

Fragilization and Resistance

Bracha L. Ettinger

*Our work is given form in order that it may function, in order that it may be a functioning organism [...] Accordingly, do not think of form but of formation. Hold fast to the path [...] hold fast to the creative stroke [...] Something has been made visible which could not have been perceived without the effort to make it visible*¹

*[...] Everything passes, and what remains of former times, what remains of life, is the spiritual. The spiritual in art, or we might simply call it the artistic [...] abstraction in a picture is absolute, and perhaps can only be recognized as such by psychic feeling [...] Creation lives as genesis under the visible surface of the work.*² Paul Klee

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Com-compassion involves transformational affects, and among them these major three: primary fascinace (that precedes or is in parallel to fascinum and might counter-balance control and submission by its transformational value), primary compassion (that precedes and might counter-balance abjection and abandonment), and primary awe (that might counter-balance shame and fear). These affects are primordial accesses to the other and to the Cosmos. Through them the other and the Cosmos do not turn into objects - their dynamic difference is preserved during cognizing. By way of these affects, the subtle human subjectivizing processes and the early positions are not "schizophrenic-paranoid". To be a subject without turning the other and the Cosmos into an object — that is the question.

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Com-compassion is an effect within the transsubjective sphere. Compassion, awe and fascinace are knowing aeriels and feel-thinking strings. They are primordial and affective in the same sense that anxiety is. They can reach the ethical when they turn into respect, non-abandonment and copoiesis as values or points of view: acting-thinking values

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Before the anxiety of birth (that must be applied to the mother as well — and even mainly — as to the newly born) pre-birth com-compassion already takes effect. And alongside the

anxiety of birth there is a compassion of birth. In terms of the relations between primary affect and the aesthetic effect, on the same psychic level at which the Freudian *Unheimlich*³ — the anxiety of homely strangeness — is "located", primary compassion links the non-strangeness-in-anonymous-intimacy of the other and the Cosmos to the subject. It trembles a string of com-compassion. The aesthetic affect of compassion has its particular touching-gaze and contact-screen. Like com-compassion, it is trans-sensorial. It keeps its other as a subject — a transsubject, and it turns its object into a transject. The matrixial aesthetic affect-effect of fascinace in compassion that trembles and reverberates com-compassion is a Home-affect — *Heimlich*⁴. Com-compassion and the compassion of homely strangeness arise on an aesthetic dimension which is proto-ethical, in the transsubjective and transjective level, by transsubjectivisation and transjectivisation in the process of *co/in-habit(u)ating*. In the matrixial field of vision, but also of sound, touch, etc., awe and compassion are bound with fascinace. The effects of com-compassion and the affects of primary compassion and primary awe are the proto-ethical edges of the aesthetic sphere, linked to it by fascinace and by similar affects at the musical level of other senses. They might be sublimated and embodied in artistic artifact; they can also be transformed into mature ethics. They inform Ethics from a very particular angle. They announce wit(h)nessing since they signal the impossibility of non-sharing. The ethical implications of wit(h)nessing are accessed if a subject that reverberates "its" I — non-I transsubjective strings takes responsibility for them, so that as a subject the other is re-respected, again and again, as "its" transsubject and transject, and not object.

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Fascinace is the aesthetic duration of affective and effective participation-transformation within a subjectivizing instant that actualizes a matrixial potentiality for borderlinking, be it via gaze, touch, movement, voice, breathing, gaze-and-touching, move-and-breathing, but also beyond the senses, by joint trans-sensing in beauty.

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I see without looking. I touch without contact, I move without moving with-in beauty. This beauty will remain when I am gone; it will continue to question the human spirit.

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Though compassionate hospitality allows the I to enter in fascinace a space in which a subjectivizing instant will occur, fascinace, like awe, like compassion, is unconditional

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and originary, and com-passion is spontaneous. Fascinance is an aesthetic affect that operates in the suspension and generous prolongation of the duration of encounter-event. En-duration in fascinance allows for the working-through of matrixial differentiation and differentiating in coemergence. This is implicated in artistic copoiesis. Com-passion, primary compassion and awe that breeds re-spect and might reach non-abandonment and respect are directly implied in wit(h)nessing that might breed witnessing. They offer a resistance to the objectifying paranoid self. In borderlinking with-in traumatic, jouissant or phantasmatic compassionate hospitality in the Real, the aesthetic affect of fascinance can take place without turning into fascinum, assisting the return to compassion and the passage to non-abandonment from each abjection, the return to awe and the passage to respect from each shaming, and the passage to esteem and gratitude, allowing fascinance itself to open the sphere of the virtu(re)al, creating a new future in and from the past bypassing linear time and continual space. Com-passion and primary compassion, however, will arise and can be sustained even if compassionate hospitality fails. In the artwork, the Imaginary and the Symbolic carry the value of a Real, and as such they carry the Heimlich. Here, momentarily, objects become transjects, and others — transsubjects, if the self turns transsubject too! Fascinance is an aesthetic core that is proto-ethical since by affective and trans-sensuous strings it is bound to primary compassion and awe, and it calls for re-spect and con-templation. When fascinance reawakens by art, self-fragilization with-in the process sublimates com-passion itself into a special kind of ethical human contract. There is a contract of alliance between I(s) and non-I(s) that precedes the social and the political but participates in their fields to transform them; it therefore can contribute to changing them as long as it also resists both these fields and the narcissistic-paranoid self by way of the point of view and value that it implies. This contract itself is already pre-"face to face" in that sense. Non-abandonment and non-shaming in wit(h)nessing — that re-spect within a borderlinking move — precede social and political contracts of respect and testimony and contribute to them. The com-passion that wit(h)nessing reverberates precedes and transpasses the senses and the symbolic order. A passage to ethicality occurs at the level of a subject if s/he can withdraw from the social and the cultural without withdrawing from the matrixial tissue, enacting non-shaming and non-abandonment, and resisting paranoid tendencies of one's own self. Here, resistance is re-specting the I and non-I in the passage to the level of the subject and to that of

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subjects/objects while still in transmissivity. In self-fragilization the subject encounters the other, and realizes its vulnerability while resisting its own tendency to turn the other into an object and to return to its own paranoid abjectivity and narcissistic passive-aggressivity.

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When fascinace is awakened by artworking and by art, the psyche reconnects to primal compassion through threads that have been established already following the archaic compassionate strings as the memory of the string-webs. New threads are already a trembling of trembling, they resonate resonance of resonance, they absorb reverberation of reverberation. Artistic creation, painting or not painting (nothing guarantees the artistic, even in copoiesis) touches a virtual trembling on a string. A virtual psychic string touched might re-open a potential ethical trajectory, even if this trajectory had not been taken before and must still be articulated by the subject for the self. A trajectory can always be taken in the now, upon re-specting and con-templating, starting from a new connecting to the archaic time-space-event of coemergence with-in the Other and the Cosmos, turning it into a present encounter-event. But there is no promise that this or that trajectory will be taken. The subject who labors towards this must resist its self. Art, however, is a locus of such reouverture and con-templation. A trajectory toward the ethical through the proto-ethical is opened. Will you take it? Will I take it? Will the self follow the promise of beauty rooted in each co-re-naissance?

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Like fascinace, like awe, primary compassion is a borderlinking string; a transgressive feel-knowing of the other in the other with-in and with-out the self. If the structuring of the self survives abjection, and the fluctuation between paranoid and trusting states re-reaches compassion, awe and fascinace, a non-phallic feel-knowing in the Other and in the Cosmos by self-fragilization is possible. A borderlinking string trembles and resonates in a psychic web when different souls are reattuned to one another in differentiating, re-specting the transsubjective sphere. A severe foreclosure of such a string is at present a catastrophe to the other but in the future this is also a catastrophe to the self. In the past of its futures, will the future-self re-spect? Will it? And what then?

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There is aesthetical proto-ethical Eros. It facilitates coemergence "in the feminine" in the sense that, first of

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all we (as infants) experience coemergence in a string-like borderlinking-with and borderspacing-from our archaic m/Other. The presubjective transjects and transsubjects are, to begin with, felt-known with-in a m/Othernal female corporeality. [A matrixial-feminine as transitive aerial was not articulated in psychoanalysis and in philosophy even where pregnancy and birth were addressed. It is not the Levinasian femininity that is sacrificial, and it is not a femininity that participates in the masculine-feminine relations of opposition or in the phallic structure (like in the early Lacan), and it is not a femininity that is actualized in fragmentation to a thousand splinters in an anti-Oedipal manner (the Deleuzo-Guattarian femininity), and it is neither a lack nor a surplus to the phallic arena (like in the late Lacan and in Levinas) - even if it also this. Let's work this out starting anew from Plato's Diotima, from the Biblical Tamar, Ruth and Hagar, for the male and female figures of Marguerite Duras in *Lol V. Stein* and in *Hiroshima Mon Amour*. Let's work this out from the light in the paintings of late Monet, the late Max Ernst, and Leonardo da Vinci].

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The matrixial Eros that resonates and reattunes via sensitive and affective strings testifies to the qualities of a com-passionate coemergence with those to whom you are remaining in both besideness and continuity. Wit(h)nessing requires such jointness in severality. Coemergence involves transjectivity. Copoiesis involves in-spiriting and transpiring in transjectivity and transjectivity.

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Fascinace with awe with compassion is a singular borderlinking string that crosses over between one "Hineni" — "Here am I" (Hebrew) and another Hineni, not as a response to any "Aiecha?" — "Where are you?" but as a primary non-responsive co-re-specting e-moving. Here, Beauty enters the potentially ethical without aestheticizing ethics or ethicizing aesthetics, since it is in the gestation and not in what is looked for. Beauty revealed by/in self-fragilization survives the self. It is pregnant with proto-ethical potentiality. It resists the self. It resists the system.

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A transjective encounter-event caused by the artistic form and image, still saturated with the artistic forming encounter-event and still involving a spiritual working-through, occurs when the form and the image resonate their forming in bodies and things — with-in sensitive others and in-by sensible materials. A contact arises through the eye or the ear, but also through the infra-ear and the infra-eye in the participating-and-receiving self and other: a viewer, a listener, and also, again and again, the artist as an inspired receiving participant too, who, in self-relinquishing, fragilizes herself to the psyche of the other and spirit of the Cosmos. If such a contact occurs, a form and an image affectively inspire feel-knowledge and venture transformations in soul and spirit, which further inspire feel-

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knowledge with and toward the other, inside and outside. In-breath and ex-breath inspirit, ex-spirit and transpirit virtual, real, and real-virtual new apparitions even with-in the already-known. When a field of resonance reaches a certain threshold it allows for new resonating encounter-events that would not necessarily be artworks but would be intensive enough to emerge in order to in-form a human subject and reach an aesthetical edge which is also, in the human subject but on the transsubjective level, a proto-ethical threshold, accessible to human awareness, and potentially ready for elaboration, into theory and towards active ethicality. Art as a practice is aesthetics-in-action that produces proto-ethical moments as well as theory, by which the ethical sphere can, but not of necessity, be changed. Discernment by artistic formation and by encounter-event impresses the human psyche and grooves traces in it. The appearance of remnants of subjectivity-as-encounter in resonance in a form and in an image transgresses 'representation' and 'performance'. The language of representation, and especially the contemporary one that has armed the eye at the expense of the eye's other possibilities, is a paranoid language disguised as neutral and transparent. Armed with the phallic gaze we read what we see through the screen of paranoia while we believe that there is no screen there at all. We look but do we see? The artistic sees for us from beauty. The appearance repeats, erases, transforms, and hints at that which was, or wasn't, or could have been seen. An encounter-event becomes 'image' as it reaches appearance in art, but the passion behind it, relating to beauty as its source and not as its object is still rooted in com-passion to which it returns. Intensities and vibrations manifest their passage through encounter-events while becoming a painting. To see is not only to give up the armed eye (Lacan) but also to fragilize oneself.

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Encountering vulnerability in and by self-fragilization is already a proto-ethical resistance — resistance to any social and cultural pressures to define the ethical in terms of boundaries that might pave the road to abandonment.

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For Paul Klee, art is a spiritual function, transmission, procreation, divination, flux and cosmic mystery that encompasses the whole concept of beginning. Commenting on Paul Klee's notes, Deleuze and Guattari articulate art as openness to the Cosmos. 'What chaos and rhythm have in common is the in-between — between two milieus, rhythm-chaos or the cosmos.'⁵ Here, a primordial intertwined differentiation assumes endless stirring and

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agitation in an ever-changing sphere that resembles Klee's 'primal motion':

What was in the beginning? Things moved so to speak freely [...] moving self-evidently, in a state of primal motion. There was just one thing — mobility, the prerequisite for change from this primordial state. [...] It is useful as a counter-concept, the opposite of what seems to have happened afterwards, change, development, fixation, measurement, determination.⁶

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In the field of vision, a work of art might stand for a certain contraction from the endless possibilities of the primal motion as it arrives at an image, but it originates in what we can call after Diotima⁷: Beauty — a vibrating string that no image will arrest, but an image can continue. It is non-formed in-formed, specific and unique. It is generous. It offers occasions for re-spect, con-templation and new encounter-events.

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Think of the primal affect as a human motion-without-moving (that can also accompany moving but not necessarily so), which is a part of any heimlich that can become unheimlich, threatening while calling for arousal on aesthetical and proto-ethical levels, coming into the light of awareness during an encounter-event.

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Aesthetic anxiety weaves a screen of transparent paranoia so easily rationalized as a critical approach when positions of subjects versus objects are erected. Such is the working of the phallic gaze. Withdrawal into borderlinking in matrixial nets of I and non-I in transconnecting and communicating beyond social and political boundaries becomes an active resistance whose price the subject must pay. Watch it - your head might be shaved. Can you re-spect this?

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In my artworks, there is a recurrent image: woman with shaven head. She is the "crazy woman". Is she? Remember the French woman in Renais' film Hiroshima Mon Amour. Her hair was shaven. My mother's sister was deported to Auschwitz at the age of 18. They had shaved her hair. As she was walking in front of the windows she couldn't tell which of the walking women was herself. She lost her face. [Tamar from the biblical story, Genesis 38: Halbanat panim (Hebrew): causing someone to blanch by public embarrassment (lit. whitening the face). Pirke Avot: When you embarrass someone - blanch his face - you deny his humanity. Tamar was ready to be thrown to the furnace rather than publicly shame Yehuda. From this story comes not a demand for actual self-sacrifice but the demand to attention for public shaming: 'embarrassing someone is like spilling their blood' (Gemara Bava Metzia) expressed as: 'It is better for a person to throw

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himself into a fiery furnace than to shame someone in public' (Gemara Ketuvot)]. Ethical awareness for the effect of respect can derive directly from the protoethical affect of awe that is connected to the aesthetical feel-knowing by a certain kind of specting - seeing - by an unarmed re-seeing which is not gazing and not even looking. Re-spect comes, simply, from *respicere* - to look back at, but, here, where the subject is in touch with the other's vulnerability by self-fragilization, the subject will not perform a public shaming. This is a subjective move. But for the non-shaming and non-abandonment to become non-sacrificial, a rethinking of subjectivity in light of the matrixial sphere in which it participates is needed. Then, the automatic transparent jump to the subject/object order can be deconstructed, suspended or delayed. There is much more to say on the passage to non-sacrificial forms of self-fragilization.

Fascinace (at the level of I - non-I) can evolve into esteem and gratitude, domination, submission, obsession for compensation at the level of subject - other.

Compassion (at the level of I - non-I) can evolve into non-abandonment, adult compassion, abjection, disgust, at the level of subject - other.

Awe (at the level of I - non-I) can evolve into respect, fear, shaming at the level of subject - other.

If the subject allows re-self-fragilization in re-spect and con-templation and takes responsibility for the I - non-I configuration then esteem, gratitude, respect and compassion will shape ethicality and work against sacrifice and self-sacrifice.

The place of art is a copoietic time-space-event of passage, a transport-station of trauma and an occasion for joy. A transport-station that, more than being a dwelling place or time, is rather a time-space offered for coemerging and cofading, borderlinking and borderspacing, over different times and different places, where the same place is stretched between different times, and the same time connects different time-spaces: the here with the there, the now with the then, a space-time-encounter, a space-time of Encounter-Event, which allows the opening-up of a spiral time-place of encounter. Not inter-subjective but trans-subjective and transjective encounter-events take place by way of subjectivizing experiencing with an artobject or art-process, an other or an event, others, alive or not, met and unmet, that continue to induce and transmit. And the Cosmos is moved in and through process, image or move, sound or touch, a breath-in and a breath-out, in-spiriting, ex-spiriting and transpiriting beyond the perception by the senses. A transfer and a transport is expected in this potential time-place of encounter-event and passage, and it is possible; but a specific time-space is just an occasion: it does not promise an actual passage of remnants of trauma, or that actual residues of *jouissance* will

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effectively be traced — it only supplies the hallowed and hollow, even holy time-space for an occasion for encounter-eventing. Strings will tremble and threads will be weaved — will we tremble with them? Shall we weave ourselves within the tissue? Will we take the risk of self-fragilizing ourselves to the extent that borderlinking and borderspacing will occur — with-in us and with-out the self? We might feel shame, we might feel abandoned. Shall we continue to dwell in an in-between time-space-event of I and non-I that includes the effects of self-fragilization and continues to evoke the borderlinked other? A passage is expected but uncertain, the transport does not happen in each encounter and for every gazing subject, listening subject, touching or moving subject. We can look and observe, but it takes en-duration in con-templation to see. Self-fragilizing is risky and also painful because you are reaching compassion-beyond-empathy and a com-passion that is often hard to tolerate on the level of an individual that seeks mental security and needs to withdraw inside its habits. In the matrixial transsubjective and transjective time-space-encounter there is no certainty of promise — yet this is a zone of occasion for seeing. The subject in self-identity is necessary for the ethical level, but it is pointless to evoke the whole subject in self-identity without considering its transconnectedness, or to evoke a definite blockage from encounter without considering another impossibility: the impossibility of not-sharing. The idea of co-response-ability receives bodies here. We realize the virtu(re)al — a potentiality of jointness reborn out of virtual missed encounters. Though in the matrixial sphere there is no neat split between subject and object — a total evacuating of the subject or its shattering into endless particles, endless fragmentations, is impossible, and a total fusion is also impossible.

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In what I call proto-ethical resistance, I and non-I have to withdraw from their individual selves as they withdraw from the cultural-social surrounding. The individual subject is there in all its specificity, but it self-fragilizes itself, not to a given community, but in order to join different strings between several human entities, between some I(s) and some non-I(s) on a shareable level of infra-selves that transgresses its community.

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The transjective psychic field, then, is aesthetical and proto-ethical. This proto-ethicality can, but not necessarily so, turn ethical, if the individual subject takes upon itself to bring the in-sights and re-respects con-templated in a process, that is affectively guided by self-

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fragilization in empathy-within-compassion, into the light of the relational in the imaginary and the symbolic field, and turn its positioning in co-response-ability and wit(h)nessing into a responsible respect of the other and of the Cosmos. When we are actualized as coemerging I and non-I — no more only partial-objects and partial-subjects but also transsubjects and transjects, between presence and absence — by way of affective sharing in/by fascination, awe and compassion-before-empathy, virtual psychic trajectories open and reopen, and what was once a missed encounter conceives new passage-lanes.

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When primary awe, fascination and compassion are experienced they are accompanied by anxiety, because they belong to the archaic repressed heimlich. Anxiety accompanies their emergence into the surface, and thus, as we receive the same signal as that evoked by the frightening, we are "tricked" by our own unconscious and conscious associations to believe that we are in contact with some horrible instances from an unremembered past. Indeed, the feel-knowledge that we are transconnecting with the miracle of coming-into-life and with our continuity by/in the Other and by/in the Cosmos is fragile and is easily absorbed by the transparent screen of paranoia. Empathy (toward us) without compassion and respect (toward our non-I(s)) will block this feel-knowledge and produce its others as monstrous objects in the service of phantasmatic splits.

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Entering copoiesis by self-relinquishment means entering in resonance with our limits, since an archaic encounter-event reawakens, and compassion is neighboring anxiety. Via artworking, copoiesis becomes a spiralic threshold, a possible transformative passage to the Other and to the Cosmos, and we can participate in a scene of seduction — but not sexual seduction, and not manipulative seduction. We can participate in the seduction into life necessary for all creativity and ethicality as its horizon and its beyond. Beauty refers to this beyond. Beauty reconsidered now under this angle is therefore in-between Beauty and the Sublime, it challenges the already-established parameters of both these concepts. Withdrawal from one's social-cultural tissue in that sense is a refusal to objectilize another subject, and a refusal to objectilize the Cosmos. Beauty, then, is about being born from and with — and not about looking for, or desiring an already beautiful object. Beauty desires you when you self-relinquish yourself to the process.

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If we think of painting or other visual artobject, artevent, artfunction, artoperation, artprocedure and artencounter — though the image can open endless relationships — the affective potentiality ingrained in the artwork limits this multiplicity into severality while cultural conventions might castrate it to the preferred ones. A potential matrixial co-affectivity hosts a promise to trans-sense, and it transcends the One and limits the Multiplicity in the particular openness of the I and non-I to the Self, to the Other and to the Cosmos. As this openness implies a specific kind of fragilization and resistance, we can suggest a fragile sense of resistance and a self-fragilization that accompanies resistance. By way of this fragilizing and its transformational activity, the matrixial gaze and screen embrace a promise of beauty which sees with the heimlich of compassion.

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When matrixial Eros enters a subjectivizing process, an encounter-event is affecting and effecting the partial-subjects and "their" partial-objects, and thus, inspired entities now co-transgressed in that way — transjects and transsubjects — differentiate and differentiate themselves in jointness, while their affected and affecting borderlinks — in the artworking formation — become transjective and the artwork becomes a transject. With transsubjects borderlinking — inspiriting and transpiriting in and with different variations and intensities, and with materials and forms, transpiriting and working-through as waves and as particles — it would be precise and evocative to think of artworking in terms of inspiration between transjects rather than in terms of effects and influences. The idea of an "inspired artist" in the classical and even modernist way has to be rethought. To do this, we have to give up some classical notions of inspiration and review inspiration and beauty in and for the transjective dimension.

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The human capacity for inspiration revealed in artworking begins with an archaic transconnectedness by psychic strings, that bounds each I, as presubject, to its particular non-I(s), and first of all to its pre-maternal transsubject — its archaic m/Other. Desire, born out of the kind of transmission that the string allows, doesn't seek for objects. It languishes for specific almost-lost links. In jointness, I and non-I differently feel-know in-and-by inspiration-transpiriting by which they are differently transformed. In each jointness that succeeds to tremble a borderlinking string, different I(s) and non-I(s) will start, restart and continue to feel-know with-in one another and with-in forms, images and encounter-

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events, by way of sharing with-in new and older psychic webs while also imprinting and engraving their traces in them in shareable threads. Traces are cross-inscribed and trans-inscribed between transsubjects and between transsubject and transject.

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As long as the image holds the potential to immediately open further into endless relationship and images or to remain as one arresting image, we are left, on the unconscious scopic level, with either an Oedipalizing resolution to endless agitations (the arrested and arresting image) which captures the power of the One (that can of course also be distributed to two more focal points to create a triangle with the subject) — or endless fragmentation, a multiplicity rhythmmed by refrains, and with endless rhizomatic connectedness. The thousand or the endless fragmentation, like the rhizomatic move, can stand for a feminine principle in an anti-Oedipal perspective but only under a phallic regime with its "anti". Another "feminine" perspective, neither reactive nor "anti" brings forth another perspective that is primary. It follows different routes.

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Not a rhizome then? And not about moving? Transconnectedness. Emoving in a stringweb. Several elements sustain the same string; several elements are sustained by the same string. Resistance here will take the form of autistic turning-over of the string into a skin-screen that opens a distance from the social symbolic and imaginary transparent screen of paranoia. Two or several I(s) and non-I(s) are each time affectively emoved, co-responding, reattuned in the trembling of the same string while the subject retreats from the social-cultural environment and from its self. In the real now and the virtual past-with-now stretched by a future perspective, a primordial impossibility for non-sharing persists, continues to emove, and evolves all during a lifetime. A potentiality for jointness is offered in a duration of affective sharing-in-difference for which the time-space-event endurance of pregnancy is a model. However, it is not exactly co-existence that is at stake each time this potentiality is trembling again. Matrixial coemergence can traverse linear time and localized place. In a backward flash, to reach strings from beyond traces — the shared-in-difference threads revealed in art and in life — is to join a virtual time-place-event, de-freeze it, and turn it into a present affecting and effecting encounter-event.

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In the matrixial sphere, contraction and expansion of each I, and borderlinking and

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borderspacing for each I and non-I, do not depend on information and perception by the senses, not even on kinesthetic perception, but on co-affecting, transensing and finally transaffecting but in difference: those infra moving waves vehicled by human transmissivity and by whatever is transmissive to the human. The spatial and temporal relations in-duration involve besideness, joyful and painful, from near and from far. Like in the wombical time-space-encounter, where the pre-subject is borderlinking to and borderspacing from its archaic m/Other, a subject can at any moment be affected on that level and become partial in a web, where affectability and co-affectability turns transaffective. When manipulative appropriation or controlling humiliation arise, the borderlines that function as borderlinking thresholds can also inform autistic boundaries and transform into autistic boundaries.

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Psychic affect, than, doesn't necessarily accompany one's own needs or desires.

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Being affected doesn't depend on sensitivity conducted by the senses, not even by one's own senses. Co-affectability in severality has its proper Eros; it attracts and repulses. You participate in an erotic move, and you are being subjectivized, taking a part in, being informed, and finally also subjectivizing an-other or several others, in the Real and in the virtu(re)al, by resonating with-in a particular phantasmatic, traumatic and jouissant atmosphere. And this Eros doesn't claim lack or abjection even when it hints at a lacuna for the languishing I. And it resists fusion, and it resists endless fragmentation. In a mysterious way, the subject keeps emerging, assuming its own resistance to the outside and to the inside. Since the I functions by borderlinking and borderspacing, its affective and effective zone is in constant negotiation, on an in-between level which is neither that of the collective nor that of the individual nor that of inter-relations. And yet, the subject persists and must confront its own narcissism and paranoia, again and again. Borderspacing is the transforming and differentiating of the I and non-I by opening the space in working-through the distance along a connective string — a distance-in-proximity — just up to the edges before the melting of transsubjects within the particular web and before the dissolence of their affective and mental links. Borderlinking is the transforming and differentiating of the I and non-I by bounding, in working-through by a series of reattuning in jointness along the same psychic string. Borderlinking participates

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in co-emergence. Borderspacing participates in co-fading. Transcriptum indicates the different layers that such a process involves and the grooving of its traces. Psychic strings spread further knowledge by diffracting threads. This is the working of metramorphosis. Transcriptum is the result of internal or external inspiriting copoiesis. It treasures traces of reattuning within a subjectivizing resonance field and throws light on the specific passive activity that took place.

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Painting and note/drawing-books: artist books, conversations and therapeutic sessions, theory and poetic writing, photography, photocopied dust and Xerox joined in drawings, scanning and scannographs done from note/drawing books — art, psychoanalytic and other therapeutic practices are interwoven. Grains of theory appear in the note/drawing-books that accompany painting and conversation. Art is an aesthetics-in-practice that produces theory.

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The matrixial borderspace opens when I and non-I coemerge and cofade in a time-space of encounter-event that creates a psychic space. It can be articulated between Ethics and Aesthetics; however neither of those domains collapse into one another, since in this third, in-between domain, we are always only at a proto-ethical edge, on the thresholds of these two distinct domains. The domain of ethics calls for a subject. Transjectivity and transsubjectivity inform the subject, but it is up to a subject, and not to a transsubject or a transject, to cross over from the proto-ethical domain to the mature ethical level that resists conventions with the aid of point of view and value.

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Where no object is designated by the Eros of transconnecting but the affective-mental quality of the link itself, we can comprehend our desire, as transsubjects, to borderlink with transjects.

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Painting. Borderlinking and transcriptum takes place when color stops functioning as color-pigment and becomes a color-light. It then joins the color light that I see and through which I see the other and the world. Drawing. The pigment, spread also by the light of the Xerox and the scanning machines, is an occasion for another kind of passage of light. Line-light. And this passage is different from the passage via the camera and by photography; each grain is a particle and each line is a wave, they are also traces at the same time, and threads, but the color and the line are strings while the color is also an atmospheric cloud. And the line is a line-string. Painting is a string-light encounter-eventing that operates in the "outside" but is initiated by

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and also is initiating string-light encounter-eventing in the "inside". Inspiration doesn't belong to the artist alone; inspiriting is with-in a transjective encounter. We are living mostly in a sphere of coemergence but are still conceiving the Unconscious as bounded by the contours of a subject's body, unless it is "collective". Individual Unconscious and Collective Unconscious? The Matrixial Unconscious is discovered by empathy-within-compassion, awe and fascinace.

Painting and drawing relate to the Cosmos from the most 'elemental plane', says Paul Klee. 'The point as a primordial element is cosmic. Every seed is cosmic. The point as an intersection of ways is cosmic.'⁸ The artist's Psyche plays a major role in the process of formation Art. The artist's Psyche in formation is forming with what is sensed though not necessarily perceived by the senses — with what is transensed.

The power of creativity cannot be named. It remains ultimately mysterious. What does not shake us to our foundations is no mystery. Down to our finest particles we ourselves are charged with this power. We cannot formulate its essence but we can, in some measure, move towards its source. In any case we must reveal this power in its functions, just as it is revealed to us. Probably it is only a form of matter, but one that cannot be perceived with the same senses as the kinds of matter we are used to. Still, it must make itself known through the familiar kinds of matter and be at one with them in function.⁹

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Since psychic transensitivity and transensibility, as a transjective potentiality is first actualized in the Real with-in the m/Otheral-presubject coemergence in pregnancy, and since this potentiality further penetrates and forms later relationships, and since it informs the Psyche — Beauty, Knowledge and Spirit are to be re-articulated in terms of transmissivity and transaffectability. Given that this potentiality, actuated in the matrixial sphere, is at work all throughout life, much of its activity is revealed also in webs that have been formed not necessarily directly from a matrixial Eros. It is revealed in webs that were created with other needs and motives, at the service of narcissism, Ego, paranoia, and the Oedipal structure. Ego demands and narcissistic needs also determine the move of departure from a matrixial web. And yet, well hidden behind Ego, Oedipal and Narcissistic motives, and well veiled by information gathered by the senses and organized by cognitive intelligence, the matrixial transjectivity keeps being formed and keeps informing the Self, the Other and the Cosmos. It keeps inspiriting and transpiriting. The matrixial potentiality is expressed in fragility-and-resistance which is inherent to the becoming-copoietic of transubjectivity itself and therefore to the subject as well even though transjectivity is transcendent to the subject. Each actual transubjective and

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transjective web is not infinite but is limited, each time, to the few who are affectively inspired now. In analogous ways to pregnancy, but in later stages in life after fetal, different I(s) and non-I(s) can coemerge and cofade when different participants are entering or creating a web through sufficiently intense borderlinking, while differentiating and differentiating with-in it by still sufficiently intense borderspacing. The web contracts when appropriation, manipulation or paranoia takes over to the extent that awe, fascination and compassion recede. Affective and mental transitivity shared via psychic strings, and trans-scription and cross-scription of traces channelled via psychic threads, work differently than projections, identifications, and projective-identifications, to inform the Psyche and the mind. The phallic-Symbolic stratum of the Unconscious is in itself repeatedly transgressed by the matrixial processes that it represses and forecloses. The move to the Matrix is also a move from Empathy to Com-compassion and to empathy-within-compassion. Borders and boundaries do not correspond to the virtual and the potential borderlines between subjects. Affective borderlinking does occur across borders. I and non-I coemerge across the borders, and this transgression creates resistance to the social and the political spheres, as long as there is no appropriation. This, however, calls for new kinds of attention to the question of proximity and to the possibility of a narcissistic rejection of the matrixial.

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Even-though this transgression can be recuperated and proximity can be exploited, psychic resistance will still continue beyond any recuperation; it will not be absorbed or controlled. Resonating along a borderlinking string doesn't automatically constitute a mature ethical responsibility, but without it, formal ethics will shrink into a masquerade of ethics. Where fascination meets primary compassion, com-compassion leads to wit(h)nessing and wit(h)nessing is already also a com-compassion. This cluster anticipates compassionate hospitality. This cluster isn't a closed circle but a spiralic opening to the Other and to the Cosmos. A witnessing that finally emerges from wit(h)nessing in the matrixial sphere is different from what we would usually call witnessing. Wit(h)nessing requires your borderlinking and your participating in a time-space-encounter-event. In that sense, art as transcriptum is the space of a potential future offered always in a certain now. "Offered" doesn't mean that the chance is going to be taken, or that there can be a pre-scription concerning what would create it. Art offers an occurrence. You might not enter at all this

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time-space, or the artwork might not offer it to you. But also: if you enter, and if it offers, you will discover in you a potentiality for resistance that is only born in such a borderspace-bordertime to begin with. If such resistance also develops from the proto-ethical into the ethical space that enters the public domain, it transgresses all prescribed political agenda and at the same time it can produce transformations in the existing political sphere. The return from the I and non-I to the subject in order to transgress its needs and its abjections again and again is also spiralic. Primal compassion, awe and fascinace cross one another in each new occasion for com-passion, even if a mature ethical attitude and a mature compassion didn't arise from such an occasion in the past. This is where art as a transport-station of trauma proposes a unique occasion. There is no promise. A mature ethical attitude might not develop in the new occasion either. The artwork is only an occasion, a chance, an opened possibility and a reminder, sent from the actual or from the past, or from the virtual past and from a possible virtu(re)al; a chance for re-co-birth from a virtual Real without which a blocked real might become monstrous.

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There is a gaze, a voice, a move, a word, through which the matrixial Eros seduces into life. But through these same *links a*, this Eros also hurts and wounds. Responding to this non-sexual Eros would be expressed in joining (in com-passion) the gaze, the voice, the word inside which fascinace can dwell (at the aesthetical space) and the affective string of primary compassion (at the proto-ethical space). This means responding to a seduction into life even though both fascinace and primary compassion might arise, due to their primordality, even in an encounter with an abandoning or a violent environment. One enters and re-enters this transformational potentiality by self-fragilization. Entering an artwork by self-fragilization would allow for experience as initiation, turning it by this very entrance into an occasion for a transferential encounter-event. Thanatos arises in the matrixial borderspace when com-passion meets with a phallic split and primary compassion meets with either abandonment or over-engulfing and devouring environment in a traumatic — and not in a phantasmatic — Real. It also arises when the I meets the untrusting (own) self. The potentiality for fascinace might then be hurt, smoothing premature quick passages into fascinum. Thanatos wins when the web of borderlinks is shattered into endless fragments, and when it evaporates or liquidates itself into fusion or when a subject/object split takes over. We are left then with the battle between self and

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others, self and Cosmos, where empathy from selfobjects can turn malignant.

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The desire that forms, and is informed by the matrixial Eros creates an invisible aesthetical screen woven by joint floating eyes of different transsubjects. The move from a fragilized transsubject to a sovereign subject in self-identity that chooses to remain loyal to this screen has to re-occur each time anew. The jointness of the m/Other (the primordial matrixial non-I) with the presubject (the primordial I) in com-passion forms, treasures, and expresses archaic co-response-ability (the proto-ethical basis for responsibility and respect). If one kind of transject (patterned upon the figure of archaic m/Other to which the I is transconnected by com-passionate transensible apprehension and by feel-knowledge by reattuning) appears, than its transmissive potentiality — that subjectivizes and differentiates by connecting between humans, between the human and the non-human, as well as between formations and expressions of life and of non-life with-in the human — works by generous hospitality. The corresponding compassionate hospitality is a source for initiation-inspiration. The artwork as a transject provides such an occasion too. The artistic working-through of inspiriting and exspiriting from and into the Self, from and into the Other, and from and into the Cosmos, is a working-through within an inspiring with-spiriting and transpiriting atmosphere that treasures trans-relationality before, behind and beyond gender, identity, and subject-to-subject relationality, and informs all of those.

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New knowledge reaches from future virtu(re)alities to meet a present artworking always saturated with a trace re-spected in the now only as long as you are ready to fragilize yourself to such an extent that primary compassion, awe and fascinace can arise. But will you even wish for that? And if so — why would you?

*

Matrixial co-emergence and co-fading do not stand for the co-existence of all with all in endless ever-changing stirring and agitation. Copoiesis is not promised upon proximity. The "co-" in the matrixial sphere is each time limited to the several that each time are affected and affecting, fragilized and fragilizing within a unique and singular web. Transconnectivity here is thus being limited to severality in besidness in a particular kind of openness — to several transjects each time, who, within a com-passionate field of resonance, are experiencing in compathy. Com-passion, compathy and empathy-within-

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compassion are to be distinguished from empathy. Empathy-within-compassion is different from empathy-without-compassion. I consider this last affective state — empathy (to an-other) without compassion and respect (to this other's others, real or interiorized, actual or past figures) — as malignant.

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Creation that touches the space-time of ageless coemergence would be the fidelity to a matrixial fragility that reappears each time in a different, surprising way, wreathed by some sensuous elaboration or some apparition in and by some light, transmitted and transmitting, inspiring and in-spirited, and transpiring beyond the senses. A touching gaze slides between the encounter's participants and isn't accessible to imprints that are marked in the subject as a distinct individual, that is, to the totally separate dimension of a subject. And yet, only in the matrixial space autism (that looks like an extreme option of sealed individual) might be revealed not as extreme congealment of the subject's borders (a subject already defined as distinct), and not even as that separate edge in the individual, but as an option of resistance and revolt within transjectivity when it is saturated by traces of violence.

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Resistance is not a passive aggressive sulking. It is not attack, guilt, shame, regret. The subject must resist its own tendency to manipulate, appropriate, control and abandon, and engage itself in an active struggle against its own paranoia, if "its" I and non-I are to continue coemerging. You can't have it both ways: resistance is a working for, not against: a re-working for trust, again and again. Virtu(re)al openness depends on this re-working, re-trusting, re-respecting. Resistance reaches an ethical level when com-compassion becomes a perspective - a value. When com-compassion becomes a valuable perspective, such that the other can trust - not in "you" in terms of Ego but - that you keep it and desire to think-act from it, we can talk about communicating. When resistance reaches this ethical potential it is also embedded in act-thinking. Resistance is not passive-aggressivity. Resistance is not terrorism. Indifference kills resistance; hate kills resistance: in front of those, the ethical potentialities hidden in the virtu(re)al withdraw.

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Something will wound, something will be wounded in fragilization. Death-wish — not as a wish to return to homeostasis but as a wish to transgress — is awaiting. Eros that

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seduces into life evades the division or distribution into subject/object and masculine/feminine and precedes them, and also evades the Oedipal drama in the sense that it has no consideration for sexual object choice or gender identification. So, seduction into life beats by way of self-fragilization all throughout life in strange proximity to the death drive. And a fabric, always composed of few matrixial webs begets each time anew the capacity of the self-fragilized subject to resist, revolt and rebel even against the subject itself and again its selfhood as it begets a self-endangering desire to join an-other. The potential for reaching resistance and witnessing on the subject's level moderates this desire not as an external command but from the inside. Trusting and untrusting, re-specting and dis-specting - the subject fluctuates. In this cluster, the enigma of resistance bursts out, up to the possibility of a suicidal crossing of a threshold, if only for the sake of resistance.

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In creation, a possibility that wit(h)nessing, offered in the resonance of sharing, will join resistance - that, like artworking itself has grains of "obsession" related to the encounter between internal strangeness, the stranger, internal and external re-specting, in-specting, expecting and dispecting and self and others — is revealed. Sharing and resistance that reach the subject's level produce unexpected, surprising, transgressive assembling of I and non-I — crossbreeding whose transgression of borderlines begets artifacts and therefore has the potential to produce the working of the art.

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If a non-I is affectively and transensically known by you through fascinace and in self-fragilization up to com-compassion and primary compassion by viewing art, it can provide you with the occasion to become a wit(h)ness, at other moments. Being a wit(h)ness is the biggest challenge of our time. Witnessing is not enough. It is important, but it is not enough. Wit(h)nessing opens you to the Eros for resistance.

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The artist in the matrixial sphere passes through the jouissance and the trauma of the subject, the Other and the world while "performing" some kind of healing that occurs inside the traumatizing and jouissant passage itself. When this passage becomes conscious it in-forms the ethical level and enhances free choice. In that sense, the matrixial sphere offers a political perspective which can't be appropriated by any official political agenda. An artwork can enact and bring into a life, inside the in-forming passage of life, what are

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otherwise merely impossible relations, dormant possibilities or missed virtual occasions, and it can thus realize the passing, within that passage, onto a screen of vision, of invisible psychic strings, and finally also of their traces accumulated inside psychic threads — the traces of what would be otherwise lacking, absence or a potentiality, as well as a virtuality foreclosed from human consciousness — that are weaving their evidence into visibility by metamorphic working-through. Beauty doesn't posit the question of taste but turns into the question of the resonance produced by the painting and through the touch that enables for us the experience of self-fragilization by fascinace up to the arising of the proto-ethical potentiality. Beauty is the continuity of working through these processes in contact with the artworking, beyond time and place.

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Putting oneself in a position of proximity and fragility vis-a-vis the other and the world — a move toward ephemeral self-states that reopen virtual fields, a move toward the dispersal and loss of the self that results in becoming sub-subjective and momentarily border-less — such self-fragilization, involved in temporary relinquishment of self-identity, allows the passage to a transgressive realm of encounter-event beyond the relational field. The artwork is a still-working trace of an aesthetic working-through on the border of the psycho-ethical, and the healing is a still-working string of an ethical working-through.

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Unconscious initiation is a kind of love, or non-libidinal Eros — an ethical co-birthing in beauty. I and non-I co-emerge affectively, and the potentiality of each psyche for differentiating and for non-cognitive or pre-cognitive knowledge by inspiration is enacted. We may speak of simultaneous asymmetrical differentiation inside the same resonance sphere. In instants of psychic co-birthing, the I grows with and into its psycho-ethical and psycho-aesthetical sensitivities while the ethical horizon of the non-I is gradually enlarged when her aesthetical sensibility deepens. Within emission and transmission and in receptivity they partake of co-response-ability when I and non-I are bathing in a shared resonant atmosphere while the non-I assumes responsibility for the metamorphic reattuning with the I's primary compassion and response-ability. We are then bathing within a psychic resonance field of mind-psyche waves, their frequencies, intensities, that from the outset was opened as shared in the duration of encounter-event. In ebbing and

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flowing within such a field, particular resonating strings become more and more significant, by intensity or by repetition, and accumulate shareable "memory" in threads whose traces are expressed "inside" each subject by *links a*. Particular intensities and frequencies along mental-affective strings form the web's particular threads of traces. I and non-I are ready to absorb new intensities and vibrations as their threads will further transform. A borderlinking string and a thread of traces might crystallize into *links a*, or might be frozen into psychic objects or *objets a*. It might also remain transjective. The connective sphere with-in and with-out the artist and the viewer is transported onto inter-subjective and trans-individual continuity between the artist and the viewer with and through the artwork, via a screen emerging within the artwork, where transgressive psychic and spiritual waves and intensities are realized and incarnated. Vibrations from different frequencies are given form and body and are transformed by the oeuvre which, even as "static" painting, is conductive and transitive. Each oeuvre is knowledge of specific webs of transmissive affects composed with spiritual virtual strings. By processes of metamorphosis, human transsubjectivity is embedded within other transmissible spheres of consciousness and contributes to their transformation while being transformed by them. The human spirit thus participates in the cosmic spirit and in the field of virtuality itself and moves the wheels of its spiralic evolvment.

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The enigma of self-fragilization goes beyond the "pleasure principle" in the Freudian sense. As such, it comes close to the "death drive", as it goes beyond any claim for homeostasis and enters the zone of not-enoughness that releases the grasp on any idea of satisfaction of a need. It is however the principle of besideness, in operation inside the matrixial sphere, that evades the sacrificial potentiality of any self-fragilization as such. (The feminine proto-ethical constellation that turns "sacrificial" in the phallic arena, including in Levinas, can turn into a source of grace only in a matrixial perspective). Intensive self-fragilization attracts affective transmission of feel-knowledge. In that sense, the matrixial passivity in the form of intensive self-fragility is an active-passivity, or a passivity that goes beyond any partition into psychic passivity and activity. In such an active-passivity the human spirit is inspired and trans-sensing. In the matrixial sphere the touching-gaze is not active-aggressive, and the passivity of the object of haze is actively-passive in the sense of desire for self-fragilization. The self-fragilized partial-subject

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remains beside the desired "object". Thus, not "sacrifice" is intended by its Eros but "grace" via besideness. Besideness demands reworking towards respect, esteem and non-abandonment. By inspiration and coaffecting (in transensing) an access to transcendence is opened in the immanent now, or rather, their schism in the field of the spirited Psyche disappears.

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Besideness is experienced and registered before substitution and split and also beside them. If depressive integration is a dissolving of a split, the joy and sorrow of besideness is folded within differentiating-in-coemergence and co-fading, before and alongside split and substitution, before and alongside integration. In working-through our besideness and recognizing it, we are becoming more fragile yet we re-pave a path to primary compassion.

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Re-co-birth can occur in hospitality and generosity triggered within com-*passion*. The transmissive knowledge inscribed in the real and the virtual of the world informs the unconscious and grows into knowledge that re-informs the real to be formed and the virtual. The artist, healing in fragilizing and wounding by healing opens conductible breathing channels of emission, reception and transmission for waves and vibrations, where, temporarily and partially affected strings and threads of the spirit are shared and transformed, and thus, an affective consciousness, after being reattuned and transformed is re-transmitted. A matrixial transference thus operates in a spiralic movement for breaking psychic eternal repetitions and inventing new strings and threads, creating what in Deleuzian terms will stand for difference in repetition. The aesthetic effect, both allowing and accompanying the matrixial transference, combined with the matrixial desire that introduces difference by the coemergence through the artwork or the encounter-event, signals to all actual and potential participants that an event which equally-but-differently concerns each of them approaches the margins of shared awareness. Affects and psychic strings are reattuned, and each viewer gives the artwork a new possibility of life, so that what escapes the capture of the artist's awareness — the virtual or a future to what is passing in the now, an omission close to what Duchamp calls the coefficient of art, but now in terms of the virtual or of a future to what is passing in the now — is the kernel of this process. Affective phenomena arise in forms via the soul-spirit of artworking.

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Transjects are shared, and the artwork becomes a com-passionate erotic aerial and communicares. It "communicates" without communication as it takes care of the potentiality of reception in any future seer. Shared, exchanged and diffracted on the unconscious partial dimension, aesthetic matrixial threads are attracted, diffused and re-diffused, and they thus participate in the artwork's potentiality for traumatizing and for arousing jouissance, and not only in communicating. When the soul-spirit of the seer attunes with the cosmic-spirit (to be taken in a Deleuzian sense) the matrixial strings connect between human and cosmic threads of consciousness as they are diffracted in between entities. By cosmic-spirit I intend the transgressive continuity from matter-forms to material-forces captured in matrixial passivity activated via intensive self-fragilization; the human spirit is accessing by inspiration and it transenses when coaffected. Transcendence opens into the immanent now and becomes feel-knowledge. The soul-spirit is then the human experiencing of a string and the human elaborating of a knowing thread by borderlinking that brings about initiation: the spirit's weaver's beam is working-through and passing-through artistic pregnant dwellings — initiation in jointness — within the Other and with-in the Cosmos.

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Initiation in jointness takes time. Time is needed for the parallel-and-evolving crystallization into esteem and respect at the level of the subject. Inside linear time, a matrixial bordertime is engrossed by accumulated almost-repetitions of subjectivizing openness. In co/in-habit(u)ating, spaces are transpassed and time is delayed and prolonged, so that frequencies, waves and vibrations from inner and exterior sources intermingle in a shareable resonance chamber. The aesthetic move, bypassing expectation, is swerved toward the a-known. Both borderlinking and continuation participate in matrixial initiation.

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The Encounter-Event is touching the Thing — the void, emptiness, abyss which is traumatic and aching and we do not know where it hurts and why — through Beauty as a spiritual gestation. Artworking in wisdom is perhaps compassion beyond empathy becoming Beauty — a love affair with the Cosmos. In Beauty, a Joy of a quiet inner triumph is mixed with undeniable melancholy. Riding on a silver lining of sorrow — consciously and unconsciously interweaving with consciousness-strings stretched between

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chaos and cosmic emergent order on the one hand, and chaos and ever-produced entropy on the other hand, the artist, affected by the tragic Joy of love-affairing with the world bears witness to the urgency for borderlinking between the human spirit-soul-consciousness and the cosmic spirit-consciousness. In the erotic field of vision the seer's compass eye embraces what it opens. Self-fragilization within matrixial hospitality opens a transgressive transcendence from the autistic core at the same instant that it announces resistance.

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Borderlinking is a vector on the human-human web of severality. Copoiesis might lead to traumatizing as well as to healing. Here, a lack of consciousness is a path to entropy, and a lack of compassionate hospitality is a path to re-traumatization. Actively-passive compassionate hospitality begins with aesthetical and ethical desire and an actively-passive "decision" of the artist, like of the psychoanalyst-healer, to fragilize herself and loosen her psychic boundaries in order to surrender to vibrations arriving from inside and outside for an-other and for the self. The artist, like the psychoanalyst, co-emerge with an-other as if each one is a different pole or a point along the same vibrating string. The psycho-ethical encounter and the aesthetical transject affected by bewilderment and wonder are elusive and belong to the mystery of the incipience of meaning and creativity. Compassionate hospitality as Eros that offers the possibility for an-other to differentiate herself in jointness creates a psychic space of potentiality, where the other is solicited by a particular configuration of desire to join in what is yet to come, from the virtual sphere.

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The artist like the analyst like the seer yields the boundaries of herself to include the pain and the wonder of the other or the world. She is wit(h)nessing whatever arrives: the pain and the wonder, the longing and the fear of languishing with-in con-templation. Thus an active tendency inside the active-passivity of fragilization lies in the tension between the originary psycho-ethical openness and the aesthetical transensing. She must take responsibility both for the different poles along the same string. The potentiality for re-traumatization and breakdown might be twisted toward breakthrough and insight. Artistic creativity works in the counter-direction from entropy when the erotic matrixial transference is tuned to human and the non-human consciousness. The passage through the human allows evolution but it might also contribute to entropy, because Life, as a

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cosmic consciousness which is not necessarily human, is in perpetual reattuning with human life and human consciousness. The artist is not a guardian of evolution or entropy. She wit(h)nesses these processes, she is a conscious particle of them, in an open Cosmos where opposites re-become differences and repetition de-freezes to become difference. The passage through a singular art-and-life encounter-eventing is crucial, but radiation from different art-and-life lines in different times and sites weaves each matrixial web. Our consciousness is linked to and is a part of the consciousness of the earth that is linked to and a part of the consciousness of the Cosmos. Artistic engagement with it distributes the spiritual. A spiralic movement of transformational eventing can be traced. The psyche-spirit-body of the artist, in itself already a countenance of transsubjective psychic traces, is actively embroidered by a passionate actively-passive fascinace. Fascinace can be prolonged only if a borderlinking with-in a real, virtual, traumatic or phantasmatic encounter-event meets with com-passionate hospitality of a m/Othernal quality. This doesn't mean the m/Other wouldn't become traumatized or traumatizing, in the sense that all unexplained residuals might become traumatic to the I. Whatever and whoever enters the place of the primary others is always also traumatizing. If the I feels too persecuted, fascinace freezes into fascinum, awe into fear and compassion calls, rather than resists, the narcissistic self. If fascinace is the ripening of a transformational potentiality in a matrixial prolongation of a time of co-emergence with and in a sensitive image, sound, touch, move, breath, etcetera, it might turn into fascinum when castration, separation, weaning, abandonment, shaming or splitting abruptly occurs. Fascinace and fascinum are different modes of fascination. Fascinum relates to the arresting power of the phallic *objet a*, and fascinace relates to the continual borderlinking and differentiating of a matrixial *link a*. With matrixial cohabiting and cohabituating, an archaic space opens its potentiality into the field of vision. A breathing touches artworks. The Psyche is yielding to the cosmos-spirit of the world by volitional fragilization. Consciousness arises from vectorial intensive body-minds and from matter-functions. In actively-passive contemplation and by artistic eventing, consciousness is intertwined within and enacted from the artist toward the world, from the world toward the artist, from a certain condition or processing of the I (self instants without self-identity on trans-subjective and transsubjective levels) facing the non-I with and against the self. Symbols and signs, concepts and rational thoughts are the more intelligible part of consciousness' iceberg; the spirit-psyche and the cosmos-spirit do

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not depend on them. Symbols and signs, concepts, rational thoughts and emotions encompass knowledge in a way more easily accessible to the human mind. Yet, creative eventing of linkage to, with and across the spirit is a kind of border-consciousness, it communicates the knowledge of a non-realistic, non-naturalistic, non-scientific Real, and its outcome — be it painting, color, line, object, performance, healing — takes place in and as copoiesis: a creative gesture that binds, that produces connectedness to the Cosmos while participating in and contributing to its transformation towards life and/or catastrophe. Copoiesis is the process plus the process-mark of such eventing in a cluster of psychic and spiritual time-spaces. The matrixial psyche-spirit is not confined to the frontier of an individual's mind nor to the human mind, yet it is via human artistic and healing working that it receives its first translation into our conceptual universe.

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If the artwork has with-in-out it the power to include its viewer in a space that allows him/her to actively surrender in fascinace, the artwork is doing its passage-work of healing. It is from that point onward that emotions-ideas of transcendence aroused by artistic values perceived by beauty and as sublime validate their meaning-as-emergence in-between the Real, the virtual and the Symbolic. The "external" invisible laws and regularities, irregularities and chaos, or rather waves, vibrations and frequencies from external sources get attuned and reattuned with internal waves, vibrations and frequencies through self-fragilization. The artist's and the seer's minds become a resonance camera obscura that hosts them in compassionate hospitality where they are swelling long enough until they are channelled, transformed, through and toward forms. The work of art doesn't represent or just perform. The artist mainly presents new events by way of transjects — objects and processes pregnant with transubjective emoves. The artist surrenders

Neighborhood and Shechina

In the Hebrew mystic tradition, one mode of revelation of God's spirit is the Shechinah. Shechinah, translated as Divine Presence, Holy Spirit and Divine Inspiration is a feminine Name of God, imagined like wind, breath or dove, as in the expression 'to enter under the wings of the Shechinah'. Shechinah is usually understood as dwelling: the place of dwelling of God's spirit. Via its root Sh.Ch.N., this Name also resonates with the word neighbourhood: Shachen means neighbour, and Shochen means dwelling, inhabiting. If the Shechina reveals the potential of inhabiting in neighbourhood as

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to the spirit of the world so that its copoietic gestures will work for life when she recognizes a cosmic and human spiritual enigmatic design that surpasses her cognitive consciousness and in which her contribution will become a part. The human spirit is a string of the spirit of the Cosmos. In relinquishing one's own desire to it one is borderlinking to the spirit of the world, nourished by it, transformed by it but also transforming it. In that sense artworks are affirmations of an intuition concerning consciousness itself. This doesn't mean that this consciousness is out there waiting to be apprehended. Rather — we participate in its ever-growing transformation of this consciousness. But a web borderlinked to other webs is evading any Web of webs precisely because resistance is born within the human pole of the string. At the heart of each web there is an encounter-event whose wounds are still open. Beauty is one of the names of the binding of compathic transgression with abstract expansion. Through art, grains of matter, ashes of light and shadows of void relate to one another and are transformed and injected backward or onward to the Cosmos, and, on a more visible plan — to the other on the transsubjective sphere, and up to the social-cultural Other. By metamorphic borderlinking, beauty emerges, and, within and out of it, copoietic consciousness evolves as well, in which we are accessing the sub-symbolic knowledge of growth and decay, utopia and apocalypse, evolution and entropy, living and non-living with-in the cosmic time-space. A cosmos-spirit is being transmitted and worked-through the spirit-psyche-soul. If responsibility enters the human by the proto-ethical sensitivity of pregnancy, the artist's relinquishment of the soul-spirit in generosity has ethical consequences. The principle of self-fragilization

spiritual, it suggests the divine within a human borderlinking.

This spiritual force can be identified inside human relationships by the matrixial principle of co/in-habit(u)ation: coemergence-in-jointness and besidedness while habituating to one another by fine psychic reattunement. A spiritual force is indeed engaged in the ethical positioning of co/en-duration — duration of co-enduring: living through and persevering in togetherness over a duration of time, remaining beside and tolerating the joy of pain — enduring a co/in-habit(u)ation with-in the other echoes bodily pregnancy, understood not as containing but as resonating together, at the level of a shared resonance. Shechina as a spiritual inspiration for co/in-habit(u)ation is one of the potential qualities of the matrixial transference. I have gradually become aware of different female and maternal spiritual qualities hidden in the feminine Hebrew names of God: Hessed, Shaddai, Rakhamim and Shechina. Where Hessed (Grace) as I have discussed elsewhere, refers to the female genitalia, Shaddai (Almighty) to the maternal breasts, and Rakhamim (Mercy and

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during metamorphosis permeates the psychic work of Eros and of Thanatos. When Eros borderlinks by matrixial channels we become attuned to one another coemerging and cofading together. The desire for coemergence in Beauty means being located in the midst and spreading in the space between worlds that do not usually meet, in order to be generated as the connection between them, to come-into-being as a vibrating string and to engrave shareable traces. The matrixial Eros works through transmissions within each linkage found in compassionate overtures. You receive and absorb traces of the Other and the Cosmos within yourself and you transmit them. The erotic position, which encourages borderlinking, exposes she who gives birth in Beauty — Diotima — to a traumatic contact that will turn her, again and again, into a response-able transject. Eros working for Beauty in the process of artworking, actually works towards an ethics of passage, a working-beyond as a transferential working-through. If the art-and-healing oeuvre indeed works (and there is no promise that it will work), some kind of initiation occurs, since each I has its own level of knowledge and responsibility, and each subject has its own way to understand the encounter. 'Creation lives as genesis under the visible surface of the work. All those touched by the spirit see this in retrospect, but only the creative see it looking forward (into the future).'¹⁰ This invisible now visible has no title — yet. The reciprocity of artist and viewer is not symmetrical and not specular. The expectations from the encounter are never predictable.

'Pathos turns to ethos which unites and encompasses forces and counterforces [...] We are striving for a crystallization of the accidental. Inclusion of the concepts of good and evil creates an ethical sphere, to which corresponds the simultaneous conjunction of forms, movement, and countermovement.'¹¹

Misericord) to the maternal womb, in the Shekhina the aspect of solace and grace enabled through co/inhabit(u)ation reaches human subjectivity by expressions of communicating in a womb-like neighbouring - this particular resonance - between foreign beings. In fact, in English this name of God resonates, via the idea of neighbourhood, with the Biblical commandment: 'Love your neighbour as yourself' (Lev.19, 18), while the word for neighbour in this sentence, in Hebrew, is: *rea*, which doesn't mean primarily 'neighbour' but rather: 'friend'. This kind of Love for the friend/neighbour is neither sexual nor that of attachment. What kind of Eros is it? If fascination and primary compassion are aesthetical entries into Love, then dwelling in besidedness in coemergence and cofading, differentiating-in-jointness while wit(h)nessing one another and offering compassionate hospitality - where co-response-ability is intuitively, even if unknowingly, acknowledged - are ethical entries into Love that appeal to all these "divine" spiritual feminine aspects: Shekhina, Hessed, Rakhamim and Shaddai. Different/other sides of

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If aesthetical and proto-ethical effects will produce transformation in the viewer and turn her into a seer, the occurrence of initiation by the art-and-healing oeuvre opens for her. On the ethical transferential level several becoming-subjectivities will meet by way of their sharing in the field of influence of their pulsating minds, and create a singular transjectivity otherwise inaccessible. Only in such openness a transformative art-and-healing effect will take place and cosmic consciousness will be channelled. Accidental encounters turn into creative encounter-events when a desire penetrates the virtual sphere and joins virtual strings left abandoned or unconnected, and trembles them, reattuning with their frequencies, until an eventing of forming and in-forming occurs.

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Note:

A. *Fragilization and Resistance* is a revised version of the paper *Inspiration, Inspiring and Transpiring. Fragilization and Resistance in Art*, partly presented as The *Visiting Professor* Lecture at the Maine College of Art, 30 July 2007 (Portland) and at the Seminar given during the period of this visit. It was also published in the catalogue for the solo exhibition *Bracha L. Ettinger: Fragilization and Resistance* at the Finnish Academy of Fine Arts, Helsinki, 2009.

B. *Neighborhood and Shechina* is a chapter from the essay *Seduction into Life, Traumatizing Love and Communicaring* presented at the conference *Desiring Mercy not Sacrifice*, Dublin, Trinity College, 1-3 November 2007.

these spiritual potentialities are the horror of expelling and outcasting — the disgrace and shaming of the ban, banishment and excommunication that the Hebrew words *nida* and *kherem* express. *Kherem*, boycott and ban in Hebrew (composed with the same letters as *rekhem*, womb and compassion in Hebrew) reveals the horror of the undoing of a matrixial knot which is always already hidden within other matrixial knots. The disgrace of *kherem* tears holes in the matrixial tissue itself. *Kherem* is an expression of the death-drive. In *rekhem* life begins; it is therefore an expression of nonsexual Eros. I suggest we understand *Shechina* as a *revelation of the Eros of co/in-habit(u)ating in neighbourhood at the level of the spirit*.

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- ¹ Paul Klee, *Notebooks*. (London: Lund Humphries, 1961, vol. 1), p.453-454.
- ² Paul Klee, *Notebooks*, *ibid.*, p.461, 463.
- ³ Sigmund Freud (1919), *The 'Uncanny'*, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (SE), trans. James Strachey (London: Hogarth Press, 1955), p.17
- ⁴ Bracha L. Ettinger (1997), 'The Heimlich', in *The Matrixial Borderspace*, Bracha L. Ettinger. (Minneapolis: University of Minnesota Press, 2006), pp. 157-162
- ⁵ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*. Trans. Brian Massumi (University of Minnesota Press, 1987), p. 327.
- ⁶ Paul Klee, *Notebooks*, *op. cit.*, 19.
- ⁷ Plato (360BC) 'Symposium' in *Symposium and the Death of Socrates*, Trans. Tom Griffith (Hertfordshire: Wordsworth, 1997), pp.1-58
- ⁸ Paul Klee, *Notebooks*, *op. cit.*, p.19.
- ⁹ Paul Klee, *Notebooks*, *ibid.*, p.463.
- ¹⁰ Paul Klee, *Notebooks*, *ibid.*, p.463.
- ¹¹ Paul Klee, *Notebooks*, *ibid.*, p.444.