

Allowing encounters, a subtle tentative around the praxis of Netai Halup.

by Luis Guerra

Netai Halup's work proposes anarchitectural fields of intensities. The bodies found through his praxis are exposed to a relational intensity that exists within the fragility of their own thingness. When we see his work, we aren't just seeing the objects there, we are rather witnesses exposed to a moment of touch, to an imperceptible state of contact, we are there at the instant of an encounter where a critique is materially displayed, in an aberrant motility. This perceived raw tension is a skin from where Halup's praxis eventually happens. Like hanged bodies in exhaustion, these actions appear to increase the environmental continuity through solidary cuts. The given and known space, where bodies are, is forced by the bodies themselves, performing fragile intensities that make visible an incorporeal μετάστας. Metastasis here refers to its original Greek use in the sense of migration, dislocation, transformation, change of place (Faucher, 2013: 117).¹

Like in the case of the spiderweb, the integration of the environment here conjugates with the zones of disruption within the network built by Halup. Here resides a potentiality, in the sense of making appear an unstable singularity of being in suspension. These bodies appear at the point of junction of the movements, forming fields of tensional disruption.² In fact, like a line in/of errancy, a praxis subsumed in anabasis, what we see in Halup's works are traces, in Deligny's terms, mapping points of an oscillatory encounter that happens to question the stability of beings.

Halup allows these encounters to exist, the chance meeting of an intensive contact. Modeling traces that subtle lines compose through methodical accidents, frictions allowing surfaces to arise. Positing, displacing, even breaking, it is almost impossible to define that point of encounter which suddenly happens beyond the scope of things. Because an encounter changes

¹ "The metastasis of the Hydra is present in the sense that it is deprived of a true categorical stability in ontology. It mutates into something other when it is seized upon by the desiring-machine that is Heracles, thus functioning in reactive selfdisplacement. But before this conflict, without the presence of a prescribed nomos and logos, it gathers in itself a tight and ever-increasing reserve that eventually breaks out in an ecstatic mutation. Heracles' attack triggers the Hydra's selfprotective reaction, while at the same time reiterating the law that denies the Hydra a full existence in the logos. Does it rebel by multiplying itself, its action essentially ironic in that Heracles' attempt to negate the monster merely produces more of its presence? Is it a serial repetition that goes against the banal prominence of the singular sign (the code of Zeus, the laws of the polis, or the more metaphysical idea of one essence for one existence)?" Faucher, Kane X. (2013) *A Deleuzian Approach to Information*. Rotterdam, The Netherlands: Sense Publishers.

² Alain Brossat, "Entretien avec Jean-Louis Déotte", *Appareil* [Online], publicado el 26 septiembre 2013, consultado el 04 mayo 2018. URL : <http://journals.openedition.org/appareil/1801>

everything. It transforms everything. An encounter is an event through which a subject becomes vacant.

Fernand Deligny writes about the construction of circumstances as the main act of the pedagogue, a *tentative* for an encounter to occur. Kafka's humble object-monster, Odradek, suddenly appears running through the legs of the Family Man, interrupting the apparently unwavering life of the cultural bourgeois landscape, like the thousands of figures, these contemporary shadows, crossing the invisible lines of frontiers, risking their unique existence. "Être en réseau" for Deligny is to co-exist in that dispossessed state of becoming something else, someday spiders, someday sands, someday nothing at all. Being in touch and being touched, crossed by the multitude of others, co-being then, echoing within echoicities. Territories of strings hanging around in tension, exposing "hors-de-lieu" the untouchable fragility of our dispossessed inexistences.

In Halup's works exist an intensity for delineating inscriptions of connections. Like when he interrupts an architectural space just with a couple of cables or ropes, suddenly operating the existence of that alter-space within itself. Lines of force. Forcing the things, already residing there, to shape framed instants of movement disrupting reality, displacing it. In that condition of the almost-nothingness that the things Halup decides to use, the connections produced convoke a poetic of precarity. But this precarity is that of their weights performing instability throughout the constantly happening space. The things find themselves at the skin of the space, exposed in their naked gathering of touches. Like a theater of suspension, where apparently nothing is happening, at least nothing to the daily capitalistic counting of life, the convoked things enable a spacing that happens to ~~be~~ force like a thin skin doubling the unseen reality in silence around.

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