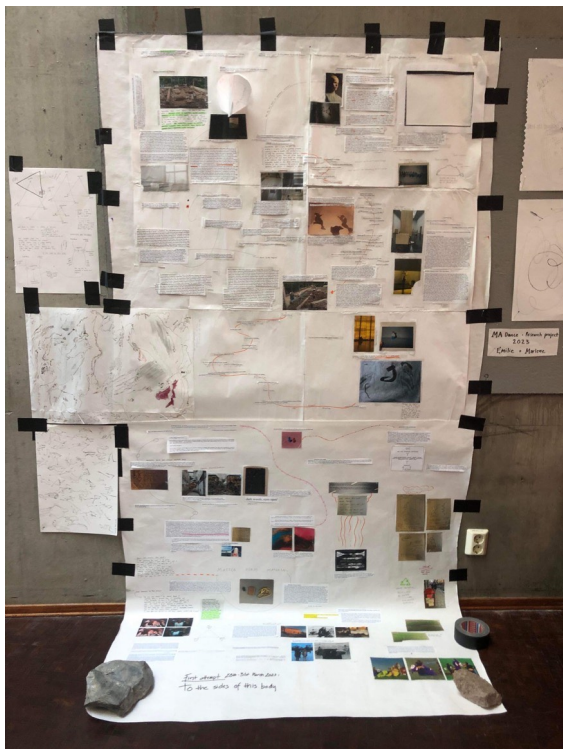




This solution to Luis Camnitzer's assignment (2011) was proposed by the author in 2023. It is dedicated to the project ET PAF (extending theory at the performing arts forum in St. Erme/France—2020). Here dance, choreography and performance schools teemed around communal cooking and meals.

Luis Camnitzer sees himself as [an artist working with problems](#): he described problems as something that can be identified at the edge of the unknown, that is proposed as an *assignment*. The

assignment is proposed in the form of a solution that invites other solutions. The effect is a clustering and a collectivisation of the basic proposition. The point being that each proposition features an encoding of the basic proposition, and results in what one might call a hive-encoding of the assignment. A communicative broadening tunnel. Luis Camnitzer's artistic proposition is: *start with the code and then decode*.



MA dance research project 2023, Emilie + Marlene. It was not called research for the performance [To the sides of this body](#). The research piece was simply placed at the entry to the performance.

As sub-propositions we may identify: **a)** a collective defines itself by its relation to the *unknown* [rather than soil and blood]; **b)** problems are not *by* our bodies and where we stand, but at the *perimeter* where our world stops; **c)** coding is a way of locating a problem away from us [to connect with the problem on its own terms]; **d)** coding can include adequate object-image combination provided that there is also some language [this includes numbers]; **e)** coding therefore prompts naming [rather than wording]; **f)** when a collective aggregate of coding take place in response to an assignment, we have defined a space of education; **g)** a white-cube can constitute a *learning theatre* of this kind [but there are many other possibilities]; **h)** the artist will level with other people [and not seek distinction by being an artist]; **i)** art is a form of *ethical* anarchism; **j)** the purpose of art is *education*.

What [Luis Camnitzer](#) has to propose is a *design* for art. The corollary of the above propositions are: starting with reading/decoding as a premise for writing initiates a process of narrowing down our options; starting with decoding [before] coding limits our options to things known; the infrastructure that controls our lives becomes hidden to us; we become isolated, sensing of our bodies and soil [we become territorial]; the trail of metadata we leave behind us as readers/users are collected to operate behind the scenes for a liberalism that takes command of the invisible hand.

The contemporary attempts at harnessing big metadata into an inter-operable hive-mind—on the present backdrop—will arguably fork into two paths: **a)** one seeking to inform and seek variation in *routine* tasks [computing in the comfort-zone]; **b)** another driven and motivated by *investigation* [computing in the contact-zone]. One seeking to decode basic *assumptions* under different circumstances [or, business as usual]. The other seeking to code-and-transmit *assignments* [bringing intelligence to the hive-mind]. In the latter case a collective will shape before the unknown.

In this sense, Camnitzer's design could be an education for the era of AI: assuming that what we do will have a shaping impact on us and IT. I would like to discuss Marlene Bonnesen & Emilie Karlsen's MA in dance to code, investigate and clarify the above terms. In preparation for a gathering on the precariat and research in performance, the two of them had determined a process involving writing, imaging and drawing on a large/stitched sheet of paper: every element coded unto the sheet by *one*, would be an assignment for the *other*: small interventions/maximum effect.

After having presented the item in these terms, they extended this communicative interaction unto dance: at this point, it became clear to us how different Emilie and Marlene were as dancers. After more work and an extended period tests, previews and hard work practicing. In the final show they danced as *one*—more a pas-de-uns than a pas-de-deux—leaving suspended a tension: who was in charge? And who would have the last word? In phases of struggle grounded in contact impro, they both invited and dismissed this line of query: we were left with *being-one in struggle*.

Not everyone in the audience would recognise this in this way, but would still know exactly what it is: anyone with some experience with *reading* will know what it means to be *one-in-struggle*. Because of the resistance of the text, the underbrush in the text of only partly assimilated and domesticated signs and tropes. We know this, but may not have seen/spotted it on the floor/ stage. In the aftermath, both dancers claim that in order to assimilate the problem of their research would have to pass through the body, in order to be fully investigated. Launching reading as coding.



Hive mind. Artist: faithlove; Owner: lawyered. Who owns the hives of meta-data? Who owns the 'invisible hand' of old-school liberalism, transforming it to a hyper-real form of control, where ecstasy is transparent, flickering and cold (Baudrillard): the logic of simulacra (emulation, substitution and erasure) defines the mind, instead of screening, interception and framing to the sides of this body.

If so, the 'proof of the pudding' would likely be obtained upon returning to the research piece, after the performance. Not as an interpretation but as a precisation (Næss): a clarification of how the problem is set (as a way to access the data compiled in the research, *beyond* the metadata of the *arrangement*—the composition/narrative on the sheet). Here we are *not* invited to a *regressive* analysis from the research-sheet to what the two may have had in mind and then danced. But rather a *progressive* arrangements where coding passes unto decoding through the intermedium/clarification by dance itself. This is the proposition tested out here.

It is an critical alternative to the basic assumption that computers are modelling minds, and that these minds in turn will dominate us. AI may simply be in need of a different narrative, and an alternative metaphysical framework to the current one: i.e. the only thing a computer can model is coding. The present discourse of AI is theological. The matters of the *mind*—its intelligence and direction—is determined by interaction. Code is a necessary but *not* sufficient condition. We need paper-prototypes and we need performance.