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I IS ANOTHER

**The fabulative filmic collaboration with someone
recovering from addiction**

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for the degree of Doctor of Philosophy

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Abstract

The research is a critical exploration of the fabulative filmic collaboration with Petra, a participant recovering from heroin addiction. This fabulative approach articulates a cinema practice that seeks to address the issue of addictive behaviours in a way that has rarely been investigated, with a focus on the recovery process in the long-term. The research lies at the intersection of Film Studies, Performance Studies, Philosophy, Psychiatry and Anthropology. Theoretical insights obtained through primary practice-led film research make contributions to addiction studies by reconsidering biomedical, sociocultural and psychological research on addiction; questioning past and contemporary performative nonfiction filmmaking strategies addressing mental health narratives thereby offering a new model of filmic collaboration in relation to practice-led findings in long durational performance art.

The collective filmic enquiry explores alternative safe spaces for people recovering from addiction to current cognitive-behavioural therapeutic models by addressing the crucial issue of hidden or neglected forms of mental health narratives.

The doctoral research aims at exploring duration in nonfiction filmmaking and during the recovery process, shifting from rather implicit, anticipated and impressive performances to more explicit, spontaneous, subtle and durational ones. This helps to remain focused on nonverbal and more-than corporeal dimensions of addiction, which also generally remain under-researched.

The research hypothesises that recovery from addiction is an explicit performance. Instead of only seeing addiction as an issue to solve, a set of symptoms to address or an urge that needs to be controlled, each new step is also a complex and rich performative experience to understand, cope with and re-enact. The model of working tests the hypothesis with help of performative techniques initially practiced in the context of long durational performance art.

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The film material of the practice-led doctoral research is presented as a video file on the link <https://bit.ly/2X9EpLU>: "Nur für heute" (in English: Just for today), 2019, 89 minutes.

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Preface

There is an interval between consuming and getting a feeling for the consumption. There is an interval between filming and getting a feeling for the film. There is an interval between experiencing a passion and getting a feeling for this passive affect, transforming it into an affirmative and joyful action.

Passionately, what if research did not try to speak of addiction but rather get a feeling for it? The interval would become affectively productive rather than remaining a lost opportunity.

Passionately, what if addiction was an affective process in which researchers could experience research as a differential in the interval? The research would not produce the consumption it tries to categorise but experience what addiction as a life force can do.

Passionately, what if research was a place where people recovering from addiction could experience addiction? The recovery from addiction would become a mode of existence rather than an illness to classify.

Passionately, a transduction process between addiction and film would enable "to feel the world, thinking with it, rather than simply speaking of it" (Manning, 2009, p215), through a cinematic mode of existence.

As a mode of existence, recovery from addiction becomes an intercessor of the filming and the writing. Through the operations of filming and writing, recovery from addiction cares to feel the world, to reach out affectively, to avoid the loss of the bond to what we joyfully become.

As an affective process, addiction enables the filming and the writing to not pretend that nothing happened, consumption being a condition of our survival in the world as we know it.

Addiction activates a line of flight towards worlds where the surplus-value of life (Massumi, 2018) makes life worth living. It invents the sociality of the people who are intercessing each other, the culture of techniques which transform consumption into a series of minor gestures.

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Petra trusted me fully and concretised my wildest dream of experiencing an affective filmic collaboration with someone recovering from addiction.

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Author's declaration

I declare that all the material contained in this thesis is my own work.

The recovery from addiction as mode of existence

The project is a critical exploration of the fabulative filmic collaboration with a participant recovering from heroin addiction. It articulates a cinema practice that seeks to address the issue of addictive behaviours in a way that has rarely been investigated, with a focus on the recovery process in the long-term. The research lies at the intersection of Film Studies, Performance Studies, Philosophy, Psychiatry and Anthropology. Theoretical insights obtained through primary practice-led film research make contributions to addiction studies by reconsidering biomedical, sociocultural and psychological research on addiction; questioning past and contemporary performative nonfiction filmmaking strategies addressing mental health narratives; offering a new model of filmic collaboration in relation to practice-led findings in long durational performance art.

The interdisciplinary approach has made it possible to develop a practice-led model of working which is related to research-creation, as experienced at the SenseLab.¹ The SenseLab is a non-hierarchical research platform, whose participants are held together by affinity rather than a structure of membership (SenseLab, 2019). Research-creation can be seen as a nonlinear way to undertake research, which recognises artistic practices as thoughts and philosophy as a creative practice in their own right, forming an assemblage of thoughts-in-motion (Manning, 2009, p213-228).

Collectively self-organised, event-led research projects at the SenseLab have introduced a number of terms which are shaped by collective speculative thoughts in the act: "concepts are never pre-programmed. Rather, they are experimental effects of an on-going process which emerge in the doing, and merge with making" (SenseLab, 2019). Most of these Guattaro-Deleuzian terms are explained in the glossary and extended in the first two chapters.

My filmmaking practice has been shaped by studies in Social Sciences and Humanities but more specifically by the field of Visual Anthropology. If scholars from Visual Anthropology and Performative Social Science have integrated performative aspects of fieldwork research (Grimshaw and Ravetz,

2005; Henry, 2012; Jones and Fenge, 2017; Schneider and Wright, 2014), they still tend to claim that interpreting is a higher form of enquiry than valuating, the creation and articulation of values (Deleuze, 1983, p31). In the end, performative methods tend to remain a tool to interpret rather than co-author with the research participants to produce and articulate value.

In my practice as a filmmaker and the participation at the SenseLab, no specific difference is made between interpretation and valuation. All actions are thoughts in the act in their own rights. Interpretation abilities of each participant are not forbidden or pushed away but are given another role in the research process. They become a tool to serve the productive unfolding of the collective research-creation event and the creation of value: "Nonsensuous perception could be said to be the relay that allows sensation to be felt as such. Nonsensuous perception is what gives the orientation to experience such that that which is sensed can be situated" (Manning, 2019, p154). Erin Manning refers to the collective research-creation event and the creation of value as immediation, a collaborative approach to the politics of fabulation. In this sense, the researcher's role shifts from mediation to immediation during the practice-led enquiry. Today, no single academic discipline alone is able to understand the nature of addiction coherently (Oksanen, 2013; Fox, 2011, 2016; Coonfield, 2008; Malins, 2004, 2017):

"Apparently, one can be addicted to nearly anything: advertising (Sweeney 2000), bowling (Decker 2001), catalog shopping (Dumas 2000), defense spending (Gotlieb 1997), exercise (Heitger-Casbon 2000), foreign capital investment (Koretz 1986), goods (Goldbaum 2000), happiness (Lombardi 2002), internet trading (Cone 1999), junk bonds (People Weekly, vol. 52, no. 9, 6 September 1999, p93), killing (Rule 1994), lecturing (Jensen and Davidson 1997), mobile telecommunications (Krueger 2000), negativity (Carter-Scott 1996), over-consumption (Kiedel 1999), Pacific island artifacts (O'Neil 1981), stock quotes (Sloan 2000), recovery programs (Seid 1997), spanking (Dale 1993), teaching (Frick 1997), urgency (Tassi 1991), vibrators (Seifer 2000), weapons of mass destruction, the X-Files, and yoga (Larson 1998)"

(Coonfield, 2008, p80-81).

That is why it is time to advocate rethinking addiction as a mode of existence, an affective process in which the practice-led research is intercessing, starting in the middle of the addiction's liminality. Biomedical knowledge, sociocultural and psychological research findings need to become parts of a larger open and empirical approach.

Moreover, the research findings lead to a more general debate in medical research about the role of mind wandering, which occurs when a person is intoxicated via the consumption of alcohol (Finnigan, Schulze and Smallwood, 2007). More importantly, mind wandering is a daily basic activity of the brain, which also relates to creative endeavours (Baird et al., 2012) such as fabulation and to core activities of nondirective durational practices such as Acem meditation (Davanger, 2019; Solli, 2017; Eifring, 2015).

Addressed with a participant recovering from addiction, issues about the illness becomes clearer and the choice of using an event-led filmic enquiry as technique for the model of working exposes the many qualitative aspects of its affects, within the scope of the following research questions: what durational parallels can be made between the recovery process and the fabulative filmic collaboration? How might these be explored through the intercessing of the event-led filmmaking practice?

The artistic research engages medical science on its own term through a renewal of radical practices, as Neal White (2017) argues. Radical practices problematise but do not "posit two systems—one 'within the mind' and one 'without the mind'— [which] is a methodological posture still very much alive in the critical apparatus of the disciplinary model" (Manning, 2015, p54).

The research does not use a methodology or methods and refutes general categorisations of the artistic practice, which are "aligned to a making-reasonable of experience, fashioning knowledge as a static organization of preformed categories" (Manning, 2015, p56). Instead, the model of working operates with a series of techniques which are unique to the locality of the filmic events. Each research event requires its own techniques that are transductive but not scalable. Filming and writing, because of their heterogeneity, form a series of radical practices, each in their own right. Writing is not a reflection

about filming or filming an illustration of writing, it is “a reaccounting of what writing can do in the process of thinking-doing” (Manning, 2015, p66) and what filming can do as a gesture in its own right.

The thinking-doing of the research does not think overarching research aims and does not ask overarching research questions. Instead, it asks what the writing and what the filming (and the film) can do, registering the intensities of the experimentation in the making, being written or filmed. Paradoxically, the shapes of the writing at the time of submission and of the film at the time of the screening are of utmost importance for transducing how the model of working operates and how it can be further transduced, eventually into other shapes. If the shapes of filming and of writing feel different, they become indiscernible from the act of shaping.

As Manning suggests, the doctoral research operates with what Gilles Deleuze calls “a practice that thinks” (2015, p53), what William James perceives as “a pure experience” from a practice of “radical empiricism” (2015, p54), what Alfred North Whitehead does with “speculative pragmatism” (2015, p56), “what [Bertrand] Russell (1996) calls ‘a hypothetical sympathy’”, what Henri Bergson acknowledges as intuition (2015, p63) and what Felix Guattari understood as “schizoanalysis”, which he called a “metamodel” and “an antimodel proposition” (2015, p67).

The artistic research engages the recovery from addiction as a mode of existence while addiction engages the research as an affective process. Kate McCoy (2010) explains how research findings on addiction presented in alternative ways are not well received by the academic community: “Richardson (1992) presented research findings in the form of a poem at a professional conference and was greeted by a hostile audience of her peers as she transgressed the traditional bounds of data representation” (2010, p620).

The practice-led research contributes to a heterogenous transgressive movement of knowledge production and understands addiction beyond the dichotomy between “disease or moral failing” (McCoy, 2010, p629):

“The distinction does not make historical or conceptual sense given how both designations implicate one another. It may be logical, in a limited and naïve frame of understanding, to presume that the disease model of addiction leads to better treatment of people whose drug use becomes problematic, but there is little evidence to support this presumption. Supposedly, the disease model of addiction is the foundation of our thinking and policy-making. Yet drug treatment remains frozen in archaic modes and in short supply”

(McCoy, 2010, p629).

The doctoral research aims at exploring fabulation and its inherent durational quality in nonfiction filmmaking and during the recovery process, shifting from implicit, anticipated and impressive performances to more explicit, spontaneous, subtle and durational ones. This helps to shift the mode of attention of the research towards the nonverbal and what I call more-than corporeal dimensions of addiction.

The research hypothesises that recovery from addiction is an explicit performance. Instead of only seeing addiction as an issue to solve, a set of symptoms to address or an urge that needs to be controlled, each new step is also complex and rich performative experience to understand, cope with and re-enact. The hypothesis can be set in the anthropological understanding of recovery developed by E. Summerson Carr (2010). Carr suggests that the world of mainstream American addiction treatment is highly ritualised and enacted while language has become a key factor to assess whether a patient is reconfiguring their relationship to drugs or not.²

Besides, Carr (2010) found that experienced patients analyse and learn a mimetic practice called "flipping the script" to perform effectively prescribed ways of speaking. If parts of a recovery from addiction took place in dedicated psychiatric institutions, it happened in highly scripted contexts, which can also be more broadly qualified as performative contexts. The participant to the research project is an expert in performing the psychiatric narrative of recovery. Precisely, while the psychiatric narrative has been imposed upon her, it paradoxically helped to cope with her addictive behaviour.

The model of working operates with filming and writing. Both techniques belong to the same gesture and produce thoughts-in-motion, a speculative mode of thinking. The fabulative filmmaking process becomes a form of collective enquiry in its own right, “the use of storytelling or ‘fabulation’ as a mode of minor enunciation” (Rodowick, 1997, p84), in response to a dominant cinematic discourse about addiction.

The model of working tests the hypothesis — that recovery from addiction is an explicit performance — with help of performative techniques initially practiced in the context of long durational performance art. Founded by Marina Abramovic, the Abramovic method is a set of exercises used to prepare long durational performance (Marina Abramovic Institute, 2019a). It is a reference and starting point for developing preparatory techniques adapted to the scope and nature of film practice. Can it help to make more explicit the fabulative and durational aspects of the recovery process from addiction on screen?

The use of these techniques renews performative strategies in nonfiction filmmaking, which historically tend to integrate various techniques from theatre and fiction film. A series of events leads the way one practices film. What I call the event-led filmmaking practice exceeds the metric time of film production by including the “what was” and the “not yet” in the making of the time image.

Once having managed to “flip the script” in its own right, the protagonist of the film has been able to get better. Accustomed to the functioning of the hospital, the ritualised aspect of prescribed medical relationships matters as much as the type of therapeutic content offered. This is why the project puts as much emphasis on the filmic setting with help of preparatory exercises as on the artistic practice and the resulting filmic content. No difference can be felt between them since they belong to the same gesture of experiencing the recovery from addiction as a mode of existence. Not only does it allow to offer a safe space for research and artistic practice to the participants, but it also develops a feeling for the ecologies of the filmic events and the affects at play. This is where an immanent approach of the creative practice between the

protagonist and the filmmaker can develop. It helps them to acknowledge that they are inventing, filming together and sharing their encounter throughout the project. New falsifying levels of shared perception are incorporated in the unfolding, ultimately allowing the audience to access their exploration in an evocative manner.

For the research, I work with Petra S., someone recovering from addiction in her fifties. She was born in a rural area near Hessen, Germany. When she was fifteen, she left home and moved to South Germany, near the Swiss border. As she trained as restaurant worker, she had her first experiences with drugs. She travelled to Zurich to buy opium, LSD, hashish.

In 1984, she moved to Berlin. She worked in a big hotel and then in a coffee shop. A bit later, she lived in a squatted house with punks and stopped working. In 1986, she gave birth to her son. In the squatted house, from 27 people sharing the space, 20 were using heroin. She moved to Schöneberg, and then Kreuzberg district where she started dealing drugs. In 1988, the German child and family social services took her child away and she started therapy. Since then, she has regularly taken part in various support groups. In 1990, she was able to live again with her child. In 1991, she was in methadone maintenance treatment. In 1992, she got her own flat in the Neukölln district.

In August 1993, she successfully stopped the methadone maintenance treatment. She studied Latin and History and describes it as the best time of her life. She did not manage to finish her studies. Between 1996 and 2000, she studied Archaeology and worked in a call centre. Between 2001 and 2003, she worked in a drug therapy facility for women. Between 2003 and 2008, she undertook Arabic and Religion studies. Between 2010 and 2012, she works as a home care service worker. In 2012, she worked as a coach and counsellor with a female friend. Between 2013 and 2017, she opened her own coffee shop. Since 2017, she is a home care service volunteer.

The main criteria for choosing Petra was her ability to cope with addiction affirmatively in the past 25 years. Petra sought medical support in dedicated institutions in the past. The role of the filmmaker is not to initiate a recovery process but, as an intercessor, to contribute to the invention of her life

after medical care. Intercessing is always made of a multiplicity of techniques, from the one of nonfiction filmmaking to the one shaped by some elements drawn from the Abramovic Method adapted to the scope and nature of the film practice. Intercessing cannot be organised in advance, it develops on its own when the collective fabulation takes place.

As a former patient who has been confronted to highly scripted and performative contexts in the past, Petra has been trained at reinventing her life, for better or for worse: she may remain trapped in a limiting narrative of recovery shaped by the psychiatric institution. But it can also have made her feel empowered by this creative ability and brought her to fabulate her life again and again. In this case, it is more than a success at medical level, it is a new life skill that has been discovered and deployed.

It supports the hypothesis that the recovery process from addiction and collaborative filmmaking practice have in common a fabulative dimension and its inherent durational aspect. This is to be sensed in the way Petra unveils her story in front of the camera. She becomes the fabulative process of the film. We gain an innovative insight into the complexity of her mode of existence and how she experiences it. This allows her to co-author the cinematic narrative and challenge recurrent and limiting representation strategies of people recovering from addiction on film, in medical practice and in scientific research (Cook and Lewington, 1979; Powell, 2007, p54-96). Filmic and media representation of addiction have one thing in common: focusing on the act of using drugs or drinking alcohol and its direct consequences rather than the extraordinary complexity, length and endurance required by the recovery process.

Most certainly, this is where I see a wide mutual ground between telling a nonfictional story and the process of recovery from addiction. Many similarities exist between the necessity of reinvention that people recovering from addiction choose to acknowledge and the process of fabulation that originates from the powers of the false. Recovery from addiction and nonfiction filmmaking can be seen as related durational performative practices through shared experiential knowledge: the need to release the more-than, the excess and the surplus-value of life in the intervals of immediate, spontaneous and

impulsive repetitive schemes of reinvention. What we perceive as inner and outer paces feel different but become indiscernible and the research reveals the differential of their rhythmic repetitions, permutations and transformations (Deleuze, 1989, p137).

Because of its liminality with daily life habits and events, the preparatory aspect of art-making is underestimated, both by art scholars and artists themselves. The preparatory repetitive schemes are an experimentation towards the subtlest, most porous and liminal models of truth possible for the finest fabulative techniques to operate in ideal conditions. The preparatory repetitive schemes are life-long rituals whose forms are destroyed and replaced by their own fabulative derivative. As part of a repetitive series, each ritual may have a difference of kind or shape and look different than a series at first sight.

As a technique for survival, Petra continuously develops a series of them to cope with addiction. Especially in the case of making a film with a vulnerable participant, a high level of preparation of the project initiator offers a machinic support in the fabulative process and corresponds to a need to preaccelerate before the start of the project. Preacceleration is not prediction, but it activates receptivity and responsiveness to the ecologies of the filming.

More generally, durational experiences create ecologies for the minor gesture to emerge. To prepare the event-led filmmaking practice is to develop a feeling for the ecologies to be experienced, for the model of working to work and for the fabulation as a technique to operate.

Guattari advocates "an ethico-political articulation" which he calls ecosophy, "between the three ecological registers (the environment, social relations and human subjectivity)" (2000, p28). The three ecologies do not exist without one another. They foster the circumstances of creative knowledge production in registers which are entangled aspects of the world, of who we become. The repetitive scheme before and during the project fosters the three ecological registers and asks "how to develop a free indirect relation with a minority intercessor" (Rodowick, 1997, p161). As a minority intercessor, Petra does not need a reflective mirroring method, she needs a diffraction technique enabling a free indirect relation with the world through the camera.

The event-led filmmaking practice introduced us to the more-than corporeal and the more-than human subjectivity. It enables components of subjectification to meet within and beyond the human mind and body. The elements from the Cleaning the House workshop have paradoxical qualities: what is observed as a subjective exploration performed together in the first place is a collective experience performed by each of the participant together. What was first perceived as one's own rhythm as part of a multiplicity of collective rhythms is a minor movement which enables the feeling for the collective rhythms. Offering an affective model of working enables people to activate fabulative triggers by accepting or opposing it in an affirmative manner.

Although roles were assigned before the start of the project, the series of events are occasions for each participant to invent. It is difficult to seize the occasions. No fabulation is ever guaranteed but there is a progression possible through the feeling for the multiplicities of every event. When the collective movement occurs, the camera's gaze holds and registers time. It becomes one of the most accurate tools to distort time as metric. The past and the future can invade us, transform us and make the affective conditions of the filming ecologies felt.

The recovery process is fabulatory in its own right, leaking out on all sides from the psychiatric one. Its performative aspect lies in the reinvention process when one has to destroy drug-use habits and life rigidities in general while caring enough to take adequate risks. If there is too little life movement or too many big ones, both ways become life threats. Movements need to preaccelerate and thoughts to prearticulate by the one who recovers from addiction. The recovery process is a constant renewal of the ordering of time in a nonchronological or nonlinear manner. In addition to what is perceived as lost, wasted time through drug use, time as metric also repeat, permutate and transform to nurture the becoming recovering body who feels time folding.

The time structure of a film production often has to be short and dense. Developing another temporality is a practical challenge but a constant struggle is to create the enabling conditions for each participant to feel the differential

between temporality and the fast-paced world we live in, the permanent modifications of speed resulting from former drug use by the research participant and the density of the film production. One important aspect of the process is to get a feeling for the pain, which brings an important change of dynamics in the process to it. If dealt affirmatively, pain transforms into action through the creation of micro-events, which orients the way we feel the event.

How to transduce the way we feel the event to avoid the production of a moving image that mediates? An immediating time image operates with a series of transductions which are embodied in the nonverbal and corporeal experience of preparing the filming, the act of filming and watching the film. What we perceive as real life and filmic life become indiscernible, before, during and after the filming. The film becomes life and life becomes what I call a cinematic mode of existence. A cinematic mode of existence carries the potentiality of the filming without the film, as the recovery from addiction carries the potentiality of the experience of drug without the drug.

The editing becomes the filming if the film moves through the filmic archive rather than becoming one. The cut is part of a series of filming gestures and can be considered as the invention of a new film in its own right. The cut not only reactivates the potentiality of duration captured by the time image but primarily creates the duration of a minor gesture in its own right.

The thesis film project intends to be complementary but separated from art-led projects in psychiatric facilities. The nature of the project is not medical but artistic. At the same time, the collective film enquiry explores alternative safe spaces for people recovering from addiction to current cognitive-behavioural therapeutic models. It underlines the potentiality of mind wandering in a creative process of filmmaking. Mind wandering may be promising to experiment in a psychiatric context for relapse issues in the long term but falls outside the scope of the research project. The interrelation between art and medical science is the main focus of the practice-led doctoral research by addressing the crucial issue of hidden or neglected forms of mental health narratives.

1. Reconsidering research on addiction through its relational field

§1.1. The current psychiatric understanding of addiction

At the beginning of the project, I have had the privilege to receive complementary supervision by psychiatrists³ from the largest teaching hospital in Germany, Charité in Berlin. Their current perspective underlines that the nature of addiction is still unknown. While there are several types of addiction, all current therapy models tend to be cognitive-behavioural. When a patient arrives at the hospital, the top priority is treating the physical effects of upcoming withdrawal according to the specifics of each substance. Once stabilised, the patient's behaviour becomes the focus for further treatment, regardless of the type of addiction. That is why alcohol is a generic term that can be replaced by any other known misused substance in the following literature.

Lindenmeyer (1994) gives his own insight into addiction based on his experience as a head of a residential treatment centre called Salus Klinik near Berlin in Lindow, Germany. Lindenmeyer defines addiction as follows: "Addicted to one substance causing dependence is the one who can't end the use of this substance, without the occurrence of unpleasant physical or psychological conditions, or the one who consistently uses so much from this substance that they harm themselves or others" (1994, p50, my translation).⁴

To understand the porosity between addictive and non-addictive behaviours, Lindenmeyer uses the story of the sunken boat Titanic to underline how hidden the issue of addiction can be, for both people suffering from addiction themselves and people in their environment (1994, p9-16). Underlining that there are no clear boundaries between normal and abnormal drinking behaviours, Lindenmeyer nevertheless develops the point that some countries such as the United Kingdom, France, Germany or the (former) Soviet Union can be seen as having a malfunctioning drinking culture, because of the mix between a massive widespread alcohol consumption and absolutely unclear drinking rules and boundaries (1994, p11, my translation).⁵ These are: "1. Regularly drinking is normal; [...] 2. Alcohol necessarily belongs to one activity (sociability; watching TV; pubs; meals; workplace); [...] 3. Alcohol does

good; [...] 4. Drink as much as your neighbour; 5. Drinking alcohol is a private matter" (1994, p12-16, my translation).

Johannes Lindenmeyer further explains the two effects of alcohol on the body: an immediate, clearly distinguishable pleasant effect, which lasts a relatively short time; a slowly developing, hard to identify but long-lasting unpleasant effect (1994, p31, my translation). These lead to a rise in tolerance of alcohol consumption, resulting in the person drinking more to reach the same effects: in the case of alcohol addiction up to twice more, in the case of medicine addiction up to 20 times (1994, p34, my translation). This may be followed by crossed tolerance rise where the person suffering from addiction becomes more insensitive to other products such as pain killers, sleeping pills or tranquilisers (1994, p35, my translation).

Kienast et al. (2007) clarify that the nature of addiction is not known yet, that no psychological, sociological or genetic theories have provided empirical evidence and that regarding the complexity of addiction, a biomedical, sociocultural and psychological model is the most suitable to describe the beginning and maintenance of the addiction process (2007, p17, my translation).⁶ As an affective process, addiction is embedded in a sociality which gives consumption a central place. As a series of minor gestures, the recovery from addiction is marginalised in the emptiness of a sociality which confuses the pleasure of consumption with the desire of a body. In the neoliberal world, the emptiness of sociality ignores addiction as a life force and the differential between the one who suffers from addiction and the one who recovers from addiction.

§1.2. The cognitive behavioural-model as default psychiatric method

After the story of the sunken boat Titanic explained by Lindenmeyer (1994, p9-16, my translation), the railroad model is another useful metaphor to describe the starting and maintenance of the addiction process (2007, p75, my translation). Kienast et al. explain that it helps patients to ask themselves in a functional way "How did I become an addict?" instead of in a causal way "Why

did I become an addict?”. They further develop on how the therapist should introduce the model:

“It is understood that the patient takes the role of the train conductor. The train has its own track. Initially, the train always runs on a closed track circle (the abstinence track circle). At one position of the track circle, there is a junction. At this junction, the train conductor can decide if he stays in the abstinence circle or if he leaves it and runs on a parallel track with a tunnel. The parallel track is a metaphor for the path in and out of one episode of alcohol consumption. The alcohol consumption in itself is characterised as the tunnel passage. At its end, the parallel track leads back to the abstinence circle track”
(Kienast et al., 2007, p75, my translation).⁷

Kienast et al. explain what happens to the person suffering from addiction who engages with a therapy:

“A train can be stopped thanks to positioned signals and traffic signs [by family members, friends, therapists, doctors or support groups]. Some of these traffic signs are already existing in patients, but no longer efficient because they have been ignored regularly. [...] The second therapy step lies in pushing the train back to the junction. Because the train conductor can't push back alone, all passengers [family members, friends, therapists, doctors or support groups] must step out of the train and help pushing back. [...] The train conductor must identify where the junction and the connection to the alternative abstinence circle track is connected. [...] The alternative track has become overgrown with weeds, trees and bushes. New skills for problem solving have to be learned. [...] When patients have found their individual turnout, they then need to tackle their first ride on this track. The first rides are particularly hard, because the alternative abstinence circling track needs first to be trimmed and repaired. [...] After being back on the first ride on the alternative track, it has now to be in use regularly. But the temptation is very strong to ride the already well-known tunnel passage and drink alcohol. [...] To take the alternative track regularly implies to adopting a new behaviour. Every junction, where it has to be decided, which track the train should run on, corresponds to a risk situation”
(Kienast et al., 2007, p115-116, my translation).⁸

Kienast et al. also define three phases in the railroad model: Phase 1 "First time" (first tunnel passage on the parallel track); Phase 2 "Habituation" (frequency rise of tunnel passage; abstinence circle track therefore gradually less frequently used; bushes start to cover the abstinence circle track and make it less and less visible to the train conductor); Phase 3 "Addiction" (Abstinence circle track full of bushes and therefore invisible; the train conductor needs help from outside to stop the ongoing tunnel passage and to go back on the abstinence circle track) (2007, p76, my translation). Furthermore, Kienast et al. explain issues around relapse and suggest four strategies that can be used during different phases of the "relapse chain" (2007, p125, my translation): "Category 1: 'My seemingly harmless decisions'; Category 2: 'Handling my individual risk situations'; Category 3: 'Handling with my increasing craving for alcohol'; Category 4: 'My source of false hope'" (Kienast et al., 2007, p129-132, my translation).⁹

Kienast et al. also warn that patients, their relatives or therapists can have the wrong impression that relapse is avoidable through cognitive strategies above all while neurobiological research has precisely underlined how limited cognitive control is during situations in which the risk of relapse is high (2007, p132, my translation).

Finally, Dörner and Plog (1984) raise more questions than they answer. But since the nature of many mental diseases are not known yet, the book is a significant contribution to understanding how we all relate to addiction and to people suffering from it. For example, they explain that we all believe that everything negative shouldn't belong to our lives: pain, insomnia, fear, suffering, unpredictability, the unexpected are seen as unnecessary detours, which must and can be avoided (1984, p245, my translation).¹⁰ They further clarify:

"Drinking alcohol is normal. Taking medication is even more normal. We all moralise: We shake our heads, smile at sentences like 'How can someone be simply so unstable' or 'Poor devil, but I can't openly talk about his drinking, otherwise I'd be to blame for the loss of his job'. We minimize: 'Well, but he's still doing his job after all' or 'I help him so that he does not attract attention'.

We guarantee thereby the game of emphasised inconspicuousness, which is the biggest distinctive feature of the addict. We are the necessary accomplices of secrecy and self-destruction. When the impending catastrophe waits to happen with our discreet assistance, we express our guilty feelings about our inaction with an aggressive-gleeful "I have indeed always known, it could not go well"

(Dörner and Plog, 1984, p248, my translation).¹¹

Dörner and Plog state that "Seen from outside, addiction is of course a terribly problematic mind-set, a 'suicide in instalments'. But it is only a part of a global attitude and it has to be perceived in all its components: fears and wishes, trying to cope with and avoiding of life issues. Then a compensatory satisfaction is compensatory, but also a satisfaction" (1984, p271, my translation).¹² They also remind us that "Nobody is as much assessed as the addict. Therefore: only when I refuse to give any single evaluation, and instead fully perceive and take everything expressed seriously, can the patient self-evaluate, self-distinct and take the decision later to attribute himself a value." (1984, p271, my translation).¹³ The challenge to avoid evaluating, judging or categorising a person suffering from addiction is endless and requires constant intellectual and emotional rigour. It is a tiring process which should stop when one notices that she or he is unable to continue working without evaluating. That is why researchers in addiction studies need to look at their own tendencies towards addiction to avoid blaming people suffering from addiction instead of themselves (Dörner and Plog, 1984, p269-270).¹⁴

As a mode of existence, recovery from addiction is an intercessor of pain, insomnia, fear, suffering, unpredictability, the unexpected, which become desirable detours to embrace and experience. Only by releasing the tensions that make the symptoms unbearable can one access the relational field of the addictive behaviour and activate its potentiality. Only by processing the symptoms as bodily gestures in their own right can they transform and become the rhythms of a life force which feels and listens to its relational field.

§1.3. The urgent need to perceive the global addiction pandemic

As Adam Szymanski (2017, p1) urges to perceive with help of filmic gestures the depression pandemic, the need for acknowledging an addiction pandemic, which often co-occurs with depressive behaviours, has never been so pressing. This has much to do with the fact that most current psychiatric approaches fail at proving their efficiency on three different levels. Firstly, a large majority of the population suffering from addiction deal with their illness outside of dedicated institutions: under 400 000 cares were carried out for several millions of German citizens suffering from addiction (Dauber et al., 2018). Secondly, a variety of diseases commonly co-occur with drug abuse and addiction (known as co-occurrence or comorbidity) such as HIV, hepatitis C, cancer, cardiovascular disease and most importantly with other mental illnesses including depression, schizophrenia, anxiety, and mania (National Institute on Drug Abuse, 2010). The teaching hospital Charité has developed a program to cope with comorbidity between addiction and borderline personality disorder (St. Hedwig Krankenhaus, 2019). Finally, the scope of patients' needs and trajectories go way beyond medical treatment in a hospital and involve public services, some of which are emergency services, public security and courts as well as other social services (housing, community management, job training).

The main psychiatric approach of addiction in Germany is cognitive behavioural. This one method has become the default method because of the scientific drive to use "evidence-based therapies", but since alternative methods haven't been researched nearly as much, these alternatives don't have the same authoritative "evidence base". It suggests that the person recovering from addiction has lost his or her coping skills because of his or her addictive behaviour. The widespread therapy concept is based on the only few neurobiological findings about addiction (National Institute on Drug Abuse, 2007). They focus on the reward pathway and its malfunction or deregulation in the case of addictive behaviours: "loss of control in limiting intake" and "behaviour is reinforcing (rewarding or pleasurable)" (National Institute on Drug Abuse, 2007).

Even though it is acknowledged that cognitive control is limited during situations where the risk of relapse is high, the main approach of addiction in Germany is cognitive behavioural, focusing on teaching skills to patients to recognise and control their behaviour. Alternatively, experimental treatments exclusively focus on letting patients use drugs (or their substitute medication) in dedicated supervised injection (or oral prescription) sites where they are accessible and monitored. It is a harm reduction approach to reduce risks of being exposed to HIV, viral hepatitis, and other infectious agents through contact with infected blood or other body fluids that results from the sharing of syringes and injection paraphernalia that have been used by infected individuals.

Cognitive behavioural therapy is currently applied in most psychiatry institutions in the western world, along with Motivational interviewing, another directive counselling approach. It may make sense for some patients in the long term and for a wide majority of patients in the first steps of their recovery process after relapse, where the physical effects of addiction absorb almost entirely the self-reflecting ability of the patient. After a relapse, the patient needs care and strong guidance to recover physically from drug misuse. The phase usually lasts from a couple of days to several weeks. After this period, psychiatrists can usually attest that the physical dependence has been treated. Patients can leave the hospital and take part in various cognitive behavioural programs, according to their needs: residential treatment (in-patient), as out-patient, local support groups, extended care centres, recovery or sober houses, addiction counselling, further mental health and medical care.

The cognitive behavioural approach relates to the common idea that in cases of alcohol or drug use or misuse, it is necessary to express some of our superego in a society that gives the narcissistic dimension of our ego an overwhelming place. The only way to release some of it would be to challenge societal rules and experience what we perceive as forbidden. Not only does the viewpoint seem simplistic in relation to the current normalisation of increasing drug consumption in our societies (Werb, D. et al., 2013) but it also indirectly or directly supports a strong moralising understanding of addiction, where the

social interpretation of substance misuse is reduced to a balance of power between an individual and their society. The restrictive way to interpret addiction makes it possible for regulating bodies to give an elusive definition of addictive behaviours and condemn any forms of excess according to the cultural or social norms of a society. Coonfield observes an increasing literature about presumed addictive behaviours and concludes: "But rather than focusing on this addiction epidemic solely in terms of a 'disease upon the people', a very classical meaning of 'epidemic', I consider it to be a cultural epidemic as well: an 'epidemic of meanings and significations' (Treichler 1999, p11)" (Coonfield, 2008, p80-81). More than a cultural epidemic, addiction is an affective epidemic in the world as we know it. It is a world which overlooks the minor modes of existence and marginalises their intercessors, the people who recover from addiction.

The current approach to drug policy is seriously questioned today (War on Drugs: Report of the Global Commission on Drug Policy, 2011). There is a change in perception of what is morally and socially accepted in terms of alcohol and drug consumption while it has been finally addressed that the so-called "War on drugs" policy initiated by Richard Nixon in 1971 (Peters and Woolley, 2019) has proven to be a major failure worldwide until today, "with devastating consequences for individuals and societies around the world. Fifty years after the initiation of the UN Single Convention on Narcotic Drugs, and years after President Nixon launched the US government's war on drugs, fundamental reforms in national and global drug control policies are urgently needed" (War on Drugs: Report of the Global Commission on Drug Policy, 2011).

A study published in the British Medical Journal found that despite massive efforts to limit the supply of illegal drugs, since 1990 prices have fallen while the purity of the drugs has increased: in the USA, the average inflation-adjusted and purity-adjusted prices of heroin, cocaine and cannabis decreased by 81%, 80% and 86%, respectively, between 1990 and 2007, whereas average purity increased by 60%, 11% and 161%, respectively (Werb, D. et al., 2013). Similar trends were observed in Europe, where during the same period the average inflation-adjusted price of opiates and cocaine decreased by 74% and

51%, respectively (Werb, D. et al., 2013). In Australia, the average inflation-adjusted price of cocaine decreased 14%, while the inflation-adjusted price of heroin and cannabis both decreased 49% between 2000 and 2010 (Werb, D. et al., 2013). During this time, seizures of these drugs in major production regions and major domestic markets generally increased (Werb, D. et al., 2013).

The release of these facts has a noticeable effect at policy making level in Western countries, debating or experimenting the impact of legalisation on public health and safety as well as economic activity and tax revenue. Nevertheless, the two main drugs provoking addictive behaviours in Germany and in most parts of the world are two perfectly morally-accepted legal drugs: alcohol and tobacco. As a disease, as a public health or safety issue and as an economic activity or tax generating mechanism, addiction needs to be urgently reconsidered, beyond the sole yet legitimate legalisation debate: addiction requires to be thought as an affective process and the recovery from addiction as a mode of existence in its own right.

§1.4. Rethinking biomedical and sociocultural findings on addiction

Influenced by the 60's culture, Gilles Deleuze and Felix Guattari intensively collaborated together. Felix Guattari was a philosopher and a psychoanalyst. More importantly, he was a practitioner and has worked his whole life at La Borde clinic, which was founded by psychiatrist and psychoanalyst Jean Oury.¹⁵ Even though the clinic does not specifically treat addiction, it offers experimental therapy to its patients and is relevant for choosing Deleuze and Guattari to reconsidering research on addiction. La Borde clinic is a model in the field of institutional psychotherapy, asking its patients to participate actively in running the place. An art-therapy project is held every summer, where they perform a play. *La Moindre des Choses* (1996) by N. Philibert unveils the daily life at the clinic and the collective work to stage their annual theatre play. From this angle, we understand much better how much impact the collective experience acquired by Felix Guattari had on his collaborative work with Gilles Deleuze, especially when writing *L'Anti-Oedipe* (1972, p73-75)¹⁶ and *Mille Plateaux* (1980), developing crucial notions such as

becoming, multiplicity, assemblage, plane of immanence, de- and re-territorialisation or lines of flight. Especially in the case of addiction, all these notions underline the necessity to question what we perceive as individual or collective and develop a larger approach of knowledge-making led by affects as embodied experiences, as Baruch Spinoza and Brian Massumi suggest.

In *A Thousand Plateaus* (1987), Deleuze and Guattari develop these concepts with the following recurrent intercessors: the drug user, the drug addict or the alcoholic (p29, p152, p154, p163, p166, p206, p282, p284-286, p438, p482). They describe the paradox of excessive drug use as follows:

“But if it is true that drugs are linked to this immanent, molecular perceptive causality, we are still faced with the question of whether they actually succeed in drawing the plane necessary for their action. The causal line, or the line of flight, of drugs is constantly being segmentarized under the most rigid of forms, that of dependency, the hit and the dose, the dealer. [...] Drug addicts continually fall back into what they wanted to escape: a segmentarity all the more rigid for being marginal, a territorialization all the more artificial for being based on chemical substances, hallucinatory forms, and phantasy subjectifications”

(Deleuze and Guattari, 1987, p284-285).

Deleuze and Guattari acknowledge that the experience of drugs can be immanent but question the idea that it can be a viable and perceptible way to pursue their desire or what drug users initially wanted to escape from. Because the plane that drugs offer implies “dependency, the hit and the dose, the dealer” (1987, p284), what is perceived as a positive or constructive experience by the drug user is soon limited by these too rigid forms. In the long term, the forms produce marginality, a false sensation of moving forward which remains artificial, based on “chemical substances, hallucinatory forms, and phantasy subjectifications” (1987, p285).

Following the work of Deleuze and Guattari, a diversity of scholars from various disciplines (Coonfield, 2008; Fox, 2002, 2011, 2016; Malins, 2004, 2017; McCoy, 2010; Oksanen, 2013) advocate rethinking addiction through its relational field. They situate biomedical knowledge, sociocultural and

psychological research findings within an open empirical approach. Along with Nick J. Fox (2011, 2016), Gordon Coonfield (2008) and Peta Malins (2004, 2017), Atte Oksanen (2013) observes that current biomedical, social and psychological research does not provide a coherent view of the nature of addiction and that there is a great deal of controversy in the field. Oksanen thinks that the philosophical tools of Gilles Deleuze “provides the opportunity to introduce new ideas and bridge the gaps between different theories and approaches” (2013, p57).

More precisely, Oksanen advocates a Deleuzian approach since it “does not necessarily contradict the existing theories in the field but adds a new perspective to addictive desires as not only subjective, but also as situational and interactional phenomena. [...] Deleuze’s philosophical theories and ideas allow data from neurology, psychology and the social sciences to be incorporated in the analysis” (2013, p58). Oksanen considers that addiction cannot only be seen through a subjectivist perspective (addictive behaviours in Psychiatry or individualising accounts of addiction in Anthropology) but also through a wider immanent understanding of addiction, which puts emphasis on affects and therefore includes situational and interactional parameters. In a similar argument, Coonfield states that he is interested in

“addiction as a mode of subjection, not a thing or an entity but a mobility involving heterogeneous forces and discourses in the ongoing organisation of addiction as a modality of social being. [...] Considering addicted subjection in this sense as the meanings, practices, and forces that actively and continually produce this vector of addiction epidemic, means not thinking ‘subjectivation’ in terms of ‘any subject’, but rather as Deleuze suggests, as ‘an electric or magnetic field’ (1997, p93)”

(Coonfield, 2008, p85).

Fox develops a model suggesting “the importance of a collaborative approach to illness, health and health care” (2002, p347) and states:

“This perspective makes health and health care intrinsically political. [...] For Health Sociology (as for social care, education, citizenship and every aspect of

social action), the analysis developed from the work of Deleuze and Guattari suggests an agenda for its practitioners that fosters deterritorialisation in the bodies of those whom they care (Fox 1999) and generates a politics of health that transcends economic and management perspectives. To engage productively with such agendas collapses disciplinary boundaries and establishes a pressing need for collaboration between medical and caring professions, social and political scientists, indeed between every body"

(Fox, 2011, p371).

Malins argues that "a body should, ultimately, be valued for what it can do (rather than what it essentially 'is'), and that assemblages should be assessed in relation to their enabling, or blocking, of a body's potential to become other" (2004, p84). Malins also offers another alternative approach by asking the following question: "How can we limit abject stratifications ('addict'/'junkie') and empty BwOs (overdose, disease, death) whilst taking care not to further stratify bodies; not to further block their connections with others and their potential for difference?" (2004, p101). It seems that her understanding of addiction focuses more on an evolution through time rather than a description in space. Malins further develops that neither pleasure nor desire are acknowledged concepts in drug research while desire has more potential in order "to make sense of the complex relations that form between drugs and bodies, challenge medical and criminal responses to drug use, and bring forth assemblages that enhance, rather than diminish, bodily capacities" (2017, p126). As a life force, addiction is an intercessor of the research by enabling a sociality which invents more than it structures, oriented towards the production of knowledge that is not yet.

§1.5. The permanent modifications of speed resulting from drug use

Since powers of the false are part of a broader theoretical framework about cinema based on time (Deleuze, 1989) as an evolution of an understanding of cinema based on movement (1986), it seems necessary to underline the importance of temporality in the addiction and recovery processes, as Gerda Reith explains:

“The experience of addiction has a two-fold nature. On the one hand, it is characterized by a ‘blockage’ of the future, a cessation of forward movement; on the other, by a profound amnesia and an inability to recall the past. Unable to anticipate the future or recollect the past, the addict remains immured in a frozen present. [...] The normal processes of projection and recall, which make up our dynamic situation in the present, and which form a kind of ‘temporal narrative’ in which identity is created and maintained, break down for the addict”

(Reith, 1999, p103).

This is why Angela Garcia (2010) “attempt[s] at an ethnography that is temporally deep in order to render—however imperfectly—the *process* of addiction, recovery, and of living a life” (2010, p33). Oksanen states that “Deleuze and Guattari (1980, p346) noted that drugs involve modifications of speed. The modifications of speed are felt through the production of different rhythms of desire. The most common view is that some of them speed up the taker, such as amphetamines or cocaine, while others slow the taker down, such as cannabis and heroin (Lenson, 1995, p38-39)” (2013, p61). Regarding the experience of addiction, one hypothesis for the research is that there is a discrepancy between what we perceive as inner, affective rhythms on the one hand and outer, expressed ones on the other hand. Inner and outer do not relate to the inside or outside of a body with physical or mental attributes. Inner and outer convey a direction for the affects to operate. Inner is about getting a feeling for the affects in their virtuality and outer in their actualisation in modes of operation and action, with all the uncertainty and indetermination that they carry with them.

Garriott and Raikhel have reviewed the literature in cultural anthropology about addiction (2015). While they state that “attending to the ways in which addiction is conceptualized, enacted, and materialized in forms of knowledge and intervention highlights this instability and multiplicity” (2015, p486), their anthropological enquiry makes no reference to the work made by Deleuze and Guattari. Nevertheless, Garriott and Raikhel acknowledge that “instead of seeing “conceptual chaos” (Shaffer 1997) in the numerous frameworks that inhabit addiction studies, we might see a certain epistemic

multiplicity and disunity as constitutive of addiction as both a concept and a research field" (2015, p486). Alternatively, Biehl and Locke emphasise the need to integrate Deleuzian concepts in performative ethnographic practices: "Ethnographic realities are never fully reducible to the books and theories we bring to the field. What does it take for the 'life in things'—the minor voices, missing peoples, 'ill- formed' and tentative 'collective enunciations' that seem to Deleuze to carry so much potentially transformative vitality— to acquire a social force and to attain recognition and political currency?" (2010, p320).

As Braidotti further suggests, focusing on how much a body of a person recovering from addiction can do (Malins, 2004, p84; Fox, 2016, p68-69) requires to constantly caring for the "corporeal warning signals" (2012, p239):

"If the point of ethics is to explore how much a body can do, in the pursuit of active modes of empowerment through experimentation, how do we know when we have gone too far? How does the negotiation of boundaries actually take place? This is where the non-individualistic vision of the subject as embodied and hence affective and interrelational, but also fundamentally social, is of major consequence. Your body will thus tell you if and when you have reached a threshold or a limit. The warning can take the form of opposing resistance, falling ill, feeling nauseous, or it can take other somatic manifestations, like fear, anxiety, or a sense of insecurity. Whereas the semiotic-linguistic frame of psychoanalysis reduces these to symptoms awaiting interpretation, I see them as corporeal warning signals or boundary markers that express a clear message: 'too much!' (Braidotti, 2012, p239) One of the reasons why Deleuze and Guattari are so interested in studying self-destructive or pathological modes of behaviour, such as schizophrenia, masochism, anorexia, various forms of addiction, and the black hole of murderous violence, is precisely in order to explore their function as thresholds or boundary-markers. This assumes a qualitative distinction between, on the one hand, the desire that propels the subject's expression of his/her conatus—a neo-Spinozist perspective is implicitly positive in that it expresses the essential best of the subject—and, on the other hand, the constraints imposed by society. The specific, contextually determined conditions are the forms in which the desire is actualized or actually expressed"

(Braidotti, 2012, p239).

How to explore the function of addiction as threshold or boundary-marker without endangering the person who suffers from the chronic disease? How to recognise corporeal warning signals? The longer one recovers, the subtler the triggers are. Braidotti speaks of corporeal signals and somatic manifestations which, in the case of addiction, are trigger and relapse machinic assemblages that are already happening silently in the reward pathway of the brain before they become corporeal signals and somatic manifestations (National Institute on Drug Abuse, 2007). Addiction has the specificity of activating triggers in a subtle and silent way. Addiction produces what I call the more-than corporeal signals. At the same time, too much caution, too much emphasis on making the person suffering from addiction “feel good” may also activate a trigger by ignoring the more-than corporeal. For the participant of the research who successfully managed to live peacefully with addiction, a process has been invented with the more-than corporeal. Getting a feeling for the triggers is a creative process in its own right, a mode of existence which is actualised by the exploration of what is “not yet” while re-activating elements from “what was” in order to avoid the relapse. The recovery from addiction is the processual use of events from the past and from the future to create techniques of survival in the present. Past, present and future are indiscernible in the making of a life that becomes bearable. The deeper Petra goes in the recovery process, the subtler the triggers become. The process has to be as silent and subtle as her triggers. Practices incorporating mind wandering seem to fit the prerequisite.

§1.6. The potential of mind wandering in the recovery from addiction

Mattias Solli¹⁷ describes the current research about mind wandering, which defines it as “a genuine and general trait of human consciousness” and “close to 96% of a large group studied experiences daydreaming (which is also taken to be a form of mind-wandering) every day. Mind-wandering occupies a third to a half of the time healthy adults are awake. Mind-wandering also continues in sleep. Judged by both observable brain activity and self-reports, it is normal to have 90-120 min per night of so-called REM dreams” (Solli, 2017,

p188-190).¹⁸ Solli mentions the debate in medical research about the function of mind wandering,¹⁹ its impact on the mood as well as its ties with dysphoria, depression, and general unhappiness²⁰ (Solli, 2017, p194-195). Most researchers (Sood and Jones 2013; Smallwood and O'Connor, 2012; Schooler et al., 2011; Killingsworth and Gilbert, 2010; Smallwood and Schooler, 2006) assess that mind wandering is linked with unhappiness and only few reach an opposite conclusion (Ottaviana et al., 2013; Baird et al., 2012). Nevertheless, Svend Davanger²¹ reminds us that the Killingsworth and Gilbert study has been criticised and "other researchers (Poerio et al., 2013) have later shown that when we experience sad feelings during mind wandering, the feeling is there before mind wandering starts; in other words, the mind wandering does not initiate the emotion, but maybe the other way around" (Davanger, 2019, p23). If mind wandering is seen as a risk factor for mental health in general, it is no wonder that no major research about addiction has been initiated yet to look at the beneficial effects of activities with a larger share of mind wandering as tools for recovery. Davanger further argues that "our survival, the argument goes, has been crucially dependent on a continuous use of an effortless mode of attention, much more so than a continuous concentrated mode of attention" (Davanger, 2019, p20).

On the one hand, mind wandering seems to occur when a person is intoxicated via the consumption of alcohol: alcohol increases mind wandering while simultaneously reducing the likelihood of noticing one's mind wandering (Finnigan, Schulze and Smallwood, 2007; Sayette, Reichle and Schooler, 2009). One hypothesis is that accessing the mind wandering activity of the brain in a more direct way is a main aspect of what people suffering from addiction seek or need consciously or unconsciously. On the other hand, it is worth pointing out that Baird et al. (2012) find mind wandering to be facilitating creative incubation: engaging in simple external tasks that allow the mind to wander may facilitate creative problem solving, which falls within the scope of the practice-led research.

The Cleaning the House workshop relates to the tradition of Vipassana meditative practice, whose retreats last 10-12 days with no talking, reading or

writing, and very little food consumption while remaining aware of four postures - walking, standing, sitting and lying down (Abramovic et al. cited in Richards, 2010, p111).²² In some non-directive Vipassana exercises, the breath is one of the possible meditation vehicles. Alternatively, there are other non-directive techniques using a mantra such as Transcendental meditation (TM) practiced by David Lynch (Lynch, 2007, p11) or using a meditation sound such as Acem meditation.²³ Acem underlines that “the various kinds of Buddhist meditations such as vipassana, chan and zen meditations are often referred to as mindfulness meditation. However, mindfulness is not a unified concept; it comprises a spectrum of mental attitudes ranging from the highly focused and concentrated, to intermediate attentiveness, to some states that resemble the free mental attitude of Acem Meditation” (Acem meditation international, 2019). Since 2013, I have practiced Acem meditation 30 minutes twice a day. Compared to TM or Vipassana, it is a nonreligious and non-mystical technique, which was developed by medical doctors and psychologists. I have also been doing volunteer work for Acem as an assistant instructor since 2016.²⁴ I teach introductory and follow-up courses. The follow-up course consists of five sessions, each of them made of 30 minutes group meditation and a specific topic: “The Meditation Sound”, “Concentration”, “Free Mental Attitude”, “Meta-thoughts”, “Meditation Habits”. It enables me to develop skills in group dynamics and is part of the assistant instructor training.

Solli develops the difference between directive, concentration-oriented meditation techniques which are increasingly used in psychiatric facilities and nondirective, mind wandering-oriented ones: “In nondirective meditation, we have seen, the spontaneous activities are not a hindrance to meditation – they are not flaws of attention, but a positive and integrated part of the technique. The volitional and spontaneous activities are of principally equal worth. By contrast, in the [concentration] techniques described by Lutz and Wallace, the spontaneous activities are precisely hindrances and flaws. The goal of meditation, according to Lutz and Wallace, is to achieve a mind free of spontaneous activities – a mind that is focused, clear and thoroughly calm and quiet. Meditation is a path to overcome the potentially distracting impact of the

wandering mind. The goal is to stop the mind from wandering off²⁵ (Solli, 2017, p194). Davanger argues that mind wandering also occurs during mindfulness meditation, but several scientists claim that this type of meditation ultimately serves to reduce mind wandering: “even during mindfulness meditation, where one attempts to minimize mind wandering, experienced meditators find themselves mind wandering on average every 80 seconds (Hasenkamp et al., 2012)” (Davanger, 2019, p46).

Besides, while the regular practice of directive meditation reduces stress, the daily practice of Acem meditation and other nondirective meditation techniques have also shown similar, slightly better results (Holen, 2016, p69). But what is interesting is that both techniques increase concentration, somehow a paradox for a nondirective meditation (Holen, 2016, p78).

As a mode of existence, the recovery from addiction incorporates a larger share of mind wandering and enables to perceive its potential. It creates events and techniques which activates the function of reason “to promote the art of life” (Whitehead, 1971, p4). To promote the art of life is to ask how a wandering brain relates to a wandering mind and a wandering body. It is a collective enquiry which enables components of subjectification to meet within and beyond the human mind and body. A wandering brain is not the change of one’s personal thoughts but the invention of a mode of existence which exceeds the interpersonal and reorganise the social and political field. It invites the wandering body and the wandering mind to get a feeling for silence. Silence is not emptiness, but the more-than sonic quality that shifts the mode of attention towards the minor gestures in and with the three ecologies. The recovery from addiction operates with the wandering mind, which is a series of effortless modes of attention, if the recovery from addiction is not only about survival but also about “living better” (Whitehead, 1971, p19). Paradoxically, the wandering mind is the condition of survival in the world as we know it. Without the experience of “living better”, at least from time to time, the survival becomes too dreadful for life to sustain. The wandering body has a silent quality for the trigger and relapse machinic assemblage to be felt, especially when they are changing their shapes because triggers become subtler, endlessly.

2. Researching addiction in the making of a fabulatory art practice

§2.1. Using the powers of the false as a tool in practice-led research

Gilles Deleuze did not only develop a philosophical framework but more importantly a lifelong research project that was and still is disruptive of disciplinary areas. With Guattari, Deleuze wrote *Anti-Oedipus* (1983) followed by *A Thousand Plateaus* (1987). Later, Gilles Deleuze wrote *Cinema 1: The Movement-Image* (1986) and *Cinema 2: The Time-Image* (1989), two books on cinema specifically that are drawn from *Anti-Oedipus* and *A Thousand Plateaus*. These books induce the idea that making art and producing knowledge widely share similar processes while using different techniques and instruments. There is a liminal space where the shared techniques of intercessing and fabulating are indiscernible from the processes of making art and producing knowledge. The films become intercessors of the philosophical concepts, allowing a dialogue about how to foster circumstances of creative knowledge production. Manning and Massumi (2014, 2016) have further developed this purpose and have concretised a collective practice called immediation at the SenseLab, in which I regularly participate. With a similar intent, the research is discussing, eliciting and assembling the sensory and affective conditions for research-creation, but through a practice-led approach in collaborative filmmaking practice with someone recovering from addiction, solely focusing on the recovery process.

By combining the sensorial aspect of film with the internal rigour of its processual conceptualisation, *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image* are thoughts-in-motion. During the practice of filmmaking, thoughts-in-motion requires to direct the attention towards the affects. *Cinema 2: The Time-Image* is about the transformative power of affectivity, which I correlate with the nonverbal, the more-than corporeal and the minor gesture (Manning, 2016) for the research. It is the point of departure of filmmaking and inherently interrelates with the processual conceptualisation and the verbalising process. The nonverbal dimension of image-making not only produces knowledge self-sufficiently, on its own and by its own means, but also

does it in a singular, useful, stimulating and complementary way to the one in the written form. In *Cinema 2: The Time-Image*, notions such as transcendence, transcendental and immanence are at play in the background:

“A description which assumes the independence of its object will be called ‘organic’, it is not a matter of knowing if the object is really independent, it is not a matter of knowing if these are exteriors or scenery. What counts is that, whether they are scenery or exteriors, the setting described is presented as independent from the description which the camera gives of it and stands for a supposedly pre-existing reality. In contrast, what we call a crystalline description stands for its object, replaces it, both creates and erases it – as Robbe-Gillet puts it – and constantly gives way to other descriptions which contradict, displace, or modify the preceding ones”

(Deleuze, 1989, p126).

Although both organic and crystalline regimes are deeply entangled, the concepts afford to experience filmmaking more immanently, where contradictions, displacement and modifications are in the middle of the practice. Deleuze further states that organic and crystalline regimes deal differently with the real and the imaginary as well as with the actual and the virtual and define them as follows:

“In an organic description, the real that is assumed is recognisable by its continuity – even if it is interrupted – by the continuity shots which establish it and by the laws which determines successions, simultaneities and permanencies: it is a regime of localisable relations, actual linkages, legal, causal and logical connections. It is clear that this system includes the unreal, the recollection, the dream and the imaginary but as contrast. [...] The crystalline regime is completely different: the actual is cut off from its motor linkages, or the real from its legal connections, and the virtual, for its part, detaches itself from actualisations, starts to be valid for itself. The two modes of existence are now combined in a circuit where the real and the imaginary, the actual and the virtual, chase after each other, exchange their roles and come indiscernible”

(Deleuze, 1989, p126-127).

The indiscernibility provoked by the combination of the two modes of existence is a key aspect of the powers of the false. If this immanent way of approaching filmmaking seems binary at first sight, it is the exact contrary. By acknowledging the presence of two modes, Deleuze is in search of their interactions, variations, extensions and transformations. As a practice-led research tool, the powers of the false paradoxically strengthen and structure the way I practice film while offering an infinite space made of multiplicities and variations between the real and the imaginary with the emergence of the crystalline regime, "affected by repetitions, permutations and transformations" (Deleuze, 1989, p137). The crystalline regime is the playfulness of a script that is not written yet, of a moving image that does not know its direction yet and of the character who becomes another. But the crystalline regime also knows how to activate the fragments of a script that was fabulating already, of a time image that captured the force of life, of a character who shared his mode of existence. As a filmmaker, the powers of the false allow me to articulate the dialogue between my own need of coherently shaping the unfolding of the protagonist and the impossibility to convey fully the affects related to her experience.

While the powers of the false is complementary to the crystalline regime, there are no aesthetic or narrative goals such as in a transcendent approach but rather an immanent process that unveils what Manning (2016) calls the minor gesture: "The minor gesture's indeterminacy, and even its failure to thrive, is what interests me here. For there is no question, it seems to me, that we put too much credence in that which persists, in the edifices rebuilt daily by technocrats. There must be other ways of living?" (Manning, 2016, p2). The minor gesture leaks out on all sides from life and is a condition for life to sustain. The minor gesture is playful and points towards the other game, the new game, the less favourite game, the more-than game. The minor gesture enables the act of creation and triggers its machinic assemblage, without asking and without claiming recognition for the work it has done. This is why the minor gesture always operates in the periphery, without asking for attention and permission. If the minor gesture tends to remain precarious or ignored, it is because the minor gesture is not a function of everything else. Paradoxically,

the minor gesture is operative. It is what shifts everything else and requires an effortless mode of attention to catch its shape and to become playful, creative and alive with and through it.

For the research, it means focusing on what leaks out on all sides of the patient's narrative, which is carried by the protagonist since her recovery. It makes it possible to look for subtler moments of life and progressively give them enough place to become a movement and fabulation of their own. As an affective process, addiction becomes the intercessor of the filming and the writing for the research. Addiction creates an urgency to look for the more-than research, what makes research liveable and life bearable. It looks for a cut in the "what was" of the research that activates a passage towards what the research can do for experiencing addiction as a force of life.

Fabulation is a key concept drawn from the crystalline regime (Deleuze, 1989, p126-155). The concept is set in a broader philosophical discussion about the question of truth: "We have not mentioned the author who is essential in this regard: it is Nietzsche, who, under the name of "will to power", substitutes the power of the false for the form of the true, and resolves the crisis of truth, wanting to settle it once and for all, but, in opposition to Leibniz, in favour of the false and its artistic, creative power..." (Deleuze, 1989, p131). But it also relates to the influence Henri Bergson had on Gilles Deleuze (Deleuze, 1989, p9-10), who constantly refers to him, comments and complements when researching the interrelation between image, movement and time. But Deleuze redefines fabulation, which goes beyond the narrative dynamics of myth-making. Addiction makes the temporality of the history of our own making nonlinear and nonchronological. It compresses time through its feeling for the urgency: life does not last, life is about to end, death is already activated. It uses the powers of the false to value life over death, most often unsuccessfully. But it fabulates the recovery process to get a feeling for the more-than death, which makes the film worth filming, the words worth writing and the research worth researching.

The use of the powers of the false as a research tool defines collaboration in a particular way, where fabulation (Deleuze, 1989, p150) becomes its core

function, and where it unveils shared affects and desires between the protagonist, the film team and the filmmaker. Fabulation as a technique also involves a light change in attitude due to a slightly altered mode of perception provoked by the act of collaborating, without ever having the guarantee of immediate filmic results. The altered mode of perception is mind wandering (Baird et al., 2012) and correlates with the nomadic quality of fabulation. It activates a multiplicity of unclassical forms of creative problem solving where “narration ceases to be truthful, that is, to claim to be true, and becomes fundamentally falsifying” (Deleuze, 1989, p131). The falsifying process becomes a multiplicity of stories of their own as main filmic tension and resolves the crisis of the nonlinear storytelling. By multiplying, it carries the same excess that addiction does. By multiplying, it subtracts the heavy structure of narration and the weight of unnecessary aesthetics. By multiplying, it fabulates an excess that does not exist yet and creates the conditions for addiction to be felt as a force of life.

One can define fabulation as the core function of all filmmaking, where a storytelling process is set up in order to produce a shared experience of affects. Anybody is able to fabulate in any filmmaking process. But fabulation is a nomadic potential that is not often explored and if explored, it does not mechanically happen. In order to share these affects, the filmmaker needs to falsify the experience of filmmaking. Sharing the affects is a technique of survival for the film to exist and for someone recovering from addiction to live. How to create a reasonable doubt which enables the drawing of a line of flight from addiction, from the seemingly endless repetition of compulsive behaviours? How to assemble sensory and affective circumstances for the collective creative production while raising some reasonable doubt about how the filmmaking is about to happen? It is a threshold to pass collectively, among the many possible ones. But it is one threshold in particular, which is activated by local sensory and affective circumstances during the time of the event. During the filming, the protagonist, the cinematographer, the sound engineer, the filmmaker or any other participant doubt but feel secure enough to allow themselves to act in a minor way. It results in their intercession and the

invention of new lines of flight of a collective story of people that “are not yet” (Rodowick 1997). Besides, the viewer is able to grasp and take part in the fabulative process. The viewer also acts in a minor way too, invents new lines of flight and becomes an intercessor of the shared experience of affects. Bordeleau et al. (2017) offer a multiplicity of accounts of what fabulative film works by Apichatpong Weerasethakul can do. Each of the authors is an intercessor of Apichatpong’s filmic gesture and looks for the more-than film to be expressed with concepts, the surplus of filmic value that survives the moving image. They extend the concept of fabulation further to deal with hallucinatory or dreamlike perceptions which glimpse the virtual, although fabulation has been thought of in terms of a speech act or of a cinema of orality until today. In the same gesture, the research questions the relationship between fabulation and orality by experimenting with a series of minor speech acts throughout the film. The research asks what silence can do with fabulation.

Deleuze explains the functioning of fabulation from the perspective of the viewer, who experiences the fabulative protagonist beyond classical schemes of reality or fiction since the film is not explanatory or causal anymore but becomes self-sufficient in itself. In this new affective film experience, the more the real character fabulates, the more real he feels to the viewer. With the powers of the false, Deleuze blurs the traditional categorisation between fiction, documentary and ethnographic films. Deleuze considers fabulation as one major machinic aspect of the collaborative filmmaking practice initiated by Jean Rouch and what Rouch refers in his own words as Shared Anthropology. The filmmaker enters a process of invention with the protagonist. The collaborative filmmaking practice is inherently fabulative, as the recovery from addiction. It is more a matter of getting a feeling for the potentiality rather than owning creative skills, allowing oneself to start telling a story in a somewhat alternative manner, “just for today”. For the film project, it activates a filmic freedom between the actual and the virtual of the story of the real characters. As initiated by Rouch, the camera opens a virtual space of invention, where the protagonist and the filmmaker can incorporate the imminent narrative potentiality in the filmic event. Manning develops upon the notion of fabulation:

"Fabulation is about the event, the event of time: fabulation is not the telling of a narrative in the form of the 'what was' (the transcendent) but the expression of 'the act of legending'. This act creates not a truth but an opening onto the aberrant movement of time where the surface of the film itself begins to 'fiction,' to 'legend' or 'fabulate,' where the character (the surface) begins to 'fabulate without ever being fictional' and where the filmmaker cannot but 'intercede himself from the real characters who wholly replace his own fiction through their own fabulations' (Deleuze 1991, p150, translation modified)"

(Manning, 2012, p44).

In nonfiction filmmaking, fabulation can be seen as the productive machine of the filmmaking practice. It allows the protagonist to open the story towards its potentiality, the character who is "not yet", rather than exclusively towards its past, towards the character that "has been". It provokes performative processes with help of a storytelling technique made of imagination and speculation, towards a multiplicity of myth-making movements, without setting myth-making as a goal to reach. In the case of addiction, myth-making is the relapse, which makes myth-making movements a matter of life or death. While the myth-making movements are always risky, they are productive movements enabling the recovery. They invent the bearable life after medical care and carry the joyfulness of a minor mode of existence in its own right. Deleuze presents films by Rouch as central nonfiction examples of the powers of the false. Talking about *Jaguar* (1967) and *Cocorico Monsieur Poulet* (1974), Deleuze makes the following analysis: "To restrict ourselves to these masterpieces, we notice in the first place that the character has ceased to be real or fictional, in so far as he has ceased to be seen objectively or subjectively: it is a character who goes over crossings and frontiers because he invents as a real character and becomes all the more real because he has been better at inventing" (Deleuze, 1989, p151).

For the research, the concept of fabulation is valuable because it invites to get a feeling for silence and to operate with it. It underlines that the quality of filmic collaboration sets in motion a series of mutual immediating responses, not the filmmaker alone. To access them, the filmmaker operates a shift with

silent qualities from directing to embracing and supporting a multiplicity of immediating pulses and rhythms. What we usually understand as subjectivity is a nonsensuous perception in the process and is “the relay that allows sensation to be felt as such” (Manning, 2019, p154). It supports the emergence of a desire for a collective enquiry. Later in the process, nonsensuous perceptions emerge in the doing and feels slightly different. They have taken another desiring shape through the actualisation process and are already directed towards the collective with a different intensity. Gradually, silence operates to develop an untimely perception which blurs and transforms the nonsensuous into sensuous experience. The collaborative filmmaking practice cannot be exclusively conceptualised through the quantitative lens of power relationships but can rather be experienced as the emergence of a desire to be felt collectively.

Fabulation operates a partial or total destruction of the current storytelling process that has been told and therefore resolves the crisis of truth one was confronted with. White (2017, p215-220) underlines the potential of destruction in art and science, which is an essential part of the fabulative technique. Fabulation is a subtle but subversive and provocative practice, where falsification may happen at every stage, at every moment in various dimensions. Only the minor quality of the cinematic gesture enables the emergence of fabulation. Its subtlety is equal to its subversiveness in the rhythms of its repetitions, permutations and transformations. Fabulation asks what the film can do, what the recovery from addiction can do. Fabulation asks what the potential of destruction can do when the consumption asks what destruction destroys. During the filmmaking practice, the editing is the most inherent and obvious example of the fabulative practice, which is the act of transforming a story that has been experienced into a story that is not told yet. This is why Manning refers to fabulation as “the event of time” (Manning, 2012, p44).

If fabulation can be understood exclusively as a filmic concept, the SenseLab has reinvested it as collective research-creation events since 2004, where imaginative and speculative philosophical thinking is experienced as a

creative practice in its own right, in relation to art and activism. In addition to contributing to the SenseLab, a partnership has been concluded with Digital Anthropologies, an event I curate every year in Paris, France. It shares the same intent with the SenseLab but from the perspective of artistic and ethnographic knowledge production: “what kinds of events can we craft that are capable of creating a living ecology that values forms of engagement that trouble the mode of self-presentation of the conference and the art exhibition, the two major ways in which we are taught to share our work?” (Manning, 2019, p79). The fabulative research practice is situated and embedded in the participation and partnership with the SenseLab.

§2.2. The emergence of a fabulative process in my previous works

My first experiences as a filmmaker have deeply questioned the authorship function in filmmaking. To what extent does the filmmaker make the film and to what extent does the filming make the filmmaker? As a mode of existence, the recovery from addiction asks what the ecologies of filmmaking can do to the filming, what the conditions of filming make the film live. What makes the filmic material perspire its affective quality? What makes the affects leak out on all sides of the frame? My first short film *Les Fidélités* (2014) is a fiction film, based on the real lives of the protagonists. I took part in the project as a classical fiction film director on set. I wrote a script alone but based on a preproduction work made of interviews, photos and videos with the protagonists. The protagonists were fictionally playing a chosen moment of their own lives. The fabulative process of bringing the real characters to play and re-enact is subtle, perhaps too subtle for the viewer to grasp it. The audience is not able to get a direct access to it within the film. But the painful quality of the relationship between the mother and her daughter is directly felt, through the changing of colours during specific scenes. The changing of colours is the transforming process of a narrative that does not only tell a story but shares the more-than story, a real conflict which is actualised in the filmic process.

My second short film *Almut* (2014) is a collaborative documentary about a woman who makes her living collecting bottles from the streets of Berlin. During the shooting, I gave her the opportunity to take over the camera. On the one hand, this deliberate strategy of representation had a huge impact on its aesthetic and narrative structure. The audience have accessed a glimpse of how she herself visualises her daily routine. Her minor gesture was unveiled by the film structure. On the other hand, the experience led me to think that the formal inclusion of her camera work was not a clear evidence for the protagonist to experience fabulation in a meaningful manner. The affective quality of the film lies in the spontaneity of the encountering through the camera. The differential between the lightness of the joyful relationship and the heaviness of the story of Almut activates the affects at play, much more than the formal inclusion of her camera work.

I came to the idea that unveiling the complex depth of fabulation to the audience for them to become intercessors has less to do with aesthetic or narrative formalities than justly accompanying the protagonist in the telling of their story: beyond the formal use of performative techniques, affects need to be at play and transformed for the protagonist to experience fabulation and interceding through the screen with the audience. An affective relation needs to be built between the protagonist, the film team and the film director, which enable the affects to be further transmitted through the screen to the viewer. This is what Braidotti calls the ethics of affirmation: "What is positive in the ethics of affirmation is the belief that negative affects can be transformed. It implies a dynamic view of all affects, even those that freeze us in pain, horror, or mourning. Affirmative nomadic ethics puts the motion back into e-motion and the active back into activism, introducing movement, process, and becoming" (2006, p246). There is a relation between Braidotti's affirmative nomadic ethics and Manning's minor gesture, who both suggest that affects operate in the collective doing and merge with making:

"In the act—the force of activism, of activist philosophy—is not about the individual. At its best, it is about how the collective operates as a group-subject. [...] When the more-than is explored in its effects, a schizoanalytic

process has begun. The process, as Deleuze and Guattari demonstrate, is not a method, nor is it a therapy in any conventional sense. [...] There is no hierarchy here—just a set of productive effects from the disarray of a field in motion”

(Manning, 2016, p186-187).

My M.A. thesis film *Persisting Dreams* (2015) about Lampedusa also includes another kind of fabulative work, during the post-production. A series of challenges, which relate to the power structures revolving around the arrival of migrants and refugees in the island, significantly limited the contact with these travellers, whose voices I originally intended to include in the work. A first important consideration is the confidentiality of migrants' identities in the context of preventive detention for “illegal migration” in Lampedusa. After the decision of 24 December 2013 taken by the Italian state to close the reception centre of Lampedusa (BBC News, 2013), the migrants were either under detention restrictions or were about to be transferred just after my arrival on the island. From there, every “data” missing has turned into a fabulative work on what remains invisible once the fieldwork is finished. The ecologies of the island have operated on the filming more than the filming could catch their fragments.

My film tells the story of Toni, a fisherman in Lampedusa. He sees men, women and children arriving from other continents. Through his testimony, intercut by animation that take him on a journey as forced witness, *Persisting Dreams* invites the viewer to question their perception of migrants in Europe. The interview style footage of Toni has affective links with untypical Lampedusian landscapes as well as with animated sequences. What he says is then related to my experience as a researcher and filmmaker on site and to a collective artistic process from the mainland after the fieldwork. This is where the artistic practice and the research in social science crosspollinate. I worked with animation makers as well as a sound engineer. Using the fieldwork as a start in the middle, I asked them to work from a first edited version of the documentary footage. We put side-by-side documentary footage and animation.

The process was oriented towards a fabulative aesthetic of animated reality, as in *Waltz with Bashir* (2008) by A. Folman. No real characters of migrants appear in the entire film although they are the core of Toni's testimony. The animation in the film conveys the physical absence and the affective presence of the migrants in Lampedusa at the time of the stay in winter 2014. Indeed, this is a nonverbal dimension of the fieldwork that I have shared with the inhabitants who were still traumatised by the loss of migrants during the tragedy of October 3rd. Due to the administrative closure of the reception centre a few months later, all migrants were transferred to Sicily and the Italian mainland. Some inhabitants were abruptly separated from people with whom they had become friends in these few months. Lampedusa is not a transit space, it is a place of passage. The urgency of survival leaves almost no traces or archives in Lampedusa. Spending time in Lampedusa enables to get a pure perception of the life forces at play. The animation is an attempt to share the more-than archive of the fieldwork.

Regarding the soundtrack of the animation, the sound engineer used several sounds, which were not part of the initial sound recording onsite. We mixed them with words and fragments of the interview made with "A.", one of the few migrants still on the island at the time of the fieldwork. The choice aimed at evoking the impossibility to tell the story of migrants while advocating the use of what we perceive as incomplete data in academic research, which would not have been included otherwise. It creates a renewed approach of data collection, giving a singular dimension to research results. It questions the biased understanding of how fieldwork is understood in Social Sciences nowadays. This is how the affects perspire the filmic material, sharing what is vital and leak out all sides of the frame.

From the previous works, the process of permuting or replacing fiction by the storytelling of protagonists highlights major challenges and considerations on how to transmit artistically knowledge acquired in this singular manner. One of them is to develop a transduction (Simondon, 2005; Manning, 2012, 2016; Massumi, 2002) from corporeal experiences to filmic signs and signals to be shared with the audience. The concept of transduction is one

of the major operators of fabulation for the research. It enables to feel and translate immanently the more-than corporeal experiences during the filming, which are not distinguishable from the experiential knowledge of the shared more-than corporeal act of filming. There is no single way to transduce since the ethics of affirmation to deal with always change, according to each protagonist and each situation. A new set of affective rules needs to be deployed and adapted and accordingly transduced into minor filmic gestures.

§2.3. Overcoming the stereotypes in projects depicting chronic illnesses

Cook and Lewrington (1979) still make, 40 years later, a valid argument that films about addiction aim at “developing common sense knowledge” and result in “all-too-familiar stereotypes of the screen alcoholic”. Until the comprehensive study of the popularisation of altered perceptions in drugs-oriented films such as the one made by Anna Powell (2007, p54-96), representation strategies of addictive behaviours unfortunately have not changed much. Only stereotypes vary in their forms and evolve since films about addiction focus on the act of drug-taking and its short-term aftermath, from altered states to treatment in psychiatric facilities. If addiction is a chronic disease (National Institute on Drug Abuse, 2007) and as the enquiry suggests, it seems paradoxical that most research and filmmaking are embedded in a fascination for the effects of drugs on the patients or the protagonists but are not made about the recovery process as mode of existence.

Deleuze and Guattari explain the limits of focusing on the experience of drug (mis)use only: “Drug addicts may be considered as precursors or experimenters who tirelessly blaze new paths of life, but their cautiousness lacks the foundation for caution. So they either join the legion of false heroes who follow the conformist path of a little death and a long fatigue. Or, what is worse, all they will have done is make an attempt only nonusers or former users can resume and benefit from, secondarily rectifying the always aborted plane of drugs, discovering through drugs what drugs lack for the construction of a plane of consistency” (1987, p284-285).

By introducing the notion of plane of consistency in relation to drug addiction, Deleuze and Guattari underline the unifying and totalizing aspect of drug use. People suffering from addiction can be considered as precursors but also as cautious people by experimenting exclusively through a territorialisation which remains artificial, based on “chemical substances, hallucinatory forms, and phantasy subjectifications” (1987, p285). Deleuze and Guattari underline that drug-taking is very risky and that the apparent cautiousness of drug users lacks the foundation for caution towards a repeated and ultimate life or death matter. The people suffering from addiction experience conformist situations of death by overdose (“a little death”) or by a painful and tiring lost fight against substance dependence (“long fatigue”).

But Deleuze and Guattari also explain that one can expect a worse fate for people recovering from addiction, who ultimately become aware of the inability of drug use to make them access what they were initially in need of (“what drugs lack for the construction of a plane of consistency”) and who now try to cope and recover from their addiction (“rectifying the always aborted plane of drugs”) without benefiting from the regained perception.

The “worse fate” is a crucial condition for knowledge production about the immanent experience of the illness. Deleuze and Guattari’s rationale is the reason for the research project to deal with the recovery process exclusively. Filming during periods of abstinence is a way to ensure that the protagonists voluntarily and consciously reflect on changes and invariabilities in their lives, on the narrative dynamics of their recovery which is based on their continuously evolving beliefs, doubts and hopes.

Ne Me Quitte Pas (2014) by S. Lubbe Bakker and N. van Koevorden and *Heaven Knows What* (2014) by J. and B. Safdie have active drug users as main actual or fictional characters. *Ne Me Quitte Pas* is the nonfiction story of how two alcoholics relate to each other. *Heaven Knows What* is the fictional story based on the real life of the main protagonist who is a drug addict. Some people from the rest of the cast are also active drug users. Only one protagonist is a professional actor. These two films raise many issues regarding the filming

conditions and the state of collaboration between the protagonists and their filmmaker.

One major concern is the access for the audience to the joint fabulative dimension of the collaborative filmmaking practice. What can filming do to become the intercessor of addiction? Most importantly, how addiction is shaping the filming? In a performative context, the audience is left to wonder how much the protagonists felt compelled to drink to perform their addiction, both in front of the camera and after the filming. The question is not about the actual quantitative ability of the protagonists to consume large amounts of alcohol in front the camera but rather how the initiators of the project can ensure the affective perception and safety of the cast when part of it is under the effects of drug or alcohol misuse before, during or after the filming. Beyond any moral value or judgement, how is the filmmaker intercessing and how does she or he make the minor gesture graspable in such context?

The question is particularly relevant for *Ne Me Quitte Pas* since its editing strategy is to focus on moments when the protagonists perform the act of drinking alcohol or when they are under the influence of it. Indirectly or unconsciously, even if the filmmakers did not intend to produce knowledge about addiction, their contribution to the understanding of it remains limited "to discovering through drugs what drugs lack for the construction of a plane of consistency" (1987, p285). This choice makes any intercessing between the protagonists and the filmmakers hardly possible on screen, if not remaining completely inactivated during the filming.

Ne Me Quitte Pas and *Heaven Knows What* choose to look at addiction from an outsider's perspective, the one of the filmmakers. They share a restrictive and preconceived way to think the collaborative relationship at interpersonal level exclusively, where the artistic end of the filmmakers justifies the demanding human means from the protagonists, without experiencing what addiction as a mode of existence can do to the filmmakers and ultimately the filmic experience for the audience. What is fascinating at first sight, since all of us have habits, is when habits become living nightmares. This is where the audience can feel with the specifics of substance (mis)use. But showing and

telling addiction on screen as an issue of substance (mis)use exclusively is a simplistic view of the disease and its mode of existence. It also ignores major discussions which overcome the neurological hypothesis that addiction would mainly be explained by the malfunction or deregulation of the reward pathway (National Institute on Drug Abuse, 2007).

The script of *Heaven Knows What* is based on the unpublished memoirs *Mad Love In New York City* of the main protagonist, Arielle Holmes (Applebaum, 2015). *Heaven Knows What* uses aesthetic and narrative strategies that do not activate a feeling for the collaborative dimension of the project. I have experienced a similar issue with *Les Fidélités*. Based on real life events of the protagonists, I have also used a strategy that has disconnected excessively the collaborative process from the filmic outcome. By prioritising aesthetic and narrative strategies over the affective process, *Heaven Knows What* and *Les Fidélités* do not explore fully a mode of existence through its filmic gesture. If the fabulative process is perceived by the audience, it is only implicitly, in ways that do not allow them to access the shared space developed by the protagonists and the filmmaker at the time of filming.

Mom and Me (2015) by L. MacDonald and *Nichts für die Ewigkeit* (2011) by B. Wandaogo are two films, where active drug users are the main protagonists. Both protagonists, however, are relatives of the filmmakers. As for *Ne Me Quitte Pas* or *Heaven Knows What*, since the protagonists are active drug users during the shooting, the fabulative dimension is not as fully shared between the protagonists and their filmmakers as much as it could have been. Nevertheless, the main difference with *Ne Me Quitte Pas* or *Heaven Knows What* lies in what the family ties between the participants to the film project can do to the state of collaboration. Regarding the impact on the fabulative process, it helps the filmmakers to access more easily a high and stimulating level of shared affects with the protagonists. At the same time, it also restricts both protagonists and filmmakers to invent themselves anew, the project initiators being associated with the addiction issue of the protagonists. For example, it might be significantly harder for the filmmakers to convince themselves as well as the protagonists to fabulate and perform beyond their family ties. It also

raises the issue of what belongs to private family memories and how to differentiate them from affective knowledgeable filmic moments to activate their potentiality. Do family ties or even pre-existing friendships add any value to a filmic approach? How do they limit the scope of performative potentialities of the protagonists?

Not about addiction, *Tarachime* (2006) by N. Kawase raises these issues in the same film. Naomi Kawase offers an intimate portrait of her grandmother while she bathes and right after, Kawase uses the camera she holds in her hands to criticise her grandmother. The scene where she is mad at her underlines how family ties can restrict them to fabulate together while the bath scene unveils an intimacy that would be difficult to perform without family ties or a pre-existing friendship. If there is no clear answer to the question, it is helpful to keep in mind that a friendship built during filming, depending on its substance, can also bring the filmmaker to face both issues: pushing away fabulation for a more comfortable production of private memories and limiting the scope of performative potentialities by the functional role of the relationship from outside filming.

Zeit des Abschieds (2006) by M. Sahebi was made in collaboration with someone recovering from addiction. It tells the story of someone in the last months of his life and until his death provoked by HIV and cancer. Even though it is not the only focus of the film, the protagonist widely discusses his past addiction issue to the camera and even consumes in front of the camera. He is able to talk in an affective film setting since the filmmaker has chosen to film without technical crew. The relationship between the protagonist and the filmmaker is at the core of the filmmaking process and strongly shapes its aesthetic and narrative strategies. Unlike the above-mentioned films, the filmmaker of *Zeit des Abschieds* is able to develop a fully joint fabulative process with his protagonist, regardless of a pre-existing friendship with the protagonist. The protagonist sees the film project as his last and only opportunity to address himself to his family and friends. Taking the audience as witness and with the help of the filmmaker, he creates an opportunity to tell relatives and acquaintances what he believes is necessary for them to know

before his death. This is also when the filmmaker replaces his own narrative with that of his protagonist and becomes another. The illness creates an urgency to transduce the life experience into a filmic one. The filmmaker takes the role of an intercessor and accompanies his protagonist to tell his story but also allow the protagonist to become his intercessor for his filmic approach. The filmmaker of *Zeit des Abschieds* follows his character in the most intimate scenes: in the bath, with his family, at the hospital, at his funeral. An affective bond exceeds pain and sadness. The film becomes a story told in its own right. The filmmaker does not look upon the protagonist anymore, he is able to look into the protagonist. The protagonist does not act as a protagonist anymore, he becomes his own intercessor, self-sufficiently to himself for the story to be told until his death.

Depicting cystic fibrosis in his performance art pieces, Martin O'Brien questions what the physical dimension of his body can do. Along with Bob Flanagan and Jill Hocking, he is one of the few performance artists publicly suffering from a chronic illness, putting endurance at the centre of his works (O'Brien, 2014). Although O'Brien understands endurance in the perspective developed by Michel Foucault (2014, p58), it shares a consistent broader approach of the concept by underlining its potential when "self-imposed": "This is a tension between the voluntary endurance in performance and the endurance of a life lived within the duration of slow death [...] the self-imposed endurance allows the experience of the body to be owned by the artist. It becomes an act of personal-political empowerment." (2014, p63). Instead of "self-imposed", I would rather use "affirmative".

O'Brien can be seen as a continuation of practices developed by the Viennese Actionists and by Abramovic in her early works (*Rhythm 10*, 1973; *Rhythm 5*, 1974; *Rhythm 2*, 1974; *Rhythm 4*, 1974; *Rhythm 0*, 1974). But endurance is also a fundamental element of long durational works such as ones by Abramovic and Ulay (Uwe Laysiepen), Abramovic alone (*The Artist is Present*, 2010; *512 Hours*, 2014) and Tehching Hsieh (*One Year Performance 1978–1979 (Cage Piece)*, 1978; *One Year Performance 1980–1981 (Time Clock Piece)*, 1980; *One Year Performance 1981–1982 (Outdoor Piece)*, 1981; *Art / Life: One Year*

Performance 1983-1984 (Rope Piece), 1983; *One Year Performance 1985-1986 (No Art Piece)*, 1985; *Tehching Hsieh 1986-1999 (Thirteen Year Plan)*, 1986). In these pieces, endurance is experienced differently and performing physical stamina or pain is not directly desired anymore. If physical stamina and pain are part of the process, they rather belong to the long durational quality of the experience.

§2.4. The substantial and multi-sided fabulative heritage of Jean Rouch

Regarding the state of ethnographic film and experimental cinema in the fifties in France and in the rest of the world, Rouch invented many new techniques with *Moi, un Noir* (1958): from the multiplicity of rhythms induced by the camera movements to the soundtrack made of dissonant layers, from the voice over of the protagonists mixed with his own to the simple fact that he has made the film not only about but with the non-professional actors. It was also the first film where some Nigerians could not only express themselves relatively freely about their lives but also fabulate with Rouch during colonial times. *Moi, un Noir* is the story of Oumarou Ganda, Petit Tourè, Alassane Maiga, Amadou Demba, Seydou Guede and Karidyo Daoudou under the pseudonyms of Edward G. Robinson, Eddie Constantine, Tarzan, Élite, Facteur and Petit Jules. The fabulation primarily takes place in the soundtrack. There is a playfulness in the editing and mixing of sounds: the dialogues and commentary by the protagonists, a commentary by Rouch, the urban atmosphere of Abidjan and the music. The freedom in the soundtrack production makes the fabulative process visible on screen through the non-synchronisation of mouth movements with dialogue and musicians' movements with music. The synchronisation does not matter anymore, the film develops a gesture in its own right, beyond its causal links.

In *Chronique d'un Été* (1961), there is a scene where Marceline performs a monologue while the camera slowly moves away. The voice over was made after the scene, giving it another dimension of fabulation and recalling of the same effect as in *Moi, un Noir*. Rouch is playing his own role in different dimensions: a filmmaker, an anthropologist and a friend of the group he created

for the film. For instance, after are shown various newspapers with headlines about the Algerian War of Independence, Rouch asks “Why not?” to Marceline. Marceline just stated in front of African participants: “I’d never marry a coloured man”. As she explains, he adds: “You’re a sexual racist; [...] Negroes don’t attract you?” Rouch constantly provokes a dissonance within the group of the protagonists, explaining his approach with the example of another scene:

“You see, we were having lunch outside the Musée de l’Homme, and the subject [of] anti-Semitism [came up]. As soon as it began, I knew I would ask the question about the tattoo the Nazis had put on Marceline’s wrist because I knew the Africans did not comprehend our concern about anti-Semitism. When I [asked] the question, the isolation and assumptions of cultures emerged dramatically. It’s not quite apparent in the film, but before that moment, people were jovial and laughing. Suddenly, the Europeans began to cry, and the Africans were totally perplexed. They had thought that the tattoo was an adornment of some kind. All of us were deeply affected. The camera, one of the best documentary people around, was so disturbed that the end of the sequence is out of focus. I stopped filming to give everyone a chance to recover. Now, is this a ‘truthful’ moment or a ‘staged’ moment? Does it matter?”

(Rouch et al., 2003, p212).

The Act of Killing (2012) and *The Look of Silence* (2014) by J. Oppenheimer renew and extend the account of Rouch against the colonialist narrative in the context of the Indonesian mass killings of 1965–1966. Joshua Oppenheimer shares with Rouch the subversiveness of replacing an unbearable official truth by the fabulation of executioners for *The Act of Killing* and victims for *The Look of Silence* in two distinctive manners. *The Act of Killing* reconstitutes, in forms of a fever dream, the current experience made by executioners of their involvement in mass murders events while *The Look of Silence* re-enacts that of the victims, in form of a poem. The description of fabulation by Manning perfectly fits the commitment of Oppenheimer to unveil hidden facts through an insight into the present rather than the past and as the conditions of present day impunity, as Claude Lanzmann did with *Shoah* (1985):

“fabulation is not the telling of a narrative in the form of the ‘what was’ (the transcendent) but the expression of ‘the act of legending’” (2013, p44).

What is particular to the situation found by Oppenheimer in Indonesia is the complete absence of unclassified archives, records or traces about these events as well as the propaganda along 50 years of omissions wherever the state was and is still able to control its unfolding. The impossible situation politically justifies the choice of Oppenheimer to put fabulation at the centre of a historical remembrance process. Aureaus Solito develops similar fabulative techniques in *Busong (Palawan Fate)* (2011) and so does Apichatpong with *The Primitive Project* (2009), as Bordeleau et al. suggest. Left with disappearing oral traditions²⁶ to transmit the last remains of victims’ painful memories and facts exclusively known by the killers, Oppenheimer shares a similar burden that Rouch had in the French colonial context. With a joyful affirmation, they both cope with the disappearance of oral history and cultures due to political and state organised oppression.

Nadine Wanono-Gauthier (2016) recalls her fieldwork experience with Rouch and their collaboration with Jean-Luc Godard during the revolution in Mozambique in 1978-1979. Through collaborative Super 8mm film workshops, Rouch and Wanono-Gauthier strived to encourage the writing of the new Republic’s story through the individual ones of its new citizens but soon, the revolutionary unifying propaganda disseminated on a large scale. Since then and many other similar fieldwork experiences in the Dogon Country, Mali and in Mayotte, France, Wanono-Gauthier (2014a, 2014b, 2016) advocates the powers of “détournement”,²⁷ where the camera is used as a tool for developing a disrupting technique. Since “cinema has long shaped not only how political violence, from torture to warfare to genocide, is perceived, but also how it is performed” (Ten Brink and Oppenheimer, 2012, p1), the use of the powers of the false for the research disrupts, destroys and replaces the executive, violent, military and propagandist function of the filming in the current era of globalisation.

§2.5. The stimulating legacy of Marina Abramovic for nonfiction performance

My project offers a safe filmic space, which focuses more on the nonverbal and more-than corporeal levels. For the protagonist, it does not exclude telling her story during the filmic collaboration, a usual spontaneous reaction when one is asked to take part in a nonfiction film. Nevertheless, it suggests entering a complementary process, which may unveil a more durational experience of addiction and an alternative way to perform nonfiction. This kind of proposition is not available in current therapy models. The nonverbal and corporeal aspects of performance have been especially well initiated and developed through the emergence of performance art as contested artistic discipline (Carlson, 2004, p1), specifically the one practiced by Abramovic.

While Rouch and Oppenheimer put theatre and improvisation techniques at the core of their filmmaking practice, I would like to initiate a renewed understanding of fabulation, where elements from the Abramovic method can do what historical techniques cannot. Originally, the Abramovic method is defined as follows: "The Abramovic Method is a public participatory event joining people in a communal experience to connect with oneself and with each other. Inside the non-discriminatory and non-hierarchical space, the public participates in a number of exercises and observes others as they participate" (Marina Abramovic Institute, 2019a). As part of the Abramovic Method, one set of exercises called *Cleaning the House* is not completed in public, which is the most relevant for the research. The techniques are time based and often have a minimalistic setting. It comprises exercises such as *Counting the Rice*, where the participants are asked to separate lentils from rice and count each grain during up to 8 hours. Adapted to the scope of a film practice, can these techniques help to make more explicit the durational aspect of the recovery process from addiction on screen?

Mary Richards explains how Abramovic includes the nonverbal in the process of performance making:

“It is only once Abramovic has physically experienced an idea that she can determine whether the idea was in fact ‘good’ or ‘bad’. [...] Her insistence that the idea, when it occurs, remains ‘undamaged’ once it comes, gives the idea itself a certain sanctity; it should remain pure and unchanged by any ego-driven desire to ‘improve’ it. It subtly transforms the role of the artist into a receiver and transmitter of ideas”

(Richards, 2010, p44).

Performance art as defined by Abramovic reshapes the role of intercessor in fabulative filmmaking processes, where the nonverbal is an intercessor of the conceptualisation process. This is something that has been made concrete during the research, being adapted to the scope of the performative nonfiction filmmaking practice. Instead of thinking the scene ahead and implementing it, the nonverbal operates after agreeing on basic rules to prepare a scene. Filming is understood as a shared silent moment. As for the decision-making process, the urge to improve and to discuss every detail is put aside.

Richards explains that Abramovic sees a strong contrast around corporeality between European cultures in the West and “other” cultures in the East, which “confirmed her belief in the necessity of direct experiential engagement, or what Abramovic terms ‘liquid knowledge’”²⁸ (Richards, 2010, p45-46). The oversimplified articulation of her world view, dividing East and West, essentialises both regions and is highly questionable. Nevertheless, the notion of liquid knowledge remains an interesting concept and could be seen as one major more-than corporeal aspect of the immediation technique as developed by Manning (2016), where control impulses are set aside to let a spontaneous collective enquiry of the minor gesture emerge.

The more-than corporeal aspects are also to be found in the filmic experience. The more-than corporeal is a transduction process which is experienced during the filming between the participants and the filmmaker and ultimately with the audience. In most cases, mental illnesses don’t include a physical dimension and remain invisible or virtual to the physical dimension of our eyes. From outside, addiction seems immaterial and we tend to focus on

specific physical aspects of the illness, those that we are able to grasp for ourselves. The more-than corporeal experiences of the illness are put aside and neglected since they require a transduction process. The tension around a transduction process between the different modes of enunciation is the most meaningful exploration possible when filming a mental illness. It transduces the nonverbal into the moving and time image.

David MacDougall advocates embracing the “pre-linguistic aspect of film” (2006, p270):²⁹ “Meaning is produced by our whole bodies, not just by conscious thought. We see with our bodies, and any image we make carries the imprint of our bodies” (MacDougall, 2006, p3). Historically, the issue was raised by Rouch when he filmed *Les Maîtres Fous* (1955) and founded the concept of cine-trance. By embracing and embodying the ritual, the filmmaker develops a practice departing from a more-than bodily understanding of the situation of the protagonists and physically adapts and reacts to the scene (Rouch, 2003).³⁰

Especially in the context of telling about addiction, one needs to be aware of the current stereotyped representations of the addicted body, which is described by Richard Huggins as follows:

“the user as outsider and marginal subject to mainstream society through a focus on particular images and metaphors which tend to stress the abject body, bodily decay, and embodied Otherness. [...] The body, body parts, and actions of the addict (such as injecting) are central to such representations. Furthermore, the addict’s body acts as a kind of map for the (perceived) social significance of drug use and addiction. Indeed, one maps onto the other and back again as the centrality of symbolic and representational form both enhances and is enhanced by the socially marginal location of the addict (Fraser 1996; Hunt and Derricott 2001; Meyers, 2004)”

(Huggins, 2006, p166).

Nevertheless, instead of speaking of “the socially marginal location of the addict”, I would rather speak of their socially marginal temporality (Reith, 1999, p103; Oksanen, 2013, p61). One hypothesis for the research is that drugs involve a permanent modification of speed during and after drug use which leads to a discrepancy between what we categorise as inner, affective rhythms

on the one hand and outer, expressed ones on the other hand. These altered rhythms of desire are discriminated as antisocial and subversive and question the pace of society in their own rights, as artists such as Abramovic and Hsieh experience and share through art-making, but paradoxically by bringing what we perceive as inner and outer rhythms closer. This is the most meaningful potentiality of art-making for collaborating with someone recovering from addiction.

Richards (2010, p56) explains how Abramovic situates her long durational work in a critical understanding of capitalist society,³¹ which is an impossible and destructive temporality that “reads inactivity as boredom or laziness” (Richards, 2010, p 56). The series of One Year Performance achieved by Hsieh have similar questionings of social norms through long durational temporality, especially in relation to capitalist notions of work and productivity (Tehching Hsieh, 2017). Through their artistic practice, both Abramovic and Hsieh grasp aspects of current capitalist societies that were analysed by Deleuze and Guattari in *L'Anti-Oedipe* (1972) and *Mille Plateaux* (1980). Richards argues that “Abramovic is keen to advocate the importance of being free to do nothing in a society that seems to be repulsed by this idea” (2010, p 56). What we perceive as inactivity might be a fruitful place to start for tackling these issues, through a renewed experience of duration, as the legacy of Hsieh and of Abramovic suggest.

§2.6. The potential of mind wandering in the making of art

Baird et al. (2012) find mind wandering to be facilitating creative incubation, which falls within the scope of the practice-led research. From the experience of artistic practice, I believe that mind wandering is a core component of the act of fabulating. Since mind wandering is, among other tasks, a vital and continuous creative function of the human being, my artistic project hopefully helps to acknowledge the positive potential of mind wandering in psychiatric research, without denying the difficult and negative sides of spontaneous activity in life (Solli, 2017, p197). The findings of Baird et al. (2012) underline the potential of the techniques fostering mind wandering

to support the fabulative process of filmmaking. It also may be promising to experiment these techniques in a psychiatric context dedicated to relapse issues in the long term but falls outside the scope of the research project.

Mind wandering activities such as in the practice of Acem meditation or any other nondirective meditation technique as well as in durational creative processes are not therapeutic or sufficient in themselves to cope with addiction. Nevertheless, as for the many studies about the effects of directive meditation techniques, it could be a starting point to reconsider therapy concepts from the hypothesis that mind wandering is a helpful tool rather than a risk factor. With mind wandering, the relational field of the current psychiatric understanding of addiction offers what the biomedical research on addiction cannot. Mind wandering activities are minor gestures in their own right. They ask what the recovery from addiction can do and activate the potentiality of new techniques, without any guarantee that it works. They offer modes of existence that tirelessly experiment what life can do if life is not only about survival but also about "living better".

As Lynch, Abramovic but also Apichatpong (Bordeleau, 2017, p94-96) and many other artists, I believe that art and meditative practices connect to each other, especially through their respective durational aspect. TM for Lynch, Vipassana for Abramovic or Acem meditation for myself have in common to be preparatory techniques for the artists rather than ones to be used during the performance or the production of art. They mainly relate to other forms of enquiries at personal level, which can be existential or spiritual ones.

On the contrary, the Cleaning the House workshop was initially solely practiced as a preparation for art-making, not for a meditative exploration per se. That is why the legacy of Abramovic in forms of the Cleaning the House workshop is essential to the project, at the intersection of art and science. It enables a wider audience to experience duration themselves within the context of art-making, regardless of the existential or spiritual interest of the participant. One major difference between preparing the making of art and a non-directive meditative practice lies in the level of stimulation and the state of awakening. With closed eyes, non-directive meditative practice such as Acem meditation

seek to go deeper and deeper with help of the meditation vehicle. In all exercises in the Cleaning the House workshop, the state of awakening remains significantly higher than any non-directive meditation practice.

The Cleaning the House workshop is a series of directive exercise, which “focus on emptying the mind, which links to the tradition of vipassana meditation and the orthodox idea of kenosis (to empty out), while others push the body to physical and emotional extremes” (Richard, 2010, p115). This type of tradition involves concentration on the body or its sensations, or the insight which this provides. The Cleaning the House workshop is inspired from the directive meditation tradition that actively pushes away mind wandering to “empty the mind”. To “empty the mind” is a questionable concept, as Davanger argues that “[he has] never met a meditator who claimed to be able to do that. He or she would probably be dead. Quiet moments or stretches of silent time during meditation, yes, but the conscious experiencing of this silence is then a thought in itself” (Davanger, 2019, p46). The Cleaning the House workshop pushes the limits of concentration skills of the mind and the body. Nevertheless, the hypothesis that it could also benefit and reinforce access to mind wandering in the end is close to what Abramovic suggests herself when teaching: “Students have asked me what I expect them to get out of these workshops, and what I get out of them. I tell them that after the workshops, participants get a burst of positive energy and a flow of new ideas; their work becomes clear” (Abramovic, 2016, p224).³²

It seems that mind wandering takes place not only during, in a limited manner (Davanger, 2019, p46), but also afterwards, in an enhanced and easier way than when someone does not practice The Cleaning the House workshop or nondirective meditation at all. It correlates with recent research which found that “performance declined with greater time on task, and the rate of decline was steeper for high vs. low load trials. Self-reported mind wandering increased over time, and significantly varied as a function of both load and time on task. Participants reported greater mind wandering at the beginning of the experiment for low vs. high load trials; however, with greater time on task, more mind wandering was reported during high vs. low load trials. These results

suggest that the availability of executive resources in support of working memory maintenance processes fluctuates in a demand-sensitive manner with time on task, and may be commandeered by mind wandering” (Krimsky et al., 2017, p84). These results underline the increased ability to access more and more mind wandering with the practice of elements from the Cleaning the House workshop, which fulfils the two conditions of high load trials in performing a task and greater time spent on it. It is a valid reason to experiment the use of elements from the Cleaning the House workshop during the research before filming rather than after.

3. The ecologies of the event-led filmmaking practice

§3.1. Developing a series of durational experiences in the filmmaking process

In her work, Abramovic transduces the meditative exploration into her performance art pieces. Abramovic's ability to transduce can be seen in relation to Massumi's concept of simulacrum (Massumi, 1987, p91),³³ whose resemblance is not an end but a means: a simulacrum of certain durational practices is used to make art, not to reach a meditative state. The fabulative dimension of her work suggests new artistic and scientific techniques and approaches to be explored which inspired the film project.

Each day of filming started with the practice of elements from the Cleaning the House workshop, which have been adapted to the scope and the nature of the film practice. The workshop is made of minimalistic exercises to be carried out collectively such as lying, sitting or standing motionless, for several hours. All exercises are performed in a quiet environment and in silence. Each participant wears hearing protection. The intensity of the exercises has also been adapted to the level of vulnerability of the research participant. The following examples give a sense of the long durational aspect of the exercises:

"BLINDFOLD. Leave home and go to the forest, where you are blindfolded, then try to find your way back home. Like a blind person, an artist needs to learn to see with his or her whole body.

LOOKING AT COLOR. Sitting in a chair, look at a sheet of paper printed with one of the primary colors for one hour. Repeat for the other two colors.

WALKING BACKWARD. Walk backward for four hours, while holding a mirror in your hand. Observe reality as a reflection.

FEELING ENERGY. With your eyes closed, extend your hands in front of you toward another participant. Never touching the other person, move your hands around different areas of their body for one hour, feeling their energy.

REMEMBERING. Try to remember the very moment between being awake and falling asleep.

COMPLAINING TO A TREE. Hold a tree and complain to it, for a minimum of fifteen minutes.

SLOW-MOTION EXERCISE. For the entire day, do everything very slowly: walking, drinking water, showering. Peeing in slow motion is very difficult, but try"

(Abramovic, 2016, p223-224).

Used as preparatory exercises before the filming, elements from the Cleaning the House workshop have supported the emergence of mind wandering and fabulation during filming. Richards explains:

"Abramovic's rituals of purification and preparation draw directly on a holistic approach to making; this is what Abramovic terms 'Cleaning the House'. According to Abramovic, it is only through the thorough preparation of the mind and body that we can be truly receptive and responsive to the flows of energy necessary for the creative process. So, unlike teachers who may teach one class every week over a series of weeks, Abramovic prefers short, intense periods of study using a workshop set-up"

(Richards, 2010, p114).

This preference is specific to the needs of preparing long durational performance, which can push the limits of mind and body in radical ways. It is often organised as a 7-day workshop outside of academies and cities for up to 25 participants. I adapted the exercises to the scope of the film production as a series of events of 60 to 90 minutes every day of filming. The workshop in itself is not meant to be revelatory, it supports the emergence of inspiration from life rather than from the art studio. It fits the hypothesis that mind wandering takes place in an enhanced and easier way, not especially during but mostly after practising elements from the Cleaning the House workshop. Richards distinguishes three categories of exercise in the workshop: "Body Conditioning", "Sensory Awareness and Receptivity" and "Memory and Remembering" (2010, p115).³⁴

For the filmmaking process, we developed a ruling practice close to a piece of performance art. In the agreement between Petra and me, it is stated that the use of voice-over by the protagonist herself during post-production is granted. It ensured that Petra can comment on the scene and enrich it verbally

if she feels the need to do so. During the preliminary meetings, Petra and I had several conceptual discussions about the film as a series of events: re-creating how she sees herself in the past; re-enacting her behaviour when she actively avoids relapsing in the present; accompanying her to places where she has experienced addiction in the past; imagining different scenarios of herself in the future; creating video diaries of her experience with craving and related relapse avoidance in the present. The way the events were described were never meant to be used as a script to be filmed but rather to create “a cut that remains operative” (Manning, 2015, p58), a way to activate the filming that is “not yet”. We have not discussed further how to concretise the concepts before or during filming. But we have set up a series of enabling rules together, as opposed to concrete directions to take. Every day of filming, the rules have been re-evaluated collectively. In the case of a collaboration with a vulnerable participant, they also have to be meaningful safe ones for the scenes with most explicit performance. For example, one crucial rule has been that no end can be set by the filmmaker, only the performer can end the performance she or he owns, exception made in case of life danger. For each setting, the protagonist can perform how it feels to take part in the filmic process in relation to the addiction issue. In this way, from each setting arise specific outcomes that she can perform in front of the camera. An opt-out option is always a possibility for the protagonist if she does not feel like continuing. The role of the filmmaker is to assist her in the shaping of a fabulative process, developing a dialogue about what is shown on screen and which affective qualities she wishes to work with.

The research offers a safe filmic space to someone recovering from addiction which is complementary but separated from projects in psychiatric facilities. The nature of the project is not medical but artistic. The interdisciplinarity of the project does not imply a sufficient expertise that would put me in the role of a doctor, therapist or art-therapist. This is an artistic, not therapeutic, project. It is up to the protagonist or researchers working on addiction to recognise any therapeutic effects of the approach, if any. At the same time, the research fosters alternative ways to relate to the illness narrative: by activating elements of the participants’ mode of existence that have been

overlooked and by unveiling its minor but transformative nonverbal and more-than corporeal dimensions. While doing so, one major challenge of the approach is to keep in mind that while the psychiatric narrative has been imposed upon her, it paradoxically helped to cope with her addictive behaviour.

There is a need to clarify what therapy and art-therapy can do and what art and artistic practices can do. Therapy and art-therapy are based on medical confidentiality while art has an audience: "therapeutic films are intended to be a form of personal exploration and expression, and are primarily made for the filmmakers alone" (Cohen and Johnson, p21). Therapy and art-therapy are goal-oriented. Psychiatric facilities are accountable to the rules of law and the society in general. The hierarchy between the doctor and patients as well as within the facility is strong, due to the responsibility transfer of life or death matters of one individual to the health care system: "what makes any artistic medium therapeutic is that it is undertaken with therapeutic intent within the safe environment of therapy with credentialed and trained therapists" (Cohen and Johnson, 2015, p3). Art and artistic practice are also goal-oriented by producing a work of art. At the same time, they can entirely be done in a process-oriented manner, in the case of conceptual or relational artworks for instance. The relationship between the artist and the participants is also hierarchical, since the artist is the initiator of the project and is responsible for the process to happen within the overall safe space of making art. Nevertheless, since the responsibility transfer of life or death matter is not a compulsory component of the artwork, hierarchy can be seen as something to deconstruct, shape and adapt, according to the needs of the protagonist.

Investing the relational field of medical science has been initiated by the Neo-Concretists of the Brazilian constructivist movements of the mid-twentieth century, and especially by Lygia Clark's relational objects. While Clark has officially abandoned art for art-therapy (Johnson, 2014), she primarily claimed the right to develop a therapeutic approach to installation and performance: to use her personal yet participatory multisensory art experience through the relations with objects without the representative meaning as in art-therapy.

The doctoral research does not claim to develop a therapeutic approach as such, but Clark remains a stimulation since she established a model of working for knowledge production about mental illnesses with help of artistic techniques. The relational field of addiction is what the doctoral research investigates and produces in its own right. Using elements from the Cleaning the House workshop creates an adapted safe apparatus and offers various tools for people recovering from addiction. It develops a similar environment to therapy settings, as Brian Massumi defines the functioning of a simulacrum, whose resemblance is not an end but a means (Massumi, 1987, p91). To replicate a safe environment enables the protagonist to shift from a psychiatric narrative to an artistic, falsifying one.

The Cleaning the House workshop activates this potentiality and is flexible enough to be adjusted and adapted to the filmmaking practice: it sets a new kind of relationship between the protagonist and the filmmaker with a focus on the nonverbal and more-than corporeal level; the techniques are shared between all participants while leaving space for each participant to contribute to the experience of silence; over the course of the filming, the protagonist may feel gradually differently about collaborating in a nonfiction film setting and therefore behaves and performs in an alternative way; It is an inclusive approach which departs from the inward pull but does not exclude the outward pull offered by the collaborative filmmaking practice.

§3.2. The environmental, social and mental ecologies of the event-led filmmaking practice

Guattari (2000, p28) advocates “an ethico-political articulation” which he calls ecosophy, “between the three ecological registers (the environment, social relations and human subjectivity)”. The three ecologies do not exist without one another. They foster the circumstances of creative knowledge production in registers which are entangled aspects of the world, of who we become. The repetitive scheme before and during the project fosters the three ecological registers and asks “how to develop a free indirect relation with a minority intercessor” (Rodowick, 1997, p161). As a minority intercessor, Petra does not

need a reflective mirroring method, she needs a diffracting technique that enables a free indirect relation with the world through the camera.

The event-led filmmaking practice is made of a multiplicity of operators from the three ecologies. The film production took place in March and April 2018 over one month and was an experimentation with the scarcity of the end of winter and the beginning of spring in Berlin, Germany. As Massumi accurately explains the difference between intensity and quantity, we were affected by the in-between state of the weather and were able to fabulate in its relational field:

“Compare 18 degrees centigrade on a sunny autumn afternoon to 18 degrees on a rainy day in spring. The temperatures are the same, but the weather conditions factoring into each is entirely different. [...] We feel the difference. [...] Both the affective resonance and the measurement can be seen as emergent effects of the weather. They remain in a certain relation. The measurement indexes the weather conditions. [...] Even if the temperature forecast proves numerically accurate, it still will not express the affective reality of how our skin resonates with the conditions out in the field. [...] There is always an excess of emergence-ready qualitative conditioning over the captive accuracy of their quantitative indexing. Affective resonance ultimately resists measure. Relation is always more lively than its systematic registering. There is an excess of liveliness over any indexing of it. This lively remainder left over after capture is surplus-value of life”

(Massumi, 2018, p42-45).

The ever-changing weather was an operator for the speculative and experimenting qualities of the events to be produced. The weather variations operated on the intensities that resisted the quantifying structure of the film production. One day of filming took place under the rain at Tempelhofer Feld, a 303-hectares recreational area which is mostly building-free. There was no place to shelter from the rain or to keep warm once we started to walk from one side to the other of the area. That day, we slowly became the coldness and wetness of the filmic events.

The environmental register has been a great concern when preparing the production design of the event. On a classical film set, a catering service

provides food and people are transported by car to all locations. I have cooked vegetarian meals with fresh and seasonal ingredients. We have used public transportation and have walked during most of the film scenes. The use of individual motor vehicles has been limited to the strict necessary. All these enabling constraints were designed as derivatives of the initial concept of the film, which was that Petra would walk and visit haunting places from her addicted past.

The daily protocol was another operator from the register of social relations decided at collective level during lunch and the first one said: "Petra never stops walking. Only Petra can decide to stop the filming. If the team decides to stop the filming, it is only due to technical problems only. We go to Karl-Marx-Straße. We walk down the Uthmannstraße to Cornelius Garten. Then we go from Cornelius Garten to Richardplatz." While the camera was moving, we were only able to capture the tension of the first time working together. Each of us was repeating what they knew best in the situation, waiting for the fabulation to emerge whilst restraining it to happen by wishing to obtain a result, to make something happen. Gradually, it became clearer that the public sociality of the streets was acting against the marginality of Petra's narrative. Petra walked fast-paced and visited her haunting places but remained completely silent during the first days of the filming. Her body protected her until the film team was able to offer her a safe space. It meant to trust ourselves to progressively isolate from what the sociality of the streets comfortably and immediately offered us and support the slower-paced rhythm of what is perceived as anti-social in Petra's life experience. Paradoxically, the slower-paced rhythm has a defence mechanism which operates with a fast-paced body. Petra walked especially fast compared to what the camera-body can do. When the differential of rhythms is too high, we were not able to engage collectively in a fabulative manner. In general agreement, walking slower became part of most protocols of the remaining days of filming, which supported the emergence of the fabulative process.

It also increased the feeling of proceeding to a more and more radical practice and film experience, which led us to shift from urban to more natural

landscapes. Made at the beginning of each day of filming, the exercises drawn from the Cleaning the House workshop operated on our bodies and introduced the mental experience of duration, developing a line of flight between what we perceive as real life and filmic life, outside of Petra's known environment. Petra allowed herself to wander to places in Berlin where she felt most comfortable to share her darkest thoughts. As she looked deeper into herself, she led us to more natural surroundings: several parks in the city (Hasenheide, Tempelhofer Feld and Tiergarten) and different forests inside and outside of Berlin (Grunewald, nature reserve near Töplitz). The final day of filming with synchronised sound took place in a unique landscape on the Baltic Sea, where a forest called Ghost Wood (Gespensterwald, Nienhagen, Germany) grows next to the seafront. We created a series of filmic events to collectively escape the materiality of the city and to enable the conditions for filming the nomadic survival in the three ecologies.

The event-led filmmaking practice introduced us to the more-than corporeal human subjectivity. It started with the exercises drawn from the Cleaning the House workshop, where one can explore what the body can do in a silent, slow-paced environment. Each participant decides for him or herself about the rhythm of change between the exercises. One is brought in a mental state where the body speaks for itself. Restlessness, tiredness, headaches or sleep are the signals of what the body asks first. Rapidly after, the body thinks and expresses itself in more subtle ways, or what we perceive as mental states which often are painful before reaching more silent states. We discover what the body can do through the differential with our daily life. It first complains and expresses pain and there is a paradox of freeing the body through what seem at first sight restrictive exercises. One is able to grasp fragments of affects and become the protagonist who is not yet, the cameraman who is not yet, the film director who is not yet. The event-led filmmaking practice is a collective enquiry which enables components of subjectification to meet within and beyond the human mind and body. The elements from the Cleaning the House workshop have paradoxical qualities: what is observed as a subjective exploration performed together in the first place is a collective experience performed by

each of the participant together. What was first perceived as one's own rhythm as part of a multiplicity of collective rhythms is a minor movement which enables the feeling for the collective rhythms. The exercises are fabulatory in their own right.

The exercises were followed by a lunch that I had prepared as a food ritual: one simple vegetarian meal with a hot beverage. No coffee or any other external stimulant were served until the end of the day of filming since they limit the access to mind wandering. Fruits, chocolate and water were available during the filming. The night before each day of filming, preparing lunch for the team helped me to get a feeling for the group dynamics. The lunch is fabulatory in itself.

After lunch, we started to film. By agreeing collectively on a few basic rules, we have set up the conditions of knowledge production rather than its content. We questioned nonverbally the way we moved in the filming space and developed a more-than corporeal way to adapt to the circumstances of filming. Now that our bodies can do without the same constraints as in the exercises, what are the new constraints and how do I make them enabling constraints? How do we react to the ecology of the street we know, of the city we know? A repetition with the walking has been set to let a minor gesture emerge in-between. Sometimes during the day, outside of the hours of filming, sometimes, we caught a fragment of it, cautiously, because we were preaccelerating.

All the rules of the project can be destroyed and replaced. What was the most challenging was to make each of us feel the potentiality towards a multiplicity of desired projects, closer to the edge, passing a threshold, pursuing the lines of flight we had been producing. How to affirm collectively, within and beyond the inherent power relationships of a film production? When one feels restricted by the rules set by the project initiator, what can the body do? Each participant had to find a way how to deal with what each of us perceived as the restrictions from the exercises but also during lunch and ultimately the filming. How to make them become enabling rules for the collective enquiry? There were constant minor adjustments to the way we met each new day of filming.

It helped to share concerns, discuss but most importantly feel with each other. Offering an affective model of working enables people to activate fabulative triggers by accepting or opposing it in an affirmative manner.

Although roles were given before the start of the project, the series of events are occasions for each participant to invent. It is difficult to seize the occasions or better said, not looking for seizing them. No fabulation is ever guaranteed but there is a progression possible through the feeling for the multiplicities of every event. Each event goes in various directions and it is what should be embraced for the minor gesture to appear. We had to change equipment to find the adequate affective relationship to Petra and to each other. The more we got into the project, the lighter we wanted it the equipment to be. We got rid of many rigidities to enable the collective movement to happen. As a technical team, we also had regular feedback sessions to share what happened but also to focus on the nontechnical aspect arising from the technical limitations. How to make the affective turn of events happen? In the end, no big risks were taken but we collectively shifted to get closer, more intimate to each other and to become the world through the camera. When the collective movement occurs, the camera's gaze holds and registers time. It becomes one of the most accurate tools to distort time as metric. The past and the future can invade us, transform us and make the affective conditions of the filming ecologies felt.

One needs to trust the emergence of the ecologies. Only when they are activated can their rhythms create a dissonant polyphonic melody to follow, a rhythm to collectively dance to in the city. On the streets, we gently pushed away some people and let others be seen in the frame. We followed Petra or on the contrary, we left her walking ahead. It could be a choreography or improvisation, but it is fabulation, exactly in-between. It is a joyful, affirmative and minor gesture in response to the ecologies of the film scene. We spontaneously adapt whether the street is full or empty, whether the sun shines or the rain reaches us, whether the wind is cold or trees speak to us. We ask ourselves "Do you feel what I feel? Do you see my proposition? Are we in touch? If you don't react to my proposition, I follow you in what absorbs you in the

moment". Propositions are often made silently, especially when they make rules fade away. We follow the protagonist, not passively but actively. We become Petra and she becomes us in a series of micro-events responses. What was previously observed as an event becomes a series of spontaneous micro-events. Collectively, we become an exquisite corpse in motion. One makes a proposition with a body movement. The proposition may be ignored. It does not matter. Another proposition of a different kind destroys and replaces the first one already.

§3.3. The durational quality of the recovery from addiction

As a technique of survival, Petra continuously develops a series of life-long rituals to cope with addiction: "(i) to live, (ii) to live well, (iii) to live better. In fact the art of life is *first* to be alive, *secondly* to be alive in a satisfactory way, and *thirdly* to acquire an increase in satisfaction." (Whitehead, 1971, p8). The psychiatric experience is "the birth of a methodology" which enables to "live" and to get a feeling for a "good life. But a good life is unstable: the law of fatigue is inexorable" (Whitehead, 1971, p18). The cognitive-behavioural therapy works for some time but the urge to get a feeling for the surplus-value of life becomes more intense. The people recovering from addiction can "stabilize [themselves], and relapse so as to live; or [they] can shake [themselves] free, and enter upon the adventure of living better" (Whitehead, 1971, p19). "Living better" (Whitehead, 1971, p19) requires that Petra "seizes upon one of the nascent methodologies concealed in the welter of miscellaneous experience beyond the scope of the old dominant way" (Whitehead, 1971, p19). She needs to find a mode of existence that goes beyond the psychiatric narrative of recovery but also beyond the methadone maintenance treatment. "If the choice be happy, evolution has taken an upward trend [...] With a happy choice, the new method quickly reaches its meridian stage. There is thus a new form of the good life, with its prolongation depending on the variety of contrast included within its methodical scope" (Whitehead, 1971, p19). The variations of the mode of existence of Petra remains between living well and living better.

“In the former event, when the species refuses adventure, there is relapse into the well-attested habit of mere life. The original method now enters upon a prolonged old age in which well-being has sunk into mere being. Varied freshness has been lost, and the species lives upon the blind appetitions of old usages”

(Whitehead, 1971, p19).

If Petra relapses or remains trapped in the methadone maintenance treatment, her life quality and well-being are affected by a life force with a diminishing tendency.³⁵

The recovery process is fabulatory in its own right, leaking out on all sides from the psychiatric one. Its performative aspect lies in the reinvention process when one has to destroy drug-use habits and life rigidities in general while caring enough to take adequate risks. If there is too little life movement or too many big ones, both ways become threats to life. To survive, movements need to preaccelerate and thoughts to prearticulate by the one who recovers from addiction. The recovery process is a constant renewal of the ordering of time in a nonchronological and nonlinear manner. What is perceived as lost, chaotic and wasted time due to drug use and time as metric repeat, permutes and turns into new forms and at new levels of perception to nurture the recovering body who becomes and feels time folding. In the same way Bergson understands intuition (Stagoll, 2010, p82), neither is the recovery from addiction one long held thought that magically makes someone stay away from drug use; nor is it the same repetitive thought coming back to someone to urge them to use drug. Even though the neoliberal consumerist world is a mixture of both of these types of thoughts, the recovery process is a multiplicity of more-than corporeal perceptions, which are allowed to wander, also in the darkest places, without provoking a relapse. In the consumerist world, recovery is a risk-taking processual operation before the drug consumption makes you take the risk to operate a deathly gesture. The recovery process is as destructive as the active use of drugs, but it destroys to replace the model of truth with a durational model of living enabling the surplus-value of life. Cliff Stagoll reminds us that “if duration 'includes', as it were, all of the qualitative differences ('differences of

kind') of one's lived experience, Deleuze argues, then it also emphasises the productive, liberating potential of these differences" (2010, p82). In the experience of addiction, one hypothesis for the research is that there is a discrepancy between what we perceive as inner, affective rhythms on the one hand and outer, expressed ones on the other hand. Reducing the discrepancy is operating a shift from implicit, anticipated and impressive performances to more explicit, spontaneous, subtle and durational ones towards the production of the surplus-value of life. Operating the shift makes implicit and explicit performances indiscernible. Nevertheless, if reducing the discrepancy makes sense, it also triggers something negative linked to unhappiness, as research about mind wandering suggests (Killingsworth, 2010; Schooler et al., 2011; Smallwood and O'Connor, 2012; Smallwood and Schooler, 2006; Sood and Jones 2013). Halvor Eifring³⁶ argues:

"it has also been argued that since mind wandering takes up almost half of our waking time, it would not have survived the evolutionary struggle if it had no positive function, and it has been suggested that the wandering mind helps the person to process emotions and past memories, prepare for future challenges, perceive present reality more fully, improve self-understanding as well as empathy with others, and increase his or her creative potential".

(Eifring 2015, p200).

Mind wandering does bring us closer to negative mental states but it can be seen as an opportunity rather than a failure. Accepting the negative mental states as part of the affects of the illness is the most difficult temporal quality of the recovery process to grasp. It is never granted. That is why affective monitoring inside and outside the research project is essential. Petra and I went to a few *Narcotics Anonymous* meetings where she is a regular participant. These meetings have proven to be particularly efficient and helpful for creating a shared space for the affects at play. Even in the case of Petra, who has stayed away from active drug use in the past 25 years, a risk remains. Triggers become subtler endlessly, which requires a simulacrum, whose resemblance is not an end but a means. Reducing the risk is getting a feeling for these subtleties.

Engaging with the fabulative quality of the minor gesture can be seen as the only way out in the long run. Paradoxically, this is what the conditions of durational practices with a larger share of mind wandering offer best.

The recovery process is made of durational practices, which are key to surviving the illness. Durational practices such as abstinence enable to feel the qualitative differences of one's own experience through events, as opposed to relapse, which shrinks them inside a linearity, keep the experience inside the implicit and activate an appetite for prediction rather than preacceleration. In the recovery process, the permanent modification of speed during and after drug use requires to actively slow down what we perceive as outer life movements in order to get closer to inner rhythms. Slowing down enables the indiscernibility between the inner and the outer. How to get a feeling for the "not yet" which will produce a differential with the "already"? Both starts with destruction, but only the "not yet" is a minor movement to engage with in the production of the surplus-value of life. Only the "not yet" leaves space for the affirmative potentiality of what the "already" sought after with drugs.

Exactly when one experiences craving, the need to access mind wandering is the most acute. It is an urge to get a feeling for the disconnecting intervals between the repetition of events. The disconnecting intervals enable creativity, renewal and reinvention (Stigoll, 2010, p 82). The active drug use has left traces to be confronted with, especially memories in the body. Petra gives us an immediate perception of her survival technique: "it is always flowing, overtaking what might be called the 'not yet' and passing away in the 'already'" (Stigoll, 2010, p82). In the isolating and disconnecting intervals, she reaches for an affective connection and reliability by overwhelming the rhythmic triggers with affirmative and joyful micro-events. It is a difficult operation, especially when done in the research project which suffers from an economic scarcity of means. The reach for an affective connection is never granted, especially with the audience who experiences the reach with delay, after the filming and the editing. But this is a chance to develop a fabulative encountering that embraces the scarcity of means of the film production as well as the affective scarcity of the recovery process from addiction.

§3.4. The durational quality of the event-led filmmaking practice

The time structure of a film production often has to be short and dense. Developing another temporality is a practical challenge but a constant struggle is to create the enabling conditions for each participant to feel the differential between the temporality and the fast-paced world we live in, the permanent modifications of speed resulting from former drug use by the research participant and the density of the film production. The long durational elements drawn from the Cleaning the House workshop allowed us to make longer takes, to slow down the rhythms of the filmic gestures. We looked for alternative ways to hold the camera and the sound equipment, so the filming could last longer. How to hold ourselves a bit longer together, despite the bad weather, despite the difficult filming conditions of nonfiction cinema? This is the fabulation that we have crafted and carried together on the streets of Berlin. Petra was the only person able to stop the performance. This change of paradigm transformed the collective gestures into intercessing operators of the performance, as opposed to first-hand gestures. At the beginning of the film production, Petra often asked to make a break. Over the course of the filming, her pain became the filmic action. Gradually, she started to take all the filmic time that she was able to take. She undertook the affective appropriation of the filmic object and transformed it into a filmic process of her own. Using the ritualistic quality of the event-led filmmaking practice as a simulacrum of what she successfully developed during her recovery, Petra experiences endurance which “points to the struggle to sustain the pain without being annihilated by it” (Braidotti, 2006, p45). She confronts herself with “the traumatic impact of painful events [which] “fixes them in a rigid, eternal present tense out of which it is difficult to emerge” (Braidotti, 2006, p45). Braidotti also speaks of “the eternal return of that which precisely cannot be endured and returns in the mode of the unwanted, the untimely, the un-assimilated or in-appropriate/d. They are also, however, paradoxically difficult to remember, insofar as re-remembering entails retrieval and repetition of the pain itself” (Braidotti, 2006, p45). While Petra, the film team and the audience are pushed beyond their comfort zone (within the overall safe

space of making the film), Petra only activates the pain that she is able to cope with. She creates a duration in its own right, whose intensities vary to make the qualitative differences of her lived experience felt.

We had a tight and strict schedule until the filming, but the filming was free of any planning restrictions on purpose. This is a risk we took every day. The filming did not last as long as in a classical film production. We “only” filmed a few hours a day with the protagonist, longer when filming for additional b-roll material. But the few hours spent were intense and open towards the “not yet”. During the filming, there was no formal leadership, unless specified in the protocol. The idea was to let joy, sadness or pain emerge, inside or outside the filming itself. Through the series of events, we trusted the emergence of the filming ecologies for registering what was activated rather than what was predicted. None of us were in a position to control the process or to say “we must”. We were led by the events, towards what we silently felt was necessary to register.

To avoid any verbal interference in the filmic process, we had regular interpersonal feedback sessions among the technical team. We aimed to make the verbalisation process occur outside the nonverbal space, where the collective meet at the more-than corporeal level. How to slowly transform technical adjustments into affective ones? Shortly after the beginning of the project, the sound technician chose to stop taking part in the preparatory exercises with us. He decided to prepare through the medium he knew already: the recording of sound. Every day, he spent some time recording and creating sounds and we discussed the process together.

The event-led filmmaking practice is not a power upon us that makes us prepare and film in a specific manner. It rather questions how to bring each participant to feel what happens at a collective level and finding each participant’s technique to participate. It is about embracing the resistance towards a new adjusted collective movement. Trusting the resistance is enabling its expression at collective level. One important aspect of the process is to get a feeling for the pain, which brings an important change of dynamics in the process. We all felt more tired, sadder but we all felt closer, more

empathetic. If dealt with affirmatively, pain transforms into action through the creation of micro-events, which orients the way one feels the event.

One of my roles was to make sure that the way is free for us to move in the urban landscape. One day, I forgot to warn the cameraman about a traffic sign while he was walking backwards to film. For good reasons, he was mad, he became rigid. He could have hurt himself, we could have broken some equipment. Petra sensed the tension, put her hood on her head and disappeared from the filmic image for a while. She seemed unavailable. It was a hard day. Yes, it happened, and we consciously let it happen until it transforms itself. The next day, the previous micro-event brought paradoxically an extra smile on everyone's face. The conditions of filming allowed the micro conflict to be felt and affirmatively dealt with. That is why the micro-event enriched us in the end and a flush of joy appeared on our face for the next day of filming to take place in some altered conditions.

To get a feeling for the pain brings the protagonist to vary in intensities between performing, which is closer to the influence of the Cleaning the House workshop and overperforming which is closer to techniques of theatre and fiction film. Performing and overperforming belong to the same gesture and are activated by the ecologies of the event. While the ecologies of the filmic events never made necessary for Petra to strictly overperform, the endurance of Petra when transducing the recovery from addiction into a filmic movement is what makes the filmic experience durational. The endurance of Petra makes us feel the variations of intensities so that her pain becomes ours. By becoming ours, the transduction makes the pain of someone recovering from addiction the more-than pain of life as we know it.

§3.5. The transduction of the nonverbal and corporeal into the time image

How to avoid the production of a moving image that mediates? What are the conditions for the emergence of the immediating image-making? How to transduce the embodied experience of the preacceleration of filming and the filming into a time image? An immediating time image operates with a series of

transductions which is embodied in the nonverbal and corporeal experience of preparing the filming, the act of filming and watching the film. What we perceive as real life and filmic life become indiscernible, before, during and after the filming. The film becomes life and life becomes what I call a cinematic mode of existence. A cinematic mode of existence carries the potentiality of the filming without the film, as the recovery from addiction carries the potentiality of the experience of drug without the drug. The cinematic mode of existence carries a series of transductive movements to be activated by the act of filming without the film. The craving for the film destroys transduction while abstinence sustains the transduction until its activation. Abstinence enables the filmmaker to get a feeling for life without the film, especially during the act of filming. To get a feeling for life without the film is to film every second without a camera. It activates a mode of attention where the filmmaker registers not only the moving image of the camera but also the time image, not with the specifics of the camera but with the relational qualities the camera enables. During the act of filming, getting a feeling for life without a film makes the camera not central but not pushed away either. The camera becomes an intercessor in the series of intercessors. Abstinence enables the preacceleration of fabulation and its falsifying quality for the transduction to take place. The nonverbal and corporeal experiences of the act of filming are transduced into the verbal and the more-than corporeal through the series of filmic events.

Petra walked. Petra walks. Petra will walk. Petra is walking. Petra keeps walking. When Petra stops walking, she walks. We walk with Petra, watching her or after watching the film, reading these very words or remembering them. This is how Petra transduces her endurance in coping with addiction into an immediating time image. Petra shares how to get a feeling for the walking, how to get a feeling for addiction as an affective process. What was nonverbal becomes the articulation of a thought, what was a corporeal movement becomes a sensuous more-than corporeal perception. The camera not only registers, the camera becomes the intercessor of the transductive process. The camera registers the walking but transduces the walking into the rhythms of addiction. The walking, the rhythms of addiction and the moving image feel

different but are indiscernible. The transduction develops the line of flight of the time image between what we perceive as the walking, addition and the moving image.

Throughout the filming, I asked Petra and everyone else to walk slower. As in the exercises from the Cleaning the House workshop, it is paradoxical that controlling one specific minor quality diffracts on every other quality of a movement and activates the transduction. As in the recovery process from addiction and for the walking to transduce, the permanent modification of speed during and after the use of film requires to actively slow down what we perceive as outer filmic movements in order to get closer to inner filmic rhythms. By walking slower, the transduction operates in ideal conditions to distribute the intensities of the filmic event. The walking becomes a cinematic walking, which is indiscernible from the slow walking from the Cleaning the House workshop and from the fast walking habits of Petra. It carries the intensities of the “what was” walked and the “not yet” walked. The cinematic walking cares for the emergence of the verbal from the nonverbal and of the more-than corporeal from the corporeal. The cinematic walking is the derivate of the filmic event. It becomes a necessity for the film to live and for life to produce its surplus-value.

§3.6. The falsifying powers of the cut

The editing becomes the filming if the film moves through the filmic archive rather than becoming one. The cut is part of a series of filming gestures and can be considered as the invention of an anarchival film in its own right. The cut not only reactivates the potentiality of duration captured by the time image but primarily creates the duration of a minor gesture in its own right. The cut enables the duration of the filmic event to be felt by the audience, shaping its variations and intensities.

The editing becomes the filming if the filming has left traces to falsify. The falsifying powers of the cut disrupt the metric timeline of the film archive and multiply where the traces activate. They destroy “what was” the filming and replace it with the filming that is “not yet”. The destruction is not an erasing

gesture, it is an inclusive one for the event of editing to let emerge its own fabulative derivative. The cut of the timeline is not a discriminatory selection but a start "in the middle" (Manning and Massumi, 2014, p33). "A cut that remains operative" (Manning, 2015, p58) is a gesture which makes and feels the differential between the "what was" filmed and the film that is "not yet" when they become indiscernible in the image. The cut feels the differential of their durational qualities and assembles them in a plane of consistency. But the cut also feels the differential of the durational qualities between the recovery process and the event-led filmmaking practice. And the one between the preparatory scheme and the filming. And the one between the footage with Petra and the b-roll. And the differential between these differentials and the differentials that are not yet. This is why the degree of sharpness of the cut carries the intensities of the event of the event of the event.

Regardless of its actual speed, the cut moves through the film archive at the edge of its virtuality. Throughout the life of the film project, the duration of the film takes different shapes. The cut carries the potentiality of the series of duration, which is ultimately felt during the screening of the film to an audience. The cut fabulates the duration by non-linear, non-argumentative, non-causal and nonverbal assemblages of memories of the past and memories from the future. The anarchival temporality of the cut distributes and shuffles through these memories, with help of the powers of "détournement" from the anarchic share in the b-roll. The cut disrupts more than it tells and creates another perception of time, lines of flight and affects shared with an audience which becomes an intercessor.

4. A model of working shaped by the event-led filmmaking practice

§4.1. The repetitive scheme for the fabulative process to activate

To prepare the event-led filmmaking practice is to develop a feeling for the ecologies to be experienced, for the model of working to work and for the fabulation as a technique to operate. The event-led filmmaking practice is a series of events which are fabulatory in their own rights, regardless of their formal inclusion in the final version of the material. As with mind wandering, which is a basic function of the brain, Acem meditation offers the best conditions for the mind to wander. In Acem meditation, you sit comfortably in a chair with eyes closed and repeat a meditation sound mentally without effort, while thoughts and impressions are allowed to come and go freely. There is no attempt at “emptying the mind”. Paradoxically, it is the effortless repetition of the sound that enables the mind to wander and create. The way each meditator understands effortlessness while repeating the sound is key for them to feel the differential between each repetition and letting emerge the wandering mind, beyond the mental and the physical. The event-led filmmaking practice works similarly and requires a repetitive scheme for the fabulative process to take place, before and during the filming. The repetitive scheme must be effortlessly liminal to what we perceive as real life or outside-of-artist-life since “life is like a performance, one must construct it, work at it, singularize it” (Guattari, 1989, p20).

Because of its liminality with daily life habits and events, the preparatory aspect of art-making is underestimated, both by art scholars and artists themselves. Nevertheless, preacceleration is a quality of the preparation and a significant element to differentiate improvisation from fabulation. Improvisation is rather made of habits and routines when fabulation is rather made of routine and rituals. While improvisation creates and performs without preparation, both improvisation and fabulation have in common to carry the spontaneous and immanent qualities of the events. Fabulation destroys and replaces a model of truth which is paradoxically fully explored in the preparatory repetitive schemes. Fabulation destroys and replaces the models of

truth as known, felt and experienced by each participant until the event-led filmic collaboration. The preparatory repetitive schemes are an experimentation towards the finest, most porous and liminal models of truth possible for the finest fabulative techniques to operate in the best conditions. The preparatory repetitive schemes are life-long rituals whose forms are destroyed and replaced by their fabulative derivative. As part of a repetitive series, each ritual may have a difference of kind or shape and look different than a series at first sight.

There are all kind of rituals of preparation possible, which were habits before becoming routines before becoming rituals. The habits, routines and rituals differ in their modes of attention. That is why rituals often do not look like preparation for art-making in the first place. The habits become routines and routines become rituals; the rituals become habits or routines when their immanent quality diminishes. The habits are less conscious than routines and routines than rituals. With the habits, the body movement is shaped by the ecologies rather than by the body. The habits feel necessary to the body to survive in its environment. The routines require discipline, the body shaping the body movement with the ecologies. The rituals are shaped by the body rather than the ecologies. Their performativity enables the body movement to become affirmative and joyful, to operate with techniques. The preparatory repetitive schemes are not art-making techniques. They don't have to be a repetition in the forms they take but if they are, they need to make the differentials felt in their intervals. They are porous and inclusive of the best conditions to let the events emerge, to let them preaccelerate. The preparatory repetitive schemes include differences of kind and different parts of mind wandering in their intervals. The event prepares itself in its own way. The process of preparation of the event already permeated the ecologies, the bodies, the experiences and the gestures that are "not yet".

Refusing to work in a studio, Abramovic often says that "all my inspiration comes from life. That's how it never stops, in a way" (Abramovic and Pikul, 2010). Most often, what the artists repeat is what they know already, which is actualised, destroyed or replaced by the fabulative process over time.

For instance, taking a shower or a bath can be as revelatory as concentrating on one's own art practice. Getting a feeling for the repetitive pattern of cleaning oneself is as important as the one of practising art. Becoming aware of these potentialities plays a major role in the way one understands and conveys the value of the artistic practice. If daily life becomes an exploration of the differentials between and with repetitive schemes, the artist better understands what is necessary to repeat in order to get an appetite for the fabulative quality of their intervals.

The repetitive schemes are determined by the artists themselves for themselves. It is about shaping a model of working and a set of techniques to pick from and get lured by on a regular basis. The repetitive schemes are survival routines, habits to endure and most importantly a collective ritualistic repetition. To various degrees, each of us can perform rituals enabling the mind to wander which activates the potential of the ones we are not yet. Virtually, it can be any practice even though some practices have proven to allow a larger share of mind wandering to emerge. As discussed in the difference between directive and nondirective meditation techniques, the way one practices is more important than what one practices, it is undeniably the major factor at play.

Mind wandering is a central function of the brain and takes place every day, no matter what. But by becoming aware of the brain activity when it happens and by offering the best conditions for the brain to activate the default mode network, the creative potential can be embraced at its fullest. When we concentrate on one task, the differential between what we perceive as inner and outer rhythms is too high. We can concentrate only for a limited amount of time until the brain automatically switches to the default mode network. There are different ways to activate the default mode network. The ideal way is to meditate a nondirective technique such as Acem meditation, where external stimuli are at the minimum and the repetition of the sound is effortless. But the mind also wanders after an intense physical or mental effort, which provokes the switch to the default mode network, such as in elements from the Cleaning

the House workshop or in Iyengar yoga. This would be the opposite way to the concept of effortlessness, as during the practice of Acem meditation.

My repetitive scheme is made of the regular practice of Iyengar yoga in class (three times a week) and Acem meditation (30 minutes twice a day). For the research, Iyengar yoga helped me to preaccelerate the more-than corporeal while Acem meditation has led me to leave a space for the nonverbal in its own right. These rituals are part of an ecology of habits and routines, which are less transductive into the writing but nonetheless vital for the rituals to emerge, for the art to be made and for the life to be lived.

Especially in the case of making a film with a vulnerable participant, a high level of preparation of the project initiator offers an indirect machinic support in the fabulative process and corresponds to a need to preaccelerate before the start of the project. Preacceleration is not prediction, but it activates receptivity and responsiveness to the ecologies of the filming.

When duration is experienced, the rhythms get closer, the mind can wander inside and outside the body and the situation becomes bearable and satisfying for a longer period of time. In the case of Acem meditation, Davanger explains that “practitioners [...] in deepening retreats may use a free mental attitude, with an attention that includes ongoing mind wandering, continuously for hours or even days, without tiring it” (Davanger, 2019, p31). More generally, durational experiences create ecologies for the minor gesture to emerge.

The emergence of events and of their affective force requires a repetitive scheme so the differential of value can be felt as it is getting wider between and with the intervals. For the research project, I have offered an interface between what we perceived as real life and filmic life. Every day of filming started with a practice of elements drawn from the Cleaning the House workshop. Their long durational aspect does not have any affective value in itself but enables to feel the differential with the fast-paced world we live in, the permanent modifications of speed resulting from former drug use by the research participant and the density of the film production. The practice-led interface is a space in-between explored through the body. It is getting a timeless sense

from time dedicated to the self-discovery of affects at play, along the collective filmic process during the fieldwork. No watch or clock are allowed, no feeling of time as metric is possible, and as Manning describes: "With the power of the false, time begins to err, undermining the imposition of continuity. Time as metric is disrupted, but not just that: time folds" (Manning, 2016).

§4.2. Intercessing and immediating techniques in the collaborative filmmaking practice

It is only recently that the intrinsic performative dimension of ethnographic film has been included in academic publications, notably Anna Grimshaw and Amanda Ravetz (2005), from the Manchester school.³⁷ In terms of potential common practice in Art and in Anthropology, Arnd Schneider and Christopher Wright (2014), advocate making the ethnographic place a meeting point for both artistic and scientific worlds. Kip Jones speaks of Performative Social Science and also makes the case for narrative methods:

"It is now evident that since then the interviewer has evolved into a willing and often visible participant in a dialogic process as well. No longer simply a "good listener", s/he is becoming a "good storyteller" too. Narrative storytelling offers up the opportunity to democratise the encounter of teller and listener (or performer and audience) by sharing the goal of participating in an experience, which reveals a shared 'same-ness' (Porter cited in Denzin 2001, p25)"

(Jones and Fenge, 2017, p37).

Rosita Henry (2012) sums up the current dichotomy among anthropologists in the way they choose to engage with their fieldwork: "Kirschner (1987, p213) classifies ethnographic engagement in the field into two types: the interpretive orientation which emphasises the social construction of meaning, and the subjectivist orientation which emphasises the potential of the fieldworkers' emotional responses as 'an important channel through which ethnographic knowledge is gained'. More recently, Beatty (2005, p22) describes 'two kinds of ethnographer, two styles of engagement in the field: the

constructivist, interpreter of symbols, and the empathiser, diviner of feelings; the one pursuing good translations, the other good vibrations” (2012, p134).

Nevertheless, all these publications still largely differ from a comprehensive nomadic model such as anticipated by Deleuze and Guattari in 1972 while they confirm what Rouch initiated with his film practice over half a century ago: although performing a practice is a form of thinking in its own right, practice-led research remains largely neglected and separated from the rest of the academic world. If scholars from Visual Anthropology and Performative Social Science have integrated performative aspects of fieldwork research (Grimshaw and Ravetz, 2005; Henry, 2012; Jones and Fenge, 2017; Schneider and Wright, 2014), they still tend to claim that interpreting is a higher form of enquiry than evaluating, which is understood for the research as the creation and articulation of value (Deleuze, 1983, p31). According to Deleuze, Nietzsche includes aphorisms and poems as means of expression in Philosophy and substitutes the ideal of knowledge with interpretation and the finding of truth with evaluation: “an aphorism is present as a fragment; it is the form of pluralist thought; in its content it claims to articulate and formulate a sense. [...] In the same way the poem is evaluation and the art of evaluating, it articulates values. But because values and sense are such complex notions, the poem itself must be evaluated, the aphorism interpreted” (Deleuze, 1983, p31). In the end, performative methods remain a tool to interpret rather than co-author with the research participants to enable the production and articulation value. Henry suggests a “performance mode of ethnographic engagement” but she narrows it down to “emotional practices of research participants” (2012, p134). It would be much more efficient to widen the mode to be able to operate with the affects and the creation of value.

These publications imply that the researcher takes the position of a mediator rather than that of an intercessor, which Manning and Massumi advocates in their book series *Thought in the Act* (2014, 2016) and as they collectively practice during their activities at the SenseLab. On the one hand, a mediator tends to focus on the emotional and interpersonal aspect of the relationship between the researcher and the researched. The mediator can

enact and re-enact and can perform but their need to interpret is more emphasised than is necessary. It leads to paying too much attention to the issue of the balance of power and its subsequent emotional processes. On the other hand, an intercessor is interested in the powers of affects, beyond the dynamics of the personal relationship. An intercessor contributes to powers to affect and be affected because “affect is fundamentally transindividual” (Massumi and Evans, 2017). An intercessor does not apply methods but uses techniques. An intercessor does not mediate but, as Manning puts it, practises immediation:

“Immediation is a technique more than it is a descriptor. It is what moves the event into another register. A politics of fabulation invariably accompanies it. Fabulation is altogether different from a practice of mythologization: it is that tendency in the telling that resists organizing the event into the kind of consumable bite-sized description that would narrate it as a linear arc. [...] Inheritor of oral practices of story-telling, fabulation is how the trickster speaks. As the voice of the free radical, fabulation attunes to the difference between those kinds of narratives that hold the event hostage and those that breed openings. It’s not that these more normative narratives don’t enter the world: they do. Our task is to craft the conditions for events that resist this kind of telling, opting instead for a fabulation that undermines the very question of an event’s localization in a single place, toward predictable ends, activating not the truth of a myth framed by individual accounts, but its power of the false, the power of the event to claim its falsification from itself. With the power of the false, time begins to err, undermining the imposition of continuity. Time as metric is disrupted, but not just that: time folds”

(Manning, 2019, p87-88).

Manning suggests that fabulation destroys and replaces linear narration, producing fragments of movements through an alternative experience of time rather than a causal and descriptive telling of it. Immediation is not a static performative method to be implemented but an ever-evolutionary technique for the research, led by learning processes and experimentations directed towards bits and pieces of potentialities. It decentres and therefore deconstructs power relationships between the researcher and the researched. In the doing, a wider perspective emerges, a plane of immanence sets itself up.

Immediating helps to enter a process of unveiling and “composing instead with other scales and tempos, with the minor gestures of geological time, affective time, event-time” (Manning, 2016, p117).

Time as a tool to measure, compare and quantify is destroyed and replaced when “time begins to err” (Manning, 2019, p88), through intercessing, an affective operation during the event. It develops a sense for shared desires towards a collective and collaborative research event, which is based on the filmmaking practice for the research.

The process is made of thoughts in the act (Manning and Massumi, 2014, p83-133) and thoughts-in-motion (Manning, 2009), which contribute to revealing the performance of actual characters, beyond the space of performance anticipated by the filmmaker alone. The filmmaker does not anticipate the filming anymore, she or he enters what Manning (2009, p5) describes as preacceleration (of movement) and prearticulation (of thought): movement and thought are understood through time (what Manning refers to as incipency) rather than displacement (in space) exclusively. Preacceleration and prearticulation suggest that thoughts and movements can't be anticipated or predicted but felt when they emerge in the doing and merge with making. The movements of the filmmaker and their protagonists can be seen as an audio-visual experience of their shared durational and more-than corporeal experience or what Rouch defines as cine-trance. In this sense, both concepts set the production of knowledge in opposition to some current trends in the field of Neurobiology, which, in the case of addiction studies, unsuccessfully try to predict or prevent rather than to engage immanently with the knowledge production which is not yet. Instead of only seeing addiction as an issue to solve, a set of symptoms to address or an urge that needs to be controlled, each new step is also a complex and rich performative experience to understand, cope with and re-enact.

In collaborative filmmaking practice, the classical hierarchy normally at work in the filmmaking process is disrupted by the choice of allowing the powers of affects to operate with the participants in the creative decision-making process. The creative decision-making process as we know it does not

exist as such anymore and is replaced by one led by the events. As opposed to a quantitative understanding of power, in which power is given in greater or lesser quantity to the participants, the research relies on the powers of the false to affect and be affected and “in the dynamic intensity of the event’s unfolding” (Manning, 2016, p25).

An equivalence of collaborative filmmaking practice is the concept of Shared Anthropology by Rouch. It led to unfortunate discussions and interpretations in imposed moralistic and quantitative terms and recently to an arguable suggestion of a code of ethics in nonfiction filmmaking by Bill Nichols (2017).³⁸ Filmmakers such as Robert Greene, Joshua Oppenheimer, Errol Morris or Werner Herzog make films that oppose Nichols’ proposition. A code of ethics hinders the filmmaker’s ability to deal creatively with ethical issues related to the question of balance of power. A code of ethics would lead to a further decrease in original, complex, innovative or even subversive film projects that are needed to renew our understanding of ethics. Necessary practice-led evolutions would progressively be replaced by moralistic theoretical debates, putting aside other crucial debates about all other qualitative dimensions of filmic collaboration.

The legacy of Rouch underlines the complex and often disturbing qualities of the relationship between the filmmaker and the protagonists, which can’t be simplified to functional roles or titles in the end credits ruled by a code of ethics. Nevertheless, this way of approaching filmic collaboration remains marginal, criticised, especially in the broader academic debate on ethics of the last two decades, as Braidotti argues:

“Doxic consensus is set: without steady identities resting on firm grounds, basic elements of human decency, moral and political agency and ethical probity are threatened. [...] This argument is framed by a larger dispute, which I will not explore here—that of the thorny relationship between poststructuralist ethics in Continental philosophy, on the one hand, and the dominant, mostly Anglo-American traditions of moral philosophy on the other. [...] It is the case that ethics in poststructuralist philosophy is not confined to the realm of rights, distributive justice, or the law; it rather bears close links with the notion of political agency, freedom, and the management

of power and power-relations. Issues of responsibility are dealt with in terms of alterity or the relationship to others. This implies accountability, situatedness, and cartographic accuracy"

(Braidotti, 2012, p235-236).

Using the powers of the false as a tool for practice-led research puts shared desire at the forefront, embedding existing and acknowledged issues of matrices of power in relations of care. As a filmmaker, being responsible is dealing pragmatically in the constantly renewed affectively negotiated relationship to humans and non-humans. It not only happens through a legal agreement which tries to anticipate but mainly through one's own affective sense and intuition for responsible action, which spontaneously emerge in the preacceleration (of movement) and prearticulation (of thought).

The techniques used for the model of working emphasises the notion of shared desire, also in order to remain close to what the research participants were seeking when using drugs Deleuze and Guattari state: "All drugs fundamentally concern speeds, and modifications of speed. What allows us to describe an overall Drug assemblage in spite of the differences between drugs is a line of perceptive causality that makes it so that (1) the imperceptible is perceived; (2) perception is molecular; (3) desire directly invests the perception and the perceived" (1987, p282). The intense perceptive experience of time by drug users activates a more direct but, with its repetition and intensity, a shortened and diminishing contact with their desires and the unconscious, where "experimentation replaces interpretation, now molecular, nonfigurative, and nonsymbolic, the unconscious as such is given in microperceptions; desire directly invests the field of perception, where the imperceptible appears as the perceived object of desire itself, "the nonfigurative of desire" (1987, p284).

Joao Biehl and Peter Locke advocate "the primacy of desire over power" for ethnographic projects and reminds us of the distinction between Foucault and Deleuze:

"'Desire comes first and seems to be the element of a micro-analysis' (Deleuze 2006, p126). Attentive to historical preconditions and singular efforts of

becoming, Deleuze said that he pursued 'lines of flight.' For him 'all organizations, all the systems Michel calls biopower, in effect reterritorialize the body' (Deleuze 2006, p131). But a social field, first and foremost, 'leaks out on all sides' (Deleuze 2006, p127)"

(Biehl and Locke, 2010, p322-323).

But Foucault and Deleuze's views are complementary, not opposed since desire is the "power to" in opposition to "power over" (Massumi and Evans, 2017). Deleuze thinks that it is insightful to question how the desiring production shapes power while Foucault investigates how the power relationships organise desire. The difference helps to clarify the approach of the model of working with the protagonist. On the one hand, one approach would consist in considering Petra as someone recovering from addiction, shaped by the illness that would be a higher power over her, organising her desire. It would be an attempt to reach a perception of "what was" or who she was. On the other hand, the approach of the doctoral research considers that her story, her illness and her becoming "leak out on all sides" as in a plane of consistency. The plane of consistency is the "consolidation of fuzzy aggregates", "multiplicities of the rhizome type" (Deleuze and Guattari, 1987, p506-507). While recovering or using, people suffering from addiction experience heterogenous, contradictory or paradoxical circumstances. It puts the role of the intercessor at the core of the model of working.

§4.3. I is another, towards an event-led filmic collaboration

Deleuze explains how, as an intercessor, Rouch replaces his fiction with the storytelling of the protagonists:

"The Ego = The Ego form of identity (or its degenerate form them = them) ceases to be valid for the characters and for the filmmaker, in the real as well as in the fiction. What allows itself to be glimpsed instead, by profound degrees, is Rimbaud's 'I is another': Godard said this in relation to Rouch; not only for the characters themselves, but for the film-maker who 'white just like Rimbaud, himself declares that I is another, that is, me a black. When Rimbaud exclaims, 'I am of inferior race for all eternity...I am a beast, a negro...', it is in

the course of passing through a whole series of forgers, 'Merchant, you are a negro, magistrate you are a negro, general you are a negro, mangy old emperor you are a negro...', up to that highest power of the false which means that a black himself become black, through his white roles, whilst the white here finds a chance of becoming black too ('I can be saved...')

(Deleuze, 1989, p153).

If the filmmaker is the intercessor between the protagonists and the audience, it is rather evident that the protagonists also become the intercessors of the filmmaker. It is a collaborative work that one could not do without the other, as in more conventionally made film. But the difference lies in the development of lines of flight towards what they are "not yet". What Deleuze calls powers of the false create a hybrid space of freedom, where the filmmaker and the protagonists are able to explore their own mutual unfolding beyond fiction and nonfiction. An event-led filmmaking practice emerges, where the formalities (except the necessary technical ones) of the filming are challenged by more spontaneous, subtler minor gestures. An in-between space emerges with the ability to affect or be affected, two sides of the same coin as Brian Massumi (Massumi and Evans, 2017) suggests. From there, the rhythm of collaboration is not mainly shaped by power relationships or the "power-over" anymore but by the various intensities of powers to affect or be affected or the "power to" during an event-led filmic collaboration.

The event-led filmic collaboration is a set of techniques which remains inconsistent to the current regulations and practices of doctoral research and of film production in general: when filming, the logistical and technical aspects require a structure and the structure can rapidly become the content of the film. The time structure of a film production often has to be short and dense. This is something especially understandable when hiring a technical team who is used to working 15 hours a day according to a plan that one needs to stick with. Brian Massumi explains that "Nothing is prefigured in the event. It is the collapse of structured distinction into intensity, of rules into paradox. It is the suspension of the invariance that makes happy happy, sad sad, function function, and meaning mean" (Massumi 2002, p27). In the context of a research practice and

in a film practice, how to let a series of events emerge so that the real character can become a fabulative filmic figure in its own right?

Each event of the filmic collaboration is not directed but is organised in a way that offers insights into affects at play. The resulting series of events are nonlinear, fragmented and directed towards the speculative invention of the protagonists who are “not yet”. They vary in their shape, according to the success of the propositions made by each participant to perform the affects within the context of filmmaking. From an event to another, these propositions can be continued, fade away, be replaced or transformed through the emergence of new propositions of events. The encountering becomes an orally transmitted script which is left open towards its own virtuality and partially captured by the camera. What I call event is rightfully described as occasions by Oppenheimer, “in which everybody [including the filmmakers and, ultimately, the audience] is pushed beyond their comfort zones (within the overall safe space of making the film)”. He further describes:

“we begin with unknown seeds, helping them take root and grow into seedlings. We grope in darkness to discover what conditions this mysterious plant needs in order to develop and burst into bloom, revealing the splendours that were always there, hidden within the seed. We should explore this magnificence from within and without. We must be the dewdrop that acts as a magnifying glass on the petal. We must be the hummingbird flying overhead. The finished film should be the poetic condensation of all this mystery”

(Oppenheimer, 2017).

The description of Oppenheimer intertwines with the words of Braidotti about her concept of ethics:

“To be an individual means to be open to being affected by and through others, thus undergoing transformations in such a way as to be able to sustain them and make them work towards growth. The distinction activity/passivity is far more important than that between self and other, good and bad. What binds the two is the idea of interconnection and affectivity as the defining features of the subject. An ethical life pursues that which enhances and

strengthens the subject without reference to transcendental values, but rather in the awareness of one's interconnection with others"

(Braidotti, 2006, p241).

The affective quality of the relationship at the origin of the filmic collaboration is the main experience of nonfiction filmmaking as well as the main tension of the encountering's unfolding: to affect and "to being affected by and through others" (Braidotti, 2006, p141), which cannot be measured but registered and felt, ultimately by and through the audience. Recovery from addiction is further freed from its exclusive psychiatric narrative and becomes something the protagonist does together with the filmmaker. Its fabulative dimension reaches that of the collaborative filmmaking practice, initiated by the filmmaker. The filmmaking experience is much deeper than a simple transfer of power from the filmmaker to the different participant, the filmmaking experience becomes the power to falsify, to create events and occasions. The powers of the false enables the collaborative filmmaking practice to act with the speculative and the spontaneous.

Jason Wallin (2011) calls for a wide use of powers of the false for arts-led research. Wallin states that "herein, one might think of the filmic works of such directors as Godard, Lynch, or Cronenberg, each of whom unleash the expressive potentials of art in a manner that concomitantly perverts common taste while producing mutant countercartographies for thinking" (2011, p106). The powers of the false are an ideal filmic tool to challenge recurrent, preconceived and limited representation strategies that have been widely used for people recovering from addiction as filmic figures, medical patients or research participants (Cook and Lewrington, 1979; Huggins, 2006; Powell, 2007, p54-96). Filmic and media representation of addiction have one thing in common: focusing on the act of using drugs or drinking alcohol and its direct consequences rather than the extraordinary complexity, length and endurance required by the recovery process. It relates to a frequent cliché that we are only able to explore and experience deeper states of mind through alcohol or drug use exclusively. It underlines the historic as well as current fascination for psycho-pharmacological and other (bio-)chemical mind-altering experiences

and more recently, Ayahuasca in globalised societies. Instead of fantasising the use of drugs or documenting and limiting the understanding of addiction as pure substance misuse, the approach should also unveil what Biel and Locke call “life bricolage— what people make, often agonizingly, out of whatever is available to them in order to endure the terminal force of realities—is a form of art, and we believe that it is not just Kafka, Joyce, and Proust, for instance, who can ‘invent a new language within language’ (Deleuze 1997, p4). Moving away from the overdetermined and towards the incomplete, human becomings intrude into reality, enlarging our sense of what is socially possible and desirable” (2010, p349). The film setting of the research may be “whatever is available” to the protagonist. Petra can further tolerate an experience of illness imposed upon her by inventing her own language and appropriate affectively the life force. The nomadic exploration in the doing is not only a form of art in its own right but also constitutes a crucial form of knowledge. Life bricolage emphasises the multiplicities of immanent recovery experiences, where the nonverbal and the more-than corporeal can be deliberately experienced and played with, and the resulting fabulation experienced immanently by the audience. The research creates a space for the nonverbal and the more-than corporeal, unlike current psychiatric facilities, which are limited to the corporeal in forms of sport therapy, occupational therapy or art-therapy. All of these therapy forms need to be assessed and reviewed and quantified, requiring their patients to participate in them as part of a tight schedule.

Since the knowledge about addiction remains limited, it is a necessity to work with people recovering from addiction beyond their addiction issue as drug misuse strictly, which is only a fragment of their illness and life experience. Because therapy or drug use itself would set the narrative, the recovery process reveals more complex fabulative fragments of the chronic disease that have not been considered yet.

§4.4. The more-than scarcity of means of production

With the research, I would like to renew our current understanding of collaborative filmmaking practice with the help of the notion of fabulation.

When using performative techniques, it is systematically acknowledged that the introduction of unreal elements or fictional situations in nonfiction is a disruptive and innovative practice. Nevertheless, it has always been the case and is part of the act of filmmaking since the very first film productions such as *Nanook of the North* (1922). What we designate as nonfiction has freely evolved along fiction by appropriating fictionalisation techniques and vice versa.

For instance, the jump cut was invented by Rouch in *Moi, Un Noir* and became a symbol of the New Wave when Godard used it in *À Bout de Souffle* (1960). Rouch was the first filmmaker to unveil the personal story of a black individual in the French colonial context while using techniques from fiction films. Fabulation could easily be understood and simplified into a technical process of fictionalisation or improvisation, because of its historical form and development as ethnofiction (Reuben, 2010), docufiction and other genres mixing fiction and documentary. Fabulation is not a static filmic element that can be easily or methodologically reproduced. It can rather be described as an openness towards the immanent in filmmaking: a singular manner of sharing the more-than story which is "not yet" along a set of intellectual, philosophical, artistic and non-mystical durational practices. To seize fabulation is to embrace the nonverbal and develop techniques which vary according to the conditions of its locality. Every time that it seems to be caught by words, movements or gestures, the nonverbal frees itself and needs to be chased again. Fabulation is fuelled by mind wandering. What makes fabulation and its performative quality powerful depends on that extent to which the audience accesses the act of immanent invention and mind-wander themselves, beyond the mental and the physical, in their own rights.

What is fabulative about *Moi, Un Noir* goes beyond the technical fictionalisation process in the image and is to be found in the immaterial quality of the soundtrack. At the time, there was no possibility to record direct sound easily because sound recorders were heavy and quite unreliable. Rouch transformed the technical limitation into a filmic freedom by inviting the protagonists to do most of the voiceover and reinvent their shared experience in the sound recording studio. It leads to the emancipatory poetics of non-

synchronisation of mouth movements with dialogue and musicians' movements with music. It brings together at least two or more moments: the moment of performing and the moments of re-performing the performances. It creates a filmic gesture which is sufficient in itself. The soundtrack becomes an intercessor of the moving image.

The legacy of Rouch matters for the film project, but not necessarily for his filmography, which remains disparate and controversial.³⁹ What is stimulating for research-creation is how Rouch was shaping fabulation within the exploitation of low budgets and technical limitations to enable the more-than scarcity of means. Rather than being stymied by the limitations, he simultaneously managed to deal with the issues of limiting representation of the protagonists during the colonial time. In the neoliberal world, does a certain level of an economic and an always more relative technical scarcity increase the potentiality for fabulation? In *Moi, Un Noir*, the invention of the jump cut happened due to the limited length of the film rolls at the time while the emancipatory fabulative voiceover for Africans in the French colonial context was of course visionary but also linked to the lack of adequate technical devices for recording direct sound. And there was a minor gesture that allowed the survival: let's destruct the scarcity of means and the affective scarcity of the colonial context to replace it with a fabulative technique that makes us feel alive.

In a research-creation context, the project seeks comparable interstices of low budget film production to exploit them for the depiction of addiction. When it comes to fabulation, film has an abundance of means, regardless how much money is available and how much time is needed. Because there would always need more time and more money to experience the endless and boundless folding of time during the filming. More pragmatically, because the technical processing of filming creates a differential of rhythm with what we perceive as real life. The camera sets a change of rhythm and every participant is affected by it in their own term. Fabulation is the more-than scarcity of means of the film production in the neoliberal world as we know it. As an artistic practice, it helps to acknowledge the potential of destruction and enables to

shape anew the already existing performative techniques in filmic collaboration with someone recovering from addiction.

§4.5. The potential of destruction in the making of cinema-vérité

As White (2017) argues for the potential of destruction in art and science, I would like to suggest that nonfiction could be further renewed beyond fictionalisation, as a radical artistic practice that differs from the reach of experimental cinema for pure perception (Deleuze, 1986, p84-85).⁴⁰ Abramovic has operated the same shift in her own way. She brought attention to the more-than in forms of the nonverbal and more-than corporeal and diverged from the influence of experimental theatre and dance to develop a kind of performance art in its own right. Abramovic regularly likes to provocatively stress the difference between theatre and performance art: "To be a performance artist, you have to hate theatre," she replied. 'Theatre is fake... The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real'" (Abramovic, M. and O'Hagan, S., 2010).

Today's nature of the discipline of performance art is in question (Carlson, 2004, p1).⁴¹ On the one hand, many artworks are based on an experimental approach of theatre or dance. Artists such as John Latham, John Cage, Yoko Ono, Joseph Beuys or Yves Klein developed performance art in relation to their experimental practice of performing arts, painting, literature or poetry, some of them founded Fluxus. On the other hand, a rather heterogeneous group of artists, including the Viennese Actionists, Hsieh or Abramovic radically replaced the canvas with the body while putting more emphasis on a holistic understanding of duration, ritual and endurance. Richards explains how Abramovic shifted from a goal-oriented artistic practice to a process-oriented one, a dichotomy that can be traced to the one achieved by Yves Klein (2010, p3),⁴² which uses the body as medium.

The divergence is similar to the one in the history of independent film production between American experimental cinema or direct cinema on the one hand and cinema-vérité on the other hand. Both are two sides of the same

coin and belong to the powers of false. The first ones focus on an image that makes the direct perception of time felt (pure perception). It is an image that moves perception to its limit and makes us feel its materiality. We are altered by the new perception of materiality which "becomes us". Perception in the image and perception in the world cannot be differentiated. Alternatively, to make the direct perception of time felt, cinema-vérité seeks the destruction of narration. Because of its potential of destruction, the nature of cinema-vérité is radical.

If we have a look at current independent nonfiction film productions specifically, the Sensory Ethnographic Lab has operated a shift in the last 15 years by acknowledging the influence of experimental cinema tradition in their recent films, including *Leviathan* (2012) and *Sweetgrass* (2009) by L. Castaing-Taylor. At the same time, various films such as *The Exiles* (1961) by K. Mackenzie, *De la Vie des Enfants au XXIe siècle* (2000) by P. Thione, *Mysterious Object at Noon* (2002) by Apichatpong, *The Blossoming of Maximo Oliveros* (2005) by A. Solito or *The Act of Killing* tend to have a more holistic and comprehensive filmic approach towards duration, endurance and ritual, either in their shape or in their content.

While the dichotomy is relative, it remains useful to differentiate techniques accordingly and situating practice in a wider interdisciplinary artistic approach. That is why correlated practices in both film and performance art which drift away from the experimental art movement may have significant potential if thought concurrently. If they share similar philosophical and conceptual approaches, it is fruitful and promising to bring them together, cross-pollinate their techniques and reveal further performative potentialities of actual characters in nonfiction film projects.

§4.6. Feeling and producing the surplus-value of life

Behind any process of fictionalisation in nonfiction lies the shift from a rather implicit to a more explicit performance of the protagonists in front of the camera. The choice of techniques is essential for the audience to take part in the shared filmic space between them, the protagonists and the filmmaker as intercessors. With the help of adapted artistic tools, how to make the

protagonist and subsequently the audience progressively conscious about the fact that they perform, no matter how spontaneous it can appear on screen? But then, how to accompany them to shift from an implicit to an explicit performative mode?

For fiction films, theatre techniques and acting methods such as the Stanislavski's system or the one founded by Bertolt Brecht have played a key role for accompanying and directing actors towards explicit performance. It helped them to convey what we conceive as inner worlds by developing the capacity of their outward pull, critically enhancing their ability to play. Nonfiction film production was highly influenced by this vast artistic transformation, putting participatory acting and improvisation technique at the centre of their fictionalisation process. Rouch discussed his work in relation to Psychodrama founded by Jacob. L. Moreno or Commedia dell'arte (2003, p149, p180, p208, p233). Later, Theatre of the Oppressed by Augusto Boal also influenced documentary filmmakers such as Avi Mograbi for his film *Between Fences* (2016).

The recovery process from addiction requires to direct attention to what we perceive as inward. There is a correlation between the need to renew techniques with help of the inward pull for the research and the necessary adaptation of performative techniques to the research participant's qualities developed during the recovery process. Deleuze and Guattari explains that "drugs do not guarantee immanence; rather, the immanence of drugs allows one to forgo them [...] drug users believed that drugs would grant them the plane, when in fact the plane must distill its own drugs, remaining master of speeds and proximities" (1987, p286). Drugs mimic the conditions ("the immanence of drugs allows one to forgo them"; "drug users believed that drugs would grant them the plane"), but do not create them ("drugs do not guarantee immanence"). Drugs cut the edges of experience, particularly hallucinatory drugs ("the plane must distill its own drugs, remaining master of speeds and proximities").

What the participant has desperately sought after with drugs and could not access can be further enquired during the recovery process as a mode of

existence. One hypothesis would be that accessing mind wandering to a larger extent than the average population is an important aspect of what people suffering from addiction seek or need consciously or unconsciously in their life. Mind wandering is a core component of durational experiences such as the act of fabulating, but also of leading elements of the Cleaning the House workshop and nondirective meditation practices. Durational experiences have a larger share of mind wandering in the brain activity. They allow a renewed perception by sensing the differential of rhythms of desire. While durational experiences slowly but surely reduce the gap between the rhythms, what we perceive as inner and outer rhythms never stop to evolve. They feel distinct but become indiscernible. Both rhythms are tied on the same plane of consistency, which carries their heterogeneity.

In the experience of addiction, there is a differential between rhythms of desire to observe and act on, especially between what we perceive as inner, implicit rhythms and as outer, explicit ones. For instance, craving as an inner rhythm is the symptom of a permanent modification of speed, an urge to relapse which is different from the rhythm of abstinence, an outer explicitly performed one. However, relapsing does not make the differential between the two rhythms felt anymore. People recovering from addiction need to remain abstinent to keep feeling the differential and durational experiences offer some support by paradoxically reducing the gap between inner and outer rhythms. Reducing the gap means gradually grasping the intensities of the event, developing lines of flight for the event to operate a series of transductions between and beyond the two rhythms and produce what Massumi calls the event derivative or surplus-value of life (2018, p56). A multiplicity of rhythms can be perceived, and the minor rhythm is able to emerge, to be felt, to be produced as a series and listened to.

Feeling or listening to minor rhythms is key to survival from the illness. During recovery, the will to get better (or worse) is a constructive (or destructive) way to reach one's own desires. Successful or not from outside, addiction as a disease comes back in various forms and has its own implicit logic. Addictive behaviours can be perceived as a set of performative paradoxes,

which constantly need to be felt and overcome in order to identify forthcoming triggers, whose forms are constantly reshaped by past and current life events. While feeling the differential is an occasion to seize during filming, it is a life or death matter in the recovery from addiction. The recovery process is a technique of survival, a set of durational experiences and explicit performances to keep feeling the surplus-value of life. Recovery can be defined as a durational experience and explicit performance. Paradoxically, the inward pull helps to shift from implicit to explicit mode of nonfiction fabulative performance. With help of the inward pull, the event-led filmmaking practice offers an interface for the protagonist and film team to bring inner and outer rhythms closer.

There is an urgent need to look at addiction in processual terms, beyond current classical moralist schemes. The enquiry is before all ethical and can be described with the words of Braidotti:

“The proper object of ethical enquiry is not the subject’s moral intentionality, or rational consciousness, as much as the effects of truth and power that his/her actions are likely to have upon others in the world. This is a kind of ethical pragmatism, which is conceptually linked to the notion of embodied materialism and to a non-unitary vision of the subject. Ethics is therefore the discourse about forces, desires, and values that act as empowering modes of being, whereas morality is the established sets of rules. Philosophical nomadism shares Nietzsche’s distaste for morality as sets of negative, resentful emotions and life-denying reactive passions. Deleuze joins this up with Spinoza’s ethics of affirmation to produce a very accountable and concrete ethical line about joyful affirmation”

(Braidotti, 2006, p236).

Braidotti suggests putting aside the moral values of the researcher, which would otherwise blind them in their enquiry, despite their good intentions. She advocates an ethical pragmatism which enables the researcher to enter a nomadic mode, in affective relation with its environment. By offering an immanent safe filmic space to people recovering from addiction for joint invention, power relationships between the protagonist and the filmmaker are not ignored but rather dealt with in a joyful affirmation. It relates to the

difference between “the power to affect and to be affected” and the “power over” suggested by Brian Massumi.⁴³ It also stresses putting the relationship to others at the core of artistic practice and knowledge production during the project. In the filmmaking process, the relationship to others requires that the filmmaker embraces the paradox of being the initiator of the project while incorporating the minor illness account of the Other, as Guattari suggests with minor cinema (1977), drawn from the concept of “*littérature mineure*” (Deleuze and Guattari, 1975).⁴⁴ Szymanski (2012) reminds us that Guattari had a specific understanding of minor cinema as anti-psychiatry, in addition to the anti-colonialist one emphasised by Deleuze and him together. Szymanski also argues that “to categorically determine minor cinema solely through restricted notions of genre, form, nationhood or political sensibility would be to limit the micropolitical potential of minor cinema, and undermine its political-theoretical usefulness. Even the most commercial, popular film may contain the semiotic seeds of its own subversion” (Szymanski, 2012, p98).

Entering a more-than corporeal mode of filmmaking has been interpreted in various ways. Rouch spoke of improvisation when explaining cine-trance, which literary refers to theatre techniques in French. But it is quite obvious that cine-trance encompasses ritualistic and durational aspects beyond a strict Western understanding of the word improvisation. However, it has had a huge impact in the way filmmakers and scholars reinterpreted ethnofiction and cine-trance, by introducing performative techniques in their work rather than focusing on the wider and more complex issue of shared fabulation with the Other. As technical intervention in nonfiction, fictionalisation became popular while its fabulative potential seemed to diminish. There is a resurgence of interest for the technical aspect of fictionalisation in ethnofiction, docufiction, docudrama and other genres mixing fiction and documentary from the independent film industry.⁴⁵ Most of these films see the fictionalisation process as an aim to reach, a way to contain a topic rather than to grasp its ethos and see how the process moves the participants and, ultimately, the audience.

Abramovic makes the distinction between three dimensions of her work: the student body, the artist body and the public body. The Cleaning the House

workshop initially belongs to the student body (Abramovic, 2003), a set of practices and preparatory exercises which are not meant to be seen or exhibited as public art practice. In the past few years, the Marina Abramovic Institute integrated the preparation to the exhibition of art by enabling the audience to experience the Abramovic Method before experiencing durational performances by eight artists at the Bangkok Art Biennale (Marina Abramovic Institute, 2019b). The film project is not filming a piece of performance art. It uses the findings of Abramovic in forms of preparatory exercises as a start in the middle for achieving an alternative perception of performance in film. It seeks to approach differently the needs and potentialities of the participants, in a nonverbal way and with help of the inward pull. The film project shifts from a classical direction of actors to an informal guidance with the help of durational techniques that the protagonist can own. When adapted to nonfiction filmmaking, I see a significant potential in the shared practice between the protagonists and the filmmaker. It places them in a safe space of exploration at nonverbal and more-than corporeal levels. It also enhances trust beyond the use of reciprocal convincing and persuading talks about the meaning and the interest of pursuing the project. Paradoxically, outside the time dedicated to the nonverbal, it eases to release and increase the need to raise and voice important issues at stake.

For a series of cinematic modes of existence

What is the nature of addiction? Art alone is not able to understand it coherently, but art offers an experience with addiction instead of “speaking of” addiction. Because art, as a non-scalable process, operates differently. A cinematic mode of existence gets a feeling for addiction and creates a line of flight from the dominant biomedical, sociocultural and psychological research.

A cinematic mode of existence is a transduction to invent a life without the film as we know it, with addiction in the case of the research. A transduction happens with the politics of fabulation, made of intercessing and immediating techniques. The powers of the false carry the transductive potentiality of the fabulation which ignores its value to enable valuation of addiction. It is the necessity to make the film alive, not the life filmic, as life carries the cinematic gesture without film. Paradoxically, cinema is for life one of the most powerful techniques of survival and of “living better” because minor cinemas constantly struggle for existence as life forms in their own right.

A cinematic mode of existence thinks the recovery from addiction and any minor mode of existence as a becoming life force, in its affirmative as well as diminishing tendencies, and asks what addiction can do. It is made of a series of effortless modes of attention, if the recovery from addiction is not only about survival but also about “living better”, as Petra experiences it. Getting a feeling for addiction through its recovery process is asking what the act of filming is made of without the film.

To make a film without the film is to perceive the materiality of film in life (through oral traditions in forms of ritual, endurance and duration for the research), the immateriality of life in film (through the destruction of narration of cinema vérité for the research) and to make them indiscernible by operating with the event-led filmmaking practice. As during the recovery process from addiction, the event-led filmic collaboration releases the more-than, the excess and the surplus-value of life in the intervals of immediate, spontaneous and impulsive repetitive schemes of reinvention.

The filmic collaboration is made of a series of events which always exceeds the film and enables the camera to become an intercessor in the series of intercessors. This is why the series of events cannot be filmic exclusively and includes elements from the Cleaning the House workshop for the research. This series of events are part of an ecology of habits and routines, which are less transductable into the filming and the writing but nonetheless vital for the rituals to emerge, for the art to be made and for the life to be lived.

What exceeds the film is the event derivative, which makes the film creating a free indirect relation with a minor intercessor. The more-than film is nonverbal and more-than corporeal. It enables the surplus-value of life to be felt, what makes life worth living to be experienced.

A cinematic mode of existence offers more than a new model of filmic collaboration with someone recovering from addiction. It shifts the conditions of the recovery process by activating a knowledge production process with addiction that is not yet. A cinematic mode of existence acknowledges that researching is to attune to the three ecologies more than producing knowledge as we know it. What else is to be felt than what we already know about addiction and film?

Instead of speaking of addiction, the research experiments thinking-doing with addiction as an affective process. If addiction and film feel different, they become indiscernible and offer the reader-viewer to get a feeling for the recovery process from addiction as a mode of existence. Both the recovery process from addiction and the event-led filmmaking practice are made of durational practices with a larger share of mind wandering. Through mind wandering, the event-led filmmaking practice is a collective enquiry which enables components of subjectification to meet within and beyond the human mind and body.

This is where a cinematic mode of existence creates the potentialities of crosspollination between art and science. The artistic research engages science on its own terms by experimenting and investigating what the science cannot, in its relational field. Likewise, science should engage with what art cannot

engage with, not as disciplinary differences but as modes of existence and techniques to invent.

Through its empirical use of mind wandering, the research offers a model of working to be transduced through experimental and local events in psychiatric facilities, beyond current therapy and art-therapy models. But the question of how to transduce remains all the more unanswered, as the question “how to survive?” for someone recovering from addiction. The process of transduction is above all local and therefore not scalable. So are the techniques of survival in the case of addiction. The process of transduction is to (re)invent and asks how the conditions for life to be lived can assemble in the three ecologies.

Through its empirical use of mind wandering, the research offers a nonfiction cinematic approach to be transduced into a fictional one, by using preparatory techniques with a larger share of mind wandering with professional actors before the filming. The event-led filmmaking practice is not reducible to nonfiction cinema, which it exceeds. It can take an infinity of cinematic shapes, as long as it invents a minor quality in a process of image making which shapes the shape and makes the process indiscernible from its shape.

Through its empirical use of mind wandering, the film offers an experience with addiction to be transduced into other forms of art or life, especially into *durational* performance art and into recovery processes in its broadest sense. Only fragments of the event-led filmmaking practice can be captured by the transduction into the filming and the writing. This is why the cinematic mode of existence is part of a series, exceeding the shapes of the writing at the time of submission and of the film at the time of the screening. But these shapes are of utmost importance for transducing how the mode of working operates and how it can be further transduced, eventually into other shapes.

Petra shares with us that fabulation has a silent quality, by bringing us to places which make us feel the differential for the transduction to happen. Silence is not emptiness but the more-than sonic quality that shifts the mode of attention towards the minor gestures in and with the three ecologies. Petra tells

stories which did not take place in the filming locations but where the filming locations become the places where the stories diffract. The differential of these places with her past places has a nomadic and silent quality. Petra fabulates the silent quality which is vital for the recovery process to take place and which is necessary for the event-led filmmaking practice to operate. The deeper Petra goes in the recovery process, the subtler the triggers become. The recovery process has a silent quality for the trigger and relapse machinic assemblage to be felt, especially when they are changing their shapes. The event-led filmmaking practice requires silence for the minor gestures to emerge and for the fabulation to be felt in the intervals. Silence is not a precondition to impose or to anticipate but the way to preaccelerate the intensities of affecting and being affected. Silence is the most transductive quality, the potentiality of the experience of drug without the drug, the potentiality of the filming without the film. Silence exceeds the life as we know it and carries the series of cinematic modes of existence that are not yet.

Glossary

Affect

As defined by Massumi: "The notion of affect does take many forms, and you're right to begin by emphasizing that. To get anywhere with the concept, you have to retain the manyness of its forms. It's not something that can be reduced to one thing. Mainly because it's not a thing. It's an event, or a dimension of every event. What interests me in the concept is that if you approach it respecting its variety, you are presented with a field of questioning, a problematic field, where the customary divisions that questions about subjectivity, becoming, or the political are usually couched in do not apply. My starting point is the basic Spinozan definition of affect, which is an 'ability to affect or be affected.' Right off the bat, this cuts transversally across a persistent division, probably the most persistent division. Because the ability to affect and the ability to be affected are two facets of the same event. One face is turned towards what you might be tempted to isolate as an object, the other towards what you might isolate as a subject. Here, they are two sides of the same coin. There is an affectation, and it is happening in-between. You start with the in-betweenness. No need to detour through well-rehearsed questions of philosophical foundations in order to cobble together a unity. You start in the middle, as Deleuze always taught, with the dynamic unity of an event" (Massumi and McKim, 2008, p1).

Assemblage

Translated from the concept of "agencement" developed by Gilles Deleuze (1980) and understood as defined by Claire Colebrook: "All life is a process of connection and interaction. Any body or thing is the outcome of a process of connections. A human body is an assemblage of genetic material, ideas, powers of acting and a relation to other bodies A tribe is an assemblage of bodies. Deleuze and Guattari refer to 'machinic' assemblages, rather than organisms and mechanisms, in order to get away from the idea that wholes pre-exist connections (Deleuze & Guattari, 1987, p73). There is no finality, end or order that would govern the assemblage as a whole; the law of any assemblage is created from its own connections" (Colebrook, 2002, p20).

Becoming(s)(-)(woman) (animal) (intense) (imperceptible)

As defined by Colebrook: "Becoming-woman This term is tied to 'becoming-animal', 'becoming-intense' and 'becoming-imperceptible' (Deleuze & Guattari 1987, pp. 232–309). The problem with western thought is that it begins in *being*, which it then imagines as going through becoming or movement. Furthermore, it has tended to privilege man as the grounding being; it is man who is the stable knower or subject who views a world of change and becoming. Deleuze, however, insists that all life is a plane of becoming, and that the perception of fixed beings—such as man—is an effect of becoming. In order to really think and encounter life we need to no longer see life in fixed and immobile terms. This means that thinking itself has to become mobile and to free itself from the fixed foundations of man as the philosopher imagines all of being, not just what is given and present" (Colebrook, 2002, p10-11).

Duration

As defined by Cliff Stagoll: "According to Deleuze, one can only comprehend the notion of duration by using Bergson's method of philosophical intuition (*intuition philosophique*), a deliberate reflective awareness or willed self-consciousness. Intuition reveals consciousness (or, more generally, mental life) to be essentially temporal; ongoing mental activity that constitutes, in its dynamism and the mutual interpenetration of its states, a time internal to

one's self. Mental life is, then, a kind of flowing experience, and duration is the immediate awareness of this flow. Bergson believes that intuition's findings are best expressed in images, and so explains duration by using analogies with music. Mental states flow together as if parts of a melody, with previous notes lingering and future ones anticipated in the unity of a piece, the permeation of each note by others revealing the extreme closeness of their interconnection. To try and grasp this flow as a complete set of notes is pointless, because the music is always on the verge of ending and always altered by the addition of a new note. To speak of 'mind' or 'consciousness' as a comprehensive system is to ignore an analogous attribute of duration: it is always flowing, overtaking what might be called the 'not yet' and passing away in the 'already'. (Stagoll, 2010, p81-82)

Fabulation

As explained in the "Translator's introduction", *fabulation* has been translated in English into *story-telling* (1989, p17). *Story-telling* does not include the notion of "making into legend" (1989, p152), as the word *fabulation* does in French. To me, it is an incorrect translation. Like many Deleuzian scholars such as David Rodowick (1997) or Erin Manning (2016), I strictly use *fabulation* as in the original version of the French text. Rodowick defines *fabulation* as "the invention of a people who are 'not yet' but who may find a means of collective enunciation as a line of variation in the dominant cinematic discourse" (Rodowick, 1997, p84). *Fabulation* is induced by a light change in attitude, a slightly altered state of consciousness provoked by the act of collaborating. An *in-between* space emerges with the ability to affect or be affected, two sides of the same coin as Brian Massumi (Massumi and Evans, 2017) suggests. From there, the rhythm of collaboration is not mainly shaped by power relationships or the "power-over" anymore but by the various intensities of powers to affect or be affected or the "power-to" during what I call an event-led filmic collaboration. Each event of the filmic collaboration is not directed but is organised in a way that offers insights into affects at play. The resulting series of events are nonlinear, fragmented and directed towards the speculative invention of the protagonists who are "not yet". They vary in their shape, according to the success of the propositions made by each participant to perform the affects within the context of filmmaking. From an event to another, these propositions can be continued, fade away, be replaced or transformed through the emergence of new propositions. The encountering becomes an orally transmitted script which is left open towards its own virtuality and partially captured by the camera.

Immanence, Plane (of) (immanence)

As defined by Colebrook: "This is one of the key terms (and aims) of Deleuze's philosophy. The key error of western thought has been transcendence. We begin from some term which is set against or outside life, such as the foundation of God, subjectivity or matter. We think life *and* the thought which judges or represents life. Transcendence is just that which we imagine lies outside (outside thought or outside perception). Immanence, however, has no outside and nothing other than itself. Instead of thinking a God who then creates a transcendent world, or a subject who then knows a transcendent world, Deleuze argues for the immanence of life. The power of creation does not lie outside the world like some separate and judging God; life itself is a process of creative power. Thought is not set over against the world such that it represents the world; thought is a part of the flux of the world. To think is not to represent life but to transform and act upon life" (Colebrook, 2002, p14).

Immediation

As defined by Manning: "It always happens in the middle. *We* always happen in the middle. Not first a thought, then an action, then a result, but a middling, "we" the result of a pull that captures, for an instant, how the thought was already action-like, how the body was always also a world. Not first a body then a world, but a worlding through which bodyings emerge. Not one then the other, but time-topologically, "we" a burst too vertiginous to articulate in the one-word-after-the-other language of "I" Not mediation, not something that comes in between to parse the existing terms, but *immediation*, the witness of time, of body in the making. For Whitehead, there is never a subject that preexists an occasion of experience. And there is never a time into which we bathe fully-formed. All occasions of experience fashion the quality of subjectivity their uniqueness calls forth. In so doing they co-create the time of the event. A subject is in-time, coming into itself *just this way* in *this* set of conditions only to change again with the force of a different set of conditions. A subject can therefore never be reduced to a single occasion as though that iteration of experience could map onto every past and future instance of what it might have meant to have come into oneself. Such an account would leave no room for the liveliness of difference in the world. If this is the case, why is it that we maintain such a strong sense of the subject? How can we speak with such confidence about subject-positions and identity practices? Why do we claim to know "the subject" so clearly? We know the subject because the subject is given to us again and again as the leading feature of experience. This feature, organized as it is by a commitment to first-person accountability, directs how experience is oriented. The subject, we learn, is the agency behind bodies, the agency that orients experience. Subjects, however, are only as strong as the mediating positions they reinforce. Working through Whitehead's account of subjectivity paired with the concept of immediation, the proposition here laid out is that the only subjects are the subjects of events: subjects do not organize experience but are organized by it." (Manning, in print, p 43-44).

Lines of flight

As defined by Colebrook: "Any form of life, such as a body, a social group, an organism or even a concept is made up of connections. Genes collect to form bodies; bodies collect to form tribes. The concept of 'human', for example, connects rationality, a type of body (white, male), the power to speak and so on. But any connection also enables a line of flight; there can always be a genetic mutation. The definition of the human as rational can also allow for a dispute over just what constitutes the human: is it rational to stockpile nuclear weapons? So any definition, territory or body can open up to a line of flight that would transform it into something else." (Colebrook, 2002, p14-15).

Mind wandering

As defined by Ward & Wegner: "Mind wandering provides evidence that many behaviors can persist unhindered when attention is turned elsewhere. Research suggests that people's minds are separated from their current perceptual environments nearly half the time (Killingsworth and Gilbert, 2010); the mind seems to flit from thought to thought and place to place, stopping in the present environment only when automatic processing cannot handle the task at hand (Mason et al., 2007). For much of human life, the mind is not "here" but "there"—and people do not seem to suffer obvious behavioral deficits on many tasks when attention is decoupled from perception" (Ward & Wegner, 2013). Mind wandering creates events and techniques which activates the function of reason "to promote the art of life" (Whitehead, 1971, p4). To promote the art of life is to ask how a wandering brain relates to a wandering mind and a wandering body. It is a collective enquiry which enables components of subjectification to meet within and beyond the human mind and body. A wandering brain is not the change of one's personal thoughts but the invention of a mode of existence which

exceeds the interpersonal and reorganise the social and political field. It invites the wandering body and the wandering mind to get a feeling for silence. Silence is not emptiness, but the more-than sonic quality that shifts the mode of attention towards the minor gestures in and with the three ecologies. The recovery from addiction operates with the wandering mind, which is a series of effortless modes of attention, if the recovery from addiction is not only about survival but also about "living better" (Whitehead, 1971, p19). Paradoxically, the wandering mind is the condition of survival in the world as we know it. Without the experience of "living better", at least from time to time, the survival becomes too dreadful for life to sustain. The wandering body has a silent quality for the trigger and relapse machinic assemblage to be felt, especially when they are changing their shapes because triggers become subtler, endlessly.

Minor gesture

As defined by Manning: "There is no question that the minor is precarious. And yet the minor gesture is everywhere, all the time. Despite its precarity, it resurfaces punctually, claiming not space as such, but space-of-variation. The minor invents new forms of existence, and with them, in them, we come to be. These temporary forms of life travel across the everyday, making untimely existing political structures, activating new modes of perception, inventing languages that speak in the interstices of major tongues. The minor gesture's indeterminacy, and even its failure to thrive, is what interests me here. For there is no question, it seems to me, that we put too much credence in that which persists, in the edifices rebuilt daily by technocrats. There must be other ways of living?" (Manning, 2016, p2). The minor gesture is related to Deleuze and Guattari's concept of *minor literature* (1986). The minor gesture leaks out on all sides from life and is a condition for life to sustain. The minor gesture is playful and points towards the other game, the new game, the less favourite game, the more than game. The minor gesture enables the act of creation and triggers its machinic assemblage, without asking and without claiming recognition for the work it has done. This is why the minor gesture always operates in the periphery, without asking for attention and permission. If the minor gesture tends to remain precarious or ignored, it is because the minor gesture is not a function of everything else. Paradoxically, the minor gesture is operative. It is what shifts everything else and requires an effortless mode of attention to catch its shape and to become playful, creative and alive with and through it.

More-than (corporeal)

As described by Manning with the example of the body: "A body is black, gendered, sexed, you might say, adding that these are irrefutable givens that situate the body within the realm of fixed form. Irrefutable, yes, but only as the limit of a constellation of processes that col- lude to foreground one measure of how the body expresses. Identity is less a form than the pinnacle of a relational field tuning to a certain constellation. The question is not "how is the body *not* black or gendered or sexed?" but "how is the body more-than the classification this singular constellation foregrounds?" The question here cannot be limited to the body "itself" as though the body weren't active in a co-constituting the ecology at hand. If that ecology tunes to categories such as color or gender, these aspects of the field will continue to be foregrounded. The issue is not to deny this but to ask *how* these ecologies come to co-constitute a body in this or that way. The point is not that there is no form-taking, no identity. The point is that all form-takings are complexes of a process ecological in nature. A body is the how of its emergence, not the what of its form. The issue is one of engendering: how does this singular taking-form happen given the complex collusions of speeds and slownesses, of organic and inorganic tendencies, of activities and movements, that resolve into this or that body-event?" (Manning, 2012, p17)

Plane of consistency

As defined by Deleuze and Guattari themselves: "The plane of consistency or of composition (planomenon) is opposed to the plane of organization and development. Organization and development concern form and substance: at once the development of form and the formation of substance or a subject. But the plane of consistency knows nothing of substance and form: haecceities, which are inscribed on this plane, are precisely modes of individuation proceeding neither by form nor by the subject. The plane consists abstractly, but really, in relations of speed and slowness between unformed elements, and in compositions of corresponding intensive affects (the "longitude" and "latitude" of the plane). In another sense, consistency concretely ties together heterogeneous, disparate elements as such: it assures the consolidation of fuzzy aggregates, in other words, multiplicities of the rhizome type. In effect, consistency, proceeding by consolidation, acts necessarily in the middle, by the middle, and stands opposed to all planes of principle or finality. Spinoza, Holderlin, Kleist, Nietzsche are the surveyors of such a plane of consistency. Never unifications, never totalizations, but rather consistencies or consolidations" (Deleuze and Guattari, 1987, p506-507)

Powers of the false

As defined by Deleuze: "whether explicitly or not, narration always refers to a system of judgement: even when acquittal takes place due to the benefit of the doubt, or when guilty is so only because of fate. Falsifying narration, by contrast, frees itself from this system; it shatters the system of judgment because the power of the false (not error or doubt) affects the investigator and the witness as much as the person presumed guilty" (1989, p133). The power of the false refers to the affective dimension of the storytelling initiated by the filmmaker (investigator), the effect on the viewer (witness) as well as the character of the film (the person presumed guilty). It addresses a filmic process which becomes self-sufficient in itself, in contrast to the idea that the film should be explanatory or causal in the way it tells the story.

Preacceleration, Prearticulation, Thought-in-motion

Thought-in-motion is a concept by Erin Manning in *RelationScapes* (2009) "to create new parameters for thought in the passage from feeling to articulation" (2009, p5), where "create a vocabulary for how movement becomes thought and vice-versa" and lies in the "eternal return of movement-becoming-thought and thought-becoming-movement" (2009, p8). Concepts such as *preacceleration* (of movement) and *prearticulation* (of thought) indicates that movement and thought are understood through time (what Manning refers to as *incipiency*) rather than displacement (in space). *Preacceleration* and *prearticulation* suggests that thoughts and movements can't be anticipated or predicted but rather felt: "To come to language is to feel the form-taking of concepts as they prearticulate thoughts/feelings. To create concepts is to move with language's prearticulations. In this mode of thinking/feeling, language does not yet know what it means. It has not yet defined where it can go. Language is creatively mired within the affective tonalities of how it can be heard, lived, written, imagined" (Manning, 2009, p5).

Surplus-value of life

As defined by Massumi: "There is a qualitative *surplus-value of life* (Massumi 2017b) that provides the fuel for capitalism's quantifications. Lemma a. Economization is the conversion of one kind of surplus-value (surplus-value of life) into another (capitalist surplus-value). Lemma b. Qualitative surplus-value of life is the processual given of the capitalist system. If it can be given to the system, perhaps it can be taken away from it. Even aside from this question of the withdrawal of surplus-value of life from quantification, it may be that it can be

rejoined, *upstream of its capitalist conversion*. Even before capitalism is overcome, it may be possible to have one foot in both streams, in ways that prefigure its beyond. In that beyond, quantification would be beholden to surplus-value of life, rather than surplus-value of life being slave to accumulation" (Massumi, 2018, p20).

Thought in the act

Thought in the act is a concept founded by Erin Manning and Brian Massumi, who acknowledge that "concepts are never pre-programmed. Rather, they are experimental effects of an on-going process which emerge in the doing, and merge with making" (SenseLab, 2019). Thought in the act are the entanglement of thinking, doing and making in 21 propositions in the book *Thought in the Act*: "0. Practice immanent critique; 1. Construct the conditions for a speculative pragmatism, 2. Invent techniques of relation; 3. Design enabling constraints; 4. Enact thought; 5. Give play to affective tendencies; 6. Attend to the body; 7. Invent platforms for relation; 8. Embrace failure 9. Practice letting go; 10. Disseminate seeds of process; 11. Practice care and generosity impersonally, as event-based political virtues; 12. If an organization ceases to be a conduit for singular events of collective becoming, let it die; 13. Brace for chaos; 14. Render formative forces; 15. Creatively return to chaos; 16. Play polyrhythms of relation; 17. Explore new economies of relation; 18. Give the gift of giving; 19. Forget, again!; 20. Proceed" (2014, p83-133).

Three ecologies

Guattari advocates "an ethico-political articulation" which he calls ecosophy, "between the three ecological registers (the environment, social relations and human subjectivity)" (2000, p28). The three ecologies do not exist without one another. They foster the circumstances of creative knowledge production in registers which are entangled aspects of the world, of who we become. The repetitive scheme before and during the project fosters the three ecological registers and asks "how to develop a free indirect relation with a minority intercessor" (Rodowick, 1997, p161).

Notes

¹ Founded by Erin Manning in 2004 (SenseLab, 2019).

² Carr draws an interesting parallel between colonial and psychiatric contexts: "Imagine you are an exile in a foreign land and have been diagnosed with what the natives consider to be an incurable, if treatable, disease. This disease is characterized by the inability to use language to express what you think and how you feel. You are now being treated by local specialists who work to rehabilitate your relationship to language. [...] As an initiate of these loaded rites of passage, perhaps you have come to believe—like the natives—in the reality of your "disease." In this case, you also depend on the specialists to determine how much more you will suffer, which they will discern as you try to speak in the ways they have taught you. [...] Welcome to the world of mainstream American addiction treatment, where disease is conceived as so many illegible signs that can only be read by the sober" (Carr, 2010, p1-2).

³ Prof. Dr. Andreas Heinz (Medical Director, Department of Psychiatry and Psychotherapy), Dr. Stefan Gutwinski (Senior Doctor), Dr. Martin Voss (Senior Doctor), Dr. Jan Kalbitzer (Researcher).

⁴ Translated from: "Abhängig von Suchtmitteln ist jeder, der die Einnahme eines Suchtmittels nicht beenden kann, ohne dass unangenehme Zustände körperlicher oder seelischer Art auftreten oder der doch immer wieder so viel von einem Suchtmittel zu sich nimmt, dass er sich oder andere schädigt" (Lindenmeyer, 1994, p50).

⁵ Translated from: "Beispiele hierfür sind vor allem die Bundesrepublik, aber auch Frankreich, Großbritannien oder die Sowjetunion. Es ist die Mischung von hohem und weitverbreitetem Alkoholkonsum in einer Gesellschaft einerseits mit völlig unklaren Regeln und Grenzen im Umgang mit Alkohol andererseits, die ein besonders hohes Risiko für die Entwicklung von Alkoholabhängigkeit bedeutet" (Lindenmeyer, 1994, p11).

⁶ Translated from: "Warum nun einige Menschen, aber nicht alle, nach wiederholtem Alkoholkonsum eine Abhängigkeit entwickeln, ist noch nicht geklärt. Keine der psychologischen, soziologischen oder genetischen Theorien hielten bisher einer empirischen Überprüfung stand: Trotz aufwändiger und mehrfach wiederholter Forschungsbemühungen konnten beispielweise weder die Annahme einer Suchtpersönlichkeit noch einer besonderen suchterzeugenden sozialen Situation oder gar die Existenz eines "Alkoholismusgens" bestätigt werden. Angesichts dieser Komplexität scheint derzeit ein bio-psycho-soziales Modell am ehesten geeignet, um Entstehung und Aufrechterhaltung des Suchtgeschehens zu beschreiben" (Kienast et al., 2007, p17).

⁷ Translated from: "Der Teilnehmer befindet sich in der Rolle des Zugführers. Der Zug verfügt über seine eigene Bahnstrecke. Anfangs fährt die Eisenbahn immer auf einem geschlossenen Schienenkreis (Abstinenzkreis). An einer Stelle dieses Kreises befindet sich eine Weiche. Der Lokführer kann an dieser Weiche entscheiden, ob er auf dem Abstinenzgleis bleiben oder ihn verlassen und stattdessen über eine Parallelstrecke mit einem Tunnel fahren möchte. Diese Parallelstrecke ist eine Metapher für den Weg in und aus einem Alkoholkonsum. Der Alkoholkonsum selbst wird als Tunneldurchfahrt gekennzeichnet. Das Parallelgleis mündet an seinem Ende wieder auf dem Abstinenzgleis" (Kienast et al., 2007, p75).

⁸ Translated from: "Der Therapeut erklärt den Teilnehmern, dass ein Zug zum Beispiel durch aufgestellte Schilder und Signale zum Anhalten gebracht werden kann. Solche Bilder sind bei den Patienten bereits vorhanden, aber lange nicht mehr so wirkungsvoll, weil sie schon so häufig missachtet worden sind. [...] Der zweite Therapieschritt besteht darin, den vor dem Tunnel stehenden Zug zur Weiche zurückzuschieben. Da kein Lockführer einen Zug alleine schieben kann, müssen alle Passagiere aussteigen und schieben helfen. [...] Das Alternativgleis ist "mit Unkraut, Bäumen und Sträuchern zugewachsen". Hier müssen neue Kompetenzen zur Problemlösung erlernt werden. [...] Hat der Patient seine individuelle Weiche gefunden, so muss er nun die erste Fahrt auf diesem Gleis bewältigen. Dabei sind die ersten Fahrten besonders schwierig, da das abstinente Alternativgleis erst freigeschnitten und repariert werden muss. [...] Nachdem das Alternativgleis erstmals wieder befahren wurde, muss es regelmäßig genutzt werden. Dabei ist die Verlockung sehr groß, auf das gut eingefahrene Tunnelgleis zurückzukehren und erneut Alkohol zu konsumieren. [...] Das wiederholte Befahren des Alternativgleises entspricht dem Einüben neuer Verhaltensweisen. Jede Weiche, an der entschieden werden muss, welche Strecke der Zug befahren soll, entspricht eine Risikosituation" (Kienast et al., 2007, p115-116).

⁹ "Category 1: 'My seeming harmless decisions': how to identify them and be conscious about them (Example: I feel good today. I think that I can handle my issue. Therefore, I can cancel my participation to the group once today.); Category 2: 'Handling with my individual risk situations': how to reduce and/or avoid alcohol consumption (Example: If you don't feel well, avoid the way back home after work that pass by your favourite pub); Category 3: 'Handling with my increasing craving for alcohol': how to do distracting activities that lead to a temporal shift of attention (Example: If I feel my craving for alcohol, I will go biking for one hour); Category 4: 'My source of false hope': how to set against the falling confidence and belief in abstinence (Example: I choose if I drink or not and I won't drink today)" (Kienast et al., 2007, p129-132, my translation).

¹⁰ Translated from: "Wir alle glauben leicht, dass alles Negative eigentlich nicht zu unserem Leben gehören sollte: Schmerz, Schlaflosigkeit, Angst, Leiden, Unberechenbares, Unerwartetes sehen wir als überflüssige Umwege, die wegorganisiert werden müssen und auch können" (Dörner and Plog, 1984, p245).

¹¹ Translated from: "Alkohol trinken ist normal. Medikamente einnehmen ist noch normaler. Wir alle moralisieren: Wir schütteln den Kopf, lächeln darüber „Wie kann jemand nur so haltlos sein“ oder „Armer Teufel, aber ich kann doch nicht offen über sein Trinken sprechen, sonst bin ich noch am Verlust seines Arbeitsplatzes Schuld“. Und wir bagatellisieren: „Na ja, aber immerhin tut er ja noch seine Arbeit“ oder „Ich helfe ihm, dass er nicht auffällt“. Wir garantieren damit das Spiel der betonten Unauffälligkeit, das die größte Auffälligkeit des Suchtkrankens ist. Wir sind die notwendigen Komplizen der Heimlichkeit, der Selbststörung. Wenn die Katastrophe jedoch mit unserer verschwiegenen Mithilfe in Ruhe ausreifen können, äußern wir die Schuldgefühle wegen unseres Nichtstuns in einem aggressiv-schadenfrohen „Ich habe es ja immer gewusst, das konnte nicht gut gehen“ (Dörner and Plog, 1984, p248).

¹² Translated from: "Natürlich ist Sucht in der Außenbetrachtung eine entsetzliche Fehlhaltung, „Selbsttötung auf Raten“. Aber auch sie ist nur Teil einer Gesamthaltung. Und diese gilt es wahrzunehmen – in allen Anteilen: den Ängsten und Wünschen, den Bewältigungs-

Vermeidungsversuchen der Lebensprobleme. Denn eine Ersatzbefriedung ist zwar Ersatz, aber auch Befriedung“ (Dörner and Plog, 1984, p271).

¹³ Translated from: “Niemand ist so gewohnt, bewertet zu werden, wie der Abhängige. Daher: nur wenn ich jede Wertung verweigere, stattdessen vollständig wahrnehme und alles ernst nehme, kann der Patient sich selbst bewerten, selbst Unterscheidungen, später Entscheidungen treffen, sich selbst einen Wert beimessen“ (Dörner and Plog 1984, p271).

¹⁴ Dörn and Plog explain: “Although the recovery success of addiction is not lower than other disorders, it is well-known as incurable. One failure is that we repel ‘psychiatric revenge’: we blame the addict, not ourselves. We have indeed all reasons, especially by working on addiction, to first deal with ourselves. [...] Handling with people suffering from addiction is, as with depressive people, a game between life and death. If I don’t want to fail again and again but want to learn how to use the fear of encounter instead, I have first to look inside me for my own inclinations to addiction. Examples, where the used ‘substance’ is interchangeable: ‘Work is for me an end in itself, where I escape my fear of encounter in the role I have in my family.’ ‘I drive always faster with my car: speed rapture and life danger escalate reciprocally.’ ‘I increase the number of my (sexual) relationships, I become addicted to relations, while I’m afraid of one, fully binding relationship, which I repel and avoid searching.’ ‘I increasingly do something in secret, what I forbid myself or that others estimate forbidden; for example: nibbling, store stealing, football fanaticism, to play casino, to visit a brothel, to overeat, to fast, to smoke, to use drugs.’ With that, I can experience the absolute: my independence (from prohibitions) and in the self or exterior punishment (humiliation) of my addiction (of prohibitions), all at the same time. This kind of simultaneous pleasure of freedom and reconstitution of lack of freedom, of guilt and atonement, of life and death, is absolute, makes insatiable, wants to be repeated infinitely, is a ‘non-stop game’ (Watzlawick), a ‘travel without return’, change without change. It relates with the fact that artists are not rarely addicted, and that high-performance sport and doping are so hard to uncouple? In both cases, it is about absoluteness” (Dörner and Plog, 1984, p269-270). Translated from: “Obwohl die Heilungserfolge bei Sucht nicht geringer sind als bei anderen Störungen, gilt sie sprichwörtlich als unheilbar. Einen Misserfolg wehren wir „rache-psychiatrisch“ ab: Wir geben die Schuld dem Abhängigen, nicht uns. Wir haben also allen Grund, gerade bei der Suchtarbeit uns erstmal mit uns selbst zu beschäftigen. Umgang mit Abhängigen ist – wie mit depressiven Menschen – ein Spiel auf Leben und Tod. – Will ich nicht immer wieder scheitern, sondern die Begegnungsangst nutzen lernen, muss ich erst in mir nach meinen eigenen Abhängigkeitsneigungen suchen. Beispiele, wobei die benutzten „Mittel“ austauschbar sind: „Arbeit wird mir zum Selbstzweck, womit ich die Begegnungsangst mit der Rolle in meiner Familie fliehe.“ – „Ich fahre immer schneller Auto: Geschwindigkeitsrausch und Lebensgefahr eskalieren sich wechselseitig.“. „Ich steigere die Zahl meiner (sexuellen) Beziehungen, werde beziehungsüchtig, womit ich zugleich die Angst vor der einen, voll verbindlichen Beziehung, die ich zu suchen vorgebe, abwehre.“ – „Ich tue heimlich zunehmend was von anderen als unerlaubt bewertet wird; z.B.: Naschen, Warenhaus-Diebstahl, Fußballfanatismus, ins Spielcasino, in den Puff gehen, Fressen, Fasten, Rauchen, Drogen. Damit erlebe ich das Absolute: Zugleich meine Unabhängigkeit (von Verboten) und in der Selbst- oder Fremdbestrafung (Erniedrigung) meiner Abhängigkeit (von Verboten). Solch gleichzeitiger Genuss von Freiheit und Wiederherstellung von Unfreiheit, von Schuld und Sühne, von Leben und Tod, ist absolut, macht unersättlich, möchte ewig wiederholt werden, ist ein „Spiel ohne Ende“ (Watzlawick), eine „Reise ohne Wiederkehr“, Veränderung ohne Veränderung. Hängt damit zusammen, das Künstler nicht selten süchtig sind, und dass

Hochleistungssport und Doping so schwer zu entkuppeln ist? In beiden Fällen geht es um Absolutes" (Dörner and Plog, 1984, p269-270).

¹⁵ La Clinique Et La Psychothérapie Institutionnelle (2019). *Clinique de la Borde*. Available from <http://www.cliniquedelaborde.com/la-clinique.html> [Accessed 25 June 2019].

¹⁶ "When the notion of group fantasy was elaborated in the perspective of institutional analysis—in the works of the team at La Borde Clinic, assembled around Jean Oury—the first task was to show how it differed from individual fantasy. [...] The development of distinctions between group and individual fantasy shows sufficiently well, at last, that there is no individual fantasy. Instead there are two types of groups, subject-groups and subjugated groups, with Oedipus and castration forming the imaginary structure under which members of the subjugated groups are induced to live or fantasize individually their membership in the group. It must still be said that the two types of groups are perpetually shifting, a subject-group always being threatened with subjugation, a subjugated group capable in certain cases of being forced to take on a revolutionary role" (Deleuze, 1982, p62-63).

¹⁷ Mattias Solli is an Acem meditator and instructor at Acem School of Meditation. He does not receive any salary for his work, nor does he have any other economic interest in Acem.

¹⁸ "It is often assumed that meditation leads to an 'empty' or 'silent' mind. Frequently described in the discourses on meditation, however, is the fact that in practice – that is, in the actual execution of any other meditation technique – the inner psychological situation very often becomes full of all kinds of thoughts and impressions. In the empirical discourses on meditation, this phenomenon is described as *mind-wandering*. By one definition, mind-wandering is 'thinking about something other than what one is currently intending to think about, or thoughts without a clearly identified proximate intention which initiated the thoughts.' In meditation, we read in another characterizing, the mind of the meditator can easily become 'absorbed in spontaneously occurring thoughts, images, sensations, memories, and emotions unrelated to current volitional activity, more or less without really being aware of it'. Spontaneous thoughts of the wandering mind can also be vague associations, daydreams, or fantasies, more or less trivial thoughts about everyday life, more or less articulate anxieties, problems of whatever sort, or any colors or moods appearing in the mind. In short, the term mind-wandering designates any spontaneously occurring cognitive or bodily feature. [...] Mind-wandering is by no means a phenomenon exclusive to meditative practice. Most of us, perhaps, have experienced how the mind wanders off in situations when we initially have set out to do something else; for instance, reading a book or writing a paper. In the last decades, the all-relevancy of mind-wandering has come to the fore in contemporary psychology and neuropsychology. Mind-wandering is recognized as a genuine and general trait of human consciousness. Mind-wandering is observed to be a tendency of consciousness happening relatively independently of whether the mind is occupied with specific tasks or not. The human propensity for mind-wandering is a phenomenon so self-evident that its existence can hardly be questioned; it is held. Although not all minds wander to the same degree, the presence of mind-wandering is nevertheless recognized to be a near-universal phenomenon. Statistically, close to 96 % of a large group studied experiences daydreaming (which is also taken to be a form of mind-wandering) every day. Mind-wandering occupies a third to a half of the time healthy adults are awake. Mind-wandering also continues in sleep. Judged by both observable brain activity and self-reports, it is normal to have 90-120 min per night of so-

called REM dreams, characterized by vivid, emotional, and dramatic experiences. Recent discoveries in neurology support the statistical observations of mind-wandering. Mind-wandering is linked to what in psychological and neurological discourses are referred to as the default-mode network of the brain. That is, the stream of associative and disruptive thoughts experienced in the first-person perspective are in neurological studies associated with the basal functioning of the brain; or indeed, the brain's default mode of operation" (Solli, 2017, p188-190).

¹⁹ Mind wandering is empirically described as spontaneous activity, the main activity of the brain during nondirective meditation.

²⁰ "Curiously, the contrast between concentration and nondirective meditation reflects a general debate within contemporary psychology regarding the health aspects of mind-wandering. [...] Here, frequently highlighted are essential relationships between mind-wandering, dysphoria, depression, and general unhappiness. '[A] human mind is a wandering mind, and a wandering mind is an unhappy mind,' we read. The spontaneous tendency of the mind to contemplate what has happened, what might happen, or what perhaps never will happen, has troublesome emotional consequences in everyday life. The wandering mind can express damaging or catastrophizing interpretations of one's situation. Subjects that are suffering from these thoughts are not only less happy, but also more predisposed to psychopathology and chronic stress. 'The content of the inner dialogue is biased towards negative ruminations. Excessive ruminations predispose to increased risk of depression.' Mind-wandering is thus a risk factor for health: '[F]lexibility is lost, and the system is 'locked in' to a particular pattern,' we read. 'Under these circumstances, the individual becomes unable to inhibit the inappropriate response and, instead of adaptively fluctuating [...] he/she experiences intrusive thoughts'" (Solli, 2017, p194-195).

²¹ Svend Davanger is an Acem meditator and instructor at Acem School of Meditation. He does not receive any salary for his work, nor does he have any other economic interest in Acem.

²² "Certain esoteric practices of Buddhism are, once again, an important source of inspiration for this work. Thomas McEvilley, a long-time friend of and commentator on Abramovic's work, has described the piece as 'a meditation retreat made public' (Abramovic et al., 2004, p168). He goes on to clarify this allusion: Specifically, it seems to have been based on what in the Pali tradition of Theravadin Buddhism is called a vipassana retreat. These retreats (which are given here and there around the world) usually last 10–12 days (Abramovic chose 12), with no talking, reading or writing, and very limited eating; one can fast, as Abramovic chose to do, or eat one meal at about noon every day... the Buddha says that the primary point is to remain carefully aware of four postures: walking, standing, sitting and lying down. Abramovic's posted rules for her publicly performed retreat adhered to this formula" (Richards, 2010, p111).

²³ Acem is a non-profit organization working to help people develop existentially through mindful, reflective processes. It was founded in Norway in 1966 by Are Holen.

²⁴ I do not receive any salary for this work, nor do I have any other economic interest in *Acem*.

²⁵ In nondirective meditation, we have seen, the spontaneous activities are not a hindrance to meditation – they are not flaws of attention, but a positive and integrated part of the technique. The volitional and spontaneous activities are of principally equal worth. By contrast, in the [concentration] techniques described by Lutz and Wallace, the spontaneous activities are precisely hindrances and flaws. The goal of meditation, according to Lutz and Wallace, is to achieve a mind free of spontaneous activities – a mind that is focused, clear and thoroughly calm and quiet. Meditation is a path to overcome the potentially distracting impact of the wandering mind. The goal is to stop the mind from wandering off. Whereas the novice frequently becomes disturbed by mind-wandering, the skilled meditator can monitor the intentional object of meditation for longer periods of time without such distractions, and without the impact of tiredness and emotional reactivity. In other words, instead of volitionally acting *with* the wandering mind (as the meditator does in nondirective meditation) the concentration techniques practice a volitional *counter-acting* of spontaneity. Cultivated in concentration is an attentional monitoring that eventually automatizes an inhibition of spontaneity already on an initial level” (Solli, 2017, p194).

²⁶ Oral traditions are not only orally transmitted knowledge but includes the nonverbal and more-than corporeal tendencies of knowledge-making.

²⁷ “Ken Knabb who translated into English most of the texts of the Situationist movement explained “The French word *détournement* means deflection, diversion, rerouting, distortion, misuse, misappropriation, hijacking, or otherwise turning something aside from its normal course or purpose” (Wanono-Gauthier, 2014a, p387).

²⁸ “It is difficult not to be struck by her decision to associate head (and rational discussion) with the West/European culture, and body (with its ritual practices) with ‘other’ cultures. But this is a deliberate choice by Abramovic, who sees the West as largely lacking the vitality and connectedness of the East and has continually advocated the importance of exploring bodily practices that transport people beyond the ordinary. [...] Abramovic gave a great deal of credence to the traditional practices of the Australian Aboriginals, attributing to them the power of extrasensory perception and the ability to use parts of the brain that Westerners are not accustomed to use. This was a world where ritual and ceremony were part of everyday life and it was these ritual practices that were a source of fascination for Abramovic. [...] It also confirmed her belief in the necessity of direct experiential engagement, or what Abramovic terms ‘liquid knowledge’, to gain insight. This contrasts with the conventional Western perspective that focuses ‘merely on intellectual insight’” (Richards, 2010, p60-61).

²⁹ “I believe we should not shy away from this prelinguistic aspect of film and video [...]. On the contrary, it allows us to reenter the corporeal spaces of our own and others' lives-the manner in which we all, as social creatures, assimilate forms and textures through our senses, learn things before we understand them, share experiences with others, and move through the varied social environments that surround us” (2006, p270).

³⁰ “For me then, the only way to film is to walk with the camera, taking it where it is most effective and improvising another type of ballet with it, trying to make it as alive as the people it is filming. I consider this dynamic improvisation to be a first synthesis of Vertov’s ciné-eye and Flaherty’s participating camera. I often compare it to the improvisation of the bullfighter in front of the bull. Here, as there, nothing is known in advance; the smoothness of a faena is

just like the harmony of a traveling shot that articulates perfectly with the movements of those being filmed. In both cases as well, it is a matter of training, mastering reflexes as would a gymnast. Thus instead of using the zoom, the cameraman-director can really get into the subject. Leading or following a dancer, priest, or craftsman, he is no longer himself, but a mechanical eye accompanied by an electronic ear. It is this strange state of transformation that takes place in the filmmaker that I have called, analogously to possession phenomena, "ciné-trance" (Rouch, 2003, p39).

³¹ "Nevertheless, Abramovic continues to root many of the problems of contemporary Western society in its lack of genuine connection, both to other people and to the larger cosmos. According to Abramovic, this disconnection has led people to ignore their environment and to live selfishly in ways that fail to meet the real needs of individuals or society. Everyone is too busy; caught up in the cycles of contemporary existence that reads inactivity as boredom or laziness. By contrast, Abramovic is keen to advocate the importance of being free to do nothing in a society that seems to be repulsed by this idea" (Richards, 2010, p 56).

³² "Students have asked me what I expect them to get out of these workshops, and what I get out of them. I tell them that after the workshops, participants get a burst of positive energy and a flow of new ideas; their work becomes clear. The general feeling is that the hardship was worth it. And a strong sense of unity is created between the participants and me. Then we go to the academy and work. For the first three months, I place each student at a table with a thousand pieces of white paper and a trash can underneath. Every day they have to sit at the table for several hours and write ideas. They put the ideas they like on the right side of the table; the ones they don't like, they put in the trash. But we don't throw out the trash. After three months, I only take the ideas from the trash can. I don't even look at the ideas they liked. Because the trash can is a treasure trove of things they're afraid to do. Then, for the rest of the year, they have to create four or five performances. And I coach them through. I constantly repeat to them something Brancusi said: What you're doing is not important. What is really important is the state of mind from which you do it. Performance is all about state of mind. So in order to get to the right state of mind, you have to be mentally and physically prepared" (Abramovic, 2016, p224).

³³ "A copy, no matter how many times removed, authentic or fake, is defined by the presence or absence of internal, essential relations of resemblance to a model. The simulacrum, on the other hand, bears only an external and deceptive resemblance to a putative model. The process of its production, its inner dynamism, is entirely different from that of its supposed model; its resemblance to it is merely a surface effect, an illusion. [...] The resemblance of the simulacrum is a means, not an end. A thing, write Deleuze and Guattari, 'in order to become apparent, is forced to simulate structural states and to slip into states of forces that serve it as masks.... underneath the mask and by means of it, it already invests the terminal forms and the specific higher states whose integrity it will subsequently establish.' Resemblance is a beginning masking the advent of whole new vital dimension. This even applies to mimicry in nature. An insect that mimics a leaf does so not to meld with the vegetable state of its surrounding milieu, but to reenter the higher realm of predatory animal warfare on a new footing" (Massumi, 1987, p91).

³⁴ "*Body Conditioning*. This section will include repetition and endurance exercises designed to strengthen and prepare the body mentally and physically. A number of Abramovic's

exercises focus on emptying the mind, which links to the tradition of vipassana meditation and the orthodox idea of kenosis (to empty out), while others push the body to physical and emotional extremes. These exercises include those that move the performer through space, as well as exercises that the performer undertakes almost statically. *Sensory Awareness and Receptivity*. The exercises referred to in this section aim to heighten the performer's awareness of and reception to sensations received from internal and external stimuli. These exercises provide a means of tapping into alternative frames of perception that may be used to enhance the development of an individual's own creative process. *Memory and Re-membering* is composed of exercises designed to focus the performer and allow them to draw on their own histories as a means of informing their practice" (Richards, 2010, p115).

³⁵ "To live, to live well, to live better. The birth of a methodology is in its essence the discovery of a dodge to live. In its prime it satisfies the immediate conditions for the good life. But the good life is unstable: the law of fatigue is inexorable. When any methodology of life has exhausted the novelties within its scope and played upon them up to the incoming of fatigue, one final decision determines the fate of a species. It can stabilize itself, and relapse so as to live; or it can shake itself free, and enter upon the adventure of living better. In the latter event, the species seizes upon one of the nascent methodologies concealed in the welter of miscellaneous experience beyond the scope of the old dominant way. If the choice be happy, evolution has taken an upward trend: if unhappy, the oblivion of time covers the vestiges of a vanished race. With a happy choice, the new method quickly reaches its meridian stage. There is thus a new form of the good life, with its prolongation depending on the variety of contrast included within its methodical scope. On the whole, the evidence points to a certain speed of evolution from a nascent methodology into the middle stage which is relatively prolonged. In the former event, when the species refuses adventure, there is relapse into the well-attested habit of mere life. The original method now enters upon a prolonged old age in which well-being has sunk into mere being. Varied freshness has been lost, and the species lives upon the blind appetitions of old usages" (Whitehead, 1971, p18-19).

³⁶ Halvor Eifring is an Acem meditator and instructor at Acem School of Meditation. He does not receive any salary for his work, nor does he have any other economic interest in Acem.

³⁷ The Manchester school designates the Department of Social Anthropology at the University of Manchester, founded by Max Gluckman in 1947.

³⁸ "An ethical code of documentary practice allows us to address the imbalance of power that often arises between filmmakers and both their subjects and their audience. It affirms, among other things, the principle of informed consent for subjects, inflected to acknowledge that documentary filmmaking is more of an artistic practice than a scientific experiment. In a nutshell, a guiding statement, akin to the Hippocratic Oath that places 'Do no harm' above all, might propose, 'Do nothing that would violate the humanity of your subject and nothing that would compromise the trust of your audience.' Such a statement is patently vague or fuzzy. What compromises trust? What violates another person's humanity? The vagueness is not accidental. It is similar to any definition of documentary itself. It speaks to the historical context in which ethics are put to the test. The history of documentary filmmaking is littered with the remains of debates of what might violate subjects or deceive audiences. The sharp attacks by proponents of a strictly observational style on those who advocated a more openly participatory style - represented by, say, Ricky Leacock as the observer and Jean Rouch as the

participant - were far from fuzzy. Similarly, debates about whether filmmakers who film in other cultures sought to use subjects to stand for generic qualities that might border on stereotypes was far from fuzzy either when it involved a particular film such as Robert Gardner's *Dead Birds* or even Robert Flaherty's *Nanook of the North*" (Nichols, 2017).

³⁹ There was a historic confrontation in 1965 between Ousmane Sembène and Rouch who told him the following about Africanists: "You look at us like insects" (Busch, A. and Annas, M., 2008, p4).

⁴⁰ "[The American experimental cinema] is concerned with attaining a pure perception, as it is in things or in matter, to the point to which molecular interactions extend. [...] Might the answer be: drugs as the American community? If drugs have this effect, however, it is only because of the perceptive experimentation which they induce, which may be brought about by quite different means. [...] drugs are supposed to stop the world, to release the perception of 'doing', that is, to substitute pure auditory and optical perceptions for motor-sensory perceptions; to make one see the molecular intervals, the holes in sounds, in forms, and even in water; but also, in this stopped world, to make lines of speed pass through these holes in the world. This is the programme of the third state of the image, the gaseous image, beyond the solid and the liquid: to reach 'another' perception, which is also the genetic element of all perception. Camera-consciousness raises itself to a determination which is no longer formal or material, but genetic and differential. We have moved from a real to a genetic definition of perception" Deleuze (1983, p84-85).

⁴¹ "The term 'performance' has become extremely popular in recent years in a wide range of activities in the arts, in literature, and in the social sciences. As its popularity and usage have grown so has a complex body of writing about performance, attempting to analyse and understand just what sort of human activity it is. [...] In their very useful 1990 survey article "Research in Interpretation and Performance Studies: Trends, Issues, Priorities," Mary Strine, Beverly Long and Mary Hopkins begin with the extremely useful observation that performance is "an essentially contested concept." [...] Strine, Long, and Hopkins argue that performance has become just such a concept, developed in an atmosphere of 'sophisticated disagreement' by participants who 'do not expect to defeat or silence opposing positions, but rather through continuing dialogue to attain a sharper articulation of all positions and therefore a fuller understanding of the conceptual richness of performance'" Carlson (2004, p1).

⁴² "As a young teenager, Abramovic first gained a sense of the rising tide of change when an artist friend of her father, employed to give Abramovic art classes, gave her a lesson she would never forget. This Art Informel artist, who had studied in Paris, placed a canvas on the floor and covered it in glue, pigment and sand. Gasoline was added so that he could then set the whole thing on fire. Abramovic reports him as saying 'This is sunset' and then leaving (Kaplan, 1999, p17). This experience became important to Abramovic because, for her, it demonstrated that the process of art-making was more important than the product; an idea that can be traced to Yves Klein's privileging of process over product" (2010, p3).

⁴³ "The basic definition that I keep coming back to comes from Spinoza, who spoke of "powers to affect and be affected" as what defines a body and a life. A power to affect and be affected is a potential to move, act, perceive, and think — in a word, powers of existence. The 'to be affected' part of the definition says that a body's powers of existence are irreducibly relational.

They can only be expressed in dynamic relation with other bodies and elements of the environment. The power to affect and the power to be affected are inseparable; they are two sides of the same coin. They are reciprocals, growing and shrinking as a function of each other. So from the start, affect overflows the individual, tying its capacities to its relational entanglement with others and the outside. Affect is fundamentally transindividual. The word 'power' here is in the first instance not power-over. It is power-to. Affect grasps life from the angle of its activity, its exuberance, its drive to express always more of a body's powers of existence or potential to be, in an always irreducibly relational way, in attunement with the affordances of the outside" (Massumi and Evans, 2017).

⁴⁴ In English: *minor literature*, translated in 1986).

⁴⁵ For instance, films such as *Salam Cinema* (1995) by M. Makhmalbaf (who resolutely considers it himself a documentary), *In Vanda's Room* (2003) by P. Costa, *Toomelah* (2011) by I. Sen, *Samira* (2012) by N. Mai, *Taxi* (2015) by J. Panahi, *Kate Plays Christine* (2016) by R. Greene, *Casting JonBenet* (2017) by K. Green, *White World of Daliborek* (2017) by V. Klusák, *Wormwood* (2017) by E. Morris, *Bisbee '17* (2018) by R. Greene.

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