

ERIN MANNING

*Always*

*More*

*Than One*

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*Individuation's*

*Dance*

*Prelude by* BRIAN MASSUMI

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### Diagrammatic Praxis

*Step 1: Lie down on the floor. Close your eyes.*

*Step 2: Begin to create a diagram of the space. Allow the diagram to settle.*

*Step 3: Find an open space in the diagram and move into it, virtually.*

*Step 4: Locate another open space. Move into it.*

*Step 5: Wait. Feel time's elasticity. Feel the space shifting.*

*Step 6: Keep your eyes closed even while you keep moving in and through the diagram.*

*Step 7: Slowly stand up, eyes still shut. In the standing, reencounter your diagram.*

*Step 8: Wait.*

*Step 9: Find another opening within the diagram.*

*Step 10: Move into it, actually this time.*

*Step 11: When your movement slows to a standstill and the diagram has solidified, slowly open your eyes.*

The first step in the procedure above,<sup>1</sup> recursively attended to in subsequent steps, already exceeds a visual mapping. For while the initial boundaries of the diagram may seem to hold to a perspectival order, their potential for variability is experienced as soon as movement is introduced in the third step: *find an opening and move into it*. Here, the activity of space-shaping is emphasized. This space-shaping, while it may seem to take off from the representation of a space—a **vision of a diagram fully-formed**—actually emerges more **through a feeling of space shifting** than a visualization of a form.

Space-shaping is a procedure not so much for the creation of a stable version of space as for the bringing forth of active intervals—associated milieus—that are the diagram’s force of form. What the procedure of a diagrammatic praxis such as the one above can do is make felt the processual nature of space in-forming for experience. One of the ways this processual quality of experiential spacetime is felt most keenly is through movement, in particular preacceleration, the virtual premovement that accompanies all actual movement. What preacceleration does is make felt the tendencies already in germ before a displacement happens, emphasizing that movement happens less in an individual body than in the intervals proposed by movement’s inherent relationality.

Space-shaping is immanent to the activity of diagramming. The diagram does not preexist its shaping. This is felt in step 4: *Locate another open space. Move into it.* As the participant responds to this step, they find that space is reshaped in the (virtual) moving. They experience a relational movement, a moving-between that connects the first diagram to the incipient diagramming in the shaping. The diagram that may have seemed to be an individual form now reveals itself to be an emergent multiplicity. They are not moving into a space so much as moving the opening through which space is crafted.

This makes felt a quality of body-spacing—not your body exactly but a body-elastic co-constituted in the shaping—that itself becomes part of the ecology of the diagrammatic praxis. Spacing and bodying transindividuate, fashioning a multiple singularity: a body-diagrammatic. The body-diagrammatic is a procedural “I” that stands not for the subject but for individuation. For the process is not one of defining an individual—a body, a form—but of making felt the merging of topological registers of co-constitution: space-bodying, time-spacing. Step 5 is everywhere present: *Feel time’s elasticity. Feel the space shifting.*

A notable dephasing comes with step 7—*Slowly stand up, eyes still shut. In the standing, reencounter your diagram.* Here, in the recalibration of equilibriums, preaccelerations of movement potential cross the vertical-horizontal axis, leaving the body-diagrammatic unmoored. What has shifted here is not the body per se but the conditions for bodying in movement. As participants stand with/in their shifting diagrams, what tends to happen is the experience of an intensifying of mutation, a multiplying of intervals. Some participants describe this as a heightened sense of the becoming-environment’s affective tonality: they talk about the intensification of sound or touch; they talk of space becoming multidimensional.

This is perhaps why, in step 10—*Move into it, actually this time*—**despite** the call to “actually move,” participants tend to prioritize a stilling (a quiet moving in place) rather than an actual displacement. It is as though with the volumetric shifting in the standing comes an infradimensionalizing of the very idea of ground that requires a new modality of attention, attention-with, in the intensive stilling. Participants speak of a sense of a volumizing of dimension, a curving of spacetime, an opening of the field of “behindness” or “underneathness” that topples their sense of bodily integrity on the the horizontal-vertical axis. It is here that preacceleration’s interval in continuous modulation can be felt most strikingly: the infradimensionality of diagrams recalibrating is expressive of the multiplicity of intervals creating openings for the moving. What is felt: an uncanny intensity, vertigo, a resonance or vibration in the stilling, a multiplicity of movement potential.

Preacceleration does not occur “in” space (as though space preexisted it): preacceleration feeds experience in the moving at the incipient edge where the before and between of movement coincide. In habitual movement, it is most often too fleeting to be felt. Since it is only tending toward the actual, we know it only in the moving, and even then, we cannot easily make sense of it “as such.” But in a focused diagrammatic praxis, especially in the moving across registers of space-timing, preacceleration can sometimes be passingly felt, and it is this feeling that most palpably makes apparent the inherent elasticity of spacetimes bodying that occurs in step 10.

The procedure above is just one example of a diagrammatic praxis that serves to demonstrate the mobility of spacetime in experience. I focus on this to emphasize that all architectings of movement are activations of spacetime in the making, and that the activity of spacing we experience in the moving is an infralayer of the infinite potentiality of bodying, itself co-composing in an environment of change.

Another thing this simple procedure demonstrates is that all movement is relational movement. There is no shifting of a diagram, no shaping of spacetime, that isn’t implicated in the relational constellation of a wider ecology of movement-moving. While relational movement can operate between two bodies, can be felt as the relational interval of the preacceleration of a body moving toward and with another body, relational movement never operates solely between two.<sup>2</sup> It is always multiple, always already distributed in morphing spacetimes of experience. The proposition: distributed relational movement is the form movement takes when it becomes the ontogenetic expression of diagrams in the making.

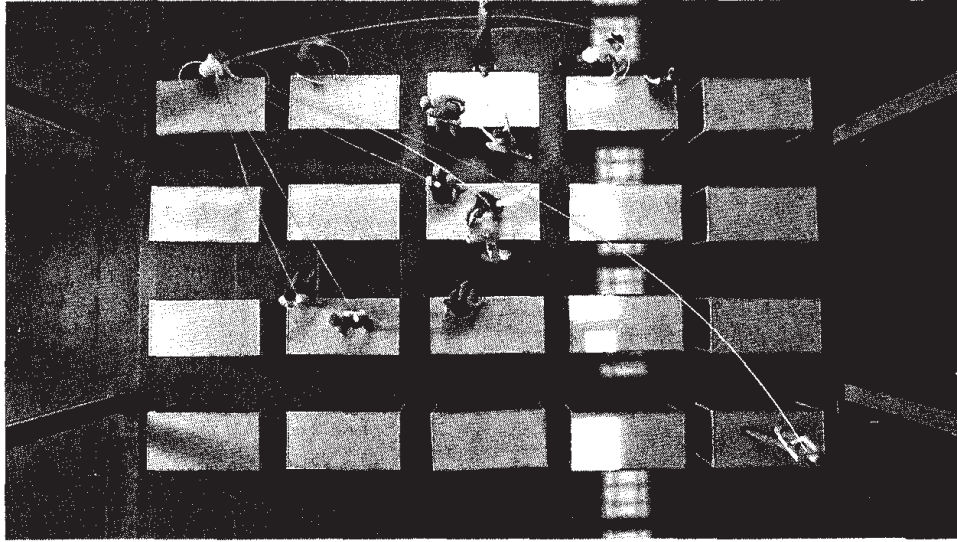
## What Moves?

The initial tendency is to place movement in the human body. This is especially the case in the context of stage-based choreography, where the dancing body tends to be at the forefront. In chapter 5 I explore how movement moves in two distinct instances—in William Forsythe’s choreography *One Flat Thing, reproduced* (see figure 20), as featured on the Synchronous Objects website, and in the participatory installations of my own artwork, *Folds to Infinity* (see figure 21). Here, my focus is on the ways in which these two variants of choreographic practice create their own complex diagrams, a mobile architecture.

A mobile architecture, as I suggest in chapter 5, is not a resting place for human bodies, nor is it a built enclosure. Like the diagrammatic praxis of the movement exercise recounted above, a mobile architecture is about the fielding of experimental spacetimes such that they produce an intensive turbulence that becomes the force for a distillation of absolute movement, for the making felt of how movement-moving merges with the actual in its unfolding. The mobile architecture of a choreography is not the plan of the movement or the partitioning of the individual bodies in space. It is the relational force that persists from the collective movement’s incipient cueings and alignings. It is the gathering of a force-field not of the bodies per se but of the active intervals their relational movement creates, intervals it taps into to make felt the more-than of a given movement composition.

In chapter 5, through an analysis of the techniques proposed by Forsythe and his dancers, techniques that take counterpoint to a very complex limit, I explore how what cues and aligns is not the human body per se but the landings of sites for future cueings and alignings. These landing sites are more than human. They are the active force of movement’s fieldings in co-constitutive spacetimes of experience, felt as the coming and going of tendencies too quick for the actual perceiving. Certainly, a body moves. But what moves the body is more-than cue, more-than alignment as such. What moves the body is a tendency for movement, a movement of thought. This tendency feeds a collective process, shifting it toward a new aligning. Alignment is a moving with incipient tendency that realigns the choreographic whole, shifting not simply the body in space, but the space bodying.

The shift I make in this chapter is to look more closely at diagrammatic praxis as an experiment in cueing and aligning aimed at directly experiencing the elasticity of spacetime. How does the creation of a diagram morph



20. *One Flat Thing*, reproduced from the Synchronous Objects Project, The Ohio State University and The Forsythe Company.

into a fielding that expands beyond the visual data of space mapped? What happens when the choreographic field does not begin with a preexistent mapping onto which moving bodies are subsequently integrated? How is the moving body (re)created diagrammatically? How does the aligning body morph into a diagrammatic praxis in its own right?

### Remembering the Future

Cues play with memory, yet their modality is not remembering. A dancer's response based on remembering would be far too slow, especially in the case of the rapid flow of Forsythe's singular movement exploration. The cue mobilizes not memory as preexistent but memory as crafted in movement. Memory is the force of attention mobilized in an emergent spacetime. Memory not simply in and of the body, but with the bodying-in-movement of space-timing.

As emphasized in chapter 4, bodies move in active memory of the present-passing, which is simultaneously a remembering of the future in the tense of the *déjà-felt*. Ask a dancer to describe in language the way he just moved and he likely won't be able to do it. The movement moved him at a velocity too quick to remember in a time impossible to grasp as such. Yet the dancer's movement remembers. The movement can move again into what the dancer "himself" cannot quite hold onto: movement-moving is





21. Erin Manning, *Volumetrics*, Dancehouse Melbourne, 2009.  
Photos by Brian Massumi.

active in a futurity virtually impossible to articulate except through movement. Its position can be grasped after the fact, but to tap into its intensity of variation, it must ultimately be recalled in the moving. To tap into movement-moving is to recall the future in its presenting: in the moving, the future-pastness of movement's force of form is tapped into, cueing all the while to diagrams in the making.

In a choreographic setting such as *One Flat Thing, reproduced*, a common assumption is that the space in the moving is premapped. Yet, were this the case, there would be little opportunity for what Suzanne Langer (1977) calls the "commanding form" of the piece, its force of form across iterations. Also called "matrix idea," commanding form is the virtual force of a composition's inherent potential for recomposing. It is the intensive magnitude of the emergent co-expression of the composition in its serial reiteration. The "how" of the work as it is replayed across settings and environments is its commanding form. This "how" is emergent each time anew and is always a complex mixture of technique and technicity. Technique to keep the piece rigorous, to give it the subtlety and nuance and precision it requires. Technicity to make the work outdo itself, to make the work work. The commanding form of a piece is how the work dances to attention.

### The Dance of Attention

The dance of attention is activated by the co-compositional force of diagrams for the moving that emerge over the course of an event's coming to expression. What dances to attention is not an external subject but the event itself. It is the *event* that is attentive to its coming into deformation, an attention that reorients the event toward its intensive more-than.

Each of these concepts—the diagram, commanding form, mobile architecture, dance of attention—is specific to context. The diagram of a painting feeds on texture, light, and incipient form; the commanding form of a musical piece creates a sonorous refrain across performances and recompositions; a mobile architecture is the activation of the incipient form-without-form of a choreographic proto-architecture; and the dance of attention is the attentiveness of the milieu itself to the complex landings of experience in the making. Each of these diagrammatic praxes is intensively intertwined, the concepts mobilized in their difference less to mark a general distinction than to orient the practice through which they come to expression.



Another way to talk about the practices through which incipient tendencies express themselves is to differentiate between modes of existence. Modes of existence, for Étienne Souriau and Gilbert Simondon, are emergent modalities of life-living nascent through an event's form-taking. Modes of existence never preexist a given individuation. They are immanent to it. Nor are they, in relation to art practices, about the more superficial notion of style or genre. Modes of existence refer instead to an emergent fielding of tendencies that bring a given work or series of works to life across iterations. For example: the mode of existence of William Forsythe's oeuvre is not the representation of a type of movement or style of content. It has to do instead with a certain quality of experimentation associated, certainly, with the tools the Forsythe Company uses to create movement potential out of the more-than of the dance figure, but not limited to them. To speak of a mode of existence is to find within the practice the singularity that gives it its diagrammatic force.

### **The Working of the Work**

“Put the activation into every part,” Forsythe suggests, “think about where the movement starts and stops — if you raise your arm, where does your skin stretch? Activate the skin.”<sup>3</sup> This task, invented for a choreographic process, results in certain qualities of movement expressibility that lead the body-space continuum to reconfigure itself less in terms of balletic position (though the movement can take fugitive balletic form) than in the unmooring quality of the more-than of a given position. In another context, such as William Forsythe's *Wolf Phrase*, a different technique is necessary. This piece, which draws from the work of Virginia Woolf and complexly intertwines the spoken word and the dancing, explores the intensity of activation across two modalities — the voice and the body-becoming. In this case, a technique is needed to tune language to an otherness of expression where words and movement taken together are capable of creating an active interval that pushes both beyond the limits of their form such that we begin to feel the words in the moving. Another piece, *NNNN*, depends on a different set of tasks or techniques. *NNNN* is a quartet that explicitly draws out the breath of the dance. In a play of cueing and aligning, the piece breathes the movement that ensues. Here, the dancers might explore principles of preacceleration and relational movement. For while they move together in what seems to be a call-and-response scenario, what unfolds is a complex

resonance of incipient movement: the dancers move in the moving of each other's movement.

Each of these techniques creates the basis for a mode of existence that bridges the oeuvre in its divergence while activating its resonances. A mode of existence is not a superficial marker of similarity across an oeuvre. It is not about finding confluences between paintings by a given artist or locating similar forms in a choreographer's repertoire. Modes of existence are thresholds in the workings of the work that mark a certain productive dephasing of its process. They refer not to the form the work takes but to the consistency of its capacity to exceed a predictable form-taking across varied iterations. The mode of existence activated by an artist's oeuvre is felt more than seen, plotted not to position but to its very outdoing in a realm of expression that is more technicity than technique.

A dance of attention is the singular expression of the wider range of expressibility of a mode of existence. A dance of attention is not a general occurrence: it emerges only when the conditions are right. It can be felt when, in the shift from technique to technicity, the incipient potential of a set of emergent relations is tapped into, when a web of precise yet open-ended intensities courses through an event rigorously tuning it to its more-than. A dance of attention is a direct feltness of the field of emergence, understood here as a quality of infinite potential with a margin of indetermination at its core.

In a dance of attention, attention itself constitutes the limit. Attention not of, but toward. A dance of attention is the holding pattern of an almost unidentifiable set of forces that modulate the event. We do not attend—the field attends, an attention sustained by the procedural rigor of a set of conditions, tasks, techniques that hold the event to itself even while elastically bending time to make space for points of inflection that create differentials of relation.

Tapping into a compositional matrix of relational movement depends on the capacity of a work to fold through what Simondon calls the “operative solidarity” of the elements in co-composition. A dance of attention emerges when this operative solidarity forms not a structure but a mobile architecture—a proto-architecting of movement-moving.

Movement-moving is not spurred solely by human intention. It erupts in the between of the cueing's aligning, in the relational interval of distributed movement. As Brian Massumi (2009b) writes in relation to Simondon's notion of individuation, “the emanation is always indirect, passing through

an interval of immanence: a moment of concretization whose schema is immanent to active matter.” What returns as commanding form is not the form of the event but the force of its formation. Cue to force of form.

### Force of Form

A dance of attention has its own technicity. For each work—be it a choreography, a performance installation, a musical composition—a rigorous setting into place of conditions is necessary. These conditions are always specific to the event but never completely stable across its iterations. Each iteration of the event dephases the memory of its having come into existence. No movement can be cued, aligned to, or performed in exactly the same way twice. Conditions are pragmatic and based, always, on the elastic now of event-time as it makes itself felt.

Think event-time as the foregrounding of the co-compositional infra-layering of diagrammatic force-form in the now of experience. For the event to dance to attention, the event must create a resonant intensity between the preacceleration of the present futuring and the alignment to a future presenting. Topological time squeezed into the improbable now of movement-moving.

What emerges as a dance of attention cannot be replicated. It is not a thing, a form. Attention dances in the between of diagrams in-forming. Attention is its own emergent choreographing. We feel attention’s dance, but it is not of us or even for us. It is *with*, in the milieu. It is what we connect to when we feel the procedural pull of the event’s magnetism, its overcoming of posture, form, figure, its outdoing. It is how we feel the work working. For when attention dances, the ground begins to move, and in the moving, we are moved.

### Taking-Time

Where in this matrix might we find the germs of a protopolitics? A protopolitics is a setting into motion of the conditions for political potential. Political potential emerges not from the representation of a given content, but through the event’s challenge to the very idea of form. Think the political here at the very incipency of its coming to expression, as force of the in-act. And recall that in an activist philosophy, politics must always be understood as a sustained encounter with the modalities of the in-act.

A dance of attention is not a politics as such, but it does carry the germ of protopolitical potential. For if the political is about the tremulous in-act at the heart of experience in-forming, a focus, in the event, on its modality of attending must to some degree be an opening to a protopolitics. Attending here is aligned to Whitehead's concept of concern: the dance of attention has a concern for the event in its unfolding. The dance of attention is the event's capacity to make felt the ethos of its very process of coming to force of form. A dance of attention is a protopolitics in that it actualizes an ethos in-formation.

This ethos is not a moral category. It is a quality of relation. The concern for the event is not an individual's concern. It is the "how" of an event's concrescence. This concern for the event in its unfolding is linked to another Whiteheadian concept: importance. As Whitehead defines it, importance is the force of the infinite in the finite that distinguishes this event from another and makes it stand out in the constellation of a wider nexus of events of its kind. "Importance, limited to a finite individual occasion, ceases to be important. In some sense or other, importance is derived from the immanence of infinitude in the finite" (1938, 28). Importance, again, is not a category imposed on the event. It is how the event has come to feel its coincidence with other events in its emergence as this or that singular concrescence. A politics in the moving begins with the germ of importance at the heart of the event's ethos. The dance of attention can be understood as the resonant field through which this is expressed.

What the political can do depends on what the event's taking-form leaves behind (or casts forth). This more-than touches on the event's immortality across phases. Every event is held together in the forming by dynamic tendencies. The final taking form of an event occurs when the dynamic form resolves. Here, where the event reaches its subjective form, everything the occasion will come to be is at its apex. But despite this monadic quality, as mentioned earlier, there remains an intensive more-than that continues to feed the process of how the next occasion will come to expression, this in a nonlinear model of spacetime. Here lies the germ of the political.

### Diagrammatic Praxis

To activate this political potential, a rigorous procedurality is necessary. I turn here to the conceptual artists/architects Arakawa and Gins because of their use of procedure as a diagrammatic praxis.

*“Step 1: So as to discover what most urgently needs to be made to be otherwise, take a long, boldly uncompromising look at what goes on as (an) organism that persons (human being).<sup>4</sup> . . . [I]t is the task of those who would produce architectural procedures to augment the bioscleave, the insufficiently procedural bioscleave, and thereby recast it” (Arakawa and Gins 2003, 11).*

Every aspect of Arakawa and Gins’s philosophy is already here, in the first step. This first step, its urgency, its insistence on the more than human (the organism that persons), its procedurality, its emphasis on the associated milieu (the bioscleave), its underscoring of transformation, and its belief in the transductive force of dephasing as the modality of invention, make apparent the fact that architecting mobility—creating a mobile architecture that dances you—depends on an eternal return into the dephasing potentiality of the initial step.

*“Step 5: The hoped-for outcome may simply spring into existence as a result of what has been worked into the architectural surround, but it is more likely that it will only make an appearance indirectly, having been brought into existence by called-forth sequences of actions that have led the way to it and which will, in some cases, turn out to be, to various degrees, constitutive of it” (Arakawa and Gins 2003, 14).*

The outcome is never stated in advance. Conditions are set into place for the event’s activation, not toward a preplanned resolution. These conditions involve the event’s *terminus*, as James would say, the “end in sight” that activates the event without necessarily becoming the promise of a pre-determined goal.<sup>5</sup> *Terminus* as that which gets the action underway, as that which in-forms the event without preempting an outcome. *Terminus* as that which captivates the process and propels a dephasing that results in the *nowness* of this or that occasion. *Terminus* as that which activates the distributed relational movement of the event in its *conrescence*. That which propels a transduction. *Terminus*: the realization that step 1 is already a memory of step 10 *infradimensionalizing*.

Return to the exercise for diagrammatic praxis. You are lying on the ground and the diagram is in-forming, multiplying angles and lines, forces and tendencies. As the second diagram begins to emerge—the diagram for movement-bodying—the first diagram does not externalize: it intensifies. The two diagrams *infra-individuate* into a *dimensionalizing* that is more feeling than form. We have not a doubling of form, but an intensive multi-

plying of infradimensionality in the moving. The terminus that activates a procedure does not create a precomposed map, it potentializes the map.

### Scales of Process

The time of the event is multiscalar. “Between the physical and the vital, between the plant and the animal, we must not look for substantial differences capable of creating distinctions of genre or species, but rather differences in speed in the process of their formation” (Combes 1999, 42). Organisms that person populate the intensive strata of the dance of attention, but they do not monopolize it. Different speeds coexist in an infraspecies, infradimensional field. The dance of attention is a tentative holding-in-place of agitation at the limit where speciation and dimensionalizing meet. It is the holding-in-place of the rhythm of the infra where becoming is on the cusp of defining itself as this or that. “What divides being into domains is ultimately nothing other than the rhythm of becoming” (Combes 1999, 42).

*“Step 8: Once an architectural procedure has been invented and assembled, still other ways to assemble it will become apparent” (Arakawa and Gins 2003, 15).*

With each new step, scales of procedurality overlap. These scales of procedurality are incipient diagrams: they activate an architecting of mobility that can assemble itself in myriad ways. But this assemblage will reach its potential as a mode of invention for a quality of becoming only if the constraints for its coming into existence are more enabling than disabling.

As an example, think of a hospital and consider it in procedural terms. Ask what it holds in place. Inquire into its architecting of mobility. Then recall the last time you were sick or visited a sick friend. Reexperience the hospital’s entropy of sameness, pale wall after pale wall, high bed after high bed, closed curtain after closed curtain, double door after double door. Recall the smell and note how the smell affected posture, appetite, rhythm of walk. See, hear, touch again the glare of metal, the shrill soundscape, beep, beep, the cry behind the half-closed curtain. Note that devastation takes the smell of loneliness, that pain comes with a taste of grit. All this in the name of life. A procedurality not for life-living, but for the suspension of this life in treatment against death. Humanity, toward death staved off.

Now take some of these tendencies but tweak them toward a different dance of attention. Remember that a dance of attention is a mobile sur-



facing that is immanent to the event in the making. Never mistake the built architecture itself for the event: architect mobility! Bring the architecting back to procedurality and explore what kinds of assemblages are called forth. Note that there are procedural fissures in the account of the hospital's architecting. Hospitals are also for birthing. They are also for exhibiting art, for the gathering of friends and family, for species innovation in laboratory research.

Procedural intervention into the architectings of mobility involves finding modalities in the event that open the architecting to its more-than such that new speciations, new ecologies, new forms and forces of life can emerge. Take the hospital again. This time, tune its diagram away from the suspension of life to see what happens when life's relation to death no longer frames the event. Go beyond the human and see the more than human coursing in speciations that exceed the mortal body to include different speeds and slownesses that cut across it, infinitely. Care for the human life span but never overlook the potential of the bacterial. Take note of how life-living courses across this event in the making. Play with the procedures this new operative autonomy lays forth.

Bring circulation into it. Circulation happens on many scales at once, on different timelines, creating topologies of spacetime. When the dance of attention circulates, it resists stultification into a linear expectation: birth-death. Activated through multiple contemporary dephasings in a spiraling eternal return, the interval emerges and takes shape as the radically empirical option of life itself or, as Deleuze would say, of a life. A life: the infra-individuation of the force of potential across the surface of life-living.

Architecting mobility always involves creating new modes of existence. It is not so much about rebuilding the hospital as about resituating the question of how life-living expresses itself architecturally, procedurally. Modes of existence are transindividual, collective. "Novel ways of structuring" are experiments in collective individuation. The new hospital may not exist as a place, but it may come to life as a performative choreography that activates the force of a life in the living. If this happens, it won't only be the building we have to remodel. What will need to be attended to is the concern for the event of its unfolding across strata that must resolutely remain more than human in their complex speciations.

This all sounds pretty impractical! Rebuild the whole concept of the hospital in order to tune its dance of attention? Rethink cultural norms around life, death, and the predominance of the human? Impossible.

Perhaps. But this is the politics of procedurality: that to begin is to begin again, differently, impossibly, impractically. It is to begin not with form but with the force of the more-than as articulated by the welling diagram the event calls forth. What Arakawa and Gins bring to the table is the proposition that diagrammatic praxis is one of circulation and modulation. Begin and begin again, in the middle. A diagrammatic praxis may delve into an existing structure such as the hospital but it will only affect it if what is targeted is the creation of new modes of existence that defy or outdo its structure. This is what Arakawa and Gins mean by their proposition “we have decided not to die” (2007).

### Politics of Individuation

In their desire to affect the force of form, Arakawa and Gins are political artists: they understand that art cannot create new modes of existence if what it builds on is preexisting content. They know that to invent involves creating at the interstices of multiple interscalar event-times. And so they craft kitchens that are at once opportunities for cooking and invitations for climbing. Their hope? To “help [us] cradle tentativeness.” They design floors that can be an opportunity for walking, but are as likely to be an invitation for dizzying, for toppling, for rolling, “to use [our] bodies in unexpected ways to maintain equilibrium.” Architectural surrounds less for “getting somewhere” or “doing something” than to orient toward new extrusions from position, in order to “practice not to die.”<sup>6</sup> And this way, in the dancing of the form’s outdoing of itself, they literally make a place for the political.

Politics are often perceived as an individual’s relation to the other. Deleuze’s *a life* is a challenge to such individualized politics. A *life* foregrounds the force of life—its political potential as an infra-individuating force for a diagrammatic praxis of life-living—at the cusp of individuation where the preindividual is active in all its intensity. A *life* is power *across* life, not biopolitical power *over* life. It is the event of life-living as it emerges on the transindividual threshold of collective individuation. Not of the human *per se*, not life in this or that precomposed body, but across, with. A *life* “is precisely what has been stripped of everything that could contain it or represent it” (Palbart 2009, 41; my translation). A *life*: a force that dephases this *life* into the more than human where what lives is a tendency for life across its complex relational modalities.

Politics, then, as the force of the more-than where what is at stake is not simply the human but the ecologies of existence that coevolve in the realm of the more than human. Politics as an aesthetico-ethical engagement with the forces of becoming that are fleetingly perceptible in an event's dance of attention. Politics as that which "contains in itself a power of amplification" (Simondon 1995, 16).

### Life, Once More!

Arakawa and Gins's procedure for life (because it is that, much more than it is a procedure against death) screams once more Nietzsche's refrain "Was that life? Well then! Once more!" (1966, 157). *Reversible Destiny*, their procedural manifesto, makes life-living the basis of an ethos: there is nothing "more unethical than that we are required to be mortal" (2002, xviii). A politics for life, with life, reversible destiny names life as an event in its own right. It understands life ecologically as the preindividual force of life-living that accompanies all modalities of existence, human and more than human.

By making life the procedural condition for event-time, Arakawa and Gins enact a politics of performance that is attentive to life-living. That it is a politics of performance makes it no less real and no less viable. Aren't all politics performative? Arakawa and Gins's politics: to activate an attentiveness to life that opens life to its associated milieu, to generate a relational matrix that attends to the more-than, to create a mode of existence that activates the potential in procedure that is life-living's dance of attention.

Politics: a tentative attentiveness to the conditions through which an event expresses itself, a tentative constructing toward a holding in place of a distributed relational movement, an attending, in the event, to the how of its deformation.