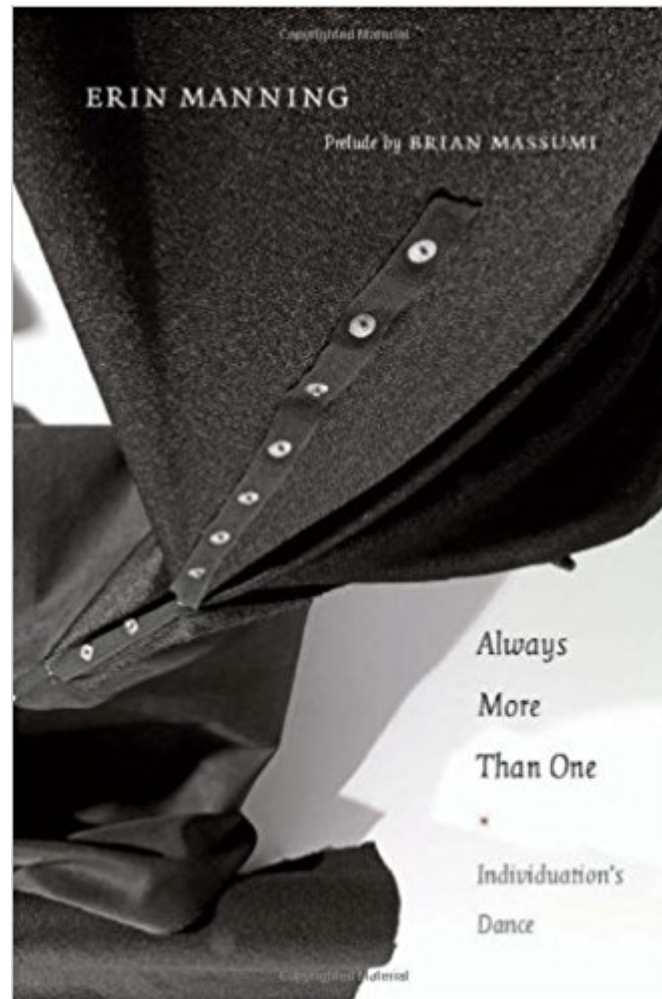


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Always More Than One: Individuation's Dance



Synopsis

In *Always More Than One*, the philosopher, visual artist, and dancer Erin Manning explores the concept of the "more than human" in the context of movement, perception, and experience. Working from Whitehead's process philosophy and Simondon's theory of individuation, she extends the concepts of movement and relation developed in her earlier work toward the notion of "choreographic thinking." Here, she uses choreographic thinking to explore a mode of perception prior to the settling of experience into established categories. Manning connects this to the concept of "autistic perception," described by autistics as the awareness of a relational field prior to the so-called neurotypical tendency to "chunk" experience into predetermined subjects and objects. Autistics explain that, rather than immediately distinguishing objects—such as chairs and tables and humans—from one another on entering a given environment, they experience the environment as gradually taking form. Manning maintains that this mode of awareness underlies all perception. What we perceive is never first a subject or an object, but an ecology. From this vantage point, she proposes that we consider an ecological politics where movement and relation take precedence over predefined categories, such as the neurotypical and the neurodiverse, or the human and the nonhuman. What would it mean to embrace an ecological politics of collective individuation?

Book Information

Paperback: 328 pages

Publisher: Duke University Press Books (January 9, 2013)

Language: English

ISBN-10: 0822353342

ISBN-13: 978-0822353348

Product Dimensions: 0.8 x 6 x 9 inches

Shipping Weight: 15.2 ounces (View shipping rates and policies)

Average Customer Review: 4.0 out of 5 stars— See all reviews— (1 customer review)

Best Sellers Rank: #989,457 in Books (See Top 100 in Books) #98 in— Books > Arts &

Photography > Performing Arts > Dance > Reference #737 in— Books > Politics & Social Sciences

> Philosophy > Movements > Humanism #1783 in— Books > Politics & Social Sciences >

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Customer Reviews

Picking up right where *Relationscapes* left off, *Always More Than One* continues Erin Manning's attempt to cultivate a manner of thinking which attends to things in-the-making (rather than things

'already-made'); hence not bodies but 'bodying', not 'the world' but worlding, and not ecologies but 'ecologies of practice' are the conceptual protagonists that make up the bulk of this delicately written tome. Far from an abstract piece of high theory though, it's dance, art, film and - movingly - autistic experience which provide the touchstones for Manning's intricately woven project. After all, as she so eloquently emphasises time after time, no one thing stands alone apart from the fields of relations out of which it is composed, and this is as true of the book as it is the subjects she examines. A note on that eloquence however: while written in a style that is singularly her own, Manning's prose is by turns both breathtaking and maddening. Breathtaking for it's ability to employ the affective charge of language in a way uniquely suited to it's own ends, and maddening because, well, see for yourself - On the notion of the 'event': "Think event-time as the foregrounding of the co-compositional infra layering of diagrammatic force form in the now of experience. For the event to dance to attention, the event must create a resonant intensity between the preacceleration of the present futuring and the alignment of a future presenting. Topological time squeezed into the improbable now of movement-moving.

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