the first

Another that walks with several

After failing to write a response (One that moves beside you), I switch strategy, and strike two potential calongs.

One — walk by two

Participants read One that moves beside you and single out some words that catch their attention. Then draw connecting lines between selected words and turn the page into a map of trails. This map is then transferred to a different page/space, material (body, voice, objects etc.) or immaterial (image, thought etc.) where the trails are retraced in different 'walking' modes. A number of trans-embodied walks are exposed, practiced, memorized and finally performed in sets of two. The walks by two may be negotiated or not, challenged or not. Other paths may be followed, and

Walking IS the perfect metaphor for two

ladies (you and I) and two texts (yours and

mine) to travel from, to, besides, across and

past each other—it also speaks for choreo

graphy as the mode for this page to manage

the undulate pattern of a double dynamic.

Choreography is a 'free-style' walking, performed by a chain of steps. Each step is a

triple action; first a move to the side (shift

from normative posture) then a backing

off twist (settle behind), a Turn your fuck-

ing head to the left (Deborah Hay) (shift

perspective) and a charge (prerequisite),

which takes you to the tip of your toes (off

balance limit), wherefrom a leap takes off

A "twist ball change" (basic jazz dance

move and core principal of motion in the

Orient/martial arts), the winding and

unwinding of a spiral. For the purpose of

dis-traction (at-tension to the elsewhere)

and the thrill of an outdoor stride... 'Take a

GO means having the means to take a first

step, whether knowing where to or not, ei-

Thus to have the ability to target trajec-

tory, imagined or not, long-term or short-

In this sense GO is an act of self-determi-

nation, induced and endured by a belief in

I refer to Julia Kristeva's reading of 'free-

dom' as the ability to take a first step and

devote/engage oneself in the possibility

of change. Freedom, according to Kristeva

is a beginning, an induced nativity, which

requires the willingness to 'revolt' ones

moves (to flip the step). And to Angela

Davis' statement that the prerequisite of

revolution is having the courage to 'imag-

ine' change. And to walk into this 'image'.

By Frank Underwood theatrically rephrased;

'Imagination is its own form of courage'

(closing line of House of Cards' episode 8

Repeated revolt, courage, and imagina-

The state of the s

tion; this is what I need to write this jazzy

lived, expected or highly improbable.

walk on the wild side' (Lou Reed).

ther way ready to charge.

(and devotion to) change.

season 3).

(trajectory) to fall elsewhere (change).

In order to respond to your call, without having to face you, I stepped inside your lines and wrote myself in between.

Then I pursued pandemic proliferation, and overdid my stay. It has been fun, but nerve-wracking.

This text is long, uneven and astray; too many words at hands to avoid distraction, too little rigor to delineate target.

The wording is obscene. Pretentious, overcrowded, self indulgent and unbearably tedious. A monster aloof.

Purpose uncertain, probably hopefully a place of departure, tion yet to be determined.

I am going

modes

cal guts.

2

One that moves

disrupt initial traces and modes. Other doings may occur, and jointly or disjointedly pursued. The couples may perform one at the time or all at once. The event is collectively addressed. May span over one or several days.

Two — walk the ruin

Participants transfer (write, paint, carve, tattoo etc.) One that moves beside you upon hundreds of (utility) objects of whatever solid materiality (porcelain, concrete, wood, metal, glass etc.) then broken into pieces and scattered upon the entire floor of the space. The text turns into a disordered mass of words-into a ruin* of what it was. Participants walk the ruin, read the text-remains, single out some words (slivers) that catch their attention, and trace the trails connecting them-literally (walk the paths) and by syntactical logics (chosen words should uphold a sentence). This done, they remove selected slivers from the space. Once removed from sight,

selected words expose a series of clearings. small gaps, mini-voids that erase meaning, and open for another. From being a disrupted yet complete record of the text, the ruin turns into a confusion of absent meaning. Participants walk the previously traced trails, touchdown each clearing, and retrace (reconstruct) meaning, whilst coping with overall disorientation.

Both are nothing but blueprints for dwellings of some

In the company of some folks

Here we go

In vaulted order

Walking will require need-based navigational skills and provide for a different reading. walk the ruin is to be performed by several wanderer at the time or all at once, one time only, very quickly.

The transference of text upon the slivers will be tedious and time-consuming, leaping between fiction and memory will be over in a flash.

The ruin of text-slivers reenacts the redistribution of (recorded) matter necessary for the forth going (yet to record) discourse. Theoretical reference is the concept of 'ruin' as formulated by Walter Benjamin, namely as the form, format and motion (destruction and reconstruc-tion) by which history proceeds and at the same time remains, in other words as the undoing and reassembling of past, current, and future discourse. With his concept of 'ruin', Benjamin paved the way for Jacques Derrida's formulation of deconstruction, which in turn has dominated the entire trajectory of post-modern and post-structural theory and art practice.

Walk the line (core stability a

of disorientation

eye, whilst movii

This is a pack of co Quantity and thick Not to be read in a lowed in small por By a swift move of

I take your invitation as place of departure,

alternate one step of yours with one of

mine, add some other strides, and imagine

something else. Then I revault off center (2),

dare a jetté (French for thrust and Ballet

leap), and charge a 'I do not know where

Where does it start? Muscles tense

One leg a pillar, holding the body upright

between the earth and sky. The other a

pendulum, swinging from behind. Heel

touches down. The whole weight of the

body rolls forward onto the ball of the

foot. The big toe pushes off, and the

delicately balanced weight of the body

shifts again. The legs reverse position. It

starts with a step and then another step

and then another that add up like taps

on a drum to a rhythm, the rhythm of

Walking is a mapping device relying on a

pre-learned motoric skill, a ready-made be-

havior (habit), tracing a micro-rhythmical

path/pattern in space-chronophotogra-

phy (3). Durational series of ordinary shifts,

driven by inclination to change, walking

maps, navigates and inhabits the outside.

Choreography is a way to stand up for

(stå på/påstå) and walk a different path,

whilst going for a shifting of habits and

This walk entails the uncanny overlap

Not only the daring twist vault shift

thrust fall and recovering trust in change,

but also the means to handle gravity iner-

tia rage vanity indifference and all, most

importantly the willingness to look to the

left with your 'Eyes shut open' (Stanley

To navigate difference (GO) is a gutsy

Writing is a lot like seeing-Hearing is

Kubrick) and step away/into.

ride. Better alert all senses.

Jade College of the process of the p

of symmetries (body-divide and whatever

binary system), hence requires norm-criti-

Whilst drumming a symmetrical song.

walking. (Rebecca Solnit, 2000)

Walking (1) is a forward motion performed by two legs (in bi-pedals), in turn repeatedly shifting from a place of departure to the next (pendulum). Each step is a triple move, first a sinking shift to the side (free the stepping leg), then a backing-off twist followed by a roll from hill to toe (wind up the charge) and a diagonal leap ahead (land in the next spot). Taking a step forward entails pacing a triangular pattern. A three-edged strategy that enables walking to recycle energy. Walking is the tracking of a distance by a chain of forward strikes in a zigzagging manner. Performed by a synergy of symmetry that spends an output to gain input, whilst falling into elsewhere.

and claims everybody's attention - listening on the other hand is a whole different Reading a text out loud unfolds the writing – good for edit

Writing out loud choreography (perform-

Choreography is a lot like writing, a lot like

seeing (blind spot)—Hearing (speaking) is

also important—as it occupies all senses

ing) ex-folds (exposes) the reading-too late for edit Silent reading keeps the writing unfolded

Silent seeing keeps choreography folding in Writing needs to keep its secrets

So does choreography, although she rarely

Writing is almost like having a dream, it comes from you, but feels imposed-you are not in control Choreography is a nightmare, it bursts over

you, like an intrusive gift (gift in Swedish is poison, and married)—you are finally part of it—and listening

The first time I walked into a room to meet with you, I had been warned. You were a ruler and as ruthless as such, I was told. Cold hearted and hot tempered; a giant in a small suit. Of course, I was compelled to know more.

A friend of mine had said 'maybe the skin on your nose can match hers'. I walked into that room with footsteps uncertain, movement sown by the desire to get to know what work might look like, feel like, taste like, after a lifetime of practice with such an unceasing will. You spoke, I listened, your words wandered away, I got lost, you asked me something, I think I replied, you gazed at me with eyes pitch black, I kept my şawk fixed on you. Sometimes silenced appeared; tangible gaps, tension of space between seeing and the seen. And then again, sound would unfurl. You drew me paths, literally on a paper in between us, took off onto crossroads invis- i ble, walked me through a language unknown but familiar. I didn't

know how to translate what I

A different chores and his particles of the particles of

ed). A post-modern mode r else a self-induced prac-d change, by procrastina-

(alleged or imagined). A of lazy becoming, or else tice of disentangled chation of choice.

ed, unhinged singular-n beyond themselves, t the same time elude

Fait accompli
Multitudes of disordered, u
ities are set in motion be
able to reaffirm and at the
control. Writing begins.

to ask if you

to you this time to to me.

With uncompromising directness, and careful exactitude, the body defies interdependency of cause, effect, and affect, and moves to qualify (un) consciousness. A different materiality is manifested, hyper-real, yet not entirely real, meant to elude, enhance and deceive perception. Time, and the world are reconsidered and rearranged. The grid of dominant powers (conditions of living) is forced/allowed to soften, and crack. Unlimited becoming is made available. Dancing begins.

Repeat

Prime intention of choreography is to transform the body into another, in between skins, technical wave of recurrent walking, able to dwell into a tangible yet virtual image. The dancing/walking body is no longer a (normative) symbol, but perfect vehicle of transference, disobedient mode of becoming, different

Sara Ahmed teaches me that in landscape architecture unofficial paths are described with the term desire lines. Those are imprints on the ground, where people have deviated from the paths they are supposed to follow. Leaving their marks, hollows in the ground, alternative and unexpected lines appear. "Such lines are indeed traces of desire, where people have taken different routes to get to this point or that point." Ahmed calls the accumulation of those lines queer landscapes, shaped by paths we follow when deviating from the straight line.

Choreography is no longer an invention of the body, but dispersion and deformation of language. Language, does not stand for the stabilizing order, which will shape and form our understanding of events, but for the self-regulated yet out-of control poly-semiotic con-fusion that moves and removes discoursivity. The singularity of sign not at all dispersed by the process, on the contrary, reinforced.

I have been thinking lately on what it means to talk to one another, to utter words, to articulate thoughts in a shared space. On what bodily acts we perform when we participate in dialogue, and how rooms in which we execute them are organized, directed, choreographed.

dinner table or a group of people congre-gating in space to engage in a shared polit-ical matter — are not neutral, but directive. When gathering, we are required to follow specific lines.

b.

us, a.

us, a.

les of mo

stition of norm.

sutes and paths.

so created as an

n. (Sarah Ahmer.

can take

itcu'

Accumulation and dispersion of gesture, self-supporting semiotic system, movements feeding on each other, and on themselves, this writing speaking choreography works by auto-poetic structures. Fiction of necessity, it operates by the recognition of necessity, it operates by the recognition of necessity in un-sense; multiple images of otherwise singularities, other syntaxes, tropes working against habitual behavior, language carries itself and revolts.

Mixture of body in tension with language, multitude of self-performative (speech-) acts—a different scripture unfolds; perfectly enunciated, not always decipherable. We witness the dynamics of change rather then the acrobatics of sign.

Post-negotiated hermeutics, temporary tactics of transgress, rebellious language off track, aporetic idiom, redistribution of the sensible; this choreography does not communicate easily. But provides for self-performativity we must recognize that

koreografen en inbjudan r gäst i en samling men ä rväntas utveckla ämnet m

ıtistisk för många

språk,

vet

vaghet

As we know, lines can take many forms. Vertical, horizontal, circular, straight, bent. If we follow them: if we line up, we most often know where we are. We find our way when we turn both this way and that, we know what to do in order to get to that place or this. We are oriented; resided in space. Choreography is the dwelling into (a) playground of re-creation. This re-creation is a wave of overflow and restrictions, borderline private and public, running back and forth between the regulated (urban) space of reality and an ocean of imagination. When the body participant swims into disappearance, choreography becomes a place of transference; shore, bridge, window, agora, cathedral. I think of Zaha Hadid, Lebbeus Woods and their mindzone architectures, drafted by the 'spell' of tectonic utopias. **Dwelling**

itself, and not the participants, which during the event of the performance/spectacle/play exposes itself (schau-spiel). The result being that every participant automatically disappears from the stage of occurrence, leaving solely the choreography to display (spiel-schau). In other words, to respond/participate in the choreography participants must disappear and watch the choreography from a distance. Once choreography is in focus, the event turns into a completely different site, not place, not action, but 'image' in the making - for no one to predict or posses yet for all to perceive and behold.

According to Gadamer, this is the transformation by which art constitutes itself as art. His thesis being that art cannot be defined as, nor constituted by the object of its consciousness, but on the contrary, that the constitutive process of self-performativity of art (hence also that of its participants) is more than it knows about, or thinks of itself. This image, so to speak is constituted by yet disentangled from its own becoming.

tive perception.

If we are to take seriously the potential of self-performativity, we must recognize that choreography operates in the realm of the participatory.

Once I spoke on a panel on the topic of a feminist language: The room was small and crammed with people, lined up on rows of chairs facing the front of the room where two other speakers, two moderators and I were placed. We, invited speakers and moderators, talked vividly for fifty-five minutes. I do not recall very much of our conversation, but what I do remember was the last five minutes of that hour. One of the moderators asked if there were any questions amongst the audience. A woman raised her arm. The moderator made a gesture, declaring her right to speak out. The woman was furious. Her point: When we had gathered to talk about something called a feminist language, we had done nothing but to reinforce a hierarchy in-between those worthy of talking and those only of listening. For fifty-five minutes, five of us had possessed every space of articulation available in that crammed room, in order to provide five poor minutes for the rest of the sixty or so present. Her anger brought an uncomfortable energy to the room. Some grinned, some wriggled, some sighed. The moderator, quick in mouth and talented in argument, smiled to the woman and simply declared. This is a panel. If you would like to participate more interactive.

I should be Barthes and Foucault, Bowie, th grace Speak with authority, and play

%

About all I know and do not know

ld outwards, backwards and

the bold shift of a step, the eager obsession, inertia and the double

woman who thinks in one direction while

a woman with an enormous heart, a

rollercoaster I was served. I come to know

expected a severe rollercoaster; a severe

fer that day to come work with you. I had

As unclear as it was, I accepted your of-

Books, William Shakespeare & Peter

ect and treatment" (from Prospero's

more is more rapid, very light and very

sparp speedy studdorn sensual exuder-

increase the speed, increase the complex-

closest to doing nothing is walking.

doing something, and the something

to do. It's best done by disguising it as

qoiud uotuiud iu a production-orient-

and sees—eyes wide shut—resting as-

ly accessibility—opens itself to sight,

the event at large. Walking gains world-

mance of self) where it merges with

to perception/reception (post-perfor-

from the work/step itself and directly

rather jumps off, jettes (see last words)

the sake of exposing (express) itself, but

alleged inner self to the work/step for

Yet, this emotion does not travel from an

al investment; moving decomes e-motion.

into ioss-entails considerable emotion-

-self-withdrawal from power to dwell

itself as author (disappear). This move

habit (standing firm), and renounce

ing must dislodge from hierarchical

In order to occur, choreography/walk-

and emotional investment both result

and considerable courage; technology

Emotion

and required prerequisite.

..thinking is generally thought of as

ed culture, and doing nothing is natd

precise, whether we notice it or not

more is more difference,

the privilege of trust/thrust

counter-dynamics of gestures

(Rebecca Solnit, 2000)

sure-and running the show.

image, speculum and the virtual

walking is more,

loss of perspective

Iswarbdiw

interruptions

accidents

language and trajectory

teckless

"The real battle is between sub-

Сгеепамаул

What ifs laving moved away france as immanent to t

speakinģ in another, a woman who tells jokes, who loves food, who sometimes pours champagne into my glass when I feel blue at work, who expects nothing less but everything I have to give, who replies 'And Vito, my son, what a success' when I email you to congratulate on the triumph of your work, who demands a lot of me but always gives twice as much back, who works, who loves, who writes. Who never stands still. Walking the lines of fragments, phrasing, as if they were designated yet arbitrary.

Walking requires a double loss, that of the place of departure, and of arrival. Still, it demands the charge of a step and the faith in trajectory. The ethics of walking is a Teleonomic ethics. A Teleonomic ethics is a targeting process oblivious of

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I wish I could slide inside this lext unnoNo with the lightness of a step
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risk. This walk involves mastery of tools

solute abandonment; the oxymoron of

is achieved by forced restriction and ab-

charging, then self-withdrawing, Motion

tirmly focused, yet distracted, the body

ed explosions/implosions. The gaze

much equally contained within repeat-

dered tension) Doing nothing and too

(reckless motion) and submission (or-

that charges instability, walking is a kind

tnrown into unpredictability, balance

next idea, the next desire. Perfect device

organized, only to be challenged by the

tribution of task fully coordinated and

aplomb, image of motion in-motion; dis-

sive force of traction, weight perfectly

Each step/move employs the compres-

Unlimited becoming is made available.

is forced/allowed to soften, and crack.

dominant powers (conditions of living)

considered and rearranged. The grid of

perception. Time, and the world are re-

meant to elude, enhance and deceive

fested, hyper-real, yet not entirely real,

ness. A different materiality is mani-

and moves to qualify (un) conscious

dependency of cause, effect, and affect,

careful exactitude, the body defies inter-

Dancing begins.

each step taken taking a reckless risk. of gambling, fringes of e-motion ignited;

Each step a juxtaposition of risk

Would shift my weight slightly, and melt of stand, to speak what I want to write

When choreography is brought to display it turns into something else, a participatory play, and by participation, the play (schau-spiel) transforms into an image. This is the transformation, which makes choreography worthwhile. And turns it into a playground for re-creation—as opposed to a temple for entertainment. This choreography relies on rules, and sustained participation. Claims sole attention, yet is collectively produced and perceived. Yet never retained. A new kind of economy of exchange is introduced, one which rests upon submission and self-withdrawal, for the sake of constitutive participation; privilege and oppression at once.

This is the economy, which may stand for a possible emancipation of spectatorship.

new understandg for a 1 politics for ship. In ing of might s

The writer Sara Ahmed says that bodies acquire orientation by repeating some actions over others. She states that gatherings — whether a family assembling around a

Participation
In the event of the performance (mediated in form/per-form), choreography exposes itself to response/spectatorship, so that in spite of the distance, which separates them apart, all parties may participate. Since choreography is a self-performative process, in order for the event to occur all parties, spectator and performer alike, must submit to the order of the performance at hand. Hence, it is only by the acknowledgement of the internal order of the choreography (the play) that the participants are able to participate. And by participants are able to participate. And by participating also complete that, which the choreography by itself already was; the event/play/schauspiel perceived and performed by its participants.

Hans Georg Gadamer writes extensively about this matter, using the soccer game as tangible example of this circuit of play on display.

the event not only orchestrates the partory encounter, but by that also brings forwards, it is only the choreography

to t

But what is architecture but a place for social structures and only secondly for buildings/constructions?

What is architecture but a place expressed and determined by the dynamics of bodies in interaction, by choreography? Italian semiologist Ugo Volli describes architecture as "the space between the skin of one body and the skin of an-other body."

The skin is the outer limit of self and at the same time the surface of contact with the outside. It takes at least two to build a house (relational self), two legs to twist a ball change, an-other body to speak, otherwise spaces between skins to write.

Prime intention of choreography is to

virtual image. The dancing/walking body walking, able to dwell into a tangible yet tween skins, technical wave of recurrent transform the body into another, in de-

Technology ent mode of becoming, different nativity. perfect vehicle of transference, disobediis no longer a (normative) symbol, but

With uncompromising directness, and movement on the verse of self-de(con) ory as well as of illusion/imagination; This is a practice of archive/memratives/rhythms.

swimming into the outside. Where the and gestures, already transgress of habit, itself into a codwed of otherwise moves private (skin), only to re-edit and re-fold orchestrates the intimate texture of the

guage. The body observes, recognizes and

registration and dis-codification of lan-

broached by a meticulous practice of The dancing/walking body is ap-

Laboratory

Scores, transpositions, simulations, morphing processes—operational systems, working parameters, rules, orders, and long lists of hypothetical doings. The systems release, map and question. The uneven im/materiality of the body concretize, resist and exposes.

And that which comes forward is registered and memorized. These operations, often several and juxtaposed activate an unlimited number of consecutive actions, and task after task, step after step, the closed order of doings proliferates - working runs, so to speak by itself. Scrutiny, application and record—these are strategies choreography employs. A laboratory, not scientifically accounted for, nonetheless a regulated practice of logics, producing (fictional) evidence. This choreography is a practice of knowledge in tension with non-knowledge (which is not ignorance), forged and undone by a process of speculations.

Working calls for analytical and memorizing methods and skills, for accuracy, patience, endurance, and for sharpness and elasticity of mind and limbs. The dancer must not only gain access to the body, but also to the means needed to perform (and repeat) the uncanny complex and non-habitual exception. The dancer needs needs-based methodologies. The work counters body economy (which simplifies the complex, turns difficulty into easy), and resists the instinct to translate that, which is foreign (non-habitual) into one more version of the same. The dancer/performer/ choreographer cannot relay on body memory, but must learn to identify, activate, and articulate multiple sensory motor-schemata. Whilst navigating the frame of thoughts at stake and keeping a sharp critical eye. Dancers/choreographers become experts in that which they have chosen to focus on. Working not only requires, but also develops technology; a kind of virtuosity-not in the sense of seductive exhibition of bravery, but of commitment to urgency of task.

When you observe a system, you also change it; disturbances and other moves split the observed and new leads, new interests must be pursued. Working calls for continuous re-sharpening of focus, and cohesive overview-from one thing to the next, and all at once. Lavers of information are exposed, and serially ordered, more then often without any editing; the process itself constituting the unfurling narrative. More then often left unfinished (working could go on forever, dead-lines the determining cause for time of exposure; 'This is as far as we got...'). Composition as we knew it, has lost its ordering function. and from being the implementation of a 'master plan', choreography has become the (dis) linear narrative of outcomes. It is no longer a question of representing the world, but of recognising it. No longer an affirmative representation of an agency by predisposed forms, but the uncovering of fictional evidence per se.

Performativity

Crucial effect of this practice is that the dancer/choreographer/spectator no longer needs to be 'creative' (nowadays a much abused term), nor to produce or interpret signification - which is quite liberating. And she who abandons herself to the task (plays the play) disappears, and the outcome (the play) stands by itself. Just like in the martial arts of the Orient (which under the past 50 years have largely informed the practice of dance) where task, meaning and aesthetics coincide with function, performed by the self-performative move that is the result of a strictly regulated plan and technology of action.

What comes into play is the absence of judgment of form/aesthetics. Not to reject aesthetics as such, but to sidestep conventional hierarchies of gaze, and avoid mystification of image. Thus enabling to focus on what form actually is. And on how it articulates itself.

Nonetheless, this is not a formal project. Nor is it an exercise in structure—on the contrary

Transgress

Here, form stands not for that which is produced, and properly ordered, but for that, which is observed, employed, and brought to display (per-form). The whole point of this model is to generate that, which by itself wouldn't come forward. Not to uncover an alleged psychological state (believed to be the cause of affairs), or to dig in the subconscious (believed to unleash alleged truths) Express yourself! (Madonna), but to disrupt familiar languages, and then work on what might emerge in the temporary absence of a normative given. These operations are meant to challenge and resist the habitual, and let transgressions, failures and anomalies, and all of that which consciousness sidesteps for the sake of ordered survival, to come forward, take place (per-form) and become crucial as opposed to accidental or

contingent. This choreography formulates itself not by a slow progress of consciousness, and the steady forging of appropriate forms, which will finally reveal a predisposed 'subject' (identity), but by the direct mediation of fictional anomalies, which will question identity tout court. Hence, it proceeds without mercy in a speedy, complex, messy yet scrupulous plan of action. Not to restore a limited positivistic world, but to experience the very limits of language, and in the disarray of things, question the 'the value of our values' (as Foucault posed it).

This moment stuck with me. It posed a question, still ringing in my head: Why do we so rarely break away from norms and conventions concerning how we talk about breaking norms and conventions?

Moving, shaping and inhabiting choreography is a multiple strategy of construction and demolition, a mapping and trespassing of the normative. A project of self-reflexivity which (as Blanchot posed it) points not to inner

manner more or less normative. With increased (negativity, they produce experimental psychoses or experimental autism and drive us to the limits of identities."

Walking challenges the limits of identity, In fact, it splits identity by dwelling into elsewhere territories of self. This is pursued by employing sets of set strategies, methodically and clear-sightedly, with obsessive tenacity, borderline autistic and psychotic, upholding instability, whilst standing upright (stå upp för/påstå). This walk pushes the limits of identity by employing a self-induced instability of body, psyche and the world. In a violent, yet humble way, walking is a promise of revolt.

And so one aspect of the history of walking is the history of thinking made concrete - for the motion of the mind cannot be traced, but those of the feet can. (Rebecca Solnit, 2000)

Choreography is a dramatorgy of ordered moves, multiple singularities and collective waves, which

you might see if you look away. Misfit structures, gestures working towards uncharted habits, growing out of qualitative changes, contracted quantities, deviations, differentiations, and difference in kind; fictional constructions of selected moves moving beyond their own territories, circuits produced to rearrange control. In a humble, non-violent way, choreography walks it-

I have been working with choreography for self elsewhere. years, infatuated as I am, for mysterious reasons, in the project of 'being in sensation'; the promise of being in movement.

To me, choreography means preparing for the event of a step (change). Not working on the step as such, but on the setup of conditions and circumstances providing for the step to occur (tools, technology, methodology, space, place etc.). Every day returning to the place of departure, endlessly repeating the charge, organizing, mobilizing, getting involved in articulation, distribution, criticality, setting up strategies for gaining access to a change in the outside. To do so, I must keep a steady focus on the "choreography" of the scene rather then the logic of the argument, and find out how this body/brain potential (war) machine we carry around functions, not what it means.

This requires a meticulous work on details. To stick to details is a time-consuming operation, but also a motivational recycle trick. After so many years of practice, I am still intrigued by the shape of an arm, the curve of a neck, still fascinated by the ambiguous play of interlacing directions, by the pendulum of two bending knee. Still find it worthwhile to shift my weight from one foot to the other. And I seem to have an insatiable craving for the exhilarating thrill of a thrusting leg. All of this is probably sheer indulgence, but also an attempt of

This work enables me to move against nature (the human) without renouncing it (each move performed for the first time in an old body). Moreover, my fear (hence compelling desire) to take off and leap into midair, to throw myself and let myself be thrown, and then fall, swim into a blindspot-all of that risky stuff seems to increase by the day. Danger becoming all more unavoidable, in fact necessary-risk being all that is left to the body, to my body in this society of control-where hardly any move is left undone.

Dealing with the remaining risky moves is a very hard but truly rewarding labor -a labor that allows you to enter otherwise bodies. Mixture of body in tension with language, clandestine semantics, ècriture feminine, psycho-mechanics in turmoil, this choreography is a topography of the impossible, skin feeding on skin, multiplication on the

When I walk, I have a body, multiple but one

(versus one but multiple) Then again, to be precise, choreography does not exist, only "working with choreography" does. Choreography is an intransitive verb (as writing is for Roland Barthes). To be even more precise, she never speaks for herself, for the purpose of clearing

When I walk, I finally have a body to a-void a void. Body walking knows no definite place, no instant in the present. Bending, stretching, leaping, shifting, falling, landing... all are tangible acts where the virtual and the real are indiscernible. Thrust adrift, the body splits in two directions: induced change of the same and allowance of the virtual next. Choreography is never alone. Walking is always at least two. Off-balance strides striking a pose, throwing the entire scene off track, whilst observing the path. This body is definitely thinking, a perfect tool

"Psychosis is a destruction of the symbolic, something able to drive us into delirious states, violence and turmoil of thinking. Autism is the impossibility to access language. I often have the impression that works of art are psychoses, experimental autism probably with an autistic and psychotic latency. At the same time artists relay on language and carry out social activities. They are not in asylums but participate in social functions in a

Writer, theorist and psychoanalyst Julia Kristeva writes about art practice as a revolt (not revolution) run by a process of self-examination, in a permanent state of questioning (trial), by self-induced transformations, and the endless probing of appearance. Moreover, she points at the relationship between art, psychosis and autism. In Revolt, she said, she writes.

to line up, the queer moment had orrected.

insofar as it 'trails behind' ir forming of action, insofar a not pose 'a problem' or an to the action, or is not 'stre 'what' the action encounte Ahmed)

as a 'panel' or a 'seminar' or a 'lecture', we know exactly which and what to 'trail behind'. The room is organized according to linguistic acts, such as to speak or as to listen, and depending on which of these acts you have been assigned — prior to entering the room — you know what lines to move your body along with; what choreography to follow. Where to walk, how to sit, when to speak, how to be silent. When talking, you are expected to be clear and concise, to stick to the subject, to not be too personal or too explicit, to wait on your turn, to be engaged but not to be too emotional. Rules are rigid, choreography strictly hierarchical.

That woman, in the end of our panel on the topic of a 'feminist language', performed her body in a way that posed a problem. When questioning the format of our dialogue, a panel, her bodydid not only deviate from lines familiar in such a room, but also it commanded attention. It did not 'trail behind'. And when things came out of line, the effect was uncomfortable, awkward, queer. In order for For Ahmed, it is not so much the bodies that acquire the shape of habits, but spaces that acquire the shape of the bodies that imbabit them, which makes some people feel in place, or at home, and not others. Hence, orientations affect what bodies can do—they are straightening devices. Phrased differently: spaces are oriented around the normative body, such as the straight body, the white body, the male body, which allows that very body to extend into space. This is the starting point, the point from which the world unfolds.

confirmation, but to disorientation of self, not to the land of understanding, but to the uncanny elsewhere—where language is brought to internal (at) tension, and is finally contested. And all of that, which coerced choreography to begin with, is seriously questioned, ultimately to re-read and re-write both language, and identity.

The impact of this frame of thoughts and practice has been paradigmatic. And has expanded choreography beyond its own orders and borders—paradoxically so, by the adding of more limits and boundaries.

Sara Ahmed asks us to think about the habit' hast can be found in the 'in-habit', when she states that public spaces take shape through habitual actions of bodies.

the

The body is 'habitual' not only in the sense that it performs actions repeatedly, but in the sense that when it performs such actions, it does not command attention...

e room of the panel, a ge production and re-es, orientations, and ost noticeable. When om; designated for ar-l dialogue and termed

If we return to the root room of knowledge pr flection, such lines, c habits become most I we enter such a room; of istic and political dial

for theorematic (5) displacement. 'Give me a body! Give me a brain, then!' shouted Jean Luc Godard 'The mind is a muscle' said Yvonne Rainer, although Robert Wilson claims he did

Flickering brains unfurling off-tracks, we shall move to derail, in the delay between stimulation and response, onto the voids of a smooth surface (not opposed to depth but to interpretation). The question of Jean-Luc Godard: What is the source and what is the addressee? finally obsolete when posed between one step and the next-when caught in the spin of the spiral, in the 'practice of

A few months after I started working for you, you appointed me as the Executive Director of c.off - one of your two non-profits designated to the field of choreography and to the ability to move differently, deviant, desired. Six days after that position had begun, my grandmother passed away. That day, I was supposed to meet with you. We had an important meeting of some kind. I remember walking out the door early in the morning, answering the phone that oddly enough listed the name of my father, who was many thousand miles away on vacation. My line: 'Has something terrible happened?' When he told me my érandmother was on her way to the hospital, as the result of a stroke, I continued

Eye stutter
wo camera eyes
straight path, r

walking towards the subway, designated to that important meeting of some kind. My father and I hung up. I stood still. I stared at the phone. I was

"Plans éo astray and the one certain thiné about weather is that it chanées". Rebecca Solnit writes in her book A Field Guide to Getting Lost. That day, not only the plan of the day but every plan. every direction, went astray. Everything - including the weather — changed. I called you up, still standing still. Our conversation lasted for less than sixty seconds, and all I remember you

To walk; a going by foot, a bodily labor that produces nothing but thoughts, experiences, strayings. To move around, to put ones body and ones mind in motion. A walkway, a walk of life. To walk away, to walk ones own way, to set off, to leave, to vanish. To ço. To pass away.

In Swedish, the word for 'walk' is ¢å, more perceptibly related to English go. Go, the word, emerées from Old Enélish éan, meaniné to advance, to depart, to conquer. But also related to German gehen, meaning to release, to let go. I was absent when my new position as the Executive Director of your organization began. You had let me ço, in order to allow for me to let my

with the body that loses its chair, then the descriptions we offer will be quite different. Vår tids koreografi opererar inte bara som ett språk för handling, rörelse, tanke, reflektion, medvetande, omedvetande, erfarenhet och affekt utan även som det som kan inbegripa en dekonstruktion av alla de antaganden, regler och värderingar som vägleder och genererar själva koreografins framträdande. En koreografi som alltså räknar med att oförutsedda situamelsesapparat. tioner uppstar, viika ieuer voor in melsesapparat.
En koreografi som medvetet desorienterar sitt eget och áskådningens áskådarskáp.

Som sätter sin mening på spel. Som tar den risken.

My purpose of posin¢ all these questions is not to find a path to answers. Rather, I lon¢ for the simple act of how to ¢o lookin¢ for it: of how to travel accordin¢ to a map with the desire to ¢et lost; of how to explore possible and impossible modes for artistic and political dialo¢ue. In the company of you — and a communion of likeminded — I would like to sta¢e a collective attempt to translate these questions into an unfamiliar mode for how a room, bodies and lin¢uistic acts can be or¢anized, desiţened and choreo¢raphed. The effects of disturbin¢ the order of thin¢s are uneven; thin¢s mi¢ht even ¢et quite uncomfortable. Yet discomfort allows thin¢s and bodies to move. When talkin¢ we mi¢ht fail, and when doin¢ so me mi¢ht also fain

Speech stutter

Two speeches are delivered by stuttering. It was times two lips interlacing the failure of speech. No recognizable pulse, or rhythm. Short chopped-off unfinished utterances, delay and repetition. No use of repetition, but rather the experience of repetition. A complete luck of finalized grammar, speech modes failing to perform normative speaking. Still utterances will unfurl, perfectly outspoken (uttalade) not always decipherable. A speech stutter holding onto and at the same time letting go of both speech and stutter.

For the occasion to which I am inviting you to talk to me, I would like to talk about all and none of this, and especially about how one we – can talk in other ways, when we talk to one another. Can we, and if we can how can we, take other directions when eathering for artistic and political dialoçue? If we intentionally choose not to 'trail behind' modes of conversations oriented around the normative body, the 'here' from which the world unfolds, then what spaces

What happens if the room is organized differently? If points for seating or standing are shaped in deviant formations; if bodies are choreographed not to sit or to stand but to walk or to lie down or to dance; if we are to discuss while eatinę or while cookinę or while playinę a ęame;

If we began instead with disorientation, if the dialogue lacks a moderator or if every one is asked to moderate; if lines are refused through proposiné a room without éuidelines or if lines are emphasized through explicitly rigid rules; if we must interrupt one another when we talk or if we are prohibited to talk at all?

Can we, and if we can how can we, document such an event, asain in ways unfamiliar? What would happen if everyone present would document the event while it takes place; if documentation can only be based upon ones memory; if the outcome of the event must be described before the occasion itself has taken place; if documentation must only be analogue, if hearsay can be the only source; if documentation can neither be text nor images but only audio?

How would we move, perform our bodies, in a room choreographed to such skew lines? Would we become disoriented, and if so what direc-

Walk the text

Comment
In spite of the double sets of double dynamics (step stutter and indolence, walks and eyes) the two eyes will GO for symmetrical focus, linear continuity, and stillness (do nothing). Bringing sight to the listening narrative of a fictional 'internality' moving elsewhere. Recorded and recurrently remembered (7).

One that moves beside you is re-written upon a large number of slivers then placed over the entire floor in syntactical order.

The text, now disrupted by the limited surface of the slivers, remains intact, and the floor turns into a fully written page. Participants walk amongst the words, and read the text in an orderly or disorderly manner. Then they localize a series of words of their interest,

(15) and v next or by

walk the trails connecting the . The walk is to be performed y all participants at once.

one to the in couples

rith undecisive indolence, back and forth, ooking astray—catching glimpses of the tuttering walks/talks. Long takes, to be edeed by non-judgmental selection (hard for us rhite, western, protestant (6) fellow who have een raised to define, select and categorize ne world. Even when revolting against it, asier for the computer, body/brain without rejudices, asking no questions, faithful to command—perhaps we will employ a digital ystem as editing device).

Step stutter
Interrupted walking, each step taking off and staying suspended, literally remaining in between. No recognizable pulse, rhythm by rhytmos. Short, chopped-off, irregular utterances, delay and repetition. Not repetition, but the experience of scratched repetition. Complete void of finalized grammar, and syntactic phrasing—different walks failing to perform normative walking/talking/writing. Each step continuously returning to its point of departure (the paradox of dichotomy).

Recently, you and I spent ten days together in the glow of Los Angeles. In terms of walking, it is an odd city, Instead of inhabiting the public space of the city, bodies of Los Angeles chose the privacy of cars when they drive to the malls that have replaced main streets, using the valley parking which allows for your body to take as few steps as possible in public space, or when they access their homes or public buildings through gates, bars, guards. To be a pedestrian in such a city is both odd and suspicious. Not only does public space drift away, become indistinctive, but so does the body. by lati

th is a prior interpret to traverse a landscaute is to accept an ialk your predecessored frackers and pilgrame way is to reits to move through the common trackers and pilgrame way is to move through the common trackers and pilgrame way is to move through the common trackers are the common trackers are the common trackers.

I remember walking through Chinatown with you in the pink radiance of dawn, after visiting the art space Human Resources next to one of those wide streets with no sidewalks, on our last evening in this city. Then and there, we were 'practitioners of the city' because the city is made to be walked, as Michel de Certeau phrases it. For de Certeau, the city is a language, a window of opportunities, and thus walking becomes the speech act of that language. Language determines what is possible to articulate, in similar manners as architecture determines where bodies can walk. But bodies invent new ways to walk and practitioners of language.

The year I started working for you I I while you turned 60. You doubled m the world: doubled my experience: do number of steps my feet had taken. grow while growing close to you, whil the deviating directions of your thoug looming the desired rhythm of your well as to your writing. I came to wal footsteps: to reiterate something as hollow in the ground where a house once stood. And somehow, throug world doubled in size. au I turned 30, ed my time in e; doubled the ken. I came to while nearing noughts, while our walking as walk in your as deep as a ouse you built roughout, my

Succeeding in failing is actually very difficult, may be impossible; each attempt to fail itself failing its task. A stepping/walking holding onto and at the same time letting go of both step and stutter. What will become obvious is that in spite of our resistance to, or rejection of syntax, we will not be able to avoid stylistic issues. Writing/talking/walking/dancing imply syntactic work, thus itself IS production of style. Stuttering itself IS its own syntactic style of utterance. It is a matter of rhythm, of the resonance of words. Syntax as style, style as 'sense', 'sense' as rhythm, these are the logic's of the stutter; a Deleuzian thought, if I understand him right.

Walking by two
Series of encounters, ordinary everextraordinary: the slightest touch a circuits of electrifying force.
Sensorial attention/tension new moditized, never consummated, rating upon the flickering proximity. not on the table, aggressive force kedialogue on its toes. Pushing back at never com-l, rather feed-nity. Seduction ce keeping the ck and thrustvents made n activating

16 ing away. The double force of (at)traction enabling a joint narrative. That's how a proper partnering is performed, risky but safe, in a-synchronized symmetry, perfect synergy of difference, based on reciprocal

interest. The dichotomy of the two taken

not as scenery for, but as manifestation of

discourse. Moving beyond the normative perspective of the couple, walking by two moves in order to approach ontological and metaphysical concerns. Transferred agency; relational writing ignited, multiplicity of self affirmed as logos and axiom. One thing is for sure: she is not a young girl, and, if young, then a middle-aged soul re-proposed in a young (double) body spinning her head off. In a spiral.

Spiral (8)

The spiral spins along its vertical axe. Never mind if standing upright or laying down flat. The political metaphysics of the feminine proposed by Luce Irigaray is relevant

to the reading of this double spiral. Irigaray pleads for, 1) the reassurance of sexual difference, 2) the rights of the feminine to remain other (not to become an equally domineering or stronger 'same'), 3) the appropriation of the vertical axe (to stand up/stå upp/påstå) as the symbolic territory along which the feminine (not necessarily female) may spin in spirals. Not necessarily by standing tall.

Partial repeat

Flickering brain de-creating simultaneous existence, the spiral by two moves to recognize what she already loves; secrecy (incomprehensible language), speed (spinning spiral) and affect (e-motion). A woman warrior becoming, experimenting with her force. And it is along the thin line (trajected ax) running between the source and the addressee (distance) that she will spin her head off.

Female warrior, dancer dealing with and trespassing the battle of the sexes, the spiral by two recognizes difference, and allows the feminine to dwell into other territories. As of today, this kind of flight of the feminine subject is never truly allowed. I plead for a different female tout court, performed by the trans-relational self of the cyborg.

Comment

This step does not get rid of, nor exhibits any contempt for the same per se, yet disregards the power abuse of its structures. Hence, it suggests the coexistence of different (not necessarily opposed) languages and powers, where the other and the same join forces to produce a third, unannounced body/event—already claiming and gaining the multiple nature of a common (cyborg) feminine.

In this case, this step proposes a double movement of increased immersion into the (virtual) reality of a common feminine, able to manifest a courageous synthesis

of speech; Luce Irigaray (vertical spin), Camille Paglia (power) and Deborah Hay (of the incomprehensible) at once. The main issue remaining: walking by two is not a violent villain; she simply spins and never backs off.

Choreography of today is multiple—and devoted to move astray. That doesn't mean that she has lost its proper object of interest, but rather that she has learned to dislodge its own language. Not for the sake of leaving meta-specificity, but rather of employing it outside her own realm. Choreography do speaks and writes (a) language, but it is a mesh-language, one that challenges the very limits of language, and brings about transgress. And runs between the incomprehensible speech-excess of self-reflexive meta-overdrive, and the thick mass of polymorphic trans-figurative blur—cacophony and autism at once. Hence a mesh that marks, rather then disarray, the profound coherence of a con-fusion.

The distance that separates these two limits of language (and whatever language of the addressee) Is the very separation, whereby choreography now addresses herself (and the world). The very multiplicity of speech (and writing, walking etc.) brought about a dynamics of difference. Distance Is the prerequisite of the multiple. The prerequisite of walking.

That per se reconfirms the cyborg technology as true partner in crime in the cripqueer- gender- counter- discourse of today.

Failure

Finally: the body, the step, the couple, the cyborg and the place of taking place might all fail to revolt, and agenda will be left un-standing

This entire enterprise may thus be depicted as a kind of surviving tower of Babylon, unstable constructions for the end of consent, for the battle between languages; a falling (påfallande/iögonfallande) project where misunderstanding and structural flaws are perceived and performed. Where pleasure, perversion, failure and dreams (nightmares) embody a different politics.

Last word

Before leaving this wordy battlefield, I must speak of the jetee as the suspended thrust of an arrow.

Thrust step, throwing itself. Target still ahead. Suspension imagined. The step jetée IS the flight of an arrow, a trajectile. It is Antonin Artaud who first coins the

image of language, performance, and body as the thrust of arrow, and Jacques Derrida who, in his text on Artaud's drawings, To unsense the subjectile further rephrases this image into the trajecting/trajected subjectile of writing.

Motion in flight, thrown by a world of senses, shot along a trajectory, deflecting from itself, body spinning at high speed, with great complexity and lightness, risking a jetee into distance, trajectory coinciding with projection, whilst upholding motion.

What if... writing choreography by walking is a subjectile throwing itself and being thrown, consciously controlled and fearlessly abandoned, singular voice, eloquent and autistic, resisting standing up and resisting lying down. She will not allow us to treat her as servile means of speculum. But claim her reconfiguration of self. And allow us to walk along.

Yours,

(1) Walking Human walking is accomplished with a strategy called

the double pendulum. During forward motion, the leg that leaves the ground swings forward from the hip. This sweep is the first pendulum. Then the leg strikes the ground with the heel and rolls through to the toe in a motion described as an inverted pendulum. The motion of the two legs is coordinated so that one foot or the other is always in contact with the ground. The process of walking recovers approximately sixty per cent of the energy used due to pendulum dynamics and ground reaction force. Where in running there is typically a ballistic phase where the runner is airborne with both feet in the air (for bi-pedals), in walking one leg always stays on the ground while the other is swinging. Another difference concerns the movement of the center of mass (2) of the body. In walking the body "vaults" over the leg on the ground, raising the center of mass to its highest point as the leg passes the vertical, and dropping it to the lowest as the legs are spread apart. Essentially kinetic energy of forward motion is constantly being traded for a rise in potential energy. There is an absolute limit on an individual's speed of walking due to the upwards acceleration of the center of mass during a stride - if it's greater than the acceleration due to gravity the person will become airborne as they vault over the leg on the ground. - Edited from Wikipedia

(2) Center

In physics, the center of mass of a distribution of mass in space is the unique point where the weighted relative position of the distributed mass sums to zero. The distribution of mass is balanced around the center of mass and the average of the weighted position coordinates of the distributed mass defines its

coordinates. Calculations in mechanics are often simplified when formulated with respect to the center of mass. In the case of a single rigid body, the center of mass is fixed in relation to the body, and if the body has uniform density, it will be located at the centroid. The center of mass may be located outside the physical body, as is sometimes the case for hollow or openshaped objects, such as ahorseshoe. In the case of a distribution of separate bodies, such as the planets of the Solar System, the center of mass may not correspond to the position of any individual member of the system. The center of mass is a useful reference point for calculations in mechanics that involve masses distributed in space, such as the linear and angular momentum of planetary bodies and rigid body dynamics. In orbital mechanics, the equations of motion of planets are formulated as point masses located at the centers of mass. The center of mass frame is an inertial frame in which the center of mass of a system is at rest with respect to the origin of the coordinate system. Edited from Wikipedia

(3) Chronophotography

A predecessor of cinematography, Chronophotography was developed with the specific aim to capture and notify movement. It used dance for its experiments and established a new, technological approach to the body and to movement, directly related to dance, which was, at the time, developing into a 'modern' form of expression. In our time, when cinema has taken over almost entirely the function of dance as theatrical stage event, dance is showing a new interest in a cinematographic approach to herself, dance is forging her own 'organic flow' into a chronophotographic system of notation, which resists and manipulates chronology. - From The

Archiotectonics of Embodiment, Dalibor Vesely

(4) Centroid

In mathematics and physics, the centroid or geomet ric center of a two-dimensional region is the arithmetic mean ("average") position of all the points in the shape. The definition extends to any object in n-dimensional space: its centroid is the mean position of all the points in all of the coordinate directions. Informally, it is the point at which a cardboard cut-out of the region could be perfectly balanced on the tip of a pencil, assuming uniform density and a uniform gravitational field. While in geometry the term barycenter is a synonym for "centroid", in physics "barycenter" may also mean the physical center of mass or the center of gravity, depending on the context. The center of mass (and center of gravity in a uniform gravitational field) is the arithmetic mean of all points weighted by the local density or specific weight. If a physical object has uniform density, then its center of mass is the same as the centroid of its shape. In geography, the centroid of a radial projection of a region of the Earth's surface to sea level is known as the region's geographical center.

- Edited from Wikipedia (5) Theorematic

an idea, belief, method, or statement generally accepted as true or worthwhile without proof. - From Wikipedia

(6) Protestant

The psychology and rational rigor of the Protestant surpasses by far the spectacular hedonism of Catholicism, of Middle-Age mysticism and astrology, or of Chinese cosmology, hence the use here of the connotation

Protestant (protest-stante/standing protest) to entail the kind of reverence to order in revolt here meant to convey. - Lost reference

(7) Remember

To remember is translated in Italian, ricordare, from the Latin, -to return to the heart-, and stands for the replacement in the present (here heart) of an emotional event from the past, perceived as a tangible, virtual e-motion of the now. The English to record (etymological shift of the Italian ricordare) depicts the sound annotation and conservation of past events, which makes them reproducible in the present. In this double reading of the word, remembering and recording are synonymous - a semantic crossover, which conveys with great simplicity conveys the notion of memory by Bergson. – From Emile Amelia, Cristina Caprioli

(8) Spiral Paul Klee's diagrammatic discussion of the spiral:

"Shortening the radius narrows the curve more and more, till the lovely spectacle dies suddenly in the center. Motion here is no longer finite, and the question of direction regains new importance. The direction determines either a gradual liberation from the center through freer and freer motions, or an increased dependence on an eventually destructive center. This is the question of life and death: and the decision rests with the small arrow. The small arrow refers to the line at the base of the spiral pointing in two opposite directions labeled 'either', 'or'." - From Pedagogical Sketchbook (1953), Paul Klee