

---

# An Introprocession

Hubert Gendron-Blais, Diego Gil, Joel E. Mason

---

A call for works of art and/or philosophy that feel (or exist at) the friction point of two urgencies. The first is a need for immediate macro-material, perceptible, collective political change as exhibited recently in student strike activism in Quebec, Black Lives Matter in the U.S., Blackfulla Revolution in Australia, and Idle No More in Canada, among many others. The second is a need for micro-material, processual, and often imperceptible anarchic tendencies of an already swarming political affect, a coming together beneath recognized political forms, developed most recently by Stefano Harney and Fred Moten in *The Undercommons* and less recently in Deleuze and Guattari's *A Thousand Plateaus*. A call for contributions that touches any event in which the corporeality of the political is felt and put into question towards a further reshaping of its form. Frictions: the manners of grasping the concretisation of a political struggle, the resistance of movement emerging from the contact of different surfaces. Fictions: the narrative, the fabulations that underlie the world we live in, the aesthetic and theoretic propositions that overspill towards the more-than-concrete, diagramming alternative trajectories of thought and feeling.

Both macro and micro perceptions of actualized political affects exist in the folds of every lived event. The question of how to navigate between these different modes of perception is what creates this feeling of a double point of friction. In other words, how to develop aesthetico/political techniques that open situations to the political forces already exercised at the level of both the perceptible and the imperceptible? How to attune to what is needed by the (under) ground, to what emerges from atmospheres? Since the more politically determinant dimension of

a situation resides often in its unperceived lines (too thin, too wide for those who are distracted by the on-going flows of the massive channels), we would like to study how to tend towards the contrastive ambiances. Train ourselves to attend to the affective tonality of the event, how the potential materializes itself. But also, what can—or cannot—potentially land in the concrescence of the event? [1]

These contributions can be considered as attempts to share singular perceptions of situations, to communicate them in such a way that the (under)common togetherness they contain may resonate—as points of becoming—with other active modes of existence in our epoch. Since world situations are hyper complex, such singular perspectives are transmitted through the affective attunement of multiple bodies. These multiple attunements qualify the share of events as differential, as always immanent to an ecology of perspectives: infinitely nuanced, temporal, and constantly re-organizing [2]. Such performative processes embrace the contrastive qualities of works and experiences so as to maintain their potential for becoming an act in the future. This is the same road taken in *The Undercommons* with the concept of “hapticality.” [3] Hapticality is the ability of all to *feel into and across* the unforeseeable potentials existing within even the most violent and modulatory landscapes. To be haptic is to move with the modes of attention that an event needs, at the meeting point of the ever singular differences that weave the texture of the experience. [4] Stretched over this exciting and intimidating landscape, we feel f(r)iction: the interaction of a troubling, a movement.

In order to grasp the contrastive quality of f(r)ictions, this *Inflexions* issue deploys its singularity by an inclination toward different modes of expression such as text, video, image, and sound.

These elements compose an ecology of practices that inflects the capacity of sense—at the nexus of these different mediums—beyond any predetermined form. It is hoped that this inflected fugitive line would throw down a series of chance relations—the multiplicities in and between perspectives—creating

assemblages of trans-sense-making that could give account of *how* the immediacy of the political *feels*.

The f(r)ictional grasp can be activated anew by each visitor who approaches this issue. Each single contribution has a broken quality exhibitiv of f(r)iction: enough elbow room within itself to become differential micro worlds animated by the collection's interlayering movement. The space that brokenness creates then allows the possibility of multiple perspectival experiences to co-compose for and with the visitors trespassing into the issue. We see this perception in the register that Gilles Deleuze calls "false continuity," [5] asking for the invention of a nexus of relations, reshaped at each view and read. This is the register of the "power of the false": the capacity of transformation immanent to modes of existence.

In this issue, the concept of "fiction" seeks to highlight the indiscernibility of the borderland between macro and micro processes. Fiction names the undulating, active character of this borderland, its flux of perceptibility/imperceptibility. The crossroads of these movements of micro and macro create the complexity of the borderland of concrescence and transition, of becoming and distending together into an already present future. Simultaneously, friction is the way in which each contribution performs a bodily agitation, a micro recoil from within the immediacy of struggle, making off with a virtual image that returns as a "fiction." A fictive semblance with a quality that pulls the perceptual habits of the bodies facing it beyond the concrete.

By attending to events (such as those emerging here) as already splitting *on their own* into multiply occurring levels of perception, we hope to avoid fetishizing either the solidity of the concretized political struggle or the novelty of political potential coming-to-be. Techniques for the interstitial forces are needed to care for events in which the micro and macro amplify each other. To make the micro audible for those who are not near enough to perceive it, as well as to pulverize the fetishization of the macro, rendering perceptible the micro-textures that shape and shake it into becoming.

Too close to be clean and too wrecked to be refined, the proposed contributions come with all the repetitions and habits that accompany the confrontation of any urgent temporality. Did you ever try saying or doing something sophisticated in the midst of an anxious situation? There is a fog within and between the urgency of “the activist milieu” and the relative privilege of “the university,” a fog that neither can dispel alone. Art (which suffers from *both* urgency and privilege) is not a bridge between the street and classroom. But through repetitions, artful practices draw experience back to the immanent fact that all three are already together in constantly oscillating movement; what is required of us is an active contemplation of that fact. [6] And yet it is difficult to experience suspensions for the potential of a new set of perceptions while being fractioned by the pure affective experience of political anxiety (in whatever manifestation). Thus, even while no one wishes to suffer these many (unequal, diverse) frictions, a greater desire appears: to affirm the forces of actual struggles as well as the potentials such struggles are pressing into our epoch – an appetite for more room to maneuver!

*What assemblages may grow here  
when the greenhouse is taken as a forest that already thinks?*

*Electronic fingertips  
macro to the micro and the other way round  
reinserted in a transformed ensemble  
The quality of its form  
the most basic step  
the whole surface of the city  
the terrestrial diversity of surface*

*Music and speaking and dying  
different communications and directions for action*

## Notes

[1] “Organizing is acting in accordance with a common perception, at whatever level that may be. [...] What we lack is a shared perception of the situation. Without this binding agent, gestures dissolve without a trace into nothingness, lives have the texture of dreams, and uprisings end up in schoolbooks” (The Invisible Committee 2015: 2).

[2] For more on differential affective attunement, see Massumi 2015: 69-70.

[3] “But in the hold, in the undercommons of a new feel, another kind of feeling became common. This form of feeling was not collective, not given to decision, not adhering or reattaching to settlement, nation, state, territory or historical story; nor was it repossessed by the group, which could not now feel as one, reunified in time and space. [...] Hapticality, the capacity to feel through others, for others to feel through you, for you to feel them feeling you, this feel of the shipped...” (Harney and Moten 2013: 98-99). We cannot know the slave experience of “the hold” or what it has meant to be “shipped,” perhaps especially not by metaphor. While Moten and Harney surely mean to locate here an activity more complex than social history or identitarian encapsulations of persons, they do not mean less than that we are all caught up in the different ways that different pains dwell together in mutual modulation.

[4] “In radical empiricism there is no bedding; it is as if the pieces clung together by their edges, the transitions experienced between them forming their cement. Of course such a metaphor is misleading, for in actual experience the more substantive and the more transitive parts run into each other continuously, there is in general no separateness needing to be overcome by an external cement [...] But the metaphor serves to symbolize the fact that Experience itself, taken at large, can grow by its edges. That one moment of it proliferates into the next by transitions which, whether conjunctive or disjunctive, continue the experiential tissue [...] Life is in the transitions as much as in the terms connected; often, indeed, it seems to be there more emphatically, as if our spurts and sallies

forward were the real firing-line of the battle [...] It is 'of' the past, inasmuch as it comes expressly as the past's continuation; it is 'of' the future in so far as the future, when it comes, will have continued it." (James 1912: 87)

[5] In *Cinema 2*, Deleuze relates "false continuity" to the kind of cinematic shots inaugurated by Dreyer that break the regime of "organic narration" by loosening the sensory motor connections organizing the movement of images in relation to a concrete Euclidean space. *Spatial* relations between images and movements are decomposed in such a way that a direct perception of *time* emerges: a *time-image* in which the possibility for alternative movement relations can be intuited virtually.

[6] "Signs are a question of how experience of difference (between the element of the sign and *the presence of water* for example) is contracted into relation and the consistency of a duration. For Deleuze, this is an active contraction - or synthesis - which occurs more in the *contemplation* of differences over time, than in direct action per se (which is based only subsequently upon the synthesis involved in contemplation) (Deleuze 1994: 73). Thus the crucial nature of the contemplation of difference—of the problematic task or demand—within Research-creation" (Murphie 2008: 21).

## Works Cited

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

Harney, Stefano and Fred Moten. *The Undercommons: Fugitive Planning and Black Study*. Wivenhoe/New York/Port Watson: Minor Compositions, 2013.

James, William. "A World of Pure Experience." *Essays in Radical Empiricism*. New York: Longman Green and Co., 1912. 39-91.

Massumi, Brian. *Politics of Affect*. Polity Press: Cambridge, 2015.

Hubert Gendron-Blais, Diego Gil, Joel E. Mason. "An Introprocession." *Inflexions* 9, vi  
"F(r)ictions" (May 2016). i-vii. [www.inflexions.org](http://www.inflexions.org)

Murphie, Andrew. "Clone Your Technics," *Inflexions* 1. 2008.

The Invisible Committee. *To Our Friends*. Trans. Robert Hurley. South Pasadena: Semiotext(e), 2015.

Hubert Gendron-Blais, Diego Gil, Joel E. Mason. "An Introprocession." *Inflexions* 9, vii  
"F(r)ictions" (May 2016). i-vii. [www.inflexions.org](http://www.inflexions.org)