



The Italic I

Testing (the) Ground
— setting up the conditions

There is always a before. It is never the first. Creating a scene, it will come when the conditions are conducive.

Opening Attempt
— warming and flexing

Imagine carving a channel and then moving into it. Descending into it. Not just downward, dipping; maybe leaping too. The preparatory isn't necessarily one of knowing what will unfold. There is a letting go before you can let go. Stretching — muscular, bodily. Pushing at the edges or the limits. This achieving and letting go — a reaching towards.

Entering the Arc
— trust, twist, torque

Forging a different relationship. Coming into movement, with confidence. Close your eyes to the normal sequencing of the world, the normal speed of the world. There is a gap but this is only temporary. Your eyes will be required again shortly. You will not be left behind. There is much work to do not to respond habitually. It will take a while to acclimatize. The studio can be a space for building this resilience. Forces and currents, bending of energy: receptive.

A Commitment Made
— working against impulse

Purposefully engaged, not random, not some idle frippery. Mute, opaque, yet not secretive. Drive of the intuitive, to disobey the habit that would have us upright, to trip this tendency up. *Renunciáre* — put aside, hold back, resist. Bring to bear, to concentrate on; intensify in effort.

Voluntary Vertigo
— ilinx, inclination

Head strong, head long. Edging or a leaning into — willfully, to deviate from the strictly horizontal or vertical. Predisposition. Disposition. An attitude. *Étude*. Incline — to dip or slope downward, to scoop. Tendency towards. Bent. Descent.

Becoming Diagonal
— the italic *i*

Geometry helps. Finding the right angle. From infinite permutations between the horizontal and vertical, hair thin lines comprise the fiber of the curve. The distribution of force is not a representation of time as space. A vector of force, rising again — unexpected lift. The impression of exterior simplicity belies the interior complexity. Arguably, its sequential order is not consistent.

Touching Limits
— tilt towards (the other)

The limit becomes a point of leverage, containing and controlling the tilt. To let go, repel, then to reach, a gesture towards a context. Involve — bring into intricate or complicated form. From *involvere* — entangle, implicate. To be bound up with something from which it is difficult to become extricated.

Embodiment/Disembodiment
— mind body partition

The body makes phrases, exploratory gestures, bypassing the mind. Feeling its limitations, irritating blockages, wrestling with ways to articulate. Piecing things together. A whole set of mind and muscle activations, intermingling. Then bifurcation: division and splitting, intensity and extensity.

Formless
— horizontality

Caught between states, working the edges to become less solid. Becoming liquid, now steam; no, now moist particle-filled air. This blur between the self and the world is like the smoke and the air. Renouncing solidity. Light, precise — the I dissolves. Fleeting submersion, a momentary loss of bearings.

Letting Go — a liquid state

Immersion (in the undercurrent): becoming fluid, liquescent. Release. Flow. Optimistic collapse. Not thinking of the edges, but still, stretching the meniscus. There is a moment where it holds shape beyond the limits of its containment. It is totally to do with the curvature of dynamic motion. It could break at any point.

Ecstatic Impotency
— the *jouissance* of *impuissance*

Losing language. But you still have to talk about desire ... without veering off course. Not wayward. This is where restraint comes in — a refusal to be seduced. Restrained rapture. Measure. Exercise discipline to maintain the sense of tension. A momentary loss of concentration; energies dissipate through lack of focus. Turned upside down or overthrown, over the helm. Overwhelm. This is not an end in itself. It is not about getting carried away. Groundedness is required. So, be prepared to stem the flow. Tone it round. Caution against (over) elevation: the excessive I, the elevated I.

Folding of Attention
— a heightened subjectivity

Not disorientation but a shift in orientation. Elemental transformation. Composition. Composure. Compose. Fall into an arrangement. Going inward. Turned backward. Inverted. Inversion — to turn or change; turn inside out, to fold. To turn around on an axis; revolve — from *volvere*, to roll or wind. Turn over, rolling on the tongue; the release of language from itself.

Gravity/Levity
— striking the right balances

Hand striking the floor, marking time. Push and pull; lag or drag. Tempering — to calm, to modify its properties. Restraint has positive force, a necessary tension. Keeping form, one foot on the ground. Anchoring, maintaining the equilibrium. Retaining the lightness, bring to ground without weight.

Breathless
— ventilating the idea

Decompress. Distill. Cooling down but not towards resolution. Maybe it is useful to bring in fermata, the inverted arc ... extended beyond normal duration. Beyond sustaining a note. Considered pause, return or realignment.

Voluptuous Recovery
— return, yet charged

To bring to mind — to scan has haste and necessity, yet nothing about its swiftness is inaccurate. Rotational survey. To focus or centre upon, alert. Elasticity becomes extraordinary through exhaustion, a productive slackening. At that moment of relax and slack, extension; a hovering non-dispersal.

Recalibrate ... *Loop* — desire to repeat

Revolve — to move in a circular or curving orbit, to keep the momentum. Recompose, with transformation. Reconfigure. Reassemble. Resolve — to bring more or less deeply into something. Steadfast, a recommitment is made. Temporary states, always having to be produced. Reset, retune — continuous present and a continual beginning again and again.