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Suspending Subjectivity: New Grounds for a Revolutionary Praxis of Autonomy

What are the limits of the possible? How can we surpass limits that are socially and historically constructed contingencies? By what means can we create what is not, based on what is?

Two main lines of thought will be explored in this paper. Firstly, that to feed the political imaginary with the infinite resources of the radical imaginary, it is critical to think of what lies behind, and beneath human subjectivity. By what means, however, can we access this pre-rational state, the primordial magma, from which we edify social imaginary significations? Secondly, and consequentially, a *praxis* of transgression will be proposed as possible loci for the creation of new meaning. *Praxis*, which is necessarily intertwined with a politics of autonomy for Castoriadis, must challenge the imaginative closure of systemic and inherited thought.

By way of a concrete object of research, namely, Japanese Butoh dance/theater, we aim to explore the suspension of subjectivity as possible *techne* to uncover the infinite resources of magma, this flux of being, from which political imaginaries and human subjectivities appear as determinate. This *techne* reaches deep inside the flesh, in order to release the archeology of historical sediments composing the body. In this critical moment when sense (meaning) and matter (flesh) ‘touch’, transfiguration is performed. Butoh could thus be interpreted as a *praxis* of transgression that accesses an ‘*immanent beyond*’ our daily reality.

This exposé is thus an attempt to understand crossing-boarders, shifting registers, and transgressing limits, in order to release new possibles, and actualize new virtuals.