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# A speciation:

a bloc of sensation, another regard's counterpointing

Mayra Morales

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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 whiteheadian 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  
co-composing  
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

~~\_\_\_\_\_~~: at one and the same time I *become* in the sensation and something *happens* through the sensation, one through the other, one in the other.<sup>1</sup> And at the limit, it is the same body which, being both subject and object, gives and receives 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:

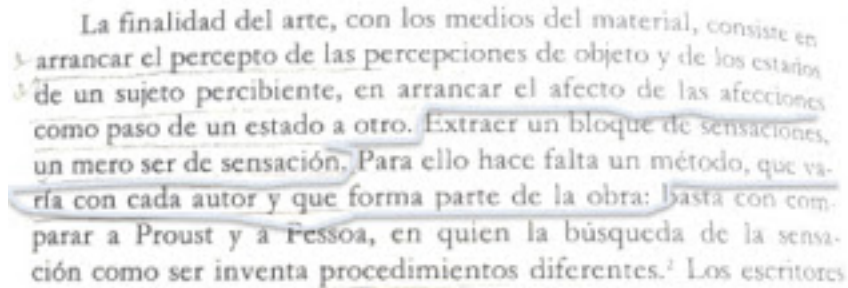
what i’m trying to do  
is to find a way  
to articulate  
a body-space relationality  
in which there’s no body on one side  
and space on the other  
but that there’s a process  
where space is lived  
in a different way than  
by a separation from it  
there’s a difficulty in articulating this  
it 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:



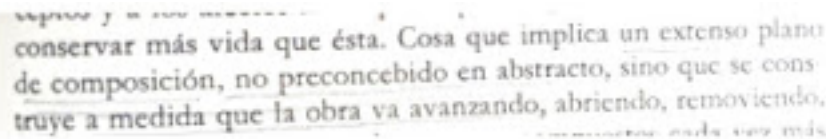
La finalidad del arte, con los medios del material, consiste en arrancar el percepto de las percepciones de objeto y de los estímulos de un sujeto percibiente, en arrancar el afecto de las afecciones como paso de un estado a otro. Extraer un bloque de sensaciones, un mero ser de sensación. Para ello hace falta un método, que varía con cada autor y que forma parte de la obra: basta con comparar a Proust y a Pessoa, en quien la búsqueda de la sensación como ser inventa procedimientos diferentes.<sup>2</sup> Los escritores

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:



conservar más vida que ésta. Cosa que implica un extenso plano de composición, no preconcebido en abstracto, sino que se construye a medida que la obra va avanzando, abriendo, removiendo.

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

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).

ing a story.” And positively, Bacon constantly says that  
sensation is what passes from one “order” to another,  
from one “level” to another, from one “area” to another.

(ibid)

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



would be the motor hypothesis. The levels of sensation would be like arrests or snapshots of motion, which would recompose the movement synthetically in all its continuity, speed, and violence, as in synthetic cubism, futurism, or Duchamp's *Nude* [102]. It is true that Bacon

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:

what remains of movement. And in fact, what interests Bacon is not exactly movement, although his painting makes movement very intense and violent. But in the end, it is a movement "in-place," a spasm, which reveals a completely different problem characteristic of Bacon: *the action of invisible forces on the body* (hence the bodily deformations, which are due to this more profound cause). In the 1973 triptych [73], the movement of translation occurs between two spasms, between the two movements of a contraction in one place.

(ibid 40-41)

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:

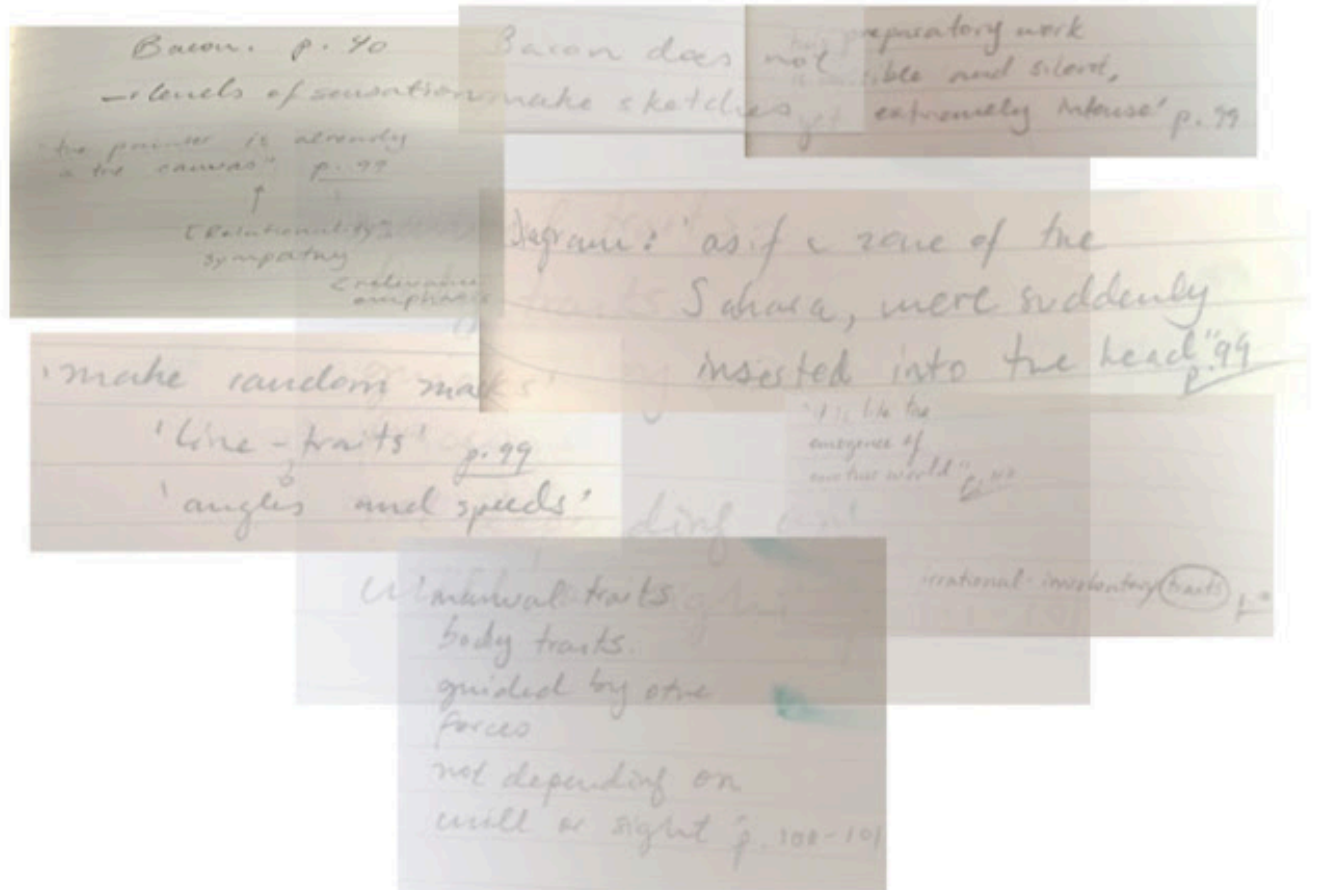
not noticing yet rolling on the floor  
donutting the body

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).



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

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.”

Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, percepts, and affects are *beings* whose validity lies in themselves and exceeds any lived. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. The work of art is a being of sensation and nothing else: it exists in itself.

(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



co-composing-with  
becoming  
thought  
around  
a notion  
in this case  
the notion  
of body-space relationality  
that asks  
**what if the body is not a fixed entity  
but a process of becoming?**  
a kind of diagram  
**a bloc of sensations**  
contorting  
contouring  
a body for itself  
in direct relation  
with space's  
own traces-traits  
of continuities and speeds  
of random marks and angles

remember that sensation is what is felt immediately  
from one order to another  
what is felt directly upon the nervous system

a bloc of sensation then  
is not a linearity of encountering  
of a one with another one  
of a body and a space  
but a compositionality in-with the encounter  
of percepts and affects  
of involuntary prehensions  
before conscious perceptions  
that already affect  
a becoming  
de-forming

of asignifying traits  
incorporeal forces

sensation  
what acts immediately upon the nervous system  
to experience sensation one has to  
enter into the painting  
reaching the unity of the sensing and sensed  
entering into the world by becoming world  
entering into space by **becoming space**  
to experience sensation

sensation  
what passes from one order to another  
and so is immediately felt  
it is immediately prehended  
it immediately effectuates  
it immediately affects

sensation  
what crosses across one level to another  
by a motor  
activated by  
arrests and snapshots of motion  
spasms  
movements in-place  
revealing  
the invisible forces on the body  
bodily deformations

spasms  
as random marks  
irrational involuntary traits  
that co-compose  
a diagram  
an operative set of  
lines and zones  
**not guided by will nor sight**  
but by a vital rhythm

a diagram  
as  
the operative set of lines and zones  
as

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 absorbtions  
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