

RAAM talk 2

So my research is looking at lines. Lines we make with our body, lines we imagine, lines we perceive. If I were to think of my voice as a line of sound

how would I need to speak in a way to give space for your line of listening to get entangled? By adding spaces, by adding silence, I create space where other lines can be replaced.

You may be wondering how listening can be a line that goes to you

Or is listening entangled in your own stream of consciousness a pathway of argument as you listen to what I'm saying. Somehow the metaphoric application of silence as space gives an area or opportunity for you to be with me. I myself am viewing different lines. There is my line of reasoning- my argument, the meaning you could say of what I'm saying. There is the sound of my voice which has a melody (but not very good).

Sometimes my line of argumentation and my line of sound get affected by the spaces in different ways. One space may give you a moment to think with me another space in the train of thought causes disruption or attention on your part. As you see I am also intersecting lines made by my body into the speech. This can happen in the pauses but also happen simultaneously I'm also perceiving the lines in the room and bringing the space they delineate into my body which is then extended into your vision so in my practice you are looking at or perceiving the room as a translation into my body.

Leyton, Michael

Leyton looks at different shapes of line as a type of memory storage meaning the line or shape that we see determines a history of where that line would have been by its asymmetry so the line delineates around it a moving space showing history He uses this in architecture and static drawings and I'm wondering what that does to me to bring this theory into my body. The only difference is time. That compared to an architecture or a painting that will come down or fade at some point, the lines in my body are much more quick. When I see this I now it came from here and when I see this then knowing where it came from holds memory that it was there because I know what my joint can do and therefore I can continue that action, disrupt that action, return to that action thus using the perception of my joint anatomical capabilities that I can see or feel with the theory that where it is reveals where it was I make movement choices.

The picture behind me is of traces I made in Berlin watching people, bikers, ducks, leaves, boats, joggers go past me.

So we can say those lines represent memory storage of the traces they made as my body-mind-environment reached out into those moments as material engagement theory would like us to posit and therefore

if I go and trace these lines and bring them from the perceived space into a kinetic corporeal space of my body in essence translating those lines into traced lines, which were traced lines in Berlin are now perceived lines in this room by you,

you can see some qualities that I saw in Berlin without having to bring the bikers and ducks and joggers with me today. So lines metaphorically move space

and not only just the space but the qualities are held in the shape of the line and I think shape has a lot to do with space as a line is rather 2dimensional a point would be 1 dimensional a line circling back on itself or a line that

isn't straight let's say creates a space and in that either wobbliness or carv-ature or squareness that the line makes has a meaning involved in it, as we can cite Daniel Stern's Vitality Affects Vitality Affects are not just the essence of awkwardness or clumsiness or exploding or fading

this would have a certain affect a meaning in this bend so the qualities of the things behind me are seen today in this room that were once in the past in Berlin

Question that I am looking at is how is my body as something that makes Linear Design and Linear Pattern (from Maxine Sheets-Johnstone) affecting my line of thought

I'm improvising what I'm saying but the rhythm is affected of course we could look at gesture affecting the voice. This isn't unique to lines but using line as a concept to organize how my voice my train of thought my argumentation my body positioning a drawing behind me the thoughts you follow with can be organized under a principle of lines, define a commonality.

Which I want to say is not necessarily a unifying principle as some string theory similarity but more as an ontological approach

since lines are everywhere. I go back now to bringing the affordance of certain objects therefore the position they are in, in relation to my body and the position they are in I can undersatd by their perimeter, their border, so this line tells me the size the negative space and the angle those objects are at elicit movement in me so I'm moving the space of a perceived object from it's

location through vision in this case to my body so what you are witnessing is my empathetic response to the perception that I see my personal

I slipped material engagement theory in there quickly. This theory suggestions the action of line making doesn't represent concepts but substantiates them brings them into a body-mind-environment relationship through an extended mind radical theory. This is in relation to the human engaging with material, like cavemen drawing on walls

Does the line I make need to leave a material trace like a pen on paper and does the material need to be in my hand? Can I bring the materiality of the

room I see into linear traces of my body and
in the same way posit that the movements I'm making substantiate the room?
Does my sound or argumentation as a line substantiate the very thing I'm trying
to say or does the thing I want to say already exist? Does the act of speaking it bring it?
The line and the content are hard to divorce in this way we
can take from is it Ingold, where the line is documentation, meaning
expression at once.
If I look at the line of the table and the line of my arm I
am seeing that this line metaphorically substantiates the same space as the table I see
changes the space in that the table is that big and my arm is this big
but in reality we know the table is bigger.
Perhaps silence is not a
break in the line,
but a formation of another type of space as silence carries
a temporal aspect as well and if we perceive time as linear