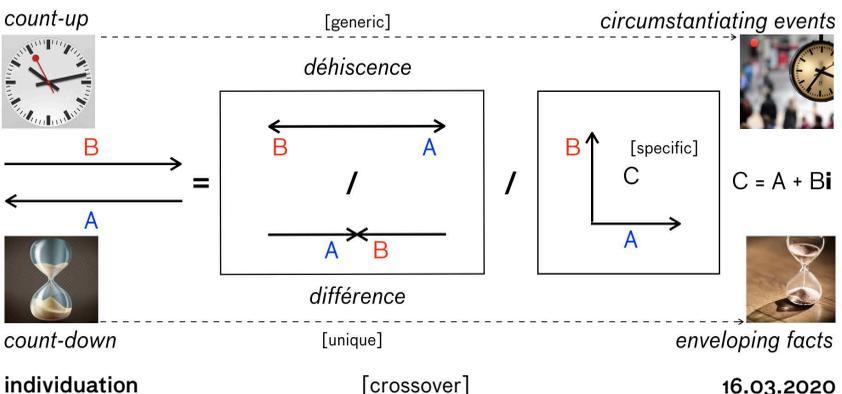


When a transposition has been redoubled the outcome is an exposition. In sum, the compound operation constitutes an asynchronous mirror. It constitutes a case in point of an aesthetico-epistemic operation, whereby the operators in the initial transposition are brought to evidence (to decide between them).

An example could be: **a)** the transposition of Deleuze unto dance; **b)** a second transposition of dance unto Deleuze. This example is picked for its relevance to the theory-seminar on individuation hosted by Bojana Cejvic, on the backdrop of her book: *Choreographing Problems*, that I am currently working with.

The book's subtitle is: *Expressing Concepts in European Contemporary Dance and Performance*. I hope to show that: 1) the parallel between thinking and doing is asymmetric to the parallel between doing and thinking; 2) they occasionally cross at moments where causality will express intention.

That is, the emergence of intention—which is neither programmed nor planned—develops specificity in time, owing to the property of information to catalyse attributes in processes of communicative interaction, when discussed in the terms of Gilbert Simondon, through a timely understanding of individuation.



I have been reading Gilbert Simondon (1964) on the backdrop of two points of entry: 1) Tim Ingold's citation of the work in his thesis on making [2013] and the notion of 'transformational half-chains, in particular' ; 2) Fredrik Barth's [1989] invention of the notion of 'disordered systems' from geology.

While Tim Ingold looks to art for models of anthropological investigation—with a reference to walking as a principal metaphor. Fredrik Barth looked to structural geology and glaciology for the same purpose. While Simondon himself—as a philosopher—seeks to expand physics to biology. One context.

If we look to James Joyce's literary practice in *Finnegans Wake*—which I discovered only recently in connection with a case-study on the work of Samuel Beckett and the visual arts (Pompidou, 2007)—he transforms a long stretch of European history, into a contemporary archaeological dig.

From John Cage's [Roaratorio](#) a musical point of entry sets aside the learned exegeses of *Finnegans Wake*—the learned explained the learned as Umberto Eco made fun of—in favour of a musical point of entry. What is, in an artistic sense, **made** extends an idea into literary realm hatching a new repertoire.

That is, a repertoire of an already existing work: a reception that is produced, and itself belonging to the realm of expression, rather than a representational approach to *FW* and all its "etymons" from European languages, apparently summoning endless erudition to crack the code. Cage pauses from all this.

"Yet to concentrate solely on the literal sense or even the psychological content of any document to the sore neglect of the enveloping facts themselves circumstantiating it is just as hurtful to sound sense (and let it be added to the truest taste)." James Joyce, *Finnegans Wake*, p. 109.

What we have here is a case in point of a transposition. Which is an aesthetic operation with an epistemic impact: the way it hits in affects the impact—how we understand the nature of the work. What it is. An exposition making a case of this work—the transposition—would be the transposition of a transposition.

This second transposition—or, re-doubling of the first transposition—is a counter-point because it works its way back to the origin: teasing out, as it were, the value of the work as art. So, it is a different walk; moving in the opposite direction from the transposition of *Finnegans Wake* into *Roaratorio*.

It decides between *Finnegans Wake* and *Roaratorio* in an attempt to define the aesthetico-epistemic operators of the latter: not in order to separate it, but achieve a degree of specificity and precision in what it does. Which amounts to the transposition of *Roaratorio* unto *Finnegans Wake*, as a key.

This is an example of how works can become entangled through intra-action, by re-doubling a transposition: the two transpositions then operate as transformational half-chains whereby a process of communicative interaction initiates the generation of information, as a mutually catalytic value operator.