

manner more or less normative. With increased negativity, they produce experimental psychoses or experimental autism and drive us to the limits of identities."

She does Walking challenges the limits of identity. In fact, it splits identity by dwelling into elsewhere territories of self. This is pursued by employing sets of strategies, methodically and clear-sightedly, with strategies, methodically and clear-sightedly, with obsessive tenacity, whilst standing upright etc. upholding instability, walk pushes the limits of (stå upp för/påstå).

Laboratory Scores, transpositions, simulations, morphing processes—operational systems, working parameters, rules, orders, and long lists of hypothetical doings. The systems release, map and question. The uneven im/materiality of the body concretizes, resist and exposes.

And that which comes forward is registered and memorized. These operations, often several and juxtaposed activate an unlimited number of consecutive actions, and task after task, step after step, the closed order of doings proliferates—working runs, so to speak by itself. Scrutiny, application and record—these are strategies choreography employs. A laboratory, not scientifically accounted for, nonetheless a regulated practice of logics, producing (fictional) evidence. This choreography is a practice of knowledge in tension with non-knowledge (which is not ignorance), forged and undone by a process of speculations.

Working calls for analytical and memorizing methods and skills, for accuracy, patience, endurance, and for sharpness and elasticity of mind and limbs. The dancer must not only gain access to the body, but also to the means needed to perform (and repeat) the uncanny complex and non-habitual exception. The dancer needs center-based methodologies. The work counters body economy (which simplifies the complex, turns difficulty into easy), and resists the instinct to translate that, which is foreign (non-habitual) into one more version of the same. The dancer/performer/choreographer cannot rely on body memory, but must learn to identify, activate, and articulate multiple sensory motor-schemata.

Whilst navigating the frame of thoughts at stake and keeping a sharp critical eye. Dancers/choreographers become experts in that which they have chosen to focus on. Working not only requires, but also develops technology; a kind of virtuosity—not in the sense of seductive exhibition of bravery, but of commitment to urgency of task.

When you observe a system, you also change it; disturbances and other moves split the observed and new leads, new interests must be pursued. Working calls for continuous re-sharpening of focus, and cohesive overview—from one thing to the next, and all at once. Layers of information are exposed, and serially ordered, more than often without any editing; the process itself constituting the unfolding narrative. More than often left unfinished (working could go on forever, dead-lines the determining cause for time of exposure; "This is as far as we got..."). Composition as we knew it, has lost its ordering function, and from being the implementation of a "master plan," choreography has become the (dis) linear narrative of outcomes. It is no longer a question of representing the world, but of recognising it. No longer an affirmative representation of an agency by predisposed forms, but the uncovering of fictional evidence per se.

Performativity Crucial effect of this practice is that the dancer/choreographer/spectator no longer needs to be "creative" (nowadays a much abused term), nor to produce or interpret signification—which is quite liberating. And she who abandons herself to the task (plays the play) disappears, and the outcome (the play) stands by itself. Just like in the martial arts of the Orient (which under the past 50 years have largely informed the practice of dance) where task, meaning and aesthetics coincide with function, performed by the self-performative move that is the result of a strictly regulated plan and technology of action.

What comes into play is the absence of judgment of form/aesthetics. Not to reject aesthetics as such, but to sidestep conventional hierarchies of gaze, and avoid mystification of image. Thus enabling to focus on what form actually is. And on how it articulates itself. Nonetheless, this is not a formal project. Nor is it an exercise in structure—and on the contrary.

Transgress Here, form stands not for that which is produced, and properly ordered, but for that, which is observed, employed, and brought to display (per-form). The whole point of this model is to generate that, which by itself wouldn't come forward. Not to uncover an alleged psychological state (believed to be the cause of affairs), or to dig in the subconscious (believed to unleash alleged truths) Express yourself! (Madonna), but to disrupt familiar languages, and then work on what might emerge in the temporary absence of a normative given. These operations are meant to challenge and resist the habitual, and let transgressions, failures and anomalies, and all of that which consciousness sidesteps for the sake of ordered survival, to come forward, take place (per-form) and become crucial as opposed to accidental or contingent.

This choreography formulates itself not by a slow progress of consciousness, and the steady forging of appropriate forms, which will finally reveal a pre-disposed 'subject' (identity), but by the direct mediation of fictional anomalies, which will question identity *tout court*. Hence, it proceeds without mercy in a speedy, complex, messy yet scrupulous plan of action. Not to restore a limited positivistic world, but to experience the very limits of language, and in the disarray of things, question the 'the value of our values' (as Foucault posed it).

confirmation, but to disorientation of self, not to the land of understanding, but to the uncanny elsewhere—where language is brought to internal (at) tension, and is finally contested. And all of that, which is correctly questioned, ultimately to re-read and re-write both language, and identity.

The impact of this frame of thoughts and practice has been paradigmatic. And has expanded choreography beyond its own orders and borders—paradoxically so, by the adding of more limits and boundaries.

for thematic displacement. Give me a body! Give me a brain, then! shouted Jean Luc Godard "The mind is a muscle" said Yvonne Rainer, although Robert Wilson claims he did
GO Flickering brains unfurling off-tracks, we shall move to derail, in the delay between stimulation and response, onto the voids of interpretation. The question of Jean-Luc Godard: What is the source and what is the address? finally obsolete when posed between one step and the next—in practice of postponed choices.

A few months after I started working for you, you appointed me as the Executive Director of to the field of choreography and to the ability after that position had begun, my grandmother passed away. That day I was supposed to meet with you. We had an important meeting of some kind. I remember walking out the door early in the morning, answering the phone that enough listed the name of my father, who was many thousand miles away on vacation. My line: Has something terrible happened? When he told me my grandmother was on her way to the hospital, as the result of a stroke, I continued

Work To me, choreography means preparing for the event of a step (change). Not working on the circumstances but on the setup of conditions and circumstances, but on the setup of conditions and circumstances, providing for the step to occur (tools, technology, methodology, space, place etc.). Every day returning to the place of departure, endlessly repeating the charge, organizing, mobilizing, getting involved in articulation, distribution, critically, setting up strategies for gaining access to a change in the side. To do so, I must keep a steady focus on the "choreography" of the scene rather than the logic of the argument, and find out how this body/brain potential (war) machine we carry around functions, not what it means.

This requires a meticulous work on details. To stick to details is a time-consuming operation, but also a motivational recycle trick. After so many years of practice, I am still intrigued by the shape of an arm, the curve of a neck, still fascinated by the ambiguous play of interlacing directions, by the pendulum of two bending knee. Still find it worthwhile to shift my weight from one foot to the other, and I seem to have an insatiable craving for the er. And I seem to have a thrusting leg. All of this is exhilarating thrill of a thrusting leg. All of this is probably sheer indulgence, but also an attempt of transgress.

This work enables me to move against nature (the human) without renouncing it (each more performed for the first time in an old body). More-over, my fear (hence compelling desire) to take off and leap into midair, to throw myself and let myself be thrown, and then fall, swim into a blind-spot—all of that risky stuff seems to increase by the day. Danger becoming all that is left to the in fact necessary—risk being all that is left to the body, to my body in this society of control—where hardly any move is left undone.

Dealing with the remaining risky moves is a very hard but truly rewarding labor—a labor that allows you to enter otherwise bodies. Mixture of body lows you to enter otherwise bodies. Mixture of body lows you to enter otherwise bodies. Mixture of body lows you to enter otherwise bodies. Mixture of body lows you to enter otherwise bodies. Mixture of body lows you to enter otherwise bodies.

When I walk, I have a body, multiple but one (versus one but multiple)
Then again, to be precise, choreography does not exist, only "working with choreography" does. Choreography is an intransitive verb (as writing is not, as Roland Barthes). To be even more precise, she never speaks for herself, for the purpose of clearing a void.

When I walk, I finally have a body to a void
Body walking knows no definite place, no instant in the present. Bending, stretching, leaping, shifting, falling, landing... all are tangible acts where the virtual and the real are indiscernible. Thrust drift, virtual and the real are indiscernible. Thrust drift, virtual and the real are indiscernible. Thrust drift, virtual and the real are indiscernible. Thrust drift, virtual and the real are indiscernible.

Walking by two
Series of encounters, ordinary events made extraordinary, the slightest touch activating circuits of electricity.
Sensory attention, tension never comes, modified, never consumed, rather feeding upon the flickering proximity. Seduction not on the table, aggressive force keeping the dialogue on its toes. Pushing back and thrusting away. The double force of (at)traction enabling a joint narrative. That's how a proper partnering is performed, risky but safe, in a synchronized symmetry, perfect synergy of difference, based on reciprocal interest. The dichotomy of the two taken not as scenery for, but as manifestation of discourse.

walking towards the subway, designated to that important meeting of some kind. My father and I lost.
If we began instead with disorientation, descriptions we offer will be quite different. (Sara Ahmed)

Plans go astray and the one certain thing about weather is that it changes". Rebecca Solnit writes in her book *A Field Guide to Getting Lost*. That every direction, went astray. Everything— in still standing still—changed. I called you up, less than sixty seconds, and all I remember you saying was: Go.

To walk: a going by foot: a bodily labor that produces nothing but thoughts, experiences, ones mind in motion. A walkway, a walk of life. To walk away, to walk one's own way, to set off, to leave, to vanish. To go. To pass away.

In Swedish, the word for 'walk' is gå, more perceptibly related to English go. Go, the word, emerges from Old English gān, meaning to advance, to depart, to conquer. But also related to German gehen, meaning to release, to let go. I was absent when my new position as the Executive Director of your organization began. You had let me go, in order to allow for me to let my

Comment Succeeding in failing is actually very difficult, maybe impossible each attempt to fail itself failing its task. A stepping, walking holding onto and at the same time letting go of both step and stutler. What will become obvious is that in spite of our resistance to, or reflection of syntax, we will not be able to avoid stylistic issues. Writing/talking/walking/dancing imply syntactic work, thus itself IS production of style. Stuttering work itself IS its own syntactic style of utterance. It is a matter of rhythm, of the resonance of words. Syntax as style. Style as sense. Sense as rhythm, these are the logics of the stutler; a delectation, though, if I understand him right.

Eye stutler Two camera eyes moving plegmatically on a straight path, resisting motion, slouching

I remember walking through Chinatown with you in the pink radiance of dawn, after visiting the art space Human Resources next to our last evening in this city. Then and there, we were practitioners of the city because the city is made to be walked as Michel de Certeau phrases it. For de Certeau, the city is a language a window of opportunities, and thus walking becomes the speech act of that language. Language determines what is accessible to articulate. In similar manners as architecture determines where bodies can walk, but bodies invent new ways to walk, and practitioners of language formulate other ways to speak, to cross, to drift.

Interrupted walking, each step taking off and staying suspended. Literally remaining in between. No recognizable pulse, rhythm by rhythms. Short, chopped-off, irregular utterances, delay and repetition. Not repetition, but the experience of scattered repetition. Complete void of finalized grammar, and syntactic phrase—different walks failing to perform normative walking/talking/writing. Each step continuously returning to its point of departure (the paradox of uteronomy).

Speech stutler Two speakers are delivered by stuttering. Two times two lips interacting, the failure of speech. No recognizable pulse, or rhythm. Short chopped-off unfinished utterances, delay and repetition. No use of repetition, but rather the experience of repetition. A complete lack of finalized grammar, speech modes failing to perform normative speaking. Still utterances will unfold, perfectly unorganized (unstable), not always decipherable. A speech stutler holding onto and at the same time letting go of both speech and stutler.

A path is a prior interpretation of the best way to traverse a landscape and to follow a route is to accept an interpretation, or to seek your predecessors on it as school and track markers and pilgrims do. To walk the same way is to relinquish something deep to move through the same space the same way is a means of becoming the same person, thinking the same thoughts. (Rebecca Solnit, 2000)

Partial repeat Flickering brain de-creating simultaneous existence, the spiral by two moves to recognize what she already loves; secrecy (incomprehensible language), speed (spinning spiral) and affect (e-motion). A woman warrior becoming, experimenting with her force. And it is along the thin line (traject-ed axis) running between the source and the address (distance) that she will spin her head off.

Comment This step does not get rid of, nor exhibits any contempt for the same per se, yet disregards the power abuse of its structures. Hence, it suggests the coexistence of different (not necessarily opposed) languages and powers, where the other and the same join forces to produce a third, unannounced body/event—already claiming and gaining the multiple nature of a common (cyborg) feminine.

(1) Walking Human walking is accomplished with a strategy called the double pendulum. During forward motion, the leg that leaves the ground swings forward from the hip. This sweep is the first pendulum. Then the leg strikes the ground with the heel and rolls through to the toe in a motion described as an inverted pendulum. The motion of the two legs is coordinated so that one foot or the other is always in contact with the ground. The process of walking recovers approximately sixty per cent of the energy used due to pendulum dynamics and ground reaction force. Where in running there is typically a ballistic phase where the runner is airborne with both feet in the air (for bi-pedals), in walking one leg always stays on the ground while the other is swinging. Another difference concerns the movement of the center of mass of the body. In walking the body "vaults" over the leg on the ground, raising the center of mass to its highest point as the leg passes the vertical, and dropping it to the lowest as the legs are spread apart. Essentially kinetic energy of forward motion is constantly being traded for a rise in potential energy. There is an absolute limit on an individual's speed of walking due to the upwards acceleration of the center of mass during a stride—if it's greater than the acceleration due to gravity the person will become airborne as they vault over the leg on the ground.— Edited from Wikipedia

(2) Center In physics, the center of mass of a distribution of mass in space is the unique point where the weighted relative position of the distributed mass sums to zero. The distribution of mass is balanced around the center of mass and the average of the weighted position coordinates of the distributed mass defines its coordinates. Calculations in mechanics are often simplified when formulated with respect to the center of mass. In the case of a single rigid body, the center of mass is fixed in relation to the body, and if the body has uniform density, it will be located at the centroid. The center of mass may be located outside the physical body, as is sometimes the case for hollow or open-shaped objects, such as a horseshoe. In the case of a distribution of separate bodies, such as the planets of the Solar System, the center of mass may not correspond to the position of any individual member of the system. The center of mass is a useful reference point for calculations in mechanics that involve masses distributed in space, such as the linear and angular momentum of planetary bodies and rigid body dynamics. In orbital mechanics, the equations of motion of planets are formulated as point masses located at the centers of mass. The center of mass frame is an inertial frame in which the center of mass of a system is at rest with respect to the origin of the coordinate system.— Edited from Wikipedia

(3) Chronophotography A predecessor of cinematography, Chronophotography was developed with the specific aim to capture and notify movement. It used dance for its experiments and established a new, technologically related to the body and to movement, directly related to dance, which was, at the time, developing into a 'modern' form of expression. In our time, when cinema has taken over almost entirely the function of dance as theatrical stage event, dance is showing a new interest in a cinematographic approach to herself, dance is forging her own 'organic flow' into a chronophotographic system of notation, which resists and manipulates chronology.— From The

Var tillröskoreografi opererar inte bara som ett språk för handling, rörelse, tanke, reflektion, medvetande, omedvetande, erom de värdslager och genererar själva koreografin framåtåtande. En koreografi som alltså räknar med att oförutsedda situationer uppstår, vilka leder oss till att modifiera våra förin-mesleksapparater. En koreografi som medvetet desorienterar sitt eget och askådningsgenaskådnarskap. Som sätter sin mening på spel. Som tar den risken.

Comment What happens if the room is organized differently? If points for seating or standing are reographed not to sit or to stand but to walk or to lie down or to dance, if we are to discuss while eating or while cooking or while playing a game. My purpose of posing all these questions is not to find a path to answers. Rather, I long for the simple act of how to go looking for it, of how to travel according to a map with the desire to get lost of how to explore possible and impossible modes for artistic and political dialogue.

The hope of changing directions is at ways that we do not know where some paths may take us; making departure from the straight and narrow, makes new futures possible, which might involve going astray, getting lost, or even becoming queer. (Sara Ahmed)

Comment In spite of the double sets of double dynamics (step stutler and indifference, winds and eyes) the two eyes will GO for symmetrical forces. Linear continuity, and stillness (do nothing). Bringing still to the listening narrative of a fictional, internally moving, discovery. Re-ferred, and recurrently remembered?

with underivative indifference, back and forth, looking astray—drifting, glimpses of the stuttering walks/talks. Long takes, to be edited by non-judgmental selection (hard for us while western, protestant self/fellow who have been raised to define, select and categorize the world. Even when revoluting against it, Easter for the computer, body/brain without commands, asking no questions, faithful to precedent—perhaps we will employ a digital system as editing device).

Choreography of today is multiple—and devoided to move astray. That doesn't mean that she has lost its proper object of interest, but rather that she has learned to dislodge its own language. Not for the sake of leaving its specificity, but rather of employing it outside her own realm. Choreography do speaks and writes (a) language, but it is a multi-language, one that challenges to the very limits of language, and brings about transgers. And runs between the incomprehensible speech-ess of self-reflexive meta-creative, and the thick mass of polyphonic transfigurative blur—complexity and autism at once. Hence a mesh that marks, rather than disarray, the profound coherence of a non-fiction.

The distance that separates these two limits of language (and whatever language of the address) IS the very separation, where by choreography now addresses herself (and the world). The very multiplicity of speech (and writing, walking etc.) brought about a dynamics of difference. Distance IS the prerequisite of the multiple. The prerequisite of walking.

Last word Before leaving this wordy battlefield, I must speak of the *jetée* as the suspended thrust of an arrow.

Thrust step, throwing itself. Target still ahead. Suspension imagined. The step *jetée* IS the flight of an arrow, a *trajectic*. It is Antonin Artaud who first coins the image of language, performance, and body as the thrust of arrow, and Jacques Derri-

(4) Centroid In mathematics and physics, the centroid or geometric center of a two-dimensional region is the arithmetic mean ("average") position of all the points in the shape. The definition extends to any object in n-dimensional space: its centroid is the mean position of all the points in all of the coordinate directions. Informally, it is the point at which a cardboard cut-out of the region could be perfectly balanced on the tip of a pencil, assuming uniform density and a uniform gravitational field. While in geometry the term barycenter is a synonym for "centroid", in physics "barycenter" may also mean the physical center of mass or the center of gravity, depending on the context. The center of mass (and center of gravity in a uniform gravitational field) is the arithmetic mean of all points weighted by the local density or specific weight. If a physical object has uniform density, then its center of mass is the same as the centroid of its shape. In geography, the centroid of a radial projection of a region of the Earth's surface to sea level is known as the region's geographical center.— Edited from Wikipedia

(5) Theorematisc An idea, belief, method, or statement generally accepted as true or worthwhile without proof.— From Wikipedia

(6) Protestant The psychology and rational rigor of the Protestant surpasses by far the spectacular hedonism of Catholicism, of Middle-Age mysticism and astrology, or of Chinese cosmology, which use here the connotation

if the dialogue lacks a moderator or if every one proposing a room without guidelines or if lines we must interrupt one another when we talk or if we are prohibited to talk at all?
Can we, and if we can how can we, document such an event, again in ways unfamiliar? What would happen if everyone present would document the event while it takes place: if documentation can only be based upon ones memory; before the occasion itself has taken place: if documentation must only be analogue, if hearsay can neither be text nor images but only audio?

How would we move, perform our bodies, in a room choreographed to such skew lines? Would we become disoriented, and if so what directions would we take?
Walk the text One that moves beside you is re-written over the entire floor in syntactical order. The text, now disrupted by the limited surface of the silvers, remains intact, and the silvers walk amongst the words, and read the text in an orderly or disorderly manner. Then they localize a series of words of their interest,

and walk the trails connecting the one to the next. The walk is to be performed in couples or by all participants at once.
Like ruins, the social can become a wilderness in which the soul too becomes wild, seeking beyond itself, beyond its imagination. (Rebecca Solnit, 2000)

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(7) Remember To remember is translated in Italian, *ricordare*, from the Latin, *-to return to the heart-*, and stands for the replacement in the present (here heart) of an emotional event from the past, perceived as a tangible, virtual e-motion of the now. The English to record (etymological shift of the Italian *ricordare*) depicts the sound annotation and conservation of past events, which makes them reproducible in the present. In this double reading of the word, remembering and recording are synonymous—a semantic crossover, which conveys with great simplicity conveys the notion of memory by Bergson.— From Emille Amelia, Cristina Caprioli

(8) Spiral Paul Klee's diagrammatic discussion of the spiral: "Shortening the radius narrows the curve more and more, till the lovely spectacle dies suddenly in the center. Motion here is no longer finite, and the question of direction regains new importance. The direction determines either a gradual liberation from the center through freer and freer motions, or an increased dependence on an eventually destructive center. This is the question of life and death; and the decision rests with the small arrow. The small arrow refers to the line at the base of the spiral pointing in two opposite directions labeled 'either', 'or'.— From Pedagogical Sketchbook (1953), Paul Klee

