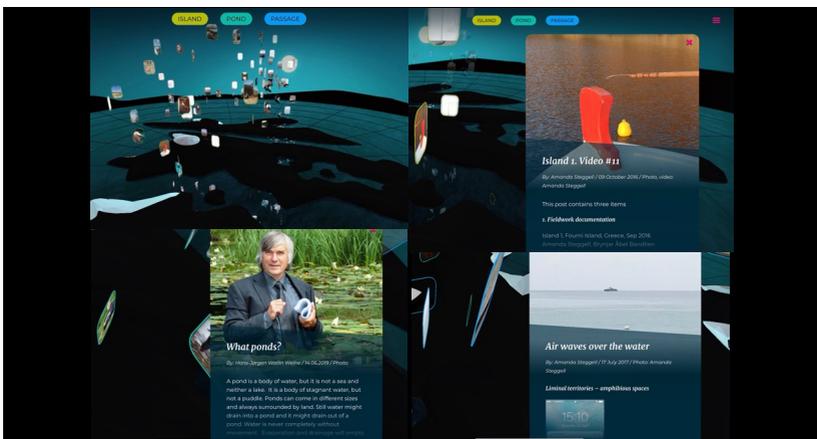


The relation between *choreography* and *flow* is bound to be a 'close race', and therefore the connection to different states of *water*—as the *island*, the *pond* and the *passage*—will yield interesting *vantage points* on flow, since the prime characteristic of water is that it is *shapeless*, but defined by *flow*.

Ludvig Uhlbors made succinct statements on this in the walk referenced in #02. The walk and its environment *prompts* this idea. The corresponding realm in material expression can be found in the project Amphibious Trilogies, which is *parsed* here in aspects concerned with a survey.

The project invites a broader perspective on possible outcomes. I am exploring these here. I could have proposed these ideas in my answers to the survey, but found it more cogent to develop this question here, which is in context of my own query, alongside and touching: contingently.



Then I was invited to respond to a research questionnaire on *expanded choreography*, from the Amphibious Trilogies (PKU) project. I was thereby being requested—by the fact of an external invitation—to *take on* the situations explored in flyers #01-#02, but from a very *different* position.

Now I was asked to contribute with my name and title. Being positioned as a *third*—a mode of the third person—here takes on a different *value*. The quest and query is transposed unto a very different *space*. But interestingly so, since the format of the questionnaire is *not* a dialogue, but a *survey*.

Since I was already exploring the 3rd tense of the *surveyor's* position in a dance performance *transposed* unto a 'learning theatre', I was now *myself* transposed into the space of a survey. I was first making statements from the position of a *third*, I was now producing responses in a kind of *void*.

This *void* is a counter-point to the *sweet spots* explored in #02: the void is there for *methodological* reasons to afford the input from a *third* (even if named, titled and with a short bio). Of course, a negative *presence* (#02) and a methodological *absence* are related: they *combine* when added.

Under normal circumstances I find questionnaires alienating. With the work of the contingencies and present circumstances, however, I realised—while responding to the form—that I was somehow *in character*. How come? To progress on this question I will start by considering something *specific*.

The idea of a sweet-spot is certainly not mine (alone). On a stone where I chose to stay—for the leaf-man (Lövamannen) stop in the Molecular Ballet (cf, #02), on a rather inconspicuous spot under a small *oak*, near Arnold Haukeland's sculpture, there was a stone with a brass inscription.

This is what it said: "the Millennium-Spot..." (my *translation*) "... places of encounter for the new millennium." It turned out that the plaque was a gift from the municipality and placed there some 20 years ago in 1999. The only one I found on the Internet is one of identical design Setesdalbanen.

A railroad track in a reputedly marginal Norwegian valley, known for its dialect, traditions and folk-culture. The full list of millennium spots is found on this [link](#). There about 420 spots distributed over the entire country. And it appears that *none* of the spots are obvious, but in some sense *researched*.

In the scope of *expanded choreography* (Amphibious Trilogies), it would appear that these are *passages* with a potential for fluidity and flow may happen (mitigating *islands* and *ponds*). They are undeclared and inconspicuous. Which means that they can be *activated* if something *occurs*.

In the event that something occurs nearby—whether *ponderous* or *insular*—that would set something in motion (located, as it were, *between* premises and conclusions). An impetus to reveal a *substance* that otherwise would have been unavailable. Which is also a possible outcome of this [project](#).