



Simondon's development of **individuation** as a philosophical topic, is a call for an **analytical** approach to how **information** is generated. That is, a call directed to practitioners—beyond the ranks of philosophers—for a **reflective practice** that works with the **conjoint** generation and understanding of information.

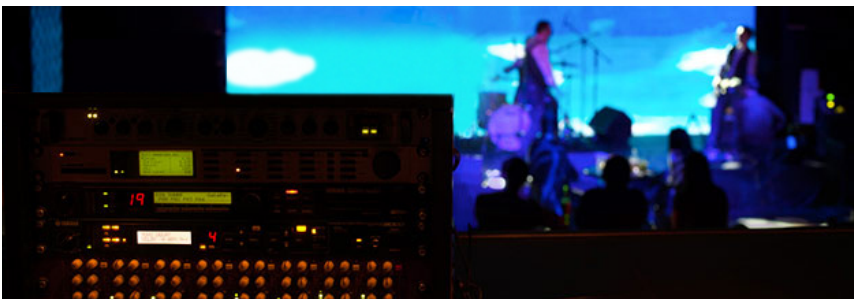
This is already suggested by the fact that his work is located at the **pause** and **break** between **science** and **tools**—**physics** and **manufacture**—which can readily be **transposed** to other disciplines and domains, if it as asserted that his philosophical effort relates to **information** as an aesthetic-epistemic **operator**.

How individuation articulates is—under this condition—about how processes of communicative interaction generates information: as an operator, catalyst or even as a seed. Something that “wants” to become form (thereby in formation). Individuation articulates differently in **biological** and **mineral** physics.

Situations involve the **two physics**—of **creatura** (living) and **pleroma** (dead)—**conjointly**, in ‘vectorial sums’ that can be reduced to neither; but affords a relation of **readability** of the compound (**pneuma**). Situations in terms of individuation—rather than identification—moves us **from** definitions **to** analysis.

In other words, that there are aspects of an **analytical practice** that can be developed from Simondon, that articulates the relation **between** description/observation and synthesis/action, in a model articulating a dynamic connection between the two in terms—or, half-chains—of a **process** and its **operators**.

I picked up Simondon after reading Tim Ingold's book on **making** (2013) where he refers to his doctoral work. This is **my** context. A key concept, in both sources, derives from Simondon's notion of ‘transformational half-chains’: the splicing of a **recording** with a **live session** could be an adequate example for us.



In an interaction with dancer Brynjar Bandlien—when he was a PhD-fellow at KHiO—**recordings** became topical, for certain reasons. One is that he used [alot of them](#) in his work, as ground-materials for dancers to work on by themselves **and** together, but also in my own **field practice** with him.

When using a recording as a **reference** in **space**, as part of a **performance**, the space **itself** is being **marked** in a way that is similar to **writing**: though the recording **itself**—the work of **making** a recording—is a thing of the **past**, yet in the **situation** we are expectant of **what** it has in **store**. Its future: **à venir**.

This is not something that happens ‘no matter what’, when including a recording into a performance, but hinges on **timing**: that is, the **jamming** of the recording **into** what might be called—pace Eleni Ikonidou—a ‘rhythmic event’; and make the performance **extend** in an act of **reverberation**.

Let us take a closer look at **writing**—which I **used** as recording device during the **mid-term evaluation** with BÅB. If writing is **tacit** language, a technique linked to the gesture of conveying **language** to **silence**, then an energy is released at the level of **affect**, where **speaking** becomes a **material** of its own.

When I said this at Rector’s supervisor-meeting—responding to Mike Sperlinger’s pitch—the **stage arts** mobilised (**all ears**). In the mid-term evaluation with BÅB it was rather something that I **applied**, and became an important **element** in my scoping of how the ‘mesmerising-recordings’ were **danced**.

That is, the relation between the **archive** of **audio-visual cut samples** and their **reverberation** in ‘recurrences’: that is, materials that the dancers had **first** explored each on their own, and **then** did in a collective situation—**alongside**—whenever they invited each other (stopped at a point chosen by the inviter).

Which is why these materials came out as side-works (parerga) and post-works (paralipomena): **1) paralipomenon**—each by themselves [pointing back when on stage]; **2) parergon**—the practice that dancers developed conjointly on stage [from the practice they had developed each by themselves].

In essence, the dance-forms we saw on the floor **iterated** the basic structure of the **recording** and its **reverberation**, which I also identify in my **writing**. The point being that the **materials** on stage **were not** an authored piece, but a **research portfolio** featured by the **dance-researchers** in a **learning theatre**.

So, when we **include** text-materials from Simondon in the session with Boyana it is **similar**—or, equal—to including a **recording** in a **live-performance**: his words conveyed to **silence** will **splice** with a live **verbal** performance, thereby including a **variety** of materials **beyond** the text.

The type of **correspondences**, **coincidences** and **recurrences** that surface in these sorts of settings, do not originate from the **indication** of **identified** materials—as would an exegetic approach to text—but to the **individuation** **within** the **communicative** setting where the **information** is generated.