



$$[\dots], [\dots] \longrightarrow (2)$$

(T)here is a definite attempt to get at something. The *thing* is definitely what I am trying to get at. It is *that* point  there. Only that thing might change.⁽¹³⁾

(S)ome of these things I won't take
with me [...] Nearness. (Waiting)
—————→ to be *convinced*.

(I)t is [...] unfolding. Close to
memories of earlier inhabitations.
It still needs to mark itself
differently.

(T)here is a structure [...]; a sense
of punctuation —————> It
has memory [...]. Something
(always) seeps through.⁽¹⁴⁸⁾

(B)etween showing something and something unfolding [...]; (t)here are these different registers of reveal. (P)ushing things around the screen and [...] finding the
 paper.

(S)omething is being diagrammed
towards [...] A gesture is drawn
—————→ in advance of
knowing what it enables. ⁽⁷⁾

The finger circles the point.
(S)teering the work (that) wants to
be made. Plac(ing) things in its
—————→ way.

Things don't (always) unfold.
(C)ontinuity is a construct. Taking
away in order to reveal the taking
away.

(To move) from a closed system
[...] (y)ou (have to) make an
opening. (R)eading unpicks the
words (on) the page or the fabric
of the text.

(The) performance (is) already (a)
reworking; things always come
from things.⁽⁶⁰⁾ (I)t is (easy) to
forget what goes into the making
of the work; (the) things that came
← before.

There are latent decisions that
have happened, without knowing.
That you will miss (or) (t)hat
cannot be planned for.⁽⁴²⁾

Things are drawn out by circling
or (by) drawing a line ~~through~~.

Things are pulled forward or
pushed back (and) things that are
pushed back are (often) forgotten.

(T)he time it takes to make the work (is) condensed into (the time) it takes to perform it [...] ⁽²⁰⁾ (W)hat we are saying is coming after the event of pointing. (W)e are responding to (earlier) gestures. (W)hat should [...] come after is often (what) comes before.

(T)he active spaces of the work
————→ [...] are the (pl)aces
where I am not *quite* sure what is
happening.⁽⁹⁴⁾

(W)e are pointing to this very
definite space —————→ *here*.
And how *this* relates to *there*. What
is being said by *how* it is being
pointed [...] (T)hese surpluses
that keep coming off the page.

That and *that* and then *this* [...];
running alongside.⁽⁵⁶⁾

There is not a direct view. The
notion of what you miss is critical.
The gestures [...] detract. *Pressing*.

Pressing. (F)aint touches [...]

(w)here the hands appear 

in what I (am) saying. (S)ometimes


(they are just) turning over the

script. (The) laying of the hands

(is) [...] like punctuation.⁽¹⁴¹⁾

It is ultimately speculative which isn't to say *not definite*. It is not *about* the body, it is *of* the body. It is not retreating. (They) are trying to say something, (but) not [...] enough to *know* what they are saying.

(T)he thing that is *not* being said
[...] is where the work comes
from [...]. (It) reveals itself [...] ⁽¹⁰⁷⁾
in the shadow of what is being
consciously produced.

(T)he point of the finger is the extremity of the body [...]; (as) fragments of text are the extremity of (a) conversation [...] ⁽³⁾ (T)he rest [...] is  forcibly knocked back [...] The things that are *left*. The other hand.

(A) *drawing* of attention. (I)t is
already emphatic. (But) what is
the volume of the point when is it
—————→ being quiet?

There is expectancy [...] (but only) an *idea* of the shape.

(I)t is difficult to discern the
privileged part [...] (A) productive
gap [...] is opened up between.⁽²⁵⁸⁾

(It) is *almost* a conversation (and yet) I don't think (it is) completely dialogic. (I)t rubs up *against*, [...] (w)hich is not to say that it


→ fails.

(T)he work circles, tries to think *through*. (T)he [...] space of starting and ending (is) the *where* of the work.⁽²⁹⁷⁾ (T)he points (where) a decision is made ... to *do* something. It is (o)nly ever an accumulation [...] of decisions.

It has to develop its own vocabulary. (This) will ... be shaped by the situation [...] in ways which are implicit and that we can't articulate yet.⁽⁶⁵⁾

(T)here is room (in) documents
that don't get anywhere
(*and* in) the empty stage
and the words on the wall [...]
and the hands.

The directness of the text [...] says nothing at the same time.⁽²⁹⁰⁾

It signals (that) something else is going  on. This reading *presses* [...] *on* and *as*. It could be in relation *to*. It is just *that*. Maybe that is a useful place to start.