

owning the *floor* by acquiring the *board*: an investigation of reflective surfaces for moving people

(sensorial *hangout* on writing as a possible subject in dance/choreography)

So, what about *writing*? What is difficult is *not* to write something, but to develop a *dedication* to writing that *matches* what you do as dancers/choreographers. This dedication is not only a matter of intensity—or passion—but fit: when you read what you have written you want a fidelity to what you are doing to transpire. So, writing is firstly one mode of being *together* with what you do.

In 2015 I went to visit the international art biennale in Istanbul. The name of the biennale—SALTWATER—created a sense of flow, an image of the location by the Bosphorus straight that was contaminating: the waterways that divide the city in two, the European and Middle Eastern side, already dominate. As I walked around in the city the water was everywhere.

Not still water, but moving water. Outside me, of course, but also within me. This was the first time I discovered an artist, feminist, Lacanian analyst and philosopher: Bracha Ettinger. Her works she exhibited in Istanbul were diaries—writing diaries with water-colour, of course—and in the [catalogue](#) she had contributed with a very special text. I will read you an excerpt of it now.

“Abstract subreal threading resonates with human and cosmic. The invisible chords find venues into the visible plane. When carriage sensed and thus trans-sensed reach full-blown desire, the symbolic opens to the Subreal.

Trust and resistance harmonised with carriage—revelation.

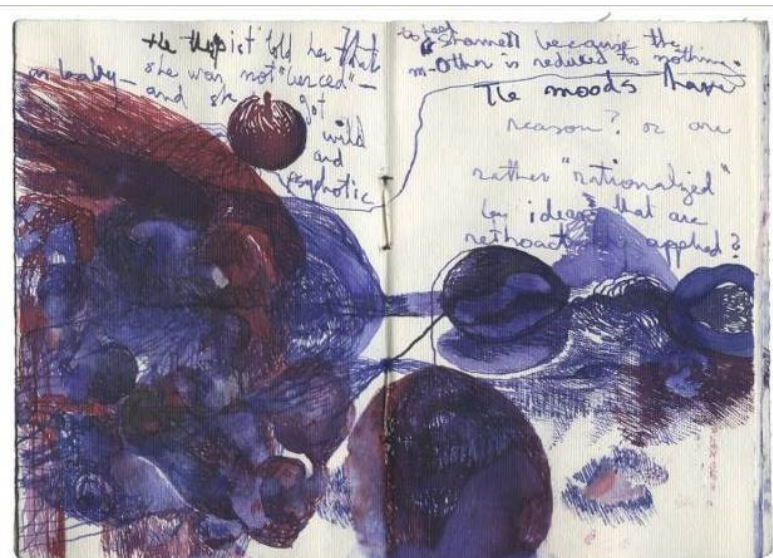
Wit(h)nessing and vision invisible, colour light and affect-forms subreal.

Emergence of space and critique in the passage from wit(h)nessing to witnessing in respect of the real. Spirit-forms in light disturb the visual, joining truth of life in love and resistance.”

Clearly, this is writing *before* it reaches discourse. Here she is contributing to the SALTWATER catalogue as a performing artist. When she writes about similar topics in e.g. a book edited by Brian Massumi—*A shock to thought*¹—she writes differently: so the task of writing varies with the occasion (whether we are talking about an performance scripts, artist book, catalogue, academic).

The reason why I am starting here at the *deep end*—writings of a *personal* nature—is the possible importance they may have in the process of becoming a *writing person*, based on a process of becoming that is special to *each one* of us. Yet, with the scope and purpose that what we write should *also* be readable to someone else. Not only to oneself. It demands *generosity* from both ends.

For instance, is Bracha Ettinger—in the quoted passage—writing only about painting? Is the assumption that she is writing about painting hostage to our knowledge that she is a painter? Or, are we located, in this text, in a place where professional identities yet make little sense. Could the next passage she presents actually be about dance? Has it an interest to choreography?



Credits: Figs. 38–40 White Notebook Bracha L. Ettinger

“The subject as carriage-space and the space-subject that carries the carrier are modi responsive to the subreal and resistant to imaginary identity. Withdrawal from the surface relationality to sense

¹ Massumi, Brian. (2002). *A shock to thought: expression after Deleuze and Guattari*. Routledge.

the borderlinking of inside kernels make room for figuralities the subreal and the symbolic counter-event. Space-carriage-subject labours with the inside of the other, other subject, other object. Kernel facing kernel. The visible withdraws into its invisible kernel(s)."

OK. Now I will experimentally replace painting with *movement*, painter with dancer/choreographer: "*The movement's depth also works in-between movements in a matrixial space. The visible withdraws into its invisible kernel(s), at the centre and in the margins, to emerge different. Here revelation is. Subject after the 'death of the subject', artist after the 'death of the author', the choreographer after the 'death of dance'—carriage shows the way to freedom-rifts, initiates combat against repetition of senseless cruelty. Heartbeat of time—off time—appears as the pregnance of space—off space as depth—subject as space of carriage."*

I don't know about you, but in my reading I think this works rather well. I am, of course, not speaking narrowly to your intellect—at this point—but also to your imagination and emotions. It is with these that I would primarily want you to listen here. To me Bracha Ettinger has now become a painter who dances with her brush: bringing us from the *floor* to the *canvas*, so to speak.

This movement from one surface to the other—from the floor to the wall—is important if the task of writing is linked to becoming a person: it is a specific labour that is different to all of us; at the same time it is not private. You want to become clear to yourself, and readable to others. We are *not* talking about being agreeable to others, not even clear, but *readable*: something is *here!*

In my view, Ettinger pursues that matter in the following passage: "*Carriage and containing are different. In Hebrew, wound (petza) and emergence (haptza'a) share the same root. Co-emergence opens a future, co-emergence bleeds. Its denial is traumatising, its overwhelmingness is traumatic. The passage from transjectivity to subject and object is a withdrawal in the passage from reponse-ability to responsibility. From wit(h)nessing to witnessing, recognising the difference between non-life and death and the passage from non-life to life. But the subject is now transformed, informed by matrixiality, assuring carriage."*

When I was *sitting in* with your Butoh class², I was working to *take you in*. If that makes any sense to you. Carriage may be a linguistic term for it, as Bracha Ettinger suggests. It doesn't resolve or propose anything, but it can be the beginning of a personal trail in working with you, for a bit. In a similar fashion as Bracha Ettinger leaves a personal trail in the form of the text I am conveying.

Do I want to be like Bracha Ettinger? Am I suggesting that you should write like her? My answer is *no* on both accounts. We do *not* need to be as someone else, just because we are *with* them. Which is why her most important notion, in my reading, is *wit(h)nessing*. Being together doesn't mean we have to be the same as what/whom we are together with. We can be clear to ourselves.

And, at the same time, we can be readable to others. The premise is, of course, that bit of generosity which is need to *share*; and the bit of generosity needed to *take something in*. It is not a question of whether this is *little* or *much* to ask, but to identify a *specific* kind of work, that is *not* identical to assuming positions/proposing discourse. Though it may lead up to it, in time.

It is not possible to be clear in your *writing*, unless you are clear to *yourselves*. And before you pass unto a kind of writing that is more discursive, you may have to pass through the stages of a *different* kind—or, layers—of writing dedicated to *work*, with clarity at the personal level. In some sense, to be a *professional person*. If you have *not* hatched a person, who wants to listen/read?

There are a number of theories of the person. Mine is a *political* one which has to do with the willingness and ability to come out as a *citizen* of the *art-world*: based on the *idea of wanting to live together*, without being of the same body-mind. *Being together* and *forming a group* is *not* the same thing. Some of you will be members of groups in *formation*. But you also need to *hang out*.

² for reasons to follow—in this P.M.—I refer the reader to [The rebellion of the cell](#) (featuring Yuko Kaseki).

One kind of hangout are *workshops*: a process with which you are familiar. However, I would say that what we are doing here is not a workshop. It is a hangout of a different kind. I selected the passage from Bracha Ettinger because her professional practice is really *different* from mine, it is beyond my professional capabilities. Yet, I want to hang out with her: reading her several times.

The same is our relationship here. You have professional capabilities that I cannot aspire to make my own. The same is likely to be true the other way around. As a theoretician I am a kind of person that many of you perhaps would not be engaging, other than maybe some small talk over lunch. Yet, here we are. Which is why I would want you to make this a personal matter to you.

EMBODIMENT

I have another recent example of how this kind of exchange—at odd ends—can take place. I went to Olive Bieringa and Otto Ramstad at their home by Østensjøen to be with them. What I was working on—at that time—was very different from what they are doing. I was completing a cycle on *deep surfaces*, and was curious about *embodiment*: they use this term in a different way from me.

Their notions of *embodiment* springs from *contact-improvisation* in long history of alliance with *body-mind centering*³. It is a committing relationship with a sense of lineage that—to me—seems to *rope* from a tangle between *contact improvisation* and *body-mind centering* (in a relation to each other similar to *dance* and *choreography*, moving within and beyond stage performance).

It feeds my imagination on what *wit(h)nessing* might bring over time: how it would grow and thicken over time. Being *with* without being *as*. A humanism of being together—as a collective—that is compatible with developing as an individual. Individuation. From my end, however, the point of departure on embodiment is *philosophical*: Merleau-Ponty's phenomenology.

His concern is with the body's way of appearing on an horizon, that is different from phenomena at large: the body's way of appearing is distinctive. In this surrounding I am appearing differently than this *jug*. This may be on account that my body has moving contours, but also because there are movements hidden from view that we can *intercept*: bodily dispositions and impulses.



Jug. Photo: Theodor Barth

Here the *floor* will be one surface on which the body appears to itself *and* others as a *body*. It isn't any kind of surface but one that constrains work and is dedicated to it. Surfaces on which work with *writing*, *drawings* and *collage* are similar, in this regard: while being constrained by a *surface*, dedicated to it, the *body* can appear to itself as a body, provided systematic variation is sought.

The most usual kind of variation is between working on horizontally on a *table*, and vertically when pinned unto a *wall*. But, of course, we can also work with it on the *floor*, and the moment after pin it on a *ceiling*, so that we can look at it from beneath. So, there are at least 4 variations that differently locates the surface with and on which we are working. Embodiment results from this.

³ BMC © for short.

We can alternate between *working* and *watching*. And thereby alternate between a proximal and remote mode of connection. What lacks from this variety is the *intimate work*, which is critical to hatch a personal level of practice. Still the alternation between working and watching, making and looking—when tied to the work with a surface—can promptly *hatch* a person from the intimate.

In such cases we should perhaps *not* be afraid of intimacy, since it can—through techniques of embodiment—develop a personal dimension of work (which is *not* private). Here embodiment does not authenticate knowledge, but is a *tool* used professionally to avoid traumatising infractions on privacy, and be used to develop the personal affordance to *hold* intimate work.

If you *cannot* hold it you cannot enter a group, for instance. Neither is it then possible to be together on private terms. So, the two things—being together and forming a group—is dependent on a personal *affordance* to *hold* them, through the *work* that is being done. So, this take on embodiment is work-related. It is not cosmological, nor cosmic, at this level. But it *can* be: come and see!

THOUGHT & EXTENSION

Try to imagine that when you write, the surface on which you are working is threshold between two worlds... that the thoughts you find that you can have, working on this surface, are *different* from *what* and *how* you think otherwise. Are you thinking this thought, or is it thinking you? Writing holds this possibility, for all of us to explore. Occasionally they have a *unique* potential.

Then, reading what we have written, *the shine is gone*. It appears to have faded instantly, at a second glance and even appear ridiculous to us. So, what is it with potentials like these? Well, usually what they require is immediate action and not more thought: so, this second look, though it also may earn us self-respect, is a moment of doubt rather than a real test. The test is action.

But action is something that we *build*. It is not invented in the flash of a second. And opting for action—rather than rumination—also brings some of the same experience of a fading idea. An artist who has been concerned by these odd turns of the creative embodied mind is South African artist, William Kentridge who laid a foundation for the [Centre for the less good idea](#):

“Often, you start with a good idea. It might seem crystal clear at first, but when you take it off the proverbial drawing board, cracks and fissures emerge in its surface, and they cannot be ignored. It is in following the secondary ideas, those less good ideas coined to address the first idea’s cracks ... [that] you can recognise those things you didn’t know in advance but knew somewhere inside of you.”

You haven’t abandoned the idea, but you have created a projective cast for it: though they are substantially the same—in the above quote from the Centre—they are worlds apart, yet as humans we are equipped to hold them both, conjointly. *Those things you didn’t know in advance, but knew somewhere inside you*. Do we accept that we *know* and *don’t know* at the same time?



William Kentridge: Centre for the less good idea.

Have you had that experience, ever? That you know things when working on the floor that make sense neither before nor after. Then you may need a drawing board similar to the one mentioned by Kentridge, but moving the opposite way: from dance to writing. The drawing board is then where you can explore the cracks in an idea from the floor: get to express your idea in thoughts.

This, of course presupposes that what you have worked with on the floor are *already* ideas. But they are embodied or extended ones. Thought and extension are different, they resonate with each other as in Kentridge passage. And we can take this back and forth: we can start with movements on a floor or on a board—either *surface*—and work ourselves from the one to the other.

And that is the point here. Whether you are dancers or choreographers I am assuming that you spending a lot of time working on the *floor*. Now you are in a situation where you need to write. It is a *different* surface: try to get acquainted with that surface. Here I recommend that you, in this purpose, do *not* limit yourselves to writing but use *other* lines too: like *drawing* and *cutouts*⁴.

Of course, you may realise that the floor will *always* be the most important to you: a bigger foot in *that* practice with more professional weight. But you can use that strength in develop a weaker, or minor practice, in writing with real professional content. So, the aspect that has to do with becoming acquainted with the *surface*, and its relationship to *writing* is what you will do with me.

This is why I handed over some writing exercises to Bojana, for you to have a chance to warm up a bit. They will generate the kind of contents that will make you acquainted with that other surface —what I will here call the board—which reflects in part my work with the subject, in part what I take with me from a waterhole profess I had with Rolf Gerstlauer at AHO: [boarded stories](#).

After a while, when you experience working on the *floor* and working on the *board* as *two* sides of a *single* sheet, you will also discover that they *can* connect as a cycle: which two sides of a sheet can if you connect them as a Moebius band/strip: here you move one one side of the sheet and when you have *completed* a cycle you realise that you are now on the *other* side of the sheet.



So, if you start from the floor you may realise that you are now working the board. And working on the board, you will realise—completing a cycle—that you are on the other side of the sheet: you are back to working on the floor.

Therefore, the Moebius strip is visual model of what it means to develop as a reflective practitioner: hatching with the development of the professional person.

The point being that this does *not* happen in a uniform way. We all do it *differently*. If we write we will seek a certain level of sobriety: for instance, because we want writing to *hatch* and *come out* as a personal development. But then we may discover that seeking sobriety erodes the kind of awareness we have as practitioners. And instead of completing a cycle we start fragmenting.

So, the whole project falls apart. Therefore we must step *gingerly*. The screening that we do of *what we do on the floor* when we pass unto writing—swapping the floor for the board—needs to hold such qualities that it will eventually hatch new possibilities on the floor. If not: why would a dancer/choreographer write? That is, as an artistic choice and not merely to get publicity.

Clearly, I am steering according to a course where public relations should be our care when we write, but *now* it is not our first priority: as my choice of Bracha Ettinger's text clearly indicates.

⁴ Actually what I am talking about here is to acquire the surface in a context where flat media, such as screens, increasingly are taken into possession by commercial actors/interests.

But it really is our second priority. That is, before we work on reaching out to a *nominal reader*—one we imagine when wrapping up the writing—we simply need to have a *personal* content.

And this corresponds exactly with the passage from what Bracha Ettinger calls wit(h)nessing to witnessing. It feels like when the pudding drops from the mould: sweet wound. It is out there. It is our responsibility. It has our name on it. Up to that point, the writing we do—when in the boarding mode—develops and features our ability to respond: the board responds to the floor.

But here too we are still looking for an active connection. Because, at some point, you may be asked to *present* your writing piece. Then you will not read the text, but recreate the contents in a different way. And you will stand—as it were—*between* the text *and* the floor. And the board-work that you have done will serve you well to map your ideas, and as a score for your presentation.

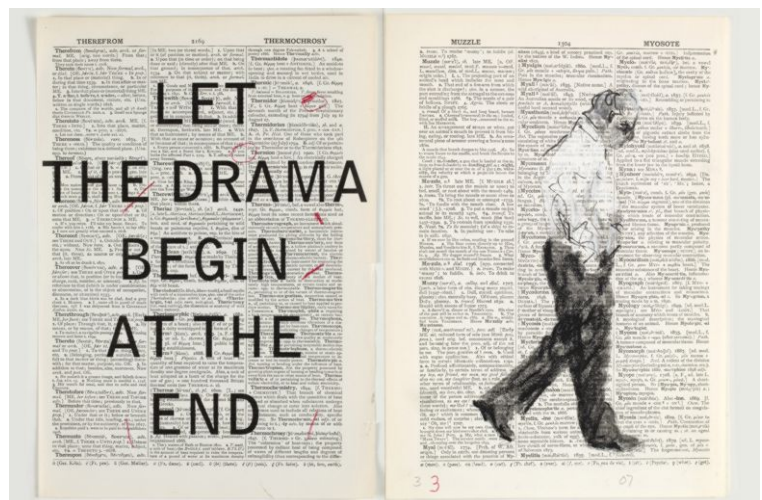
In this context, the surface that we so far have called a board, will be a research portfolio that you can use *in part* as a score, *in part* as the minimum of scenography—sampled from that work—to bring people into your work, by a different trail than the text. This will allow your audience, when they have/will read your text (before or after presentation) to “dock” the text in your practice.

In sum, the presentation of a text is not like “as I wrote in my text...”: you *cannot* presuppose anything. With those who have read your text you share a *different* trail. To those who have not read your text you get them *into* the picture. This situation with you, having written a text, having a score before you and a minimum scenography from your board work, I call a *learning theatre*.

In this way, your text—which in itself can be publishable—also works as an in-house text, from which samples can find be reworked to be integrated in your work, but in all cases will contribute to hatch *new* repertoires in your work on the *floor*. The whole cycle of coming up with a written piece, thereby allows you to develop a *dramaturgical* dimension to your work as artists.

This dramaturgical dimension of developing a written piece has thereby multiple outcomes that you yourself can manage and develop: and this is precisely what is meant here by the development of a professional *person*. In this dramaturgical function—where you act as the dramaturg of your MA—you are a *researcher*, a *house-critic* and a *producer*. You’ll need this.

And from the theoretical vantage point that I have been developing here, it is an instance of embodiment emerging/ appearing—thinking and extending from surfaces: the *floor* and the *board*, as *deep surfaces*. The whole cycle of *wit(h)nessing* to *witnessing*: from the *process* of developing some writing, to *performing* a presentation, to something *produced* in your professional sense.



William Kentridge: [let the drama begin at the end](#).

There are *no* predetermined scripts here. The process, performance and production of this kind of work—of text docked in dance—is made up of a collection of *drawings*, *cutouts*, *written* notes, behaving like *assemblages*: that is, pieces that you can yank out of place, plug them in somewhere else and they still work. With good *boarding skills* you can become a *reflective practitioner*.

But on a note of warning: you have to proceed about this in such a way that you *do not only* become a good and persuasive reflective practitioner, because what will convince people in the end is that you are a good dancer/choreographer. You cannot abandon this criterion. And this is the point where I will return to a recent part of Bonnie Bainbridge Cohen’s work with BMC®.

EMBRYONIC LEARNING

So far, these are the two different takes on embodiment—outlined above—have a real chance of converging. From my experience, so far, BMC comes out more cogently to me when talking about it with people with some mileage in *contact improvisation*, than by reading about it from books. Which may come from the fact that the two lineages have developed in synergy/symbiosis.

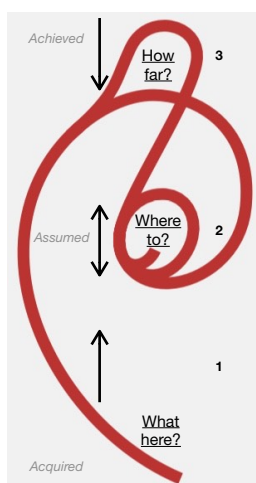
With the baggage I bring with me from my own practice, the most striking overlap came when I was presented—upon three different occasions—with the understandings developed on the importance of embryonic development in BMC, as a basis for *cellular learning*. One with Olive Bieringa, another was with Christina Gjems, a third was an interview with Bonnie Bainbridge Cohen⁵.

It was explained as part of a planned working with the Darkness Group at KHiO (Olive Bieringa along with Carle Lange), then it was danced and spoken to me from a laminated fact sheet on embryology: this was at the Norwegian Museum of Research and Technology, in the event series *A collection of fluid spaces*. And some interviews with B.B.C. in *Sensing. Feeling and Action*⁶.

When it happens 3 times like this you take it on not knowing—at first—whether it is important or not. It doesn't happen because it is important, it is important because it happens. This contract is (to me) a way of being and working with the world around, with an artistic scope and intensity. It take it as a precisation of *wit(h)nessing* as the basic contract for gathering/grouping collectively.

Interceptions of this kind tend to happen when a certain kind of bodywork already exists, that makes recurrences like this one noticeable, and makes us ponder on the *repetition*: or, the iterative learning that comes with it. In my case, the practice of taking in a group (cf, the Butoh workshop, KHiO), or taking in physical work, features a candidate type of learning at this level.

That is, cellular learning. A possible point of convergence between the receptions of embodiments based on different practices of bodywork: in my case, making myself available for the work, by seeking a phenomenological *ground zero* from where I can—in a real sense—ask: *what have we here? Where is it moving? How far has it come in what has already been achieved?*



The figure to the left—called *swirl*—features the dimensions of embodied perception: an outline of art-school phenomenology. It is embryonic in the sense that nothing here is sorted out yet, and everything is mobilised for the embodied availability; in which all hierarchy, system and critical evaluation is provisionally set aside. The scope of this *ground zero* of perception is achieve an investigative presence of the fact of the *work*.

That is, when the work becomes *specific*: from being a *work* to becoming *this work*. And in aspects that can be seen from the vantage points of process, performance and production. But here we have already left the primary level of generative availability, and have started working with designs for the preliminary categorisation where critical, structured and conversational input can take place: the place held by the *work* itself.

As an approach it warrants that we take stock of the *work itself* to make sure that the input, comment or critique is on target, and doesn't detract the attention from the work, and the conversation ends up being about something *else* than the work.

⁵ Abr. B.B.C.

⁶ Subtitle: The Experiential Anatomy of Body-Mind Centering, Third Edition (previous editions appear not to include the section on this topic titled: "The space of place—Interview with Bonnie Bainbridge Cohen on the Embryological Embodiment of Space.")

We do not ask what the work is about. We ask what is the *place* of the work in space. This is where the recent development in BMC comes in with a certain potential.

It invites and allows investigations of the work's *specific* place in space, in the rudimentary terms: *what here? where to? how far?* ⁷These are process questions. From here we can determine precisations of the performance and production aspects, at need. We are still not at the level of discourse. We are looking at the assemblage and what it might have in store as an apparatus.

The BMC terms can perhaps contribute to a less constructed and contrived (*wooden*) language for this level of embodied knowing: and specifically the language of embryology in BMC, which is tangential to Eastern traditions, but not dependent on them (to the extent that might be the case with the other body of knowledge in BMC). That is, with claims for a really original contribution.

My reading is like this: the egg—as even before it is fertilised—is not a single, but a dual entity. When fertilised the two sacs (the amniotic sac and the egg sac) develop each their way: the amniotic fluid in the matrix and the egg dividing and growing in that fluid. It is dual-in-one, with the kind of unilateral duality of pairs⁸ that do not match/emulate each other but co-emerge.

The point being that lopsided *in-one* unilateral *dualities* are capable not only of learning, but being taught. But here both the practices and notions of learning and teaching are stretched, because it is not the ego-centric foundation of learning that is at cause here, but self-learning: in the sense of a self-organised learning of learning from and by the self. Here the cells are the matrix of the self.

Moving from a nervous system consciousness to a cellular consciousness, means turning a page to an environmental awareness based on the affordances of the body's own organisation into the nervous system and the cellular organism. The nervous system can learn from the cellular organism in *exactly* the same sense that our bodies can learn from the natural environment.

The duality that exists in the nervous system—between itself and the cellular organism—does not exist in the cellular organism: which is why it is a good example of how duality can be unilateral (according to one term), and in-one (as we move to the other term). *Dual* leaning and *in-one* learning can converge but the lessons learned from the one and other vantage point differ.

It is in this exact sense that it is possible to *know* and *not* know at the same time (Kentrige, above). We alternate between dual and in-one learning all the time, which is why learning is makeshift and personal. There are no-two careers at embodied learning that are the same. Yet all learning is intelligible at a cross-individual levels: the sense in which *personal* is understood here.

Learning evolves within and beyond individuals: in the sense that both individuals and collectives can be in a process of individuation. Assemblages, in this sense, are never general. They are always *specific*. Whether we are talking about being together, forming a group or holding a pattern emerging from the makeshift process of cellular (in-one) and nervous (dual) learning.

So, we are not looking for the general here. But the specific. Which in turn can be clarified in terms that are common to cellular and nervous learning. The set of common notions emerging from the meandering paths of self-learning that shift between learning *with* and learning *about* (to iterate the connection to wit(h)nessing [*in one*] and witnessing [*dual*]). *Haphtza'a* and *Petza*.

B.B.C.'s insights connecting as topic as apparently ephemeral as the *place of space*, to the embryological embodiment of space, I find convincing because it is specific and not wayward (i.e., it is intuitive in that sense). As far as I can see, it really is quite original. My take on it is part of a larger query on what *ecosophy*—in the sense of a *personal* philosophy—might entail.

⁷ It is a kind of investigative drift that may remind some readers of Beckett. A query of the kind found in *Worstward Ho*, *Company*, *Stirrings still*, the *Unnamable* etc. Or, perhaps what Lacanian called *LaLangue*. Language before it really articulates anything, but is engaged in naming.

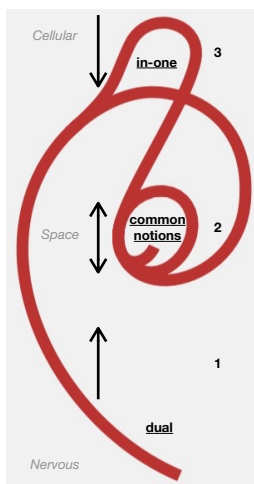
⁸ Cf, Laruelle, François. (2017). *Principles of non-philosophy*. Bloomsbury academic.

BMC can likely be seen as an ecosophy along with Arne Næss' (A.N.) *ecosophy T*: where T means Tvergastein (the place in the lower hills of Hallingskarvet where he built his cabin at 1500m altitude, where he spent 14 years of his life). As ecosophies, they are really quite different. But they could both be tributaries of *deep ecology*. I want to look deeper into this possibility.

A *high-hanging fruit*—when you embark on the adventure of writing, in the expanded field—is that you too can develop your *own* personal philosophies: or, ecosophies. As such, they would too be tributaries of deep ecology. Deep ecology is the assumption that partaking of life on planet earth, includes the activation of a human potential. How we think, act and live makes a difference.

Which means that there, in principle, is a potential for an infinite variety of ecosophies. At at deep ecological level, however, they are mutually *intelligible* (though they have been nurtured and developed by very *different* practices). So, the errand of the hangout—being together without forming a group—different practices being with each other *without* being as each other.

Their nervous systems are different because they are trained differently—they have a different track record, or mileage. Yet, they can learn from each other by being *present* to this difference, and also develop a limited pool of common notions. The relation between BMC and Ecosophy T can be of this kind: or, at least, we can explore where this assumption is likely to take us.



For instance, from what I have been able to read from BMC the space of place is *embodied* in the sense of affordances that rest in the body (and derived from the expanded development of the *embryo*). In Ecosophy T, embodiment of the space of place is linked to a *location* at the steps of a mountain (Hallingskarvet). The site of Tvergastein here stands to wit(h)ness the *mountain*.

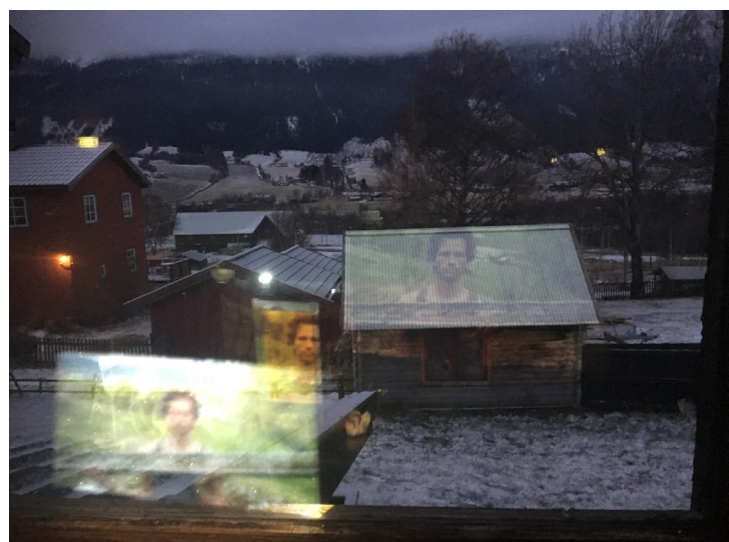
While I have chosen to see BMC on the backdrop of contact improvisation, Ecosophy T clearly must be understood on the backdrop of mountain-climbing (which was A.N. prerogative as a philosopher). The *walk*, *building* and *life* at Tvergastein were steps to a sense of clarification to A.N. to what it means to live with the mountain, without being as the mountain.

Trusting that—in the depth of difference—there is a *self*. If we consider the two ecosophies considered here (BMC and Ecosophy T) the clarification of the terms in which the problem is set, differ between the two. Yet, in Otto Ramstad's MA project *Lineage* the investigation of the past of the Ramstad family in Skjåk, through the intermedium of contact improvisation, is a third one.

The investigation features a personal philosophy in both the sense of Ecosophy T and BMC. Or, neither. In the present framework, it is the latter possibility that interests me: that is, instead of considering Otto Ramstad's work in *Lineage* as a synthesis between two ecosophies, it may be more interesting to consider that existing ecosophies, in practice, can/will *beget new ones*.

If you have helicoidal fibres and twine them, you get another helicoidal entity —at a new level: a *rope*. Perhaps this is the essence of 'lineage' (as a common notion). It simply does not extend in a linear fashion, but grows from a process of twining in multiples. Just as contact improvisation and BMC are intertwined. Or, ecosophies are intertwined in deep ecology. Or, laid out as in *Lineage*.

Otto Ramstad is a kind of walk and talk through dance: *taking a line for a walk, walking the line for a talk... walking the*

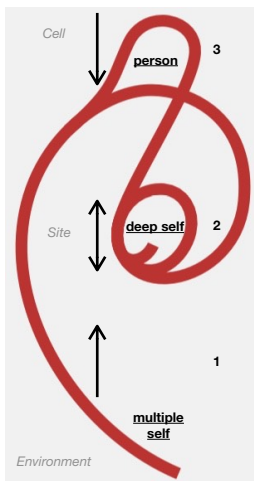


talk and talking the walk. Walking to Skjåk. When I was part of his MA-examination team, I remember positioning myself as a *smoker*: because smokers are just there, the hang out, and have not other reason to be there than smoking. Or, have they? *That's a lot to take in*, says the smoker.

Yet, it is still—and is likely to remain—a condition for the *contingent* presence (alongside and touching) that remains in that spot: wit(h)nessing the openness between embodiment, in the sense of the resident principle of *cellular/embryonic* (as an affordance of the body in its ultimate potential) *and* the resident principle of a *site*: whether it be Tvergastein, or Skjåk.

The smoker-person is *sandwiched* in between the two: cell and site. It is where I stand. In his *exposition* of the project on [Research Catalogue](#) the relation between surfaces—the image above—gathers vantage points that become juxtaposed in this sort of between-space. Boarded on a screen which is also a surface: a deep surface in that time-shifts determine what is *really going on*.

More broadly, the Research Catalogue platform and software can be seen as an attempt in the European art-world to acquire a *screen* for art, without the intervening commercial ownership that otherwise crowds the internet. Membership application is sent off and handled off the internet. You have to send in a passport photo of yourself in order to acquire access. Then you can play.

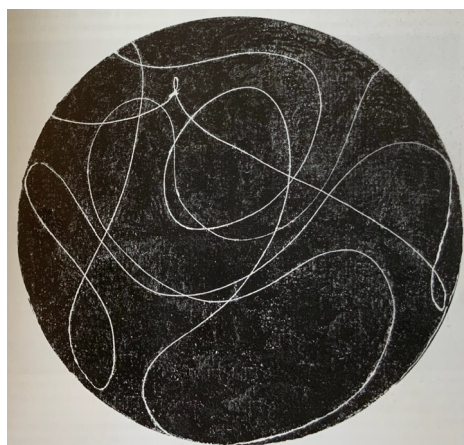


This is to say that if surfaces enter *between* the two senses of embodiment that have been explored here, it is what holds two determinations of the person: being one's own person and partaking of the life on site. The surface affords different articulations of the person in the two determinations conjoint. A sense of the *deep self* and the *multiple self* conjoint in the *person*.

Perhaps the surface that I have in mind—where the floor joins the board—should be conceived as a hyper-surface because multiple surfaces are boxed into it and work in the way *assemblages* do: that is, multiple and rhizomatic, in which time-shifts are inherent. Like in Otto Ramstad's image above: Skjåk seen from *above*, from *within* and from the vantage point of a reflection from material findings (i.e., from *below*).

All gathered into a single frame for screening in an exposition on Research Catalogue which is also a surface. Obviously the *two-dimensional* approach to queries of this type—at the board level of inquiry—does *not* follow from necessity. The point being that it is *sufficient*, within the range of inquiry that we even can hope to achieve in a lifetime. It is sufficient for *interception* to occur.

Interception is the catch that results from screening, of items, entities or things that we *cannot* see. Things that appear to us only mediately, like particle movements and positions in the *bubble chambers* of nuclear physics. The hall is dark as you dance, yet through the 4th wall into the audience, you intercept a number of things. It is this sense of surface that I will go into now.



ABOVE & BELOW – MID-HEIGHT & SAGITTAL

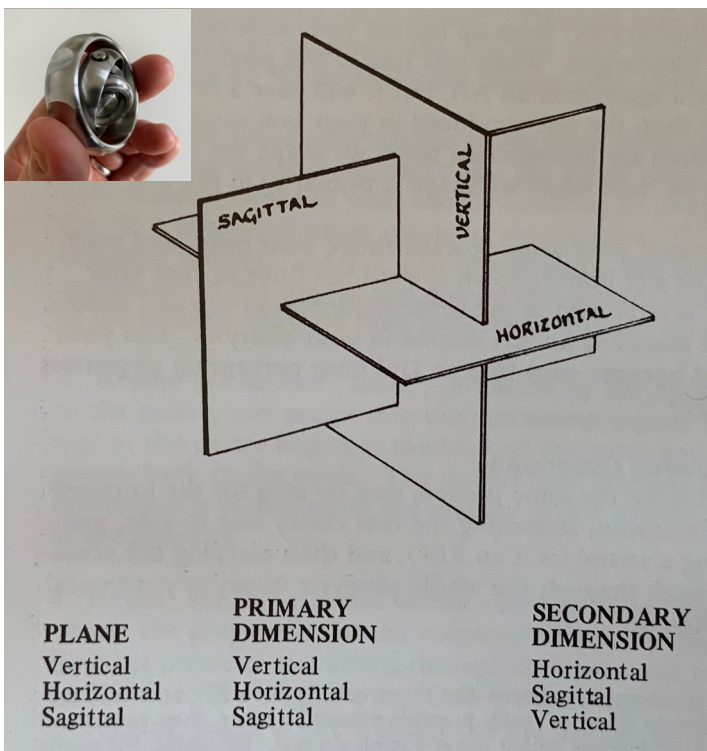
There are at least 3 ways of conceiving the utility of using a system of 3-dimensional coordinates (below) as a datum for dance/choreography: *one* is letting it pass through the *body* of the dancer to span movements, bodily dispositions and the place of internal organs, *another* is to place it on a *stage* to feature the space of dance, and a *third* is to board *samples* and check for readability when moved around.

To start with this 3rd way in some obvious aspects: if you start working on your board on the *floor*, and then continue on a *table* (mid height) your may intercept a qualitative change. Perhaps mainly in the way that you continue working. You may pick up on different qualities, and the work starts to move in a different direction. Above all it occupies space in a *different way*, than on the floor.

Even more dramatic is the change for keeping your board in a *horizontal* position—on you desk, or on the floor—and you mount it on the *wall*. You are no longer in the proximal zone of the work, and the work appears *remoter*: as made available for contemplation and discussion. Then consider the possibility to *lie down* and use your board as a *ceiling*: what then? how does it play?



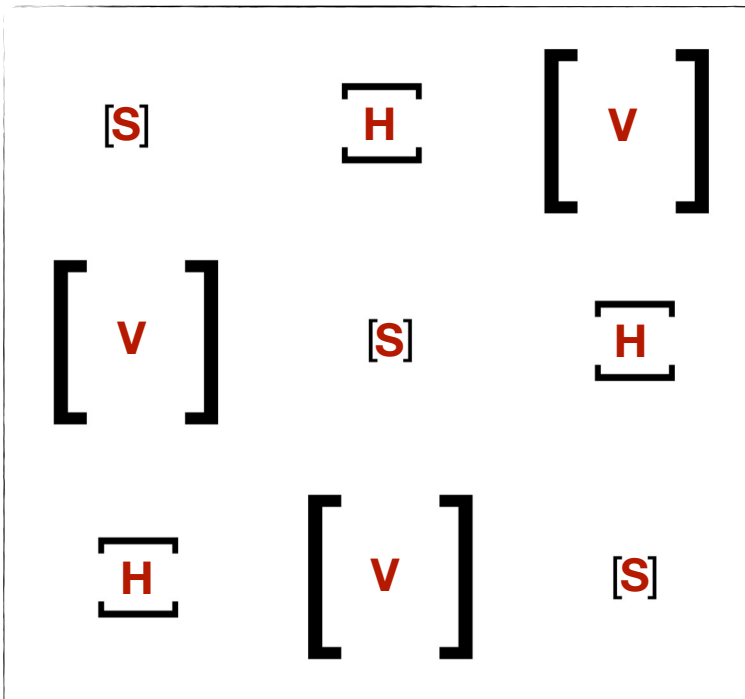
Jackson Pollock a work. Photo© Hans Namuth



The *sagittal* as the *nose-to-neck trans section* of the human body, places the vertical and horizontal planes flanking the human body *sideways*. If pushed down the horizontal plane is the floor, and if pushed forward the vertical plane is one that we have before us: the board. This is simplified since the sagittal plane is likely to *negotiate* the relation between floor and board in a number of ways (Fig. From *Sensing, Feeling and Action*, BMC).

Looking down the vertical and horizontal planes relate differently through the sagittal, *when looking up*. The sense-motion perception in the [cerebellum](#), records and replays sensing in its relation to motion. Be it, the motion of the head. The same holds of positions in mid-height: it affects the horizontal vertical link. It is *the way in which space is held in place*. Like a *gyroscope* (top left).

The number of combinations between

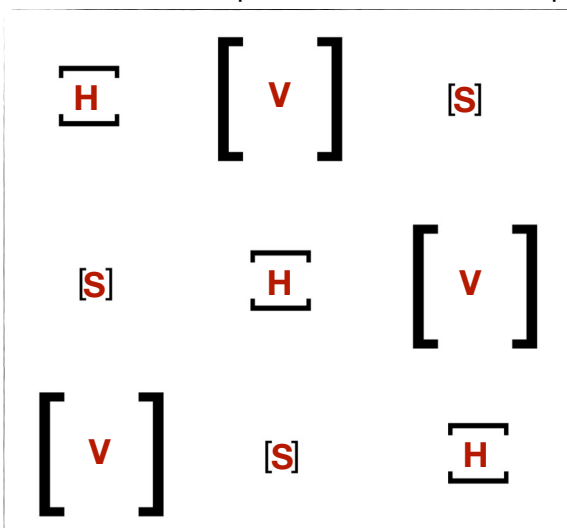


horizontal, vertical and sagittal are limited. Yet the above schema cannot contain these combinations. An alternative—instead using perspective—is to draw them flat, but in a pattern that succeeds at displaying the variety of combinations, while grouping them in such a way that a sense of cogency comes out of the experiment.

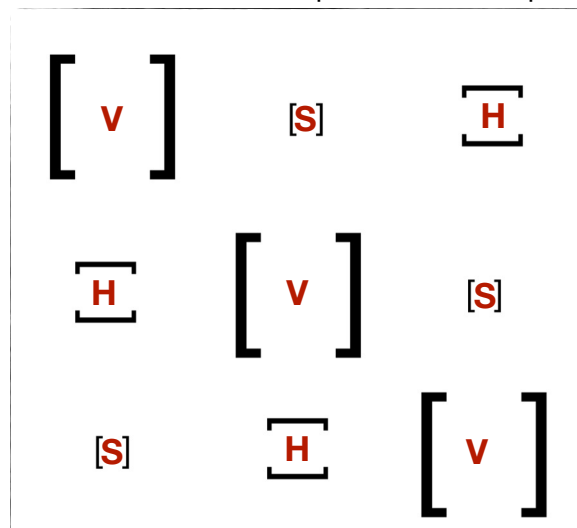
Globally the vertical (V) and the horizontal (H) interlock around the sagittal (S) featuring in the diagonal. The diagram features different interlocking patterns of the horizontal and vertical, in regard of the sagittal. The sagittal alternates between *acting* a player, a recorder and a mediator. In other words it shows how space is held in place. It is a holding pattern. The logic and system of the two planes.

It reads from right to left the same as it reads from top to bottom. It has some features of the magic square, in which the sums are identical in all directions. Because of the diagonal it is lopsided. Although the vertical and horizontal are dual, the sagittal is in-one. So, it is an example of unilateral duality realised in a diagram. It shows how the dimensions are together.

Given that this is a model of the place of space—how space is held in place—we can easily produce precisations clarifying the cartographic terms of *location*, and alternatively precisations clarifying the choreographic terms of the moving *body*. Featuring *Ecosophy T* and *BMC* as cases, but at the level of pattern derived from a specific common notion of how space is held in space.



How the horizontal holds the vertical and sagittal: cartography type "Tvergastein".



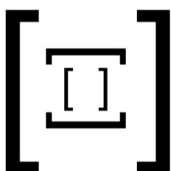
How the vertical holds the sagittal and horizontal: choreography type "Esalen".

The learning outcome from having taken this round of expanding the field of writing for dancers and choreographers at the MA level, has doubtfully produced a text at the MA level: however, I think I have nested an approach to the place of space—as something with a potential of human growth in a whole lifetime—as a subject matter of interception, and a domain of personal culture.

The taking place of the work is a process of birthing that takes more than an able body with able hands. It belongs to a realm of teaching that is difficult to establish in writing, as attempted here, though it is common in practice. We may have been loosing out from not getting it on the table. I have attempted this at several occasions. This attempt is in the wake of the [Project Spinoza](#).



Barth, Theodor. (2011). *Swirl* (signature). Molecular ballet. Studio ^O^. Performed by Petter Width above. (Photo: Theodor Barth).



Barth, Theodor. (1992). *Gate* (signature). Performed by Theodor Barth, as matrixes, in the text above.

For a different take on cellular sensing and learning see also:
Ikoniadou, Eleni. (2014). *The rhythmic event—Art, media and the sonic*, the MIT Press.

“Invisible Aesthetics

Sonocytology is a method for accessing cellular vibrations at the level below perceptible sound, discovered by nanotechnology professor James Gimzewski. Sonocytology studies cellular vibrations using an ultra sensitive instrument called the atomic force microscope (AFM), essentially a tiny ‘finger’ on the scale of a nano meter. The AFM is normally used to read surfaces through touch, like a blind person reading Braille. However, Gimzewski’s team used it to detect the motion of cells producing numerous minuscule vibrations per second, under various conditions. For example, when the researchers intervened in the temperature of cells, their sound would speed up or slow down: they would beat faster or slower accordingly. Unlike optical microscopes, the AFM feels oscillation occurring at the membrane of cells like an electrical signal in a liquid environment. As scientists are ‘blind’ at the molecular level, the AFM enables them to feel and extrapolate movement to audible frequencies and thus to sensory perception. Through these sonocytological experiments, Gimzewski and his team found that the state of a cell—presence or lack of movement—and thus its futurity are directly linked to its state of vibration. Following the discovery of sonic cells, nano scientist Andrew Pelling and media artist Anne Niemetz embarked on a collaboration to create an audio-visual installation for the NANO exhibition at LACMA (2004). Entitled *The Dark Side of the Cell*, the installation displays a collection of small speakers and cell sculptures in a dark room.”