



	<p>Mirror the <i>métis</i> of the animal realm, insect and amphibian ways of craft and cunning – model methods on the iridescence of fish, sleight of fox, octopean polymorphism. Commit to the intrigue of taking manifold forms. Yet gone is the time for feigning dead; for rolling over until peril has passed. The watching eye is more vigilant than our capacity for inaction, for blending into the background, burying our head in the sand. Eventually we will be forced to stir, our every movement tracked and traceable. Transparency will not render the body invisible from view. The transparent has lost all sense of the diaphanous and delicate, has sheered towards the dense and heavy. Rather than striving to become less seen, let concealment hide through an excess of visibility, a surplus of what is shown. Consider the squid or cuttlefish whose plume of ink floods its foe's field of view, the ornamental plumage of the bird whose feathered dance distracts and dazzles. Optical seduction by repeating swirl hypnotic. Twist and coil of the serpentine dance whose voluminous veils bulge and bellow, bringing into being a body beyond the curve and limit of the dancer's own physical frame. Practise convolution to confuse habits of perception – in each crease inside and outside fold, fullness and emptiness indistinguishable. A phantom body made of air and silken arabesque. Figuration yields towards abstraction. Edges soften, binaries blur – figure and ground, light and shadow. Delineations come and go, emergent then evanescent. Solid becoming liquescent. Becoming gaseous. Grounded becoming airborne. A magician's puff of smoke: clouding, occluding. Obfuscate, yet eschew temptation to overly embellish. Rather, to flourish – call to attention; create the conditions to thrive, to grow. Not through destruction or obliteration, nourish the radical impulse that resists through the affirmation of making (a difference) – through means of <i>poiesis</i>, the bringing-forth of something that did not exist before, rare bloom of the unexpected.</p>	<p>Going underground offers no reprieve, for gone is the space beneath the radar. The tyranny of the prefix <i>sur-</i> (with its foregrounding of surface, surveillance, surrender) now overrides all other modes of being. No longer an under or below. The subversive potential of the subterranean has been razed to the ground. Yet though the option of invisibility has been lost, one's actions can still be rendered illegible. Beyond visual obfuscation or disguise, activity can be made unreadable through the willful withdrawal of clear purpose or intent. Tactical deception – activation of a repertoire that refuses to be deciphered clearly, or else is used to misdirect. Repeated or looped, a movement vocabulary might seem unchanging, yet minor variations and modulations can be introduced quietly, unseen. Fail to perform the expected action – resist slipping into habit or routine. Against instinct: act with counter-intuition. Breathing's rhythm can expose our innermost anxieties and excitations, action's points of effort and ease. Sighed exhalation brings release, relief. Anticipatory inhalation: sharp gasp, the deep intake of air. Unsettle the correlation between breath and action as a device of disorientation. Fall in and out of sync. Amplify this disjunction, dislocating the indexical relation between an action and its resulting sound. Acoustic vibrations and reverberations canconvince of something happening that is not really there. Invert the sound signature of daily gestures. Back slang speech acts, language uttered phonemically back-to-front. Apply this principle to other action. Rehearse a reverse choreography of one's moves in time and space. Track forwards. Backtrack. Again. Again. Repeat. Re-move. Do. Undo. Channel the cunning of Penelope, her work of weaving and unweaving a ruse for remaining incomplete, unbounded. Absence of closure: no ending, no clear beginning. No why, no wherefore: beyond utility or exchange. <i>Atelic</i> – without telos, operate in the absence of a predetermined outcome or goal. <i>Autotelic</i> – action practised for its own sake. Meaning intrinsic, in-and-of itself: nothing – only flow.</p>	<p>Choreograph new forms of performativity in the gaps between the live and the mediated, in the seams between digital and analogue. Yet screen-based spectatorship can serve to sooth towards passivity, direct sensory experience somehow dimmed or distanced through the prism of the eye. Cultivate a deeper engagement beyond the regime of sight alone. Implicate the full senses of the self with others – become involved, entangled, intertwined. Necessitate the live encounter, an ethics activated in the relational proximity between the watcher and the watched. Affective attunement: empathetic play of affinity and synchronicity in relation to another's moves. Respond to the call of others; give witness to the humanity of their plight. Towards an impersonal intimacy – experience of close connection that exceeds an individual's bounds, anonymity as a precondition for human encounter beyond the labeling and limitations of predetermined names. Experienced in motion, the body is felt as verb and less as noun. Body as a process unfinished, unfolding. Exercise a range of mind and muscle movements to prevent the self from stiffening into stable form. Identified, the body is all too easily fixed, immobilised within a nameable mould. Without flexibility, the body loses its resilience, becomes easy to break (down). The resistance of the body must not be too rigorous then, too rigid in its stance. Practise liteness, lightness of touch. Make nimble moves – be quick to grasp, swift to remain ungraspable. Proprioceptive heightening – increased capacity to grasp the position of one's body in relation to itself, the strength of effort employed in the activation of one's moves. The agile body conceals its effort well; movements initiated from places least expected. Attend to the affective micro-gestures of the dissident body, its insurgent energy events. Renew one's confidence in what the body can store. Abandon hard drives, their data all too easily corruptible or lost. Embody one's knowledge – the muscle memory recalled in action, a knowing known only in its practise.</p>
<p>Surveillance – from the French <i>surveiller</i>: to oversee; or else, <i>sur</i> – over; <i>weiller</i> – to watch. Over and above: to be watched over, to be over-watched. Exercise of oversight, discipline through disclosure. In want of due care or caution, the logic of the lawful can be twisted, its promises redirected towards the actualisation of something entirely else. The promise of freedom – of knowledge, of information – can all too quickly slip to pernicious acts of investigatory powers, transparency as a means of control. The pledge of transparency pretends honest cause, unveiling offered to counteract systems of secrecy or subterfuge that seek to steal away from prying eyes. Yet this laying bare is one of accounting and of making accountable, its monitoring and measuring motivated by suspicions darkly harboured, dreamt up in the absence of confidence, of trust. Whilst cloaking its own structures of power and true intent, transparency's freedoms extol exposure and visibility, degrading personal privacy, freedom from intrusion. The right to seclusion becomes shut off, closed down; the liberty granted from a room of one's own rudely repossessed. Even behind closed doors, psychological space is subjected to the surveillance of capital, prised open to commodification. Personalised algorithms mirror back our daily habits and tendencies better than we know ourselves. Technologies simulate a version of intimacy and proximity that assuages the risk of being touched by human life, forfeits the ethics of the confidant for the anonymity of unknown likes. Having let all into our most secret of selves we are sold firewalls for keeping them out. Or else for keeping us in – complicit captives, we are held captivated. Our vulnerability grows from excess data feeds, fattened for exploitation. Eager subjects – our freedoms are given up freely. Fear fosters fear. Without warrant, protection legitimates the extermination of all threat.</p>	<p>Technology's vigil is insusceptible to human exhaustion or fatigue; needs no rest, its attention never tires. Rather than striving to elude its relentless eye, reciprocate its attention. Flood its channels with a deluge of information. Incessant proliferation. Whilst the smoke screen obscures through the veil of a visual fog, a resistant hyper-visibility can be performed beyond the physical filling of the frame. Ambiguity can be activated with exacting precision. High definition sharpens content to a level that can confuse or overwhelm. Heightened resolution acts in antagonism to the ease of virtual flows, forcing the system to buffer, stutter under duress. Saturate every pixel to disrupt the economy of online exchange and distribution. Or recall how through over-exposure the negative becomes opaque, the density of its detail rendered unreadable to the naked eye. Over-diligence can generate material abundance, above and beyond the limits of what can be effectively sorted and stored. With too much to process, the overseen can be overlooked. Myopic estrangement, where the closer something is scrutinised the less it reveals, the more it might remain unknown. Against the pressures of drift and distraction, steady one's focus. Tenacious then, stay single-pointed – deepen attention as a subversive stance. Illumination can increase clarity, or else give way to reflective gleams and optical burns. The seen or seeable can be reorganised, made strange through a different angle of view. A drone's aerial perspective flattens human movement towards the shallow play of pattern in formation, deformation. Technology itself is not inherently to fault; rather, how it is put to use, the power play that it embodies or enables. Find ways of working <i>with</i> and not against; turn technologies of capture from adversaries into allies. Through human-machine collaboration emancipate technology to exceed its own potential.</p>	<p>The flow of deep immersion or absorption needs differentiating from the fluid currents of liquid precarity, from the conditions of involuntary mobility that keep a body moving, disallow the right to still or settle. The human right to roam, with ease to come and go, must not be confused with the uneasy ebb and flow of forced migration, deportation. To experience the uncertainty of flow in affirmative terms depends on the precondition of stability, a certain sense of grounding. In ethico-ethological terms, a body can be distinguished through its slowness and speed, the relation between its moments of motion and repose. Yet the tempo of our accelerated lives risks the reduction of many bodies to a single rhythm. Faster. Faster. Never stop. No intervals, no breaks. Even stasis starts to feel like agitation, ever restive. Find ways to disrupt the pressures of our hurried times, the ubiquitous demand to do more and more with greater urgency or haste, privileging of perpetual readiness and just-in-time production. Though avoid nostalgic withdrawal towards a slower pace, the passive flee from life's complexities. Already this rhythm has been commodified, simplified and sold back to the privileged few. Improvise new relations between acceleration and deceleration. Under scrutiny, slow to standstill; then quickly, switch in flight to speed. Consider the dodge tactics of the hunted, the diversions of their lurch and surge, deviation through false moves. Ruse – a trick practised to evade capture: from the French <i>ruser</i> – to retreat, or Latin <i>recūsūre</i> – to refuse, oppose. Yet rather than refusing speed, resist by accelerating the pulse of action towards the indeterminacy of a drone. Or else, extreme reduction in pulse rate disconnects the causal relation between action and its effects. Syncopate one's moves: cause breaks in rhythm, accent the weak beat above strong. Experiment, yet caution against contrivance that leads to liveness lost, diminished sense of energy or vitality. Here, resistance can be deceptive, inadvertently deadening the true living of existence, veracity of one's life.</p>	<p>Though lived life is increasingly under watch, there are flows and forces that exceed the governance of surveillance and containment. Some things the camera cannot see, pixel never know. Beyond the rational grasp of language or logic of the law – persistent poetics of a resistant pulse that cannot be translated into data, exchanged as information. Ecstatic resistance: excessing the sensible, irreducible to utility or assimilation. Ecstasy: from the Greek <i>ekstasis</i>: <i>ek-</i> (out), <i>stasis</i> – to stand still, cause to stand. Out-stand: to stand outside (oneself), be removed, gone elsewhere. To be outstanding then – not to achieve or excel, rather to hold out against, endure. Beyond the play of power: towards the incomprehensible energies of the impotent or wild. Consider the libidinal contortions of the hysteric; or medium's delirium, her babble of unintelligible tongue. Yet not without violence has the ungovernable been tried, subjected to the force of discipline or limitation. So be subtle in one's unruliness, discreet in one's revolt. Practised in its subtler forms, the body can fold back upon itself, open a universe within. Uprising of imagination's surge – pure potentiality experienced prior to actualisation. Subtle: from the Old French – <i>sotil, soutil, subtil</i> – meaning cunning or wise, difficult to perceive or understand, detect or analyse. Or else, <i>sub</i> – under, and <i>tilis, tela</i> – a web, a net. Slight, sleight: wily weaving of being and behaving below the entrapment of the web. Whilst the meshwork of control is all embracing, its net is full of unpredictable holes. Often imperceptible, these openings might become discernible through subtle shift in one's perspective, periodic turning in the angle of one's view. Affective transformation of perceptual awareness: radical reorganisation of attention beyond habit or convention. Reverse the relations of inside and outside, slowness and speed, vertical and horizontal, up and down. Towards a resistant poetics of reorientation, tilt of experience on its axis such that it can be thought anew, above and beyond the conditions of constraint and subjugation.</p>
<p>We are told that there is no outside. The panoptical has become pervasive, a spidering meshwork of surveillant webs superseding the watch of a single, central eye. Precautionary measures grow more aggressive than the imagined risk. Observation sustained turns predatory. Suspicion makes us suspect – our data and DNA must be reaped for the record, harvested just in case. Elimination knows no off limits, no out of bounds. Still, ways to resist must persist, for the imagining of a future otherwise. Persist: resolute, stand firm. Yet persistence is like the rock on the riverbed around which the water's surge still flows. Obstruction of liquid power can only ever deviate its course, forcing bifurcations and new tributary channels, or else increasing its velocity through the intervention of pressure applied. To protest against the infringement of civil liberty gives rise to new laws for curtailing one's rights. To make one's resistance visible exposes it to control. Patterns of protestation can be analysed, predicted in advance. So protest beyond remonstration, the direct showing of one's discontent. A mercurial adversary requires a more slippery approach, resourcefulness in tact. Pro-test then – test the system to its limits through the advance of experimental means: cultivate one's disobedience as an aesthetic practice. Complicate complicity, one's entanglement in a system from which there is no way out. Learn its intricacies, since looking for loopholes and lacuna requires an expert eye. Reverse-engineer the logic of capture towards subversive ends, as gamekeeper turns poacher, detective towards fugitive. Though be wary of duplicity or deception for it is all too easy to self-deceive, irony taken literally or lost, co-opted against one's conscience. Without scope for disappearance or escape, adopt the survival tactics of the weak. Look to the camouflage of flora and fauna. Flex through wile or guile, but not in resignation. Operate in excess of expectation, go beyond representation, practise ways of becoming <i>more than</i>.</p>	<p>Pressure the limitations of the camera's eye, whose sensors miss the flexibility of human sight. Video can struggle to balance exposure in the contrasting interplay of bright and dark. Low contrast challenges differentiation, straining the capacity to discern the edges separating one thing from another, figure from the ground. In dim or fading light, the human eye is equipped to see with scotopic vision: from <i>skoto</i> – darkness, shadow, shade; and -<i>opia</i> – a condition of the sight organs. Yet all eyes suffer a <i>scotoma</i> or blind spot, interruption in the perceptual field where visual acuity is degraded or diminished. <i>Scintillating scotoma</i> – the name given to the shimmer of an impending migraine, dizzying; dazzle of zigzagging patterns and auratic blurs. Scintillate: to glitter and sparkle, gleam or shine. Here, the blind spot is not emptied of visual information; rather, overloaded by optical noise. Likewise, certain patterns create havoc for the interlacing systems of video capture and display. Fabrics made of plaid or polka can appear unstable, shifting. Dogtooth disintegrates into waves of tremulous vibration, quivering. Circling or waved lines disturb the potential for digital duplication through the resulting <i>moiré</i> effect, visual contamination of the image as watery ripples of silk or uneven sheen of synthetic fibre. Certain animal species exploit the subversive potential of such patterns, avoiding recognition through disruptive colouration and counter-illumination, unexpected silvering and shade. Dynamic patterns like passing clouds mottling the surface of their skin, a dance of mesmeric eddies and swirls. Towards hiding in plain sight then: beyond <i>crypsis</i> (avoiding detection by being hard to see) and <i>mimesis</i> (imitation of something else), camouflage through means of hypnosis (lulling the beholder into a trance or spell).</p>	<p>Movement alternated between rest and speed gives stretch to lungs and limbs, increasing one's agility in action and in thought. Yet the play between intensity and extensity does more than flex the body and the mind. Time itself can be made to yield and bend, revealed to be elastic. Time's elapsing: lapse – to slide, sink, slip, or fall. Labile – a state of instability; prone to lapse or change. According to how it is animated through action, time can fly or falter; be pulled thin without texture or perceived as dense, complex folds. Technology is often pitched in conflict with experienced duration, clock-time a constraint for the stretch and compression of time felt. Yet technologies give rise to other times beyond the linearity of <i>chronos</i>, unexpected temporal slippages and lags. Whilst the discontinuity of technological time seems antithetical to the <i>sensed</i> continuum of time lived, therein might exist opportunity for resistance. Cinematic technology captures time passing as a series of discontinuous instances. Film exploits the limitations of the human eye, which cannot perceive discrete images beyond a certain rate of view. Slow down projected film and eventually the individuated stills will show visible. Between each frame, black gap of the interval – film watched is an experience half spent in the unknowable dark. Yet movement can be captured at a frame frequency beyond that of standard film. Against intuition, to film in slow motion requires shooting at high speed, increasing the frame rate within each passing second. Here, density of detail accumulates over time, rather than through spatial saturation of a single image-frame. Invisible to the eye, data can be secreted in the micro-creases and pleats of filmic time. A means of resistance emerges from within the conditions of capture, arising in the midst. Turn then from utopian futurity, the passive hope of better times to come. For transformation must be activated in and through the present moment, prised open – by seizing the <i>kairos</i> immanent here-and-now.</p>	<p>Beyond</p>

Above

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The flow of deep immersion or absorption needs differentiating from the fluid currents of liquid precarity, from the conditions of involuntary mobility that keep a body moving, disallow the right to still or settle. The human right to roam, with ease to come and go, must not be confused with the uneasy ebb and flow of forced migration, deportation. To experience the uncertainty of flow in affirmative terms depends on the precondition of stability, a certain sense of grounding. In ethico-ethological terms, a body can be distinguished through its slowness and speed, the relation between its moments of motion and repose. Yet the tempo of our accelerated lives risks the reduction of many bodies to a single rhythm. Faster. Faster. Never stop. No intervals, no breaks. Even stasis starts to feel like agitation, even restive. Find ways to disrupt the pressures of our hurried times, the ubiquitous demand to do more and more with greater urgency or haste, privileging of perpetual readiness and just-in-time production. Though avoid nostalgic withdrawal towards a slower pace, the passive flee from life's complexities. Already this rhythm has been commodified, simplified and sold back to the privileged few. Improvise new relations between acceleration and deceleration. Under scrutiny, slow to standstill; then quickly, switch in flight to speed. Consider the dodge tactics of the hunted, the diversions of their lurch and surge, deviation through false moves. Ruse – a trick practised to evade capture: from the French *ruser* – to retreat, or Latin *recūsare* – to refuse, oppose. Yet rather than refusing speed, resist by accelerating the pulse of action towards the indeterminacy of a drone. Or else, extreme reduction in pulse rate disconnects the causal relation between action and its effects. Syncopate one's moves: cause breaks in rhythm, accent the weak beat above strong. Experiment, yet caution against contrivance that leads to liveliness lost, diminished sense of energy or vitality. Here, resistance can be deceptive, inadvertently deadening the true living of existence, veracity of one's life.

Movement alternated between rest and speed gives stretch to lungs and limbs, increasing one's agility in action and in thought. Yet the play between intensity and extensity does more than flex the body and the mind. Time itself can be made to yield and bend, revealed to be elastic. Time's elapsing: lapse — to slide, sink, slip, or fall. Labile — a state of instability; prone to lapse or change. According to how it is animated through action, time can fly or falter; be pulled thin without texture or perceived as dense, complex folds. Technology is often pitched in conflict with experienced duration, clock-time a constraint for the stretch and compression of time felt. Yet technologies give rise to other times beyond the linearity of *chronos*, unexpected temporal slippages and lags. Whilst the discontinuity of technological time seems antithetical to the sensed continuum of time lived, therein might exist opportunity for resistance. Cinematic technology captures time passing as a series of discontinuous instances. Film exploits the limitations of the human eye, which cannot perceive discrete images beyond a certain rate of view. Slow down projected film and eventually the individuated stills will show visible. Between each frame, black gap of the interval — film watched is an experience half spent in the unknowable dark. Yet movement can be captured at a frame frequency beyond that of standard film. Against intuition, to film in slow motion requires shooting at high speed, increasing the frame rate within each passing second. Here, density of detail accumulates over time, rather than through spatial saturation of a single image-frame. Invisible to the eye, data can be secreted in the micro-creases and pleats of filmic time. A means of resistance emerges from within the conditions of capture, arising in the midst. Turn then from utopian futurity, the passive hope of better times to come. For transformation must be activated in and through the present moment, prised open — by seizing the *kairos* immanent here-and-now.

Choreograph new forms of performativity in the gaps between the live and the mediated, in the seams between digital and analogue. Yet screen-based spectatorship can serve to sooth towards passivity, direct sensory experience somehow dimmed or distanced through the prism of the eye. Cultivate a deeper engagement beyond the regime of sight alone. Implicate the full senses of the self with others – become involved, entangled, intertwined. Necessitate the live encounter, an ethics activated in the relational proximity between the watcher and the watched. Affective attunement: empathetic play of affinity and synchronicity in relation to another's moves. Respond to the call of others; give witness to the humanity of their plight. Towards an impersonal intimacy – experience of close connection that exceeds an individual's bounds, anonymity as a precondition for human encounter beyond the labeling and limitations of predetermined names. Experienced in motion, the body is felt as verb and less as noun. Body as a process unfinished, unfolding. Exercise a range of mind and muscle movements to prevent the self from stiffening into stable form. Identified, the body is all too easily fixed, immobilised within a nameable mould. Without flexibility, the body loses its resilience, becomes easy to break (down). The resistance of the body must not be too rigorous then, too rigid in its stance. Practise litness, lightness of touch. Make nimble moves – be quick to grasp, swift to remain ungraspable. Proprioceptive heightening – increased capacity to grasp the position of one's body in relation to itself, the strength of effort employed in the activation of one's moves. The agile body conceals its effort well; movements initiated from places least expected. Attend to the affective micro-gestures of the dissident body, its insurgent energy events. Renew one's confidence in what the body can store. Abandon hard drives, their data all too easily corruptible or lost. Embody one's knowledge – the muscle memory recalled in action, a knowing known only in its practise.

Though lived life is increasingly under watch, there are flows and forces that exceed the governance of surveillance and containment. Some things the camera cannot see, pixel never know. Beyond the rational grasp of language or logic of the law – persistent poetics of a resistant pulse that cannot be translated into data, exchanged as information. Ecstatic resistance: exceeding the sensible, irreducible to utility or assimilation. Ecstasy: from the Greek *ekstasis*: *ek-* (out), *stasis* – to stand still, cause to stand. Out-stand: to stand outside (oneself), be removed, gone elsewhere. To be outstanding then – not to achieve or excel, rather to hold out against, endure. Beyond the play of power: towards the incomprehensible energies of the impotent or wild. Consider the libidinal contortions of the hysteric; or medium's delirium, her babble of unintelligible tongue. Yet not without violence has the ungovernable been tried, subjected to the force of discipline or limitation. So be subtle in one's unruliness, discreet in one's revolt. Practised in its subtler forms, the body can fold back upon itself, open a universe within. Uprising of imagination's surge – pure potentiality experienced prior to actualisation. Subtle: from the Old French – *sotil*, *soutil*, *subtil* – meaning cunning or wise, difficult to perceive or understand, detect or analyse. Or else, *sub* – under, and *tilis*, *tela* – a web, a net. Slight, sleight: wily weaving of being and behaving below the entrapment of the web. Whilst the meshwork of control is all embracing, its net is full of unpredictable holes. Often imperceptible, these openings might become discernible through subtle shift in one's perspective, periodic turning in the angle of one's view. Affective transformation of perceptual awareness: radical reorganisation of attention beyond habit or convention. Reverse the relations of inside and outside, slowness and speed, vertical and horizontal, up and down. Towards a resistant poetics of reorientation, tilt of experience on its axis such that it can be thought anew, above and beyond the conditions of constraint and subjugation.

Beyond