivities that reside in more-than one time and location. In this sense, there is never one single body in a single time and location, but the body becomes a distributed entity non localizable in time and space.

Time image

Guattari mentions the perceptual operation of Gilles Deleuze's ‘time-image’ as “seeds of the production of subjectivity” and as a mode of “pathic knowledge, which presents itself as a subjectivity that one actively meets”. This mode of perception actively asks the partial subjectivities to compose a mode of relational felt perception

¹⁵ Ibid., 22.

¹⁶ Idem.

with it.¹⁷ Deleuze develops the concept of the time-image in his book *Cinema 2: The Time-Image*. One of the films he uses to describe this perceptual operation is Robert Bresson's *Pickpocket*. He says that the pickpocket character “shifts, runs, and becomes animated in vain, the situation he is in outstrips his motor capacities on all sides, and makes him see and hear what is no longer subject to the rules of a response or an action.”¹⁸ The suspension of the sensory-motor action goes together with a double movement of fragmentation of the sensory perception of the body and, with the creation of a space through that very fragmentation:

Bresson's visual space is fragmented and disconnected, but its parts have step by step, a manual continuity [...]. Thus, in *Pickpocket*, it is the hands of the three accomplices which connect the parts of the space in the Gare de Lyon, not exactly through their seizing an object, but through brushing it, arresting it in its movement, giving it another direction, passing it on and making it circulate in this space. The hand doubles its prehensile function (of object) by a connective function (of space); but, from that moment, it is the whole eye which doubles its optical function by a specifically 'grabbing' [*haptique*] one [...] a touching which is specific to the gaze.¹⁹

Bresson composes a time-image by breaking the logic of continuity of the actions. This fragmentation of continuity is what sets the conditions for the distribution of partial enunciators of subjectivity to be pathically incorporated for a viewer. And, again, this pathic incorporation can only be possible if the relations between the body and the space experiment with ways to produce their mutual modalities of perception. To be an active viewer of Bresson's scene, the body needs to shift its sensory capacities and to connect them differently than from a direct logic of action and reaction or of cause and effect. To follow the movement of production of the space of the Gare de Lyon, the tactile and the visual capacities need to do an 'amodal' transfer, one in which vision feels like touching and touch feels like the envisioning of spatial dimensions.

Daniel Stern defines 'amodal' transfer as the infant's perception that can match diverse situations through their similarity in shape, temporal rhythms and intensities.²⁰ What is similar between different events of perception is registered by transferring across sense modes something of, let's say, the intensity of the visual mode into touch. The term 'amodal' stresses that what passes through the sense modes (touch-vision) is not just a content of the senses simply inversed, but a relation that is autonomous from them, again: an extra effect of the processual creativity. Massumi

¹⁷ Ibid., 25.

¹⁸ Gilles Deleuze, *Cinema 2: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 3.

¹⁹ Ibid., 13.

²⁰ Daniel Stern, *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology* (London: Karnac Books, 1985), 51.

goes as far as to call amodal perceptions ‘forms of life’ and adds that they “recompose the senses.”²¹

Knotting problems

If in the process of carrying the extra of relation in the discipline of knowledge we follow Deleuze when he says that “we must break with the long habit of thought which forces us to consider the problematic as a subjective category of our knowledge”²², then we could consider the problems laid out by the ethico-aesthetic paradigm as “knots which, in each case, surround the singularities corresponding to a problem”²³ and also as knots that get us “caught in the network of their kinship relations”²⁴. From this Deleuzean perspective, the knots that are moved by the problematic of the ethico-aesthetic relation express a series of questions that do not have an answer yet but do have a potential incessant displacement. The questions felt with these displacements are indexed at the edge and through the interstices of sense perception and conscious knowledge. Through the infra intervals of what comes to be known as an actualized perception the knots express their kinship most intensively. Thus this paper will finish by offering a series of propositions that index the salient features of the production of subjectivity, followed by a series of problems that have as goal to keep on displacing questions through the plane of the problematic in such a way that the knots keep on hovering and waving beyond the interstices.

Propositions: register the interstices of the senses to follow the movement of the production of subjectivity. Think this movement as an autonomous form of life instead of as a byproduct of human cognition. Follow to the partial expressions of these movements through attuning to the portioned and distributed relational nexuses of incorporations-times-spaces. Remember that modalities of experience are generated on the go as much as bodies and environments are taking shape. Think of these autonomous incorporeal – through the corporeal – movements as thinking, not of you, but of the world. Think of thinking as the ethico-aesthetic processual creativity ‘of’ the world. Carry the experience of these proposition towards the production of techniques to deflect the capture of the production of subjectivities at the ‘interval smaller than the smallest perceivable’. Make use of any practice close to you to register the interstices of the senses and to inflect the relational nexus towards the re-occurring of forms of life moving beyond preemption.

Knot of curation: what would it mean to curate an ethico-aesthetic force that experiments with modes to relationally feel events beyond the category of the human? Which kind of spaces could host and hone forces alien to the human? What would

²¹ Massumi, *Semblance and Event*, 18.

²² Gilles Deleuze, *The Logic of Sense*, trans. Mark Lester with Charles Stivale, ed. Constatin V. Boundas (New York: Columbia University Press, 1990), 54.

²³ *Ibid.*, 55.

²⁴ *Idem.*

be the role of an audience witnessing an ethico-aesthetic event not located in the here and now but for the elsewhere and then? These questions address the role of galleries and theatres for the visual and performing arts. Curation would need to be reevaluated less as the offering of a concrete space and time to produce and present artistic work, but as a following of processes of partial subjectivities not limited to those concrete times and spaces. In that the concrete walls of these institutions need to be reconsidered as a minor juncture of a larger and complex multi topological and temporal field of forces. Curation would be asked to be environmental, not only of concrete entities that are beyond the human (glaciers, animals, microbes) but of recursive temporalities that affect entities from past, present and future. Curations would be asked to think the environment as an 'extensive continuum' made of refrains of multi components of time that re occur to shape 'forms of life'. The forms of life that shape actual bodies and environments producing subjectivities in the 'bare active interval' of time-space.

Knot of somatics: which type of somatic practices can undo the relation that connects, under a logic of identity, the potential and processual data of experience with the already known maps of the body? Can a somatic practice experiment beyond the Neoliberal market of wellness that perpetuates the individuation of the body into the category of the human subject? Which type of somatic techniques can activate experience beyond the local functioning of the organism tapping into the excess of the qualitative aesthetic force of the distributed partial incorporations? How to think of somatic practices that tap into the 'bare active interval' that distributes 'partial incorporations', considering that these experiences are mostly unfelt since they operate at the level of the barely corporeal? These questions invert the idea that subjective body maps (psychic, physiological, biological) are life containers. Instead, partial subjectivities are life aggregates always in relation with forces in excess of maps. They are virtual forces, extra from being. Under this perspective, somatic practices can be thought as practices to shape bodies as they are being apportioned by the contingencies of the life forces of the world. Somatic practices can't be approached as complete or exhaustive methods meant to integrate and/or recover a whole sense of the concrete and virtual body. They are pragmatic experiences to register the always partial and renewed feeling of the field of contingencies shaping bare active bodies. Similar to the knot of curation, we need to invent techniques – instead of methods – to make bodies to care for actual and virtual life, at each step of the lived process.

Knot of research-creation: what are the necessary techniques that attune to the expressions of the extra and interstitial hovering beyond the human? And what are the modes of re-evaluation of the effects that do not invest in the human categories of knowledge? Who, in the sense of which types of modes of existence, would be valued by the extra of the human? On one hand the university hubs for research creation – increasingly hosting artists taking a well-deserved break from the art market – can stop asking the honed process to be a contribution to knowledge for the here and now of contemporary society. Processes are autonomous life entities that energize the actual and virtual forms of life when contingencies toggle them to re-occur. On the

other hand, the valuation of the process of research creation can't be thought separated from the production of modalities of experience that are, in their processual core, alternative to the typical conventions of what a human is: an individual and sovereign subject. The valuation of the research creation process needs to be considered as immanent to the invention of modalities of experience. In this sense, research creation is less a tool to invent new formats of knowledge (new forms of artistic products), but an exploration of the processual and complex forces brewing the production of subjectivity that by being in a constant state of relational becoming, undoes the category of the subject into a collective and transitional force of the 'more-than-human': too abstract, too relational and too full of emerging life.

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