

TRANSPPOSITIONS—

(as a choreographic problem)

1. reflection starts with a *mirror*... a mechanical interruption of conceptual thought. The reflector no longer wants to imitate, but wants to become.
2. a mirror begets *action*... I want to do something with myself, get somewhere in my life. Under the microscope, my *movements*. At large: *my journey*.
3. 'fine!' says mirror, but I have a *dark* non-reflective side, what about you?—the body is part of the job, I say, it too will be brought to reflect.
4. in the gap *between* what initiates and completes movements a) the body becomes the world's antenna, b) the world is dark & unknown.
5. here language is needed for *naming*, conceptual thought is put on hold, in favour of the current need of sensorial exploration/spanning.
6. situations prompt action that clearly heads in a direction, though the premises of what is going on remain *partly* obscure.
7. as time passes the situation becomes the *new* normal (C19), I know nothing the way I used to... and it is *I* who am *partly* obscure.
8. it is *part* of the equation, but then I realise that there are others around; since they have their own reasons I realise they are *different* from mine.
9. as incomprehensible activities begin to *crowd* the space, it eventually appears that they attracted to *unknown* like *flies*.
10. there is no common discourse only a variety of *parcours*—in fact, a minimum of 3—the activities *never intersect but in the unknown*.
11. like with all mirrors—whether simple or complicated—reflection is also *projective*, and the presence of machines/instruments is revealed.
12. as the unknown *attracts* and *refracts* the tools become like musical instruments, there are no *established* causes nor functions.
13. since the alternation between the external (*attractor*) and internal (*refractor*) unknown works like a [tesseract](#) analogies emerge.
14. past a *critical threshold* the activities appear as *analogues* of each other, and as this happens they begin to act in concert (*scouting*, not planning).
15. some of the activities could end up in the same place/result, though by a variety of different means, other activities end up elsewhere.
16. since the activities are defined by local means and ends that *do not* converge, these become juxtaposed forms; equivalent to the unknown.
17. the activities that are *isomorphic* in this way, become interceptive of each other, and hatch a generative process of *isomorphosis*.
18. these activities start working on the assumption that they *may* land in the same target-area; *before* they can know where/what this area is.
19. like in the *end-game* in Japanese **GO** the *context* is drawn into the *core*.
20. such *cause* is called *occasional* because the occasion is *pulled* into the task.

The 20 points [*recto*] were written: (1) in response to Georgiana Dobre's preview of her MA-performance in choreography; (2) in preparation for a job I have been hired to do, in an art-project outdoors [in the big open]. (1) and (2) are received here as queries into the count up/down of a dynamic *ground-0*.

Zero is here a concept for where we place ourselves as we *count down* to an event, and *count up* for the act: these are simultaneous. Though real in time, I will claim Zero as an *entirely* theoretical concept. Since in real time, *knowledge-embodiment* takes place from a position of *non-understanding*:

"Start always at zero. The facts. Concern, response, enquiry. The place and the situation. The means. Contingent affirmations in a world without precedent. Anonymity. Particularity. No truck with taste, style, eclecticism, magazines, picture books. Universals: number, relation, geometry, sense- data."

In *Models and Constructs* (1991: 90), Norman Potter separates the *above passage* from his 20 literalist precepts, in a grand attempt to catch the essence of *modernism* on 1 book-page. Where does it belong? Before the *sequence* 1-20, or before considering *each* of the 20 precepts on his list?

His notion of zero thereby features the ontological status of points 1-20: since it is not like you will find them on pages x, y, z in his book. What is presently written—here, on this page [*verso*—stands in a similar relation to what is on the front-page [*recto*]. It claims 'zero' as a *theoretical concept*.

Entirely. The advantage of making this claimed dawned on me, as a penny dropped while I was watching Lisa Bysheim's preview of her MA-work in choreography. It prompted me to develop an understanding of [Bojana Cvejic's](#) basic claim that *expressive concepts* are *choreographic problems*.

What I understood is that the relation between *concept* and *problem* hinges on a third element: [transposition](#). Hence the advantage of claiming 'zero' as an entirely theoretical concepts is clarified: in the present setting—for instance—it is transposed to a *walkabout* in KHiO & a presence to it as *journey*.

In a rich country, with a culture of poverty, the existence of KHiO's *monumental park* of sensational *machines* and *laboratories*, really sticks out. It exceeds the framework of *any* maker-space—and your 'standard art-school environment'—by scores. Why is it there? And how did it come about?

During our 'corridor weeks' the students are invited to ask such questions. An answer is that the soul of the old Arts & Crafts School (SHKS) successfully manifested itself when it saw moving to the present facilities as a moment of opportunity. But yet from a position of *non-understanding*.

This position is constitutively linked to the model of 'embodied knowledge'. But where did it's clout/authority come from? *In theory: for 88 years—till 1910—it was a polytechnical school, its emblem included the governmental seal, the crafts were a fleeting category between art and engineering.*