



Logo of the European Rolfling Association



[A]

[B]

[M]

[M]

[A]

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M = Museum  
 B = Bodycartography  
 Project  
 A = Audience

*Intra-operative  
steps*

There are several modes of *wit(h)nessing*—of which one is passing through, and manifesting that position in relation to other people whose activities are vested in a certain care of the body, each other and the site. The strength of mark-making manifests these different capacities. Those: 1) in care of the site, such as a museum, 2) in care of inhabiting the site, 3) the passers-through.

Though I belong to the category of the *passers-through*—in the capacity of an active audience on site, and an active video audience (Zoom recording)—the clarification of positions hatches the possibility of connection. I can e.g. jointly connect to the *museum-people* in the Fluid Spaces project at the Norwegian Museum of Science and Technology, and the *Bodycartography crew*.

This I can both on account of collaborative experiences with people from the museum sector (e.g. the Museum of Cultural History) and from interactions with people from the dance-milieu: e.g., Brynjar Bandlien in connection with his PhD, Otto Ramstad in connection with his MA, and shortly with Olive Bieringa in connection with programming Darkness Group activities at KHIO.

As I was watching a video-recording from a talk-session, moderated by [Carla Botiglieri](#), I could connect what was being said in the group—both by the *bodycartography-people* and the *science-technology museum-people*—as I remembered my own questions that hatched during the event on site, which I brought with me to process in the aftermath. Not as externally but “in-weft”.

I remember Brynjar Bandlien made this comment: “Today, the tendency isn’t just to be a dance-company, but a dance-company and *something else...* for instance, a dance-company and a *soup-kitchen*”. Intuitively, this is the kind of activity that will emerge through the connection to the site, and the care of bodies and people. The three positions are *concommoning* in Fluid Spaces.

The notion of *concommoning* features Tim Ingold’s idea of being together: not only *wit(h)nessing the emergence* of a common, but articulating different *understandings* and *unknowns* within that common. It is an alternative to democracy as majority rule, where the positions that constitute and articulate the common are allowed to co-exist as a “primal soup” where life can hatch.

It is not a sustaining act through support, coaching and understanding but by sustaining the *process of being together* (as a non-oppressive life-hatcher): in the sense that we—in the three mentioned capacities—can go into the *same* (soup-) *kitchen*, and come out with different dishes. It was the *bodycartography people* who took the initiative for this particular *concommoning*.

Under the circumstances, the Fluid Spaces articulated the work as a *collection within the collection*; which, from the talk-session on Zoom appeared to include the *audience* (both *observations* of the audience and *interactively*). Both language and image are important: *language*—featuring the talk-session—as in *body-mind centring*; *images* as a *dance-choreography flip-switch*.

Images in movement—as a *counterpoint* to motion-pictures—is something to linger on. From this vantage point, the *dance-choreography flip* can convey a different take on *scientific images* (as in Fluid Spaces, *medical images of embryology*), seeking a credit-worthy kind of *fidelity*, a different *proposition*. As the blue lady (1/7) dancing within and beyond the image: into the kitchen.