

**A REALM POTENTIALLY
READY TO BE
TOUCHED.** ABOUT
MACHINISM OF
PROXIMITIES AND ITS
NON-DEFINING *AB*
AETERNO CIRCULATING
TRANSPARENCY

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INTERRELATION

INTANGIBILITY

PROXIMITY

IMPLANT

IMMATERIALITY

This paper presents an experimental reflection on the immaterial field generated by proximity, interaction, and shared affective tension.

Rather than developing a conventional academic argument, the text performs its own object of inquiry: the unstable space that emerges between subjects when an interrelation takes place. Through the recurring figure of the loom, the essay describes this space as an intangible yet operative realm, made of tensions, threads, rhythms, and non-defining forces that cannot be

fully grasped while they are active. The proposed “machinism of proximities” is therefore understood as a temporary and self-consuming structure: it arises from material encounters, operates through affective and subjective forces, and disappears when one attempts to define or experience it cognitively. By combining poetic language, speculative reasoning, and self-referential form, the article questions the possibility of describing immaterial relations without reducing their atmospheric and affective complexity.

#00_WARNING:

TO UNDERLINE, TO IMITATE, TO PERFORM

The following text is an experiment. This is not to mean 'experimental', but instead to underline its psycho-technical emotive and effervescent stimula originated from a set of shared sensations bubbled up in a non-constructed or premeditated conversation between two people –us, Francesca Flora and Achille Filipponi– who have urged to combine such in a piece –this– aiming to represent a mutual strain of thoughts held together by an invisible and in-material, yet tangible, sense of belonging. The style of the main body is deliberately seeking to imitate academic writing in both form and language as the authors attempt to delve through the intrinsic field of the in-matter, intended as a non-territory, and not interfere with its own potential container, therefore the usage of a prefabricated linguistic anatomy is engaged with only as a directional means to an end. Poeticity is deployed as a system of narration that bases itself upon the authors, and in any way references back to academia in order to purposefully attempt to eliminate the hierarchy present within the hyper-consequential academic chronicling of thoughts and concepts. The text is structured in six paragraphs inclusive of an introduction and a conclusion. Its citations can be found in the form of foot-noted aphorisms auto-fabricated by the authors through debate, as no academic reference is used, nor other formal types of excerpt have been included: all comes from deliberate allusions and assumptions of the authors as we believe the text itself to be both source and outcome of its own, like the water of a fountain, recycled but constantly new, to serve its own purpose of existence and independence, while attempting to state a form of evanescence and intermediality, as if it were an inherent counterpart to the topic it represents. The resources are in fact purposefully hidden and camouflaged within the text, as this is intended to be 'experiment' of itself through the development of its own discussion and

Fig. 1 Achille Filipponi, Francesca Flora, *Untitled*, 2025, Overlapped photographic files of the empty body of unsent emails taken by the two counterparts, 13,5cmx10cm. Courtesy of the authors.

reasoning, therefore its skeleton lies within the body of the work it attempts to belong to, as they cannot be separated from each other and represented within other works. Thus the text enters its own fluid dimension, where the lines of its own origin, discourse and consequentiality blur together through the making of the work. Within the binary source - outcome, in-material - material, is stated the metaphor such work aims to undertake by representing itself through both content and form. Therefore with the following work, we endeavor to perform a kind of in-materiality that may be present both within the reasoning of the text and its own form. The text moves in-wards performing the over-submerged complex it will confront itself with, therefore it attempts to become 'area' of its own creation, while equally being its own descriptive result. We warn that the following



sequentiality may lead to nowhere, and potentially solely back to its own hint, through not only the dematerialization of process and sources, but also the authors' authoriality.e design.

#01_INPUT:

ON A MORE INSUBSTANTIAL CREVICE

The analysis of the ever varied types of interrelations and interactions within societies in relation to the arguable presence of hierarchical structures those may be embedded with, seems to have been at the forefront of plenty of anthro-sociological studies, which may have diversely drawn attention towards the reasoning of certain behaviours in relation to class, gender, race and other more niche but yet fundamental pivots of intersections of identities¹. Through such critiques, it may have been emphasised how certain gestural narratives have designated and often perpetuated structural apparatuses from which they originate from². This biunivocal exchange has drawn attention to physical³ –and therefore evidently binarian– facets that reflect biases able to recount and resume societal constructions profoundly rooted within persons of all kinds.

The following text aims to drift focus from the logicity behind such antithetical reasonings⁴, in order to emphasise a kind of irrational and in-categorizable subjectivity present within the physical space of interrelations, by attempting to individuate a resonating hint within an ephemeral and unsystematic yet ordered in-material narrative. The work develops by taking into consideration the prior established presence of imposed normativities within gestural narrations, although it will not focus on them⁵. This is not to underestimate the fundamental discourse they withhold, but to zoom in on a more insubstantial crevice curbing the potential coexistence between a functional emotivity and an irrational functionality, by questioning the presence of a

sheer area of belonging, a loom, an implant, a tenet, where such in-material relation, and therefore its own place taken, may occur thanks to the tensions of the sentimental forces inhabiting it⁶.

#02_OUTPUT:

TRUSTING THE PACE OF THE INVISIBLE CREED

The geographical territories that spring through moments of human interrelations⁷, shared by two individuals (or more, or groups of), give form to an intangible unique sacral ridge representing the line between the material and the in-material, as it connects the characters involved together with their own sensorial multiplicities, both individual and exclusive, though collective and synergic, spiritual and in-corporal, yet ordered and societal. Such territory is a space composed of molecules like most spaces⁸. It is the area of matter between at least two parts that interact, not necessarily intentionally. It is an over-submerged untouchable complex existing intangibly upon reality. It activates itself by catching the attention of the two parts, who develop interest in the new realm created. Presenting itself when the interaction begins, the area hisses quietly but presently turning into a temporary tenet of rhythms to be pursued in order to proceed with the moment. And by trusting the pace of the invisible creed, the parts interrelate⁹.

The area can be imagined as a transparent but ever sewed net of energies and synergies able to pull one back and forth from others, like the threads of a loom¹⁰. Without threads, without a loom¹¹. All too tight or too loose to exist into a perfect pattern, or instead absolutely perfectly stretched and rightly tightened, potentially ready to be touched, to be worn. And in fact its in-imaginable in-materiality lies within the innumerable possibilities of tension, length, thickness and knots that then make the tenet, made of instinctive, intuitive, biased, sub-objective motifs that intertwine

through logical rhythms, overtly presenting themselves as bodies that linger through movement.

#03_THE LAYER: A FICTITIOUS AMBITION

The loom, the implant, the area, the matter, the tenet, the realm, may have tended to be categorised as a pre-constructed material mechanism performing in accordance to the cultural norms of the characters involved¹². Although, its potential unambiguous and intuitive definition, designed upon societal biased basements, lacks in the consideration of the presence of a thin extra sentimental affective layer –or a thread– belonging to the yet hard-to-categorise individual sphere, imagined as outside of the constricting weight of psychiatric and psychotherapeutic lenses, and equally away from the sensible functionality related to the coordinates of existence.

Such affective layer may exist to disturb its own implant of belonging irrationally and unpredictably¹³, guiding it to access its own core sentimental force –angled, individual, emotional– something that microscopically mutates, from zone to zone, able to complex the conceived spectrum of human experiences and their potential outcomes, while equally unleashing their very own fictitious ambition.

It must be noted that such affective thread also acts dynamically as not only it provides unprecedented, though functional, action between the parts involved in the reality, but it is also able to instigate manifestations within its own loom. Such are intended as forms of microscopic emotive dynamism¹⁴ able to de-structure the pre-set scaffoldings of their own implant, while equally allowing their own directional auto-construction underlying the continuous and necessary cross-fed contradictory, yet ever logical, binarian mechanisms of sentimental - fixated, irrational - organized, individual - collective.

#04_CONTINUOUS: SUFFERING, TRANSLATING, DISORDERING

Inside of the loom, such affective layers may take place in a tension that is itself imagined as irrational and non-functional, detached from biases and semantic constrictions. Arguably such tension may be the loom's subjective conviction, or motor, which self-nourishes it of its own creed, in order to mobilitate it to operate arbitrarily¹⁵. This may be the vigour of the nonsensical identity of the thread itself, which allows it to behave irrationally but yet within a sphere that exists and can be known, though not experienced. And by doing so, tensions create, all threads are tightened and the loom can function.

Thus, the loom's tendency to 'tend to' or to 'be tense' may originate from in-material and ephemeral internal manifestations, which have material outcomes through their own physical translation within reality, when being sensed by bodies¹⁶. In the loom all takes part coherently within its own container, ever built, ever firm, and it is in fact through such accordance that it may be presumed that its own sentimental threads do suffer from logical affirmations and cohesions of a sphere—reality—that do affect the implant itself. Although, it is within such consequential offspring that a fortuitous form of pre-built irrationality takes place logically¹⁷, subverting its very own implant of belonging by being both known and unknown, predictable and disturbing, functional and sentimental, for the utile sake of the interrelation, though equally for its own visceral disordering¹⁸.

#05_PLACEMENT: COMPREHENSION AS SABOTAGE

Attempting to grasp the space hosting the presumable in-material in-presence of an extra-affective level existing within its own interrelational implant, able to activate itself

dramatically and irrationally, though logically, elevating the interaction to a more instinctive, yet intangible, ground of shared experiences, while equally transforming itself to a more intimate and individual nook within the experience itself, may be the spontaneous consequential act in order to try and experience it, delving through its possible semantic value, in relation to its own logical and chronological positioning within reality¹⁹. In other more practical words, feeling the urgency to physically be inside of the implant in order to closer experience its own affective layers, as something different for everyone but present for all, and therefore potentially categorizable, seems a logical act in order to be able to descend from its sequential order²⁰.

However, the pivotal fundament of the loom is its in-existence. The territory of the loom presents itself through interrelation²¹, although it cannot be experienced as it does not have the capability to exist. It is the entity that makes the interrelation experienceable by becoming a new, though separate, tenet of each interrelation, which may not exist without it as it formulates through the interrelation itself. The closest possible to the loom may be to flutter around it and its invisible puzzle of multiplicities. Although, in order to do so, it shall be considered that, as the loom may not exist, nothing may exist inside of it. Such in-tangible complex territory has neither a generation nor an origin²². It is a fictitious area made of momentum whose rules cannot be defined, and the attempt of doing so may suffocate its fictitious evolution.

The experience of the interrelation must remain within its own physical output²³, while its own area of in-matters –the loom– and its sentimental forces –the threads– may not at all be taken in consideration by who enacts them but must be trusted in their own evolving in-existence. The interaction must remain tangible on the outside –in the material– and not within its own tenet of creeds. ‘It’ may be physically felt²⁴, though not cognitively known. The loom’s in-existence within its own self-development and evolution may therefore be

abstract, in-touchable, in-present, while the human attempt to its realistic placement within experience will result in its very ultimate sabotage²⁵.

#06_END:

A NON-ENDING TWIN CONVICTION

The presence of this over-submerged untouchable complex existing upon reality, which according to the preceding discourse has been identified as a loom, or an implant, held in its own in-visible, in-tangible shape by the emotive-subjective forces inhabiting it, which present themselves as contradictory balances in accordance to their own sentimentality, though equally as result of the normative structures they may be embedded with, can be arguably compared to the core form, structure and purpose of this text. In fact, the directorial-consequential-descriptive mechanism such follows, enhancing its own contradiction by mirroring the suppositions of the in-material, without attempting to approach its own experience, not only performs the fundament that the implant enacts, but it also reflects its core in-tangibility²⁶. As the loom claims its own in-experiencability, while allowing familiar descriptiveness, the text appropriates and implements such pivotal characteristics by becoming its own sole grasp to itself²⁷, hence by not being experienceable, only imaginable. Therefore, It may be concluded that the destiny of the loom in relation to reality, is the one of being condemned²⁸, as a form of constricting binarian –yet spiralling– consequentiality resides within the ridge that aligns the material with its respective in-material. As a vortex that spirals from within, the implant exhausts itself in conjunction with the interrelation it derives from, while following its own detached but parallel arc of in-existence: it springs within the in-material, it joints on the ridge together with its own respective material realm, it finally dissolves within it. It exists in the in-material,

though it is strictly dependent on its own material realm as it is contemporaneous with it²⁹. Therefore, it may never be experienced, as when acknowledged, such has already terminated to operate³⁰. The sole knowledge applicable to it may occur retrospectively to its own operation, though only through its description, by producing a 'twin' able to recount and resemble it, though unable to be lived. Hence the interrelation with its own emotive territory—the material and the in-material— mutually feed each other like the water of a fountain, as every in-material derives from its own material ground, and consequently —after its own exhaustion— each in-material is able to affect the following material, through the material itself that has sensed it, therefore it nourishes the following material, able to then give room to the succeeding in-material, and so on³¹. Like such relation, the text becomes metaphor of the binary present within the machinic relation between the material and the in-material, as well as of the one present within its own conviction of in-experienceable consequentiality, as the text is both source and outcome of itself, both descriptive of its own primordial for of experience that cannot be lived experience. The text functions as the mimic form of its own psycho-emotive implant. It becomes the twin of the in-material, by being its surface knowledge of access, while its intrinsic significance³² remains within an in-tangible, in-experienceable over-submerged untouchable complex that exists through its non-existence, and while being unknown and in-experienceable —yet ever so present— it hisses quietly but presently, echoing itself within a gesture that, bound by its nature, will eternally carry the inevitability of its own destruction³³.

NOTES

- 1 Immateriality of someone's unreadability for someone else.
- 2 Immateriality of the long curve perceived as a straight line.
- 3 Immateriality of the surge and then of the resurgence.
- 4 Immateriality of the present towards the weight of that is shattered.

- 5 Immateriality of things that might not even arise.
- 6 Immateriality of being inhabited.
- 7 Immateriality of the unknown and providential stimulus
- 8 Immateriality of the 'somewhere'.
- 9 Immateriality of the preventive and protective act that did not take place before everything that did.
- 10 Immateriality of the gulf revealed by a reunion.
- 11 Immateriality of the signified in relation to the signifier.
- 12 Immateriality of the dark heart of the subject.
- 13 Immateriality of the preventive and protective act that did not take place before everything that did.
- 14 Immateriality of the accompanying panic.
- 15 Immateriality of the arbitrary.
- 16 Immateriality of what is interesting as it is interchangeable.
- 17 Immateriality of the sense of discovery given by the fragmented now to recompose.
- 18 Immateriality of all that was.
- 19 Immateriality of the missing embodied as a hole.
- 20 Immateriality of what you thought you would do.
- 21 Immateriality of all that guides.
- 22 Immateriality of hidden and cultivated intent.
- 23 Immateriality of deciphering each other by virtue of an intimacy.
- 24 Immateriality of a yet unknown pain.
- 25 Immateriality of the heave-ho between memory and ephemerality.
- 26 Immateriality of the absent celebration in absence of the celebrated.
- 27 Immateriality of the question as incubation.
- 28 Immateriality of the final judgement.
- 29 Immateriality of the dramatic value of the rite.
- 30 Immateriality of the existent after a memory collapses.
- 31 Immateriality of all that guides.
- 32 Immateriality of vibrating language.
- 33 Immateriality of the ravine always feared and never felt.

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