

Dance

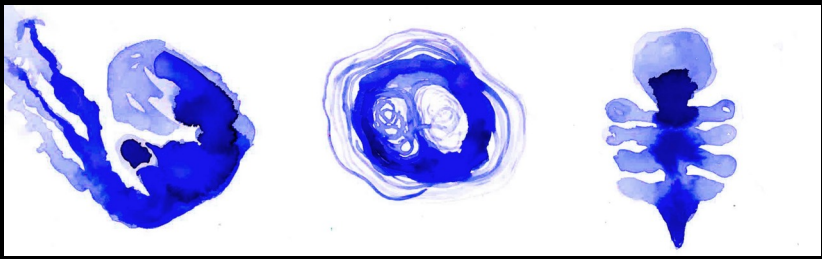


This flyer is devoted to explain the *context* of this leaflet-series: it is the 7th in a series of 7, so a last one from which I am expecting a *round-up*: not in a broad and general sense but with the help of *specific* insights that are explained in the first leaflet in this 7th series, as a background, fishing for *precisions*—*clarifications on how problems are set* (Arne Næss)—by images made live through the dance/choreographic intra-actions (or, *intra-operability*).

But the pre-history (*Urgeschichte*) of this particular series is not only in the 6 series—with their grounding in a cartographic problem—leading up to the present one, but a specific performance from *a lady in blue* (Kristina Gjems), as I attended a *Fluid Spaces* session at the Norwegian Museum of Science and Technology, when she expounded on the embryonic polymorphic development and its distinction from the organisation of the foetal life-form.

What I received—as a first impression—was the dance-choreography two-way link gone live.

Choreography



Illustrations by
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In this leaflet series, our focus is on the *leap* itself: that is, to and from the *surface*. Our vantage-point is dance & choreography because they are directly linked to the topic of movement (dance), and moving *to* and *from* the surface (choreography). The transpositions between choreography and dance are those that connect the surface to *practice*: or, *modus operandi*.

This is the interest featuring the vantage point of this leaflet series: and serves to delimit the “[wit\(h\)ness](#)”. That is, to delimit a contact-area wherefrom a mutual interest might develop *with* dance and choreography. That is, working with a surface—from the *floor*, in a wide sense—unto a surface that can be lifted from the floor and tilted 90° when presented in sharing-mode: a screen.

As simple as that. By now it should be clear that a surface ranges from text, image and motion (video). Because of the technological development of screens the selected vantage point of dance & choreography presents the challenge of discerning between *motion* and *movement*: which is the frontier at which screens and practices enter a logic of *interface* we may understand.

That is, a specialised focus on something concerning *each and every* human being: articulated and interfacing at a *frontier* between choreography and dance. The term ‘frontier’ is used because—unlike terms like border and boundary—it can be assumed to have a certain thickness: an undetermined thickness revealed in its own/full time: i.e., here, time is of the essence.

Perhaps even time itself is revealed *precisely* at this frontier: both in terms of how it is *constructed* (choreography) and *inhabited* (dance). Which would explain the at once ephemeral and substantial nature of the phenomena that articulate at this interstice: the frontier of the interface between motion and movement, choreography & dance, building & inhabiting, planning & doing.

At this point, the reader might ask: *what is the point of driving at planning & doing starting from choreography and dance?* Well, if s/he expects—as I do—that we are at a juncture of human developments, on planet Earth, at which *inter-operability* has to be replaced by *intra-operability*, s/he cannot fail to be struck by the distinctly internal connection between dance and choreography.

That is, dance and choreography define *in relation* (and never each apart). Or, even better, what they are, how they define and how they interface always is *in relationship*: in the sense that they also *define*, *vary* and *change* in relationship: and never each apart. Their existence is relative, and so also their definition. Which is why, studying them, we will understand other things.

So, we are moving from dance and choreography as areas we might connect to as professionals/amateurs, to something important to human beings in general. The reason for focussing on dance- and choreography-*forms* that are people- and site-*specific* is the same as the reason for taking interest in the Katanga-cross project (VI 6/7) at Centre d'art Waza/ARAC/DOCUMENTA 15.

That is, the centrality of the *site*—understood as the compound of the *place* and the *situation*—in articulating positions at the frontier (interstice) between dance and choreography. It is with this clarification on how the problem is *set* that we move unto the precincts of the [body-cartography pro-ject](#): to see how *intra* -action/-operability can articulate from within a *cartographic* problem.