Notion of Notation >> Notation of Notion

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How do you attend to the thing that isn’t visible? What other realms are there to find? Resonance. Reverberation. Tremulous vibration. It is sometimes hard to see the relatively imperceptible, this quivering edge when something is happening. Magnifying the minor. Starting to look nearer or quivering edge when something is happening. Times hard to see the relatively imperceptible, this reverberation. Tremulous vibration. It is some-what else to find? Resonance. How do you attend to the thing that isn’t visible?

Page I: Notion >> Notation of Figuring — we use the term ‘figuring’ to describe the small yet transformative energies, emergences and experiential shifts which operate before, between and beneath the more readable gestures of artistic practice.

An appearance or even pre-appearance: those threshold moments within the creative process that are often hard to discern but which ultimately shape or steer the direction of the evolving activity. Minor revelations or epiphanies: shivering, full of presence. Unbidden openings: those risings that give way to emergence. The amplification or ebbing of intensity: sliding, sinking. Simmering, shared vibrations. Becoming synchronized. Co-emergences — always embodied, always situated. Change in tack or pace, like the turn of the tide. Lingering. Longing. An appeal to do something: stop; interrupt; begin again.

How to make visible this event of ‘figuring’; how to make the intangible tangible, to articulate that which is pre-articulation? What different systems of notation and annotation can be developed for marking and identifying the moments of ‘figuring’ within live investigative action? First — setting up the conditions. Live exploration: open field of investigation. Practices of attention, of somatic hyper-sensitizing, raised awareness. Second — perceiving in action, ‘marking’ through ‘clicking’. Audible sound used for signalling ‘something is happening’. Notation of a notion or even inkling; hint towards a qualitative shift in awareness or affordance. Click as pre-lingual placeholder, non-judgemental, a parenthesis awaiting content, yet to be filled. Video records:

indexical document, aide-memoire.

Third — for each click we strive for a corresponding name, rolling language around in the mouth, fragmentary, without syntax, agrammatical semantic play.

Almost like divination, the phrasing is coming, but you cannot grasp it: full of ellipses and swirls. Something in excess of what can be imagined. Seeking a language immanent to what we are doing. Naming the unnameable. Calling — more like an invocation. Precise vagueness. Babbling — wilderness, unrestrained.

Page II: Notion >> Notation of the (Choreo-graphic) Figure — we use the term ‘figure’ to describe the point at which figuring coalesces into a recognisable form, figuring’s dynamic vitality crystallized towards communicable content. Distillation. Constellation. Kinetic inscription. Performance. Drawing. Thick description: singular subjectivity of an ambiguous I. The impersonal immanence of an inter-subjective voice distilled from recorded conversation.

We conceive the ‘choreo–graphic figure’ as a performative, relational and contingent assemblage; recognizable or identifiable while at the same time motile and instable, capable of evolving. ‘Choreo–graphic figure’ as a notational event, incorporating the potential of movement and materiality, temporality and spatiality. A form of ‘embodied diagram’: a multi-modal, multi-dimensional, durational intensity, performed entanglement of visual-spatial, verbal-linguistic, bodily-kinaesthetic sensibilities. We ask: how might the performed ‘figure’ be a system of notation in and of itself; re-activated in the hope of giving rise to the experience of figuring from which it emerged. We seek modes of notation between the lines, inhabiting the interval between choreo + graphic, sign + non-sign, visual + textual, being + becoming. A rhizomatic network of interrelated figures is imagined. Here, we offer only one — Figure of Wavering Convergence.
The inherent movement of the body
sets the line in motion.
Breathing into the instable line.
Stretch of attention:
touching without touching.
Between the line of the drawn mark
and line of the body:
physical contact
without physical contact,
touching without touching.
A strange arc begins:
experience of exclusion,
sitting on the periphery.
Witnessing intensity:
following and leading,
reciprocity.
Commas score a portrait,
familial constellation.
A level of intention
at the limit of the shadow.
Attention – field of immaterial embodiment extended into space,
a milieu into which to operate.
Movement of a thought
and the movement of a body:
symbiotic intimacy.
Touch has contour,
creates a field of energy.
Like air flows
of smoke, currents,
speeding of wind,
descenting of water
Arising of liquids,
of emotion, building up
or gathering strength,
Downward movement
of fluid, the sea,
the atmosphere,
depths of the earth.
Cartography of currents
and potential fields,
shaping the movement of lines and forms.
Coalesce. Con-verge.
Convergence has concentration;
things run together, focus
Close to a threshold.
To be on the verge
of movement,
tipping point at
the limit of definition.
A fold: first inclined,
then overturned.
Up dip direction
of the axial plane;
a quality of longing;
decision made;
direction of events
changed.