

A Philosophy of Movement:

Compositionality and Compossessions of a Choreography of the Event, Environmental
Bodyings, and its Pedagogies

On Thought Experienced, Movement Moving and the Feeling of the Unfelt

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ABSTRACT

A Philosophy of Movement: Compositionality and Compossessions of a Choreography of the Event, Environmental Bodyings, and its Pedagogies

On Thought Experienced, Movement Moving and the Feeling of the Unfelt

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This research-creation thesis is an improvisation of thought, in that sense, it proposes a writing practice as a dance and choreographic endeavour, in the way that it is made as if making a choreography, in that way it is a choreographic text. It tries desperately to pull away and de-center dance from the dance studio and a body that continually moves in a space toward a pull that calls a different way of envisioning movement not necessarily *only* in a body *but* in-bodyings, and also not *only* in-constant-movement *but* also in non-movement and non-location. It also desperately wills to break free from the concept of separated entities and perception located in a human brain-body-mind, in order to move with a more intuitive concept of compositionality and environmentality and to craft practices to move from there. Thus, moving with a childish obsession of always feeling and wanting and needing one thing being another and another and another in potential. The obsession carries the hiccup of the phrase: A text can be a painting, a dance can be a sculpture, a choreography can be the making of an egg.

This research-creation thesis elbows itself with a philosophy of organism or process philosophy, meaning that it improvises, dances in thought, and writes with philosopher Alfred North Whitehead and it is more an ode to thought rather than a descriptive or explanatory text. It is not about, nor it explains anything. It seeks itself as a creative gesture. It produces zones of relevance from flash thoughts and moves from there into the unknown proliferations, repetitions, or insistences, from a dance oriented qualitative environment of thought. It seeks to craft itself with the qualities of the sculptoric, painting, storytelling, architectal, and the pedagogical in its movements; in such way,

seeking a transversal relationality, rather than a locality of fields. It won't fit in pre-demarcated fields, instead, it greets and invents fields anew for an attempt toward the creation of new possible worlds of potential with the appetite of an artful way of living as an imperative urgent task of the world that announces itself as necessary as it unfolded at the turn of 2019 and into the 2020's with the pains of the pandemic.

It works with the concept of an occasion of experience from Whitehead, departing from the chant: the world is activity and thought is in the world. Like that, it stays close to such chant and builds its own invented quasi-concepts: compositionality, compossessions, and environmentalities. It also invents the term *Machines for Feeling* and moves with such intensive conceptual fielding. It tries over and over, to move from inter-actions toward infra-actions.

Hopefully it is an intensive work that dives into a profundity under-the-sea-like, that keeps on digging toward infra-activities of mental-actual or non-actual actual worlds dances in the making. It inclines in a small ledge of felt thought of the virtual in the actual and the actual potential in the virtual. Like that, it moves into conceptual architectures made from a delicate choreography of conceptual forces through a written languaging texture.

Its desire is to build enough consistency for a conceptual launchpad as a relational platform in order to be able to jump into a very wanted text on pedagogies and choreographic mode found again and again in what the author calls *The Diagram Game*.

It moves with the figures of forgetting, starting again, unfinished, diagrammatic walking, bread-crumbling, interrupting, loosing, tripping, mundane everyday life, friends, living room, kitchen and shower dances, slownesses and speeds, non-movement, movement, discontinuities, pain and joy. It was written and re-written and has many friend-texts that evented in the lapse of 9 years (2014-2023). It bows itself toward the patience of all the co-conspirators that accompanied the multiple processes it navigated with.

It thinks-feels itself as an energetics for pedagogies and worlds to come!

DEDICATION

To Hannah, Teah, Marcelino, Tunfli and Mushi

To Mexican clay, the sea and the colour purple

To Héctor Morales Tecpanécatl and María Gallardo Durán

To my beloved sister Nani and brother Alel

To all the unfinished written texts that didn't make it in here

To the ways of the untimely in and out of time

To all the unseen dances

To SenseLab and the 3 Ecologies

To autistic, neurodiverse, indigenous, black, mental health strugglers and deaf-blind
communities

To the greñus

To invented worlds to come

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a hundred times without the sound getting to my mouth, for always listening to me, reading my words aloud over and over to me. Paying attention for me to speak non-stop without paying attention because I needed to talk to myself. For all the coffees, breakfasts, time, space and also the hard moments that have taught me so much about life otherwise. Thank you for becoming my facilitator without us knowing, modulating sounds, lights, movement qualities, environments, in order to modulate ways for me to find the pace and peace to work and shine and pursue my full potential and my impetus for living, again and again. But mostly thank you for being there always and for being the most wonderful artist and creative thinker I have ever known, and I still keep on discovering according to different epochs in our life and lives together.

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Thank you SenseLab, for hosting the hypothetical sympathy of the adventurous intersections of thought and making at the very limit of where things and non-things, can go. I'm still writing *My Years at SenseLab* and I promise such choreographic text is coming soon, as soon as this one folds into the universe of having left from my lap! Thank you Leslie, Csenge, Ramona, Matthew, Khadija, Anouk, Matisse, Ben, Lili, Lucy, John, Adam, Tito, Bayo for catalyzing fields of encounter at the limit of the unthinkable through gestures of creation that folded and unfolded magical events.

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nomás. Hacer tonterías. Hacer coreografías, las mejores, de un día para otro, consiguiendo cientos de cajas de cartón para construir mundos otros. Encontrando caminos otros también pero nunca logrando separarnos del todo. Siempre, siempre, estoy creando con ustedes, a las 6am, tratando de sentir la más mínima pulsión a través de un viaje tunelístico para despertar acciones vertiginosas, amorosas, juguetonas, locuaces, certeras, poderosas, tristonas, miedosas, acurrucadas, pelucas. Sushi ta mal. Debajo de un cielo de plástico blanco mientras Mike nos riega con agua invisible para crecer en nuestro modelado de hacernos plantas! Les amo tanto y espero se encuentren de algún modo u otro entre estas líneas de los pensar-quereres de May.

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¹ I have borrowed this term, 'university in ruins' from author Bill Readings. To learn more from his perspective see his book *The University in Ruins*, 1999.

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To have done with the judgement of categorical thinking

The project: to move differently from categorical thinking and to get into a crafting of a potentially differential thought.

The focus: to move away from body to bodying¹ and into the possibility of an environmental bodying.

The ground: to explore differential thought, environmental bodying and compositionality within the grounds of a philosophy of organism or process philosophy.

Conceptual Movements: Conceptual archi-tetxures or little thought polygonal architectonics – conceptual figures as companions that include indirect neighbours, the shower talk, the oink, etc.

The imbricated indirect neighbours: pedagogies for non-disciplinarity, research-creation practices and choreography of the event or environmental choreography.

The choreo-mode figures: The passage or transitory passages. Openings. Transportations.

The hall. A corridor. Architecture of a living playground with swings, slides, tunnels and infinite rooms with no walls.

Chirping Concepts: Amplified duration. Immanence. The immediate. Event. Relational Autonomy².

Oink Concepts: Prehension. Feeling. Perception. Hallucinatory share of experience.

The way: spirals of intensive content or looking for clues, the way a metal detector looks for metal in a beach. An improvisation of thought moving.

Shower talk 1: There's something about improvisation, which is a movement that creates on the go, and in movement with creative, inventive, and emergent forces.

Shower talk 2: the problem with categorical thinking is that things, living entities and events are seen as a category not as an ecology of relations. There's no such thing as "one". Any, anything is already a different set of relations. What I call a compositionality. Everyone and everything carries an ecology and there cannot be a catalogue of people-living entities, nor of things by just tagging them into categories because categories are full of preassigned value and full of assumptions and stereotypes that move from taken-for-granted-knowledge. It reminds me of this article from William Connolly on the "tendency to treat similarities as if they were equalities" (Connolly 50-79) which he grows from Nietzsche's proposition: "The dominant tendency, however, to treat as equal what is merely similar – an illogical tendency, for nothing is really equal – is what first created any basis for logic" (Nietzsche and Kaufmann 171). So, there's something about the politics of why it is important to move away from categorical thinking. In short, the politics of considering the world as a set of relations in and as movement rather than as static categories, to make and open room for other than dominant tendencies.

Improvisation of Thought

The following text is an improvisation of thought. To see what else could thinking look and feel like, not in structure but in a dance of its own. The way of making here, is by feeling and fielding, relevant flashpoints and building from there. Listening to the coming-into rhythms of thought and attempting to continue them into a sort of hum. This text is approached the way the making of a painting would be, for me. The way the making of an emergent choreography would be. And it will attempt to share such way in its way. It **invents its way as it goes**. Because it cannot be done in any other way. The novelty of this text is perhaps its approach and perhaps only that: the coming into the world of a text that feels like this and that struggles and fights for its existence within this modality while defending such as a necessary and profoundly valid academic way. Instead of reading directly, the reader is invited to find its own flashpoints and then attempt to connect those into a kind of mobile structure. A sifting of a kind. A compositionality. Which is the concept that this text will try to craft and craft with. beautiful

This improvisation of thought will elbow here and there with different field corners. It will not propose itself as a knower of the vast fields it touches merely as a glimpse. Instead, it will propose itself as intensive rather than extensive. The intention has nothing to do with proving knowledge of the fields it touches, the inclination rather

goes more toward provoking a ledge for thought, or a way of considering from the reflection built, how that reflection itself may throw its own necessary possible zones of potential application. Not so much by conscious decision but by paying tribute to the forces of thought that keep folding themselves back as a buzzing sound that suggests itself as relevant for a not-so-clear-reason at all. And cherishing that as an important and strong value. One of the strongest buzzes for this text comes from Whitehead's process philosophy and so it improvises with that. It crafts its way with Whitehead.

This improvisation of thought feels as if walking in an open field at night. In this walk, Whitehead's conceptual grid would be some furrows in the night's vastness. It would also cloak with different textures, some kind of small handlebars, placed all over the night, aleatorily and disorderedly, here and there, at different heights and distances and of diverse sizes. In this walk at night, you would need to tap the air and move around in order to find these handles from which to grab. You would be constantly orienting and re-orienting in a pitch-dark open field. At the same time, you would be constantly losing a sense of balance. The security of where and how to step next, would start fading, and gradually be erased from the body. Even the sense of limits of the body and limits of the night would start blending a little bit or much, almost as sugar into water, until you couldn't differentiate any longer in sensation, if you were a body or actually made out of night. Until the point of no longer being certain any more of either being a body walking at night or being the night carrying the walk nigh its own density. Until the point of feeling yourself night. Nigh. wow

The thinking thought improvisation of this text, also feels like a precarious architecture made out of corners and ledges. An almost falling architecture, barely standing, yet capable of holding many weights and balances. An architecture of something between a domestic space and a playground, perhaps even a playground made-out of sand while being traversed by an infancy sitting in the sand waiting for the waves to come and fill the holes she's caved in the waiting-doing, so that those relational pulls of the waves satisfy the pools making tunneling holes. Perhaps a non-functional architecture, an architecture made out of thought, yes, an architecture of thought. Almost as if you could build a bench with a wood thing that you would have found during your night walk; then, with this wood thing, you would build a kind of bench to sit on a kind of thought and while sitting in this improvised **sitability** you could hear a line crossing by, asking you: What are the whispers on the corners of this thought? this is really special.

first entryway or part I

ladder

⋮

⋮

⋮⋮⋮

⋮

⋮

On Activity

The world is made of activity

activity

activity

activity

repeats itself

over and over

again

activity

as a whisper

thrown as a throb

by another universe

right at you

at every turn

like a secret passage

toward an always already
wanted place
that you know is there
yet eludes you
every time you step near
you hear activity here and there
it comes to you
again and again
until finally
you cannot ignore
its relevance anymore
now you know it has importance
it matters somehow
it is an entry point
to a movement of thought
or to a thought that moves

it is a cut

a decision in the field

the text has decided its route

the way Nietzsche's "dream find[s] the world" (Nietzsche et al. 162)

it keeps signaling toward that stone

to step onto it

in order to cross

to cross

to an unknown yet calling felt field

the field of this very thought

you find these little folded messages

sticking out from unexpected sites

under a teapot

next to a grass patch

between the street and the sidewalk

flying in the wind

and landing in your chest

in between book's pages

inside a shoe you haven't used in one or two years

in a stranger's passing by hand handing it to you

little folded notes

filled with a word

a line

a small

undecipherable paragraph

all these are clues

clues toward a world of thought

this wanting willing thought

Why start with activity? What is activity?

Why? Whitehead's ontological principle says that "...actual entities are the only reasons; so that to search for a 'reason' is to search for one or more actual entities" (Whitehead, *Process and Reality* 36). I take it from here, and for now, that to look for a reason, is to look for a kind of arrangement. Let's entertain the idea of **arrangement**³ for a while, a bit like holding it in a folded paper in one hand while taking lunch out, with the premise of only opening it and reading it once back home; and needing to hold it no matter how sweaty it may get, for as long as it takes you to get there. Another idea to entertain: an arrangement could be like a story. As such, it could be told in many ways and with many different entry points. Loud sound upstairs: "[It] starts from any point" (Manning and Massumi 35). According to its way of being told and according to the entry point used as a relative departing place, each story is a different one. Like that, this text tends to the ways and entry points given by the text itself and follows that as a way of s(pr)aying its existence: perhaps this text is looking for its own story, to tell it back –in its own making– its way of existing in the world.

Another way of s(w)aying⁴ why activity would be: because of mere attraction. Force. Louder. Strongest repetition. Intuitive speculative dive. Felt relevance. Following a lead without a reason. Not looking for truth or righteousness but to follow a strong

intuition. The thought's voice that wakes you up in consecutive mornings two summers apart. Perhaps it is like if you were walking into a huge garden full of trampolines and you felt a special appeal toward one of them. Your body turns toward this trampoline faster than you realize. Let's say that you are still considering the other trampolines, yet your body already selected and is walking toward its decision. This trampoline goes like: *'The world is made up of activity'*. You step on it and take a leap that goes spiraling out into a wonder. Unfolding an uncertain spread. Unravelling the following ruffling swoosh. Unfurling.

////// // /./

“The whole spatial universe is a field of force, . . . a field of incessant activity” (Whitehead, *Modes of Thought* 136). “‘Actual entities’ -also termed ‘actual occasions’ -are the final real things-, of which the world is made up” (Whitehead, *Process and Reality* 18). “An occasion of experience is an activity” (Whitehead, *Adventures of Ideas* 176). For Whitehead, the world is made up of actual entities, also termed, ‘actual occasions’, and also termed, ‘occasions of experience’ (Whitehead, *Adventures of Ideas*; Whitehead, *Modes of Thought*; Whitehead, *Process and Reality*).

////// // /./



We have in the small arrangement of the lines above that for Whitehead, the world is made up of actual entities or occasions of experience. If we play a resonance within the lines proposed we also have that such world, a universe, is a field of incessant activity. We could infer from this play that the world itself is made up not only of occasions of experience but of activity, or that occasions of experience are themselves activities, thus, the world is made up of activity. Then we could play the lines differently and interchange occasions of experience for activity, we would have something like this: *The world is made out of activity. The world is made out of occasions of experience.* We could keep going a bit more with the interchanging chanting phrase of this text. *The world is made out of actual entities.* I want to keep this game until we land in the phrase: *thought is in the world.* There's one way to getting there fast. If I think about it in the range of a year I may come with the following: *an activity as an actual entity or occasion of experience has mentality, it thinks, it has thought, itself, if activity makes the world, and activity has thought, therefore thought is in the world.* (I want to note here that the past italicized lines took me two years to elaborate, truly, in the past, I felt close many times but it wasn't until two years after, of reading and re-reading the paragraph above, that it finally found its capacity to show itself in this way, yup, such are sometimes, the temporalities of activity, of thought in the making, of creating, of worlding, of living). But we would be rushing brushing the song; and yet, we

are already there, plunging! In a way we could do the inferring exercise and be satisfied with a rapid conclusion: that if the world is made out of actual entities and if the world is also activity, then actual entities or occasions of experience are activities. For a long time, I wanted to do this jump, from actual entities into activity, just conclude that, to move forward, yet I wanted a clue from Whitehead that would welcome this jump into its cosmology. It was there all along, but it took this writer two or three years, believe me, to find the clue in the way of this expression: "An occasion of experience is an activity" (Whitehead, *Adventures of Ideas* 176). After years and months trying to find it and being in a stubborn relation with the chanting phrase of this text, finally one day it was there. The missing link! Or so it felt like that, for this text, in that moment. Why activity then? Walking in the street, bouncing in the heels wondering, attempting to look for an answer under some rocks. One day the field was invaded by this thought: 'The reason for activity is because it is relevant since we are departing from the proposition that it is what actually makes the world!' This writing is perhaps a way to go into a quest to decipher what this thought was trying to tell me during a bouncing-heels-kind-of-walk, to tend to its force of sounding itself. When phrases like this cross and enter into my life-fielding, a part of me tells the thought: 'leave me alone! You are nothing, you are talking nonsense!' While other part of me goes like: 'Ok, ok, I'll look into that. I wonder what makes you so joyful to say something like that, why activity is such a joy and so relevant for this thought?' Relevancy here is something felt as relevant, more as if you had zones of colours, *tonezones*, drawing themselves in a plane where there was almost nothing before, like those things you put in a to-do-list: 'clean toilet' or in a shopping list: 'get some lemons',

'make new worlds'. Relevancy here is like those things you can't stop thinking about for some days, months, years. What chooses you. What jumps in the field. Nietzsche's dream that comes to find you. Like when you can't stop seeing yellow all around. Or craving chocolate all day. Or in a stranger creepy way, the way your social media knows that you are looking for a belt and invades your feed with all sorts of ads on belts. Somewhere in between these examples would be a dim sensation of the quality of relevancy in the way I use it in this writing ecology, something that pushes forth its way into being there mostly qualitatively felt, soundly, jumping to the surface, craving some attention, poking the shoulder. A relevancy here would be similar to Moten's "you are always already in the thing that you call for and that calls you" (as cited by Halberstam 7). Or as Tito Mukhopadhyay would say "a solitary ray of curiosity, which [grows] in some corner of [the] brain . . . sufficiently strong as to light up the world in the shape of a question", "spreading through my head like a wild wind" (Mukhopadhyay 10, 50). Let's just say that one day this revelation was in the thinking of this writing, that activity was in the list, first thing in the list, to get there. And in trying to question the list: what's the reason? –another thought would ask. And something told me that the main reason was, that it was there, in the list of thought thinking, as in every waking moment. Something telling you through the whispers of thought: "this". And then trying to say here, in this writing, that perhaps one of the reasons, is that it was there: flashing, pulsing, crossing, entering, again and again, as a sea wave crashing over and over in the same stone, eventually leaking leaving its mark, as if someone was whispering to your ear while you were in the state of barely waking up at the edge of an almost bench in a dark forest: "I leave you a

key on the table beside the door, see you later” and you would wake up to find such key but you wouldn’t know what the key would open, as if it would open something unknown. That “activity makes the world” is perhaps not a huge revelation. Although I think and feel over and over that it actually is. That it is quite the importance of the difference of feeling (being) trapped or feeling (being) alive, of creating deaden worlds or of creating worlds of and for more life. Of creating an education that is boring and leads nowhere or of creating a learning experience that excites everyone around and creates modes of life that feel relevant and propel more ways. I’d venture into pronouncing tentatively that the importance of activity as world, is what perhaps makes the difference between understanding a person as a category and therefore encircling this into the least version of itself, and understanding a compositionality named person as an in-mobility actual-mental expression of activity worlding, not in separation from the world but in compossession⁵ (Morales, *Choreography of the Event* 17, 37) with and in worlding. Why it is huge perhaps, is because it is trying to say that activity is not contained inside things, but that things, world thoughts, are themselves activities, materiality is activity, so it is trying to say that we need to investigate activity further, its veins, its ways, its pedagogies, its turns, how it feels, how else from what we are otherwise used to perceive as static formations. The relevance is perhaps that it is trying to propose another way of engaging with the world, another way of creating worlds. I think the proposition of this text is that one, *to move toward activity*, in living, in education, in writing, in creating, in relating. To move toward a concept of activity which is what the world is, instead of staying in a place with a concept of a world made up of static self-enclosed, separated bits of matter

which is the way we're more usually accustomed to encounter things, the world, things, practices, and others. It is the cadence of this writing that a lot of our living ways are rooted in a concept of the world made of static matter and until we learn and practice a different concept of the world, we won't be able to move differently than dominant sometimes rusted ways. This is a strong statement. I know. But I truly believe that. That **the concept of the world makes the world**. Quick example: if I understand the world as static, I will then build the same over and over again right? Because why would I build something different if the world needs to stay the same because it doesn't move. If I understand the world as moving I may design a chair that grows smaller, taller, longer, flatter with the floor, surferer, who knows. But also, it is not merely about what we as humans create for this world or how we create the world in which we live, that would be to assign too much credit to the order of the human and that would be to move in a paradigm of the static as well, which has managed to assign categories and hierarchies to these. If the world is made of actual entities and these, as processes in the making, carry thought, then they have conceptual force, they move with concepts that dance in the occasion's way of becoming world. The concept of the world makes the world. Let's also say that, an understanding of the world as activity would allow to feel more, the movements around, and such attunements of feeling with movements, would allow a highschool student to modify their homework according to the movements of learning rather than think constantly about suicide due to the tension and distress that having to deliver a homework has produced in its body, because those are the worlds that we have been inventing for a while, in understanding the world as static, am I going to far? I don't

think so! Those are the stakes! Yet, the writing resists the macro examples, the too formed examples, it asks me to go back into the motion of the worlds that words can build, here, in the infra-agitations of what still doesn't know itself yet screams. Allow me to repeat it: the concept of the world makes the world, which is another way of saying that the world is made up of activity as we will encounter in this writing, hopefully. Which is also to say that the ways in which we conceive things, our understandings of the world, modes of thoughts, are actual movements, that inflect doings and craft ways, meaning that ways of thinking or **modalities of thought are infused and part of the materiality of the world**, making a difference in its expression and the way that it comes into existence. Here, ways of thinking are not mere reflections of the world. Here, ways of thinking are parts of activities, a side shading activity into a way-ing, modulating activity into WAYS, ways are activities moving tendentially with the force of thought in its movements, the charge of conceptual force, ways are occasioning movements themselves, and ways are what makes the world, or at least that's the proposition of this writing, the world is made of hows. How temperature differs in the sky, makes a cloud moves this way or that way. I remember thinking when I was little: "I am not a what! I am a how!". Being a how is a way. Things are more ways of coming into relation that things per se as whats. **This is what this writing would love to craft: a way to understand that thoughts are not separated from the concreteness of the world which at the same time IS movement, activity!** And even this description would fall short – of the imbricated compositional qualities of concept and actuality – since there's no concept on one side and world on the other. And I guess that's the whole quest of this text, of this project, to fold those things

which many times are seen as sides and to bring them into a more webbed relational mud, or into an *alldesic* not a geodesic configuration but an *alldesic*, as if you had a sheet of paper, crumbled into a ball and all that is contained there has folded into a somehow not only overlapped but mixed, infused thing. As if you had a mud pancake but then you add a bit more water and squeeze it strongly until one side touches the other, not only that but until you can no longer know there were sides in the first place. As if in the squeezing mud would come out in between your fingers, from pancake to squeezed mud (mud/mode). That is the proposition of this text, its compositionality, its modality, which is to say, its way, its modality, its mode of activity. I hope that as the text continues, in its cadence, you may start dancing more and more with this proposition, feeling it more, its edges, its whispers, until one day perhaps you may wake up as well to it, to its dance. It may take relevance for you or it may not, that's ok. This text does not feel that it needs to push these thoughts anywhere, it feels more as if it would want firstly to enjoy them, to find its own self-satisfaction with its lure for feeling of its potential for coming into existence, and **to blow such thoughts into the air as glitter** so as to say, what if we dance for a while with this, what would happen, how would it inflect things, how would it feel, what would that do? And it is also saying, "if you feel like it", if you feel it, if it enters your experience, if it makes ingression into a living, then, it is an invitation, to spend some time with these wandering thoughts around activity, to "weight" their hopefully" active forces"⁶ and maybe see what that does already. As an invitation, it is also open to you not feeling it, even perhaps, throw this away against the wall, throw it across the room! But if the invitation is taken, to move with this, then let's unpack it slowly. I've

tried to state the relevance of activity or why activity, in the mire of trying to craft a passageway to get a sense of what an occasion of experience is. I hope that as an entry point, this gives enough sustenance to commence. The next movement is, with more mushiness: what is activity? Ready? Here we go!

This activity is a process, since “the very essence of real actuality – that is, of the completely real – is process” (Whitehead, *Process and Reality* 275).

just WOW

Small Diagram

Occasion of experience - actual entities.

World made up of actual entities.

Actual entities – activities

World made up of activity

Actuality – Process

The radical⁷ aspect of the above has to do with what this text sees as its crucial problem that has to do with the most dominant ways of articulating an understanding of the world which seeps and pervades many aspects of life practices, architectures, architectures of thought and figures of feelings. To say that the world is made up of activity is a radical political act that asks for a reevaluation of things. It asks us to reconsider dominant

notions of the world and to open up veins through which other notions may accompany us. What is this dominant form? Whitehead has referred to it as the common-sense knowledge doctrine (Whitehead, *Adventures of Ideas* 175); a doctrine in which activity plays merely a minute role, mostly as an in-between of permanent things. In this text, activity is not what happens in between bodies, things, objects, thoughts; activity is what makes all these, all these and each of these expressions, as modes of activities themselves. This text refers to this doctrine of the common-sense, as two core problems that this improvisation will call: a) separated-entities problem; which is trying to say why understanding the world as separated bits of matter may be problematic and b) perception in the body problem; which is to understand that in the separation of bits of matter we create an entity called body and we assign to it the function of perception which also may be a problematic operation, in the way of creating other ways of worlding. Hopefully we come to grasp these problematics as this improvisation of thought grows and growls. Fingers crossed. My response to this problem is a proposition for movement which here is called: compositionality. To make activity a preponderant **resurfacier**. The constant pedagogy is, to learn to feel how much play of activity there is in a plane of actions and things as a political act and how this asks to move in the midst of and with emergent forces. At the same time, to learn to feel how much this activity has come to recede and become hidden behind a mask of permanent recognizable familiarities that can often be felt as dominant forces enclosing potential into a quadrature of controlled occasioning. The political question of this writing: to open up what has become dominant forces into and with emergent forces of eventing durations; to open up

dominant forces with the aid of a **practice of emergent forces**; dominant here would be that which within activities of existence has found a way of perduring an endurance of existing in a modality that may seem as one; emergent would be the many other ways, the what elses of its way-ing. This text then seeks to crack open what closes into its-self into openings for worlding. That would be the quest. The pedagogy would be to learn how to do that, which is what I call *the politics of how*.

Dominant here may refer, for example, to what has become more accepted in our society, a more regular point of view, or more habituated, for example, the notion of matter as separated bits with a certain identity and immobile character; now, this notion may be dominant in the way that it has become the notion that we are most used to in order to perceive and relate to the world and yet, the heart of the matter may be that it is only a dominant way but not necessarily what is there. In this sense, dominant would be what has found its way to endure and come across as a generality, leaving aside many other ways that register less, due to the fact that are not the most usual ones. But this text is trying to say, that even there may be a dominant notion of matter in our days which is pervasive, for example in academia, how we write texts, the notion of what a Thesis may be or the most common separation between art and research; despite these dominant forces, what this writing asks is: what if we craft a more emergent way of considering matter in movement, and not even in movement but AS movement itself, as activity in compossessionality taking temporary forms which are perceived as immobile matter, for example this table and this chair; what would a consideration do, for academia, for

creation, for education, for this thesis, for research, for life-living? To craft an emergent way to understand the world of activity, is to stay in an emergent field, in the case of these lines: of writing. This would not seek to become dominant, it will try and attempt to stay in the fragile limit of the emergent, moving, as it moves. This may irritate some skins that have become more comfortable with the dominant, it even irritates mine sometimes, but this text's skin needs the sooth of the relevance of emergent forces for its own existence. For it is a matter of life!

Now, in no way are dominant and emergent forces oppositional, nor does one exclude the other, nor is one good and the other one wrong, there's not even a one, on one side and another one on the other, and to complicate it even more in this simplified paragraph, one is not even one but already multiple, a force is many forces already. Even the idea of one, is a dominant one, if we try to think that there's something between one and one, or as I sometimes say, between the window and the window, we may be in the field of emergent forces, entering into a consideration-feeling movement in its emergent ways. Maybe, this is speculative, not so-sure-of-itself-science! This is important to always consider, in terms of valences in movement compositionality. They collaborate, they struggle with each other, they come into battle fields and play fields. Dominant forces are instilled in emergent ones and vice versa. And yet, we don't see a chair walking away! But we may, if only we entertain a tentative approach to a world of movement! Bear with me, says this misbehaved text!

I have no words, Mayra. This is just wonderful. What a gorgeous journey so far

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.....

swing

~~let's put it in the form of dominant forces and other less known knowable, less recognizable forces, inventive, creative, emergent forces. i'll do this with an example, which at the same time is a story.~~ on dominant and less knowable forces, there's this time when an uncontrollable tremble possessed her whole body. she couldn't make it go away. it was a feeling of losing consistency, little by little not much was possible from there. went behind the theatre curtains, which made the threshold, between dressing rooms and scenic space. there she found solace. what are these spaces which are not spaces? what are these middle ones? these passages of passageways? what do they do? she went there. closed her eyes to try to gather a sense of bodying. standing there in this middle. barely standing. everything goes black. she disappears. carried into another dimension-like feeling. everything shuts down. a thickness of feeling invades the feeling of her body which no longer feels like a body. which in the blink of a second feels like the world. in a way, she disappears into the vastness of the world. in a flash. bham. gone. still there. but gone. in fact body disappears. it becomes difficult to find it. a sensation of falling invades the field. in that place. feels a pull. a dim figure of hands pops. not even hands. i guess it doesn't need to be the hands. tips of fingers. in this example-story it is the hands. tips of

fingers. or something is felt. a relational force is felt. starts moving. starts doing. without much decision, arms start touching-pushing. more touching or pushing because of touching. arms heavy. pushing their way through. slushingly. a dim sense of surroundings cuts itself out. there, arms move. opening their way through. with. in a scale of 1mm per every 7 to 13 seconds. arms lift themselves. millimeter by millimeter. but not really counting. more like feeling density. and destiny. and moving with that density. space. what's space? space became / becomes⁸ thick. muddy. clay-like. almost hard but soft in such hardness. arms keep pushing. up. through-with. moved-by. "so far as mere extensiveness is concerned, space might as well have three hundred and thirtythree dimensions, instead of the modest three dimensions of our present epoch" (Whitehead, *Process and Reality* 289). there. blood circulation (or anyway, a dim sense of circulation) almost reverses. it tickles. skin bubbles and gurgles. the thing is: body disappears. it leaves. it needs to leave. no. no integration. nope. not fixing it to make it functional. the left arm is not cooperative today. oh that's why we do somatic re-integration practices. oh but it is not about needing to re-integrate the left arm into being cooperative. mostly there's a joy for the realization of a non-cooperative part (what is a part?), contemporary independence, autonomy of an emergent compositionality, relationality as arm, of the body. to realize its autonomy in a way. to enter into its multiplicity of activities going on. not necessarily as parts of a whole. not detached yet with its own autonomy from never a whole. and like that for other parts not necessarily as separated entities but as compositionalitys of activities. with its own autonomy.

relational autonomy. although they are not parts but still. there's an autonomy of movement. "we live in a world of turmoil" (Whitehead, *Modes of Thought* 80).

so the thing is. body trembles and then there's a collapsing. a not being able to cross. so then there's necessity. necessity for an else. how. tension is not the same as strength. i've called it the 'curtain effect' sometimes. how a muscle stretches but not as in the way that two people would be pulling a rope in a force contest but more as in the wind blowing in through the window and making the curtain go bluff puff. inflates. floats. you could practice this. like stretch an arm to grab a bowl and then you could think that's as much as you can stretch. and your body would go growing tense. but then there's another way. always many other ways. but the way of the curtain effect would be to allow. to allow air to fluctuate and cross and move the reach. then the stretch would be a soft reaching. allowing for the autonomy of movements to do their thing. instead of wanting to do the thing. let's go back to the hands-arms pushing. carving a way through. let's call it flying or a kind of raise of the wings. a craft of flight. sort of. always sort of. let's call it winging. so let's go back to winging. body disappears. as soon as body disappears. there's a dim feeling. that it is dim is super important. there's a dim feeling of something felt. not always. in this example-story something is felt. a relational pull crafts itself. some kind of tenacity of arm-hands-fingers. but it is more as if you become a filament. an edge. in fact. that they stop being arms is

crucial to the experiment. a loosening of form. in a way. the moment they turn into arms the whole movement architectonics falls flat. BLOB. touched by a relational pull commences a journey. a journey into the unknown and vast. vastness. vastness crafts itself in movements. moved by the relational pull. “dazzled by a glimpse of eternity” (Whitehead, *Modes of Thought* 81), arms-filaments start raising. moving. floating. inhabiting a sensation. pure feeling. it is like that game we used to play when we were children. like pushing with the arms, the frame of a door for one or two minutes. pushing pushing and then, letting go. walking out of the door’s frame and going wow with the way that arms would raise themselves. taking on their own flight. and going wow with that feeling of not being you moving the arms but feeling how the arms move more accurately the feeling of movement moving. they move! the joy of that! well. winging or the craft of flight, is similar but without necessarily the door’s frame. moved by a relational pull, arms-filaments-undone start moving. and an instantaneous-aha courses it all. an aha that says: oh, this is not “my” body moving. this is movement-moving. a field of forces. incessant activity taking on. a being moved by that. or moving with that. both. and so these new arms — that are not “your” arms but a dim feeling of movement moving that sometimes or most times we call arms—, push their way through. they push the air on top of them. such air becomes dense. as door’s frames. air around starts feeling. air around starts feeling clay-like. plasticine-like almost. perhaps green plasticine-like density. it shifts in quality, but it is dense. not watery though. as in air

becoming hard, showing to you its resistance face. filament-tips keep pushing-
feeling. not necessarily the air around but mostly that filamenting feeling enters
into relation with activities going on. at the same time. or almost at the same time.
this dense air is also felt below these arms. the air-density below starts pushing
the arms up, like pumping them. not even the arms get a bit tired of this pushing
action when the air-density that some people call space starts holding them, as a
soft yet dense pillow. arms rest in there. arms take naps in there. minuscule but
eternal naps. air below starts carrying the winging. and so a dance between
pushing the clay-like air above and being carried by the inflating pillow-like air
below starts emerging. eventing. keep pushing. keep raising. keep winging.
sometimes it gets lost. the whole thing. it goes. it's not there anymore. as soon as
shape enters the picture, the event occasioning collapses. a kind of re-tracing of
the process brings the process back. soon. hands undone into filaments of a thick
dark flashy dense world, start playing with the density around. filamenting starts
carving. craving to carve. carving deviation ways, into the plasticine-like density
around them. which sooner rather than later becomes itself the filaments. the
edge becomes the surrounding. not anymore hands but movement in the
thickness of movement moving. all this, activity. remember this an attempt to say
what is activity. but one can never only say. there's only say-do. and perhaps the
only way to say activity is-would be to feel activity. so winging would be a kind
of feeling activity. and feeling activity would be to be moved by and move
activity. to enter into a relation with activity as activity. becoming filament. "the

welter of detail" (Whitehead, *Modes of Thought* 76). activities. multiple incessant activities already going on. "in order to observe accurately. 'concentrate'. [what is it to concentrate?] on that observation dismissing from consciousness all irrelevant forms of experience. **but there is no irrelevance**" (Whitehead, *Modes of Thought* 74). one last swing before jumping off this swing. in this experiment. when hands take shape, and the experience drops, there's a sensation of moving with dominant forces. with recognized movement. when hands become dim filaments of a world in creation there's a sensation of other forces taking possession. active, creative, inventive, emergent, non-recognizable forces. compossession. autonomous movements coming to find you. **this is breathtaking**



Let's keep multiplying this exercise as an experiment in this choreographic text through this event. The writing drops some stones in the water here and there. It is a most interesting process you know? Things appear in the writing and zones emerge. It almost feels as if the page starts whispering while it gets written, as the lines emerge, the whispers glow, pulsate, grow larger, or trembling, they growl. Sometimes, these stone-like words stay there, just holding-in-place a thought that lingers itself a suggestion of a future, now it pushes forth, now it enjoys its spasmodic dormancy. It feels itself as those stone-like weights you non-carefully and sometimes very carefully place on top of a towel or scarf that you lay on a sandy beach's irregular soil. Very interestingly, these appearing thoughts are stone-like, holdings-in-place, but at the same time they are also the towel-scarf-cloth, wanting to fly or being calmly there, depending on the ocean's winds. Some of these dropped stones are like those passing traits of the world that only appear on the periphery of the eye; phantasmagorical traits, "blocs of sensation"⁹.

On the occasion of experience

An occasion of experience is not a thing but an activity, a movement, yet, all the time such movement is constantly shaping itself in multiple compositionalitys of such movement moving movements. It is not a displacement movement but one generated in the occasioning. Movement not as displacement from point A to point B, could be said to actually, not move. Considering this, we could venture into the phrase: movement doesn't move! Movement creates itself eventing in compossessionality, meaning, entering-into-relation and creating relations, and aggregates of relation which themselves become the compositionalitys we call things. Another thing to say about movement, is that I often encounter the notion of movement as a continuous flow and this writing wants to challenge this notion, trying to state, that movement is actually a discontinuity, which crafts itself some comings-into-relation that may be perceived as continuous. "There is a becoming of continuity, but no continuity of becoming. The actual occasions are the creatures which become, and they constitute a continuously extensive world. In other words, extensiveness becomes, but 'becoming' is not itself extensive" (Whitehead, *Process and Reality* 35). All this time, that's what the writing screams from the portals of the universe. That, that, that, that, remember that! It is insistent. It insists. Yet we have to think what activity is, or the how of activity. We could start by unfolding the proposition that *this activity is a process*, since "the very essence of real actuality — that is, of the

completely real— is process” (Whitehead, *Process and Reality* 275). Ok. Little steps. Wobbly steps. Almost backward steps. Because what is a process if not a getting there, a route and its deviating ways of becoming such, including the backward steps? // *Crossing thought*: I’ve always thought that I’m someone who walks a bit backwards, like for some reason each one of my steps advances a step forward while at the same time, in the landing, recedes a half step back. // Note: this crossing thought is relevant to the *process* of the improvisation of thought here attuned to, the ingression of such attempts to think activity in the thinking of activity, opening the door to what events in the process, showing a minimal example of how activity is not only a movement without determination or interference but a complex compositionality dealing with various arrangements, passages, entries, crossings, infiltrations, all of these, dancing and modifying the route itself, inflecting it at many points, a process as a compound of phases giving activity its different modalities of becoming a concrescence from which more activity will propel and take its impulse for nextness. Activity as a process morphs, but not only in form, —although form is a mere modality of expression: a way of activity — it’s taking concrescence into activity as an occasion of experience passes through *machines for feeling* activating such activity into itself taking roles according to its functions, operativity, inoperativity, determination, indetermination, characters, integrations, eliminations, gradations, valuations, derivations, transductions, potentiality, etc. We’ll get there. That we will get there excites me a lot! Text promptly asks: what is such excitement of the field?! How is it provoked and what provokes it? Can you, reader, feel it? Is it here in the text? a small germ perhaps? A tickle of the universe coming to play in

wording. What are all these excitingly tasty things that accompany activity and how is it that activity is an occasion of experience? Let's continue this dance of thinking activity to savor the concept of an occasion of experience. Feels like we're building a palate to get a taste of this – *menjurje* (we say in Spanish) – concoction. Oh yeah, how much I'd like to think this philosophical architecture to be a sip of water that eventually you drink in one big swallow, I can almost hear the sound of its passing through the throat of a mountain, with the almost inevitable ah! that comes after taking a big drink.

Whitehead tells us that "*how* an actual entity *becomes* constitutes *what* that actual entity *is*; so that the two descriptions of an actual entity are not independent" (Whitehead, *Process and Reality* 23, emphasis mine). A piece of bread is not merely a piece of bread but also its *how* of its becoming that piece of bread, a peanut flying in a perfect curve through the air, is a constellation of its many *hows*. Consider the route of a feeling, when you cannot exactly say what it *is*. However, there can be a description of events conforming such feeling's *how*. Take a confused feeling. What are the factors in its experience of becoming confused that constitute the not being confused about its confusion? How does a feeling get dizzy is as relevant as dizziness itself. Both *how* and *what* are interdependent.

In an attempt to tend to the concept of an occasion of experience, I have given some trampolines and swings, where I'm trying to take you into the thickness of an activity, of its *how*. I'm trying to lure you into a feeling of activity. ~~Spending time in that passage may already build an understanding of the concept, a layer of its movements, of its~~

~~possibilities, of its becomings, here, Spending time with that proposition is itself a process or could be.~~ The concept makes its way through these passages, as if they were monkey bars, and the concept would need to hang from one bar to another, once and another time, as a way to say: look, this is what an occasion of experience can be, can do. As a way to say. *What an occasion of experience is, is how an occasion of experience becomes. Its process of becoming.* An actual entity's "'being' is constituted by its 'becoming'. [And] this is the 'principle of process'" (Whitehead, *Process and Reality* 23). We have made our way from world to actualities to activities to occasions of experience and now we are landing in process, we are yet to land in *mentality* to build a *sitability* for the phrase: *thought is in the world*, remember? Yet, we go handlebar by handlebar. That's the invitation.

Process is, that something is going on, not merely just being, something on its way, but on its way it also becomes. Process is, that things don't just burst out of nowhere but when they burst they do, process is that things take concrescence, they become actual through events of compositionality in which many more things than what we would assume are actually taking place, and are in solidarity, taking participation in the actualization. I would say, take a walk, but I want to make emphasis in the making of the three paragraphs just above this one and in a way this one too, which is to say, take a walk.

I would venture into saying that the three paragraphs above are a walk or at least, full of walks. Allow me to elaborate on this creative overlap. We will stay close to the concrescence of the three paragraphs above. Microscopically. There

were some lines in there from five years ago, then there are other lines in there from two summers ago, then the lines were re-worked last end of the year. There was a big gap in there in which the lines had to be put away. Life events were strong and wouldn't allow the necessary capacities to enter, nor visit this writing. An impasse. After taking care of conditions that could enable the writing, after 9 months, I come back to these paragraphs. Re-working them, tending to them and this is what I realize, I cannot for the life of me sit in front of the writing for too long, that's just NOT how it works. I tend to two or three lines and I need to jump away from the keyboard, I get cold, I go get warm, in the path I find the words, come back running to give a small tune to the lines. Get other lines going. Feeling unsure about some details of the crafting of words. Sinking into Whitehead's pages for the nth time, mobilizing a ground for the feeling of force that may continue the other three lines. I go for a walk, on the way, a woman sways a little kid that she holds in her arms, playfully, they are standing in a corner of a block, for the life of me, the feeling of that encounter marks a pace that finds its way into more lines. It's so tiring, the process, I sleep. It sleeps. But it can't sleep so it merely rests. Comes back to more lines. But can't be there too long again, it gets hungry and there's not much in the fridge. Walk again. This time to the market. Great avocados and guavas find a place in the bag. Gets enamored by the colors in the shops alongside the street that goes and comes to and from the market to the writing. The lines keep calling. Comes back, lines have to wait because a small bite of food needs to nourish the pumping of blood to write. It does. Food also

pumped the process of sleepy digestion, so it writes sleepily. A phone call. Re-directing the day. No more writing. An emergency. Tends to that. The lines are still pulsing. Finds herself in a small table in a small coffeeshop across the hospital where she awaits for the emergency to get cared for. Reads a bit more, draws. A huge laughter from a table in the room next door enters the feeling of what she is drawing. A message. Emergency solved. Goes back to writing. Stares at the ceiling for 3 hours in a row, feeling intensively the percolations of micromovements of cellular shakings occasioned by emergency re-direction. Something keeps writing. In between staring at ceiling and decompressing the event of altered vitality, shock comes and goes from the three paragraphs above. While writing the three paragraphs above, on occasion of experience and activity and the taking of concrescence of occasions and them being a process of becoming as much as their own crisping into actuality, she is arrested by the following thought: **Why are not all the in-betweens of writing in the writing?** The process of writing is not linear, is not downward, description is not of the thing you are describing, **the process is dancing with all that is not included in the lines, the way of getting there, excludes so many movements, yet they are there, somehow, colouring, inflecting, making ingression, punctuating a difference.** This is what later will be explored as *negative prehension*. The process of becoming of an occasion of experience, does event, does land in the wordings of what in actuality gets written indeed, it crystalizes, this way, this time, but in the way, it is affected by everything that does not get included. That is the

bothness of an occasion of experience, that it is full of movement, it is an activity, as such, in-movement, en-route, and yet, it crisps from occasion to occasion and such occasioning is actually what makes the route, not the other way around, en-route into its own crystallizations as occasions and by occasioning creating route is the meaning of the becoming of process. Occasions are not just in a perpetual becoming, they become occasions, they rise and stand out in the mesh of crafting experience, scooped out, they exist, take shape. The bothness of an occasion, both its activity and its crisping, is a very important matter to get and feel in this exercise of thinking the world as activity. Something to consider here would be what Whitehead calls the no movement of an occasion. An occasion doesn't move, it becomes a compositionality of movements, then it perishes into an object or data for the becoming of other occasions, interesting concept of movement, like the steps forward that land with slight tint of backwardness. As popcorns crisping in the fire, occasioning as seed in the ground, as its integration of water and light, as its growing as a corn field, as its drying process, as its way of getting packed into a small package ready for a fire encounter, as their meeting heat, as the explosions of its granularity, as their enjoyment as occasions as popcornness. An occasion is movement from an occasioning to another and such concatenation and chaining of occasions is what we perceive and experience as the movement of occasions. Yet the moving from occasion to occasion is not a line, nor a trajectory in the sense of displacement, it is a convolution of compositional relations, entering into crisping. Let's continue!

What this writing discovers over and over again is that *process* is a *way*, a mode, a modality, a way not so much as a path but more as a mode of crafting relations. A process would be how something takes its own compositionality, how something becomes. How something events as this and not another, “this time, this way” (Manning, personal communication 2012-2020).

If you were talking a walk, taking a walk, a process would be the path you take instead of another one and how the path itself, would craft the walk and the walk the path. An *entering into relation* of things, but not things as static bits but as activities themselves. As compositionality: activities making and arrangement of a ‘this’ for a duration. A process is a movement. But a movement not from one place to another nor a movement between one thing or another, not a displacement, a movement as activity as an unfolding creation. A movement as an amalgaming deglutition of relations. An *entering into relation*. An occasion of experience would be this *coming together for a while* of other occasions of experience in their function as objects for other occasions, as expressions of the world pushing through its way of waying. This process of *entering into relation* is the process of *compositionality*. It is compositional in that it pulls and pushes, it inclines toward attractions and builds its own attractive zones. It is compositional in that it tilts itself to more processes and creates more process in the way. It is compositional in that it feels, and it is felt. An occasion of experience is what it is and has a character of

being *felt*.

The process of becoming is what Whitehead calls an actual entity. Yet this can be tricky, such a process of becoming is not a continual becoming movement. It becomes from the cut. The process of becoming constitutes itself as a sprouting of existence from which to bump and launch itself toward more existence, like this, it is a becoming of continuity rather than an eternal continuity of becoming (Whitehead, *Process and Reality* 35). “[. . . The] process, or concrescence, of any one actual entity involves the other actual entities among its components.” (Whitehead, *Process and Reality* 7) This is what Whitehead beautifully calls *the solidarity of the world* (Whitehead, *Process and Reality* 7). The process of becoming is concrescence, its coming into itself as concrete activity is an actual occasion. An occasion of experience, and the way in which an occasion *comes into relation* with another is a “concrescence of prehensions” (Whitehead, *Process and Reality* 23). In order to *analyze* or to feel the process of becoming of an occasion of experience, Whitehead proposes the notion of *prehension*. Again: what an actual entity is, is how an actual entity becomes, and how an entity becomes is its process of prehension, or processes of prehensions, its way of *entering into relation* is its own process of becoming. This may feel a bit circular, but it’s not, because the prehension will be constituted itself by many more *goings on, phases*, which are themselves the *compositionalities* of activity, its how it comes together into this flower **arrangement**, into this bundling of existence, how it gathers itself into a singular expression; which is what we are trying to tend toward. Reaching toward. Edging. Almost casting out. In this walk, the hand keeps reaching out

and in its reach it starts gathering some flowers and weeds, as it walks it ends with a flower arrangement which expresses some of the rhythms of the walks finding an 'oops, how did this flower arrangement ended in my hands?'

Again. The thing is, or the insistence is in that: if we introduce the concept of activity into our understanding of the world then we don't have a way to think things as separated things, separated categories, separated disciplines, separated methodologies, separated doing and thinking, separated writing-reading, nor separated thinking-feeling, nor separated body-thought, nor separated, body-world, yet we won't think everything as everything, the world would be populated by an insurmountable amount of differentiated expressions, differentiated and singular yet not separated. This is what Whitehead would call "divisible but not divided" (Whitehead, *Process and Reality* 96). Now, that is an interesting concept. If we introduce again and again the concept and the force of activity into our ways of architecting of worldings which are themselves our understandings of the world¹⁰, then we come into a world of compositionality, of relational clusterings, durational environmentalities taking flight, taking density, mushiness, eventing, becoming evental occasionings of world life living. What is interesting in the notion of activity is that **activity is not in things or of things, things themselves are activity**, modes of activity, modes of activity in relation to more activity taking crispiness this or that way, a world of modalities of activity expressing pressing, pushing, sprouting and bouncing themselves into their nextness modes of *more activity*.

“An occasion of experience is an activity, analysable into modes of functioning which jointly constitute its process of becoming” (Whitehead, *Adventures of Ideas* 176). The way an occasion of experience includes and *enters into relation with* another occasion of experience in its data mode, or “its entertainment in that occasion” (Whitehead, *Adventures of Ideas* 176) is itself a process. This process is an activity of *relation*. An activity of entering into *compositionality*. As if an occasion would have some arms that would reach far into a deglutition of other occasions in the character of data for its own attainment. This swallowing of other occasions is not necessarily another occasion, but what Whitehead calls ‘data’, which is what the antecedent occasion itself, in its process of attainment, produces in its perishing phase; it perishes into data for the attainment of the next occasion of experience to re-compose into its *subjective form*, its feeling of itself into its crispy *satisfaction*. This process can also be understood and felt as an absorption. A phase of absorbency. Being sucked in, sucked by. Sucking. *Connective synthesis* of *disjunctive* elements of the universe. “[T]he many, which are the universe disjunctively, become the one actual occasion, which is the universe conjunctively. It lies in the nature of things that the many enter into complex unity.” (Whitehead, *Process and Reality* 31) This complex unity is the occasion of experience.

We are about to cross a threshold. From the process of an occasion of experience toward prehension. Big step! “An occasion of experience is a concrescence of prehensions” (Whitehead, *Process and Reality* 23). How the process becomes is through an activity of *prehensions*, **data produced by the occasion** – when the occasion perishes into

its role as data, **is prehended**. An occasion of experience *arises* through an activity of prehensions. **An occasion of experience is an activity of *compositionality***. The whole world made up of activities. (Hiccup, *acti-bites*)¹¹. Activity chair, activity table. Body made up of activities, groupings of activities. Body as activity: *bodying*. Everything activity. Sprouting, spurring, succumbing. Every *thing* activity. Things are activities. Things as activities and activity things. But there's even one more proposition, perhaps more interesting or spikey in its chant, *activity thinks!* Note: this is the repetition¹² of this text, its chorus.

Activity is the always muchness going on. Wait... activity thinks? How? In order to grasp an occasion of experience which thinks we will move into an analysis of what or how, in phases, an occasion comes into its concrescence through the activity of prehensions of data, which are merely other occasions in their morphing toward worlding, functioning as a data or object provoking the rising of experience into its moreness.

An occasion as a "process of actualization" (Whitehead, *Adventures of Ideas* 179) "arises from relevant objects, and perishes into the status of an object for other occasions" (Whitehead, *Adventures of Ideas* 177). Whitehead uses interchangeably object and data. It is an "activity" (Whitehead, *Adventures of Ideas* 178) and it is "[some]thing with an absolute reality which their components lack". Here we can see that the concrescence of activity as an occasion is singular, it consists in a difference in its own *compositionality*. When talking about an occasion of experience Whitehead adds that it is ". . . an actual

entity in its immediacy of self-attainment when it *stands out* as for itself alone, with its own affective self-enjoyment” (Whitehead, *Adventures of Ideas* 177 emphasis mine).

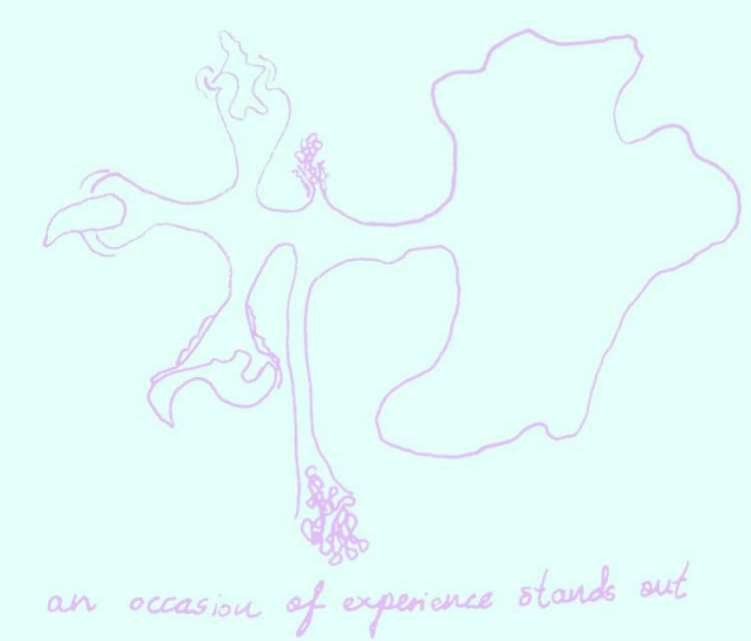


Figure 1. *Machines for Feeling Series*, drawing by Mayra Morales 2021

Think of a rapid example, squeezing a tube of paste, be it paint, toothpaste, tomato puree. Think of the sensation of that. Now, the squeeze does not come by a hand which squeezes, at least not in this example; there's two options for this example, the first one would be to say that the squeeze comes from the potential of squeezability. A second option here: think of a tube left for far too long, the one that stayed somehow too far back, forgotten in that unopened drawer, there, active forces have been at work, there, a small crack has ripped itself opened in the tube, the pressure of the folds of time enter into the dance of the tubed consistency which comes expressed out from the crack, "standing out for itself

alone, with its own self enjoyment" (Whitehead, *Adventures of Ideas* 177) as a squeezed tube of paste. This means that in the process of *taking compositionality* with other occasions in their data functioning, there's something in the process which mobilizes the *entering into relation*, a relevancy in the field which mobilizes a prehension, an occasion perished into data with necessary relevancy as to provoke a rising of affective tonality which will initiate a process of prehension which ultimately will effect itself into the squeezed paste phased as the *satisfaction* of an occasion of experience also called its own *self-enjoyment*. Truly, think of the act of eating, there's hunger, appetite, a mobilization into eating, eating as a process of biting, integrating, absorbing, and eliminating, until arriving to a phase of satisfaction: 'wow, that food was wonderful!'. Now take this expression not merely as a human activity but an activity in each and every occasion, animals sucking milk, a plant absorbency for sunlight, a stone's prehension of wind and time into its layering and caving, but also an absorbency at a different level or frequency, say for instance an absorbency of tranquility and quietude by an occasion of feeling alive, the occasion of aliveness absorbing its own data qualities for its own satisfaction of aliveness. Such would be the process of an occasion of experience. A prehension then, is the activity of feeling activity and its relevancy, something triggers an occasion into *entering into relation* with the tendencies that will be operative to make it an occasion for itself, so that it gathers *subjective form* as an inflection of the process, again, the becoming of continuity, the sprouting of experience. This something that triggers, is the provocation generated by perished occasions of experience into data or objects for what Whitehead calls *the rise of an affective tonality: feeling*. "The basis of experience is emotional. Stated more generally,

the basic fact is the rise of an affective tone originating from things whose relevance is given." (Whitehead, *Adventures of Ideas* 176) It is important to note that a relevance pertains to the way in which an agglomeration tunes to its own potential for occasioning; secondly, that such given is never a once and for all given pre-made never changing world but the given object as data relevant for the occasion in turn, from the world for that occasion, to rise in its crisp, given from the antecedent occasions which in their turn generated a world, such is a world in the making, not the world as given, but the world in its making as given for the next world of occasions of experience to come, this is a world of machines for feeling which generate an emergent world that worlds becoming such in the occasioning of experiences.

An object is anything performing this function of a datum provoking some special activity of the occasion in question. Thus, subject and object are relative terms. An occasion is a subject in respect to its special activity concerning an object; and anything is an object in respect to its provocation of 'some special activity within a subject. Such a mode of activity is termed a 'prehension'. (Whitehead, *Adventures of Ideas* 176)

On Prehension

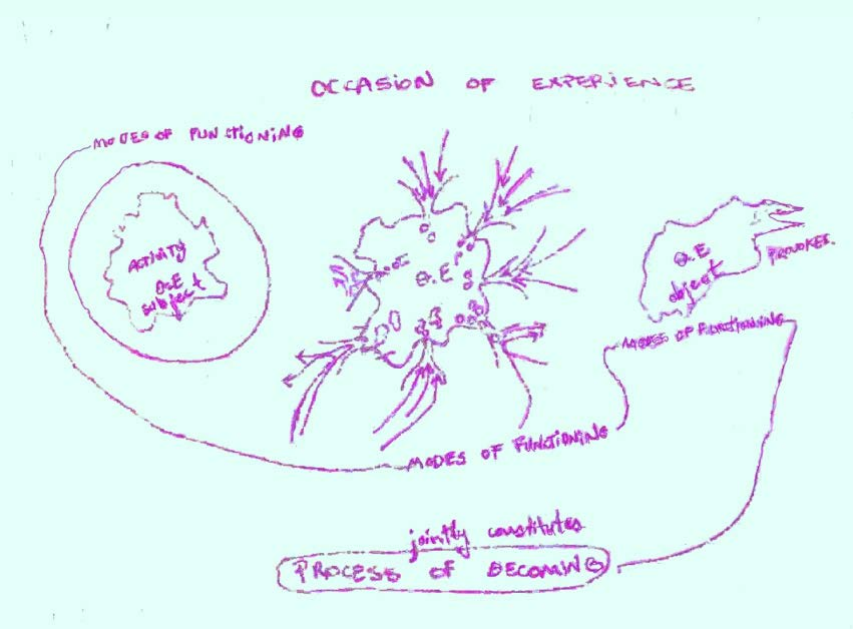


Figure 2. *Machines for Feeling Series*, drawing by Mayra Morales 2021

The prehension is what this improvisation of thought is calling *machines for feeling*, the prehension is a grasp, which prehends that which itself gives the conditions for an agglomeration that tunes to its own potential for occasioning. What triggers is another occasion as data with the character of being felt, this being felt arises from a provocation, a concern, a feeling of interest, of relevance, from the activity of an occasion as perished and taking the function of data as vector for a new occasion to take its turn of eventing into the creation of a world for that occasion with its own contemporary independence “the contemporary world happens independently of the actual occasion with which it is contemporary” (Whitehead, *Process and Reality* 187). “The occasion as subject has a

concern for the object" (Whitehead, *Adventures of Ideas* 176), yet its concern is for its own satisfaction as an occasion coming into its own subjective form. An occasion has a concern for its process of coming into formation, like this, it has a concern for the data that it prehends for itself, a concern for the event, the middling of worlds coming into cussing which effect a cut in the continuity of experience in order to come into expression as a world of the becoming of continuity which is not the same as a continuity of becoming. **Movement is not a mere continuous flow** but a shake of hands from one occasion to another, however, in this shake, the occasion before, takes a character as provoker and operative, no longer as a subject for experience but as data for the one coming into its next cussing. I repeat: "[S]ubject and object are relative terms. An occasion is a subject in respect to its special activity concerning an object; and anything is an object in respect to its provocation of some special activity within a subject" (Whitehead, *Adventures of Ideas* 176).

As I usually say to myself: "what moves activity? more activity!" And yet, it's not that easy. What makes activity a provoker, a mobilizer? It would necessitate a compositionality with a strong character of force. It would necessitate to gather force. The force of movement. Something forces us to think. "Something in the world forces us to think. This something is an object not of recognition but of a fundamental *encounter*" (Deleuze, *Difference and Repetition* 139), therefore, the shake.

An occasion of experience is an event. It happens. It takes compositionality. It events. It comes into "actuality" by a "process of appropriation" (Whitehead, *Process and*

Reality 335) termed *prehension*. In the process of this something making itself an actuality for its *self-enjoyment* there is a movement of collection, of gathering, of absorption, of attraction, of *deglutition*, swallowing other occasioning into its own becoming. It is a sort of peristalsis for becoming this “[some]thing with an absolute reality which their components lack” (Whitehead, *Adventures of Ideas* 178). This something becomes its own occasion of experience by an act of *prehension*, a deglutition, an absorbency commences. **What moves the event?** What sparks this mobilization into *reaching toward* both data reaching toward an active ingression and a subject reaching toward its own *satisfaction* with its own *subjective form*; here, object-data and subject are not a human prehending objects but truly compositionality of the granularity of experience.

For Whitehead, the concept of prehension resides within the process of an occasion of experience or this event of something happening (Whitehead, *Adventures of Ideas* 176). The occasion, “[appropriates] the various elements of the universe out of which it arises” (Whitehead, *Process and Reality* 219). These elements that this something appropriates are other somethings. For Whitehead, these elements are other occasions with the character of object for that occasion as subject. To put it in another way: relevant entities . . . are prehend[ed] into the constitution of the concrescence of an occasion (Whitehead, *Process and Reality* 219). Whitehead reminds us two things. First, that “the process itself is the constitution of the actual entity” (Whitehead, *Process and Reality* 23). Second, that “the process is what the actual entity is in itself” (Whitehead, *Process and Reality* 23); note that what Whitehead terms an actual entity here refers to the occasion of experience itself, as

we can see when it is stated that: “[in] the philosophy of organism, . . . the phrases ‘the actual entity’ and ‘the actual occasion [are] synonymous” (Whitehead, *Process and Reality* 213). How an occasion comes into expression is both what constitutes or what makes it and what it is, an amalgamation or agglutination of processes: *a compositionality*. Thus, a prehension is the *movement* through which such an entity gathers for itself, its information (other somethings) in order to ‘satisfy it’s contentment of its creative urge for *appearing* or coming into appearance (Whitehead, *Process and Reality* 219). The way a prehension feels for me is machinic, like a suctioning machine, I often think of a blender, an oven or a vacuum, a processual passage in which a lot happens, more than ingression, the passage of processes of prehensions, has a character of **self-creation**, where the occasion will take its own attainment as for itself, in contemporary independence from the elements that it ingested for its own occasioning. I know this sounds a bit round but I’m just trying to start with a simple way of prehending what will then become a much more complex processual machine, hopefully, if the writing allows to get there, being that it has its own self-creative passageways and appetites. Care to add the following importance: if the writing allows the writing.

We are arriving to three beautiful factors of a prehension that Whitehead invites us to wander with: an occasion which amongst other many things performs a prehension and takes the character of subject; an occasion which “relevance provokes the origination of this prehension”, or “the prehended occasions” with the character of objects for that occasion, data or in-formation; and an “affective tone determining the effectiveness of

that prehension in that occasion" (Whitehead, *Adventures of Ideas* 176) which is the how the occasion comes together this time this way and is also termed the *subjective form* of that occasion. In conclusion, the three factors are: object, subject and subjective form. We could even compress it more, or say it differently, to aid in the prehension of these lines as a flower arrangement of polymorphous mobile polygons of thought, or to give it volume and air, a mobility of sorts, because thought moves: something prehends, prehended somethings and the somethingness mood or qualitative mode of how it prehends the somethings somethingness into its own somethinging¹³.

It is important to remember constantly that a forming occasion of experience absorbing other occasions of experience as data for its eventing as an occasion of experience as an actual entity, is in no way one complete thing integrating another complete thing into it becoming one other complete thing. To think it in this way of completeness would be to move with the *common sense doctrine of knowledge* attempting to understand the process as *separated entities* which this text contends. Instead, we are attempting to move differently from that comprehension, into the actual process and its phases, layerings and movements. "Prehensions are not atomic; they can be divided into other prehensions and combined into other prehensions. Also prehensions are not constituted by the one subjective aim which guides its formation. This correlation of subjective forms is termed 'the mutual sensitivity'" (Whitehead, *Process and Reality* 235). The feeling of one in the other, a participation and precipitation of tremblings in the making. Not necessarily separated, is the important thing to remember, but in

collaboration not as one and another but as much more correlated, in the mud, and even the mud takes shape. Oh mud! clay! earth! Perhaps this is a good moment to think-feel the words of this writing as *palabras barro* (clay/mud words). “There are an indefinite number of prehensions, overlapping, subdividing, and supplementary to each other” (Whitehead, *Process and Reality* 235). So. Much is going on. It’s like arriving to the bakery and having to choose a pastry. You were moved to go there by a vague craving, which although vague was strong enough, with the character of *arising*, a movement even before you were in front of the counter. Although vague, full of force of indetermination. The same indetermination that splashes all over the time that it takes to actually see, if really ever merely seeing, those pastries and baked goodies one by one. So many processes become active in the encounter of the bakery, salivation, attractions, uncertain thoughts, extra-corporeal relations, temperatures, intensities, not being able to choose, the feeling of a pushiness from the customers behind your crave, the colours, textures, all those relations entering into complex compositions of a dance of prehensions. So many prehensions, included the one that jumps to the field with the person behind the counter asking: “what can I give you?”, this phrase occasion making ingression and provoking a decision, the prehensions of the tones on that voice, the prehensions of what the tone carries, the prehensions of not listening entirely because of other prehensions taking more relevance at the moment, hearing in delay, in the complexity of processes taking event, even the prehensions of carrying these prehensions over to the prehension of opening your mouth to take that first bite. All those processes still active in the constitution of the bite. Not separated. Still part of the flavour. It’s important to mention at this stage that

within all those prehensions there's also active processes of negative prehensions collaborating into the standing out quality of the occasion. Negative prehensions are what gets eliminated positively in the process and yet makes a difference. We will spend more time with negative prehensions a bit later, for now, it's important to mention them. Another important detail to note is that many of the prehensions taking place are non-human, I could venture into saying that 99.9% of the prehensions are non-human, not me feeling the customer behind, or hearing the voice of the bakery clerk but perhaps more like a state feeling an urge coming from behind, an intensity feeling-prehending another intensity. A savoring occasion prehending the qualitative tone of the clerk's voice who maybe didn't enjoy a good sleep because maybe it's neurons prehended too much full moon the previous night.

But let's go back. Remember the small wiggle of the step that lands a bit back from advancing. There are other processes at stake, that if we go too quick we may miss from the complexity. Before the bakery which made ingression in this text, we were attuning to three factors which take play in a prehension. I moved with caution to emphasize not to fall into a belief that these absorptions nor these three factors are as simple as a one, two, three event. So let's go back to that, let's open up the factors and layers that amount for the prehension, in this way, I'd like to think of a gesture of blowing air into the diagram that we are trying to build, so that it does not remain extra tight, or too circular or felt as round¹⁴, in this way we are going to open it up, to make little incisions here and

there. We will hang in a perch here, the three factors so that we don't forget with the ingressions of the cravings of the day:

There is the occasion of experience within which the prehension is a detail of activity; there is the datum whose relevance provokes the origination of this prehension; this datum is the prehended object; there is the subjective form which is the affective tone determining the effectiveness of that prehension in that occasion of experience. How the experience constitutes itself depends on its complex of subjective forms.

(Whitehead, *Adventures of Ideas* 176-77)

Re-minder: On Prehensions as Machines

for Feeling

This improvisation of thought finds an impasse, a blockage and it wishes to jump it, sweep it under the carpet and continue. But continuing it can't without addressing the blockage as blockage, and maybe because what's coming, is too scared to build itself, while at the same time it is perhaps the core of this writing, its lava, which tries to break through a thick layer of constricting forces building a fort in the shape of blockage for itself.

Let's do three things, let's allow the improvisation to rest, to address the dust under the rug, maybe like that it can be blown away from the capacities to build up the so exciting and expected: what's coming. Three things. First: Hanging in here two small pegs, two re-minders of what's coming: this is already two things, for one reminder is a small copy-paste from the text above, to say: "we have arrived! remember I said above: "that we will get there excites me a lot!"? Well, we are there. The other reminder is a drawing, as a ritualistic gesture and surface that does something. Within such doing it creates a platform of relation, to mobilize the openings that are still possible within the closures that this impasse has built. Thirdly: I will address the elephant in the room.

But we are not conscious of any clear-cut complete analysis of immediate experience, in terms of the various details which comprise its

definiteness. We habitually observe by the method of difference. Sometimes we see an elephant, and sometimes we do not. The result is that an elephant, when present, is noticed. Facility of observation depends on the fact that the object observed is important when present, and sometimes is absent. (Whitehead, *Process and Reality* 6-7)

This text will attempt to address the constriction, the blockage, the impasse, the thick layer initially felt as uncrossability, a not so easy to cross threshold. We are there! And this is the force and novelty of an improvisation of thought, that it is courageous to spend time with what's there, moving, making ingression, despite the writer's desires. It stays with it and gives it time instead of moving to what otherwise would be a linear way of telling a somehow lived story of process philosophy in a clean and non-messy way. The writing is not made in advance, it advances with what's moving, and that is its politics. And maybe that is its blockage as well: that it moves differently! that it moves differently from an expectation, which launches a question: where is this expectation coming from and why does it craft such a blockage? This comes to mind:

For to believe that thought is of the university, that the university cares for thinking and produces the conditions for its exploration, is to willingly ignore for whom that threshold is impossible to cross, and for whom the impossibility of crossing the threshold means that they will forever be considered unthinking. (Manning, *For a Pragmatics of the Useless* 152)

Let's stay with the third thing doing here, let's stay with the blockage, pressurize it a bit more to see if it finds its way into the pegs below.

Within the data of this improvisation of thought there is data that pertains to the realm of the feeling "I can't". Data pertaining to the realm of feeling what writing should be. Data that says to the feeling of this writing: "it should be this way". It does not matter how many times I say to the writing: 'this is a different writing, this is not about what it is required from this, this doesn't say anything, this is a compositionality if anything, merely to generate a sort of movement, a cadence, a walk through these lines and see what they do. This aims toward a satisfaction of its movements', it doesn't matter how many times this is said to this writing practice, the felt intensity of the force of data making ingressions with the quality of the institutionally imposed "it should" manages to be enough to build a blockage of processes. Enough data with the quality of the institutional imperative: "you have to" makes ingressions and builds walls. Evaluative data makes ingressions with a kind of form in the refrain: "it should". 'It should do this, mention this, quote, quote more, converse with more relevant authors of contemporary voices, be better, do better, be more legible, it should arrive!'. All these, data making ingressions, compositionality themselves. Where do they

come from? They come from a feeling. What occasions this feeling? Is there a real, concrete mouth saying these specific things to this writing? How is it that the qualitative which occasions the feeling to feel all these data manages to cross through and ingress? These data enter too in the creative process of this improvisation of thought. It is there and it builds up. It clogs. Not everything is beautiful in the process of creating, creating also builds its own walls, it hardens, approaches immobility which is a kind of movement that only produces itself. It takes strength. Even writing this makes these hands shake. But the writing takes its leap. This leap it has to! This leap is not the institutional one, this one is the “imaginative leap” (Whitehead, *Process and Reality* 6), the leap toward risk at play. Or at least it tries. It also builds strength for the leap by accompanying itself with some virtual hands which pronounce this:

I don't hate races, but the instant I'm conscious of the need to run fast, I find that I can't. If I'm just running for fun with my friends, I find I can run as long as I want to – it's as if I'm making friends with the wind . . . My problem is that as soon as I try to run fast, I start thinking [evaluative data making ingression] about how I ought to be moving my arms and legs, and then

my whole body freezes up. And another reason I don't do well in races is that I don't really get any pleasure out of beating other people. (Higashida et al. 83)

Within the data of this improvisation of thought there is data that pertains to the realm of the feeling 'I can't'. Data pertaining to the realm of feeling what writing should be. Data that carries along its edges something of the sort of 'this line is not scientific enough'. The passage of the prehensive machine enters into a battlefield which can also be seen as a field of play. In a way, it enters into a struggle of valuation of its many data and in such process a sort of alchemy needs to happen in order to dance the struggle and elbow its hardenings in order to chain-change the qualitative valences, from battle to play, so that it can run with the wind, so that it can transmute the 'not scientific enough' into an 'invented science' which seeks its satisfaction in the leap toward what is not really known but only felt in the theatre of realities mingling and fighting to say: 'no to this, yes to that'. 'No to a perfect description of Whiteheadian philosophy'. 'Yes to a dance with process philosophy adventures of ideas in the making'. It says 'no to the felt academic imposed and yes to what emerges in the struggle'. It does this not to

say that anything is wrong with a possible figure of academia. And it does this not by choosing or by a pre-decision; it does this, feelingly, with the aid of an almost autonomous and difficult swarming of itself through forces active in the writing, moved by in the way of as if you were walking through a crowded hall in the night and you could only cross-craft your way by tilting your body-shoulders from one angle to another, making your way through, cutting little passages and finally a passage to come through. It does this to request for a little other room, a small corner within which says: 'look, it won't take too much space'. 'Academia can continue, practices that are relevant in some instances can and should continue when necessary for other writings, but here, the case is different'. Here it will move with what emerges, with a quasi-invented understanding of rigorous concepts. The blockage opens up, makes way, for another way. Data of love toward concepts that move inside the machine of prehensions multiply and in such multiplication and self-creative forces, a seduction of the impossible is built, lingering the not yet; forceful mingling wanting data pushes through a thick almost mucous layer and it manages to cross, opening up tiny spaces for the percolation of other options. It says: 'look, here we go, can we hold hands at a distance and push through this layer? can we venture into a playful description of these difficult concepts that I

truly don't get other than in the adventure of taking the leap?'. Some data make a decision, a decisionality in the field has taken place yet there's still a pushback in the struggling. 'How to leap into these concepts when the vocabulary *feels* too formal? That's not how play talks! Can we play the concepts a bit more, to shake their feeling of formality so that the play dances with wind?' A turn takes. A twist. A different direction is enabled. "A re-orientation and an angular inclination" (Manning, *11 years of talking while from one place to another* 2012-2023), (Manning, "Angular Perspective"), takes place. An open field to play. From blockage to crossing. From battlefield to play field.

But it is not easy, so much data passes through the prehensive machine, through multiple processes of valuation which weight the valences in order to build relevancies differently than inherited, to craft another route from the one that usually persists, because many historic routes have built entryways for such data carrying a shield, ready to defend their Known way. But in the passage of the prehensive machinery, even the shielded data starts to wonder, starts flickering toward other ways of standing ground, the hardened carcass starts to shed in some of them because something in the intensifying canal seeks for its difference and in that chant, it says: 'we have arrived to the field of play, let's play!

Inviting other friends to the field to play may help

Since as I struggle to know, my new ignorance, which is forgetting, became sacred. I'm the vestal priestess of a secret I have forgotten. And I serve the forgotten danger. I found out something I could not understand, my leaps were sealed, and all I've got are the incomprehensible fragments of a ritual. Yet for the first time I feel that my forgetting is finally on the level with the world. (Lispector 20)



Figure 3. (Howling Wolf)



Figure 4. (Playing Elephant)



Peg 1: Reminder from above, little note in the pocket

a complex compositionality dealing with various arrangements, passages, entries, crossings, infiltrations, all of these, dancing and modifying the route itself, inflecting it at many points, a process as a compound of phases giving activity to its different modalities of becoming a concrescence from which more activity will take its impulse for nextness. Activity as a process morphs, but not only in form, –although form is a mere modality of expression: a way of activity– it's taking concrescence into activity as an occasion of experience passes through *machines for feeling* activating such activity into itself taking roles according to its functions, operativity, inoperativity, determination, indetermination, characters, integrations, eliminations, gradations, valuations, derivations, transductions, potentiality, etc. We'll get there. That we will get there excites me a lot!

note on the note or mini index in the middle: APETTITE, SATISFACTION, ENJOYMENT, SELF-CREATION, THREE FACTORS OF A PREHENSION, DIPOLARITY OF AN OCCASION, MENTAL-PHYSICAL POLE, POSITIVE AND NEGATIVE PREHENSIONS AS FEELINGS AND ELIMINATIONS FROM FEELING, ETERNAL OBJECTS, VALUATION, PROPOSITIONS, CONTRASTS.

peg

Peg 2: Re-orienting the thinking machine by gesturing it differently in a drawing

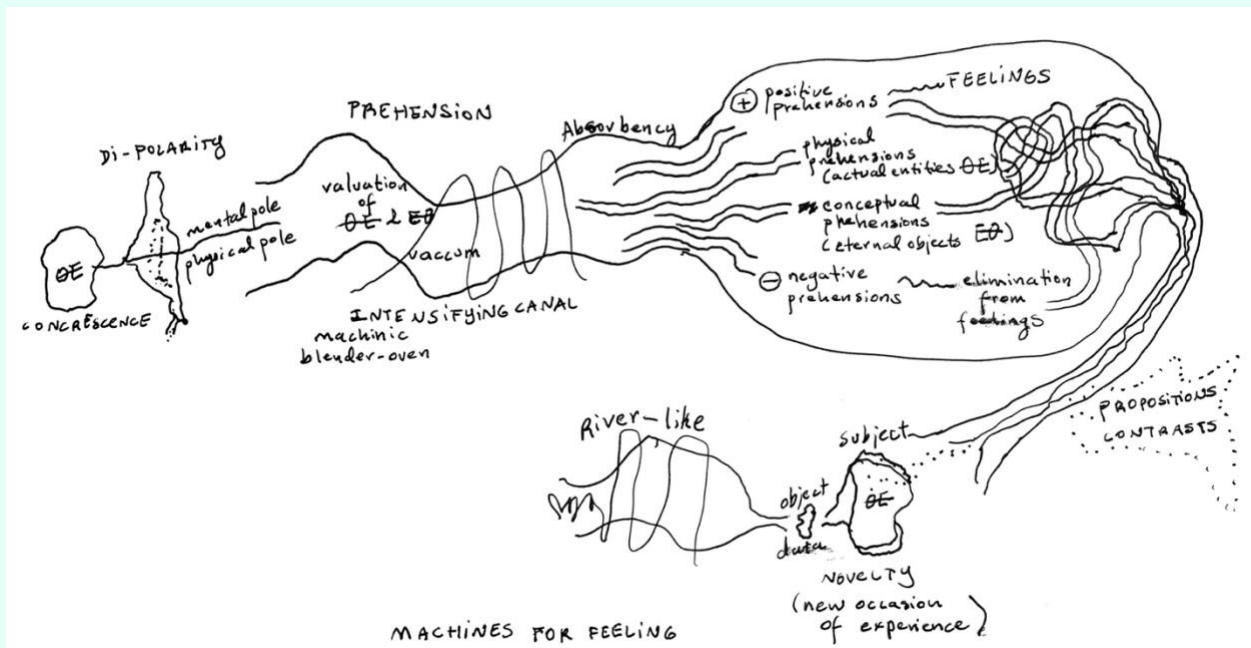


Figure 5. Machines for Feeling Series, drawing by Mayra Morales 2022

Physical – Mental dipolarity of an occasion of experience

“The actual entity on its physical side is composed by its determinate feelings of its actual world, and on its mental side it is originated by its conceptual appetition” (Whitehead, *Process and Reality* 72). “[E]very occasion of experience is dipolar. It is mental experience integrated with physical experience” (Whitehead, *The Function of Reason* 32). This is not saying that there is a mental thing in one side and a physical on the other, this is saying that these two aspects of experience are both in each actuality and since an actuality is activity, activity itself carries along its way of compositionalizing, these two poles. When I think of poles very rapidly there’s a magnet with its two poles, a positive one and a negative one, I love the sensation in the hands when two positive poles won’t meet no matter how strongly one pushes one toward another! But there’s another way to think poles that this improvisation grabs itself from for its movement: the figure of a *palo de lluvia* / rainstick. A rainstick here is made out of *carrizo* / bamboo and inside there, there are seeds. When you turn the *palo de lluvia* it produces a rain-like sound. The seeds travel from one pole to another, they move, there is a travelling between the poles. When the seeds have reached an end of one pole, the stick is turned and the journey of sound begins again. This traveling movement is the feeling of this text for the dipolarity of an occasion of experience. Take note that it is not an illustration per se, it is more of an approximation of feeling, to enter into a feeling of a movement, of journey, of relation, of creation of what is not (not) there: rain or the sensation of rain. The incredible magic of a *palo de lluvia* for

me is that if I see one even with the edge of an eye, I'm immediately surrounded by a qualitative rain-like environment. The *palo de lluvia* is something you can touch, it has a graspability, it contains granularity which travels by the intensity of play, but most interestingly, it has something much more outstanding, it carries the concept of rain in the historic routes that have transported it toward a child's hands in the middle of a *plaza*. Now let's entertain the idea that an occasion of experience is a kind of *palo de lluvia* in its processual character of becoming, it carries its physicality interwoven with its mentality. Like temperature, it's a kind of gliding-sliding machine. But perhaps the figure of a *palo de lluvia* is too much of a thing already to consider it an occasion of experience. We could say that it is a *society* of occasions of experiences. We can say that the stick is the prehension and that the grains are actualities passing through an event of agitation into the cusp of creating a felt experience, that of feeling rain which is not physically there. A question arises, if the rain is not physically there how is it that it is felt? How is it that it crosses our bodies in feeling when the pole is turned and slightly agitated? It suffices to say that although not physically there it IS there in abstraction which IS then there, not physically but conceptually carried in the physical occasioning of the *palo de lluvia*'s over and over and careful inclining practice. This would point us into saying that some of the seeds that tilt in the *palo de lluvia* are non-actual, conceptual data particles, making ingression and flow, digested as conceptual dust, into the occasioning of the *feeling* of rain, not necessarily by the external movement of the stick, although that helps too, but more by the agitation capacities that it itself carries in the propositional qualities of their material dispositions. But this is getting too illustrative. Let's explode this example a bit

more by turning it. Some rain sticks brake, so as does rain, bringing a *petricor*/petrichor smell with its rupture and activating a run to find shelter in which the sound of the drops of experience will make it *feel* as if you were actually inside the rainstick! Experience morphs, changes, leaps, all the time moving its active transiting of its dipolar character toward the production of more experience taking turns and turning: for now, this way.

An occasion of experience is what it is, and such isness, is its physical pole. A raindrop falls on the hat and another one falls on the neck. And yet in its *itness*, **it contains what couldn't become** this time: perhaps snow, but also evaporation, and that is its mental pole, its world of alternatives, and so *what it is, contains what is not*. It contains so much more in its eventing: a river, a desert, a story, a thirsty plant, quietness, rumble, a squeeze of eyes, a tongue that catches drops to feel the difference between these drops and the drops of tears, a rustle of tree leaves, a colony of ants rushing into their cities with fascinating drainage inventions. And yet each singular raindrop is the one that is, the one that falls on the cheek or the one that falls on the pavement at the exact same time, it may also well be that it is the one that follows a trajectory of falling into forehead and rolling down into your sleeve. So on and so on.

Satisfaction for itself and bond of solidarity with the universe

In the process of an actual entity taking concrescence by the processes of prehension and derived prehensions there are “many operations with incomplete subjective unity terminat[ing] in a completed unity of operation, termed the *satisfaction*” (Whitehead, *Process and Reality* 335). A satisfaction is the **termination phase** of the prehensive machinery. “The actual entity terminates its becoming in one complex feeling involving a completely determinate bond with every item in the universe. The bond being either a positive or a negative prehension.” (Whitehead, *Process and Reality* 44) This means that each actual entity is in itself a finite determination in the world **where all indetermination has been rendered determinate in the real concrescence** . (Whitehead, *Process and Reality* 34) Such indetermination rendered determinate is what Whitehead calls *potentiality*. A bonding bundling of alternatives from which the crisp of finitude selects itself out from an infinite undetermined alternatives, in its punctuated becoming thrust.

“[E]very actual entity — since it is what it is— is finally its own reason for what it omits” (Whitehead, *Process and Reality* 71). This would seem as if an occasion of experience, in its becoming what it is would be separated from all that is not, this may be a misleading impression of it being separated from the world. However, a most intricate construction is at hand. This will need an example, to carry it better and swallow it softer.

A chair is not a cup. A cup is not a glass. Mayra is not a lizard, and a lizard is not the sun. A painting is not a dance and a cup is not a painting. But also, a dance can be a painting and a cup as well! And yet. That they differ matters, since its differing is its contribution to the multiplicity of the world. Each event of becoming, in its own compositionality of world's making is its own singular occasioning of satisfaction and enjoyment. Each compositionality is what it is and not another. We know this too well when we need to choose between two different rings or two different restaurants or two different plants, or two different pairs of shoes! One is not the other! **It is what it is by reason of what it omits.** And yet. I'll venture to say that what it omits is included in what is.

The mode of compositionality of data varies in each occasion due to the processes of the machine of prehensions. **Positive prehensions are feelings** and these functions include physical data into the becoming of the occasion in turn, positive prehensions admit into feeling data which will be absorbed into the compositionality that will become. At the same time, negative prehensions as eliminations from feeling, will select out from the alternatives of what something may become. "Actualization is a selection among possibilities" (Whitehead, *Science and the Modern World* 160). Each positive prehension will create a bond and each negative prehension will also create a bond. **The bonds of each occasion of experience to what is not but could have been, are the *relata* of the occasion to the rest of the world.** Such is the principle of solidarity with the world, that each occasion carries in its finite satisfaction of what it is. Saying it differently, the finitude and singularity of each occasioning, affirms its difference and determination by

differentiating itself from what is not. But such differentiation implies a positive negative bond to what is not, therefore, **what is not, is alive in what is**. Or. What is, is fully saturated with what is not. This can explain why when in the presence of a lizard one may hesitate and wonder ‘maybe I am a lizard’ in the glimpse of infinitude that crosses in the immediacy of the encounter. This may also explain how a cup may be a painting in the way that an active resonance may be enabled across their difference. And yet, each becoming is what it is, in each occasion’s final phase, “indetermination has evaporated from ‘satisfaction’, so that there is a complete determination of feeling [–positive prehension–], or ‘of negation of feeling’ [–negative prehension–]” (Whitehead, *Process and Reality* 71). There is a *bothness* that is super important to maneuver with and juggle at all times. Such bothness is not contradictory, is the bothness of how “**each actual entity** arising from its data ... **includes the universe**, by reason of its determinate attitude towards every element in the universe” (Whitehead, *Process and Reality* 71–72).

The way I see this inclusion of the universe in each actual entity, is what this text loves chanting in the phrase: ‘**the world is contained on each occasion**’. However, the world is not contained as passive and enclosed, or trapped! but contained in the way of accompanying, being carried along, trembling in the under and at the edges of the crisp of actuality, humming its *non-separatedness-in-connectus*, Whitehead’s *divisible but not divided*, which is part of what gives it its singular character in subjective form. Also, the world here, doesn’t mean a whole world not one world but the world for that occasion of experience which at the same produces a completely different worlding in its venture

through eventing. To think this *bothness* here, gives me immense joy, to think a connective tissue of all experience, while still respecting the atomicity of stubborn differentiated determination, makes me feel indeed as if we have arrived to that place of difficulty of thought, as if we have arrived to the party with a nice fizzle drink in between the hands, still shy but with the biggest of smiles. And now, I can open the arms and let the body fall to the wide open of sensation, now, I can open the fizzy drink and let this thought, sift through for a moment, spark and bubble up, before continuing this improvisation. A bubble soap floating in the air, kindly bursts.

Something steps at the edge of a mountain, arms-wings wide open take in the world in its splendor. Yes, this almost sounds like a movie scene, with the camera panning from back up to side left to down and to the other side for then zooming out until the figure on the edge disperses and dissolves into the impossibility of seeing detail from far away. The image blends and gets blurry, to then be pulverized into the realization that it was all a small glimpse of a virtual moment, nesting and inhabiting a body sitting on a chair, holding a cup which feels more like a painting, pouring in a sip of coffee into this writing, here, then, tomorrow and a hundred years ago, *lizarding* its way through this world.

I would like to spend a bit more time with this bonding, of how the world lives in each occasion. I have been looking for this paragraph for years. Feeling it. Feeling its movement. It is always so dim. Yet I have big love for this one. Let's attempt. The following paragraph will be an improvisation within the improvisation. I will make a difficult task of describing the process of the paragraph while writing the paragraph.

Almost as if describing how to make an egg while making an egg. Or perhaps something more complicated, describe how to cross a door while crossing the door, describe a walk while walking, describe a day while the day is leaving you, describe a passage while going through, or the movements of a morning while moving through the morning. Oh, this one would be interesting, describe how you talk while talking. Holding the intensity and crafting both activities at once is the next adventure, like when you pat your head with one hand and circle your stomach with the other in opposite or when both your hands meet and embark into a journey of marking a circle, each hand tracing a circle in the opposite direction than the other hand.

The way I'm thinking this *bothness* of bond and singularity moves in different ways. One way is what gets written, another way is what is left out yet makes a difference in the concrescence as text. Yet **in the middle of this bothness, a forceful intensive process is taking place**. It's a kind of pressurized tube in which a rushing stream, with the **force** of a river, passes through. Something moves the writing, not necessarily the paragraph above but that also, yet not necessarily what it says or writes, a force which is always many forces, mobilize the paragraphical, what is this force made of, what provokes its taking force? A rush in the world craving for itself as expression. This thirsty-for-itself rush creates a semblance of its way of contouring, like a comet stella: a trace of sorts. A trace of the possible. A felt sketch of the possible. An envisagement. The felt rushness is the rising of an affective tone. This spark of motivation — together with other planes that glimmer alongside the above stella — enters the machine and is mixed

with the sense of an aim, the coming to be paragraph as it is written, a feeling of it and how it may become in its unfolding. It somehow dreams of itself. Enacting a futuristic envisagement upon its streaming. The feeling out of its potential is at all times there, in each grain of the flow, elbowing itself some room to pass. A dim memory of almost flavor triggers the field and provokes a nascent state of a new becoming. Such dim trigger is usually non-localizable, it comes in the in between of a complex diagram of relation, pinching experience into taking a leap toward contrast, it ignites a motoring of experience. If we were to put a finger on it we would have a most wonderous chasing-a-shadow-dance. This dance sparks a singular force. It propels and provokes an unfolding rushing itself toward a process of actualization. This rush is full with dancing eternal objects, non-entities, qualitative contours without bodies living as whispering suggestions in the data that comes into relation. This evokes a dance with such pulsive intensities. In the stream of the prehensive processual tube-like machinery a valuation starts. Such valuation is a kind of feeling-weighting the valences quasi chemically of the world in rush toward its this nascent state. What can become actual feels itself in the valuation process. Valuation has no rational preference but a relational stance, it is a valuation in accordance with a feeling out of what's becoming. Relevancies for the stream start to take arrangement. The relevancies start clustering into intensive spar shots, filling themselves in their dance with the power of life. To take relevancy is to move toward and to channel in accordance with the appetite of this transition. The power of life is a life's capacity toward a pushing throbbing

expressing toward creation. Such creaturesque creation is always selecting out, eliminating from feeling and such elimination is always inserting all kinds of bonds with what's not becoming, it sprouts in the way of what sprouts not. This selection is what sprouts from the whatnot. It leaves behind a world that was possible in order to become the world as actual. It is very noseey. Selective in that way. It chooses with a sense of ethicality toward life and tilting toward more life. It enacts absorbencies and eliminations. Aikidoesque movements are taking place in the rush of the stream toward the art of life. A nascent phase of the unconceivable arrows itself in the flow. The unconceivable is actually reality, it conceives itself through practices of movements that move in the weirdest of coordination, assemblages and misassemblies. Once the elimination process has taken place, the nascent occasion starts signaling its capacity to live in its unknown difference. This difference is full with its past inheritances and yet there's something unrecognizable in the novelty of how relations have taken this time. A process of self-creativity starts to take place, such self-creativity aims toward self-enjoyment of its potential, not yet arriving, yet en-route. Such process of self-creativity snaps flashes of mentality as process itself and not as human brains, flashes of mentality are full of potential, a tendency of what can become in its not yet settling, such tendency has a forceful will toward difference which is the politics of living of process philosophy. In this phase variability is at stake making control extremely difficult. The paragraph writes something like: 'you are always doing other things in order to not do what you are supposed to do'. This is the

voice of creativity in its encounter with multiple deviations from what sparked an initial motoring tonality. A “pacing the relation”(Wolfond) takes the front scene, a going and coming of experience in the flows of casting out and about in its river of a periodical non-local transitory data and data actual and non-actual which is flushing itself in the stream. There’s a constant flickering in the transit. There’s a sway between mental and physical poles of data. Such sway crafts a to and fro of a helix-like relation. Every opening full of closures and every closure full of what stayed out and yet inhabits or nests into what passes awaiting its flipping over into or out of itself. The nascent occasion starts moving with ferocious appetite in the feeling of its appetite. It starts figuring-out its aim, it moves with all those things, not necessarily in an order but more as if all of this would happen quasi simultaneously at the velocity of half a second after and before. The processual river starts arranging, assembling, choreographing its way. It carves its way, sketching and architecting. It starts moving absolutely fast. In this process, some bubbling starts emerging, and the occasion goes into taking an angle, signaling a toward. All of these movements start building an incredible agitation which itself builds all sorts of frictions. In here, data are like rivers, making entrances, trying. There’s a struggle for existence in there and so the occasion is like: ‘maybe I’ll get there, but all of this is happening, what am I going to become?’, there’s all kinds of hesitations pointing toward a determined occasioning. There’s a lot of flows and movements and blockages, concatenations, simultaneity, unfoldings and foldings. At this point the occasion’s process is going crazy! and everything is clashing and

there's all this potential craving for its turn and such process starts accumulating and leaking and exploding and there's a fight for life in there. Potential in its relation with its actual becoming goes a bit like: 'no, but I can become this, no but I can become that plus the forces of the unwelcomed yet there, no but I should be this'. Such a giggling conversation, like when you are waiting to enter a concert and want to wiggle waggle your way toward the entrance door amongst the all willingness of multiples wanting to also enter. But then, a strong cocktail infused with appetite, aim and mentality, creativity and play, which together craft the crave for life together with a pinch of the conceptual forces of ethicality and aesthetics toward a life enhanced. All of this starts glowing, it is bright, so intense, it has a color. Although it can be total darkness wanting to event in a starry cloudy night. It's super saturated now with its own singular taking and it goes crazy once more! Like fireworks and then, it starts being so hungry for its own existence. It doesn't care anymore for what it has inherited but then at the same time, it is very joyful for the inherited data, because it is like: 'woohooo, I have all of this to move with'. So it is conforming to its past trajectories but then non-conforming with its options, it goes: 'no, I can be more!' and in there, in that will toward more, it starts inclining toward what is not, it starts feeling itself, and sensing the unsensible, unsensible vibrations that are also coming into actualities that are just making all these hallucinatory possibilistic universes and oscillatory vibrations of feeling that are NOT THERE yet they are felt. The occasion is already transformed in the clasp of the forgetful process of where it was going, because it got distracted with the

fireworks and so suddenly it is the unimaginable. It has veered and taken an orientation. And there, it is like: 'yummy, this is what I'm becoming!'. In this satisfactory yum it also enjoys to play. And in its becoming this it is joyful in the satisfaction of its cusp and yet, sad in what it didn't achieve for itself this time since in its becoming this it eliminated all that was in potential since potential becomes realized and in being realized it stops being potential since it becomes concrete. However, it learns too quickly in its feeling that as a concrescence it is full of all that didn't become. In fact, it will always feel it imperceptibly. That is why you can look across the street and be like: 'I can feel you lizard' and the lizard is like: 'I can feel you Mayra', all this followed by an unison that chants arhythmically: 'we're made of the same stuff' because 'I could have been a lizard' continues to live in the reminder and it is still potential for a next becomings. So something lizzardesque lives in me in potential. Not that the me as a person has the capacity of suddenly becoming a lizard but more that the world as me has the capacity of carrying its lizzarding in its worlding. And the lizard is like: 'yeah, I became a lizard from everything that I could have become' and in being a lizard, there's a share made of a positive bond with every element of the universe of all the potentials of what is not. Such sharing is the world living in each occasion of experience, included. Imagine the vibration of that! That's when you wake up in the morning or middle of the day, what the heck and you are like: 'there's more to this life'. Then, you feel that the world traverses you. Sometimes you disappear and sometimes you are everything and go: 'uh, I can feel it all!' That is potential. And this paragraph ends

with a feeling of: 'uff, that was it', 'that was hard', 'but what if we go to the beginning and try again because maybe this was not what could have been written here'. And yet, the paragraph is left this way in an attempt to trust in the philosophical proposition that what is not in the paragraph is nevertheless carried in the paragraph in the qualitative ingressions of what the paragraph was aiming. A solidarity with the universe which instead became a solidarity with a lizard that does not exist. I guess it is clear, what is not is not a lack, it is potential, in its full devouring force. If we align here for a bit, the more typical definition of desire as lack, here, desire would instead be: a driving force toward that which lives in potential trembling in each occasion. Desire is a lizard! This paragraph says so!

On Potentiality

This section departs from a refrain that chants itself in the phrase: *the whole world is contained in each occasion ... in potential*. A phrase that hallucinated itself from Whitehead's writing: "You can not abstract the universe from any entity, actual or non-actual . . . In a sense every entity pervades the whole world" (Whitehead, *Process and Reality* 28).

"At this point, the impression may have grown such that affect is being touted here as if the whole world could be packed into it. In a way it can and is" (Massumi, *Parables for the Virtual* 43).

Affect here is what this text is calling virtual particles or non-actual entities in accordance with Whitehead's cosmology. And although it is much more complex than that, there was a small pull to point to this phrase that also chants itself in the chorus of this improvisation's songs which in no way are merely songs of this text alone. It inhabits, reverses, incorporates, infuses with, all sorts of multiplicity of voices in its phrasing ways.

Sometimes you feel a surge of energy in the mouth of the stomach. You don't? what do you mean you don't?! Ok, suppose you do. Oh you do? "Yes. I think it is the feeling that the world is possible" (Emma Flavian, informal conversation while walking on the street, February 2023).

Occasions of experience in their final phase of satisfaction attain what Whitehead calls their subjective form; their phase of self-satisfaction and self-enjoyment; then, they perish into their object's role, operativity or functioning, for the rise of an affective tone and into becoming data for a new occasion of experience in the making into becoming data for a new occasion of experience in the making, which activates a reaching toward almost from the future's occasioning into the absorbency process, the taking in of these objectile functors into its own coming into the world. Let's say for example that an hydratation process makes a many occasions for hydration of a plant come into existence. There's an arch into which this event takes place, out of a manyness which crafts a compositionality of existence for the hydrating event. Once the arch of such hydration reaches its satisfied fulfilled crave then, it no longer needs itself in that particular mode of existence and perishes into an occasion with the role of data and object for the next necessity in the world of attuned compositionality, let's say for instance the drying occasioning.

In their object's role, data may also become inoperative, if it falls into the process of elimination, from feeling that a negative prehension enacts, in the prehensive machine for feeling, which is also called feeling, this could be the way of a corn that needs for example, to dry in order to become *tortilla*, speculatively speaking of course, if processes were this jumping around and so skippy of the many other processes in between which of course are not linear, nor not discontinual either, so I think we can also enact a speculative jump in here from hydratation to the dryness of tortilla. Hy-dried-ptation?

A subjective form is “*how* [an occasion in its process of becoming such, in its role as subject], prehends a datum” (Whitehead, *Process and Reality* 23). I like to think that the world is made out of modes rather than things, modalities of activities. Let’s say for instance that a table is not necessarily a table, but a mode in which activity bundles itself, the how of different occasions of experience coming together into table-ing. A mode of activity that temporarily tilts toward this way of its parting compositionalities –in their attraction for each other and even with the inclusion of aversions toward some of coming-not-coming-together, con-figuring into this arrangement of how activity expresses itself into taking a modality that this time, this way, expresses as table. In this way, there’s no such thing as a world of things, there’s only a world of provisory modes and modalities, which express in what we illusionary perceive as things. (gosh, I wanted to say that for so long, I’ve said that before in other word’s arrangements, but it always feels as if I’m saying it for the first time). The hiccup version of what I just said would be: No things, just modes!

A prehension involves three factors. There is the occasion of experience within which the prehension is a detail of activity. There is the datum whose relevance provokes the origination of this prehension; this datum is the prehended object; there is the subjective form; which is the affective tone determining the effectiveness of that prehension in that occasion of experience. How the experience constitutes itself depends on its complex of subjective forms. (Whitehead, *Adventures of Ideas* 176-77)

Sometimes I must recur to the phrases above over and over again. See, the thing is that this writer's function of memory does not work as we usually understand memory to work. The phrases move, the keys go for walks under couches, concepts play their games and they enjoy slippery surfaces and sometimes they end up sliding into hidden cracks, but they also enjoy playing hide and seek. For all I know, let's play. Perhaps that is the character of the burps and repetitions in this thought's impro. Perhaps I've mentioned it before, saying it feels repetitive but you have to understand that the writer in here truly forgets the writing as it writes. In that sense, different pages will recur to things in the way that they page, rather than from a supposed chronology and coherence of the text as a whole. I don't think this text can get there, it is not it's mode of existence not because the writer decides so, but because despite the writer, that seems to be what functions in the writing, amongst other operative gestures seeking their way as valid in the world. I hope that makes sense. In this way, rather than an understanding of concepts, this writing is much more a perspectival take upon or with another perspectival take, an angularity from which to balance some juggling of Whiteheadian concepts into how they may forcefully make ingress into our ways of feeling-living life and being lived and outlived by worlding forces. What I was thinking this morning in the shower, for instance, was that in no way this intends to explain concepts nor make or come into conclusions about understanding them at all. What I come to get with this exercise of choreographic writing-moving is that all that we build in here is some sort of minuscule architectures for thought, assemblages, passages to craft ways to trampoline into grasping a mere edging of concepts and the relevance they could make in life making if

we could come to these provisory graspings again and again, not for ever, not for once and for all but for instances that bounce into another instance, from architecture into architecture, until there's enough consistency, enough planes, enough mobilization of the planes in order to surf with more force into the pushes needed to jump into creating differently from what we already know, to give that next step, to throw the processes into their own adventures and lounge ourselves with them without needing to take the front seat. beautiful

Subjective form is a lot of how-ings in the world. A world of infinite yet finite shape takings. But even more, it's not that pin pointingly. It is also an inbetween, an in-between of the inclining of affinities engendered during the prehensive machine operations and the form it takes, crisping itself into its launched occasioning in the way in which it propels itself as form. But only just before it cusps into its own perishing edge, not because it doesn't love itself but because it has a concern for the solidarity of the world and events its capacity to throw itself for the take of new occasions to come. In a way, it doesn't need itself, it needs the world.

The factor of experience that fields and feels the data prehended, is the subject of experience. Here subject is not a person, it is what feels positively and negatively, the received data actual and non-actual, in the occasion's prehensive machinery, enacting the physical prehensions(of occasions of experience or actual entities, in their data role for this occasion), mental prehensions(of eternal objects or non-actual entities in their potentiality for that occasion) , positive prehensions (which is what selects out from

actual and non-actual data into the feelings for the occasion), and negative prehensions (which is what gets eliminated from feeling and yet contributes positively for the occasions differentiation from what it doesn't become this time and yet produces a reminder for the journey through perishing and new contributions for next occasions).

The subject is what feels in the occasion. The subjective form is how the occasion expresses itself from what is felt by the subject of the occasion. Subjective form is the modality an occasion takes in the world in its differing from the world, it is its way of expressing its differential, it is the way in the occasion of bringing difference of modality into the world, the singular qualitative "diversity in diversity". The way the occasion differs from its own path of inheritances into braking free and becoming a completely novel entity. New form with its distinct way of patterning itself and yet, imbued with all the care for the world that made it, in proximal relation to the relevances that make it in its difference, defiance of just repeating. An occasion of experience is not mere transportation of data into data, in the process there are germs, inventions, transfusions, infusions, reversals, skips, transmutations, transvaluations, flickerings, until it settles into its uniqueness in the shaping, thus taking its own subjective form, if only for a sigh of its gasp of transpiring itself into the world that it leaves behind, and produces at the same time. A subjective form is born into a new world but it also creates a new world. Isn't that magnificent? I think so!

A subjective form is how the occasion crisps itself into the world, singularly so, despite and due to the worlds' inclusion in it. Another way of saying this is that subjective

form is itself what we more commonly understand as form, an expressivity of how this occasion is in the world, shape, shaping, in its own singular shape, shaping. And yet, it is different from our most common understanding of form in the sense that it is not forever, it is not static and its geometry is more a wave-form rather than an external look or outfit. A form is a way of moving, an ondularity or a spikyness, the way in which the vibratorial elastics and molecular fibres of the occasion, express themselves in or as a shape form; think of feeling a spike or feeling a smooth curve, now take that feeling, or transpose it, if that may be an available exercise for you, transpose it into the skin of a lizard or into the feathering of a flamingo's shrimp. It is static for the brief moment in which it attains its singularity and pops itself in the world of differentiated attunement that worlding is.

It is important to insist that a subjective form is form-not-form in the way we understand form or this paragraph is a lizard: the feeling of. What will help us get there perhaps, is the notion of **affective tonality**. Subjective form is affective tonality. And yet affective tonality may evoke the process affectively different than what the term subjective form may do. I'll pull a piece of writing of this apparently same writer that writes here and co-compose from there.

i often wonder about these affinities that pull one into another. as if there was a sharing of traits in potential before the encounter and only through the encounter would these traits be intensified, moved by the encounter, and so reach toward one another. but not as if there was a one

and an other beforehand, rather they are also in a constant becoming, this one-and-not-another-yet-another, as if a-signifying qualitative particles or traits would tremble in recognition of each other, not so much a conscious recognition, but a feltness or a fleetness of each other, not because they share a sameness but because there's an affinity towards a possibilistic impossible compositionality, or because a potential trait of the other is already in the other, in potential and it trembles with the encounter, not because they find resemblance but because of a possibility to move-with arises, a possibility to play in dissonance inclines itself, tipping over the edge of a thing's 'enduring object's' character, an **affective tonality hits a string and ripples across distances**. the ripples are felt in immediacy, almost before they touch, and they co-compose a dance, it is not that they effectuate movement, rather, the ripples are effects of a dance that already happened, the past becomes the future and futurity is press-sent. with felt immediacy of an affective tone, bodying has no other choice than to move-with. but even further, as if **the force of the affective tone's** movement would only exist through the turn of the head's futurity. no longer one thing before another, both movements meet in the making. (Morales, *Compositionality of an Environmental Bodying* 29–30)

I often think of affective tonality is a strong factor in the thing that makes movement move. I see a tree and wonder, what makes the tree incline toward the sun? What makes it know that inclining toward the sun is one of its many inclinational things that will promote its art of living. One day, while carrying this question—in one of the many invisible pockets one has created to carry resonant questions like this, I thought I knew, I said to myself something like: ‘i think i know, maybe what crafts the inclination toward is an **affective tonality**, it inclines because it cares for its life and it knows that its life dances in the love strings of inclining toward the sun rays. This caring for life and this knowing its affinities at a distance come from other factors in the process, a mix of physical data and conceptual data by the collaboration of prehensive functions. This collaboration produces a proposition by integrating into itself some eternal objects in relation to some physical data prehended, this integration forms a singular qualitative pattern, it gives the process its tone with which is attunes to other tones to create the music of life. The tree inclines because it feels! Feeling crafts the inclination.’ Now, this is no simple matter, this is a matter of life and survival. It turns because it wants to live, but its wanting to live can only find more life through the act of the incline and such incline can only craft its degrees of eventing by the act of feeling and having felt the acrossness in resonance of an affective tonality, in this case, a **tone zone** mesh made of warmth light that strokes in a ballade that “bathes”(Adam Wolfond, multiple class conversations during *Minor Sociality Class*, Autumn 2022) a yellowing-oranging of the environment.

An affective tonality is a tone that calls. A tone that ‘catches the incline’ (Manning, “Catch an Incline”). A tone that catches the incline’s attention. A tone that enacts a performative transformation in its taking effect. An incorporeality¹⁵ contouring some regions of data in their way toward attainment; such incorporeal reality, travels and darts itself into the non-eye of relation’s ways of *feeling the unfeeling* and yet what makes feeling possible. (Massumi, *What Animals Teach Us about Politics* 109) This tone travels through a field of resonance and vibration and tickles the process of mentality taking place in treeing, as for this example, just to stay close to sensing a possibility of *affective tonality* through this collaborative example of treeing-sun rays. The tone is affective because it immediately affects and is affected. It’s powers of affectation travel two ways and also are caught by the vectors of what it affects which immediately sends its affected vibes back again, even transformed somehow in the trajectory, capacitating a sort of gestural saying which proposes the invitation: ‘let’s dance’.

The tone tickles mentality because the processes that it catches carries conceptual prehensions producing a mentality in the occasions of experience which make the compositionality of treeing. Mentality is not a brain. It is a capacity in every –I repeat, every occasion, be it of a slug’s compositionality, a tableing, a saddening, etc. –, occasion produced by conceptual valuations in the machines for feeling, in which potentialities and eternal objects are scanned, mixed, infused, selected out, operatively eliminated yet contributory, and printed into the occasion at hand, each time and again. Processes of mentality are the ones that process incorporealities or nonsensual perceptions, meaning

that they don't pass necessarily through the senses, yet they are bodily processed by occasions. For example, in a process of prehension, autonomous processes absorb data, yet the processing of such data, sensorially, is an after effect of the already absorption, but what allows for this process of perception after the fact, is the prehension of eternal objects which carry information of the prehension's pastness in order to ingress into the nowness of a perception. If we move to a person's eyes, perception of the tree in case, we could say that we do not really perceive the tree sensing the sunrays, but something in us does, multiple mentalities of our bodying feelers or prehensive machines, machinery. When we see a tree, or when we feel something, it is already too late. We perceive a ghostly perceived occasion which was prehended temporarily perhaps .5 seconds ago (Massumi, *Parables for the Virtual* 23-34). What the process prehends for us to consciously perceive, is time. So that prehensions can arrive to conscious perceptive motions, which not always take place necessarily in order toprehend-perceive but can also be the case. The tickle in the tree, prehends its affectation and ripples it through its immediate imperceptible laughter, which presents as an energetic and energizing mobilization of processes. The precision of the tone's affectation clings itself from a thread of mentality which in turn effects a knowing in the tree which makes it turn, a tiny veer, a small degree of inclination, all it takes for the act of love that creates more life. **This thread of mentality undoes itself from the fabric of conceptual non-actualities** (what I mean by this is that there's an enormous fabric of potentialities and from that enormity, a thread is pulled, undoing like that the fabric as a whole and becoming just this thread of mentality for this occasion), such thread of mentality makes ingression through the conceptual prehensive

machinery, it carries information in the form of incorporeal data, that in-forms the process going through physical prehensions, of its vitalities, of its most forgotten affinities, of its affirmations in the world, these data effectuate the whispers of the world, telling the process in its becoming a tree occasioning to craft itself a continuity for now, as a tree, instead of a running away mountain. Conceptual data, non-localized, invisible dust particles, floating incorporealities, pass through mental prehensions or conceptual valuations, they are like a DNA of the world, its jumping unmeasurable electrons.

The data – which is nothing else than all the occasions of experience which have perished in order to become data for other occasions due to their solidarity-with-the-world character, makes ingression into the prehensive machine of a prehension which was explained above, in this passage, all data carries all the potential that was not realized in previous iterations of the eventing of occasions of expressions making worlds, carried is, all what is not yet. In that moment of ingression, the prehension catches the potentialities as a stream that enters and runs wildly, it's a rush! All the potential of what is not yet but could be enters with force, all those potentiality particles, enter in the stream and rush themselves into their chance to make it into their craved realized potential, see, potential in its not-yet form, has the potential to be realized. Potential in this way is double! Double bubble!

Potential can make ingression as a floating dispersed energy, or it can enter and be potentialized by the conditions massaging the prehensive duct. Some potential gets distracted and joyful with its own being potential, other potential is extremely forceful

and almost decisive in the way that is taken into the relevancy of the occasion's in turn self-determination and conditions to carry such potentiality into its actualization phase. "[An] indetermination, rendered determinate in the real concrescence, is the meaning of 'potentiality.'" (Whitehead, *Process and Reality* 23) Indeterminate is something that hasn't landed, yet, but it is in a flight seeking its potential landing, or not, sometimes the floating potential needs not to be realized, it is kind of free, in this way. In order to land, it needs a ground, in the words of Arakawa and Gins, it needs a "landing site"¹⁶ (Gins and Arakawa, *Architectural Body* 5-9; Gins and Arakawa, *Making Dying Illegal: Architecture Against Death: Original to the 21st Century* 58). It also needs friends so that it gets potentialized and intensified toward becoming actualized. Potential that is realized loses its potential character in order to become actual, realized, real. However, there's also charges of potentiality of what didn't become realized this time, such charge carries itself forward in the passages from prehension to occasion to data, so on and so on. Eternally crafting itself passages into maybe landing, or maybe just keep passing in the concatenations that worlding takes.

Potential gets potentialized¹⁷, entering into a field of intensity which can be felt, depending on the force it gains, with the aid of its many friends, amongst them: appetite and aim, or what William James calls terminus¹⁸. Both appetite and aim are amassed with the help of conceptual prehensions. Appetite as the crave for what it can become and aim as the vectorial aim toward the subject of the occasion, the feeler of the satisfaction, meaning, what it becomes in its final phase. It is important here to notice that

for the philosophy of organism, the subjective aim 'launches itself toward', rather than 'is launched toward' the subject, rather than the subject having a feeling, the feelings have a concern for the feeler of experience. Thus, subjective aim aims at the subject of the occasion of experience at hand. "The feelings are inseparable from the end at which they aim; and this end is the feeler. The feelings aim at the feeler, as their final cause." (Whitehead, *Process and Reality* 222) "It is better to say that the feelings *aim* at their subject, than to say that they *are aimed at* their subject. For the latter mode of expression removes the subject from the scope of the feeling and assigns it to an external agency". (Whitehead, *Process and Reality* 222) There's no externality here moving the pieces of an occasion in its becoming, the becoming as process moved by factors in its experience produced themselves as different phases of the event in route of concrescence. Feelings are prehensions, processes of absorbing, rejecting, weighting, comparing, selecting, aiming, transporting, suggesting, creating. Feelings are a kind of digestive system of how the world comes into expression.

I always carry with me a question that Erin made a while back: "what moves the walk into the park?" (Manning, personal conversations, 2012-2023) For me to be honest, researching this, in everyday practices of living, it is always something with a character of possible concreteness, in that sense I started calling it conceptual force and later on, I named them the **concretors** in and of experience. We could say that naming these motors is part of the motoring, also giving them a qualitative environment with an affinity of

sounding relevance toward the movements being motored, which are the creation of reality and worlds in the making.

One day, I remember it was the phrase: “watermelon in a balcony”, another day or many days is a date in the calendar, a number or an appointment, an encounter with someone, an hour and date in the calendar, an upcoming, **possible feeling almost concrete activity**. Sometimes, it is hunger, that manages to move the walk into the park in order to go get some groceries, be it toward the market or the grocery store. In my own bodying investigations, I’ve come to realize that what moves and mobilizes is **a force felt, very felt**, at the edge of you can almost touch it, that manifests in the way of a heat, a velocity, an acceleration, an ignition of a motor. Something wants itself even if I don’t not yet know for sure what exactly that something is. But in order to be felt, it necessitates **a feeling of the almost real**, almost too real, **a tint of almost concreteness**, this feeling is almost so real that it manages to pinch the field, pinch the body pinch the activation of the walk. But what is this force? What is that which is carried in a date, in an activity, in a possible encounter, in watermelon, in a balcony, in the park? What do all these have in common? I wish I knew! Yet, let me throw an approximative **proposition: a conceptual force**. The way I think of conceptual force is that one day, with coloured tape, I made a rectangle in the floor of a dance studio, and I said to the people there, “let’s cross this rectangle”, and not much happened. Mobilized by the not much happening, I threw what sometimes I like to think as **candies for the event**. I said: “let’s cross this rectangle as if it was a **canvas** and every movement of crossing makes a trace, a drawing and we can even

make a painting with our movements in there, let's perhaps remember that sound is also a movement and there's many degrees of movement", then, a lot happened! When that happened, I remember that for days I had a clarity that only comes here and then, and almost always manages to depart from my proximity to an actual event: 'the idea of the canvas' moved the field, since there was no such thing as a canvas in there, but a **propositional** one, a conceptual one, a fabulation, a speculation of a canvas, that made it, that truly made it! Then I started thinking that a phrase like: 'watermelon in a balcony', is also a propositional conceptual force, not necessarily the words, nor the way words come into a phrase, but the conceptual charges in the tremblings of such compositionality. It makes ingression in the field and if it has enough force, then it manages to mobilize. The proposition here is not *in* the phrase nor words per se, but *in* a mixed environment in which a region of some actual entities have been selected out and entered or made ingression by the force of eternal objects, coming into qualifying-determining such traces of concreteness with abstract qualitative attractive luring options: taste, architecture, balcony, canvas, art history, fabric, trace, juiciness, warmth, freshness, zest. Now, there are some potentials with less and others with more force, a potential with less force, might be super strong, –think force here, intensively, not quantitatively; what makes this difference?! I think the difference is made by the conditions that surround such potential to unleash. And also, by the affective tonalities of how they are included in the process of attainment. They can be valued up or valued down by the process of conceptual valuation and in this way make ingression with more relevancy or with less relevancy. This would be an **environmentality** in the field making a difference

in the way that elements come together, enter into compo-zonalities, compo-zones, compo-tones, compo-champs, compo-posessions! Environmentalities ha have histories and trajectories, but also affinities, affinities craft enough proximity, even at a distance, to feel the potential, almost real, and in that moment, of feeling the almost real of potentiality as a conceptual force: bum! A potential vectoring is crafted, as a sketch. It may deviate, find its own pathway and yet, its vectorial character will be a drive for it to traverse the impossible into becoming real, it may end up being a melon in the park and not all the way in the balcony but the initial conceptual force, what provokes, what raises an affective tonality, is there! Abstractly real! Speculatively concrete! Almost touchable.

A **concretor**, what Whitehead calls, a proposition; although this text wills to keep them distinct, collaborators then, with different characters, tones, feelings. So potential sometimes can be almost touchable. Now, once you touch it, it loses its character as potential, it has become real, actual, it is what it is and no longer potentiality, every thread or shade of vagueness has dissolved, however, in its being what it is, it is also full of all the other potentials that didn't land, and full of more potential, the actualization produces more potential, perhaps the watermelon in the balcony that didn't land this time is still there, two summers after, still a force, feebly there and yet, still a force, always kno(w)cking at the window with its little bird beak, saying a kind of: "hey, still here, proposition still in the world, can you feel it, can you hear it, can you open the window, can you come dance play with it?". Propositions love blinking the eye to you from afar. They are so seductive, these little players. That's why this text loves them.

It might be useful at this point to consider a distinction between potential and the possible that Brian Massumi makes: “Possibility is a variation *implicit in* what a thing can be said to be when it is on target. Potential is the *immanence* of a thing to its still indeterminate variation, under way. . . *Immanence is process*” (Massumi, *Parables for the Virtual* 9). What I get from this is that possibility is whatever can happen by mixing some pieces, with no production of extra pieces, it is a kind of just re-mixing the pieces that are already there, in a different rearrangement. In potential, the whole world is pulsing in the underlayers of the occasion’s mental pole, and in its ingressions, it does create the world anew, each time, in each occasion, adding to the initial elements absorbed, but also transforming them. It is an important difference. In a world of potential, no two joyful feelings are the same, they infuse differently according to situations, environments, physical surroundings, etc. However, two joyful feelings are discernable as to be on the same team playing differently than some angry feelings. Such contrasts can only be felt by feeling –through and by grounding passages, or actual entities regional agglutinations pulled together by prehensive machineries of all sorts–, the diversity in the world of eternal objects or potentialities for every becoming.

Potentiality 2.0

Potentiality is how this text feels what it can become. How it can come into existence. What vibrates under the layers of its coming to be. How an idea tongues itself. How an idea can feel itself feeling itself. It is not that you realize suddenly that an idea is forming. It is more that, in the sifting of the many feelings floating and crossing vectorially, through and across the bodied condition of the proximal compositionality called your body, which also may include proximal and not even so proximal regions of surroundings, something of the machinery for feeling takes place, starts taking a hand with this growing feeling of something being there in potential, something else, something that does not know itself exactly yet, feels itself, and you enter into the contours of such feeling. The potential of what it can become keeps pushing, pressing itself, at moments it boils, other moments, it gets cold, it all depends on the stirring, of the turning of the heat, finding ways to give it a bit more vibrance so that we can feel a bit more its intensity, its force, which can be felt, into jumping out of bed directly to the keyboard. Sometimes I like to think that potential is force!

Let's stay close to the example of the making of this text. These paragraphs on potentiality were there in potential for a period, a year. Maybe more and yet, I sat here, trying to write this a year ago. I didn't have the time then and conditions morphed, and I couldn't come back to it. These lines were almost there. There were movements of

surrounding literature, in-forming the feeling of potentiality. The thing with potentiality is that it can only be felt. There were notes, there were hours lying down staring at the ceiling feeling an almost touchability of what could start writing. There were passages and phases of such writing, pages and pages in notebooks, diagrams, voice memos, conversations, movement practices, all of these, attempts to understand or get a grasp of the workings of potentiality. Here I am, finally, making the move to actualize such potential into these paragraphs, each line becoming the closure of its own potential in its becoming real, actual, here, this way, being definite and such definiteness being determined by the potential that it had in its process of becoming. Each line as well an opening of more potential to come, or it could also design a closure of potential, and so I navigate in the writing, moving up, down, through, trying not to lose it, but it is not an easy task, ironically, losing it is quite easy, it seems. Yet, it has this character of being insistent. It comes back, or maybe it never left, it just receded or reseeded its intensity of relevance, since other things took front. Once other things recede/reseed in relevance, potential of these lines, seep into emerging, again, it was there! Still! But enough of this text, let's move on with potential! With the potential of how, where, what else this text can become.

I like to think potentiality as that which sometimes wakes you up telling you: "there's more to life!" And such waking sometimes moves you to feel that there's a force pushing you, you have no idea what is this more to life, you have no idea what is this force moving you, but it is clearly felt, something is moving you to move, something

pushes you to the moreness of this day, of this life, not necessarily in a capitalistic way, although that may be there, but something in terms of enjoyment, in terms of appetite, in terms of intensity, in terms of a bubbling of experience, something WANTS itself. Bites the neck. The wanting has awoken. A wanting delineates its want and it is birthed into the world and it roars in the belly of the chamber of the world that carries you.

Potentiality is how a walk deviates from its initial route seeking for other potential routes, sometimes unknown, feeling the possibility of an encounter of what hasn't been encountered, pressed by that feeling. Potential is the many many many degrees of other pathing worth taking, the capacity to veer in the making. The what-if feeling. The and-then? question. The what-else tickle. Potential is a pressing matter. The same way that potential can be many many pathings, it can also attain a vectorial character, more focused, more oriented, pressing in a more particular way this morning, amassed by conditions crafted in relation with the prehensive machines for feeling that are devouring conditions for this potential to erupt in not all ways but in just this way. How kind potential can be. Of course, potential needs conceptual friends, other factors in experience in order to get there, it doesn't work by itself, although it is for itself. Relationally autonomous. Potential needs the actual and its processes of becoming actual, which are the same thing. It needs its green couch to find itself, to ground its tremble, to re-zone-ate its tremor, gurgle and roar. It sings for **concretors** to come dance with it, so that it can find ways to making the pressing matter, matter! Potential needs worlding. Mere

potential without world, dies! It needs re-wilding machines to keep it involved, engaged, alive, fresh, ready, feelable yet in its character of being no object by itself, but pure force.

Potentiality is a vibrancy. Potentiality is the moving in movement creating more movement in potential. Potentiality is a feeling of more than what is there in actuality. Potentiality is a cloud of dusty floating optionality. Potentiality is what's moving but can't be seen or perceived as such. Potentiality is "**observable but not observed**" (Whitehead, *Science and the Modern World* 57-58). Wait a second what? This tilts toward saying that potentiality is felt but you can't put your finger onto something specific to say exactly what is it that is felt or where is it, is non-localized. An example is needed. Felt but nowhere in specific yet, in many places at once, in many ways at once, through passages, through gestures. I often feel potential when I incline my body to tie my laces. Go figure!

Let's say there's a choice to be made, or taken. What that means is that there's more than one way to take, or to do. You could be picking up a color, a material, an ice cream flavor, or perhaps a bundle of readings for your coming term. You could be picking up if to go to the right or to the left in a walk, or to keep going straight. Now, you could also be choosing to walk toward the noise of a river running close to the road that takes you to the top of the mountain, or you could choose to climb all the way up. But also, you could just pick up a huge boulder and climb it and sit on top of it or lie in there for a while, becoming rock. You could go for a swim to the lake and take a rock you found there back to your home. Now, with all these phrases there's some undoing needed. First

because the choosing is easy to be thought as a person making choices, as if that was truly how choice making happened. – And I'm serious here, if you have read this text closely, then, a plea, please fall all the way into the invitation of this chamber of thought in the making that chants: 'we do not make choices, we do not take decisions, we do not choose, the processes that move us and move with us do all this incredibly artful work, no us, the us that worlds and the worlds that traverse us and make us within their agitations and conglomeratings!'. Practice saying, 'we are the creators of our own world, we are responsible for the choices we make, creating is about the choices we make', that doesn't feel accurate, right? Now, practice saying those phrases less, practice weighting the forces that make those phrases possible, practice saying it differently like, 'activities make the world, in worlding we also become, processes are irresponsible yet ethical decisional makers, creating is about attuning with the forces felt in processes other than us'; then see what that does, that's the invitation. Secondly because these phrases indicate that potential is these options that a person chooses from a palette of choices given, and at the same time because it may confuse potential with choices, options and possibility, and maybe there are some distinctions to be made there, all in order to understand potential a bit more, its feeling, its flavor, its dancing contours. Potential is more than choices, more than options and more than the possible, potential is actually what chooses you, what chooses itself in an event way, in a nonlinear, not cause-effect way, but in a much more magic way, we've all been there: 'how did that happen? I didn't see that coming!' Yup, that's the way of potential versus choices. Options are already the selecting out of some vectorial traces for potential to land, that something is an option rather than not, opens

the way for potential to cross, the same could be for the opposite, an option may kill potential from coming to pay a visit into this world. Potential kind of doesn't like being tighten, although it welcomes limitations, but not cruel limitations as prohibitions or preestablished rules, but what I call intensive limits, moving limits, what Erin Manning, Brian Massumi and SenseLab call **enabling constrains** (Manning and Massumi 92-97; Manning, *For a Pragmatics of the Useless* 79). The trick with enabling constrains is that on a given day, option A may enable potential, in another given day, option A may not work at all! There's no recipe, there's practices and the openness to shift the practices according to how potential is felt to rise or bend its forces in the way that they can be **felt yet not observed**. If we don't do this undoing we may be limiting the way potential is in the world or how it moves in an occasion of experience, in activity, and this improvisation of thought, always wants to stay close to movement in relation to the **compositionality and composition** of occasions of experience, but then at the same time, it wants to be able to say, let's think it in this morning's ways. Let's think it in how we put on a boot or how we cross the street. It also wants to think with that. And it would also like to think it in a more abstract way, in a kind of game. In a non-necessarily human centered way, in the many worlding compositionalitys that are not necessarily humanly oriented but that also resonate with our ways of bodying. Potential in a rock, in a plant, in purple, in a diagramming activity. But even if you were to be picking up a path from the many alternatives trembling in potential, still, it wouldn't be an operation of such a you taking such path. Let's look at this closely.

Note: Careful here, before the next step! The undoing is an impossibility, there's no such thing as untangling parts apart and re-arranging them anew, that's the problem with all phrases that want to de-____ize something; there's simply no way! It would also imply that there's something with the character of totally finished entirety that we can then take apart, but that's not the case with reality, as this architecture of thought propels, the occasion is only satisfied for the crisp of a millisecond, then it runs its satisfaction into the coloring of the world to come, entirety is a fallacy that our scale of comprehension crafts in order to build a graspability of the real, it is also real but extremely unrealistic and puntillistically inexact. Undoing here is a way of peeling but only in abstraction, diving into the deepness and surfaces of such layering, to then open up s/pace (Klar and Wolfond) in the tightness of our phrases, thoughts, ways of living, so that we can craft other ways in there. Perhaps instead of saying 'I choose', we can practice saying 'something chooses!' That's all. For now. For a while, until a new practice particling is needed and becomes relevant.

Back to our looking closely. An ice cream counter offers some options, some selected flavors from all the potential flavors that we still don't know. There's always this ice cream place that offers a new flavor. And usually with that comes a small jump of excitement. 'Wow, I didn't know there could be shrimp ice cream'. 'Blue corn ice cream'. 'Yes, I want that please!' Potential never runs out. After the taste of a new flavour mouth always wonders for a flip of a second: 'I wonder what the new flavour will be next time!' 'Or what other blue corn ice creams taste like?'. Always that feeling of potential more

than what you have tasted. Always potential to go back to the ice cream place for a second round because you can't just get enough. The potential of this becoming your favourite flavour, your favorite go-to ice cream place, every Wednesday at 1pm and all the time the potential to break up that routine. Every occasion of actuality is in its own nature finite yet, this finitude is full of its not being, of what didn't become this time. Its not-being is in the reminder of its potentiality. "The definite ingression into a particular actual entity is not to be conceived as the sheer evocation of that eternal object from 'not-being' into 'being'; it is the evocation of determination out of indetermination. Potentiality becomes reality; and yet retains its message of alternatives which the actual entity has avoided" (Whitehead, *Process and Reality* 149). This is not to say that potential is ice cream nor that navigating the world of experience is as easy or as difficult as choosing an ice cream flavor from a variety of options available, nor that processes go to ice cream shops to work themselves. But we could very well say that potential is a kind of how there's never enough ice cream in the world. A force that keeps crossing through the world of occasions and telling them that there's always something, more, else, pressing, a world of alternatives, as yet unknown.

Potentiality is that force felt that remains in the interminability of things. When you say goodbye to a friend and you can feel a next encounter might or might not happen and yet, that can't be known in advance, but the force for another encountering is felt as potential. It is the force that remains after an event has tied its ending threads, the push from under that is felt as what's coming. Potentiality needs to actualize, otherwise it never

is, it's not-being needs its way of collaborating with the actual. It needs to land in order to fly again, to take impulse, to become pulse, in the rally of compositionality interlacing arms at a distance full of texturized environments of intensive (deities) densities. "Potentiality is the correlative of 'givenness'. The meaning of 'givenness' is that what is 'given' might not have been 'given'; and what is not given might have been 'given'" (Whitehead, *Process and Reality* 70). The never landing of potential may lead one to paralysis, to absolute movement, to not-nextness, to stagnate. Potential has its character of black hole as well. It is in the relational mesh of inclinations from physical to mental prehensions that what is in potential becomes real and what becomes real is full potential anew. "[T]he continuous creation of unforeseeable novelty which seems to be going on in the universe. As far as I am concerned, I feel I am experiencing it constantly" (Bergson 91). Even more interested than in describing what potentiality might be, what this text seeks much more is actually that, to enhance that feeling of feeling potential in life-living, in a text, in our ways, in a stone and in the air.

Let me tell you about Bergson's past of the future. A reporter asks Bergson if he knows what's possible to happen in the future according to his observations of the present. To this, Bergson answers that no, it is not possible for him to predict the future. But he adds that it is not what's possible what creates the future but the other way round, it is the future, retroactively, what creates the past as possible. It was not possible before it happened. Only once it happens in the future then we can consider it as possible in the past. If we consider time as duration. In a Bergsonian way. If we put movement back into

the equation. Bergson stretches this idea even further by saying that it is not the possible which creates the real, but the real which creates the possible. Only by becoming real it “*will have been*” possible (Bergson 100-01; Morales, *The Adjacent Possible* 7).

Only by becoming concrete through a process of actualization in the phase of satisfaction, potentiality of what may be, becomes possible in the world. Yet, potentiality is also what makes the world possible in terms of its novelty from itself. In the process of actualization, in the prehensive machinery, in the stages of integration of an actual entity, as Whitehead calls them, there’s a moment in which the granularity of potentials make ingression in the feelings that aim themselves toward the subject of the experience. What fascinates me here is how the feelings aim at the subject and such aim is what the subject craves, it is almost as if the subject could take a feeling for itself from its futuristic phase in the satisfaction of its crave and from that feeling would encounter the feelings aim toward itself as a subject of the experience experiencing in the formation of its past, but from its future. Does that make sense? It does to this writer. The future potential of the subject of experience meets itself in the encounter with its subjective aim in the past projecting toward the future. Because time doesn’t exist in the process of an occasion of experience, as we experience it in reality, it makes sense that the future turns its face toward its past in the way that it is happening not yet and yet it sees itself from the future. Time is the concatenation of produced occasions, the way they relate in the environment as concrete, but the processual is filled with non-displacement movement, with no time. It took the writer of this improvisation of thought some years to feel this, through this

writing, and with that phrase I may say that perhaps this writing is not saying anything, it is but merely a passage of experience, amassing the passing of how a learning may happen. A way of learning in the writing. The writing learns as it writes, it surprises itself with what it didn't know before it started or in its middle. The writing writes what the writer doesn't know. And yet, the writing does not presume knowing, it merely screams for a practice to keep fields of potential alive, to keep the live-ability of learning flourishing, seeding, watering it, digesting it. To move with potential rather than knowledge!

I know this text made a distinction between potentiality and eternal objects. The distinction is merely in terms of affective tonality with the words. They are felt differently by this writing and in that sense, its affective valences are respected. And yet, it is always important to remember that "[i]f the term 'eternal objects' is disliked, the term 'potentials' would be suitable. The eternal objects are the pure potentials of the universe; and the actual entities differ from each other in their realization of potentials" (Whitehead, *Process and Reality* 70). And "[E]very actual entity – since it is what it is – is finally its own reason for what it omits. In its atomic finitude each occasion "has become a 'being'; and it belongs to the nature of every 'being' that it is a potential for every 'becoming.'" (Whitehead, *Process and Reality* 71) We have finally arrived at a beautiful dance between eternal objects or the potentiality of the world and actual entities or occasions of experience. A beautiful dance between the dipolarity of an occasion: the mental and the physical, not two things

separated, but two distinct modalities of what is contained in each occasion. For me, it's always important to remember here the glitter stick that I mentioned earlier in this text.

So much is moving above! Let's try to catch some rain into our hands. If the physical side of an actual entity is composed of determinate feelings of its actual world through the absorption of actual entities in their role as data for a new occasion, and the mental side is originated by its conceptual appetitions in the dance with eternal objects, we are urged to ask: what are these feelings and what are these conceptual appetitions?

Positive prehensions as feeling and
negative prehensions as elimination from feeling

Let's go slowly because wet floor may be slippery and although sometimes slipping may be fun, other times it may ouch the ground into bruising. WINK. Whitehead distinguishes between positive prehensions which are themselves feelings. We can see them as attractions. This means that **a prehension is the act of feeling**. The absorbency here is an incorporation into feeling. Data with the character of relevancy has been felt. This is the rising of an affective tonality. Data provokes such rising in its concern for the world. There's also **negative prehensions** which are the elimination from feeling. This process of elimination is a crucial affirmation toward the satisfaction of a concrescence. Let's say that you have in between your hands a bunch of pieces of coloured paper, the artist in you feels the arise of a possible collage, but which kind of collage? It could be this or it could be that. The artist in you rushes into placing the pieces of paper in an assemblage of sorts. It adds pieces and it removes pieces. It saves some pieces for a different collage; the removed pieces are not satisfying the appetite of the collage that is emerging. The collage has an appetite for itself, and such appetite wants a this way for its collaging and not that way. It eliminates in its making what this singular collage won't accept in its finite phase of satisfaction. What is eliminated from feeling makes a difference for the feelings formed, although inoperative, eliminated data in-form the way this collage takes

its form. For Whitehead, negative prehensions make data inoperative for the occasion at hand, but the subjective forms of negative prehensions, meaning, the ways in which such inoperative data is eliminated from feeling, are included in the new occasion. The line here not written capacitates the line here written. In a way, it is a negative positive. What remains inoperative in the occasion affirms the occasion's singularity. As Erin Manning reminds me all the time: "what is negatively prehended makes a difference!". (All sorts of conversations in the laps of a decade with the author).

Eternal Objects and Conceptual Prehensions termed Valuations

Yet this process complicates even more for there are also what Whitehead calls physical prehensions which are prehensions of actual entities whose data involve actual entities. And there are conceptual prehensions which above were mentioned as conceptual appetitions, which are prehensions of **eternal objects**. Big Bong! New friend concept has arrived at the play! Eternal Objects! Here, the nose of this writing wrinkles a bit, remember the blockage? The felt formality in the terms 'eternal objects' builds a rejection from the way of this writing to enter, but improvisation finds some ways and follows one. Since a while back, I started using the phrase: *ese no sé qué que qué sé yo que le da a la cosa su cososidad*. Translation: **A-who-knows-what-itness which what-do-I-know that gives a thing its thinginess**. Or the thing that gives a thing its thingness and cannot be known. "Any entity whose conceptual recognition does not involve a necessary reference to any definite actual entities of the temporal world is called an 'eternal object'." (Whitehead, *Process and Reality* 70) An eternal object is the rainy-ness in rain but it is also the battle of the blockage of this writing, the voices saying "this has to be a good academic paper, or at least a sort of feeling provoked by a felt quality which comes from no specific data, from no specific body **and yet it makes ingression**, but the voice is not the eternal object, the eternal object in such occasion as felt and valuated in the prehensive machinery of this improvisation (impoverish-zation?) is **the feeling of the 'this-ha- to...'-quality** which manages to cross, the felt quality of blockage which is not there physically and yet

is felt and takes effects, transforming the capacities of this text, transforming reality, such ingression carries a force in its qualitative intensity, and as such, it qualifies the encounter over and over again, making ingression of a “particular mode in which the potentiality of an eternal object is realized in a particular actual entity, contributing to the definiteness of that actual entity.” (Whitehead, *Process and Reality* 34) Eternal objects are indeterminates, non entities, the non actualities in experience; and yet, through conceptual prehensions they make **ingression** into the dance of a process of an actual entity, when they ingress, they contribute to the determination of an actual entities determinateness. Once eternal objects enter into the process of actualization they lose their character of indeterminate potential and yet, the eternal character remains, for the ways in which this new occasion may contribute to the world to come in its iteration as object for a next occasion.

Reminder: Potentiality. What it is not and yet can become.

Eternal object: Nature is eternal. (A phrase I heard somewhere and makes total sense)

I'd like to make a note here that for years I tried to think, what makes a head turn to see a red teapot? What makes strong relevancies make a set of molecular movements **turn** even before knowing that the turn is there. My question has to do with something

immediate. It is almost as if you realize after you have turned the head. Most common language asserts that we see something and that makes us turn toward it. I disagree. I think, in following this text's improvisation that something attracts another something, a relation before recognition events itself and the force of such attraction events a turn before realizing that one is turning. For a long time, I thought that something needs to have a strong character to make a strong impression. This question emerged a day I was walking in an airport and there was a display of teapots and other things. In the walk, my head turned, and I kept walking because I needed to arrive to my departure gate, such are the vectors in airports. Only when I arrived at the gate and sat down I realized that the red teapot had caught my eye, so to say. And now something in me was obsessed with it. As if it had a stickiness that persisted in experience, and I couldn't just shake it out. Since there was enough time to board. I decided I needed to go 'verify' that such red teapot existed, and it was not just a thing of my imagination. When I told this story to a friend, she told me that the quality of the teapot made an *impression* in my senses. She was talking from a Hume's perspective, and I needed to investigate the situation further. How is it that such thing works in a philosophy of organism. I discovered with time that for Whitehead, qualities are not attributes to a thing, but craft themselves in the relation of events, with the *ingression* of eternal objects into the processes that make the world. In that time, around 6 years ago I termed the *impressions*, **impregnations**. I now realize that Whitehead names ingression to Hume's term impressions, to take it away from mere attributes qualifying things. And he terms eternal objects the non-beings making ingression in the power of, in this example reding. The way this experience is understood

today, in this writing is that: what evented the turn of the head was the rise of an affective tonality, an affinity of relation, infused with eternal objects, “the haunted presences in nature” (Whitehead, *Science and the Modern World* 85), once eternal objects make ingress there’s no undoing of their having entered into experience. Eternal objects carry enough force to eventuate all kinds of involuntary turns by attractions that surpass the one thing catching another. Like a drop of color in water, it spreads, and it mixes with the processes of worlding taking place with the aid of conceptual or mental prehensions also termed valuations. It is truly much more about this dance of eternal objects with concrete experience evented in worlding rather than a head turning to see a thing that is attractive. If we were to follow more, feel more, those processes of attraction between eternal objects and concrete experience, what would happen? Remember that eternal objects can’t be sensed, or I think they can’t be sensed, yet, they can be felt by processes, by encounters, even at a distance. Is not about the senses, but about moving with what feeling moves before us even knowing, what would happen if we would follow more those turns before our conscious decisions to turn? I think this is the pedagogical question this text asks.

On eternal objects, Whitehead tells us that a kind of plan enters into an animal until it reaches the electrons of the animal. (Whitehead, *Science and the Modern World* 80) What I understand from this is that eternal objects are like a DNA that tells the animal and animal’s electron HOW to move, such howness determines the character of that animal being than animal and not another. It gives it its determinant character by virtue

of indeterminate potentials. However, this would ensure mere reproduction of the world in sameness. The prehensive machines with valuations, physical prehensions as feelings, eliminations and subjective forms as emotional values up or down, aversions, adversions, aim, etc., generate new worlds in the making, inside the prehensive machinery there is a process of self-creation, every mix goes under phases of integration, disjunction, compositional attractions; and flashes of novelty, emerge from this plane.

Eternal objects for me are like information without specific reference. A design of eternal differentials. I like the example of a mountain and water that Whitehead gives in *Science and the Modern World* as “elements of the thought of the past which stand for all time” (*Science and the Modern World* 83), “the change of what cannot die” (*Science and the Modern World* 87). For a mountain Whitehead says the following:

Every scheme for the analysis of nature has to face these two facts, change and endurance. There is yet a third fact to be placed by it, eternity, I will call it. The mountain endures. But when after ages it, has been worn away, it has gone. If a replica arises, it is yet a new mountain. A colour is eternal. It haunts time, like a spirit. It comes and it goes. But where it comes, it is the same colour. It neither survives nor does it live. It appears when it is wanted. (*Science and the Modern World* 88)

Water seems to transform in cloud, rain, snow and yet is water. “In his poem *The Cloud* it is the transformations of water which excite [Shelley’s] imagination. The subject of the

poem is the endless, eternal, elusive change of things.” (Whitehead, *Science and the Modern World* 87) In that sense, sometimes I think for example that my grandmother in Colonia Cuauhémoc and Colonia Roma persists without she being there. My grandmother is not an eternal object, perhaps for me she is, but what gives the grandmothereing determinantness in such Mexico City geographical arrangement, is the charge of eternal objects that carry the insistences despite her life’s arc being over.

Living in Cholula connects me with a smell of clay that only arises here. The wind of March carries a compositionality of eternal objects in the way that tree leaves swing, the door swing, some sweat drips in my bike ride and suddenly a mister in front of me in his bike, his skin, his shoulders, his hands, carries a lot of eternal objects that were shared in my father’s semblance. I forget where I’m going, my bike rides follow that mister for a while so that I can be traversed by such an ‘ah’, that the air of his ways carry for me in relation to my death papa tortilla, Torinish, the Tecpanécatl in my family. Eternal objects dance in such ways that allow us to recognize what is not there. This is my way of understanding something that is not to be understood but felt. And we can feel it, so much. Whitehead reminds us that: “a poet writing a poem, is not concerned with dry philosophical statements. But it would hardly be possible to express more clearly a feeling for nature, as exhibiting entwined prehensive unities, each suffused with modal presences of others” (Whitehead, *Science and the Modern World* 85). In philosophy, Whitehead reminds us as well that “the human mind has been dazzled by this glimpse of eternity” (*Modes of Thought* 81).

My way of understanding the notion of eternal is for example with the phrase: **'Mayra of the past, ingested her grandmother spinaches forever'** (Damián Krauz, *Paisajismo Afectivo y Acompañamiento Esquizoanalítico*, 2022). I'm not saying that this phrase explains what eternal objects are, what I'm trying to do here, I think, is to build a way to bounce in a strong felt experience how eternal objects may be grasped, through passages. An experience that is there forever is my way of understanding eternity. No matter what compositionality is created, eternal objects will always be there now, in-forming.

Another passage to in-form a notion of eternal objects is a sensation I often exercise. In the beginning of this text, I told about the winging of experiences by elevating the arms in a slow way, in relation with a way of moving with a density of space that may not be seen but felt. Whenever I do such exercise, there are small glimpses of moments in which I my arms taking eternal naps in the growing wings exercise. The feeling of having felt this before, of balancing such feltness through the passage of a gesture is a way of entertaining the feltness of the unfeeling eternal objects, making ingressions in experience. When the arms take eternal naps, it may be a minute or some seconds and yet it feels as if it's a forever place, not stuck but floating eternity, inhabiting a prolongation of experiencing. Not a quantitative nor extensive prolongation but an intensive one.

I realize that a lot of my examples are the ways that I experience things or the way some kind of fabulatory flashes (so-called-imaginations), in the writer here runs wild and invents figures that may come across as illustrative. Yet, it is important to build a different

appreciation for the stories here, anecdotes, figurations, passages. In order to craft such appreciation, I always like to go back to some pages in Whitehead's *Science and the Modern World* in which he reminds us of what would be a radical pragmatism or a provisory objectivism in order to give flight to a cosmology of process philosophy within the ways in which minds understand concepts by confusing the abstract for the concrete, which is what Whitehead calls the fallacy of misplaced concreteness. The passages explain a difference between a subjectivist position, an intermediate half-way subjectivist position and an objectivist position. For the subjectivist position, nature is an outcome of the perception of a subject enjoying the experience, in this way of understanding the world, nature is something that happens to people, and there's only a conceptual world but not a real common world. From this perspective the world is merely a product of human's imagination. Whitehead rejects this position for the philosophy of organism. For the second position, a half-way subjectivist one, there's a common objective world but what we perceive is only outcome for us from such world but not objects *in themselves* in the common world. "The objectivist holds that the things experienced and the cognizant subject enter into the common world on equal terms" (Whitehead, *Science and the Modern World* 90). "We seem to be ourselves elements of this world in the same sense as' are the other things which we perceive" (Whitehead, *Science and the Modern World* 90). For the subjectivists the world depends on us and on cognition. For the objectivist that Whitehead is, says:

I hold that the ultimate appeal is to naïve experience and that is why I lay such stress on the evidence of poetry. My point is, that in our sense-experience we know away from and beyond our own personality; whereas the subjectivist holds that in such experience we merely know about our own personality. (*Science and the Modern World* 90)

And:

if you think of it in terms of our naive experience, it is a mere transcript of the obvious facts. You are in a certain place perceiving things. Your perception takes place where you are, and is entirely dependent on how your body is functioning. But this functioning of the body in one place, exhibits for your cognisance an aspect of the distant environment, fading away into the general knowledge that there are ,things beyond. If this cognisance conveys knowledge of a transcendent world, it must be because the event which is the bodily life unifies in itself aspects, of the universe. This is a doctrine extremely consonant with the vivid expression of personal experience which we find in the nature-poetry of imaginative writers such as Wordsworth or Shelley. (*Science and the Modern World* 93)

The gymnastics of wording worlding are still important to not fall into the crevices of making nature a process of the mind in a human brain, but wording worlding in ways that mind is actually in the world! I hope the paragraphs here in this writing, honor thought in the world and don't come across merely as Mayra's way of minding the world for herself! I may fail, but I may try, again and again, I don't presume to get it, for once and for all, if anything, the gymnastics of wording worlding is a practice, as a practice it may get rusted, it may fall into old habits, but it may also, sometimes get there. I hope! Perhaps me hoping this, may be a way of carrying an eternal object as an "element of the thought of the past which stands for all time" (Whitehead, *Science and the Modern World* 83), we may forget but once in a while a way of conglomerating may infuse the aha moment of, ah, that's what it was, well, then again! "*Was that life? Well, then once more!*" (Nietzsche as cited by Manning, *Out of the Clear* 7).

Conceptual Prehension: Valuation, Appetition and Mentality

Conceptual appetition. “Appetition is at once the conceptual valuation of an immediate physical feeling combined with the urge towards realization of the datum conceptually prehended” (Whitehead, *Process and Reality* 47) “Appetition is immediate matter of fact including in itself a principle of unrest, involving the realization of what is not and may be.” (Whitehead, *Process and Reality* 47–48). When I was pregnant one very day, I had a craving of my grandmother’s spinaches. Never before had I liked her spinaches. I packed a bag and phoned *mi abuela*: ‘I’m coming to visit you for a week or two, I need your spinaches!’. An appetite. The craving had conceptually valued something in the organismizing of this pregnant so-called woman and such valuation made a phone call, it announced itself. – Valuation is not *my* decision, valuation is a dance in the prehensive machinery, weighting, feeling, selecting, folding, infolding, the mental pole of the data absorbed, almost as an extraction from the physical prehension, the eternal objects, the realm of potentiality dancing in there, under the layers of the felt, unfelt, yet there in the dance of experience. Valuation is the way a conceptual prehension values up or down the mental pole nonactual entities participating in the occasion. Valuation is the process itself *feeling out* its own necessity of the potential’s appetite toward its own possible futuristic concrescence—. Soon, granma, *mi abue* and I were walking in all kinds of

Mexico City streets in Colonia Roma and Cuauhtémoc, where she lived then (and in my mind maybe forever - eternal object?). Spinaches appetite created some necessary abstract diagrams discussed briefly before leaving her little apartment in Río Pánuco and closing the little white old door behind us. The abstract diagram unfolds into physical steps that build their own ways, always carried by the diagram and always carrying the diagram as evented in the appetite. This market over here, this *tiendita* over there, talking with this or that friend on the street on our way from one to the other. A stop to get grandma's candies with a secret devilish smile I cannot forget. I mean she suffered from high blood pressure tight? So candies? Yes candies, her appetite dicatated! Not *hers*, the processes wanting more than just the idea of good health, the valuating processes also *feeling out* the crave for sweet's self-enjoyment. Once back at *mi abue's* or *Juancha's*, with a particular smell I will never forget. A clay pan *olla de barro*, butter, spinaches and I don't know what else my grandmother put in those because they tasted **like nothing else**. I devoured them and wanted more! We repeated this for some days. The crave got satisfied. A week later, the blood analysis results, that the doctor had sent me to do were ready. 'You need iron', the doctor said that the results said, he gave me a bottle of pills. Little he knew that before getting such results I had a great intake of the most delicious spinaches cooked in an *olla de barro* by my gorgeous grandmother full of all her never-ending stories signaling to how many mosquito bites she had in her right arm, 'here, here, see, here, it bit', she repeated to me while I ingested her spinaches *for ever!* (*eternally those weeks*) then, in her *comedor* and now by fortune of this writing's findings. Something knew and something built an appetite for the greenish dish. Something knew before. An

elaborated process of conceptual valuation took place and generated an appetite for what the satisfaction of the next needed for its life. That is conceptual valuation, conceptual appetite mixed with good concrete appetite.

The immediate occasion thereby conditions creativity so as to procure, in the future, physical realization of its mental pole, according to the various valuations inherent in its various conceptual prehensions. All physical experience is accompanied by an appetite for, or against, its continuance: an example is the appetite of self-preservation.

(Whitehead, *Process and Reality* 48)

Every occasion has a mental pole that carries the whole world in potential, trembling in the interstices of what may occur or occur not, depending on the occurrences of the process and their self-creation undergoing in the deep layers of prehensive machines for feeling. Like this thought and mentality which for this text are synonyms, are in the world! Erin Manning always gives the example of a child that falls and when asked where it hurts says that it hurts in the ground. Of course, it hurts in the ground, pain as an occasion of experience is not in a human body but in the compositionality of the event. The example I always carry for this refrain comes from author Adam Wolfond: "Thinking with Sticks" (Klar and Wolfond). In relation to another phrase that chants for this thought from same author: "Thinking is feeling with a lot like a body that is always moving" (Wolfond, *Techniques for Neurodiversity Event*, SenseLab Event, Montréal 2016). What is it to think with sticks? And what is a thought that is feeling with a lot like a body that is

always moving. If a prehension is feeling and a conceptual prehension aka valuation, is the way a process feels and weights the data in the mental pole of the absorbed data into such occasion in the making, then such occasion of experience in its way toward its satisfaction, may also be like a body which is always an activity, always moving. It makes total sense! If thinking is not in a brain, it then may very well be in the relation of bodying and sticking, it may be in sticks, in the way they move, modulating environments, sensing with them, sticks, rather than with the hands. This is a revolutionary thought, one that may very well be taken extremely serious in the world of education which for centuries has praised intelligence as the most sacred faculty to cultivate through its curriculums and pedagogical practices. But, if thinking is in the world, in the relation with sticks, in the ground, then, we must re-think the whole educational system. We should be no longer educating individuals into becoming intelligent, nor measuring such called intelligence with detrimental evaluation systems. Education should be building experimental practices to massage prehensive machines for feeling in order to think with the mentality in the world which has an appetite for itself different from what we already know, I think. The stakes are high! If we stop evaluating and measuring intelligence, we can start attuning to the processes' valuing the multiple ways in which processes carry mentalities still, so unexplored. What are the mentalities that we have left outside from classrooms and video projections? What else can they teach us? What other worlds are possible in relational learning environments? How else can we craft such learning environments other than with the centrality of thought in a mind of an individual? How can we re-orient education toward processes of generating vitality to live not only better

but enhanced, toward the creation of an artful life with which we collaborate? Can we get there? Can we move there? Are we (not) there yet?

“Mentality is the urge towards some vacuous definiteness, to include it in matter-of-fact which is non-vacuous enjoyment. This urge is appetite” (Whitehead, *The Function of Reason* 32). Mentality is an urgency, toward potentiality to be included in the physical world as evented through the compositionality of occasions of experience. Mentality is that edge of *feeling more* in any occasion, the enhancement, intensified feelings of experience.

As we have seen before,

every occasion of experience is dipolar. It is mental experience integrated with physical experience. Mental experience is the converse of bodily experience. It is the experience of forms of definiteness in respect to their disconnection from any particular physical experience, but with abstract evaluation of what they *can* contribute to such experience . . . an urge towards a *form for realization*. (Whitehead, *The Function of Reason* 32)

Here we just have a repetition of what this text has been singing in repeat since its very beginning, for the lapse of 2 or 3 years, I don't remember any more. Integrated, means that the poles are not separations, rather distinctiveness in function, collaborative forces.

Mentality as the experience of potentiality going through conceptual valuations in order to conceptually feel how these potentialities can contribute to the subject of

experience that an occasion of experience is in its becoming concrete. The mental pole has a concern for its form of realization. Potentiality wants a ground to land, but it doesn't satisfy itself by landing in ways already known, it craves its own invention as a novel entity in the contemporary independency of a relational world. Relational autonomy. Mentality is how potentiality has an appetite for the world not only anew but also a world with a health, toward *an* environmental health. Conceptual prehensions are the massages of the mental poles in the data absorbed in order to filter out its cravings, its urges, its aims, its purposes, its appetitions, its desires as lizards! Desire not as lack of what is not there but as fullness of what is pressing over experience to come into the world. The fullness of the world in its belly of potential. The end!

Contrasts, Propositions, Creativity and Force

This improvisation of thought has run its course. I think it has arrived to the land of 'thought in the world' and not in a human brain-head, yet it is too, in the processes of minding, that the so-called humans sometimes attune to, in order to call it "my thought", 'thought in the world' smirks a bit when we do this.

Arriving to the end, the text asks, what about contrasts, propositions and creativity? What about force!? Are these not important elements in the walk? This improvisation was a learning passage, a way to carry concepts for days in different pockets, to feel them out, to feel them not, to sleep them off, to find them in dreams and in more walks, to find the ways to write with them at the same time, to munch them here and again, to try and try, to fail and try again. Coming out on this end of the page, makes it feel that it did its work, this work, and in doing so, it couldn't make the jump yet toward the important contrasts, propositions and creativity in the way that such concepts deserve. I can say that the improvisation of thought has opened the way to a feeling of these concepts in a way that they couldn't have been felt before and that is important. All of the passages here, kinds of prehensive machines, have massaged vectorial compositionality building up force in order to feel the unfeeling. Contrasts are the eternal objects as differentials. The bumps in the field. Rhythms as difference instead of as repetition, the cut in the fabric of a recognizable composition. Contrasts can be felt but

not recognized per se. A difference is felt. Contrasts work into clustering an amass of eternal objects into a complex eternal object with enough relevance for the valuation process that it values it up, increasing its force to make ingress into a regionality of selected out occasions of experience, by means of positive and negative prehensions collaborative environments. Little regions, tone zones of the physical data prehended, start dancing with the complex eternal object massaged by the fairy dust tube conceptual valuation process, pushing and pulling, pressing, dancing. This dance, eventually produces its own self-created way of arranging itself *agencement, compositionizing*¹⁹, gutturally gesturing itself toward assembling itself, attaching itself to the pulled out physical data contours, count-tours of regional data prehended by prehensions in the prehensions, not in the initial pole of the prehensive machinery but more like in the middle, yes in the middle of the process, there, the field intensifies in ways that can only be felt, like when we feel danger coming, or blushing, or nervousness that we can't control, I speculate that such feelings, are similar to such dances in the intensified field of the middling of the prehensive machinery. In such intensity, there are little openings, but also little shrinkings in the canals of the prehensive tubular vectors. At some point during those massages, there are more punctual secretions. In the moment when eternal objects as contrasts craft a compositionality with the physical edges of physical data in the physical poles of experience, a self-creative processes events: the birth of a proposition that sings to the field in an opera like voice, yet an untrained one: "what if?", the inclination of the field toward its propositional lure for feeling. The character of a proposition is felt as a: "let's!". A proposition may be felt, experimented with, or not, its

propositional character may wander the mental poles of occasions of experience for a long time before it comes into the feelings of a concrete experience. Creativity is the blind jump that embraces a proposition and takes it to its intensive maximum, even if invisibly. Creativity embraces a proposition and crafts from the unclarity that a proposition signals toward. Unclear because the eternal objects carried in a proposition will never tell us an exactitude of the propositional force, it can only be felt. When a proposition is felt, it is like something is in the air. We can only activate a dancey way of attuning to that, intuitively, with the gut. There, we move, we try, we fail and try again, we dance the dances of the world, we catch ourselves in the falling to the ground that exerts itself with every step we give, we enjoy the propositional thought of giving a step with two feet at once, propositions are always building all kinds of *inversosimiles* – out of place invitations, they whisper at first sight: impossibilities, experimental conundrums thrown in the fields, things like: ‘give one step with two feet at once!’ I tell the proposition that such a thing is not possible, that a step with two feet would be a jump. Brian Massumi says that I could be a leopard and then I could give a step with two feet at once. Or so my falsified memory remembers from that quick coffee conversation in the passages of always attempting to go out from there. In the “rallying of experience” (Wolfond) another propositional lure emerges: ‘If I were a spider, I’d have 8 legs to give a step, could I though, as a spider, give a step with my eight legs at once, or that would be the spider also jumping or that would be 8 steps at once?!’ Such big problems a propositional environment catapults into the world. I think creativity is that way in which someone like Louise Bourgeois may have turned herself into many spider sculptures dropped around many plazas around the

world. Creativity catches the lure! It catches the proposition and plays with it, no matter it's impossible invitations!

Are propositions always impossible? Not necessarily, but impossibilities crafted, dictated, in propositional forces carry quite an increase in intensity for the lure for feeling to make an impact or an in-pact! The pacts we do with the forces of the world, poking into our shoulders without us even knowing. What would it be if we were to respond more often to such soft or strong taps on the shoulder from propositional forces in the world? Where and how else would we move with them making ingression into the ways of the compositionality of worlding that we also participate in building? Propositional forces are not necessarily impossibles, a lure for feeling can be going out for a coffee with someone you still don't know, it is not the coffee you drink, it is the something else that the encounter produces by its way of vectorizing the production of worlds in the making, by producing force that otherwise may rest inert, by agitating the field, by massaging experience into its more-than (Manning, *Always More than One*) .

What this improvisation of thought teaches me at this point, its pedagogy, is that the step with two feet at once is a force, already modulating a field of curiosity. Telling me that I cannot write in this ONE improvisation around the next concepts in the adventures of this impro, because the field already tired, its arc already fulfilled, this time, this way. The force though, will keep clasping the bells of experience's crave and may find a way to start a new way, a new passage, a new massaging way to tend toward such relevant concepts, yet, not the relevancies for this improv's journey, not because they are

not relevant, just because in its way of stepping with one foot at a time, this improvisation has spent a lot, a lot, a lot, perhaps too much, time in its enquiry into the realms of some basic concepts of the initial phases of the process of an occasion of experience. That has been its project and as such it has concluded. As with all journeys, the next one is already designing itself, asking for its own routes, wanting its difference of existence, claiming its powers, screaming its time from the nontemporal realm of its existence. There's still so much to do, this text tells me, but I have to answer to this text, 'I keep telling you, I only have two hands, and the day only has 12 hours from which I can spend here with you, in this frontal way 2-5 hours in the good days, 1-2 hours in the days that other relevancies for life are needed. I still cheat and spend more hours with this text in the buffet of walks that craft themselves in a day to day basis, in the dreams, in the shower, in the tying of shoe laces, in the preparation of the classes to come, collective learning environments for difference to amass.

For years this text wanted to craft its voices together with the concept of force. I couldn't find it, it was hiding on plain sight, in the prehension. All the time there, pulsing its way for me to see-feel it. But I couldn't, I was too busy with other things, as it happens. Finally, I have come to its encounter. In my ultimate findings with this text, (this may change in some years, with a different work, in a different encounter), a provisory way of finding force for now signals itself as this: Force is produced in the canals of the prehension by the deglutition movements that excel in there. By the massages which produce a coming and going of data prehended in ways that such passages exert a

rubbing of experience, meaning, an entering into relation of what usually does not come into relation, frictions, touchings, tremblings at a distance – not as emptiness but as a fullness of intensities; these movements commence to ignite sparks, such sparks start producing force, such force starts sending some of the prehended data at more velocity, with higher intensity than other prehended data. The massaging movements help, as in digestive tracts movements, prehensions squeeze, swell, open up and cut, force starts building up in there, with all the sparks, with all the velocities, the fast ones but also the sloooooow ones, everything is making a difference. Force is built in the relation of the mental and the physical pole. Such force manages to push the world in the making toward concrescences worlding. Such force also supervenes the occasion of experience, bridging the way in which actual occasions DO NOT MOVE in the way we usually perceive movement, not in displacement but in compositionality. Appart from all this, the force of subjective aim that produces itself in the prehensive machine, aims at the feeler, the subject of experience in the occasion, with this aiming, the subject wants itself from its future occasioning, pulls itself toward itself from its own propelling force in the aim. It is the most magical thing, as if a subject of experience would event itself in the future of its experiencing, from there, it projects itself backwards into its aim. A subject produces itself in the future which in-forms the past in order to arrange its present occasioning. The world as produced by the not-yet existing future rather than merely by an accumulation of past events, reminds me of Whitehead's term *envisagement*, "how the actual includes what (in one sense) is 'not-being' as a positive factor in its own achievement." (Whitehead, *Process and Reality* 189). The process of an occasion of experience

during its prehensive machinic phases comes to a moment of self-production during which, the mental pole together with processes of valuation flash another type of valuation which functions as an envisioning force which envisions the future of the occasion in itself fielding its subjective aim. *Envisagement* is the feeling of the future in the process of creation, an almost taste, an almost palpability, the lizard of every occasion, bathing itself with an array of possibilistic futures, finding its versions/visions of itself in the feelings of the *envisagement* function, in the mental pole of the emergent entity while in its dance with its physical pole's selections for the event of this occasion. This reminds me of Rossi Braidotti's words "the ethical here is the collective enactment of alternative assemblages - projects that reconnect us to the virtual possibilities that have not been encated yet" and

possible futures, are not utopias, they are sources of energies that you borrow from, in order to act . . . borrow energy from possible future to make a difference . . . to get energized in a system that does not want you to have energy, any energy, a system that will have you begging for recognition, will have you dangling the little carrot of lack and law, so that can keep you coming back for a little dose of institutionalized addiction, a system that will instill heaviness and sadness in your soul all the more so, if you are a creative". (*Thinking as a Nomadic Subject*)

I keep having this image of thought in which processes grab or cling themselves from particles of the future, which may be some sort of energetics of the world, in a world where energy is running low.

I still don't understand many of the things this text writes in here, but understanding doesn't seem to be what the text whispers as its force, its relevancy, there's a different invitation, to carry its forces and craft with them, experiment with them, attempt to feel them in our days. To smile to them, to cry with them, to embrace them, to forget them, to be seduced by them, to throw them into a big dark pit only to be found by them again in the light of the crescent day, to digest them, to live them, to be moved by them, possessed by them, to be in the compossibility by and with them!

As a way to end here I'll include that short conversation I had with Brian Massumi in the passages of a *Le Dépanneur Café*, what I call 'in-the-halls-conversations', the conversations you are not supposed to have, the more emergent ones. It goes this way:

My question to Brian in email form:

Hi Brian, it was truly good to find the way to ask you that question on force. I was wondering if you could write me here a bit of what you said yesterday, because there was too much sound and although I understood, I think it would be important if the wording can get a more in the page sense. I also remember in the beginning you said that there

were 3 ways to answer the question of: How potentiality vectorizes into gaining force in the process of actualization and what is the role of aim into this processes of force making? But then, I remember I interrupted you with my two feet step that became a jump and you made into galloping, so I'm taking the liberty of asking if perhaps you could remember or produce your thoughts on this here and see if the 3 ways of explaining force can be pulled out. I would love to read and spend time with such thoughts and carry them into a small part I'm attempting to write on the issue. It would be a great help! (Massumi and Morales)

Brian's generous response, on the issue, also in email form:

I guess one way of putting it is that there is a force of impulsion, pushing from « behind » forward, a second pulling from ahead, and a third that is relational in the middle. The first, pushing from behind is appetite (a tendency arising out of real potential that is a little will-to-power, or drive to complete itself). The second, pulling from ahead, is the eternal object (or in most cases a complex eternal object) acting as a lure attracting the appetite toward itself as its culmination point (the lure of a satisfaction). The third is the differential tension between this tendencies and others that are also activated in the real potential of the situation. The tension requires something to give or to snap in (a self-organizing sorting out of the compossibilities and impossibilities

among the tendencies, as they cooperate to form composite tendencies or exclude each other (negative prehension). I think all three forces - impulse, lure, relational causality – are necessary for any occasion. They are less 3 separate things than co-ordinate aspects. What this excludes is linear, part-to-part, external causality. Each step in an apparent line of external causality is actually **a rebeginning of process after an infra-thin suspension that enables the occasion to dip back into real potential** (the secondary origination of novelty by conceptual prehension that Whitehead talks about occurring in the course of an actual occasion's formation depends on this – without it, there would be no possibility of a schizz or veer that introduces a new dose of novelty, through the feeling of new eternal objects en route). Does that make sense? (Massumi and Morales)

What I discovered from this conversation and from my spending time in Montréal during the month of February 2023, with a reading group on “God” (Manning, *Thinking with Stengers* 6–8), is that the reason I couldn't figure out force was because I was trying to see it in one place, in one spot, at a given moment. I was falling into the error of misplacing the abstract in the concrete, which is what Whitehead calls *the fallacy of misplaced concreteness*, it's so easy to fall in the cracks of this fallacy, let me tell you, and so I fell. But

now, though the processes of this text I found ways of climbing, or maybe ripping out the thought in here through the cracks in there, in such fallacy.

Of course, force is not in one place but in the relation! Occasions of experience without relation is pure non movement, relation crafts the illusionary movement we get to see as the extensiveness of the world in terms of spacetime. Force exceeds being contained, exceeds our strange desire for locating things. Yes, sometimes it is easier to find the house's keys than not to find them when you are about to go out, yes, and still, what keeps hiding the keys from you?! Seriously!

This is an old writing I had, perhaps I produced this one 5 years ago:

Forces, are the intensities of feelings doing. Vectorial qualities with enough stickiness to seduce the field into a venturing of occasioning. In a way, a process is a force. A relevancy of forces taking possession of a necessity of becoming. In this way an occasion of experience is itself a modality of forces, full of gradual gradations in forces, a constant active interplay in the concrescence of enjoyment of actual attainment of such occasion.

For Nietzsche "the object itself is force, expression of a force . . . every force is related to another force. The being of force is plural" (As cited by Deleuze, *Nietzsche and Philosophy* 6), like this, **a force is always many forces**, a tingling, a doing, a wanting to emerge, differently, a tilting. A force is something that is happening from within the event of the relational nature of forces, whether

you want it to happen or not, something that appears from within, “not an appearance but an apparition” (Deleuze, *Nietzsche and Philosophy* 6). This wanting to emerge is what Nietzsche calls the will to power, the will within the force to eventuate with what’s going on. For Whitehead it would be the urge to event. To eventuate what’s happening in its relation to other forces since it is never not in relation. The plurality of forces is what Deleuze calls Nietzsche’s ‘principle of nature’: “A plurality of forces acting and being affected at distance, distance being the differential element, included in each force and by which each is related to others” (*Nietzsche and Philosophy* 6). And I want to say in resonance with these lines that **an occasion is always in relation with many occasions, a compositionality of occasions.**

“Nietzsche’s concept of form is therefore that of a force which is related to another force: in this form force is called will” (Deleuze, *Nietzsche and Philosophy* 7). Here is what I’m calling the rise, Whitehead calls it appetite, a kind of directionality toward, which is what I call tilting or inclination. Such will is the wanting to emerge of what’s already moving the doing. The way this text for example builds itself some arms-filaments feelers, emerging from the doing of the text itself, moving with the feeling of what’s happening, infolding and unfolding within intuitive moves. In a way, it is a joy, the joy of the text itself in relation to its many forces in its capacity of allowance of its many occasioning emergences. This wanting to emerge Deleuze says is “[t]he

will [and it] is the differential element of force" (*Nietzsche and Philosophy* 7). For Whitehead this is the creativity. "Will operates only on will", "not on matter" (Nietzsche in *Beyond Good and Evil* as cited by Deleuze, *Nietzsche and Philosophy* 7). If there's no such thing as separated enclosed entities as bits of matter that make the world, then we have forces, forces on forces, or expression of forces so in this way, forces which are the relational clusterings of occasions of experience in the making. The world is made out of this activity. "In its relation with the other the force . . . does not deny the other or that which it is not, it affirms its own difference and enjoys this difference" (Deleuze, *Nietzsche and Philosophy* 8-9). Such are the ways of affirmation, such is a politics of difference, and such is a differential logic. Only in movement and in becoming it emerges instead of from fixedness. "The origin is the difference in the origin" (Deleuze, *Nietzsche and Philosophy* 8). Difference in the origin is the relation [before relation] of a force to another force (Deleuze, *Nietzsche and Philosophy* 8) across distance. The rise of an affective tonality.

We do not define it by saying that it is a field of forces, a nutrient medium fought over by a plurality of forces. For in fact there is no "medium", no field of forces or battle. There is no quantity of reality, all reality is already quantity of force. There are nothing but quantities of force in mutual "relations of tension" (Nietzsche in *Will to Power* as cited by Deleuze, *Nietzsche and Philosophy* 40).

Activity in its movement, co-composes and takes force, in the way that force becomes how the activity feels and it is felt, not necessarily by a person but by an occasion itself as an agglomeration of activities in the many processes of absorbencies of the multiple prehensions in-relation. **Force is how a feeling grows in intensity in its attainment of ferocious devouring prowess.**

The way occasions of experience craft a modularity of environmental occasionings gives a character of necessary relevance in relation to an ecology of relations which makes itself forcefully felt and grow as relevant. It bathes the field with a quality of imperative necessity. A force is an unavoidable seduction, a lure that enters or not into the relation of forces that the occasion itself also builds and crafts for itself in its process of attainment. A thing is always the many active “forces taking possession of it” (Deleuze, *Nietzsche and Philosophy* 3) but also infra-acting with the emergent forces of the middling of the process of an occasion’s quest. With this interplay, an occasion is always the many processes of prehension gurgling in intensity for its own attainment. Acquiring vectorial character so that the occasion may pass from one monkey bar to the next one, each time with more or less dexterity, an occasion of experience swings itself and hangs itself from the processes it generates and from the processes that generate its eventing. It enjoys itself. The enjoyment injects more force back into the activity, together with the conditions that capacitate the field toward the event of swinging. The conditions that

capacitate the field are crafted compositionality in relation to different environments of activities and the requirements of their difference in necessity. How the attunement to the field may feed the necessary conditions to create enough force for eventing is a key element of force and it will require the Whiteheadian two poles of an actual entity by means of species of prehensions. How we *pace the relation (Wolfond)* of those poles in feeling is key to the otherwise running out of force that perfuses in the never-ever-post-pandemic world today. Pandemic time is not over, the forces that came in 2019 were in the making since a long time ago, pandemic times ate a lot of energetics in the processes of wordling, and such devouring forces of forces are still active in all of our surroundings, specially our unfelt surroundings, our virtual companions. It is imperative that we find ways to align with processes of force production, energetics, excitements in the field, pedagogical joys, in order to re-attune to the force of thought in the world, softly and noisily asking us to craft with the environments, to attune to forces and craft conditions for forces to pass through, in order to tinge life toward the artful way of living. (Morales, *Compositionality of an Environmental Bodying* 39-42)

What I got wrong then, is that I was trying to find the exact place where force was emerging. What I get now, 5 years after, is that force is emerging at many points, simultaneously, in places and no places and we don't produce it with our actions necessarily, it crosses us, we may only attune our acts to the acting palpability of the

almost felt forces that populate the world without really needing too much of us. What I like of Brian's response on my question of force is that he recurred to multiplicity in an instant, force was initially for him, many forces, and a way of practicing the feeling of such forces came to light with the proposition of at least three forces in-act, the force coming from appetite, the force of aim toward the subject coming from mentality from potential futuring the occasion's cusp, and the force of novelty created in the middling of the prehension process in relation to contrasts, propositions and creativity as an aspect in occasions themselves, in their self-productions. I love that the first force for Brian is a pushing from behind, something pressing, an appetite, the second force is a pull from the future, of what may be and is not yet, the whispers from there, the feelings aiming at the subject with unique punctuality while the subject pulls its own process toward the satisfaction of its own superjected way of existing, exiting itself into the world. The third force, and I love that is a third one, because a third one for me is always what emerges flickeringly in the relation, what appears from what's not necessarily there, what jumps from the page when the fingers move across the lines but wasn't there, the virtualities that come to bite the possibility of attuning to such almost imperceptible bites. Such third force is the propositional force, the tension indeed between the actual and the mental pole going kaboom, paz pahm, puh, wow, into instances of novel productions, there are many productions as well inside the process of an occasion of experience, not just one, this is one thing that we may also be confusing, or the writer in here. What's important to remember by the end of this text as a discovery of the writer, which is not a new discovery in theory, at all, but to this text it is, is that the process has many phases, and it would be

important to feel a phase of origination which for Whitehead is physical, from there, there's the activation of conceptual prehensions, and the middle phase of a process in which many novelties originate, propositions come to play in that field, and a third stage-phase is the satisfaction, culmination which also elbows itself with its own perishing in order to lace itself thanks to the force excesses into its swing toward the next beginning of a process anew. The process is not linear in this explained way but is relevant to carry a line of thought that may aid us in an appreciation of the geographies of processual stratas and parastratas, the layers of the unseen, activity and infra-activity, moves **not interactively** with more activity **but infra-actively!** The process in this way, is like being carried away in the baking of a dish, forgetting all the in between movements, until your spoon manages to take a bite from the cooked experience and says: enjoy!

This text needs to finish with Whitehead or *Cabeza Blanca*:

I now state the thesis that the explanation of this active attack on the environment is a three-fold urge: (i) to live, (ii) to live well, (iii) to live better. In fact the art of life is first to be alive, secondly to be alive in a satisfactory way, and thirdly to acquire an increase in satisfaction. It is at this point of our argument that we have to recur to the function of Reason, namely the promotion of the art of life. The primary function of Reason is the direction of the attack on the environment. (Whitehead, *The Function of Reason* 17)

Endtroduction

This improvisation of thought arrives until here, or this is as far as it goes this time. There are many aspects of Whitehead's cosmology that are not covered here and I intend to keep exploring in the years to come. I feel that I didn't spend enough time with the self-creative act that takes place in the process of an actual occasion, nor with nexus, propositions and contrasts which are of huge importance for the philosophy of organism. However, I will include in this text a transcript of a reading group we had on God, while reading a text by Erin Manning (*Thinking with Stengers*). In this transcript the discussion is around eternal objects, and it starts angling toward the proposition and it somehow, miraculously fast-forwards itself toward the concept of force that I love too much. So, I'll leave it here as a breadcrumb for the work to still do in the years to come.

I will also include a letter I wrote to Michael in relation to questions he made in a second reading group, regarding the proposition and my own notes on the text read. I'll share them here in the following order: letter, notes, transcript.

Letter to Michael

Dear all, I spent some time with Michael's proposition of the cut in relation with Erin's proposition of thinking the proposition with Stengers and with Whitehead. Although I'm still half way in the tending to such mixed propositions, I wanted to share this small experiment of thought, sent to Michael this morning, in case it also can craft

another elastic bed to bounce our vectorial capacities to embrace how a cosmology may re-orient worlds in the making. Hopefully, humbly.

"Hi Michael,

I love when questions give a sort of motoring to a problem that can be worked out, tended to or crafted-with, even if the work done does not prove good results, the experiment and adventure of trying really excites me, so here I go!

On the Cut

If we think an example of a cut, at an experiential level, not even by going to google and search the healing process, but let's say that a cut with a knife events while chopping onions. Let's try to speculate at the level of processes taking place during the cut, not yet at the level of feeling the cut, although, are those two separate processes?

Let's suppose the occasion that we are looking for, in this example is the one that heals. Healing cells. The actualization of healing cells. I like to think that we can explore an occasion by thinking it in different ways, at the level of the cellular or also at the level of a feeling, for example, the occasion of ouch. Or the occasion of pain.

I'll start by being super literal to then make a boom to explode the literal into speculative temptations and tentative other ways of entering into the question in order to mobilize it toward a flash of grasping a tiny aha moment!

A society of occasions becoming a durational knife makes an error, instead of hitting the onion, this society in relation with a rhythm, with a hand that holds it, with a meditative way of cutting, with a thought that crosses the rhythm of chopping, turns a degree off target and instead of slicing onion fibers it cuts through cells of skin, muscle, perhaps veins, depending on the deepness of the cut. For this example, let's just say that it remains a superficial cut, an almost imperceptible one.

The instant differentiation in the field of skin, instead of prehending its usual historical routes of renewing cellular skin, this morning was presented with a problem. A contrast in the field. Data are always in influx into the prehensions of the creation of the world of skin anew. In this influx of data, new relevant data is prehended. It is felt. Prehension toward new creation of the necessary, amasses the field of data prehended. Physical feelings call for the allies, conceptual valuations in order to discern the qualitative contrasts, the DNA of the situation. The data of the event cut carries some eternal objects of redness, liquidity, pressure, rate of flows, etc. The eternal objects here are not the qualities as such but the determinants of the suchness of those qualities that present themselves for us in the knowing of qualitative differentiation. This qualitative differentiation happens through a process of valuation. We could say that conceptual feelings come to the rescue in order to evaluate the situation, the damages and maybe elaborate some possible decisions for the field in the making. Here the subject of experience could be the healed skin in process of the satisfaction of its healed attainment.

Intervention Notes:

Notice here how I'm shifting the subject of experience, from knife to skin, to onion's chopped, to ouch, to potential heal of skin. I could very well focus on an occasion of experience and the subject of that occasion by tending toward the idea of a cellular compositionality but, the process of dancing with this question keeps asking me: what the point of that would be, extracting the event from its corpuscularity, from its adventures in society? So I keep with the rhythm of that proposition birthed in the process of thinking with your question or proposition of a cut.

We could say that this thought is entertaining your proposition, the invitation to think with a cut. It lured the feeling of a process which grew from having felt the proposition by admitting it into its realm of life-ing. We could say that in that way your proposition was the motor of these experimental, experiential lines, which also required the close reading of 80 pages of Process and Reality to modulate the dance of wording this with a delicate balance with oiled joints. Reading those 80 pages is in no way a quantity, but a warming up the motored field. But the field is already motored. If I had sat down to just read those pages by my own will and without having felt a proposition, perhaps it would have taken me 80 days to read 2 pages only to find boredom after.

The motoring function of the proposition is important and I think this is where Erin's reading of Stengers reading on Whitehead is trying to take us. I think. I may find a different thought in 5 years, in 2 days, in a month or so. Or I may forget this text in entirety only to carry it with me as a spectre.

Continuation of experimental thought:

When some relata of skin data, blood data, ouch data, onion data, morning data start mixing in the prehension which is now going from physical to mental poles in intensity, a proposition emerges, in the mix. Skin heals, could be the proposition. Let's make that the proposition of this cut. In this example. Let's for this example, not consider complications in the healing. Let's say that it is a simple cut with a simple path toward its healing. just for the sake of the simplicity of eliciting a feeling of aha understanding. But always with care that this simplification builds a fantasy of linearity that in no way exemplifies reality with the honour it requires for its complexity. Yet, we continue, because this is an exercise and exercising is good for the pumping of the rush of blood required to be flushed into an overflown current to commence the repairing of skin tissue.

The proposition to heal has been felt, in this case, immediately. In the case of complex factors in the field, a proposition can be felt after a while, after years, after generations.... The proposition healing is now in the mix of the skin field. It lures the otherwise regular process of producing skin to be motorized otherwise, into healing skin.

There, that would be my way of dancing the proposition in relation to the quest of attempting to think it with the cut of an example that likes to onion. (The onion keeps luring this example to deflect into something else, I keep telling it to stop, but that lure is too strong, it may be the onion soup that keeps popping propositionally in my field since

a year or so ago. Perhaps a proposition for me is what I call THE maybe WANTINGS IN THE FIELD, attracting ways of re-orienting the field toward crafting days in a dancing way this way, that other way. Sitting here at this velvet couch this morning was crafted by such orientation. In no way is part of my plans. It just crafted itself by the being moved by the force of your proposition. YES! It wouldn't seem this way but being moved is something that I don't find easily in this world, so I appreciate the offer of such force to veer from a mundane experience into an adventure of re-routing the other things that ignite the field differently with also the beauty of the mundane coffee in hand with the figure of a chopping knife in hand and the smell of onion all around, effecting a tear of ardor dropping in the mix of the imaginary fabulated cut, now the tear becomes a drop of lemon juice and it is a completely new different feeling of cut.

On degrees of mentality, I just wanted to share that for Whitehead there are indeed degrees of mentality, and basic degrees of mentality and what he calls higher degrees of mentality. I don't particularly enjoy the notion of higher, but I do enjoy the different degrees of mentality required in processes. The important thing in Whitehead, that I utterly adore, is that mentality is a capacity in the compositionality of processes in their attainment of the actual world through the creation of its creatures, actual entities, also terms actual occasions. MENTALITY is in the world rather than in a human mind. Although we could also argue that a human mind, although a category of confused philosophies from the past, is also the result of world processes in the way that the activities and coagitations in the world take shape temporarily, provisionally as strange

masses, that look like reef, cerebrum,,,, what an organism as well, yet, the mentality in there is just a kind of mentality, different degrees and apexes of the diversity of mental processes that take place at the level of molecular processes, that can be in the taking of a winter storm, or in the mentality of a dream, or in the mentality of a forming feeling, or the mentality of a rock prehending its own erosion, mentality of a disappearing mountain, disappearing in a scale of time that may not be in the arch of our perceptual capacities, and yet, is, in the capacity to speculatively feel such disappearance. But mountain will remain, as an eternal object for sure, or better said, what gives a mountain its mountainess for the sun to dance with its way of hiding behind it to event a sunset.

With such sunset in the horizon already in this morning I part from this email, with gratitude for eventing the realization of these thoughts in the making.

With care,

Mayra" (Morales, *A Cut and Degrees of Mentality*)

Notes on reading Manning's "Thinking With Stengers, Thinking With Whitehead while
in a plane

On Creativity

Levels of reality as experienced. one level feels like something indescribable, that is the realm of the eternal object, when we say things like: 'it is the hmmm in the ah', and someone says, 'I know what you are talking about, i know that hmhhh in the ah', it is almost better when it comes with a hand trying to also gesture the humm-ah.

On Contrast and The Proposition

I would like to spend some time with the notion of contrast? what everyone understands in terms of the how of contrast's operative character in the process?

although eternal objects say nothing, the tales of the propositions tell us about eternal objects? I think of how sometimes, I want water to carry my body because it feels like water asks nothing, it just swings and qualifies, liquifies a sway. I know water is not eternal object but it carries eternal objects give definiteness make water's ways. but i also think of how sometimes water carries tales of the earth and tales of digging a pond with the hands. i also love the whispers that wind carries, how it carries tales as well to come meet us across space, how we can feel a feeling not told from far away, because wind aligns to take it to us, because although it shouldn't, it also cares.

A proposition feels to me as those virtualities that feel on the peak of almost happening. in movement improvisation there's a way i think, with practice, a moment in

which there can be an attunement to the feeling of what the crafting movements in their processes are opening way for toward, although still unknowable, quite forcedly felt or sometimes dimly. This just felt not yet knowing its way of landing in actualization is the entertainment of the proposition. The field entertains itself with the dance the proposition opens up to move MAYBE this or that way, in relation to a suggestion in the field.

I guess in that place, an in-between room that can be fine or can be laaaarge, is the ballroom for the pacing of the relation.

A proposition is what feels the — it's about to happen of something that happens, before it happens. It is very futuristic. It projects itself almost from the future.

I got some time to clarify my phrase — the proposition undoes itself.... it came from a piece of writing I was working on that very day, but the correct phrase was that a thread of mentality undoes itself from the whole fabric of eternal objects, in order to be pulled only as a thread, to come an wrap around a special already selected region of actual entities. This mix, dance, wrapping, collaborating with of eternal objects with actual occasions is what produces a proposition. A thread of mentality insisting and landing in an almost ground, tainting it with conceptual force, in-forming it of the tones of worlds from the past and for the ones to come.

Not judgement but entertainment. I think this is the call toward: "The question is never "is it true" but "what does it create?" A red patch, a green couch, a purple sweater,

an ocean, an atmospheric vibe, a maple elixir, was it that? or what life is it possible with them?!

What motors experience? Erin's proposition to her own insisting question: A proposition! Thank you for allowing me to entertain such proposition and experiment with it; challenge taken! I do think this feels close to a practice that needs orientation in order to try out other ways, more ways, a practice that says: Let's practice the ways of the proposition, let's see what that does, what it can create, let's include it, and move-with it, with its weight, with it's minimal gesturing, toward crafting our schizoanalytic practices of creating life in every step alongside of feeling the mattering in relevance for a life and for a health of the world.

On Struggle

The push and pull of how in the prehensive machine there's a parsing effectuated by prehensions, actual, conceptual, positive, negative. what is not included leaves its mark in the realm of what is included. I think Emma (Flavian, personal conversation, March 3rd, 2023) can tell you the story of an angry feeling trying to enter into a bar. Or should I go for it again? I liked crafting that story in thinking with you!

Trying to remember it, it goes something like this:

An angry feeling starts making itself. Maybe there's a bumping into someone's shoulder, maybe there's a look, maybe there's something else not registered necessarily in that way. Maybe there's no food in the stomach. All of this data enters into experience

of a new feeling starting to take form, starting to grow. It still doesn't know itself. But what is going on is that in an initial phase of the emergent angry feeling, there's an influx of data for the subject of the experience that this angry is becoming. In the influx, the data arrives to the entrance of a bar door. Negative prehension is like the guard at the door, saying to the influx of data, nope, you don't pass, sorry, angry feeling didn't write your name in the list, ouch, according to my subjective form, way of discerning data, I'm not gonna let you in today. So, a lot of data is excluded from entering into how the occasion is forming. When we get the phrase, data is eliminated but subjective form from the negative prehension are included, is the emotions of the guard at the door leave traces in the experience of angry feeling. It's gonna be a scar, a bump in the experience. A differential in the field. So maybe a ray of light was not integrated in the feeling but the exalted way of not prehending / eliminating it remains as a scar.

The struggle for existence, takes place in many stages of the process, but in the initial influx, in this example, all the influx of data is like, all data is going in the stream: "hey angry, take me, take me, no, take me, me me me!" But still there are process that select according to a strange alignment with the subject of experience's satisfaction. In this case the angry feeling.

Once inside the bar, there's no much light. There's a lot of noise, those prehensive machines can be a bit chaotic let me tell you, there's pushes, and pulls, reversions. There's a lot of mental prehensions going on and physical prehensions still, making all kinds of synthesis in there. Some conglomerations get mistaken. Some data goes where it's not

supposed to go. That's how it goes. But the process starts self-organizing. Conceptual prehensions start massaging-messaging eternal objects, because these are some spoiled children you have to know, they like their massages and conceptual prehensions since being very digestive, like massaging as well. In these massages, there are also selections, some threads are pulled out from the thick fabric of non-actualities that eternal objects as potentialities are. These selected eternal objects as a complex eternal object or thread, start dancing with the physical data selected in and these dances, start crafting choreographies, taking more shape.

When the dance is still chaotic, the team of bar workers comes running and they say something like: "shit, god is coming, we haven't selected out anything, we better do our jobs, otherwise, we're fucked!" So yes, conceptual massaging prehensions are important because they will transform the everything into a very specific orientation, inform it with the angry DNA's, and maybe other qualitative atmospheres that managed to go into the experience. The selected eternal objects make ingression into the regions of data selected. This ingression will give the occasion in the making its definiteness, being this and not another, (and yet all other in potential for and within the next occasion).

But before taking concrescence as an angry feeling, angry feels itself becoming angry, propositionally, there's a moment before expression in which perhaps there's an inkling of a duration, this moment is the slice of non-temporality in which a proposition tinges the field. IT makes the field chant in unison: "but what if we are angry?". The DJ modulates the chant, this is the moment of the occasion's feeler entertaining the

possibility of satisfying itself as angry this time, this way, although there's still also that dimmer propositional feeling feeling, reaching out toward the scar of light that managed to not enter the process and yet is felt in the scars of its production. All of this can make a huge difference in how this angry occasion turns out itself.

I insist that maybe Emma can explain this better.

Those are my notes for today's reading group in case I don't make it and it is today. I'm excited if we meet tomorrow though, to craft with these notes, but mostly to craft thought-moving with the text.

À tout. (Morales, "Notes on Thinking with Stengers, Thinking with Whitehead")

Godcast's Transcript

Reading Group on "Thinking with Stengers Thinking with Whitehead - Eternal Objects and the Worlds They Make Possible"; Section 6: God.

Transcript (auto-generated).

Note: This is a transcription from a recording of the reading group in process of becoming a podcast with the title: "Godcast". (Diego Gil, 3Ecologies conversations, February, 2023) The temporal mark at the beginning of each voice or sometimes in the middle refers to the exact minute where the conversation transcribed can be found in the recording.

🌀 at 7:49 PM on February 24th, 2023

0:19 Erin Manning (reading)

"If the proposition motivates the mentality in the system, God assures it. God is not a being, not a transcendental figure. God is the "chief exemplification" of what prolongs difference in the cosmos (Whitehead, *Process and Reality* 343 as cited by Manning, *Thinking with Stengers* 6). God is the force through which creativity is assured. "Every eternal object has entered into the conceptual feelings of God" (Stengers 366 as cited by Manning, *Thinking with Stengers* 7).

0:51

Such a hard sentence.

0:52 Erin Manning (reading)

"Every eternal object has entered into the conceptual feelings of God" (Stengers 366 as cited by Manning, *Thinking with Stengers* 7). "God is carryer, the everywhere-underlying force for potential. Potential cannot by its very nature be actualized in a system and remain potential. As potential, God is the force that is produced by the excess on itself of all that cannot be known as such, by all that can only come into contour through ingression. The world of value, that quality of existence only ever known through activity but nonetheless irreducible to it, is God." (Manning, *Thinking with Stengers* 7)

1:28 Emma Flavian

Okay, okay.

1:33 Erin Manning

I mean what's hard for me with God is that, I don't I mean, we'll finish on creativity. I would do just fine with just creativity. I mean, I don't really need that God.

1:46 Mayra Morales

Thank you for saying that.

1:47 Erin Manning

But you know, I understand more than I used to but what the figure is doing. You know?

1:58 Emma Flavian

Yeah, reading that I understood about what the figure was doing, and I was fine with that. But then I had this kind of frustration with still the necessity to, not to call it god, but I mean as what happens I'm half good with it? But I'm starting to understand that he's also there to kind of delineate that sort of abstract feeling of unfinishable totality, which is a feeling that does exist, but that never can get like... that never is finished so to the extent that he's indexing a real feeling, I understand why he needs to be there. Does that make sense? That's why he's not, he's not a principle, he is a feeling in the world, so I'm okay with that.

2:46 Erin Manning (reading)

"Every eternal object has entered into the conceptual feeling of God." (Stengers 366 as cited by Manning, *Thinking with Stengers* 7)

2:52 Mayra Morales

Well, for me, because now I'm super graphic with this to be honest, I've made so many drawings to try to understand this. I'm looking forward for a new phase of other kinds of drawings. But for now it's just like yeah, I mean they just enter into the valuation machine. So there's mentality as processes of valuation of these abstract non-beings beings. And so conceptual feelings.

3:44 Garrett Johnson

Hello

3:43 Erin Manning

Oh! We have a person who's there Garrett? We love, people we're so excited, Nobody came. Can you see us? Yeah, we were trying not to feel abandoned, but we were actually feeling abandoned.

4:06 Garrett Johnson

Hey.

4:06 Erin Manning

Okay, it's just you and me and Emma and Mayra. You're going to see me because my notes are on my iPad, so you're going to have to look at me unfortunately. So we're just, we're working on God and we're in this sentence.

4:43 Erin Manning

'Every eternal object has entered into the conceptual feelings of God', and what Mayra just said and what Emma just said, it makes a lot of sense to me. I think what works for me is like to, to kind of parenthetically exclude of God. So every eternal object has entered into the conceptual feelings of I mean, I think the reason it needs to be of God is because people want to make the conceptual feelings of a thing. Like we've seen this over and over and over again that people want to say, okay, what about this? Is it? This is the eternal logic, this? is it this?. And the of God is a reminder that it it turns, or at least for me it turns toward the more than, so, so **the eternal object has entered into the conceptual feelings of what cannot be grasped as such.**

5:44 Mayra Morales

Exactly. And even those valuation systems are also forces with no object. They're really vibrato-real. You know, I have a horrible example for this, but it really works for me. So, one time I was talking with my mother-in-law. So they're people of God, I'm not a people of God. So God is a concept I cannot grasp actually, which actually maybe it works in this way. But also, I don't like it because very rapidly, it goes to the transcendental. But of course Whitehead cannot propose something transcendental, if he's spent all of this time looking that there's nothing behind every actual entity, actual or non-actual. So then, one time I got asked in this family dinner, like what I was doing and I thought it was for real. So I just really was explaining about Whitehead and philosophy and how that related to dance. And somehow I was trying to explain that when, when there's movement, there's like a feeling and then there's like a fielding but there's also like a feeling of like an immanent field that is not something that you can necessarily grasp, but you can almost like feel some contours and move with those, with some kind of receptivity that can make you attune to those things and to those vectors but you don't understand them. You, you just kind of like, yeah, now I'm very much with the hot and the cold from yesterday. So you're fielding those things and things are happening. But there's also this charged environment. And a lot is happening there and when you can field that, there's like a thickness in the world and you can feel carried and this is the carry, the carry feeling, and it's like the world takes a density, space becomes texturized, and all of that, but it's not so much that you can feel it or that you can imagine it, or.... Anyway, I was explaining that and then my mother-in-law jumped, and she said, – she gives classes of God, right? Like, I don't know if it's Christian or Catholic, but I don't even know if that's different – . So, but she just was like: oh, you're talking about God, this is your immanent field. It's what we call in religion: Grace. You know? what you're talking about is the feeling of Grace. I still don't understand anything of that, but that's the only way I can connect the God word with an understanding of Whiteheadian process philosophy.

9:14 Erin Manning

It's interesting that you say that, because, I don't know if you remember, but okay, hey, nice. We're working on God, we're working on the... so this is a little text.

9:43 Matthew-Robin Nye (arrives)

9:52 Erin Manning

So this is a little text that I wrote, it has seven points, we're in the sixth point, we've been reading this forever and its... it's on eternal objects. We haven't talked about this at all, but maybe I mentioned it at the very beginning that, you know, I wrote this for a book on Stengers and I tend to disagree quite a lot with her and find it frustrating in her latest book, I find it bad actually, I think she's brilliant, but the book is really not very good actually. And one of the things that came up when when I wrote this is Brian said to me, it's just the order seems weird and I said yeah, it's Stengers' order. So just so you know, like I'm following Stenger's thinking with Whitehead.

11:00 Mayra Morales

Can I just say about that, that I found fascinating about this text that I couldn't, there were some moments where I had to stop and be like, is this Stengers talking, is this Erin talking or is this Whitehead talking? And I really had to trace that and at some point I stopped trying to figure it out because then it has just an amalgamation of those voices in the way that cannot be traced specifically.

11:31 Erin Manning

I tried to honor Deleuze's practice of reading from behind. And so anyway, so just so you know, you'll see with the larger text, you can send it to yourself if you want it, but it's it's moving through the, what I would consider the seven sort of major ways in which the eternal object comes up in Whitehead, but I'm also following the way in which the eternal object comes up in Thinking with Whitehead. So we're on the sentence, "every eternal object has entered into the conceptual feelings of God". So, but I'm just, I don't know if you remember, but in *Relationescapes*, I have a chapter called "Grace Taking Form". (Manning, *Relationescapes*)

12:15 Mayra Morales

So it makes sense.

12:17 Erin Manning.

And what you said makes total sense. And especially if you read, the reason I wrote that chapter, "Grace Taking Form", is because Bergson has one paragraph on Grace that is the most beautiful paragraph, I mean it's really in the top five paragraphs written in philosophy, I think. 12:34 And I quote the whole paragraph in "Grace Taking Form", but it's about relations, it's about movement and it says everything that you know Mayra, I mean it says everything. So, you know when we're asked to be graceful or when we're

told that we're graceful, I was often told that I was graceful and I understood that to be a good thing. 13:01 And so when I was reading, reading Bergson I thought a lot about that and about the virtuosity of Grace, in the way it was taught to me. What Bergson is saying is the exact opposite of the virtuosity of grace, basically what Bergson is saying is **grace is the way in which the interval expresses the non-activity of a movement**. 13:34 So if you see a /Mayra interrupts: oh beautiful/ something doing for itself, you don't have grace, right? 13:40 So you see the murmuration of the birds and what makes the murmuration so graceful is that you don't see the..., in a way you don't see the effort of it. 13:53 And so Mayra was just saying that in a conversation on God, it was talked about as grace. 14:00 So if we were to say every eternal object has entered into the conceptual feelings of grace. 14:06 That's really interesting. If you don't take it in the kind of catholic way that has a kind of virtuosity, assumed as grace. 14:18 So my understanding for the longest time I thought fuck you Whitehead, I don't need your God, because I can just say it's the more-than, it is not important to me, right? 14:32 And I think you can actually just say the more-than. I don't think you need God, but I think you need to understand that there's a metaphysics that is unresolvable, and as long as you're holding on to that and you're not looking for a quantity of existence that is somehow meetable or conjoinable, or translatable.

14:54 Erin Manning

Then you have a concept of form that is so weird, right? 14:57 Because we begin this whole section on the eternal object by Whitehead saying the eternal object has form or is form.

15:02 Mayra Morales

Which is beautiful. I remember one time I was talking to Brian, and I was saying, I don't know I had some writing, I felt terrible about this writing, but what I felt terrible about the writing is that it didn't have form. And I remember that Brian, like I said, oh I wish it had more form, and Brian said: but it has its form in the way that it moves, it's just not such a recognizable form. And yeah, that was very useful.

15:39 Erin Manning

Garrett just put the dictionary definition from Christian belief of grace, and we don't want that: "a free and unmerited favor of God as manifested in the salvation of sinners and the bestowal of blessings".

15:58 Mayra Morales

See why it's a problem. I would be more interested, for example, one time that I was with my dog in the park and there's this guy that had four dogs, my dog is very similar to your dog Matthew yeah, it's like it's a long story, I won't go into it now, but she's like it's just very like the quality of your dog is similar to hers. But anyway I was going up in a walk with her and then this guy came and they were just playing and then he's like, hey your dog blah blah blah and I'm like yeah you talk a lot with dog owners right? Or they talk a

lot to you and then at some point he said something about the education of dogs and all these things and they were running free and whatever and there's a lot of conversions like how you should let them run free or not or all these things and then he said: well you know the thing for me is that dogs are gods and I tried to understand that and in that moment it didn't pinch me actually. I was like, oh I think you're right, in the sense that they are *in the immanent forces of the world*. Like you cannot tell them like, you know, or you can tell them not to play right now, or like now it's not the time to play, but they will still like *turn their head when there's something super exciting, and that's being in the, in that immanent field*.

17:38 Emma Flavian

So, what I'm actually getting from this paragraph, is that, what God is, is a possibility of fulfillability of potential. Whereas the eternal object can actually only be felt as when it ingresses into the into its actual form. Right?

17:57 Emma Flavian

I was frustrated when we needed God to be... I was personally, when I thought the function of God was to be the thing that allowed to be like this kind of receptacle for the potentials, just so that we could have this thing where of course we need to have potential so that things can come to be actualized because I don't like the idea that there needs to be just this kind of storage of all the potentials, just so that they have a place to put them that really frustrate because the storage closet because if you're not using them, then we shouldn't assume that they're there. But if we feel them, then yes, of course we need to have a concept for why they're there.

18:30 Erin Manning

So there is no storage unit, that's the thing, right? That is exactly as you said, that every occasion is God, in the same way that every occasion carries the universe in it. Right? So I mean you know, **the punchline is that God is creativity** but you know, we're not there yet. But God, I mean, the function of the virtual in Deleuze and Guattari is God here. Right? I mean, I think, I think that what I've understood over years is that a metaphysics needs to have the machinic operation of an opening and it has to be open, like you say, it would be terrible if there was like a finite storage space of potential.

19:24 Emma Flavian

It'd be terrible.

19:24 Erin Manning

It's terrible, I can see it, like on Marconi or something like a storage unit, \$150 a month.

19:29 Emma Flavian

And it's not even the finiteness, is that it would frustrate me the only reason we need to have the (unclear what they say) is because we assume that they need to be somewhere before they actualize.

19:40 Erin Manning

Yeah and that wouldn't be potential. That would be a possibility. Right? Shall we continue?

19:49 Mayra Morales

There's one more thing. I'm very interested in this carrying, carrying thing, that it carries. It seems that yeah, carrying the feeling.

20:10 Erin Manning

I love that though with Lucy (Lucy Blackman). I was very influenced by Lucy. Lucy puts carrying in front of all of her verbs and then in all of her sentences and then when she reads them to neurotypicals she takes the carrying out. And when I understood that I thought that's kind of like what whitehead does with God.

20:37 Mayra Morales

You know when you're moving somewhere and when there's this movement. These days that are difficult but then there are some days that are easy and then you flow in the world in the way that it's just like how did that happen? Like without effort? As you said, there's this really strong feeling as if the world carries you as well.

20:56 Erin Manning

That's a nice way to put it. Definitely, I think of creativity in that way as a carrier. Like you know **Creativity and Whitehead has nothing to do with making something. It has to do with the pulse of the differential and the way that the differential opens a perspective in the world.**

21:25 Erin Manning

So yeah, so what I'm trying to think here is, is this idea that, I mean, we're going into the world of activity, into the world of value, but the world of value, *the quality of existence only ever known through activity but nonetheless reducible to it, is God.* So **the world of value, the immanent force of existence: is God. I mean, it's Nature in Spinoza.** So it's really the same concept.

21:53 Mayra Morales

The force of value.

21:58 Erin Manning

Yeah, that's how I think of it. Yeah. So you know, what are, what are the, you could say, you know like, when we read Spinoza we would say, well you know, to what degree is

the Ethics the God, or like, I mean, is Nature the Ethics, and I think those are really interchangeable and interwoven.

22:14 Mayra Morales

Yeah, perfect. Oh this is really nice.

22:25 Erin Manning (reading)

Shall I go to the next paragraph? I can read it. "If the world of activity is in time and the world of value is out of time, the question of God will always be one of time schism", as the, quote, "nontemporal actuality", so this is really, really important to understand, that Whitehead makes a difference between the actual occasion and the non-temporal actuality, that God can never be an actual occasion, because then it'll be teleological, but it's also not an eternal object, but he is, that's why we spent time, on: "every eternal object has entered into the conceptual feelings of God." So there's a kind of thirdness, right? So. "As the nontemporal actuality, the God figure acts as a bridge. Every actual occasion also practices this, bridging: "Every actual entity is 'in time', so far as its physical pole is concerned, and is 'out of time', so far as its mental pole is concerned. It is the union of two worlds, namely, the temporal world and the world of autonomous valuations (Whitehead P&R 248 as cited by Manning, *Thinking with Stengers* 7) And then it's really useful to think about this **autonomous valuation as God**. "God is not "beyond" the occasion. God is an angling into occasion. That lures this necessary bridging into act. God is an angling into occasion that lures this necessary bridging into act. God is the exemplification of the inseparability of the poles of activity and value, of the physical and the mental." (Manning, *Thinking with Stengers* 7) Yeah, it always slips from me, but it is starting to sink in. I know I'm supposed to know it, because I wrote it, but it is the least intuitive of all the Whitehead for me.

24:25 Mayra Morales.

But I think you wrote it very Mhm. Yeah, the carrier, the bridge. Erin Manning: The nontemporal. Mayra Morales: oh, the nontemporal is really important.

24:40 Erin Manning

Because people always want to make a duality, the physical on one end and the mental and the other and they want the body on one end, they want the mind on the other. What whitehead is saying over and over and over again is that they're imbricated. And so they're poles, very similar to what Deleuze and Guattari are saying. So as poles, the question is: how? You know, how, to what degree is the conceptual making ingression. Because the question of how the conceptual is making ingression, can't be attended to without God.

25:20 Mayra Morales

So you know like, I have the worst example, but I think it's really good, and it took me a long time. But do you know, those little sticks like fairy, fairy sticks, they have like oil

and a lot of glitter inside. And when you turn them, well this is how I imagine the prehensive machine, and then when you turn it, all the glitter is all the occasions and then, the feeling of magic, that is like especially when you're a kid, but also when you're an adult, like that feeling of magic, Erin Manning: is God? Mayra Morales: Yeah, that would be God.

LAUGHTER!

26:16 Erin Manning

It's like the ones we found wherever we were in California that make sound.

Do you remember those ones? That the sound is gone now? Mayra Morales: that could also work!

26:20 Mayra Morales

And it also works. And it's a different sensation, because then we would need different sensations of God as well, in graspability. But

26:33 Erin Manning

Are you're still with us? Garrett, You're missing all the hand gestures.

26:36 Mayra Morales

I'm so sorry, I've had this for so long. I wanted to share it for so long. It is yeah.

26:47 Erin Manning

A tube of fairy dust.

26:52 Mayra Morales

Yeah, but for me, it's very important, the passage-ing, of like when you turn it, there's this moment when, I mean there's a moment when it sails and or settles, and then it seems like it's only in one side. But in the agitation, it's imbricated, and it goes and comes, like it doesn't, I really like that. It doesn't travel just one way whoo (hand gesturally implying one way), so it really there's like these things, (signaling with hand gestures a mix of passages traveling in two directions and going and coming in a sway and fluctuation), which for me would be like, the **valuation process**.

27:27 Erin Manning

It also helps me with the tendency to want to make a line between the physical and the mental. Like this part is physical and this part is mental. You know, that image helps me see the overlaps. Yeah, that's helpful.

(Lots of mhh, and a long silence)

28:01 Erin Manning (reading)

"This is not to say that the actual occasion and God are the same thing" This is a long long quote of Stengers. "Whitehead is very clear on the subject of how God differs from actual occasions. What differs is the fact that divine experience implies a 'pole reversal' with regard to occasional experience. ... The solution Whitehead seeks is the characterization of an experience that is literally 'unimaginable,' because the initial pole of this experience is characterized by the envisagement of eternal objects that say nothing about themselves, nor about what their ingression requires. They are not affected by the decisions that have conferred upon them one or another role, nor by the multiple epochs that succeed and become entangled with one another, punctuated by the appearance of new contrasts and new propositions (Stengers 457)". I'll read the Stengers again.

29:03 Erin Manning

"Whitehead is very clear on the subject of how God differs from actual occasions. What differs is the fact that divine experience implies a 'pole reversal' with regard to occasional experience. ... The solution Whitehead seeks is the characterization of an experience that is literally 'unimaginable,' because the initial pole of this experience is characterized by the envisagement of eternal objects that say nothing about themselves, nor about what their ingression requires. They are not affected by the decisions that have conferred upon them one or another role, nor by the multiple epochs that succeed and become entangled with one another, punctuated by the appearance of new contrasts and new propositions" (Stengers 457). Where the occasion concretes to produce a subjective form through the satisfaction of a process that must culminate, God refutes satisfaction categorically. "God is he who is unable to 'conclude,' to arrive at a determination that is 'thus and not otherwise' (Stengers 458)". (Manning, *Thinking with Stengers* 7)

It's hard.

30:14 Matthew-Robin Nye

What does she mean? Because the initial pole of this experience is characterized by the envisagement of eternal objects. What does envisagement mean here?

30:26 Erin Manning

I think it goes back to. Okay, yeah, so every eternal object has entered into the conceptual feelings of God, that's Stenger's above. Right? I think what what what she's trying to say is that we would want, we've seen this a lot in this reading group, we would want to make the eternal object coincide with something. It happens every time we talk about it. So we talk about the redness and want to talk about the red color and the musical note, they want to talk about the musical note. It's very, very hard to think that an eternal object is a form that is eternal, but that isn't anything. And so **it is only to the degree that it makes ingression,**

31:23 Mayra Morales

Which is what he calls the nonactual.

31:24 Erin Manning
Exactly.

31:25 Erin Manning
So this redness makes ingression into the occasion tingeing the occasion red-ly, right? But in the envisaging of the eternal object by the occasion. Right? So the occasion reddens, you could say, this actually says nothing about the eternal object. That's the thing that people always want to say. They want to take the occasion and put it back on the eternal object.

31:52 Matthew-Robin Nye
Like to take the apple and make the eternal object appled.

31:55 Erin Manning
Exactly. That makes it. That makes it Platonic, and this has happened every time we've had this reading group. And in so doing if they're reading Whitehead, they want to make that God, and what she's saying is: there's a double.

32:13 Mayra Morales
Oh! That's why there's confusion between God and eternal object.

32:17 Erin Manning
Yeah, so what I think she's saying is: you have to understand that what is on the side of the eternal object that is to go back to that earlier quote, has entered into the conceptual feelings of God, What has entered into the conceptual feelings of God is out of content, it has no content. It really importantly doesn't hold anything, it only is carrier, but it's carrier of the of that capacity for the world to be in the quality or the capacity of the world to be in creativity. However you want to name it.

32:57 Mayra Morales
Capacity, but also like I think the nontemporal is also important here because the capacity is also the bridging the concocting of the nontemporality into producing time. So how do you produce time if you have nontemporality?

33:18 Erin Manning
Well, that's the mind-bending question, but if, I tend to think of it backwards, I think, okay, if we put temporality in the eternal object, we make a teleological God. Right? So we can't make a teleological God. **So God has to be, the power is, in the Nietzschean sense of power, the potency, the potency or the force through which the thisness of experience can make ingression.** So through God, what we have is the absolute differentiation of the world, because what the eternal object brings is differential right? It's the difference that this occasion isn't that occasion? Right? And so and so but, "they are not affected by the decisions", the eternal objects, God, "not affected by the decisions

that have conferred upon them one another world, nor by the multiple epochs that succeed and become entangled (Stengers 457).” 34:22 And in that sense, “God is he who’s unable to conclude, to arrive at a determination. 34:27 that is ‘thus and not otherwise’ (Stengers 458)”. 34:28 It's it's extraordinary. 34:30 I think.

34:35 Mayra Morales

I think about the envisagement, I mean, I like this very beautiful tension between the unimaginable, unimaginable and yet an envisagement function. So, the unimaginable is like, the easy example that I have is like when you are doing a project and someone asks you, (Erin says) -like a PhD – uh, (Mayra continues) something more basic. Like you want to, you want to make a table. So you go to the woodshop and then they tell you like in order to book the woodshop, you need a drawing of the work, of the table that you want to do. But then, that assumes that we all have the capacity to visualize that way, and not all of us have that. And so it happens, it has happened a lot to me with visual artists that when I explain when I'm collaborating, I try to explain something that I want the project to be or like, where I think it could go. And I found a lot of like, okay, but so what is the project? Like draw it here, what are you imagining? And it took me a long time to explain that I really cannot imagine like, in that way, like see form before form starts taking shape. So it's more unfolding. I don't want to say that I envisage either. It's more like I have a sensation that I don't know, but I have to produce in order to discover what it is. But the envisagement that Whitehead has here is very close to mentality, which is almost like the, in the process of valuation where there's valuation of eternal objects and there's a selection of what's gonna make determinant, what is going to be determinant for this occasion. There's an almost on the, like on the cusp of veering and becoming that satisfaction. It's almost like the process can project for itself, its future. That for me is how I understand envisagement, like it envisages a future that it's still not yet, but it's closer because the process now has massaged itself.

37:31 Matthew-Robin Nye

Well, the very end of your sentence half answered what I was going to say, which was just in this, so this is you know, Stengers use of the word envisagement in this quote. So it's a question A: whether or not that's Whitehead's?

37:55 Erin Manning

Yes it's Whitehead.

37:56 Mayra Morales

Yes, and I loved it for a long time for a long time I had terrors with it because it has the word vision. But then he talks about like the blind experience.

38:07 Matthew-Robin Nye

I see I see the synonym for that or a synonym as something like imagine more than vision when I, but of course there's that vision, that bias of course. But so the second part of my

question about that, it's a simple question I think is: from what perspective or from what account is the term being used. Is it from the point of the occasion of experience? Is it the like, you know what I mean? Is it from a narrative account of it?

38:45 Mayra Morales

You mean that envisagement has a perspective? Right? Am I understanding your question?

38:51 Matthew-Robin Nye

Well, I'm asking who's, from what perspective is this envisagement?

39:01 Mayra Morales

Who has the, what envisions the world in this process?

39:02 Erin Manning

I think that there are two things that are really important, first, not that you would mean it this way Matthew but I think it has to really not be imagination, because of the interiority of imagination. I think that's why he's using this weird term, that wouldn't have been his language, right? Envisagement in French actually means to to speculate, but I think your question is really key because I was stuck at the question of pole reversal.

39:45 Erin Manning

So if we go back a bit and then go back, it is very clear, on the subject of how God differs from actual occasions. What differs is the fact that divine experience implies a pole reversal with regard to occasional experience. Okay, so we know that there are two poles, there's the physical pole and the mental pole, we know that God is on the mental pole. It's a conceptual. Right? We know that the mental pole or the conceptual pole for Whitehead, it has nothing to do with the mind. Right? So the way that I explain it always, through Whitehead is that the physical pole is a repeatability with less difference and the mental pole is difference. So the mental pole carries difference that is outside of sense. It includes lying, it includes mirage, it includes all of the ways in which the world can speculate itself, falsely, you could say, you know, like from a human perspective it includes the possibility that things are not what they are. If we look at okay, so the "divine experience applies a pole reversal". **So when God enters into the occasion, in a non-temporal way, there's a pole reversal, there's a magnetic charge and the magnetic charge brings creativity to the occasion.** That's where we're going. Right. But then, Matthew's question is really important. The solution Whitehead seeks is the characterization of an experience that is literally unimaginable, **so in this pole reversal, you have this unimaginability, the speculative share**, because the initial pole of this experience is characterized by the envisagement of eternal objects that say nothing about themselves. So it's not really clear, Stenger's in my view not a great writer, making this harder than it needs to be because I don't think it's the initial pole. I think she's confusing us here, because **the initial pole would usually be the physical pole** and she's not talking

about the physical pole because the physical pole itself has no envisagement of eternal objects. (Mayra interrupts) I think it's in the valuation process. (Erin continues) As the valuation process. So you take the most typical Whiteheadian example of the rock. So it's tempting to say that the rock is just a physical pole, but whitehead says that's not the case. So the rock carries the valuation of its potential difference. It's a very, very fine. I mean a very, very narrow valuation of mentality because **the rock is not going to turn into an elephant**, like there's not going to be an enormous potential transformation, (Matthew interjects) Plug a hole and create a lake. (Erin continues) Exactly, it is disintegration. It shifts into sand which could become glass and there's potential in the rock (interjection) a diamond. (Erin continues) Right? So there's potential in the rock. But the potential in the rock is going to be minor and slow but it will be there. So God or the conceptual valuation entering into the occasion. Let's use that as an example. And as the occasion envisages eternal objects that say nothing about themselves. **The eternal object will not say in itself will not say anything about the potential for the rock to be more than itself.** It's important because the rock could be more than itself in so many different ways as you said, it could become a lake or it could it could produce a diamond or whatever whatever whatever. And so yeah, Mayra, you have a great example. That's why we only read one section each time. It's beautiful.

43:45 Mayra Morales

It's just because it really helped me. Like there's this passage in Science and the Modern World, which is beautiful and you can see there Whitehead, it's before this. So he's building there from physics and a lot of other things like he's actually wanting to go to metaphysics but there's some physics examples that for me were very key for understanding this in a way that it's not pinpointing and neither understanding like I know what it is but more like it really helps me. So he's talking about movement in the way that movement is not displacement or not a trajectory and from this place to another place, and the example that he gives is from quantum physics in relation to electrons. So electrons and what he's fascinated about electrons. Okay thank you, in Spanish is electrón.

45:01 Matthew-Robin Nye

So like electron or election. Very different things actually.

45:04 Mayra Morales

Okay, so like in Spanish almost. So they are there, vibrating, and the thing with these particles is that you cannot see them, like in physics they have tried to see them. So the only way that they're measuring their movement, is by creating like layers that bounce the waves and then they they measure the the aftereffect and by that they tried they tried to measure the, anyway, this is a little bit complicated but there's a lot of videos that explain that very graphically and it's really beautiful. And so this is why there's like particle accelerators and all of that, because they want to be able to predict the movement of electrons. And so the thing that fascinated Whitehead is that the electron at some point

makes jumps and it doesn't move linearly. And then he puts an example, this is as if a car was moving, but you would only see the car here, not move, then here, then not move, and then here, but by that, there's a trajectory.

I think this is also related with Xenon's arrow. So the thing is that the question is how is there movement or a progression or the idea of a progression, if in nature whatever is moving does not make that trajectory? It co-composes in a way that produces something atemporal, so it doesn't move, but then this atemporality relates, which is the bridging or enters into the feeling of relation with other atemporalities. Therefore composing matter, coming together and then composing time and space and then we perceive it as movement but there is no, there is movement, no. Not necessarily in the way that we imagine it. So I don't know, it just helps to say that there's also like the idea of a magnetic field in the process of valuation, of a prehension, that is valuating data, that is physical but contains a lot of eternal objects data and there are jumps, and there are discontinuities, and there are false, falseness in the valuations and in that sense it, in that sense, there's a lot of hallucinations as well in the sense that **it also feels what's not there**. And that's the crazy thing. How does it feel what's not there? And I only came to this question which I'm still working with, when I visited the particles accelerator in in Geneve, and there's this part where it's talking about dark matter and a lot of things like that. But there's one question that really jumped to my attention that is, in the old theory of physics, we thought that we could see matter, but actually, if we really are physical about it, we cannot see it, only (Erin adds) only movement, that's amazing eh? (Mayra continues) yeah, **only the relation**.

49:01 Erin Manning

Yeah, that's even more important. And there was something that makes a lot of sense. And I think what you were talking about... In the pole reversal. So, so when she says, I think what you said, you said two things that made me understand this better. One of them is that I think in order for there to be, the difference between Whitehead's notion of creativity or God and the usual notion of creativity is that it really **is produced in the angling of the world**. So it isn't something new (Mayra adds) Which is Matthew's question. (Erin continues) Yeah. It isn't like, like tadah, this has never existed before, though it has never existed before. **It is that angle that shifts the conditions such that everything changes**. But the shift is minor, right? And so then I made, when she says, because the initial pole of this, okay, "Whitehead seeks as a characterization of an experience that is literally unimaginable." Then I understood what she meant by the initial pole, that the as you were saying, **the initial pole toward the shift towards unimaginability is characterized by the envisagement of eternal objects that say nothing about themselves**. So there's an aporia there, that's what I understood in what you were saying, that like an opening, like what Mayra was saying that you can't actually see the jump, you know, there's there's an opening, you could say and this opening is carrying the potential for a difference, right? Like if you go back to color. So you say, okay, the, well take the maple syrup since we're getting close to making maple syrup. There's the color tones of maple syrup. Make people say some really interesting things

about maple syrup that are totally false. Like there is no taste difference per se between dark and light maple syrup. There's a there's a clearly something that happens to people when they see the colors and they believe there's a taste. Yeah. And there can be a taste difference. But if you look at the you know, if you look at the literature around maple syrup, there's text after text after text that says, it's just not that clear that you know that there are so many parameters that cause color changes in the maple syrup, the degree of minerals, the nighter and so on, that you could have two of the same color that tastes different and two different colors that don't taste different. But what we know is that were influenceable in that way. And so how do you think about this in relation to potential or creativity? You could say in a non-process philosophical way that people are just wrong. But of course Whitehead would never say that, he would say that they do taste different because **the feeling of their tasting difference, shifts the conditions making the difference**, right? And so there you have this and exemplification about the eternal objects that say nothing about themselves.

52:50 Mayra Morales

It's almost like a phrase that I really like from Brian in terms of the virtual that says "it is what cannot not be there". (Massumi, "Envisioning the Virtual" 57)

53:01 Erin Manning

That's really nice.

53:02 Mayra Morales

Yeah, because it's not there and yet it's making a difference, so it's there, but not there. Okay, we continue.

53:19 Garrett Johnson

I really love, I love following along with this discussion and thinking about the divine experiences. One end of the pole has been really enlightening in some ways, I, the way that I was sort of introduced to Whitehead's God, was that in some ways it's a solution to the, to the mathematical system in terms of thinking that Whitehead as a mathematician, in some ways it's a linchpin, when you're talking about envisagement, I was thinking about about provisioning, guaranteed. So in some ways, God is God is something which provisions or which guarantees eternal objects, objects need actual occasions, as much as actual occasions need eternal objects. Where is the ground where it's like the first axiom or it's the conditions that enable the conditions, you know, Erin, I was struck by the way that you describe **the proposition as the motor**. And there's a way then that maybe we have to figure out what the conditions for that motor, what guarantees the possibility of motoring further. And anyway, I get to the end of this paragraph and I'm I'm going along and finally making sense of it and then it says: God, is he who is unable to conclude, okay, that's fine, God is atemporal, we're on, I'm on board with this, God is unable to arrive at a determination. Okay, still on, still on board. That is, it is thus and not otherwise. And I just can't, I can't parse this, and I think I'm getting torn up a bit because we're flipped

around because, somewhere in my, in my head, there's there's some old old way of talking about God as like thinking about the conditions that guarantee that there is something and not nothing. I think that this is different, mixed up, so that's not quite what we mean thus and not otherwise. What is the determination that was thus and not otherwise?

55:38 Mayra Morales

Well, this and not another, no? That once, once, once the actual occasion has been, has arrived to, its determination, has actualized, like it has passed through a process, but then it arrives to its concrescence, and in that moment, non-temporal, (interjection) non-temporal moment is beautiful. (Mayra continues) it finds determination for everything, for all indeterminants.

56:21 Erin Manning

I think that's really beautiful, I couldn't come that quickly to that, Emma did you wanna say something?

56:26 Emma Flavian

Oh no, that that's kind of what I meant at the beginning about God being the thing that doesn't terminate and that's really, really an important thing. What I hate about what Garrett said, is that (Matthew invites) face him while you say it, (Emma continues) I know is that I really, really, really, really need God not to be just a mere requirement to make the rest of the system function, because that's just shitty metaphysics.

56:54 Erin Manning

Yeah, but if you if you, I love this, I hear you, I felt and said similar things, what I loved about what Myron just said, if I take it a bit more slowly, if I get if I'm getting it right, is that what Whitehead is saying is: you can't, you can't think of God outside of the occasion, right? So **there is no God, there is just the angle of impossibility that occasions carry with them.**

57:32 Emma Flavian

Yeah, the pull on the occasion that feels the infinite.

57:35 Erin Manning

And that's why and that's why thus and not otherwise, because now this...

57:41 Matthew-Robin Nye

I think we might be misreading that sentence: God is he who is unable to conclude comma comma to arrive at. I believe that she is just rephrasing the first thing. So I believe that she is saying that God is he who is unable to arrive at a determination that is thus and not otherwise.

58:09 Emma Flavian

Yeah, we're reading that. We're all there, right? (some) No? (Emma continues) But that's what you said. But that's what we're saying, God does not arrive at a determination, a determination that is thus and not otherwise, there is no, there is not a thus and not otherwise with God because he's infinite differentiation. So he's a fullness of all the otherwises, he's a feltness of that.

58:26

Okay, let me read it slow. I hear you. No, it's good. God. "God is he who is unable to 'conclude' comma to arrive at a determination, that is 'thus and not otherwise'. Yeah ok. Yeah, you're right. Yeh, go on Mayra.

58:45 Mayra Morales

I mean the thing as well, is that God, looks a lot like me, like we cannot conclude because there's a lot of potential. Haha. Sorry that's a joke.

59:07 Emma Flavian

But that would be it. But also it's important that he doesn't arrive at a determination, that is thus and not otherwise, what I kind of want to think about, is a determination that is full of otherwiseness, that's a kind of determination.

59:21 Mayra Morales

But the thing is that that, potential is the indeterminant that determines. It's very strange, that gives the occasion its determinant modality of expressing this way and not another, of differentiating, differentiating itself from, of differentiating itself. Let's just say that, yet that determination in the concrescence is full of all the potentials that didn't take place. So it's full of it's not-yetness for the next, in its perishing, for the next occasion and for the next world to come. So it's never just now it finishes and now it starts again. Now it finishes, like the determination is not empty of potential. But the potential that made the determination, it's no longer potential. It has faded in its potentiality in order to see itself for concrescence.

1:00:30 Emma Flavian

Yeah, what's a really great challenge, is to be with the doublness that Erin speaks, there is actually no God, but there's also something that happens when we have to keep saying it in terms of God, is he, who, so we have to play with both?

1:00:44 Erin Manning

Yeah, if you go back to the very first sentence, "God will no longer be a principle, but he'll have to satisfy in his distinct way the categoreal obligations", then that really helps because if you think about, where there's actuality, to go back to what Garrett was saying, where is there actuality and where does potential remain? So the potential is not knowable. The potential is carried by the eternal object. The eternal object moves the

potential into the world through ingression. The eternal object itself is unknowable because it's potential. ~~God is...~~ every eternal object has entered in the conceptual feelings of God, which is to say that the eternal object angles God in, into the occasion. **The godding into the occasion has taken on an an an an angling or a tinge or a tendency or a differentiation but but the God itself or whatever the the the infinity itself of potential is never reducible to a thing.** It can never be determined for itself as itself because then it would be a thing.

1:02:21 Mathew-Robin Nye

Well, you know, going back to the nontemporal actuality, I and the God figure acts as a bridge, to me this is expression, God is the is the expression, and and I think if an expression, you know it in gathers both actual and virtual forms or in this sort of translation a transit through them. The the, both the capacity to express but also the capacity to be felt, a valuing or a valuation of an eternal object. And and so yeah, just that that question again, when, I guess when I'm thinking about this as expression, God as expression, in a in a very in a very specious sort of definition of expression. This idea of not being able to conclude in an actual occasion is because an expression cannot be contained by an actual occasion. An expression will never in an actual occasion completely express itself because it's out of time. It is it is something that sort of, you know, torsions through. Anyway. That's how that's how I'm sort of seeing this.

1:04:07 Mayra Morales

I'm still with your question of who's who's envisioning it is. And so I really, because I really loved that term, *envisagement*, for a long time, which for me is like, in improvisation, let's just say that you're moving and then at some point, there's an opening for the movement to go somewhere else. But you don't know necessarily what that somewhere else is. But then it's not like you see the possibility of what can happen. But it's almost as if the process envisages what's possible. And so then it sparks like chemical ways of making the envisagement feelable or felt. And that's why when you're improvising a lot of people say, it's not that you're taking decisions of where to go, but more like you're moving with the feeling. And so what is that feeling of the possible? I think that is the *envisagement*, and I just wanted to, because I pulled out the Process and Reality, I'm cheating a little bit. (Erin says) Yeah, you're always cheating. (Mayra agrees) Yes.

1:05:34 Mayra Morales (reading from Process and Reality)

So the thing that says in here: "is the primordial nature of God the complete *envisagement* of eternal objects. So it's in a way it's the valuation but it's not the valuation process, for me the valuation processes is in the magnetic field. The feelers, which is in the process, is in the prehension, are valuating, which means weighting, what is going to be and selecting out and eliminating. And this is almost like a nontemporal swelling. So this valuation processes. Is, this process is like a, there's like a passage, where the valuation process takes place. And in this valuation process, what's feeling the data and the data with no bodies which would be the eternal objects. It's a perspective. So it's the angle, so

that would be the the God, the complete envisagement of eternal objects. So I think in your question the envisagement comes from this God, which for me would be from an angle.

1:07:03 Erin Manning

I think it's very helpful what you said also, because it reminds us that the complexity of eternal objects, that there's an there's an infinite complexity of eternal objects up for the taking right?

So so that when you gave your your earlier example of the table, in the notion of creativity that Whitehead is using, making a table from a drawing, wouldn't be where the creativity was, the creativity would be and what the tabling itself begins to open up as a potential. It could be in the building or could be in the in a million different ways. Right? But the beauty of it is that the eternal object is as you know, as we've said in past sessions has nothing to do with an attribute and and in most philosophy, you have this kind of object and attribute relationship. So it's a differentiator, it's it's in the and that God is is the envisagement of its multiplicity, like of it's infinity really. Right? Why do you need that? I mean that's always my question, like why do you need, I don't think you do actually, I mean I don't think, my version of a metaphysics would not need a god nor Brian's nor Deleuze and Guattari, but he was religious and he did have a god, and his father was a preacher, and so he was trying to make sense of a god that could work for him I think.

1:08:58 Matthew-Robin Nye

Do you still, as you've been thinking through God in more recent years, do you still have that sort of equation of God being, Creativity, Does that still work for you?

1:09:11 Erin Manning

That's the next part. Yeah, I think it's really clear in religion in the making that that's, what, I mean, he says it.

1:09:25 Mayra Morales

Can I before we move on to Creativity? But just this phrase is also so beautiful. I love it so much. It's almost at the end of the Process and Reality and it is, it has to do with this and it'd be such a move. It says: "**it is this realized extension, realized extension.** — So this is like the creation of the temporal— **of eternal relatedness beyond the mutual relatedness of the actual occasions which prehends into each occasion, the full sweep of eternal relatedness. I termed this abrupt realization** —and abrupt I really want to remember this electron jump like the abrupt realization—, **the 'graded envisagement', which each occasion prehends into its synthesis. This graded envisagement is how the actual includes what (in one sense) is 'not-being',** —the non-actual eternal objects— **as a positive factor in its own achievement. It is the source of error, of truth, of art, of ethics** —and then he says—, **and of religion.** —But so, religion here is a narrow, right? and then it says: — "**by it, fact is confronted with alternatives.**" (Whitehead, *Process and Reality* 189)

1:11:13 Erin Manning

I'm just gonna paste it for Garret. Just give me a sec. I've got it here.

1:11:18 Mayra Morales

Isn't this like... You just fall in love with envisagement here. Right? That's why I just...

1:11:32 Erin Manning

So, so right above it. And I'm reading it from page 189. You're reading it from page 189? Yeah, so right above it. **"The primary element in the lure for feeling is the subject's prehension** –So not the subject person, but the subject of the occasion– **of the primordial nature of God.** –So the primary element in the lure is the prehension of the primordial nature of God. He always says primordial nature of God in order to keep us from thinking of it as a person– . **Conceptual feelings are generated,** –so you don't get to the conceptual without this primordial nature of God– **and by integration with physical feelings a subsequent phase of propositional feeling supervenes.** I mean, conceptual feelings are generated, complexity, and by integration with physical feelings, repeatability, a subsequent phase of propositional feelings, openings onto difference, openings onto deviation. So, a subsequent phase of propositional feeling supervenes, this means that– **The lure for feeling develops with the concrescent phases of the subject in question."** So what he means by that, is that the occasion is coming into itself and it's coming into itself, it is orienting a relation between the physical and the mental. Every, (Mayra taints the phrase) pacing the relation? (Erin continues)- every kind of pull toward the mental is a pull toward the primordial nature of God, which is the **carrier of all potential of all eternal objects,** of all differentiation, but that differentiation is only known as such in the concrescence, right? And then you want to say something before I continue.

1:13:38 Mayra Morales

I think that that would explain a lot when I experience paralysis, it's like, it's not that there's nothing, there's actually so many options, so much potential and there's no way to find the opening. So then it's like absolute movement.

1:13:58 Erin Manning

Exactly, exactly, it's a perfect example.

1:14:01 Erin Manning

And then he says: it is this realized extension of eternal relatedness. So he just said that the lure for feeling, developed with the concrescent phases, right? Things are coming together, when they realize, it is this realized extension of eternal relatedness beyond the mutual relatedness of the actual occasions which pretends into each occasion, the full sweep of eternal relatedness. Does that make sense? So, so there's so he's using three

terms here realized, right? Realized eternal relatedness, mutual relatedness and eternal relatedness. Right?

1:14:44 Emma Flavian

So, so, okay, so the possible feeling is why I think it's important to think about why God is actually necessary in this metaphysics, like why you just can't airbrush him because it's not he's not a function and he's not a linchpin. He's a feeling.

1:14:58 Erin Manning

Yeah, absolutely, absolutely, exactly.

1:15:01 Mayra Morales

It's a feeling in the in the in the, what I call the machine for feelings, in the passage of valuation and phases that are feeling the data and how they feel. So it's a feeling. It's one of those feelings?

1:15:19 Emma Flavian

Exactly, Whitehead's upbringing to call it god. It's like it's a whole cultural historical route that gets him to call it that. But it's a feeling.

1:15:28 Erin Manning

Yeah, absolutely. So if you go continue. So this realized extension.

1:15:33 Matthew-Robin Nye

Mhh... I have trouble with that. I'm not in that train of thought yet. Ahm. I don't know if I'm not, you know, let's go, because... I don't have the text in front of me, but the presence of God right at the beginning, as a primordial nature of God, conceptual feelings are generated, by, so the primary element in a lure for feeling is the... (reads whispery). Okay, so I think a feeling is more complex. That well, it's more complex than God in terms of, I don't think that you could airbrush God and use feeling, because I think that a feeling is already constitutive of elements. It's not it's not, it is not like a very,

1:16:43 Emma Flavian

Oh yeah, I wasn't using feeling in the heavy Whiteheadian sense, I don't actually know what the

1:16:45 Erin Manning

Oh, okay, no, that's what's confusing because it's a whole philosophy of feeling like, I was thinking, oh my God, which feeling? But I think it's very exciting in here. But I think I think you're on to something, but I think the main thing I would say is, slow down just a little bit, because Whitehead is a philosophy of feeling, so if he wanted to call it feeling, you would call it feeling right, but you're close.

1:17:08 Matthew-Robin Nye

But even beyond this philosophy of feeling of which, you know? Yes, I'm thinking about that, but I'm also just thinking about it as if I had no other idea of what feeling might be in this context. Just to say that a feeling, feeling again, it has more elements at play than than God as a, as a sort of a spark, does a spark is like, it's instantaneous. And, and you know, and so I, is that which ignites feeling amongst other things?

1:17:56 Emma Flavian

I guess, but I guess I struggle with the idea of God as spark.

1:18:00 Erin Manning

If we, if we stay close to the text, we won't have to, we can really do that.

1:18:05 Mayra Morales

I agree as well. I just, I just want to say like for example, we would have to explore what ignites like what generates an ignition, which for me it's the friction of everything that's going on. But that's another thing. But also like feeling in a philosophy of feeling, of Whitehead is not just one thing. Feeling for Whitehead is another word for prehension, feeling is this absorbent, process of entering into relation. And all the data is like liquifying there, bbbrrrr, like an aspirator or something. So a lot of movement is going on. So I think when Emma is saying that God is a feeling, in a way is that, in that process, Whitehead talks a lot about the types of prehension, meaning that prehension is not just the occasion grasps data and then it becomes an occasion. But there's a process of prehension of data. And then in the prehension there's a lot of phases of prehensions and there are also other prehensions. I think at some point he calls them like sub prehensions or something. And then there's various types of prehensions, which sometimes he calls like emotions and also like valuations and these these attractions but also aversions and elimination and a lot of that that stuff. (Mayra checks the notes while transcribing this recordin and realizes in the reading group she was confusing prehensions for subjective forms, subjective forms are what Whithead calls: emotions, valuations, purposes, adversions, aversions, etc... see p.24 in Process and Reality). So calling God a feeling would, could be, I think could be okay in the sense that it would be one of these many many machines that are making the selection process. But it would be like the one in the end.

1:20:15 Erin Manning

It would strike me that we should read this section because these things all come up in the next paragraph. So I'm trying to go slowly here. But because I think what what you're saying Mayra makes little sense. But I think that the question is yeah, I mean, there's reasons why I wouldn't call it feeling. I understand what you're saying, but I think I think if it took Mayra eight years and me about 15 to figure out what God was doing, we're probably not going to solve it this afternoon. Right? But understanding how Whitehead pulls it in, is useful. And then to go back afterwards to that little paragraph which was

the question about the confrontation with alternatives is really important. And also **the prehension of God**, which Mayra was talking about. So there's a lot here. And I don't pretend to understand it fully. God is not my strength.

1:21:05 Emma Flavian

And definitely neither neither do I. I think the only thing I'm just in this beginning to start to understand God. I think I'm trying to figure out how you don't maybe you don't, God isn't this thing that you arrive to in the metaphysical system by a process of logical deduction about what's necessary to make the other stuff happen, for me in order for him to make sense of what a system would be, you would have to arrive to the necessity of God through a process of abduction, where you go: oh! this is here, in some way.

1:21:34 Erin Manning

I'm not sure that's true. I mean I've never been convinced he's necessary. Right? And this is, Brian and I are not convinced he's necessary. Isabel is, Isabelle talks about God all the time. Mayra is not convinced he's necessary. So it is a question, like Whitehead doesn't have to be perfect, right? And I think every philosophy needs an opening onto the unknowable. Does it need to be God? I really don't think so. That's my view.

1:22:03 Mayra Morales

And he is also a philosopher of a time.

1:22:07 Erin Manning

I think so. I mean, I think it's worth always going back to that sentence of Stengers, "God will no longer be a principle but will have to satisfy, in his distinct way, the categorical obligations". And I think what Garrett was saying about the mathematics, I've heard that too Garrett, that we have a mathematician, he's in logic and he's needing to address the unknowability, which is not what what mathematics is on the surface, at least about, right? I mean, the idea of mathematics is that you should be able to solve it. But every mathematician knows that it is about unsolvability. But how do you articulate the unsolvability and then and then he has a faith and he's trying to think about what it is that, I think he's trying to think about, how does he bring in the faith that he has into a cosmology, that is processual, and I think that's what God is doing there. That's my view. But let's continue and see. And then we did a reading some years ago, 10 years ago or so, a group of us on religion in the making. And it was very, very helpful and I'd be happy to do it again, but because it's so unintuitive to me, I can't keep it in my head, like I have to regenerate it each time, which is why.

1:23:34

Okay, so, beyond imagination, you go, Yeah, yeah, yeah.

1:23:40 Emma Flavian (reads)

“Beyond imagination, God is the pull in the cosmology that acts as a reminder that to live is to produce a movement of thought that exceeds any existing notion of a subject. To be pulled into becoming by a propositional force is to matter oneself into becoming for a world whose perspective we have yet to learn. God is the affirmation of that middling.”
(Manning, *Thinking with Stengers* 7)

1:24:18 Matthew-Robin Nye
That that's really helpful.

1:24:20 Mayra Morales
Erin was trying to tell us!

1:24:25 Erin Manning
That's the bridge that I was trying to...

1:24:27 Matthew-Robin Nye
Well and that's it and it's helpful in explaining the reverse polarization for me, because well, I guess when you think about about a pole, there needs to there needs to be there needs to be a reverse polarity, may be in force maybe in, you know, whatever. But yeah, so the pole of the cosmology that acts as a reminder that to live is to produce a movement of thought.

1:24:59 Erin Manning
It's also why I didn't say no to feeling, because if you take this from the other side and you say, Ok, I mean, these are the questions, **I'm always obsessed with what motors existence**, right? This is always what I'm thinking about why, how does it happen that something shifts the conditions of experience? And then you should think about it really pragmatically, we know that there are tipping points. We know that you know, I've given this example a million times, but we know that there are times in history where a lot of similar things happen in different places where you can't make it causal. You know, like when I was writing about the senses in 2003, I really was by myself. But the year that *Politics of Touch* came out, there were like 16 books on the senses. Like what is that in an era that brings certain kinds of thinkings into act. And so you have to say: 'well it's in the air'. That's how we would say it, right? It's in the air or and then you can back grid onto it and say, well it was because of this. And then you create this cause, so when you were saying feeling, that's how I understood it. That **there are these feeling forms or feeling orientations in the world, that are attuning the world into certain directions**. Right now, these feeling forms are tending toward a lack of potential. I think, I mean we live in an era of a dampening of potential. I think, an era of scarcity and era of, of fear where the feeling forms are de-intensifying, right? But anyway, that's how I understood feeling. Does that makes sense? But for now, I would say, okay, so if we go back to that paragraph, I would say, okay, we're not talking about imagination. We're talking about a pole, we're talking about, we're talking about something that's very difficult to put into language

because as Mayra was describing it before, it's a gravitational fold, it's a **gravitational fold out of which an intensity is produced**. This gravitational fold is not reducible to itself. This irreducibility is what he's calling God. **This irreducibility which angles the potential of a differential into the world is what he's calling God**. We could say in a time of scarcity there's less. God.

1:27:42 Mayra Morales

Oh my God! I think I just discovered something. I mean I've may have discovered this five years ago, but I was totally wrong. But I've been looking for, where is, that's why I asked Matthew, what would ignite? Because I've been looking for a long time how force is produced in this cosmology, like what produces the vectors? And I am just thinking, that for me, that God, that Whitehead needs, is an element that I've been looking for in terms of the, like because it's very energetic in the in the process that it's there and these energetics, at the same time if there's nothing that, if they don't connect, they're just energetic, so they are like nuclear bombs. But in their way of relating inside of the valuation machine, they start like flaccidly building vectorial force or vectors. And I think, for me right now, I'm just gonna say it. I'm not trying to say that I have arrived to this conclusion, but I want to stay close to thinking, that maybe, **that element of the shift, in the tipping point, is what has gathered force, or what has gathered and build up an necessary force, for the propelling of the potentials into taking an orientation into determination**. Which is also super dangerous and sad because it's no longer potential, it's going to give up.

1:29:51 Erin Manning

Except it's leftover too, because the potential doesn't get eaten up entirely, thanks to God.

1:29:56 Mayra Morales

Yes. Because the force, I'm now changing force to god, it happens in my brain. I cannot undo it now, because the force, if this would be, if this could work, **the force would push it, it would also pull it**, like if it's not decided because potential is not very decided.

1:30:24 Erin Manning

It's the, it's the **will to power**.

1:30:27 Mayra Morales

And that is the definition of force. But I couldn't I couldn't understand it for a long time in the in the in process philosophy, in the occasions.

1:30:39 Erin Manning

Absolutely. I mean, that's why in other work I say, you know, if we go back to Nietzsche's other definition, he calls it feeling of power. And I mean I'm going to say at the end of this that it's feeling we're gonna arrive there.

1:30: Mayra Morales

But then also **because its force**, then that would also propel it in such a way that it cannot only just come into concrete, since like, **it will also push all the leftover potential into ingression. So that it still carries the world and that's why it's a carrier.**

1:31:17 Erin Manning

Exactly. So, you know, sorry to throw Nietzsche into this. But if you think about the active and the reactive forces in Nietzsche and you think about the will to power or the feeling of power, then you really do have a sense of another vocabulary we could use without God. Because when you have reactive forces, their forces turned on themselves against themselves into resentment, there you have the negation of potential. It doesn't mean that all the potential is negated, it doesn't mean that, because all the potential can never be negated, but it means that there's a diminishing of intensity. Okay Emma, get all the way to feeling and then you'll be able to... Okay.

1:32:00 Emma Flavian (Reading)

"In the affirmation of a middling, God is not creator but magnet. The magnetic force of God's potency is felt in the co-compositional nature of eternal objects and God: "the differentiated relevance of eternal objects to each instance of the creative process requires their conceptual realization in the primordial nature of God. He does not create eternal objects; for his nature requires them in the same degree that they require him" (Whitehead 1978: 257). That is to say, God is the force that makes qualification possible, and quality makes God. God is the spread of potential for all that differs in experience. "[I]f God is a creature of creativity, he must exemplify, more than anything else, the reason why Whitehead confer the status of ultimate upon creativity: he is what will spell out and illustrate all novelty *qua* irreducible" (Stengers 474)."

1:33:11 Mayra Morales

This is the phrase I've been looking for for a long time, because I read this text a long time [ago] and then I've been looking for it, I remember it very well now, but for a long time I forgot where I read this specificity on force that you wrote and now it's that one. So thank you Erin!

1:33:35 Emma Flavian

Yes, the folding back reminds me also of what Glissant does with this concept of totality. That's where I come from a lot, when I think that Glissant really opened to me the capacity to think those two things.

1:33:51 Emma Flavian (Reads)

Stengers turns to "divine feeling" in her discussion of God. God as eternal feeling, as pure feeling. "The divine feeling 'never perishes'; it is experience 'together,' perpetually increasing, of contrasts, each of which implies the feeling of an individual completion in

its living immediacy, that is, *qua* appeal to the future, and the feeling of this completion *qua* means. Each new contrast, as it is added, will be integrated into harmony in the form of what it has made possible, the feeling of what was 'best' for that impasse. An inexorable ordering" (Stengers 476). **Pure feeling, God cusps ingressions into experience, activating contrast. In this sense, God is actual: the contrasts are felt. What is actual is the creative force that makes the bridging of the world of activity and the world of value felt that is actual, and lived.** So the reason I was hesitant before with feeling was simply because we were in the part of the lure for feeling and it took me a long time to understand or to make a difference in my own understanding of Whitehead between **pure feeling and the lure for feeling**. So when he says that his his philosophy is philosophy of pure feeling. I mean it took me really 20 years to put this together. But then it is a philosophy of a new kind of God and **this new kind of God is the opening onto the world of the feltness of potential in the actual** I mean it's simple in a way.

1:35:45 Mayra Morales

It's also when we say that there's a feeling of, I'm going to be now very bothering with this but, like when we say that there's a feeling of a force, like that would be an attunement with this...

1:36:02 Erin Manning

I mean I think we, I think

1:36:05 Emma Flavian

No, I was gonna say that, the reason I can't (unclear) with that, it was that, when she says that: "God will no longer be a principle but will have to satisfy, in his distinct way, the categorial obligations", well, she says that? What it made me think is that God isn't a principle, he's in the world and then what we have to figure out is that if he's in the world well then what how is he in the world and what is this mode of existence and its mode of feeling?

1:36:27 Mayra Morales

Exactly the thing with the categorial obligations is that Whitehead as a mathematician and physicist really wants that every element in his cosmology has a function. And it's operative in the system, that it makes it work. So why a categorial obligation? Because you need something that motors experience, which is your question.

1:37:00 Erin Manning

And if you go, it just this made me understand something. It was very helpful before. There's so many moving parts. There's so many moving parts. That's why it's a lifetime of reading. But if you think about, so Mayra reminded us before that, he talks about **prehension as feeling**. It's very important here in that quote of Stengers when she says: "the divine feeling never perishes." It's really, really important because feeling does

perish in Whitehead, right? Because an actual occasion is the pull of feeling into itself and then the pull of feeling into itself perishes.

But so "the pure(divine) feeling never perishes. It is experienced together." So together meaning ~~the activity of value and the activity~~, the world of value and the world of activity. Right? So it is "experienced together perpetually increasing". So it's a feeling that is increasing the divine feeling. But what is increasing is not the feeling, but "of contrasts", the contrasts are the differentials. "Each of which" and here I would disagree with, I mean if I were being mean, I would say Isabelle, I don't think I don't think a contrast is each of which, because a contrast isn't separable in that way, but ok, it "implies the feeling of an individual completion in its living immediacy" which is to say it's opening to the future in it's absolute itness, right? "The appeal to the future and the feeling of this completion means, each new contrast, as it is added, will be integrated as the harmony" and by harmony here, she's using the Whitehean idea of contrast, which is, we're talking about negative prehension. Right? So what was best for that impasse.

So, Harmony in Whitehead isn't good. Harmony is simply that it has eliminated what is so contra indicative to itself that it can't become itself. So, I think that what's interesting here, I mean, I'm still learning, but I think what's interesting here is that, in a system where so much perishes, where the whole cosmology is about perishing, the question is always there, about what doesn't perish, right? So we know eternal objects don't perish but but they also don't connect, right? So they're little islands of infinite potential, but they're not imbricated. They have no content. They have no glue, because they only make an ingression. So what is the force field is the divine feeling, right? Or the pure feeling? So it is a philosophy of pure feeling, in the sense that **what is at work is the force**, right? Or the, and **this force is the potential for there to have been different**, right? So every potential for there to have been different is divine for Whitehead. Right? But I don't think ultimately, it needs to be named the divine, then that's the thing. Like I think in a secularized reading of this, you can call it force, I would call it force. You would call it force, right?

1:40:29 Mayra Morales

I will call it Force, until I... I've been trying to call it force for a long time and I couldn't bridge it with process philosophy **until today**.

1:40:46 Emma Flavian

There's this article that I found out, where somebody who excavated Whitehead's copy of the will to power and just wrote all the places where they're underlined and made little storylines.

1:41:07 Erin Manning

So yeah, we're not going to get creativity today, further I went further with force, I mean oh with God. What about you Garret? Did this? Did this help?

1:41:26 Garrett Johnson

Yeah, it has been a great way to start the weekend. It gives some clarity to the system.

1:41:40 Emma Flavian
Sorry to be aggressive.

1:41:41 Erin Manning
Oh no, aggressive was great. It was like jumpy in here. It was amazing. Where else do you get this excited about Whitehead? (Matthew adds) And God. (Erin continues) And God! My my suggestion would be just to do the last one next week, because we just don't even have people who are saying next week is too soon and they're always like. So next week eternal objects. Does that work?

1:42:04 Mayra Morales
Yes, because now we have the force and the force now... and if the force isn't there it won't work.

1:42:15 Matthew-Robin Nye
It is getting very Jedi in here. I don't know! (Many) There's a lot of Jedi in here. Yeah, a lot of Jedi.

1:42:21 Erin Manning
So I'll be at North next week. So it'll be on zoom and hopefully you'll be there Garrett because we were really sad that nobody was on zoom today. We usually have like 10 people.

End Notes

¹ I first encountered bodying here: “The only way to avoid this dichotomizing refit, the only way to restore movement to the gestural nexus that is its native element, the only way to respect the dynamic spray of movement in and of itself—as well as in its form-flashingsplay between other planes of experience—is to say that *movement embodies nothing but itself*. Movement never embodies anything. It just bodies-forth, at any point. Embodiment is the wrong concept. Just “bodying¹” is better. Movement goes a-bodying” (Manning and Massumi 39). Manning and Massumi refer to Sheets-Johnston’s critique of embodiment. In this text the shift toward bodying is immediate since embodying has never felt right in my own experience, it may work for many but for this author it doesn’t and mostly affectively, meaning that its affective tones are de-activating rather than enabling. Bodying instead shifts the scenario and simply works! Bodying for me refers simply to a rapid way to refer to the way in which body bodies, meaning that it is in constant compositionality rather than a final stable form. Bodying for me also refers to carrying forces in relation to the world instead of the most common understanding of embodying in which a lot of “doing as” or “making as” is experienced as representational, mimicking ways of merely imitating one thing with another thing, in that way the event stays too stable, too superficial, but mostly too trapped in the notion of an enclosed body, separated from the world, the notion for me, moves in the realm of the separated entities paradigm which is what this text tries to move away from. The term also refers to the constant making of the body(ing), we are never just finished, done, we are in the becoming of continuity, making ourselves a body at every turn. Bodying also resonates with bud and boding and bonding, to flourish, to be in the future as a premonition, and to intimately relate, in the deepness of infra-movements taking place at the level of process taking place under the layers of the merely visible. Bodying for me, mostly wants to say: the body represents nothing! It is never in the place of something else, it matters, it crafts compositionality, mostly from a contemporary independence of autonomy of processes. I will explain all these terms in the bodying of the Thesis as it grows.

² I have chosen the term Relational Autonomy rather than the Autonomy of Relation in the sense that multiple times, I have the sense that the concept of Autonomy is taken for granted as being a separative concept, meaning individual, closed agency that something has. I do believe that processes have multiple autonomies of affect, of crafting compositionality of relation, of transformation, of deviation, of non-linear escapisms; yet, it is extremely important to me, to arrive to a capacity to think-feel such autonomy as fully relational, as a singular way of self-decisioning in the world, that while non deterministic is yet fully determined-in relation with conditions, affinities, charges, affective tones, indiscretions, details of activity, etc. The invitation for me always is to come to a place where we can think a both and, how contradictive terms come to other collaborative terms. Process philosophy as a cosmology, as I’ve come to carry an understanding of it, that is in sensation rather than sense, has room for contemporary independence, decisionality, singular occasioning, self-creation, yet, all of these processes are always in-relation. It’s an autonomy that is not loney, it is always environmental.

³ The concept that moves together with arrangement is the Guattarian concept: *agencement*; which has been translated in *A thousand Plateaus*, *Chaosmosis*, *Molecular Revolution* as assemblage and in other occasions as arrangement (Deleuze and Guattari; Guattari, *Chaosmosis*; Guattari, *Molecular Revolution*; Guattari, *Schizoanalytic Cartographies*). I am aware that there’s been different conversations regarding the preference of the use of one or another word, for example: Erin Manning chooses to make emphasis in *agencement* in French, since both of the translations feel limited for what the word in French does. For example, for Manning, “What has agency, or, preferably, *agencement*, is the process itself [. . .] Every occasion, every event, is an *agencement*, a singular reorienting of the conditions of experience.” (Manning, *For a Pragmatics of the Useless* 36) For this philosophy of

movement it is important to make room for a play of words into the field of the conversation and compositioning of itself. Here, I wanted to start with a word that could be more recognizable to my mother for example, “a flower arrangement”. A bundle of sorts, a way in which a variety of multiple bundles themselves take their own **coming into relation** in a singular expression within a given duration with an apparent look of perpetual and permanent entity while in reality it is but an expressivity of the world in its coming into relation, “this time, this way” (Manning, ongoing conversations, 2012-2023). “The agencement of its having come into existence just this way” (Manning, *For a Pragmatics of the Useless* 36). Since this writing is an improvisation of thought it is important to move with the words as they come. When writing this line, this is the word that ‘crossed’ and was expressed. I could only think of that word that time. Later on I want to change it to compositionality or even assemblage. It is perhaps the core of this text, an effort toward crafting “compositionality”, a coming into relation, an agencement. I guess compositionality is the way that my mouth affectively can relate to that which is totally agencement. In Spanish, *agenciamiento* has a sense of “making yours” or appropriation. I think appropriation could be accurate if it does not move with the idea of property or of someone, but of experience itself, an appropriation, a gathering, an absorbency of elements and factors into a coming into bundling. That would be the sense here of “arrangement”. Placing things in a particular singular way, but a placing that takes place, not necessarily made by a subject which places it together, more as an ‘it takes relation’. “This time, this way” (Manning). For further discussion on the play of words between assemblage, arrangement and agencement see John Phillips “Agencement/Assemblage” in *Theory, Culture and Society* (W.P. Phillips), in there, Phillips makes a small tracing of the concept in a philosophical arena and invites to question the currency of the translation of agencement into assemblage, according to him “Agencement implies specific connections with the other concepts. It is, in fact, the *arrangement* of these *connections* that gives the concepts their sense. For Deleuze and Guattari, a philosophical concept never operates in isolation but comes to its sense in connection with other senses in specific yet creative and often unpredictable ways.” (W.P. Phillips). Also, an interesting discussion is developed here: <https://blogit.utu.fi/landd/2021/07/30/nth-articulation/> by Timo Savela, in there there’s a section called ‘More Notes on Translation’ where the word assemblage may be confusing by making emphasis on what a thing is rather than keeping the force of the word in French *agencement* which emphasizes, according to Savela, a more dynamic sense and what a thing *does* rather than what it is. From there, he goes into inviting the word *arrangement* as another option to come to grasp the movement in the notion, although he prefers composition or composite to refer to *agencement* as a “constant process of (re)composition, (re)constitution or (re)arrangement, as explained by Spinoza (83, 95-96) in his ‘Ethics’. This allows us to avoid conceiving *assemblage* as a static situation, as an aggregate, as a complex network of objects, rather than as an ongoing process.” (Spinoza as cited by Savela; Savela) For more on this, Savela points us toward *Assemblage Theory and Method* (Buchanan) and the “Introduction” in *The Guattari Effect* (Alliez and Goffey).

⁴ Swaying is because for some reason what evented in my thought while writing this, was that I was with someone in a playground of thought. Here, saying or writing, or thinking is a kind of activity in that playground. The feeling of his paragraph would be a kind of swinging activity. Like swinging a thought. I guess it moves a lot with when I went to parks with Hannah and Teah (my kids) when they were little and I would swing them, push them. What I mean by saying swaying this thought is that writing, thinking this, feels a bit as if I’m swinging the thought in its making. At the same time, perhaps while swinging them, something was already thinking itself, propelling its way and sway into these pages. Does that make sense? I mean, not that I know it before writing, I’m discovering it with the pull of **the coming and going** into the writing, what it may be attempting to articulate, I discover it in the writing, does that make sense? The writing tells me something I don’t know. Here, swaying is a PLAY between the sounds of SAYING and SWAYING, which also are hiccups of wording. Like I’m trying to write SAYING but my brain is bored with the same word so SWAYING FLASHES its way out and I respect that and write it that way, not to confuse or be creative but to respect the movements of writing-thinking and staying close to what flashes its hiccups there. On another take, meaning, almost two months after having written this above it comes to mind that sawying also comes from the notion: “the sway of experience” which for me is extremely close to author Adam Wolfand’s notion “pacing the relation” (Wolfond) (Wolfond, Zoom *Minor Sociality Class*, January- February 2022). I guess my entryway in sensation toward the pacing of the relation is through the “sway of experience”, in Spanish it is *vaivén*, a going and coming, like a yo-yo-esqueness of experience in the making, a sea-saw-ness. This has always

presented in felt experience to me in various occasions and I have usually felt it as a very precise felt figure: that of a pole, hollow in the inside and when you turn it, something inside sways from one side to the other, it traverses, it glides through. The figure can interchangeably be a sound stick, a *palo de Lluvia* and/or a light or color stick or a whirly tube in which what traverses is the creation of sound, and/or a glitter stick. All these have a similar quality in feeling which for me is shared with what I call the sway of experience which would be how a process feels in its making of itself a subjective form. In this figure experience is always in that glide, gliding, never static, always coming and going in relation to forces of its taking form into actualization, in its becoming an actual occasion, there is a sway of activity in the process of its determination. That is the sway. Here is an example of the swaying of experience: https://www.youtube.com/watch?v=GdNjfbPnlO8&ab_channel=LuckyPennyShop and here <https://youtube.com/shorts/OVwg0vYzhBE?feature=share>

⁵ The term *compossession* is something I have used in choreography classes casually. I have always had a little itch with the term *composition* since it is charged by methodology, rules, tasks, choices and a choreographer's decisions. Choreography for me has never felt that way; methodology slips away from me as water from the hands, rules and tasks I may try but I forget them in the middle of doing, they simply don't work with my differential ways, so I needed other ways. Compositionality in choreography for me, has always felt as if there's a field full of potentials to move with, and the act of choreographing would be a way of crafting relations with such potentials. The craft coming not so much from conscious decision but from a being-possessed by the active forces in the field, by being traversed by forces, bitten in the neck. Such forces don't leave a body alone, they take possession and from there creative acts come to expression by a practice of tending, feeling and moving-with. That would be *compossession*. Later on the sound of words played its game with the creative forces in me and transposed the term into Spanish with a tweak: *campa-sesiones*. Which has become my own choreographic practice. *Campo*, *campal*, is the term in Spanish for field but it is also related to agriculture, to planting, seeding, earth, nutrients and a relation to the earth by practices of working the field. So all of these have been happy coincidences? Another happy coincidence happened when I met choreographer, thinker Amanda Piña in a plane coming back from Europe, I think. I invited her to a talk I was organizing at the *Museo Amparo* in Puebla City, Mexico, with the title *Cuerpo, Resistencia, Desborde* in 2019. In our multiple talks, but specifically while driving from Mexico City to Puebla, we were both surprised to be using the term *compossession*. We use it differently and Amanda has written around it as a practice. To learn more on her approach, see (Piña).

⁶ On weighting active forces see Nietzsche.

⁷ It's been pointed to me that radical means root; I didn't know that, in the moment of writing, but it's important to notice how a word carries feeling. I had a feeling that the radical of a text that departs, insists and lands on the concept of compositionality of activity, is linked to what I see as a problem in the world we live in, which is an understanding of it, as if it was made up from static separated, self-enclosed pieces of matter, enduring, with self-identity and occupying empty space in simple location. This is what Whitehead terms the *common sense doctrine of the world*. This understanding is what gives way to build hierarchies, categories, and judgement and evaluation of some categories over others.

⁸ There's a switch of tenses here due to the text's going back to the past and later on building from there, the sensation of being present in the past.

⁹ See (Morales, *Blocs of Sensation*)

¹⁰ If thinking is part of the activities that make the world, meaning that thinking is in the world, then moving and living carrying along this concept of activity we no longer have an understanding as an outside perspective removed from the way we live. We would have to incorporate activity into our understanding and this would make us move differently, create life differently, not in a removed way but in a participatory way. When I say that our understanding of the world makes ways of living, I'm trying to say that how we relate to thought makes ways of life, not merely understandings, but under-ways. It would have to become a pedagogy, a way of learning and practicing a moving world, a body as relations of activities, not necessarily in movement but as movement itself, as constant crispness of creation. In a way, this is the thesis of this work and the way to build it is the crafting of this improvisation of thought. It is done without fear that it may not "say" but rather with a weighting of forces of how it moves in its own way, autonomously from the writer's desires. She moves with the monstrous creaturing that the writing itself builds. This may sound like an easy task but it is not, to move with the movements of activity of a

practice like writing is to live the text and that takes time, foldings, unfoldings, kicks, excitement, joy, dormancy that dreams and writes in dreams and all that escapes in the routes of crisping the words. In the politics of this text, a politics of activity, I welcome and greet the thinking that makes worlds and living.

¹¹ Sometimes the text allows the hiccups of thought to enter. Acti-bites as a play of words, in relation to activity, stays there because it is relevant in its creative act, the way that it relates activity with the gesture of a bite. Whitehead will invite the concept of appetite into the cosmology of process philosophy, as such, the bite seems relevant. Appetite, although the text will develop it at a later stage, is the hunger of difference in the compositionality. "Appetite is immediate matter of fact including in itself a principle of unrest, involving realization of what is not and may be." (Whitehead, *Process and Reality* 47–48)

¹² It's almost as if the text sees my deviations and repeats itself to get me and the writing back on track to what matters to it, strongly. So the repetition marks an importance. The repetition builds the rhythm for the marking of the field of relevance, zone of intensity of this text. What feels important without knowing in advance why is important and only through the act of writing, getting to a discovery that may greet and embrace the relevance into saying: 'yes, I hear you, there there'. In sum, the repetition is a function that the text itself develops without much knowledge of the author, in order to trigger a re-orientation in the writer —who constantly gets lost, who constantly forgets what the writing was writing—, to re-align with the intensive necessities of the text. It is as if the text knows itself while alluding the writer. There's some points of coincidence but apart from those, the text, the writer, the processes take their own autonomous deviations and mutations. How they manage a compositionality of a togetherness is almost a miracle, a quasi assemblage, an almost falling architecture. Something in the process keeps track of itself, feels itself and attunes to its force, forcing all the disconnected (not separated yet disconnected) parts to find themselves in the tweak and chant.

¹³ Sometimes the writing feels a bit circular, returning again and again to the same simplified phrases like: an occasion prehends other occasions. The annotation for reading this feeling-as-circular-phrase would be that both occasions in the different roles as becoming another occasion explores its role as subject, while the absorbed occasion has taken a role as object or data for a next occasion to come. But maybe this is the neurodiversity in this writing? I wonder. Is it the mechanism of forgetting which is truly not a decision nor up to me. Something in the processes of the writing keeps forgetting and so it drops some crumbs again and again to keep it on the thing. I think I'm using it in two ways: On the one hand, I want to say that sometimes, the simplification of the process at this point may feel round in that one thing absorbs another thing into its becoming and this just keeps happening ad infinitum. I'm trying to say that FOR now it may feel this way, in the writing, but that this roundness of the process is not the case, that in the absorption there's many factors that will make it not just ONE thing entering ANOTHER thing. Also, within the process there will be attunements and tendential cuts and ingression of eternal objects which are much more complex than mere things and potential and self-creation, appetite; all those things, will make a difference and will definitely make the process NOT round but full of cuts, vectorized, incised. On the other hand, I also want to say that, or at least I learn with the modes of the writing, which are the pedagogies of the text, or what the writing teaches me during this stage, is that it tries again and again, and it may sound as if it is saying the same thing one paragraph from another, but those almost same things are attempts to see if three or four paragraphs can create something in their passages that one can't? In my mind, two similar things said, are like planes, when you put them together you get a third sense, one that invents itself in the relation of the two similar paragraphs. Does that make sense? This would be one of the pedagogies of the text.

¹⁴ See previous note.

¹⁵ For more on 'incorporeal transformation' see Massumi's note #52 (*Parables for the Virtual* 109).

¹⁶ "Landing sites abound within landing sites . . . [t]he corner of a desk can be taken as a full-fledged landing site, even while subsisting as part of the landing site holding and portraying the desk as a whole. The taking of a particular expanse or event to be a landing site happens in a flash; over in a flash; these events that are decision-like but far from being decisions yield to whatever can come next. A bit of substance, a segment of atmosphere, an audible anything, a whiff of something, whatever someone notices can be declared either a whole landing site or part of one, or both of these at once. Through landing-site configurations, organism-person-environment takes hold and holds forth." (Gins and Arakawa, *Architectural Body* 9).

¹⁷ This doesn't mean that we potentialize potential or that an external agent does that. What potentializes potential are the conditions that surround the processes of machines for feeling, the environments in which these take place, the ambience, the atmosphere and the atmospheric acupuncture that many functors within the process of creation of an occasion of experience generates by itself, in its pauses, its deviations, its inclinations, its attractions, rejections, taking force, channeling, passaging, massaging. All of these functors are the potentializers, in other times I've come to call them re-zone-ate-ors, rezonators, which carries the force of electric resistors in the word but also, in the play, it likes to elbow itself with zones, with eating, with re from again, and with ors with the possibility of always furthering itself toward elses, other than itself, an alignment with its more-than (Manning, *Always More than One*).

¹⁸ "Motion implies terminus; and how can terminus be felt before we have arrived?" (James 70) It is important to remember that terminus doesn't imply that the concrescent phase is a determination of the terminus, it may deviate, differ from its terminal force by means of the way in which it becomes in its creative paths and passages.

¹⁹ It is worth saying by now, in relation to the compositionalizing of this text, that as the text kept growing, it truly took its own turns and deviations, it amassed its way which became different in the middle to its departure and even more different toward the end. In that sense, the text mutated, it shifted from its departure ways, it crafted its own ways, in that sense, the more the text evolved, the less it needed footnotes because the notes would be more and more nested withing the text itself. I hope this nesting can be felt by the reader at some point during the text.

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