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Abstract

An emergent tuning as a molecular organizational mode

My main point with this paper is to try to trace and generate further the ethico-aesthetical resonances and implications of the following question, formulated by Paul Virno (and created further and analysed by others also): is it possible to found [or create] an organizational base that identifies and recognizes both the unstability and dangerousness, and the potentiality of a human animal (within the same condition), and with which to "hold" and handle this very condition?

I will approach this question - and the trace - by presenting an aesthetic method, or an idea of an emergent composition. An emergent composition is not a certain form or genre of art, but a living system, organized by a certain, "breathing", logic. This logic could be described by using Felix Guattari's term "the logic of intensities" or "an ecosophic logic", but also by thinking of it as something that demands an instant anabolism between both the actual elements of an event, and that what is virtual within the duration of the event - the not yet emerged. Within the art scene the emergent composition connects mostly with vocal performance, "open concerts" and certain modes of interactivity and co-operation. Nevertheless with this paper I would like to open and extend the context also to some other areas of thought and action, such as: certain modes of therapeutic thinking and action (or "thinking in action") and positive compositions of molecular organizations. With therapeutic "thinking in action" I am linking my work with the idea of art as the potential for a certain anabiosis [elvyttämispotentiaali] of a human (not as restoring to life something that has dissapeared, but rather bringing and evoking something "new", "the not yet emerged" - new modes of subjectivities). Within both the context of therapeutic thinking in action and the composition of molecular organizations I will also try to compose and generate, carefully, some new modes of sensitivity. As it comes to the question of the potential of a human animal to violence, or to "evil", I would like to approach this from the point of view of "horror". This is a term raised by Adriana Cavarero, presenting the experience - the sensation of violence. What is the "opposite state" of a body to the state of horror? A state of opening oneself to a certain level of active acceptance, accepting a certain modulative resonances in ones body, arriving and falling to a certain level of fragility. This, at the same time fragile and frailty state of a human, could be one starting point for an ethico-aesthetic method - or paradigm.

The "name" or mode for this kind of practice could be "artworking" as Bracha Ettinger suggests, or also "research-creation" (as Brian Massumi and Erin Manning put it).