Immediation II

Edited by Erin Manning, Anna Munster,
Bodil Marie Stavning Thomsen

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Immediations

Series Editor: SenseLab

> "Philosophy begins in wonder. And, at the end, when philosophic
> thought has done its best, the wonder remains"
> – A.N. Whitehead

The aim of the Immediations book series is to prolong the wonder sustaining philosophic thought into transdisciplinary encounters. Its premise is that concepts are for the enacting: they must be experienced. Thought is lived, else it expires. It is most intensely lived at the crossroads of practices, and in the in-between of individuals and their singular endeavors: enlivened in the weave of a relational fabric. Co-composition.

> "The smile spreads over the face, as the face fits itself onto the smile"
> – A. N. Whitehead

Which practices enter into co-composition will be left an open question, to be answered by the Series authors. Art practice, aesthetic theory, political theory, movement practice, media theory, maker culture, science studies, architecture, philosophy … the range is free. We invite you to roam it.

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The Transversal Powers of Questions

Movement is brimming with questions. Movement asks questions, it reacts to questions, it can repeat and retain questions. The only thing it persistently avoids is answering questions. Choreography navigates by questions and with questions. It modulates movement's immanent force, its *questionness*: its *where-ness*, its *who-ness*, its *how-ness*. By articulating questions, choreography produces—and relates to—multiple movements: the technique of questioning is relational and transversal, spanning across different movements. How do the techniques of questioning feed problems from one event to another? How does the immediating power of choreography work?

Choreographer Pina Bausch knew about the question's power and used it as a choreographic technique. In the rehearsal process of *Walzer* (1982) she asked: "How to hold on to someone when you are scared? How does an animal move into a trap? Which body part is your favourite to move? How do you open a boiled egg? How to hold a cigarette?" (Hoghe 1986: 84, 87, my translation). Bausch simply threw these questions into the studio. They were asked in order to start a movement, a scene, a situation. They cut into an ongoing process, altering and modulating an already existing movement. Sometimes they were even just text fragments, or verbal propositions intended to create new events: "building a pyramid. Trick table. Under an apple tree. Look what I've got here" (84, 87, my translation). These questions were not answered with "yes" or "no," they were not to be answered at all. They opened up new possibilities, new movements, new texts. They called for certain material, a specific prop, a song, another question. Three men stand in the studio next to each other. Two others climb

on their thighs, a woman balances atop. Where is it best to hold the other person so she does not fall? How much tension do your legs need to carry the other bodies? Where do you need to shift the weight to balance the whole pyramid? In which direction can you fall? How is it safe? How can I get back on the ground?[1] The movements of the dancers articulated questions, which do not long for verification or falsification. These questions present in movement are what Deleuze describes as "essentially problematic events" (Deleuze 1994a: 195). They articulate a difference that can only be resolved by the production of new problems and new questions, and therefore they can never be resolved. The question posed is radically open (i.e. unanswerable), it "animates works of art as much as philosophical thought" (195) and it "alone has an opening coextensive with that which must respond to it and can respond only by retaining, repeating, and continually going over it" (195).

Bausch uses the power of the question to create a choreography in which the various movements take up and repeat the question and thereby retain the question in its openness. Every movement, every action, every word or thing poses the question anew—yet differently. How does an animal move into a trap?—How does a trap move? Who moves into a trap? How to avoid a trap? Where is a trap? Caution!

The powers of the questions posed are strong and manifold: too strong to create a fixed technique simply applied by the choreographer. Too manifold to maintain any hierarchical organized dichotomy of the questioner (choreographer) and the responder (dancer). In addition to the questions' power to create new questions, Deleuze describes two further powers. The first power is the "power of the absurd"—"the question silences all empirical responses which purport to suppress it, in order to force the one response which always continues and maintains it" (Deleuze 1994a: 195). The second power is "of the enigma." It folds back and undermines the position of the questioner: It puts "in play the questioner as much as that which is questioned, and to put itself in question" (195). The third power is "of the philosophical Odyssey." This is: "[T]he revelation of Being as corresponding to the question, reducible neither to the questioned nor to the questioner but that which unites both in the articulation of its own Difference" (196).

The process of collective experimentation in the rehearsal process of *Walzer* choreographs not only the dancer's movements with questions, but the studio itself. The space and the bodies turn into a differential

field of asking. They put the dancer as well as the chorographer, the décor as well as the stage designer, the props as well as the technicians "into question" (that is, second power). "How does a pyramid dance?" is not a question posed from the stable position of the choreographer. The act of balancing, of attuning with other movements, other forces, other bodies is also not performed by the subject of a dancer—the act of questioning becomes itself a process of individuation, articulating its own difference. Chorography here becomes the immanent modulation and production of differentiation: a choreography of differential movements and tensions rather than individual bodies.

Choreography as a method of posing questions is an "impersonal" or "autonomous" power, not so much in the content of the questions but in the "how" of the asking. Even though these choreographic techniques are not without a subject they are not yet qualified. They are subjects in the making, or "larval subjects": "rather patients than agents" (Deleuze 2004: 97). Only they are "able to endure the pressure of an internal resonance or the amplitude of an inevitable movement" (97). The larval or moving body can unfold in the dramatizing choreographies and take up the dynamics of the "how," "who," "how much," and "in what way" (98). The absolute intimate and at the same time totally arbitrary common question—How do you open a boiled egg?—addresses neither the dancer's technical abilities nor her individual expression. The process of questioning transversally runs as a choreographic force through the dancers' bodies acting *upon* and *with* other movements. The opening of the egg creates the "how" of the movement moving between the dancers. Neither egg nor dancer was first. The movement's *how-ness*, its question-force "unites [questioner and questioned] in the articulation of its own Difference" (third power) (196). The power activates new questions and new differences reverberating in the studio, the rehearsal process, the choreographer and the dancers, they echo across the stage and the audience, across the video and this text. This choreography is not performed or created by a choreographer but rather the process of the events unfolding (Manning 2013: 76). Many relational movements intermingle with each other and create a space of intense connections. There are no pre-given bodies, no entities that can be arranged by a person in space and time, only movements interfering with movements. In the process of posing questions a tense assemblage of movements emerges and the bodies become knots in a choreography of tensions.[2]

Choreographing Tensions

The questions emerge out of the movements and various actions of the dancer's everyday experiences. They feed the lived experience of the everyday in and though the choreographic process. Questions of power and gender relations as well as the experience of the social and economic tension of a conservative 1980s West Germany created the choreography of *Walzer*. The modulating power intensifies the tensions of the everyday in conjunction with the dancers, Bausch and the audience. Coming out of the midst of everyday experiences each question opens a speculative realm, it becomes the trigger for experimentation in the process of rehearsing. In the rehearsal studio the questions get inflected, they change and transverse. With every proposed movement, scene or gesture they fold back into the concreteness of the dance's experience.[3] Without simply reproducing the given or creating a utopian society, the questions modulate and differentiate the various experiences, bodies and movements. By taking up the differences and tensions of the everyday and differentiating them in the rehearsal, the technique of questioning doesn't provide any answers. The questions keep the strength of differentiation in the act of asking.

Like dance, the everyday is full of movements, full of choreographic powers, and thereby full of new differences and tensions. Think of the everyday movements of cooking: cutting the vegetables, heating the water, mixing the herbs. In the middle of the preparation the phone rings and you need to answer it, so your friend takes over the cooking. Pulled into this differential (and difficult) situation a lot of questions will arise: how long does the rice need to cook? How do the herbs taste with the rest of the meal? How do I continue with the vegetables? The only question she dismisses immediately is: *what* was this supposed to become? *What* was my friend's plan? None of these questions can resolve the situation or reproduce the initial plan (if there was one). These questions take up the process of cooking and modulate it differently—or as Deleuze would say: they dramatize the cooking.[4] By proposing his "method of dramatization" Deleuze calls for a technique that uses "a certain type of question": Instead of asking, "what is this?" Deleuze proposes that we ask "who? how much? how? where? when?" (Deleuze 2004: 94). These questions do not repeat or even resolve the given. They take up the tension of an existing process (like the differential field of a meal in preparation), but instead of eliminating these tensions (by turning off the stove, pausing the cooking, waiting

until the friend is back and the cooking can proceed in its "original" way) they inflect the process—they differen*c*iate this already differential situation in a new way.[5] As cooking runs transversally through the ingredients, the stove, the spoon and the multiple cooks, it does not follow a pre-given structure. No cookbook dramaturgy is executed, but a differen*c*iating process happens instead. Cooking does not answer "how to eat this?". Cooking dramatizes food. By bringing in new questions, new ways of preparing emerge, and the food unfolds as a space-time event.

The cooking, as well as the choreographic practices in the rehearsals, take up questions that emerge in the everyday and differen*c*iate them anew. In Bausch's "theatre of multiplicities," (Deleuze 1994: 192)[6] the movements in the studio actualize the tensions, the struggles and the power-relations of the everyday. In both contexts, the human subject is in no way central. The music, the lights, the props, and the space, on the one side, and the boiling of the water, the chopping, the mixing, the frying, on the other side, dramatize the choreographic processes. As an ecological process the method of dramatization "surpasses man on every side.... The inhuman and the superhuman—a thing, an animal or a god—are no less capable of dramatization than a man or his determinations" (Deleuze 2006: 79). By emphasizing the processuality that is "more than human" (Manning 2013: 81) with regards to choreography (of cooking, of dancing), the tensions are in no way reducible to the human body, to its movements or its actions. Cooking and choreography are always dramatizations of the ecology and of the milieu.

Choreographic Materialities

As the method of dramatization is not linked to the human *per se*, questions cannot be reduced to the realm of language. When, in New York in the 1960s, the everyday moved into the studio and onto the dance stage, the questions immediately posed were: "How do you do it?" and "Where does it move to?" The focus on movement was taken over by the question of action. Like Bausch, choreographers such as Yvonne Rainer or Trisha Brown were interested in the movements of the everyday. With their choreographic techniques, they asked: How can one create pragmatic movements on stage? By creating chorographic tasks, the question shifted from the "what" to the "where" of movement. The chart of Rainer's *Parts of Some Sextets*, a

choreography for 10 people and 12 mattresses states among other tasks: "One vertical mattress moving back and forth on single layer" (Rainer 1965: 174) or "Move pile to other side" (175). These tasks are full of questions, not only verbal ones: "Where does it move to?" asks the chart. "How and who does it move?" asks the mattress, its floppiness, gravity and the floor. These choreographic techniques consist of more than just verbal questions. The mattresses, the elastic rubber foam, the absence of handles, they all articulate the power of material questions. Like verbal ones, these questions are taken up by the dancers. They are repeated, modulated and reformulated by the movements of the dance. The softness of the material transduces into the wavering and balancing movements of the dancer. The size of the pile of mattresses feeds the where-ness of the arm's stretching. Even though neither Rainer's task nor the mattress articulates *one* particular question, the assemblages of weight, sloppiness, anatomy, gravity etc. create a bunch of interfering questions. In their differential multiplicity, they differen*c*iate and dramatize the act of carrying and moving. Objects do not simply stay objects—in the act of posing questions they themselves become choreographic. "Choreographic Objects"—as choreographer William Forsythe writes—are "an alternative site for the understanding of potential instigation and organization of action to reside" (Forsythe).[7] Coming out of the midst of the everyday, the objects feed the "potential for instigation" into the choreographic process. And by immanently carrying over everyday movements, the object becomes a process of immediation: this is not a question, an action, or a movement nicely packed and sent into the studio; this is the dramatizing force of materiality differentially immediating the field of everyday tensions into dance. Here the object is rather an operational status than an ontological or pregiven entity—it is the result of an event, its "datum" (Whitehead 1967a: 176). Every "occasion arises from relevant objects, and perishes into the status of an object for other occasions" (177). As "datum" the objects feed one occasion into another. By taking up the datum, the new occasion does not ask: what is the datum? The object-datum is itself a question. This question can only be responded to "by retaining, repeating, and continually going over it" (Deleuze 1994a: 195). By *relating* one occasion *into* another one, the question-object does not simply carry-over or repeat a given thing or movement, but proposes and differen*c*iates them anew. In this sense, immediation becomes a *relating-into* (by its question-object-datum), rather than a *transferring-over*. The everyday *relating-into* dance, the mattress *relating-into* choreography.

The performed movements—carrying, lifting, balancing—are immanent to the objects and the related tasks. And at the same time the object's choreographic force modulates these movements from within: The mattresses' weight, its soft material and its size produce the wobbliness of the movement across. The task "move pile to other site" intersects with the dancers' proprioception and navigates the movement's spatial orientations. All these choreographic powers are operating immanently to the movements performed. They are folded into movement. None of them determines the movement's course. They all act as questions that insist on going beyond any proclaimed fulfillment. How does movement take up these powers? Where do these questions open up again? Where do differences emerge anew?

Abstraction

Powers acting upon powers create a field of tensions. As a choreographic diagram they alter the ongoing movements, inflecting them, speeding them up, slowing them down, changing directions and dynamics. They create and change the various relations between them. None of these powers can be attributed simply to *one* movement. Abstractly they run between and through various movements creating a metastable choreography.

To think of dance simply as a field of ongoing movement or a continuous bubbling would neglect the choreographic tensions that make up the field. But thinking of choreography only as a structure of tensions and relations would neglect the force of movement and its penchant for change. This would be a choreography totally saturated in the actual. But tension—as understood here—is more that an actual equilibrium of powers: in its virtuality it is pushing towards change. This choreography of tensions is more than stable—it is metastable (Simondon 1992: 301–302).

Running through the ecology of movement, the powers of choreography create the abstract arc of an action: the carrying of a mattress, the opening of an egg, the move into a trap. This is not the linear arc of suspense in a classical drama but the nonlinear tension of dramatization. Operating right in the middle of the concreteness of movement, action is abstract. "Real and abstract" as Massumi states, "The actual form and the abstract dynamic are two sides of the same experimental coin. They are inseparable" (Massumi 2011: 41). Action

cannot be seen without the form of movement, yet action is more (and less) than movement taking form. Abstraction is in the middle of movement: it is "embodied thought" (Massumi 2014: 7). Only in retrospect or speculation can you abstractly "know" the causality leading to the actions' purpose. Only then you can abstract and single out the useful, contributing movements from the rest. At the same time, any abstractions produce effects that open up possible futures. Abstraction is adding new connections, new movements, new lines to the field of movement. In this sense, every question, every task, every object creates new arcs of abstraction: action.[8]

Acting in the everyday you never just move in or with the actual. Bending down to the floor already anticipates the lifting of the mattress and the remembrance of a mattress' weight. The lifting already anticipates the carrying, the experience of your friend's last relocation already anticipates the mattress' wobbliness and the tiredness of your body while carrying anticipates the good night sleep. Arcs leading to arcs leading to arcs. They just don't follow any linear causal order. Lying in the bed you think of the course of action. Retrospectively. Abstractly. While moving, you speculate the course of action. Virtually. Also abstractly. But how sure are you about your good night's sleep? The carrying is causing pain in the back and you lay awake at the new home on the familiar mattress, its dents and softness. Other actions (most likely the repetitive lifting you have done earlier) feed into the arc (causing back pain) and now foregrounding more the "how" than the "where-to" of the lifting.

This is not just movement moving: the object (mattress), the task (moving the mattress to the other house) the question (How to move a mattress?) create a choreography that composes multiple movements, producing the abstract arc of an action. This action contains more than just one or two movements—it runs abstractly through the multiplicity of an ecology of movements. Which movements and relations you experience as important and which you simply ignore (or even deny) and thereby exclude from the course of action are conditioned by the habit of organizing the world in meaningful and causal-functioning ways.

Not everybody changes houses every day. Yet, you move every day— you move in and through an ecology of movements, choreographed by the abstract lines of actions. You move your favourite body parts, you move your least favourite body parts, you show, you look, you smoke,

you hold on to somebody. Sometimes you fall into a trap. Sometimes you open a boiled egg. Often you carry things even though they might never arrive at the other side. These actions are neither a subset nor the essence of your everyday movements. As abstract forces they accelerate movement, they change its direction, its rhythm, its intensity. They produce new movements, new differences and new tensions.

By taking these questions, tasks and objects and placing them into the realm of dance, they bend the abstract arc of action into the choreographic process. Without simply staging the action of changing houses or moving into a trap, the powers immanent to these questions produce and choreograph new movements. At the same time that action starts to perform, movement outruns its path and its ends. Other movements take over. New questions emerge. New speculative action. The mattress finds a way. Another way.

Immediation

Nervously the cigarette is wandering between the fingers, from one hand to the other, to the lips and back to the hand. Anxious tremor. Sitting on the chair, waiting, the women does not know what to do or what to say, it feels like everybody is staring at her. Maybe she just does not know how to hold a cigarette. Maybe she is not used to it. Maybe she does not even smoke. Movingly she answers the question: how to hold a cigarette? Movingly she cannot answer. And yet, every movement seems to be a preliminary answer—and the repetition of the question at the same time. She cannot stop moving, she cannot stop answering, she cannot stop re-posing the question. Without the cigarette there would be just hands wandering in front of her chest and her face. With the cigarette she finally can stop. The arc of the cigarette's burning offers an (temporary) end. Another cigarette will follow. The cigarette turned movement into action.

At the same time the choreographic force of the cigarette made movement expressive: you see nervousness, anxiety, and shyness. Abstraction created expression, movement became choreographed. This is not the abstraction of an inner feeling, a subjective emotion articulated through hand gesture. This is movement expressing its choreographic force by posing another question. How is she moving her fingers, where is she moving her hands? It is movement's question-ness—in this case its how-ness and where-ness. The

process of abstraction does not simply add meaning on another level. Choreography is no mediation of movement in the realm of signification. Yet, the expression of movement goes beyond the event of movement moving; feeding into another event, another movement, another choreography. This is the immediating power of abstraction. Taking up the choreography of smoking, and forcing it beyond the immediateness of the event, the power of abstraction turns into immediation. By feeding into another nervousness and into another cigarette it creates the arc of reassurance. The always-prolonged arc of a bad habit.

This is not immediation as the opposite of mediation. The "im-" is more the "im-" of immersion, than the "im-" of negation or of "opposition." Immersion and immedation share the power of "pulling into," yet immediation forecloses any total dissolution and envelopment. Immediation is not about an individual entering another sphere but the pulling of an action or experience into another event. Cigarette pulling towards cigarette, pulling towards cigarette. This is the immediation *of* choreography *as* choreographic force.

By taking up the movement's question—How to hold a cigarette?— Bausch rendered the choreography of smoking expressive in a way it wasn't expressive before. Using the question as a choreographic tool she fed the movements of smoking into the practices of the rehearsal space. Immediation never acts in linear fashion and the everyday does not simply serve the choreographic rehearsal. Smoking takes place in the breaks, it forces the rehearsal to stop, it changes the questions— who has a cigarette? Who has a light? The talking continues, new ideas pop up. The rehearsal restarts, the cigarette is still burning. People are tired and hanging around. A new smoke, another cigarette. Are we still rehearsing? Everyday rehearsal.[9] Dance practice and everyday life fold constantly into each other. And in these foldings the forces of choreography create a nonlinear assemblage: Questions of the everyday, feeding into the studio, into new rehearsal sessions, into performances, into writing, and back into the everyday.

After the opening night, you light a cigarette. But your movements have changed. Choreography now foregrounds the how-ness of your movements. Habit starts to struggle with uncertainty. The "aftereffect" of perception makes itself "oddly" felt "like a very faint déjà vu" (Massumi 2011: 166). The experience of the choreography of smoking shifts the way you feel your hand moving, your fingers tremble. "You

are consciously experiencing the semblancing of experience—its double order; your double existence—that normally remains in the nonconscious background of everyday life" (166).[10] The power of choreography feeds (back) in the everyday movements, it differenciates them, it shifts the question: immediation.

Everyday Politics

The smoking of a cigarette, the moving of a mattress, the opening of a boiled egg—these immediating choreographies operate between dance and the everyday. By transversally pulling and feeding abstract questions into and out of one event and into another, new questions are raised and new tensions produced. These questions speculatively navigate our movement, our attention and action. These questions also open up new connections, and new movements that relate to one another. Choreographies of smoking are not only made of fingers moving, they interlink with the psychic as much as with the economic, the environmental as much as with the demographic, they are also physical and biological choreography. By acting across all of these different ecologies, the choreographic work articulates the political of the everyday. None of the questions raised in the everyday can be taken as merely personal, private or artistic in nature. Every question addresses the politics of ecology in a Guattarian sense (Guattari 2008), as an ecological question. By taking these questions up in the context of the everyday, choreography foregrounds how every movement effects other movements. Every arc of an action extends into another event and thereby foregrounds its relation with other choreographies (ecological, social, psychic, economic, etc.) By extending the relations, new differences emerge: none of this choreography, nor the interplay of differences, operates in the seamless flux of the logistical imagination. These relations are tensions, forces pulling in multiple directions. It is the power of (everyday) choreography that navigates, disciplines, modulates and creates movement's differential and conflictual interplay. The choreographic process of dramatization relates these manifold forces of movements without simply synchronizing them or bringing them into one coherent form, but creates productive differences and tensions. In the interplay of these various movements, choreography is rather the immediation of tensions: it operates in the difference of the everyday at the same time that it expresses its powers through new questions, new movements and new tensions.

Notes

1. Very little documentation exists on Pina Bausch's rehearsal processes. The descriptions in this article are based on the TV documentary *Walzer – 41 Minuten aus den Proben. Pina Bausch und das Wuppertaler Tanztheater April – Mai '82* (1986, Bayrischer Rundfunk Deutschland).

2. The concept of a "choreography of tensions" is in line with Susanne Langer's concept of "dance tensions." According to her, dance is the "interplay of virtual forces of 'space tension' and 'body tensions' and even less specific 'dance tensions' created by music, lights, décor, poetic suggestion, and what not" (Langer 1953: 186).

3. The rehearsal process and the movement experimentation can be described as a speculative (Whitehead) or speculative-pragmatic (Manning and Massumi) activity. In reference to his speculative thinking, Whitehead writes: "The true method of discovery is like the flight of an aeroplane. It starts from the ground of particular observation; it makes a flight in the thin air of imaginative generalization; and it again lands for renewed observation rendered acute by rational interpretation" (Whitehead 1978: 5). Like philosophy, the rehearsal constantly moves between the thin air and the landings of movement's flights. On technique as "speculative pragmatic" see Massumi (2001: 85) and Manning and Massumi (2014: 89–90).

4. In 2013 a group of people from the SenseLab experimented with these questions during the event "Enter Bioscleave." The setting was a camp in the woods, several huts, each equipped with its own kitchen. The propositions were: 1) Go to one kitchen and bring an ingredient for cooking. 2) Cook for 7 minutes. 3) After 7 minutes leave everything as it is and move to another kitchen. 4) Take up the process of the kitchen 5) Start again with 2) This choreographic technique is called "Anarchist Touski."

5. Note that Deleuze differs between the differentiation (with a 't') and differenciation (with a 'c'). He defines the difference as follows: "We call the determination of the virtual content of an Idea differentiation; we call the actualization of that virtuality into species and distinguished parts differenciation" (Deleuze 1994a: 207). In regard to the method of dramatization he concludes: "In short, dramatization is the differenciation of differenciation, at once both qualitative and quantitative" (217).

6. In reference to the theatre of Antonin Artaud and Carmelo Bene, Deleuze develops the concept of a "theatre of multiplicities": It is "a theatre of problems and always open questions which draws spectator, setting and characters into the real movement of an apprenticeship of the entire unconscious, the final elements of which remain the problems themselves" (Deleuze 1994: 192).

7. In her discussion of Forsythe's "Choreographic Objects" Manning links his work to Deleuze's concept of the "objectile": "They extend beyond their object ness to become ecologies for complex environments that propose dynamic constellations of space, time, and movement. These 'objects' are in

fact propositions co-constituted by the environments they make possible. They urge participation. Through the objects, spacetime takes on a resonance, a singularity: it becomes bouncy, it floats, it shadows. The object becomes a missile for experience that inflects a given spacetime with a spirit of experimentation. We could call these objects 'choreographic objectiles' to bring to them the sense of incipient movement their dynamic participation within the relational environment calls forth" (2013: 92). See also Deleuze on the "objectile" (1993: 19).

8. Action, as it is used here must not be confused with the concept of activity Massumi develops in his account of an "activist philosophy" (Massumi 2011: 1). Yet, both terms—action and activity—are closely related and depend on each other. Whereas movement, as I use it here, is more on the side of activity, action is concerned with the question of the abstract arc, its tension and the becoming of its continuity. What is at stake in this essay is nonetheless a non-subjective, non-voluntaristic concept of action, in which action is precisely based on abstraction in the field of "bare activity" (Massumi 2011: 2) and movement. Discussing the concept of abstraction in play in *What Animals Teach Us about Politics*, Massumi describes the "style" of an action between its "execution" and its "dramatization." Yet, "execution" and "dramatization" are no either-or decision but "mutually included" in the act (Massumi 2014: 9, 11). Style is here referred to as the "type of question" (Deleuze 2004: 94), the questioness of movement.

9. Tiredness, sickness and smoking are dominating the atmosphere of the rehearsal process of Waltzer as shown in the documentary Walzer – 41 Minuten aus den Proben. Nonetheless, this atmosphere functions as an affective motor for creating new movements, new scenes and new questions. The scene of a women smoking coming out of the pragmatic question, "Who wants another cigarette?" is articulated in the rehearsal break.

10. In its passage on the immediation of perception Massumi refers to the sensation of a John Irvine art installation and its force as felt during a walk down the street afterwards. "You are aware of thinking-feeling the depths of the city as you walk and look" (Massumi 2011: 166).

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