A speciation:
a bloc of sensation, another regard’s counterpointing

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on reading “another regard”
bloc of sensation jumps off the page
bites the neck
becomes a speciation
as a gesturing of counterpoint
I wanted to intuitively offer
a way of entering into
the concept
bloc of sensation
to see-feel how these two
speciation-blocs of sensation
could dance together

blowing thoughts around:
in order to enter into a concept
one has to invent a way of doing it
because there’s modes of thought
that will require to do it differently
what would that different procedure be then?

perhaps a relational map of conceptual flashes
that not necessarily connect
but start building a presence
or an aroundness
a kind of composition of tickling wordings
toward an articulation of something

less clear and more ambiguous
yet truly important
and precise

ambiguity of thought as a political stance
(indiscernibility is more adequate perhaps)
as a way to bring forth other qualities of thought
intensive forces that in-form a felt sensation
rather than a sensical field
a bloc of sensation in the deleuzian sense
as a composition of percepts and affects
(Deleuze & Guattari What is Philosophy: 164-185)
we’ll come back to that

like this, a more improvisatory (weighting) writing
instead of a proved righting
a weighting in the nietszchean sense
in the sense of feeling fielding the forces at work
in the sense of exercising a valuation
as a productive act

valuation as feeling
feeling in the whiteheadean sense
(Whitehead, Adventure of Ideas, 177-182)
feeling as prehension
in the middle of process
what grabs and absorbs
in the middle of a learning process
involuntarily

there’s other ways of reading
that are not necessarily apt to
produce reviews
yet they produce something else
would it be interesting to witness
that something else production?

a flickering of pages
a forgetful reading
other kinds of notes
notes that produce movements
instead of anchors

movements of repetition
that will come back or not
in the emergence of fields of relation
to trust that these ways of knowing
could also be valid
could also produce different kinds of value
different textural gestural texts?
this way of writing brings the noted notes
in a different way
it pulls them out in-with the movement
of the writing
rather than from an already premade synthesis
the synthesis co-composes in-with the writing
the movement of the writing produces
an activation that makes possible for
past readings to have presence
from a produced necessity
from a relational encounter
from a field of relation
one that does not exist beforehand
but which emerges
as a platform
for articulating
the difficult
gymnastry
of
a
wording
as
a
cocomposing
with
experience
Day 1
the text moves
and a concept jumps

blocs of sensation

encountered it three years ago
didn’t know that it was flickering there
   it made an entry
   it is (t)here

   the story... i go searching:
   have to touch
   with my hands and nose
   every single notebook
   piled on the notebook’s shelf
   was not there

   found three notebooks
   in a different pile
   they were singled out
   any other day
   i don’t remember
   it is (t)here
   “blocs of sensation”
   “a sort of definition of what deleuze calls sensation”
   (notes from class on Francis Bacon: The Logic of Sensation 2012).

   i go reading chapters 7, no, chapter 6 and 12
   on painting and sensation and the diagram

   on painting and sensation
   there’s levels of sensation but no blocs of sensation
   this phrase calls my interest though

   a whisper:
   i feel i need to be reading chapter 8
   on painting forces

   but first let’s keep close to this opening
   what about sensation?
   something becoming in the sensation
   and something happening through the sensation
and

"i experience the sensation
only by entering the painting
by reaching the unity of
the sensing and the sensed"

(35)

an interject:
reminds me of
whitehead’s objects and subjects
and how there’s no subjects on one side
who perceive or know objects
how the “composition of experience”
is not a knower-known relationship
with objects and subjects
on two opposite sides

an entering into focusing:
what i’m trying to do
is to find a way
to articulate
a body-space relationality
in which there’s no body on one side
and space on the other
but that there’s a process
where space is lived
in a different way than
by a separation from it
there’s a difficulty in articulating this
it is all about articulating that
and building at the same time
a way to articulate it
like what i’m just doing right here

interject:
reminds me of this phrase:

whisper:
need to pay my bills

continuation of the interject:

a method is needed, and this varies with every artist and forms part of the work

(D&G What is Philosophy: 167)

(D&G ¿Qué es la Filosofía?: 168)
this phrase
emphasises how each creation will need
to create its own ways
here called “methods”
which I prefer calling techniques
this is exactly what I’m trying to do just here

and it also brings forth this:

a vast plane of composition that is not abstractly preconceived but constructed as
the work progresses, opening, mixing, dismantling (D&G What is Philosophy: 188)

(ibid 191)

which is what I call the doubling technique

a compositionality that creates
its tools at the same time as it
creates what it creates

what I always say about
research-creation
is that a research-creation project
invents its own ways
of becoming that project
on the go
as it walks
as it emerges
not before it exists

there’s not a how of research-creation
before it becomes
the how is in the becoming
it finds its how of compositionality
in its becoming

back on painting and sensation

deleuze talks about how
sensation is a way to
make a Figure rather than a figuration
the first one being a mobile composition
while the second one a narrative
more depictional and
representative
of a world out there
“the Figure is the sensible form
related to a sensation;
it acts immediately upon the nervous system,
which is of the flesh”.
(Deleuze, Francis Bacon: The Logic of Sensation: 34)

in brief
it provokes-creates
a felt sensation
rather than
a visual operation
of an easily recognized

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form

in the words of Bacon
“the sensation (the Figure)
is the opposite of the form related to an object that it is supposed to represent
(figuration)”
(ibid 36).

so we are near blocs of sensation
but not yet
we have “levels of sensation”
which means this
sensation that crosses across
different levels of experience
level body
level tissue
level color
order mouth
order sky
level raindrop
not as a raindrop falling into an open mouth
but as a mouth which has
a potential composition of raindrops
a mouth that shares
a raindropy quality
with a tear
i’m just speculating here
a how “. . . to feel a [compositionality]
more immediately real” (39)

this way of co-composing
of making felt the more immediately real
is what deleuze calls the motor hypothesis
what makes sensation cross across
different levels, orders and areas

is a motor
that is active
in the movement
that is triggered by a compositionality
of “arrests or snapshots of motion”
a way of recomposing
continuity and speed

it is not movement per se
what turns the motor on
of the immediately-felt felt
but actually a double character
that deleuze calls “a motion in-place”
a composition of pieces which themselves are
processual compositions
that is at once and at the same time
in movement yet in place
actual and virtual
other two terms that pull this
composition toward other place
to come back to later

we were talking about that
movement in-place
we have that:

so sensation
is the way
to create a Figure
which is different
from creating
something
in a representative way
a Figure acts directly in the nervous system
also a sensation is what passes
from one level to another
and what makes
sensation pass
from one level to another
is a motor
which itself is made
of a compositionality
of spasmodic
motions in-place
which reveals
“the action of invisible forces
on the body” (ibid 41).

“the movement of [levels of sensation]
occurs between two spasms,
between the two movements
of a contraction in one place . . .
[this is what deleuze calls:] vital rhythm” (ibid).

the story . . . body movements:

not noticing yet rolling on the floor
donutting the body

a silent thought:
the reading didn’t happen like that
it jumped from chapter 6 to chapter 12 intermittently
remember the reading was looking for “blocs of sensation”
so it went back and forth
  back and forth
  jumping
  cutting
  jumping
  staying
wanting to go somewhere
  else
  staying
  writing
as a way of reading

on the diagram

i don’t remember anything now
need to go back to the text
without going back to the text
what can i remember?
  not much
this text can not
emerge from memory
  it is impossible
  it needs to emerge
  in between
movements of going to the text
  and coming to this text

i´m tempted to stop in chapter 8 on painting forces
  very tempted
  yet i go to 12
I ignore the force that calls strongest
  to remain close to
  yesterday day ·-1.5
as an attempt to hold the movement in-place
“the painter is already in the canvas” (99)
the connection—commotion is more than
a there’s-something-there-that-draws-my-attention
there’s already a relationality in germ
bacon does not make sketches
instead,
he makes random marks
line traits of angles and speed
this is the preparatory work
invisible and silent
yet
extremely
intense
these irrational
involuntary traits

are manual traits
body traits
guided by
other forces
not depending
on will or sight
these traits
are traits of sensation
traits of sensation
produce the spasms
that open up way
to sensation
through the Figure
a compositionality
of the felt
where the
invisible and silent
has room to operate

these traits
create
a
diagram
for another world to emerge
“as if a zone from the Sahara
were suddenly inserted in the head”
(ibid 99-101).
non-narrative

they are no longer
either
significant
or signifiers:

they are asignifying traits

... traits of sensation” (ibid 100).

“the diagram is thus
the operative set of asignifying
and non-representative
lines
and
zones”
(ibid 101).

the diagram is a germ of rhythm
a compositionality
of spasmodic forces
that unlock areas of sensation
unlocking areas of sensation
toward
the direct sensation
upon the nervous system
through the power of vibration
and nonlocalization (109-110)

according to bacon
the diagram’s function is “to be suggestive”
according to wittgenstein
is “to introduce possibilities of fact”
(ibid 101)
on possibilities of fact see What is Philosophy? p.17
according to me
is to invent other modes
of life living
other modes of learning
other modes of
encountering-living-producing
worlds worlding

we’re now almost arriving
to what pulled out this whole
movement for day 1
blocs of sensation

a trajectory:
somewhere in between
there’s always
having to go
somewhere
taking the metro
another opening
oliver sacks enters
a bag
the bag enters
the metro
the bubble glasses of Mr. McGregor
enter the metro’s-seats-faces
they remind me of
relational fields
how these bubble glasses
were an artefact that
activated the relational field
that otherwise would
be inactive by a complex variation
on the capacity of relationality
of the vestibular system

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caused by parkinson’s disease.
we’ll come back to that

back on track:
a bloc of sensation is a compositionality
of percepts and affects

“...the thing or the work of art-
is a bloc of sensations,
that is to say,
a compound of percepts and affects.”

(D&G What is Philosophy 164)

like this
a bloc of sensations
is a compound
a compositionality
a being of sensation
of spasmodic rhythm
that tweaks
itself
through
the traces-traits
of sensation
of
those invisible forces
flickering
form-ing

the operative set of traits of sensation
in-form a bloc of sensation
a compound of percepts and affects

“percepts are not longer perceptions” (164)
(percepts are graspings and absorbstions
of forces with other forces
percepts are capacities for entering-into relation
capacities for co-composing
not with another
but from with-in
capacities for becoming
<<the world is made of these capacities >>)

“affects are no longer [emotions] or affections
. . . they go beyond the strength of those who undergo them
. . . they could be said to exist in the absence of man
because man itself is a compound of percepts and affects” (ibid)
man itself is a bloc of sensations
the body itself is a bloc of sensations
a-rhythmic compositionality
of invisible forces of bodily de-formation

to experience sensation
one has to enter the painting
the painter is already in the painting

not to put them in the same plane but what if
to experience sensation
the body has to enter space
one is already (in the) space
one is already a compositionality
with the lines and traces
with the traits of sensation
that co-compose space
lines, zones, angles, continuities, trajectories and speeds
one is already a compound of these movements
a bloc of sensations
body-space relationality
a bloc of sensations

a compositionality of movements in-place

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