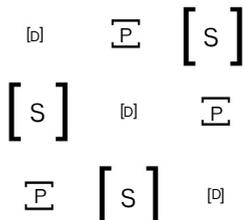




The Bodycartography Project's ensemble for the Fluid Spaces activity, at the Norwegian Museum of Science and Technology. Photo: the final phase in which the ensemble features the fluid space of exit, where the audience is left behind—in the *life & death* exhibition—while the ensemble disappears into the larger museum-environment, anchored by the lady in blue. Birthing unto other knowledge spaces, perhaps.

S = Science
 P = Philosophy
 D = Dance



Intra-operative steps

The lady in blue showed me a chart with illustrations of different embryonic phases, she gave it to me in dance and so many words. As if transposing the illustrated chart—with an atomic drawings of each pre-foetal phase—unto a communicative ritual, combining words and movement, was the most natural thing in the world: an *opus operatum* unto a *modus operandi* of the same.

The fidelity-proposition was intrinsic to her performance at the Norwegian Museum of Science and Technology. Yet, operated from the time-space of dance/choreography which was uncharted by the scientific content in display. Perhaps in an attempt at charting dance/choreography in this relation: tagging unto a precedent of precise established forms, with the same exactitude.

Rather than seeking to emulate, substitute and erase older forms, the whole ensemble—distributed across different locations of the life & death exhibit at the Norwegian Museum of Science and Technology—did the same basic exercise of departing from an image, only to evolve in many different directions (dependent on the dancer), coming together as a *rope* in the end.

Like fibres of a rope twisting and spiralling over the floor—similar to a DNA strand—till it reached the room in which the problem was set: *both* in the beginning *and* at the end of the session. Giving the fluid spaces the created in the life and death exhibition, a multiple expression (fluid spaces) and a pulse traversing the entire ensemble: ending with the exit-procession (photo *recto*).

So, the idea of creating a collection *within* the collection was rather literal, but at the same time *non-representational*: as the contract of fidelity did *not* seek to mime the collection in display at the exhibit, but rather to transpose it into a time-space in which the elements had a chance to be *live*. This contract of alternative activation is what is understood by the concept of *datum*.

In architectural drawing, a datum-line would typically be what transforms a *random* set of house-drawing into a *neighbourhood* and a landscape. Unlike the lines featuring in the house-drawings, the datum-line is more like string/thread—that exists in its own time—than a simple trace on a paper: it moves the equation from one of creating an illusion, to that of fiction or narrative.

The difference between trace and thread is made by Tim Ingold in his book on *lines* (2007). So, the datum features broader category of initiatives that makes an illusion tilt into fiction. That is, in the present case, a *science* fiction. One, whose fidelity-proposition, signals a readiness to be marked by reality. Whether this reality is scientific, philosophical or from dance/choreography.

Without dance—in the life & death exhibit—we are left with science and its resident *representations* (which are often confused with *matter of fact*). With dance a space for philosophy (or, the *res publica* of philosophical query) is opened: as is suggested by the steps-diagram at the bottom right, *recto*. The position of the *witness* and *withness* in one: a truly *anthroponomic* field.

The anthroponomic field is a complex and multiple field, but not without system: rather, it is conceived as the ensemble of positions of the live-streamed talk [2/7] transposed unto an ensemble of epistemic claims made by science, philosophy and dance *together*. The datum is here a vector of convertibility—talk, image, dance—which is at once a *sign* & a *physical* force.