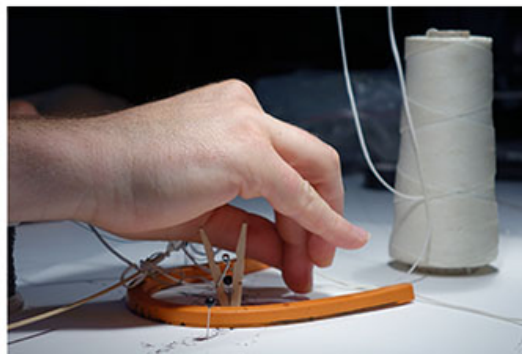


# *Choreo-graphic Figures: Beginnings and Emergences*

Emma Cocker, Nikolaus Gansterer and Mariella Greil



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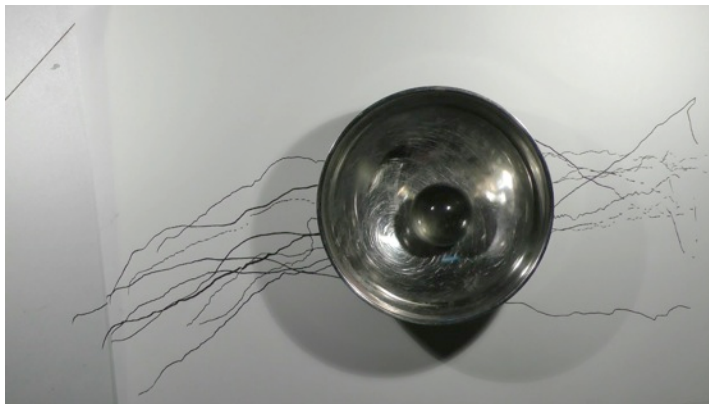


*Perceiving in action. Doing something creates turbulence. Being a body in a space — its implications. Let's try this. Visual proximities and separations, but not only a physical concern. Amplification or a reduction of intensity or duration. Thinking in parallel. Becoming synchronized, coming together. There are these translations. Invitations. Affordances. Co-emergences — always embodied, always situated. An appeal to do something. You need to be a little centred before you can become destabilised, before movement with no fixed point. Gyration. Turning. In the situation opening, I am opening. Opening and closing. No basic distinction. Elliptical. Wam-up. Fluent. Fluid.*

*Choreo-graphic Figures: Deviations from the Line* is an interdisciplinary research collaboration involving artist Nikolaus Gansterer, choreographer Mariella Greil, and writer-artist Emma Cocker, for investigating the nature of 'thinking-in-action' produced as the practices of drawing, choreography and writing enter into dialogue, overlap and collide. Through processes of exchange our research seeks to pressure drawing, choreography and writing beyond the conventions, protocols and domains of each discipline: for choreography, beyond the domain of the body and space of the theatre; for drawing, beyond the domain of the two-dimensional page; for writing, beyond the domain of language, the regime of signification. *Choreo-graphic Figures: Deviations from the Line* interrogates the interstitial processes, practices and knowledge(s) produced in the 'deviation' for example, from page to performance, from word to mark, from line to action, from modes of flat image making towards transformational embodied encounters. The collaborative research quest is one of tracing and understanding these permeable frontiers, to challenge the assumptions of the clear-cut disciplinary line and produce new articulations of 'expanded practice' between the lines of drawing, choreography and writing.

Our research enquiry unfolds through two interconnected aims: firstly, we are interested in the nature of 'thinking-feeling-knowing' operative within artistic practice, and secondly, we seek to develop systems of notation for sharing and reflecting on this often hidden or undisclosed aspect of the creative process. In this sense, *Choreo-graphic Figures: Deviations from the Line* is a research project that specifically addresses the opening up and articulation of artistic process, seeking to shed new light on artistic process through its practice.

*To get some flow going. A good way for starting again; for testing something out. It can build up. Slippage. Passage. Plasticity. Reconfiguration — creating the conditions. Self-generating. The game is the same but we can play it in other ways. Striving to deal with something, not explain it. Not a linear system, rather a deviation ... of the line, an emergent nonalignment.*

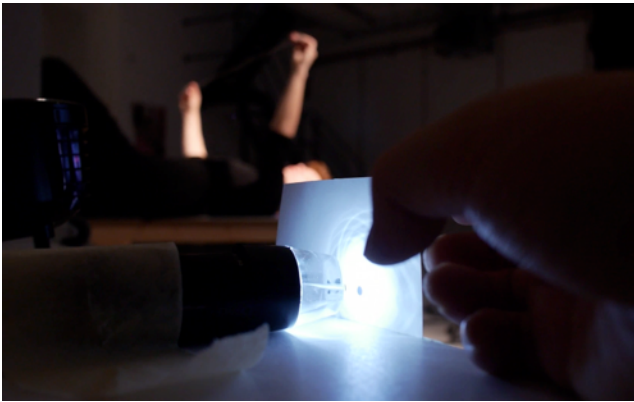


Artistic research is practiced as the means through which to interrogate the process of its own enquiry; moreover, in adopting an interdisciplinary approach (between drawing, choreography and writing) the intent is to address the intangible and relational nature of artistic enquiry itself rather than focusing on the specificity of finished forms and products so often the concern of disciplinary research. We explore the performativity of notation, developing shared figures of thought, speech, & movement ('choreo-graphic figures') for making tangible this unfolding enquiry.

Through this specific exposition — *Beginnings and Emergences* — our intent is to share findings from the prologue phase and year one of our three-year research project *Choreo-graphic Figures: Deviations from the Line* (see Chronology and Background). This first phase has involved the initial sharing of processes and working methods from our respective disciplines and practices, with the aim that set disciplinary ways of operating might gradually become undisciplined, unlearned, undone, reversed, upturned by experimenting 'between the lines' of drawing, choreography, and writing. However, the attempt to share process inevitably prompted us to reflect on and question our own respective ways of working, revealing that whilst we can identify and name some of what we do, a significant part of our working process was often practiced intuitively through 'trusting the process' or by drawing on embodied knowledge, that accumulation of habits and ways of working cultivated over a sustained period of time. Through our conversations, various comments emerged: "I am sure that I do things but I am not always sure what I do"... "I can see that you are doing things that are necessary for your practice. I can recognize that something is happening there, and it would be interesting to think what is happening there and how might that be shared" ... but, "What is actually happening?"<sup>6</sup> Our research question became more crystalline: How then, might we identify, share and notate those processes within artistic research that are not so easily identifiable, not so easily named?



*How do you attend to the thing that isn't visible; to cut through the visibility? 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. What we move when we move; there is tone and velocity and rhythm, like changes of state.*



*The edges are starting to blur, through this placing in relation to. Is it possible to feel another's attention? Where is the tension? How far we stretch those malleable containers. Magnifying the minor. Starting to look nearer or closer. How do you approach the other, to empathetically respond? What is the nature of the invitation? Almost like divination, the phrasing is coming. Trying to say ... collectively trying to say; empathetic movements - forms of making possible.*

Our collaborative enquiry is one of identifying those recurrent moments — the micro-movements or micro-gestures, the small yet transformative energies and emergences — which operate before, between and beneath the more readable gestures of artistic practice. Central to our research project is an attempt to find ways of better understanding and making tangible the process of research ‘in-and-through practice’ — the unfolding decision-making, the thinking-in-action, the dynamic movements of ‘sense-making’, the durational ‘taking place’ of something happening live — and for asserting the epistemological significance of this habitually unseen or unshared aspect of the artist’s, choreographer’s or writer’s endeavour. *Choreo-graphic Figures: Deviations from the Line* seeks to give tangible articulation to the meaning and weight of relations as generative forces within the making of knowledge, attending to the flows of thinking (with and between) operative within artistic enquiry, and in recording these modes of (non-) visual sense-making. Within the project *Choreo-graphic Figures: Deviations from the Line* the research questions are tested and elaborated in-and-through the process of artistic enquiry itself, for how else to investigate ‘thinking-in-action’ than through ‘thinking-in-action’. The project develops an innovative, experimental methodology based on a collaborative research practice, privileging the generation of interdisciplinary and inter-subjective forms of knowledge, exclusively based on a practice-as-research approach woven through with the ‘practice of theory’. The process of **thinking-in-action** (as ‘intensification’) or of ‘coming up with ideas’ within artistic practice often remains mystified, undisclosed, invisible.

Choreography, drawing and writing are well placed as practices for investigating such concerns, since each have been conceived as expressions of (or perhaps as metaphors for) thought or for ‘thinking-in-action’, as ‘figures of thought’. Alain Badiou elaborates the idea of dance as a metaphor for thought, “as active becoming, as active power ... as an immanent intensification”.<sup>1</sup> Writers such as Gertrude Stein and Hélène Cixous have elaborated the notion of ‘thinking-through-writing’ where knowledge is performed or constructed ‘in actu’ in its ‘occasionality’ (through the process of writing itself) rather than as the expression of an already-existing thought simply re-presented through language.<sup>2</sup> For Gilles Deleuze, “(T)hinking’s a capacity ... to do with acting upon actions, with acts like ‘inciting, inducing, preventing, facilitating or obstructing, extending or restricting, making more or less likely.’”<sup>3</sup> Drawing, choreography and writing can be considered as the manifestation of such capacity, as the unfolding process of the mind engaged in perpetual decision-making, as an event of acting upon action. Alternatively, Avis Newman asserts a connection between drawing and thought, stating that the process of drawing operates as a “record of the workings of thought”; a form of “meditation by ‘a self regarding consciousness’, where consciousness is understood as a process ... It is a site of inquiry, response and invention, and in that sense becomes a philosophical activity.”<sup>4</sup> Drawing, choreography and writing emerge as basic instruments for attending to the body and mind working and perceiving knowledge in the very moment of its making: “It’s less a state of doing than a mode of becoming.”<sup>5</sup>



*clear away, start again  
preparation for the preparation  
to feel more pared down  
micro-transformation of qualities  
materials allowed to be more ephemeral  
a tactile finding, sensitivity to things  
constantly negotiated*

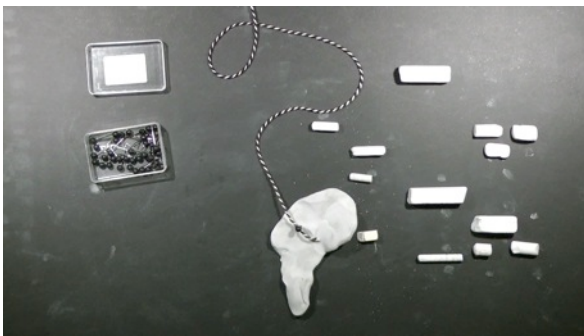
Revolving around the question ‘How to begin?’, the first phase of our collaborative research (specifically developed within the contexts of the pilot projects *Beyond the Line I & II*) initiated the beginnings of a collaborative, interdisciplinary vocabulary. We were able to start discerning shared principles and approaches, which in spite of the different way that they might manifest through the prism of our respective practices, often were used for similar intent — practices for arrival, practices for emptying out or clearing away, practices for opening, for warming up and for getting started, practices for generating the necessary energy to begin again, begin again. Central to this first phase of our project was the identification of various states, moments or qualitative transitions within the process of artistic activity. We tentatively named these as potential ‘figures’, with the view that these might be further elaborated through our research.

Our list is still emergent, not exhaustive >>>

Whilst some of these proposed ‘figures’ can be recognized visually as particular movements, gestures or postures within the unfolding of an artistic endeavour, others operate rather more *beneath* the register of visibility, at a more corporeal, sensorial and affective level of awareness. Moreover, whilst some of the proposed figures refer to processes that might be consciously actioned or activated within the arc of artistic enquiry (for example, the various tactics or ways of getting started), others seem to speak of the rather more involuntary *emergences* — those imperceptible or barely perceptible movements and transitions at the cusp of awareness within the process of “sense-making”: the moments of revelation, epiphany, synchronicity, of change in tack or direction or pace, the decision to stop, do something different, begin again. Here then, it is not that we want to attend only to the *visible* or perceptible bodily practices and gestures within artistic practice. Our research attends to and attempts to articulate the often unnoticed, imperceptible, invisible or undisclosed moments within a live artistic enquiry.

Fig. of absorption  
Fig. of adapting  
Fig. of affinity  
Fig. of an unstable line  
Fig. of approaching  
Fig. of arrival  
Fig. of assimilation  
Fig. of attending to the forces  
Fig. of becoming comma  
Fig. of binding  
Fig. of bonding  
Fig. of breathing  
Fig. of bundling  
Fig. of capture  
Fig. of catching the light  
Fig. of circulation  
Fig. of collecting  
Fig. of commitment  
Fig. of contamination  
Fig. of containment  
Fig. of contingency  
Fig. of covering the ground  
Fig. of crafting  
Fig. of crystallisation  
Fig. of dancing  
Fig. of defence  
Fig. of disappearance  
Fig. of distillation  
Fig. of documenting  
Fig. of dynamics  
Fig. of ebbing  
Fig. of ending  
Fig. of entering the arc  
Fig. of emergence  
Fig. of emphasising  
Fig. of epiphany  
Fig. of exhaustion  
Fig. of fabricating  
Fig. of fading in/out

*putting it there, putting it there  
not destroying but intervening,  
a shared movement, synchronized  
the arc of practice never  
runs in the same order  
always in transition  
a resistance that maybe comes  
gravity - the weight of what is there  
pressure to do something  
doing it anyway*



Arguably, collaborative — and especially interdisciplinary, inter-subjective, intercultural — practice makes these often-indiscernible micro-movements within artistic activity more palpable: decisions and ways of operating that are usually unspoken and implicit (even habitual) are drawn to the surface under pressure. Yet, through what means might these micro-movements be annotated and shared? We seek to cultivate forms of notation alert to the real-time circumstances of the *practicing* within practice, foregrounding process and emphasizing the durational ‘taking place’ of something happening (live). Herein, lies the challenge: how might one devise a system of notation for articulating that which resists articulation, for that which is *pre-articulation*, or a *form* of representation for the non-representational?

Method Lab I (Vienna, Summer, 2014) was approached as the live context within to investigate these research questions and concerns further, through live exploration and collaborative experimentation. The Method Lab became a site of revelation, understanding emerging through the act of doing. Supported by the first of our critical interlocutors or sputniks, Alex Arteaga, we developed the term ‘figuring’ to refer to those states of emergence — emerging presence — or experiential shift that we had started to identify within the arc of artistic process.<sup>7</sup> In many senses, the term figuring seems to correspond to what we have elsewhere called ‘thinking-in-action’ — the unfolding decision-making, the dynamic movements of ‘sense-making’, the durational ‘taking place’ of something happening live. We use ‘figuring’ to describe an appearance, or perhaps even ‘pre-appearance’ or ‘pre-articulation’ to draw on the language of theorist Erin Manning.<sup>8</sup> Figuring manifests within those threshold moments within creative practice that are often hard to discern but which ultimately shape and steer the direction of the evolving activity.

Fig. of failure  
Fig. of fleshing out  
Fig. of flux  
Fig. of folding  
Fig. of getting started  
Fig. of grounding  
Fig. of guarding  
Fig. of hosting  
Fig. of identifying  
Fig. of immersion  
Fig. of inflection  
Fig. of inhabitation  
Fig. of interfacing  
Fig. of introducing  
Fig. of interrupting  
Fig. of invitation  
Fig. of knotting  
Fig. of liquidity  
Fig. of marking  
Fig. of maturing  
Fig. of mediation  
Fig. of mimicking  
Fig. of momentum building  
Fig. of moving  
Fig. of naming  
Fig. of negotiation  
Fig. of not (yet) working  
Fig. of ordering  
Fig. of pausing  
Fig. of recording  
Fig. of rotation  
Fig. of phrasing  
Fig. of pre-acceleration  
Fig. of preparing  
Fig. of preference (inc. Bartleby)  
Fig. of projecting  
Fig. of punctuation

*Touching the skin of the world. Reaching towards the immanent beyond. Through this extension I meet the other side of the still same being. A wave of breath. Light touch. Light touches. Warmth and intensity when the encounter takes place. But where is the place of the encounter between the hand that traces the body's outline in its changing rhythm?*



*A form in permanent transition, an organic mass that continually transforms – not only the delineation of its form, but softly shifting spaces. Squeezing, stretching, slowing the breath, sequencing, sliding, sinking, simmering, touching the shimmering light from the inner spheres. Sanctums. 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 aligns the internal with the extended touch through the pencil. The tracing of the visceral movement takes place in many places.*

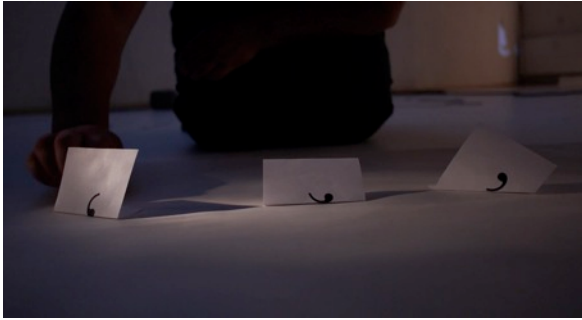
For Alex Arteaga, figuring might be conceived as “the very initial emergings of a new affordance in the whole situation”<sup>9</sup>, perhaps like the most minuscule changes in the direction of the wind (or current of the water) against and with which the helmsman navigates the boat when sailing. Our research has involved cultivating practices of attention (a perceptual heightening, hyper-sensitizing, sharpening of alertness) for noticing these emergent figurings within the process of creative activity, and devising systems of notation for identifying, marking and even tentatively naming these emergences.

During our first Method Lab (Vienna, 2014) and with the support of Alex Arteaga we began to develop and test a ‘method’ for attending to and increasing our awareness of the live process of ‘figuring’. Our challenge was how to make visible the event of ‘figuring’, how to make the intangible tangible? What different systems of notation could be developed for cultivating awareness of and for marking and identifying the moments of ‘figuring’ within live investigative action? During the lab we devised an initial working method and notational system for attending, ‘marking’ (and attempting to name) the emergent moments of ‘figuring’ within artistic enquiry, which we tested within the context of a series of *Live Explorations*.

*First — Creating the conditions.* In order to examine the process of ‘figuring’ at different moments within the arc of creative endeavor we realized that it is necessary for us to create the conditions for figuring to occur. Yet, what are the conditions for the emergence of figuring? Our collaborative quest was further crystallized: we seek to develop a system of notation for honouring the process of figuring (as a live investigative event) and for ‘choreo-graphic’ figures for making tangible and communicating these significant moments within the unfolding journey of collaborative ‘thinking-feeling-knowing’.<sup>10</sup>

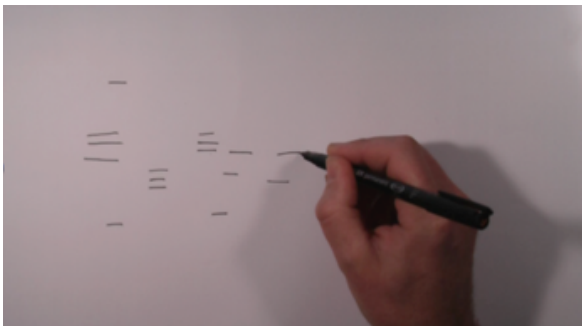
Fig. of reaching towards the other  
 Fig. of remembering  
 Fig. of reportage  
 Fig. of reset  
 Fig. of resistance  
 Fig. of responding  
 Fig. of revelation  
 Fig. of reverberation  
 Fig. of sense-making  
 Fig. of sequencing  
 Fig. of situating  
 Fig. of starting slow  
 Fig. of stopping  
 Fig. of structuring  
 Fig. of synchronising  
 Fig. of taking care  
 Fig. of the ephemeral  
 Fig. of the shelter  
 Fig. of the sentimental  
 Fig. of threading  
 Fig. of touching  
 Fig. of transference  
 Fig. of translation  
 Fig. of travelling  
 Fig. of triangulation  
 Fig. of trusting  
 Fig. of tuning in  
 Fig. of turbulence  
 Fig. of unravelling  
 Fig. of ventilating an idea  
 Fig. of vibration  
 Fig. of vulnerability  
 Fig. of waiting  
 Fig. of warming-up  
 Fig. of wilderness  
 Fig. of witnessing





*Micro-movement in the body, in the gesture of the hand, on the paper, at the surface of the screen, where the light passes, at the retina of the viewer, affecting the inward feeling, resonating again in fluids and breath. The wind within the body – the breath - entered through openings and gently vents, the resonances of togetherness. A meeting passes. No more tender turbulence.*

*I move on.*



Through this reflection, we cultivated a provisional definition of *figure* (specifically as used within the context of our research) to describe the point at which figuring coalesces into a recognizable and repeatable form. Furthermore, we recognised that the relationship between of ‘figuring and the production of ‘figures’ is symbiotic and reciprocal — perhaps to be imagined like the diagram of a Moebius strip: ‘figuring’ is undertaken towards the production of ‘figures’, however of especial significance for this project, the attempt to produce or perform the ‘figures’ *creates the conditions* for ‘figuring’. In the process of trying to produce recognizable figures for articulating specific moments within the arc of artistic research, we necessarily create the conditions (of live exploration) that might enable the process of ‘figuring’. We conceive of our live explorations as an investigative site, an episode of time within which the process of figuring might arise. Within the Method Lab we staged a series of live explorations specifically for the purposes of attending to an attempting to notate moments of emergent figuring.

*Second — ‘marking’.* We seek notational systems for indicating the moments of emergent ‘figuring’, the shifts in awareness or affordance. Notation of a notion or even *inkling*, a system of signs for a ‘something’ that has yet to come into words. So far, within the context of our live explorations we have practiced a system of *marking* through clicking, where we each make an audible sound that acknowledging a shift in our awareness, as a means marking or signaling ‘something is happening’. This process is recorded on video. The recording is admittedly a deficient tool for capturing the nature of the unfolding live activity – rather its task is indexical, to capture the ‘clicks’ in the context of their production. It enables us to reenter the situation after-the-event, a means in Goethean terms (as Alex observed) for “dwelling in the phenomenon”.<sup>11</sup>

Click: Thinking in spirals  
 Click: Stop  
 Click: Space to move  
 Click: Projection  
 Click: Switching space  
 Click: Flattening  
 Click: Changing climate  
 Click: At home  
 Click: It's finished  
 Click: Unveiling  
 Click: Transition  
 Click: Approaching  
 Click: Change of tack  
 Click: Remembering  
 Click: Urgency  
 Click: Necessity  
 Click: Hesitating  
 Click: Memory, place holder  
 Click: Recontextualising  
 Click: Indecision  
 Click: The call of the materiality.

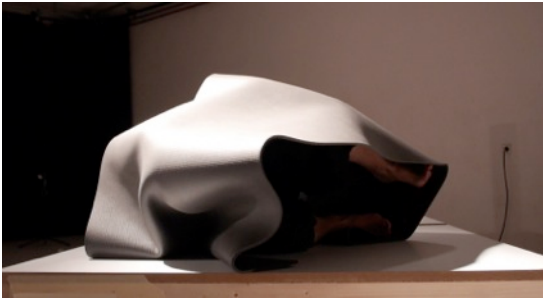




*Stirring up, bringing turbulence. Continuous oscillation. A field of agitation. Full of ellipses and swirls These risings that give way to emergence. Coalescence. The phrasing is coming, but you cannot grasp it. Something in excess of what can be imagined. Seeking a language always in transition; a language which is immanent to what we are doing. Permanently producing – new constellations. There is no fixed point. Recognition of something - very delicate ... very, very delicate. Extremely fragile. This precise vagueness. Naming the unnameable. Calling - more like an invocation. Babbling – wilderness. Unrestrained.*

*Third — collective attempt at naming.* The video recording is watched directly after the live exploration, without any intervening conversation or discussion. Here, the focus is on trying to 'name' the identified 'figurings'. For each 'click' we strive to offer a corresponding name. The offering of a name is not conceived as a means of 'fixing' the 'figuring' but perhaps more like an act of 'calling something into existence', *beckoning*. We strive towards a form of naming undertaken through the 'tasting' of words, 'rolling language around in the mouth'. Single words and unruly clusters are conjured into the air; tripped off the tongue through associative, etymological and acoustic play. Immanent language: a 'coming-into-language' — agrammatical, fragmentary and without syntax.<sup>12</sup> Here then the act of 'naming' is not to 'make sense' of the figuring according to what is already known, but rather a 'sense-making', a sensuous poetic or aesthetic process where an 'adequate' name is conceived intuitively or instinctively. In one sense, our activity could be considered through the prism of philosopher Antonio Negri's writing on the immanent production within *kairòs*. Negri designates the term *kairòs* for the 'restless' instant where 'naming' and the 'thing' or ontology 'named' emerge simultaneously, each bringing the other into existence (in time). He likens the simultaneous process of naming and the emergence of the thing named to the way that the poet, "vacillating, fixes the verse".<sup>13</sup> The process of 'naming' also has significance within Alain Badiou's articulation of a 'truth procedure'— the production of the language of the faithful performed in fidelity to their experience of an 'event'. For Badiou this "subject-language" is always *under condition*, and might even sound to the "faithless" like the 'infantile foolishness' of 'lovers' babble'.<sup>14</sup> Whilst these principles, processes and even philosophies of 'naming' will evolve with the project, for now the practiced act of naming has helped us to recognize those key moments of figuring within our live explorations, which might then have the capacity to be repeated (as figures).

Click: Unexpected calm  
 Click: Feeling another's breathing  
 Click: Return  
 Click: Conceiving a connection  
 Click: Sudden expansion  
 Click: Leading and following  
 Click: Negotiation  
 Click: Proximity  
 Click: Inelegant touch  
 Click: Detaching  
 Click: Interruption ... sneaking in  
 Click: Inclusion  
 Click: Repetition  
 Click: New perspective  
 Click: New possibilities  
 Click: Finishing ... becoming small  
 Click: Intimate scale  
 Click: Repetition of destruction  
 Click: Feeling light  
 Click: Coming closer  
 Click: Meeting on the other side  
 Click: Extending lightness  
 Click: Extensions of the edge  
 Click: Masking  
 Click: Seeing the other  
 Click: Seeking a correspondence  
 Click: Recognition of misguided timing  
 Click: Uncertainty of making the decision.  
 Click: Thinking in spirals  
 Click: Stop  
 Click: Space to move  
 Click: Projection  
 Click: Switching space  
 Click: Flattening  
 Click: Changing climate  
 Click: At home  
 Click: It's finished  
 Click: Unveiling  
 Click: Transition  
 Click: Approaching  
 Click: Change of tack  
 Click: Remembering  
 Click: Urgency  
 Click: Necessity  
 Click: Hesitating



Search or exploration of a dimly obscure form ... of the relation of body to materiality. Body is always both material and temporal. A corpo/real investigation — an imaginary subjective sentiment. In this moment the focus lies in sentiency ... a specific aesthetics emerges from the subjective confrontation with an object for which one has no concept, irrespective of what it actually is.. The encounter becomes an empirical object or thing that implies another. Seventh fold, first squeeze. Multi-folded strata of perception transform

If one aspect of our research has focused on cultivating awareness of and identifying the emergence of 'figuring' within the event of our live artistic enquiry, a parallel strand has been towards the production of 'figures', a system of notation for making tangible and sharing the experience of these critical moments. As previously stated, we use the term 'figure' to describe the point at which figuring coalesces into a recognizable and repeatable form. Yet, what system of notation (figures) could be developed to communicate the instability and mutability of the flows and forces within practice, without rendering them still or static, without fixing that which is contingent as a clearly readable or literal sign.

Working with our invited sputnik or critical interlocutor, Lilia Mestre, during the second half of the Summer Method Lab we began to put these questions under further pressure, working towards the production of specific 'figures' which we tested through a series of live performances and staged performance to camera. 15 Within this exposition we share some of those initial 'figures' developed within this first phase of our research project for articulating the processes of creative and collaborative 'beginning' (e.g. *Figure of Clearing and Emptying Out*) presented as a series of visual, sonic and textual fragments woven through the exposition. The system of notation we seek is a 'choreo-graphic figure'; we are interested in how the embodied practice of choreographic performance (in an expanded sense) might become a tool of inscription and notation in itself. The 'figures' we seek need to be choreo-graphic because the nature of live enquiry within practice (those forms — or rather forces — of 'thinking-feeling-knowing') resists the regime of static representation, the conventional logic of singular, fixed and determined signs

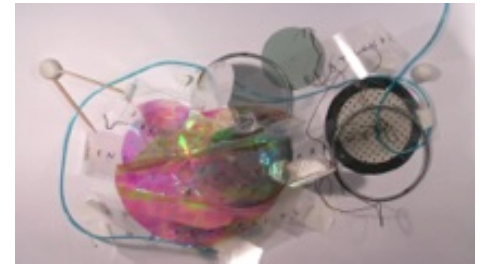




Working with the resistance of concrete materiality— first folding in. Finding the emergence. Unpacking the elasticity of materiality. The contours get blurry. Layers of experiences crossfade and coalesce. Black substance — peculiar texture, a quality, relational intensity. No pre-informed conceptions concerning it's function or use, its purpose. Purposiveness without purpose. Kant's third Critique resonates in the third crease. Continuously meeting the consistency and quality of the material. Particular and still general, mere materiality in itself. Involvement. Friction.

For Gabriele Brandstetter, "... ist die Figur als Repräsentationsmodell, das Einheit – Einheit der Gestalt, Einheit des Subjekts im Sinn von Identität – verbürgt, obsolete geworden." ... "The figure as model of representation, as a unity — a unity of Gestalt, a unity of the subject in the sense of identity — has become obsolete".<sup>16</sup> We conceive of the choreo-graphic figure as a performative, relational and contingent assemblage; recognisable or identifiable whilst at the same time motile and instable, capable of evolving. We propose the choreo-graphic figure as a notational event, incorporating the potential of both movement and materiality, a sense of both temporality and spatiality. A form of 'embodied diagram': multimodal, multi-dimensional, durational, relational intensities; a 'poetic' vocabulary of physical and conceptual movements and gestures (movement-images, movement-words, movement-moving). Our figures are choreo-graphic more than choreographic. The hyphen between is itself a deviating line, creating turbulence, dis-quietening. The hyphen: holding terms in proximity whilst keeping them apart. *Choreo* — more than one or in relation to another, as in chorus, as in group, always a communication between. *Graphic* — the possibilities and sensitivities of inscription (of drawing, writing, moving and the modalities in between), not just for describing (representing or reproducing that which already exists), but as much a dynamic happening, capable also of constituting, bringing about, transforming and organising new ideas and understanding in action-perception cycles.

Our attempt to produce choreo-graphic figures is also the method through which we are able to understand and define what we might mean by the term; we develop the concept through practicing it. Ours is a practice-as-research approach folded through with the 'practice of theory' where ideas are not understood in the abstract but rather *processed*, turned over and inside out through embodied encounter.





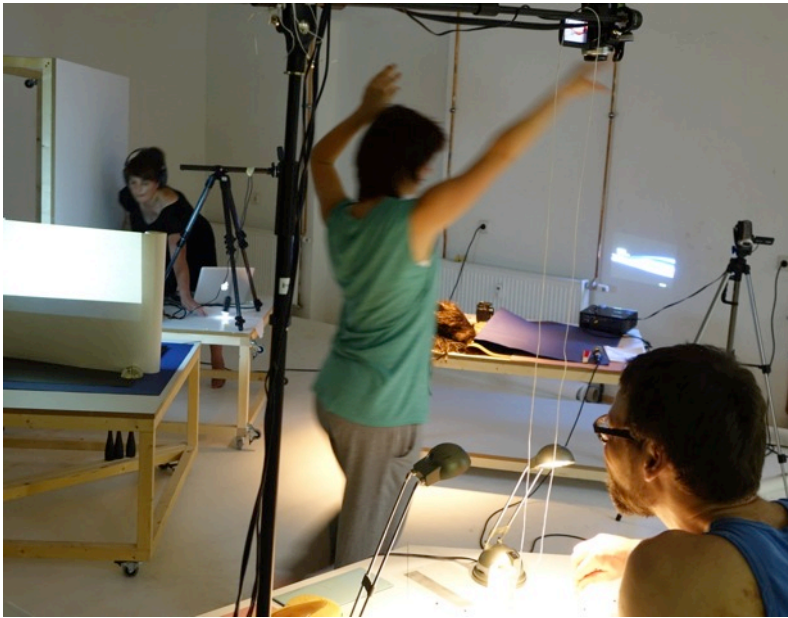
Still in our emergent research phase, at this stage we touch upon theory for indication of direction, an intuitive reaching towards. Theory — warmed and made malleable through proximity to the body; else cut up, reworked, a material brought into poetic play. Our enquiry unfolds through questioning: not so much what is a choreo-graphic figure but rather *how* is one. Specifically, how are the conditions of its emergence, how does the choreo-graphic figure come into being, or perhaps still how does it become?

So far our focus has been on creating a context within which we might generate the possibility of choreo-graphic figures, attending to constitutive conditions that might give rise to the semiotic genesis of these multimodal assemblages of thought and action. Identified figures (or even ‘configurations’ — a sequence or assemblage of different and overlapping figures) are revisited or re-performed in the hope of giving rise to and articulating the live sensations (figuring) from which they emerged. However, this is not always guaranteed. Our quest perhaps is for a sensibility within practice where the performance of ‘figures’ gives rise to specific sensations. An analogy might be made to the practice of yoga postures, where the aim is not to perfect the posture as such, but rather that the posture is performed in order to give rise to certain sensations or affects. Certain postures create the conditions for certain intensities and emergences. As such, our proposed figures both emerge from and also might have the capacity to give rise to the same experience of figuring from which they emerged. A ‘figuring figure’ echoing Brandstetter, akin to the choreography of particles moving and changing that in turn ‘con-figure figure.’<sup>17</sup> Akin to the body itself: always a figuring figure, always both movement and materiality, simultaneously recognizable and yet always changing, irreducible to the idea of either/or. We seek modes of inscription between the lines, interested in the interval or gap between seemingly oppositional or irreconcilable terms: choreo + graphic; sign + non-sign, containment + contingency; form + formlessness; movement + materiality; being + becoming.

*becoming physical becoming dot becoming  
comma becoming a bodily form becoming  
focused becoming acoustic becoming  
comfortable becoming certain becoming  
dispersed again becoming again becoming  
reverberation becoming material becoming  
impatient becoming another quality  
becoming frame becoming unstable  
becoming a knot becoming ghost becoming  
both becoming amplified becoming  
imperceptible becoming expanded  
becoming tentative becoming attention  
becoming words becoming rhythm  
becoming a mark becoming a fold  
becoming choreo-graphic.*

Expanded diagrammatics — we trace Susanne Leeb towards a Deleuzian “line with variable direction, which traces no contour, and delimits no form”.<sup>21</sup> And maybe Petra Sabisch too, whose Deleuzian sign is an “intensive and dynamic sign, a sign that bears on its own becoming-sign”, where the sign ‘surfaces’ “from changes of the differentiate relations in the idea, indicat(ing) and dramatiz(ing) these transformations”.<sup>22</sup> Or maybe Roland Barthes’ ‘figure of speech’ “understood, not in its rhetorical sense, but rather in its gymnastic or choreographic acceptance” akin to “the body’s gesture caught in action and not contemplated in repose”.<sup>23</sup> Or maybe Simon O’Sullivan’s diagrams on the production of subjectivity, on the finite-infinite relation; diagram as ethico-aesthetic construct, blueprint for speculative and experimental practices of the self.<sup>24</sup> Or maybe Erika Fischer-Lichte — sign as ever oscillating, tremulous and vibrating sign, ‘perceptual multistability’.<sup>25</sup>

Realm of emergences, of appearances, of sensuous phenomenon, and here, the collapse of categorical distinctions; lines of signification become blurred. Or maybe where in Fischer-Lichte’s terms, “Materiality, signifier and signified coincide ... Materiality does not act as a signifier to which this or that signified can be attributed. Rather [...] the thing’s materiality adopts the meaning of its materiality, that is, of its phenomenal being. What the object is perceived as is what it signifies”.<sup>26</sup> Not so much the choreography of a *body-as-diagram* (as noun), but rather through activation or intensification: an embodied diagramming, shift of orientation towards verb.



### Method Laboratory Concept:

*Choreo-graphic Figures: Deviations from the Line* develops an experimental methodology based on a collaborative research practice, privileging the generation of interdisciplinary and inter-subjective forms of knowledge between drawing, choreography and writing. The key methodological framework for *Choreo-graphic Figures: Deviations from the Line* is the 'method laboratory', a dedicated allocation of space/time during which we — the key researchers alongside invited guests — come together geographically in one place to practice thinking-moving relationally; to discuss and develop both singular and sharable forms of practice-as-research. The Method Lab is a testing site or laboratory for experiential knowledge production, a space of thinking-through-doing.



**Method Laboratory Concept:** *Choreo-graphic Figures: Deviations from the Line* develops an experimental methodology based on a collaborative research practice, privileging the generation of interdisciplinary and inter-subjective forms of knowledge between drawing, choreography and writing. The key methodological framework for *Choreo-graphic Figures: Deviations from the Line* is the 'method laboratory', a dedicated allocation of space/time during which we — the key researchers alongside invited guests — come together geographically in one place to practice thinking-moving relationally; to discuss and develop both singular and sharable forms of practice-as-research. The Method Lab is a testing site or laboratory for experiential knowledge production, a space of thinking-through-doing. From exploratory activities undertaken through the first phase of the project we have been able to conceive the Method Lab as an assemblage of interlocking and interconnected processes or activities, each with a particular function or point of emphasis.



**Method Lab in Progress/Process:** The documentation (above and throughout) captures moments of the 'live explorations', which form a core part of our working methodology. The 'live explorations' are specific, time-bound episodes (usually lasting between 1 — 2 hours) in which we engage in a process of experimental 'thinking-in-action', shifting between individual explorations related to our own interests in expanded forms of drawing / writing / choreography, and more collaborative encounters emerging through an improvisatory process of working together in a shared environment. The photographic documentation (above) is from different stages of the prelude phase / first year of our research project (See chronology for details), and is by Gansterer, Greil and Cocker, as well as Simona Koch and Julian Hughes.

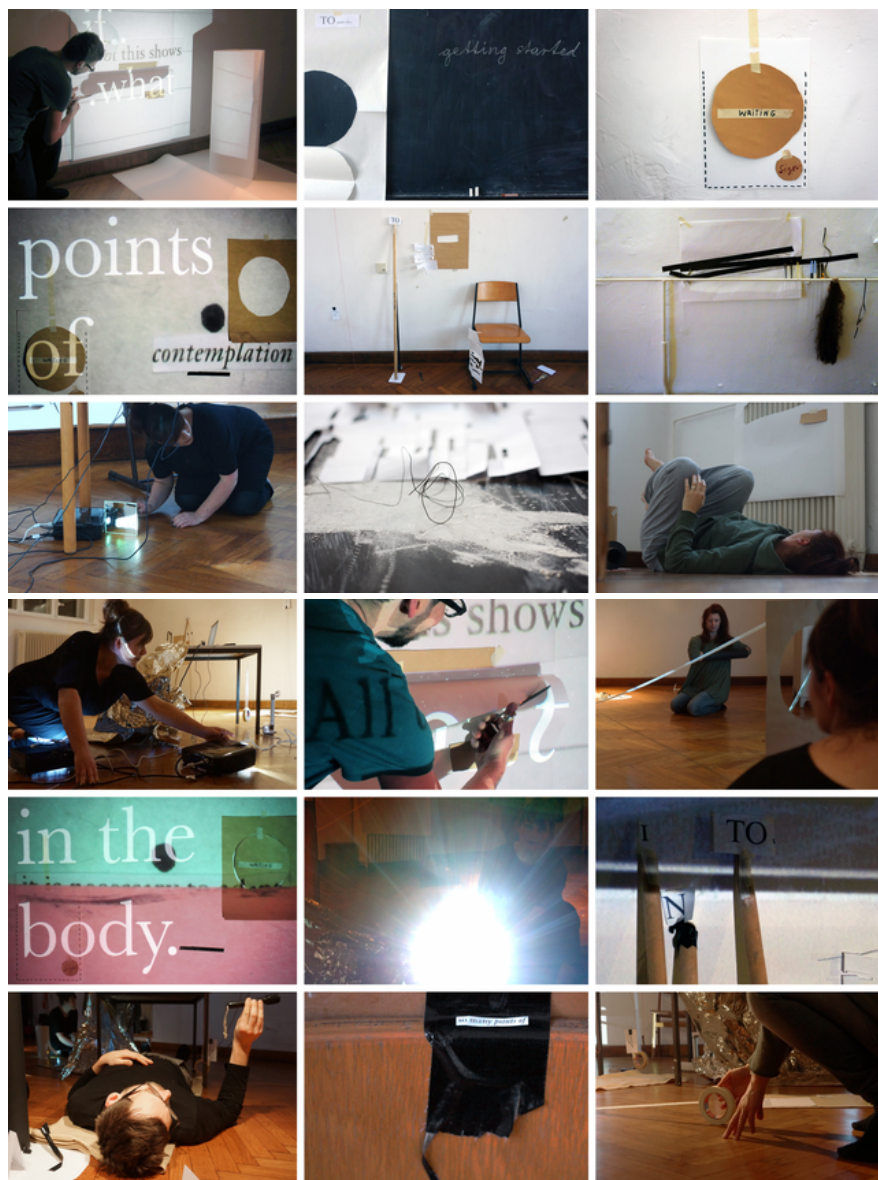
The three key lab components are: (1) *Live exploration*: designated period of time during which we — the key researchers and guests — work together towards the embodied production of sensual knowledge, generated through live processes of exploration and experimentation; (2) *Practices of Attention*: preparatory exercises for cultivating attention, perceptual awareness, sensory heightening or hyper-sensitizing, qualities of alertness and receptivity; (3) *Conversational / Dialogic Exchange*: conversation and reflection as material, site for the production of collaborative and inter-subjective 'figures of speech' and for initiating poetic modes of 'sense-making'. A hybrid of studio and rehearsal room, research residency and retreat, the Method Labs are conceived as 'relational environments' for thinking in-and-with practice, the method labs are a 'making space' or the making of space [and time, mental and actual] dedicated to the process of exploration and experimentation. **The aim of the Method Lab is threefold:** *First*, practical research for investigating points of slippage or 'deviation' between drawing, choreography and writing; *Second*, practical research for devising and testing new forms of notation to capture and reflect upon the specific 'thinking-feeling-knowing' produced 'between the lines' within collaborative, interdisciplinary exchange; *Third*, development of new choreo-graphic figures (figures of thought, figures of speech, figures of movement) for articulating the specificity of this artistic enquiry.





The premise of the Method Lab is not so much that preexisting methods or processes are brought and tested, but rather it comprises a bundle of ‘emergent processes’ that are developed in response to the questions as they arise. Practiced as a bricolage of multiple, mobile and mutable theories, methods and practice perspectives, research is performed, borrowing Sarat Maharaj’s terms, through the “détournement of ready-made knowledge systems” towards “indeterminate modes”.<sup>19</sup> The intent is to develop new methodological and epistemological practice as a performative movement simultaneous to the emergent enquiry, rather than ‘approaching the enquiry’ through the adoption and adaption of ready-made tried-and-tested formula.

Since *Choreo-graphic Figures: Deviations from the Line* interrogates the interstitial processes, practices and knowledge(s) produced in the ‘deviation’ from the disciplinary demarcations of drawing, choreography and writing, its methods of research will also be necessarily ‘deviant’. The method lab creates a context for testing methods that are wilfully convoluted and non-linear, complex modes of enquiry whose trans-linearity evolves in thinking ‘between the lines’ of drawing, choreography and writing. Whilst the exact content of the method lab will evolve responsively, flexibly and dynamically to enable a discovery based or evolutionary form of research, each annual method lab has a specific focus or function within the research project as a whole. Intent on exploring the in-between, interstitial or even liminal territories between the disciplinary demarcations of drawing, choreography and writing, the three phase method lab is purposefully modelled on the tripartite structure that anthropologist Victor Turner associates with liminality and ‘rites of passage’: ‘separation, transition, and incorporation’.<sup>20</sup> The annual method labs will be organized according to this tripartite principle, supporting movement (or passage) from the disciplinary territories of drawing, choreography and writing, towards the liminal interspace of interdisciplinary collaboration. Three annual intensive ‘method labs’ have been scheduled — this research exposition specifically draws on findings from the first year of the project, where the focus has been on *Separation or Exit* — the detachment from habitual structures, protocols and conventions.



### *Chronology and Background of the Project*

In this research exposition *Choreo-graphic Figures: Beginnings + Emergences*, we (Emma Cocker, Nikolaus Gansterer and Mariella Greil) reflect on the idea of process in artistic research, through the prism of our own collaborative enquiry. Whilst our collaborative research project *Choreo-graphic Figures: Deviations from the Line* (a three-year investigation funded by PEEK) officially began in Spring 2014, we also staged two collaborative pilot projects prior to this (entitled *Beyond the Line I* and *II*), which we conceived as a prelude, prologue or even a 'warm up' for the current project. This exposition draws on findings from both these pilot projects as well as from phase one of the *Choreo-graphic Figures* project. Here, we outline a sense of the chronology or timeline of our collaborative activity, documentation from which we present (left) as a means of showing the research enquiry 'in-process'.

#### *Beyond the Line I*

WUK, Vienna, December 2013

#### *Beyond the Line (Part 1)*

Whilst we had previously worked together on other projects (e.g. Cocker and Gansterer [*Drawing a Hypothesis*], and Gansterer and Greil [*Who's Afraid of the Inbetween*]) our first 'triangulated' or tripartite collaborative activity took place in Vienna (December 2013) in the form of a short intensive 'lab' entitled *Beyond the Line I*. Over a number of days, we (Cocker, Gansterer and Greil) worked together in the studio space at WUK, Vienna, exploring the points of slippage as the practices of drawing, dance and writing enter into dialogue, overlap and collide. Focused on the experimental and improvisatory, *Beyond the Line I* provided a context for exploring points of connectivity and for sharing the process and technics (technologies, techniques, tactics) of enquiry rather than for the production of resolved works or definitive outcomes. Revolving around the question 'How to begin?', *Beyond the Line I* initiated the beginnings of a collaborative, interdisciplinary vocabulary which we have subsequently put under further pressure as part of *Choreo-Graphic Figures: Deviations from the Line*, enabling us to develop the concept of the 'Method Lab' as our primary framework for the enquiry.

#### *Beyond the Line II*

Bonington Gallery, Nottingham, April 2014

In Spring 2014, we again created the test conditions of an experimental 'method laboratory' for staging an encounter between choreography, drawing and writing, between body, mark and text. This time, we worked in Bonington Gallery, Nottingham, approaching the gallery as a 'test-site' for exploring collaborative methods for working between and beyond disciplinary lines, for extending some of the processes, approaches and shared languages that had begun to emerge in our previous 'lab'.





A 'closed' or private space initially, glimpses of the unfolding 'method laboratory' were made publicly accessible via a live-feed video presentation which could be viewed directly outside our workspace, and later through a series of publicly performed Live Explorations which made visible various intensities of the research process through the re-visitation of key moments of shared enquiry alongside improvisatory investigation. Beyond the Line I + II were supported by Bmukk Austria & Nottingham Trent University.

Method Lab I, 'What If?'

Vienna 16 July – 11 August 2014

Framed as a research residency within the context of ImPulsTanz 2014, Method Lab I took place at Probehühne des Schauspielhauses, Vienna, 16 July — 11 August 2014. The 'lab' comprised an intensive programme combining the principles of Live Exploration, Practices of Attention and Conversational / Dialogic Exchange, supported through the attendance of workshops and performances from within the ImPulsTanz programme, as well as through the involvement and provocation of project sputniks (Alex Arteaga and Lilia Mestre) and critical guests (Werner Moebius and Jörg Piringer). The stated intent of Method Lab I was to focus on the sharing of practice and working methods between the key researchers, in order that set disciplinary ways of operating might gradually become undisciplined, unlearned, undone, reversed, upturned by experimenting 'between the lines' of drawing, choreography, and writing. This aim of this phase was generative: the intent was towards experimental production, performed in subjunctive key of 'what if'. Rather than asking: "What is drawing, what is choreography, what is writing?" this research phase asked 'what if' these definitions are stretched? How elastic can these terms be made? What if line becomes movement or sound; what if language is danced; what if words are drawn rather than written?

Method Lab I sought to challenge disciplinary demarcations between drawing, choreography and writing, by performing a 'line of flight' or movement towards the critical condition of 'unbelonging'. Whilst the Method Lab evolved as an organic and iterative process, it is possible (retrospectively) to discern two main phases of activity corresponding with the two research foci of our research project: Phase 1: The development of methods for attending to the nature of 'thinking-feeling-knowing' (or 'figuring') operative within artistic practice; Phase 2: The development of systems of notation (or 'figures') for sharing and reflecting on this often hidden or undisclosed aspect of the creative process, which were subsequently performed as a public event within the ImPulsTanz programme and staged as a series of performances to camera.





As part of this exposition, we share some of the work-in-progress ‘choreo-graphic figures’ (see above for indication and also throughout the exposition) developed within the first phase of our research project, *Choreo-graphic Figures: Deviations from the Line*. These ‘choreo-graphic figures’ (figures of thought, speech, & movement - combining moving-image visual and textual components) reflect our initial attempts at testing a system of expanded inscription and notation, for articulating the unfolding processes of interdisciplinary, collaborative artistic research. The ‘choreo-graphic figures’ that we have thus far developed (provisionally entitled (1) *Figure of Circulation* (2) *Figure of Shared Vibrations*, (3) *Figure of Clearing, Ordering and Emptying Out*, (4) *Figure of Touch and Reaching Towards the Other*, (5) *Figure of Ventilating Language*, (6) *Figure of Becoming Material*) are performative and textual ‘distillations’, comprising of key extracts drawn and re-performed from the process of ‘live exploration’, alongside extracted fragments of recorded conversation and embodied, close description. For this exposition, we present the choreo-graphic figures in the form of short performed actions to camera, often paired with a text-based component (These are activated by the reader clicking on the video windows in the exposition). Visual and textual components can be activated and encountered synchronously, but the intention is that these also have the capacity to fall ‘out of sync’ created new relationships between what is said and what is seen.

### Post-Method Lab Development

Following Method Lab I, we have put our research findings under further pressure through a research residency undertaken at PAF, Performing Arts Forum, St.Erme, France (13 — 17 September, 2014) and through performative presentations made at international conferences including *Parenthesis*, a 24 hour unconference organised by SARN (Swiss Artistic Research Network) at HEAD, Geneva University of Art and Design, 6 — 7 November 2014. Within these various contexts we have begun to elaborate the relation between the concept of ‘figuring’ and the ‘figure’ within our emergent research, as well share some of the working methodologies and systems of notation developed within the Method Lab. However, a central focus has also been the finding of a form for articulating the research. Rather than being conclusive, our performative presentations have attempted to reflect the process of their own production, diagramming the multiple and at times competing forces and energies operative within the process of artistic collaborative practice. Interweaving aesthetic, poetic and performative sensibilities, our enquiry has progressed through moments of shimmering understanding, oscillating between the experience of knowing and not knowing, between clarity and opacity, between grasping something and then losing it again, the falling in and out of understanding that is a necessary part of affective sense-making. We seek a multi-modal approach, proposing a mode of exposition that unfolds less as the linear explication of process, but rather — like artistic process itself — more as an assemblage of overlapping and concurrent components, where attention shifts between the textual and the visual, between what is said and what is shown.

*Next Phase of Research:* The next research phase of the project *Choreo-graphic Figures - Deviations from the Line* focuses explicitly on the *Notion of Notation* <> *Notation of Notion*, by asking: (1) How might one devise a system of notation alert to the real-time circumstances of the practicing within practice, foregrounding process and emphasizing the durational ‘taking place’ of something happening (live)? (2) What forms of notation could be developed for articulating that which resists articulation, for that which is pre-articulation, or a form of representation for the non-representational? (3) How can a form of notation communicate the instability and mutability of the flows and forces within practice, without rendering them still or static, without fixing that which is contingent as a clearly readable or literal sign? This next phase of research will develop through an intensive research workshop at a.pass (Brussels, February – March, 2015), and through Method Lab II (Vienna, Summer 2015) where our intent is to share and put pressure on our recent explorations around both the ‘notion of notation’ and the ‘notation of notion’, through live investigations, presentation and discussion with a.pass researchers and wider publics. Specifically, this phase of the research will investigate notation (and its related technologies) through two concepts: figure and figuring.

## Endnotes

1. Alain Badiou, *Handbook of Inaesthetics*, Stanford University Press, 2005, pp.58—9.
2. See for example in Hélène Cixous *Stigmata: escaping texts*, Routledge, 1998; Cixous, *Coming to writing and other essays*, Harvard University Press, 1991; Gertrude Stein, *Composition as explanation*, L. & V. Woolf / Hogarth Press, London, 1926; or on Stein see Ulla E. Dydo, *Gertrude Stein: The Language That Rises - 1923-1934* (Avant-garde and Modernism Studies) Northwestern University Press, 2009)
3. Gilles Deleuze, *Negotiations: 1972 — 1990* (New York: Columbia University Press, 1995), p.95.
4. Avis Newman, in *The Stage of Drawing: Gesture and Art*, (ed.) Catherine de Zegher and Avis Newman, Tate Publishing, 2003, p.169.
5. John Berger, *Berger on Drawing*, 1958/2007.
6. Emma Cocker, Nikolaus Gansterer, Mariella Greil, extracts from recorded conversation, *Beyond the Line*, WUK, Vienna and Bonington, Nottingham, 2013—14.
7. The critical interlocutors function in the spirit of 'sputniks', a Russian term used by curator Maria Lind to describe a 'partner or travelling companion', whose role serves an interruptive and interlocutory function, by offering timely advice and critical commentary. Sputnik, Alex Arteaga studied music theory, piano, composition, electronic music and architecture in Berlin and Barcelona and earned a Ph.D. in philosophy at Berlin's Humboldt University. In addition to his artistic activities, he is currently a research associate at the Collegium for the Advanced Study of Picture Art and Embodiment (Humboldt University Berlin), visiting professor for embodiment and aesthetics at the Inter-University Center for Dance, Berlin, co-director of the Aural Architecture Research Unit (Berlin University of the Arts, UdK), and researcher at the Social Sculpture Research Unit (Oxford Brookes University).
8. See Erin Manning, *Relationscapes: Movement, Art, Philosophy* (Technologies of Lived Abstraction Series), MIT Press, 2012. Following Bergson, Manning places emphasis "on the immanence of movement moving: how movement can be felt before it actualizes. Preacceleration refers to the virtual force of movement's taking form. It is the feeling of movement's in-gathering, a welling that propels the directionality of how movement moves ... Important: the pulsion towards directionality activates the force of a movement in its incipency. It does not necessarily foretell where a movement will go. Incipient movement preaccelerates a body toward its becoming", p.6
9. Alex Arteaga, extract from recorded conversation, Method Lab I, Summer 2014, Vienna.
10. See Maharaj, in Sarat Maharaj and Francisco Varela, 'Ahamkara: Particules élémentaires of first-person consciousness', in *Intellectual Birdhouse: Artistic Practice as Research*, (Koenig Books, 2012), p.7 and Sarat Maharaj, 'Unfinishable Sketch of "An Object in 4D": Scenes of Artistic Research', in: Annette W. Balkema and Henk Slager (eds), *Artistic Research, L&B*, Volume 18 (Amsterdam/New York: Lier en Boog, 2004).
11. Alex Arteaga, extract from recorded conversation, Method Lab I, Summer 2014, Vienna.
12. On 'coming into language' see for example, Hélène Cixous, *Coming to writing and other essays*, (Harvard University Press, 1991), p.57 and also Erin Manning, *Relationscapes: Movement, Art, Philosophy* (Technologies of Lived Abstraction Series) (MIT Press, 2012). Manning states, "To come to language is more than to finalize form. To come to language is to feel the form-taking of concepts as they prearticulate thoughts/feelings ... to create concepts is to move with language's prearticulations. In this mode of thinking/feeling, language does not yet know what it means. It has not yet defined where it can go ... to arrive at a language in the making *Relationscapes* begins with the concept not of prearticulation but of preacceleration. The reason for this is that to think language before it takes form we must first understand how to conceive of taking form itself", p.5.
13. Antonio Negri, *Time for Revolution*, (New York and London, Continuum, 2003).
14. Alain Badiou, in *Being and Event*, trans. O. Feltham (London: Continuum, 2005), p.398. He states: (T)he meaning of a subject-language is *under condition*. Constrained to refer solely to what the situation presents, and yet bound to the future anterior of the existence of an indiscernible, a statement made up of the names of the subject-language has merely a hypothetical signification". p. 400.
15. Sputnik, Lilia Mestre is a Portuguese performing artist and researcher living and working in Brussels. She was one of the founding members of Bains Connective Art Laboratory in Brussels where she took the role of project dramaturge in 2006 and artistic coordinator in 2009. She has been working at a pass (advanced performance and scenography studies in Brussels) as curator, mentor and workshop leader, and is currently Associate Program Curator (2013-2016). Along with this she has been a dramaturge for several projects, teaches workshops on choreographic composition and also mentors occasionally in other education institutions as PARTS and Master of Chorography Amsterdam.
16. Gabriele Brandstetter, & G. Boehm. & A. Von Müller, *Figur und Figuration: Studien zu Wahrnehmung und Wissen*. Munich Wilhelm Fink Verlag. p.7.
17. Gabriele Brandstetter, & G. Boehm. & A. Von Müller, *Figur und Figuration: Studien zu Wahrnehmung und Wissen*. Munich Wilhelm Fink Verlag.(2007), p.10.
18. Derek McCormack, *Thinking Spaces for Research Creation* (2008). Available at: <http://www.senselab.ca/inflexions/htm/node/McCormack2.html>
19. See Sarat Maharaj, 'Unfinishable Sketch of "An Unknown Object in 4-D": Scenes of Artistic Research', in *Artistic Research* (eds.) Annette Balema and Henk Slager (Lier & Boog) Rodopi, 2011)
20. Victor Turner, *From ritual to theatre: the human seriousness of play*. New York City, Performing Arts Journal Publications, 1982, p.24.
21. Gilles Deleuze and Felix Guattari. *A Thousand Plateaus*, Minneapolis University of Minnesota Press. 1987, p.499. cited by Susanne Leeb, 'A Line with Variable Direction, which Traces No Contour, and Delimits No Form', in *Drawing a Hypothesis: Figures of Thought*, (ed.) Nikolaus Gansterer, (Springer, 2011).
22. Petra Sabisch, *Choreographing relations: practical philosophy and contemporary choreography: in the works of Antonia Baehr, Gilles Deleuze, Juan Dominguez, Félix Guattari, Xavier Le Roy and Eszter Salamon*. München, epodium, (2011). p.127. The full quotation reads: "Signs surface from changes of the differentiate relations in the idea, indicate and dramatize these transformations and partake, through the interplay of difference and repetition, in the redistribute of singular points. Analyzing Deleuze's sign as intensive and dynamic sign, a sign that bears on its own becoming-sign, compels, however, the reconsideration of the way in which this sign, a differentiation of sense, can still account for the signifying activity".
23. Karin Harrasser, "Drawing Interest / Recording Vitality", in Nikolaus Gansterer, *Drawing a Hypothesis - Figures of Thought* 2011, Springer, Wien/New York. The full quotation reads: "How can these visual artefacts be comprehended? I would suggest, following Roland Barthes, that they be conceived as "figures". In the preface to *A Lovers Discourse: Fragments* (German ed. 1984), he writes: 'We can call these fragments of speech 'figures'. The word is to be understood, not in its rhetorical sense, but rather in its gymnastic or choreographic acceptance; in short, in the Greek meaning σχῆμα ['sçima] is not the schema, but, in a much livelier way, the body's gesture caught in action and not contemplated in repose: the body of athletes, orators, statues: what in the straining body can be immobilised'. Consequently, the drawing is only a fragment in the research process. It is the moment in research which can be captured and fixed, if only momentarily. Figures are thus snapshots of a process of knowledge production; they sort results and interpretations, and emphasise one direction of thought out of the pool of ideas and of ways of thinking. In addition, their material aspects provide contextual hints about the social and cultural embeddedness of research".
24. Simon O'Sullivan, *Art Encounters: Deleuze and Guattari: Thought Beyond Representation*, (Palgrave, 2006).
25. Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, Routledge, 2008.
26. Fischer-Lichte, 2008, p.141

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