

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 closer. What we move when we move; there is tone and velocity and rhythm, like changes of state.

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 micro-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 inking; 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:

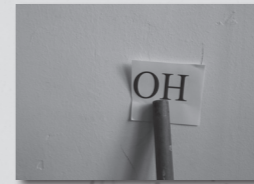
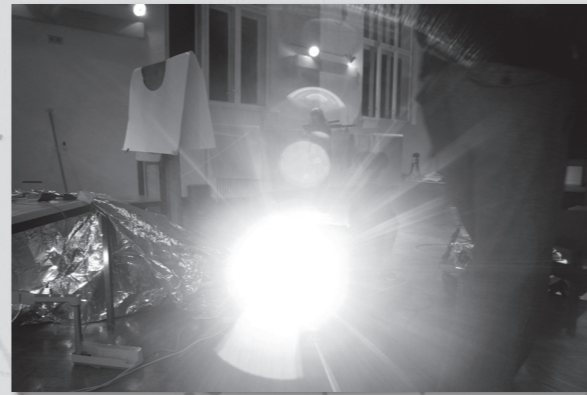
indexical document, aide-memoire.

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 — wildness, 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*.

Choreo-graphic Figures: Deviations from the Line (2014 – 2017) is an interdisciplinary research project involving artist Nikolaus Gansterer, choreographer Mariella Greil and writer-artist Emma Cocker (working in dialogue with Alex Arteaga, Christine de Smedt and Lilia Mestre). The project unfolds through two interconnected aims: to explore the nature of 'thinking-feeling-knowing' operative within artistic practice, and to develop systems of notation for reflecting on this often hidden or undisclosed aspect of the creative process. We ask: What systems of notation can we develop for articulating the barely perceptible micro-movements and transitions at the cusp of awareness within the process of artistic "sense-making"? How might we communicate the instability and mutability of the flows and forces within practice, without fixing that which is continuing as a literal sign? Drawing on findings from the first year of the research project *Choreo-graphic Figures: Deviations from the Line* (including field-work undertaken during a month-long research residency within ImPulsTanz [Vienna, 2014] and a one-week residency-workshop working with researchers at a.pass [Centre of Advanced Performance & Scenography Studies, Brussels, 2015]), we consider notation (and its related technologies) through a diagramming of the multiple, at times competing, forces and energies operative as drawing, writing and choreography enter into dialogue through shared live artistic exploration. Conceived as two interweaving artists' pages we explore these concerns through two interrelated concepts: the notion and notation of (I) *figuring* and (II) the *(choreo-graphic) figure*.

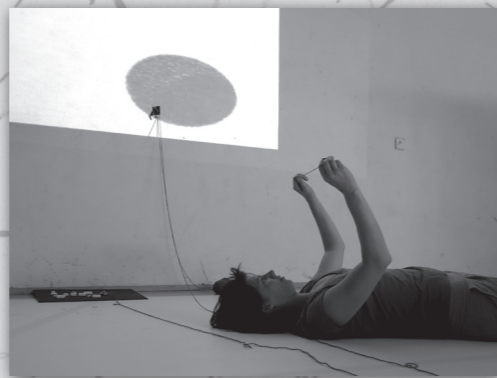


These risings of something -
A light you cannot grasp it.
more like an invocation.
Unrestrained.

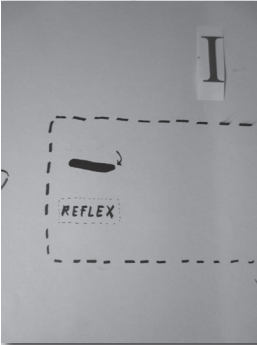
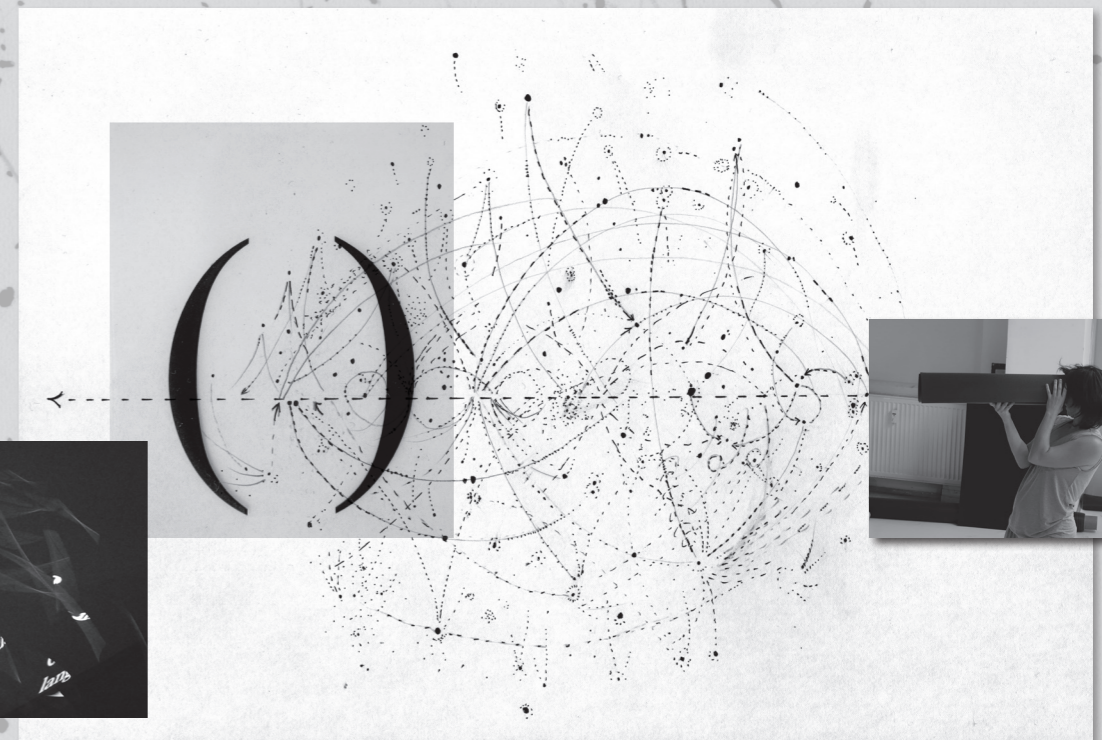
in excess of producing
invitation, knowing, inquiry, is
fragile.



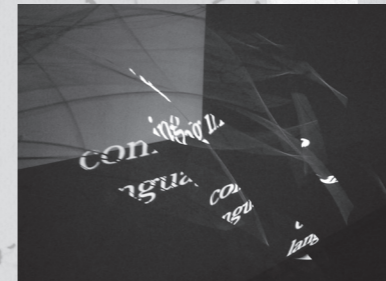
contours get blurry
fast, dimly obscure



Very delicate...
very elusive...
in this sense, immanent to
Coalescence.



contending
to the forces
catching the light;



The inherent movement of the body sets the line in motion. Breathing into the instable line. Stretch of attention: attempt to reach towards. 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. Being on the other side. Commas score a portrait, familial constellation. Light illuminates. Remembering of the edge. Disruptive touch like a child's desire for attention, like the tongue of a frog. Attempted rapprochement. More nuanced reach through the extension of affect into shadow. Shadow: product of both self and world, an ambiguous 'I'. Between the physicality of a body, its environment and the light: a meeting point, place of encounter. Between the physical and the virtual, the corporeality of the shadow: bodily yet intangible, ephemeral yet still graspable. 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. Wavering convergence. Like air flows or oceanic currents, upwelling of wind, downwelling of water. Arising of liquids, of emotion, building up or gathering strength. Downward movement of fluid: of the sea, the atmosphere, depths of the earth. Cartography of currents and flows, surges and swellings, deepening: the dynamic of how things emerge. 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. Tilted. Inhabiting the cusp, that moment where everything hangs in the balance. Between the point of focus and reference plane: approaching each other, then divergence. A fold: first inclined, then overturned. Up dip direction of the axial plane; a quality of longing; decision made; direction of events changed.

Touching the skin of the world. Reaching towards the imminent beyond. Through this extension I meet the other side of the still same being. A wave of breath light touch. Light touches. Harsh and intensity encounter takes place.

when the
But where is
in its changing
transforms?



Squeezing,
slowing the
from the inner

The place of the encounter between the hand that traces the body's outline rhythm? as form in permanent transition, an organic mass that continually not only the delineation of its form, but softly shifting spaces. sketching, breath, sequencing, sliding, sinking, shimmering, touching the shimmering light spheres. Sanchuns. Retreat looms in the visceral rhythms of fluids and breath.

The reciprocal relation of reaching towards the meeting point has become the horizontal meeting line, shivering and full of presence. The lineage of encountering signs on the paper, at the surface of the skin, where the light passes, at the tracing of the visceral movement takes place in many places. Micro-movement in the body, in the gesture of the hand, the wind within the body - the breath vents, the resonances of togetherness. entered through A meeting passes. openings and gently No more tender turbulence.

I move on.

