

Some quotes as inspiration:

Activity in space is restricted by that space; space decides what activity may occur, but even this 'decision' has limits placed upon it. Space lays down the law because it implies a certain order – and hence also a certain disorder (just as what may be seen defines what is obscene). Interpretation comes later, almost as an afterthought. Space commands bodies, prescribing or proscribing gestures, routes and distances to be covered... (Lefebvre 1974/1991:143) (Sánchez-Colberg, 2007, Page 51)

"We cannot wholly perceive only partially perceive architecture always inner or outer perspective" (Tschumi, 1994).

"Circus is an embodied practice manifesting in real-time and in-person; hence, circus requires adaptation, presence, and the assessment of risks" (Robitaille, 2020, p. 2).

Thinking can happen without words. It can produce thoughts without language, unfolding in matter or in bodies. It can happen between a circus artist and an apparatus, for example. Or it can materialise as circus movement. Indeed, in circus we think through the body: through corporeality, we shape and perform relations, feelings, states and ideas. The physical practice of circus is, in that sense, an embodied thinking practice.

Circus tricks are never, therefore, neutral 'doings': each one is a proposition, a 'thoughtful' articulation of a particular relation between body and world, between instance and norm, and between performance and spectator. (Lievens et al., 2019, p.7).

But at the same time each thing, in the distance in which its self-coincidence is separated in order to coincide with itself, leaves behind its status as a thing and becomes an intimacy. It is no longer manipulable. It is neither body, nor tool, nor God. It is outside the world, since in itself it is the intensity of a concentration of world. It is also outside language, since in itself it is the assembling of a sense without signification. The image suspends the course of the world and of meaning—of meaning as a course or current of sense (meaning in discourse, meaning that is current and valid): but it affirms all the more a sense (therefore an "insensible") that is self-same with what it gives to be sensed (that is, itself). In the image, which, however, is without an "inside," there is a sense that is nonsignifying but not insignificant, a sense that is as certain as its force (its form). (Nancy, 2005, p.10-11).

"For Driesch as for Kant the vital principle must be conceived as neither mechanical body nor ethereal soul. " (Bennett, 2009, p. 71).

"Because machines cannot self-repair, one must again conclude that there must be at work in the organism some nonmaterial agent that provides "the specific and real stimulus which calls forth the restoring processes" (Bennett, 2009, p.74).

"It is a heterogeneous whole which includes practically everything, linguistic and non-linguistic, under the same heading: discourses, institutions, buildings, laws, police measures, philosophical propositions, etc. The apparatus itself is the network that is established between these elements" (Agamben, 2009, p.2-3).

As the physical distance between bodies became increasingly important, we accepted a decrease in freedom of movement and an increase in the distance between bodies as a way of taking care of each other; our relationship to freedom and control of movement changed. (Robitaille, 2020, p. 14).