

1. "She takes delight in detours. Her wandering makes things such that even when Reason is given a (biblical) role, it will have to outplay its own logic. For a permanent sojourner walking barefooted on a multiply de/re-territorialized land, thinking is not always knowing, and while an itinerary engaged in may first appear linearly inflexible — as Reason dictates — it is also capable of taking an abrupt turn, of making unanticipated intricate detours, playing thereby with its own straightness and likewise, outwitting the strategies of its own play." (Trinh T. Minh ha, *When the Moon Waxes Red*)

2. "knowing does not lie in the establishment of a correspondence between the world and its representation, but is rather immanent in the life and consciousness of the knower as it unfolds within the field of practice set up through his or her presence as a being-in-the-world. This unfolding is the complex process to which the metaphor refers. Here, 'to process' is understood in an intransitive sense. Like life itself, it does not begin here or end there, but is continually going on. It is equivalent to the very movement the processing – of the whole person, indivisibly body and mind, through the lifeworld." (Tim Ingold, *Being Alive*, 159)

3. "it generates new forms of experience; it tremulously stages an encounter for disparate practices, giving them a conduit for collective expression; it hesitantly acknowledges that normative modes of inquiry and containment often are incapable of assessing its value; it generates forms of knowledge that are extralinguistic; it creates operative strategies for a mobile positioning that take these new forms of knowledge into account; it proposes concrete assemblages for rethinking the very question of what is at stake in pedagogy, in practice, and in collective experimentation." (Erin Manning, *The minor gesture* 27)

4. "Folding-unfolding no longer simply means tension-release. contraction-dilation. but enveloping-developing. involution-evolutio..Even in a physical sense we are moving across outer material pleats to inner animated spontaneous folds. These are what we must now examine in their nature and in their development. Everything moves as if the pleats of matter possessed no reason in themselves. It is because the Fold is always between two folds. and because the between-two-folds seems to move about everywhere....I am forever unfolding between two folds, and if to perceive means to unfold. then I am forever perceiving within the folds." (Deleuze, *The Fold*)

5. "This is space as pure extension, a matter of xy coordinates. If space is more than (or even not) coordinates, but a product of relations, then 'visiting' is a practice of engagement, an encounter. It is in that process of establishing a relation that the 'cost' can rather be measured. (And space is made, as well as crossed, in this encounter.) Space is more than distance. It is the sphere of open-ended configurations within multiplicities.." Doreen Massey, *For Space*

6. "what is special about place is precisely that throwntogetherness, the unavoidable challenge of negotiating a here-and-now (itself drawing on a history and a geography of thens and theres); and a negotiation which must take place within and between both human and nonhuman. This in no way denies a sense of wonder: what could be more stirring than walking the high fells in the knowledge of the history and the geography that has made them here today." (Doreen Massey, *For Space* 140)

7. "Deformation—topological becoming—gives relational movement its rhythm. The sensation of moving the relation is rhythmic, a topological transformation that folds to infinity. The sensation is multiple, but not multiplied. It works on many levels at once—macro- and

microperceptual—operating on planes rather than in divided sequences. These planes of sensation are amorphous—they never produce a recognized feeling that can be repeated in the same way. They are felt not in their form but in their effects. Sensation is accumulated, it morphs and coagulates and disperses, always operative between levels. Sensation is in and of movement.” (Erin Manning, *Relationescapes*, 34)

8. “Perception will no longer reside in the relation between a subject and an object, but rather in the movement serving as the limit of that relation, in the period associated with the subject and object. Perception will confront its own limit; it will be in the midst of things, throughout its own proximity, as the presence of one haecceity in another, the prehension of one by the other or the passage from one to the other: Look only at the movements.” (Deleuze & Guattari, *A thousand plateaus* G282)

9. “The ethical aim becomes to distribute value more generously, to bodies as such. Such a newfound attentiveness to matter and its powers will not solve the problem of human exploitation or oppression, but it can inspire a greater sense of the extent to which all bodies are kin in the sense of inextricably enmeshed in a dense network of relations. And in a knotted world of vibrant matter, to harm one section of the web may very well be to harm oneself.” (Jane Bennett, *Vibrant Matter A Political Ecology of Things* 13)

10. “A complex-process metaphor, on the other hand, would lead us to prioritise the practice of knowing over the property of knowledge. Rather than supposing that people apply their knowledge in practice, we would be more inclined to say that they know by way of their practice – that is, through an ongoing engagement, in perception and action, with the constituents of their environment. Thus, far from being copied, ready-made, into the mind in advance of its encounter with the world, knowledge is perpetually ‘under construction’ within the field of relations established through the immersion of the actor-perceiver in a certain environmental context. Knowledge, in this view, is not transmitted as a complex structure but is the ever emergent product of a complex process. It is not so much replicated as reproduced.” (Tim Ingold, *Being Alive*, 159)

11. “If there is difference and distinction, there is neither separation nor an abyss between so-called material bodies, living bodies, social bodies and representations, ideologies, traditions, projects and utopias. They are all composed of (reciprocally influential) rhythms in interaction.” (Henri Lefebvre, *rhythmanalysis*, 43)

12. “Because power is a multi-layered and dynamic entity, and because as embedded and embodied, relational and affective subjects, we are immanent to the very conditions we are trying to change, we need to make a careful ethical distinction between different speeds of both knowledge production - with the predictable margins of institutional capitalization - and the construction of alternative knowing subject formations...We need to acknowledge the multiple and internally contradictory aspects of our own knowledge practices by adopting a diversified materialist approach, which I propose as the antidote to relativism. The difference is a matter of ethics: becoming as the realization of affirmative, collaborative ethics, as opposed to the axiom of profit and maximization of consumers’ quantitative options” (Rosi Braidotti, *Posthuman Knowledge* 90)