

Interdisciplinary written conversation
hosted by Annika Pannitto and Erica Preli

After the first two editions of this publication on the topics 'Body' and 'Condition' (2014), we agreed on the importance of continuing with this project and of stressing the process and methodology of each contributor.

We wanted to do that by directing the conversation towards the moment when theory and practice, and all the elements that are part of each process, intersect to shape the artistic object.

For this reason, we have chosen the word/topic 'Articulation', hopefully offering a wide spectrum of how it can be considered within artistic practice and the dissemination of that practice, and also how it can be used as a means to exchange knowledge and expertise.

Some of the questions posed by the artists have been answered, yet they remain open for further reflection, perhaps serving as a space for personal or collective research.

For the first time we have chosen to not respect the chronological order of the contributions but, as an exercise in articulation, to compose the texts according to their content and the way they have resonated among the artists, both combining similar views and juxtaposing opposite ones. Some contributions certainly seem to invite an articulation of the body, so please feel free to read this publication and move without being afraid of what people around you might think(!). Feel free also to make your own order out of it.

If you feel like, please share your own thoughts about articulation on Table Conversation's blog, where a section has been created to host further contributions.

Diego Agulló

Orly Almi

Guy Königstein

Renato Osoy

Constança Saraiva

Vanja Smiljanić

Annika Pannitto

Alessandra Sini

Artémise Ploegaerts

Ilke Gers

Sonia Brunelli

Emilie Gallier

Gian-Andri Toendury

Elise Nuding

The text begins like this:

A text can begin with an explanation: why the colon (":") is my favourite way of punctuating a sentence: the colon announces a display: parts of something, reasons for something, clarifications of something and various other announced words, facts, propositions: all are displayed before the reader: here are the parts, it says: the aim of articulation in general is to be clear about the parts: a straight arm could, for all we know, have no parts, but an arm (or a text) in some kind of articulation has, say,

an upper part,

and a lower part:

A lower part can begin like this: I found the following use of the word "articulation":

"The book contains the articulation of his vision."

(Merriam Webster Dictionary) A word is just a sound or a heap of letters, but an articulated word is a series of distinguishable syllables: So, articulation is about clarity: Look, here are the parts of something: an arm, a word, a sentence, a dance, an activity and a text: the parts of his vision of something: of what? of asset management, of travel, of politics, of war, of life-work balance (whatever is relevant to the readers of dictionaries).

"Still" so begins the lowest part: "articulation does not mean clarity: some possibilities: unwise, but articulate: very articulate, but of secondary relevance: or articulate, but articulated wrongly: for example: with a colon instead of a question mark: a comma: a semi-colon: a full stop."

Elise Nuding

This makes me think about the relationship between articulation and punctuation. Both are concerned with clarity and separation (separation being used here in the sense of distinguishing of one part from another). And, appropriately, the colon comes with its own built-in articulation of its two parts:

:

But to punctuate is also to interrupt, with repetition of the interruption implied. Which to me also implies rhythm—something I do not find folded into the many associations and implications of "articulation."

And then there is the idea that, as it applies to words or a text, punctuation exists to give clarity to the whole precisely through this interrupting; clarity of the whole arises from its separation into parts. So is punctuation, perhaps, one manifestation of articulation? A formal manifestation (formal, as in relating to form) that is not responsible for the content of the vision—unlike words, which carry more responsibility for the content, and as such, quality of the vision. Perhaps what I am trying to get at is the difference between 'what' is being articulated and 'how' it is being articulated...

Or is punctuation more complicit in the quality of the content than it seems? To what extent can the 'what' and the 'how' of articulations be distinguished from one another?

But I also feel compelled to wonder about the clarity of the whole... of whose clarity do we speak? It seems that we value clarity—and quite rightly, I believe. But can we simultaneously value unclarity without diminishing the value we place on clarity? Let us say that we can—in which case what role does articulation play in an artistic practice where these divergent values around clarity coexist?

Gian-Andri Toendury

I don't know if the blog is still on. But since in your comment and your contribution I find a lot to converse about, I will just go ahead: I think that rhythm, articulation and punctuation are connected through the concept of possibility. If articulation (of a body, of a machine etc) is a non-fixed joint, then it allows different movements or, if only one movement, then it allows the

repetition of that movement. An articulation is a possibility-maker, as opposed to a glued down connection between parts. To have articulated parts is a precondition for rhythm, repeated movements over time. And yes, punctuation, when used to articulate a text, gives rhythm in a much more straightforward sense.

To the 'what' and 'how' of articulation: One way to see it would be to say that without a 'how' there is no communication of a 'what'. The division of experience into parts—and somehow the generation of concepts from it, the concepts which divide reality or experience—is at the same time a 'how' of articulating the whole of experience or reality and an invention of 'what' are the things that constitute the whole of experience and reality. Maybe there are (among the many others) two senses of articulation: one describes a movement that starts with an (unclear) whole and results in precision by dividing it into parts and distinguishing connections among them. The other is more an engineering movement, which starts with the parts and concentrates on the joints to build a whole. In the first movement, the articulation is defining form as well as content. In the second movement, content is a given and form is invented.

I think punctuation has the same responsibility for content as words. But I think punctuation also suggests greater clarity than words do. Punctuation normally does not have a literal meaning and metaphorical meaning; we are not normally analysing or defining punctuation. In a way, punctuation is similar to logic (or conjunction, disjunction, negation etc.): a given means to put "the real" content into relation with one other. But as with logic, I think the appearance of clarity is a chimaera.

What I tried to do in the text is use the appearance of clarity of punctuation—its apparent pure functionality so that there is a semblance of clarity. I like the didactic character of it, its ambition to display everything clearly. So in a way, perhaps, I devalue clarity more than I value it, making fun of it. But outside of this artistic practice, I do value clarity, very much so... Anyway, much to think about... I am not sure.

Elise Nuding

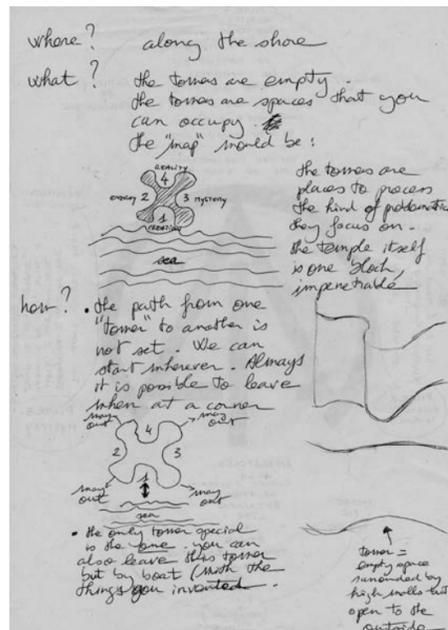
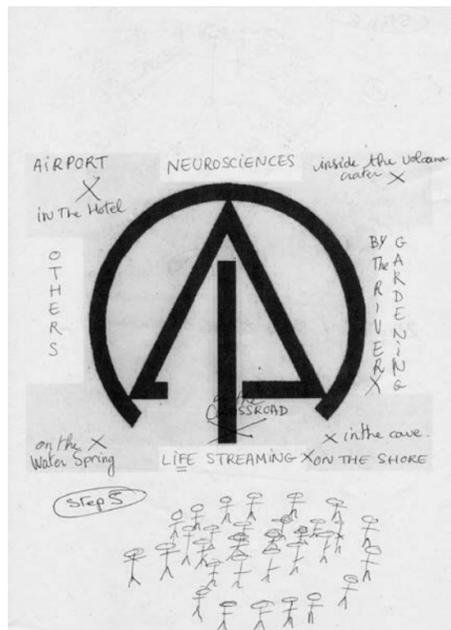
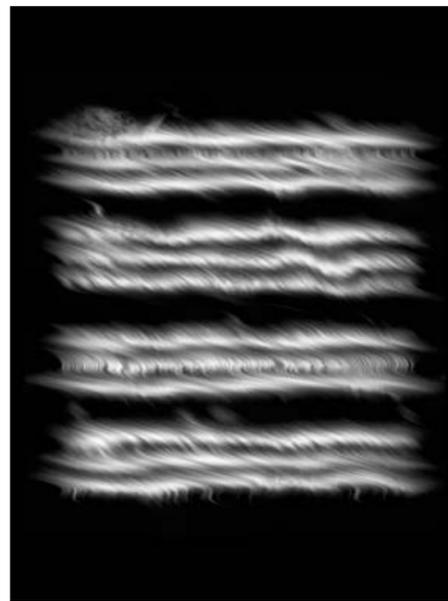
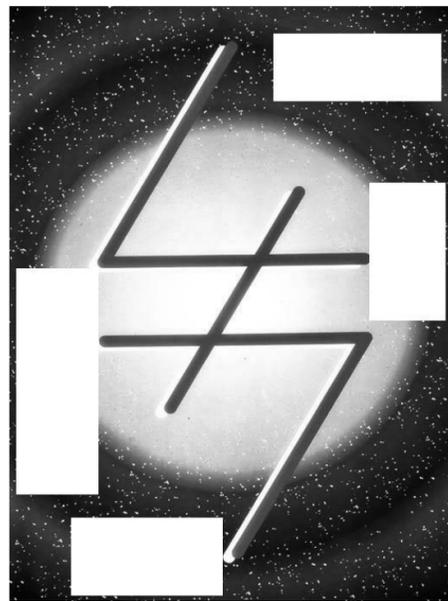
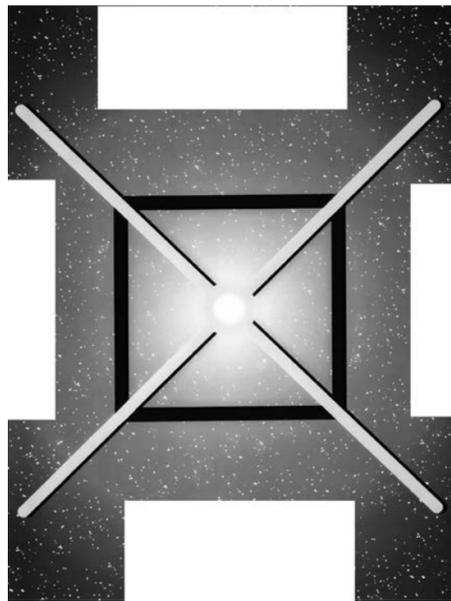
Another late comment, but I wanted to respond!

I like the two senses of articulation that you suggest. I also like the idea that they could coexist, or overlap—I don't know exactly how in practice, but the possibility of them doing so is appealing. Your last comments resonate with me because of something I have been thinking a lot about recently: the slipperiness of language, wordplay, and the spaces in between linguistic meaning, signifier, and signified. Your discussion of punctuation in relation to clarity was a welcome line of thought because it offers a different take on the matter than the one I have been working with. (Although, it is worth saying that I share your suspicion that clarity is something of a chimaera... for a start, something that is clear for one person/at one time/in one place may not be so for another person/time/place...). But because punctuation is so implicated in our interpretations of something, serving to give (or dissolve) meaning(s), it is perhaps more caught up in contributing to the ambiguity of language (and movement?) than in counteracting it—the book *Eats, Shoots & Leaves* is a well-known example of punctuation's power to shift meaning... but now I am talking about meaning, which I did not mean to do (in part because I think meaning is another member of the chimaera family). But perhaps the appeal of this messy knot of thought (and of punctuation in general) is not so much to do with punctuation's outcome, but with punctuation's ambition, as you so nicely put it, to display something clearly, or in a certain way—there is almost an insistence on sense; a stubborn clinging to a illogical logic, or perhaps a logical illogic: if only you take enough breathers, play with rhythmic variety, p.a.u.s.e often enough... (and here I think of Sonia's contribution: 'in language the point is the unique link between words and silence')... things might, just, make (some/non) sense—despite all the odds.

By meticulously imagining and explaining one's own personal temple, I wonder if an individual will ever be brought closer to considering Utopia as a practice, and not as an escapist solution. I keep wondering.

Since 2010 I've been following one New Religious Movement called Cosmic People. It is a UFO-based religion founded in the Czech Republic a few years after the fall of Berlin Wall, and I am particularly interested in their online archive called The Library of Light.

The archive consists of a broad spectrum of found footage that gives identity to Cosmic People. I've done a group session where I treated the Library of Light as a cyber temple, where all the documents from the archive become building materials and I invited the participants to, as the first step, undertake a cyber-pilgrimage through it. The second step was to create their own personal temple. Calling upon the relation between ritual and performance, three stages of the cyber-pilgrimage were named after the architectural divisions of the classical theatre (Antechamber; Chamber; Exterior). In each of the three stages there is a codex of behaviour, or a regulation of performative expression, and the participant was expected to act according to these codices. Placing a personal temple in a liminal space and following different processes of the cyber-pilgrimage, the idea was to emphasise and question the rigid structure of the archive.



Step 1

Please take a seat.

Step 2

I would like that each of you take a moment and try to think about 4 things that posses you in that very moment (moment is here understood as a time slot between 14h which preceded now and 17h of the future). Please define your obsessions and things which you've been possessed by and that you possess.

Each concept is a virtual tower which constructs your virtual temple, and with the map which has been provided to you, you are building its replica. The task is to materialise our virtual temple, our own place of threshold.

Step 3

Please write each of them in a white rectangular void which has been inscribed on the map provided for you. There are 4 maps. Chose one that you find most adequate as a plan for your temple.

Step 4

Please chose one of the options where your replica would be situated:
 on the crossroad
 on the water spring in the cave
 in a hotel
 on the shore by the river
 at the airport
 inside the volcano crater

Step 5

Please describe, using writing, drawing or any media recording and using as much details as you wish, how would you materialise the virtual towers in construction of your replica.

Step 6

Please describe, using writing, drawing or any media recording, and using as much details as you wish, what is your behavior in each of those towers.

Step 7

Imagine that you are guiding a group of 7 people through your temple, please describe, using writing, drawing or any media recording and using as much details you wish, the route of the guiding tour.

Step 8

After finishing the map and writing, drawing and /or any type of recording, place the paper in the envelop which is situated on the table in front.

Thank you for your time.



Orly Almi

‘The question I’ve been asking myself for about the last three years is:
What if, and it’s sort of like this, what if, so it’s not a big deal,
What if every cell in my body, and there are over 84 trillion cells in my body so it’s absolutely impossible,
What if every cell in my body at once has the potential, so it’s just has the potential, to choose to surrender the pattern of facing a single direction’¹
Articulation is a matter of fine tuning thoughts into words;
It is the choice of the most adequate decorum level;
It is a matter of clarity of speech, writing, of how to do things with words.
Then again, it is a matter of joints; of leaving force behind, of letting weight go deeply to the ground, of bringing a sensation of larger freedom of movement to the skeletal system, of uplifting restrictions on movement, invisible physical and mental barriers, separation walls, and roadblocks.
Yet again, it is about kinaesthetically transferring your ideas clearly and meaningfully from the body of the performance to those of spectators; from concepts digested in the brain to sensations diffused through the skin; it is the mutual embodiment of creative processes.
It is about being at the same time on the cellular level and on a holistic search for integration.
About doing one thing after the other (heel after fingers) and all at the same time (go!).
It is about going every-day to the studio for years, asking yourself the same question, that becomes concurrently clearer and more vague, over and over again;
Then again.

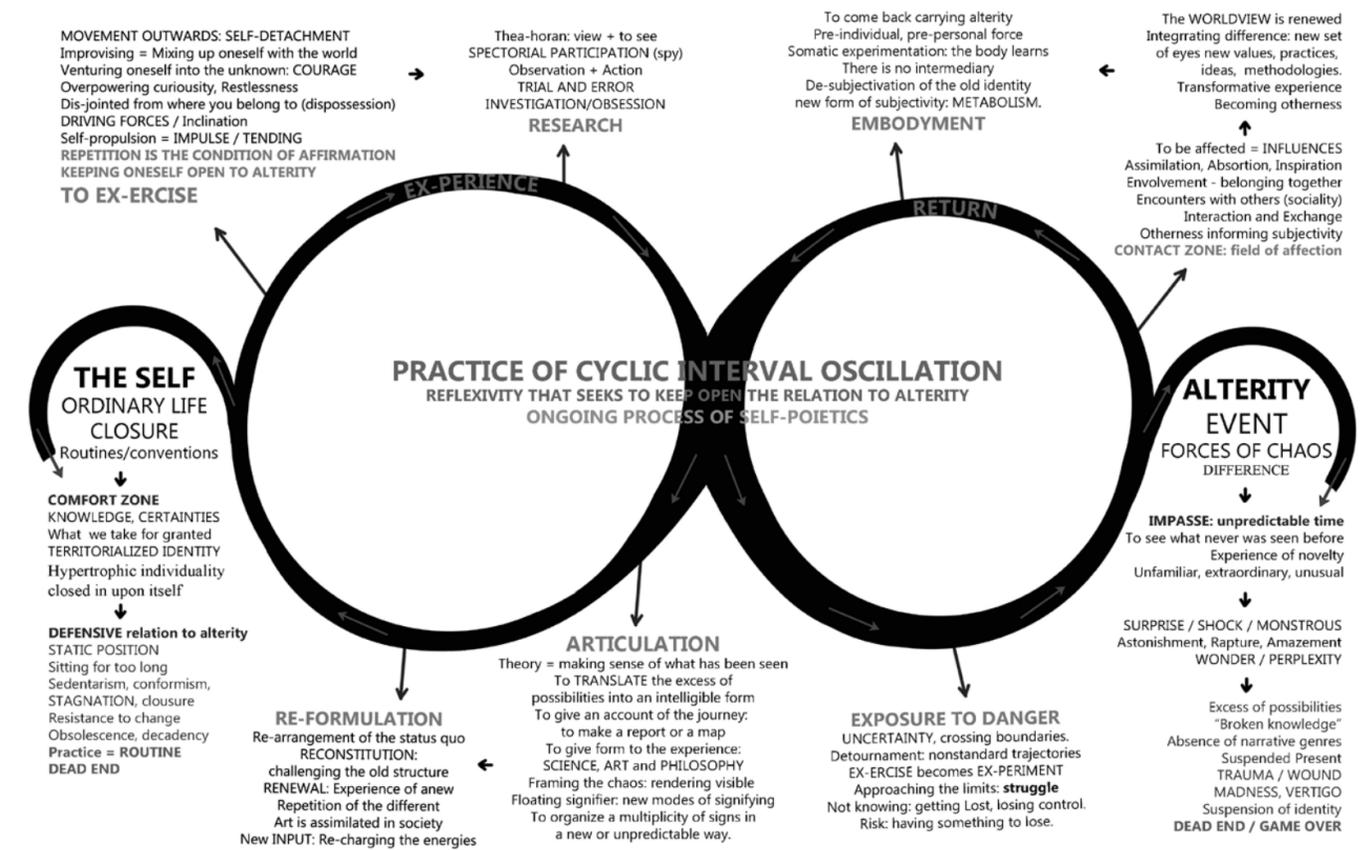
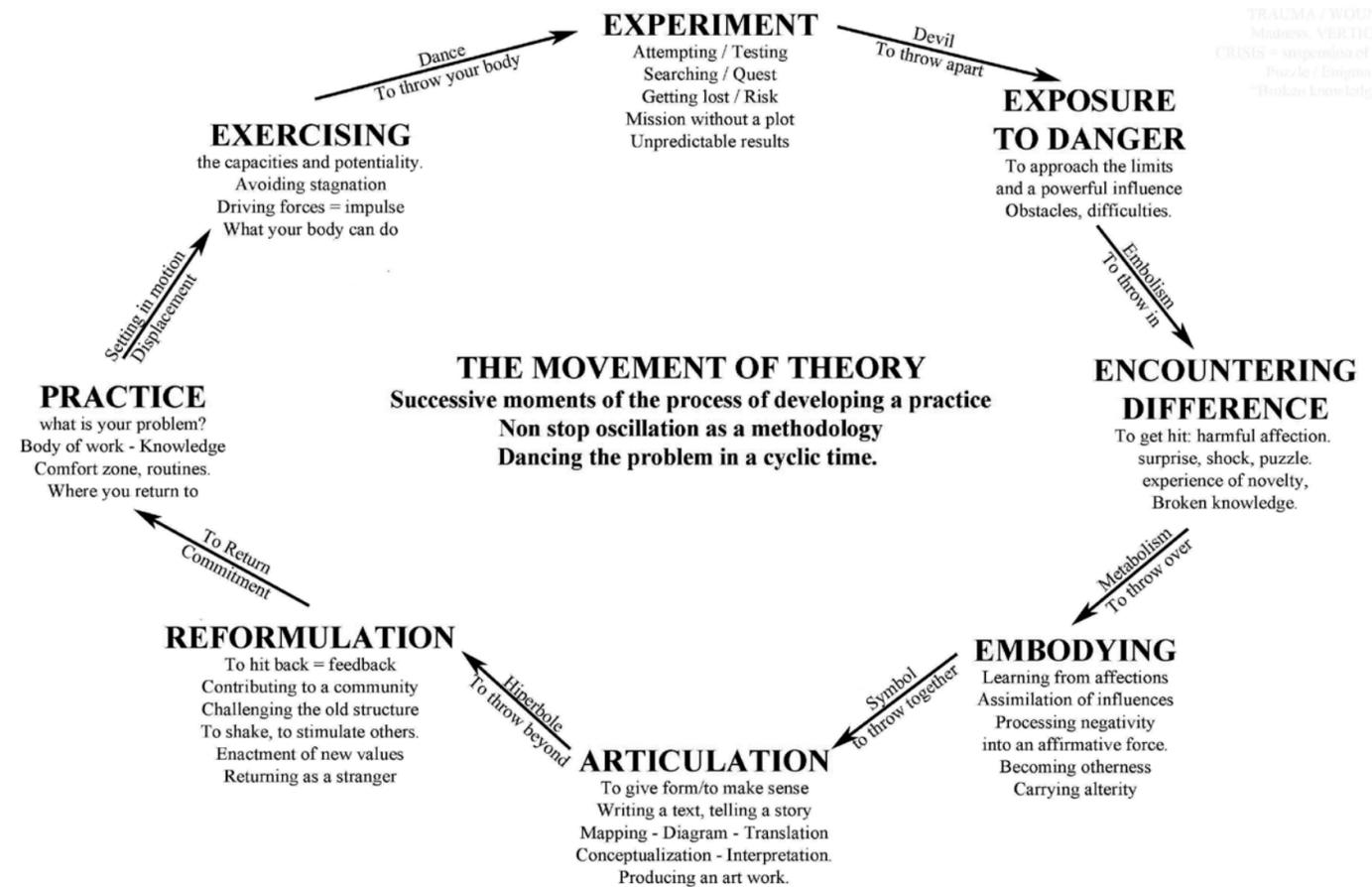
Renato Osoy

><>> // four legs to articulate a conversation //////////////

... it starts with a table conversation, the **TABLE** as the place of **CONVERSATION**. In the **FRAME**, at the frame, with the frame; in the frame of the conversation, one rests on four legs. The table as the place of **ARTICULATION** of conversation(s). There is one, there is two, there is you, there is me, there is three, there is four, there is five, the more the merrier, but too much is too many.
 The table is the place where conversations between bodies and souls exchange words and objects, an intimate space. The beauty of conversation is not necessarily agreement, but the correspondence from one to the other to unpredictability. The table is the place-space of coming together and of being together with the other(s). At the table, communications are articulated, transmitted and established through physical and conceptual expressions, but also through sensual and gestural means.
 Someone is always talking in a conversation, someone is always taking in from the conversation. But the conversation is ephemeral, it is a flow. We tend to think of conversations as if they were events of chance, somewhat unintentional. But it also appears that it is more related to the notion that someone or something deliberately wants to say something. The articulation of the conversation occurs in, and as a transition of time, as a duration.
 Consciously and unconsciously we produce thoughts, images, words; words as images, images as words, in the words of Rancière: “the word is only made flesh through a narrative”, through speech we become aware of the world, “[...] speech makes visible, refers, summons the absent, reveals the hidden.”
 Through speech—meaning the articulated composition of words, intentions and thoughts—we share the world and grasp it while we become it.
 Making a composition means putting things together in a surface, in order to make sense of them, because there is a desire to share. Unclear forms lead to unclear ideas. If disparate things are placed in the territory of composition, there has to be a plot of some sort, or a thread that leads somewhat to something, somewhere. Fields of interaction and frames of composition need to be defined. Sitting together at the table with one or more people, means to open the frame again.

Diego Agullo

Deborah Hay, not as Deborah Hay | A documentary by Ellen Bromberg (2006).
<http://vimeo.com/36519099>



Annika Pannitto

I could immediately connect to this map, particularly when thinking of articulation as ‘what the body can do.’

The transformation into forms implicates the capability of the body, and the mind, to code and decode.

It is a complex process that has to do with the reconfiguration of a previous order.

In this sense, articulation could be a subversive action.

I remember reading about this process of coding and decoding in a text¹ written by composer

Pierre Boulez in which he explains the ‘circuit’ between the composer and the performer:

A the composer originates a structure which he ciphers

B he ciphers it in a coded grid

C the interpreter deciphers this coded grid

D according to his decoding he reconstitutes the structure that has been transmitted to him.

1 Boulez, Pierre *Time, notation and coding in Orientations: collected writings* (1990), Harvard University Press

Annika Pannitto

Articulation

When I think of articulation, my first thought is about its relation to visibility and invention.

When I watch a body in motion, I am mainly attracted by how it makes space and time and how that is possible due to a specific organisation (articulation) of the body parts in relation to space—the space of the body, the physical space where the dance takes place, and time.

Thinking further about the relation between dance and choreography in my own work, I could consider dance in this context as a form through which a choreographic thinking can be articulated, channelled, and presented.

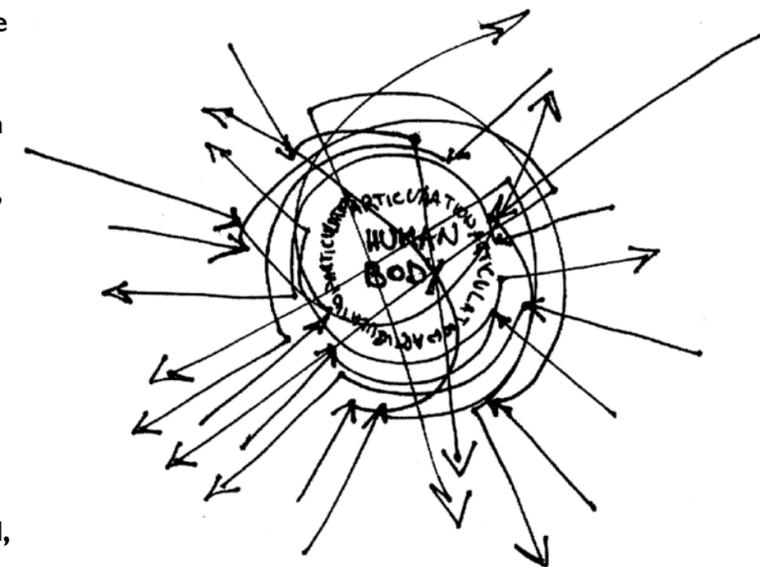
Rules, physical principles, notions, and references of different kinds inform the body and create the conditions that open space for things to become visible, to take form.

Articulation is the moment of action through which readable and explicit forms (dances) finally emerge and might affect those who watch at different levels. In my work, the human body is the site in which this process of transformation and articulation happens.

In practice

When I articulate my own body, I consider controllable and uncontrollable parameters to move in a space between knowing and not knowing.

I could think of articulation as a practice to question the knowledge of the body and to search for an organisation of the body parts, of space, and of time, that I did not know before. If the body can carry a question throughout a dance, then articulating is a process of thinking and reflecting, for questioning the body and not looking for its own affirmation. In this space of articulation, invention comes to the fore as a possible reconfiguration and reorganization of the body to get rid of habits and go beyond a recognisable form or technique. Articulation is a sort of suspension in which the body is available to be surprised, re-shaped, renewed, re-thought.



Guy Königstein

Somehow I didn't perceive articulation as a question mark but rather as an exclamation mark... but if we indeed take those two into space, the question mark would be a gesture of carving it bigger, while the exclamation mark a gesture of building it smaller?

Annika Pannitto

This question makes me draw a connection with Orly's comment on Artemise's text. Perhaps it is about always having the question mark and the exclamation mark coexist in a process and considering them both as articulations. In dance for example, as Orly writes, repetition is a daily practice and it can easily lead to a sort of affirmation (exclamation?) of the 'language' one reaches at some point. In my own way of working, in a dance I try to re-negotiate the exclamations that have probably emerged from a question, for example by considering elements that I had not yet perceived—so in a way by posing a question again.

DISARTICULATION?

I prefer starting from disarticulation, which is for me a key daily practice.

Disarticulation of body and thinking. The choreographic system that I propose aims at the creation of new and free connections between detached body parts, which are untied from their common organic relations, released from the usual scheme of the body, deployed in a non-geometric and anti-gravitational space.

I have to work in order to allow the experience of original connections (articulations).

The articulation passes through the imagery of a new and transforming body matter: a body that is open, sensitively perceptive, exposed. A disposed body, which develops singular articulations between possible (inner and outer) spaces and the desire of impermanent iconographies.

In the game of negotiating between the possible articulation of what is dismembered and the impossibility of re-articulating a form—unique and univocal—, the body is researching. This unstable and propelling tension activates a dynamic relation; it builds up the action in the present, allowing its audience to become itself a documentary trace.

The act of sharing the present moment of the action—outbreaks of elaborated body matter becoming choreographic writing—assures the audience of the chance to embody the dance, to keep its memory.

The articulation thus happens among the residual layers that the experience of a choreographic process leaves on/in the bodies. The dancer I love to work with makes his/her dance out of each experience, his/her work is about putting together the layers collected during time, with no evident connection. In this work he/she articulates a path that is functional to the choreographic project he/she takes part in; he/she looks for access to these layers of experience that could materialise the choreographic imagery, he/she breaks down the surface sediments to get straight to the heart of the work and, through a process of immersion, discovers new connections.

As a choreographer, I activate new experiences; I work on the transmission of physical practices and personal imagery through being perceptive, relational and attentive, in order to articulate new experiences, accumulate different information, and experience paths that are far away from my own choreographic premises—researching.

The writing of the choreography takes place during the process, it is never definitive.

Guy Königstein

So, disarticulation is FEAR? Fear to express the already-said, already-written? To re-celebrate 'known' connections of bodies? In a geometric and gravitational space?

Elise Nuding

I'm going to pick up on one of the many interesting ideas proposed here, and attempt to articulate the thoughts that it triggered for me:

“A disposed body, which develops singular articulations between possible (inner and outer) spaces and the desire of impermanent iconographies.”

This desire for impermanent iconographies—I ask myself whether it is a desire to create iconographies that are impermanent, or whether the desire is to dissolve the permanence of existing iconographies. Both options hold appeal and invite further consideration, but it is the second one that I want to elaborate on here: the desire to render existing iconographies mutable, and in doing so to also, perhaps, destabilise some of the power that the iconographies (of bodies, of gender, of dance) are invested with.

Because iconographies are tied to the symbolism of, the representation of, the stylisation of a thing (the subject), all of which facilitate identification, categorisation, and interpretation/understanding

of that thing. And I feel that it is not irrelevant that in the history of (Western) art—a sphere in which the term “iconography” is very prevalent—these things are more often than not bodies, usually female.

So to render existing, seemingly fixed iconographies as impermanent is to render the subject as a thing not so easily categorised, not so easily understood—and in doing so there is perhaps the possibility of reclaiming some agency, and of rebalancing the power structures that revolve around the representation and interpretation of the (female) body.

Annika Pannitto

I would like to jump in and join Elise's interesting comment about Alessandra's text.

I have worked with Alessandra in a few projects and I remember, through this text, the process that we used to go through to get to a performance.

What has stayed with me the most has been the transformation of body matter, and therefore of my understanding of movement, that occurred over the duration of the period that I worked with Alessandra. The use of disarticulation as a 'key practice' to question the body's organic connections always challenged my way of experiencing movement and allowed me to enjoy the displacement (not only of the physical body, but especially of the physical body as an inner movement) that derived from it. This approach to physical articulation (with the possibility of moving out of known-recognised forms and their significance) for me opened up the possibility of engaging with the movement material from a dynamic and abstract point of view, and to focus on the physical and emotional 'weight' (or 'load', to use Yvonne Rainer's words) that each dance had in space, both in the rehearsals and on stage. This also brings me to address Guy's question, which I can attempt to reply to from my own perspective. I think that what I was experiencing was not so much fear as a desire and need of 'exodus' from recognised forms and styles of contemporary dance and to question my dance education and influences at that time. Annika.

Alessandra Sini

The practice of disarticulation as an exercise to distance oneself from self-perception—acquired more or less consciously, and very often according to socio-cultural norms and/or to the body's training—activates patterns of weight and energy flow, rhythmical dynamics, postures and iconographies that surprise and move the proprioception, the body consciousness and imagery of each person. The fear of what is already known is not of concern to me. What matters is the risk, or better yet, the desire to take the risk to not recognise oneself and to instead encounter oneself. This practice (disarticulation) is just one of the elements that I use for my choreographic creation, an aspect that relies on the conviction that dance passes through the body, transforming and transfiguring it. The body needs the chance to be versatile, becoming a matter that can fit each choreographic project and place itself on new spatial coordinates that, in the choreographic imagery, fall outside the usual ones (gravity, verticality, high/low, above/below, sky/ground balance/unbalance, etc.).

This is obviously a challenge to exceed the limits, not only of the body's organic organisation but also of the thought and the physiological image of the human body. The background of this challenge is the search for a non-organicity that feeds itself with a non-psychological emotion. The practices for each creation rely on training and on improvisation sessions in which each individual is brought to find unusual (self) aspects and nuances. The idea is not to recognise oneself but to get to know oneself again in the present moment of the action. It is a tension towards being present but conscious, 'scientifically informed.'

I am struck by Elise's observations because she has caught one of the aspects that is most important for me: to change the approach to the body, both with regard to its use within professional dance and with regard to its symbolic dimension.

Actually, the practices of disarticulation are also preparatory work for the spectator, existing in order to change the usual, automatic interpretations of dynamics and corporealities on stage.

He/she is able to recognise postures and gestures without them being mono-semantic, and the immersive approach created by the performance allows a critical view.

The dancer, the spectator, and the choreographer share the present moment of a common experience that informs each individual's experience in a personal way.

I like to think that through my choreographic writing I can activate a displacement, disorientation, and re-spacing in order to trigger questions about what is visible and what remains implicit in the body, in the view, and in the knowledge (of body-mind). Imagination is certainly a central agent, and it works together with the desire to search beyond the acquired competences.

A side note: I use the term iconography because I am not interested in the term shape; I play consciously with the symbolic value and with the potential of representation of the shapes that cross the body between one action and the other. A written text builds a discourse and often situates the intention and the results out of alignment. I hope it is clear that here I wanted to talk about a resource: one of the tools (disarticulation) that, pushed by its own theoretical premises—which are also the basis of my 'coretica' (I)—acts by impressing the body with the evidence of the pathways of experience already taken. I talk about a practice by clarifying some of its theoretical elements. Thinking about the experience with Annika, I will also add that the consciousness of one's own corporeality on the one hand, and the construction of the adequate corporeality for a project on the other, is the result of the disarticulation of thinking and of the possibilities of perception of reality. I am happy that some of the intuitions that we have shared keep generating imaginings and practices for both of us.

I translate the Italian term 'coretica', created by Alessandro Pontremoli on the model of the term poetica (poetics). Its meaning concerns the complexity of modalities at work in the choreographic process and its stage results, and also in the poetical charge and the choreographer's intentions. In other words, it considers the plane of ideas and practices that make each choreographer's particular connotations (Pontremoli Alessandro, *Drammaturgia della danza*, Milano, Euresis, 1997, p. 17, nota 8).

Artémise Ploegaerts

To write about 'articulation' is actually a process of articulation. It is a process towards which my ideas are made available and accessible to people other than me. It is a way to give independence to a thought, a movement or experience, which then becomes an object of its own.

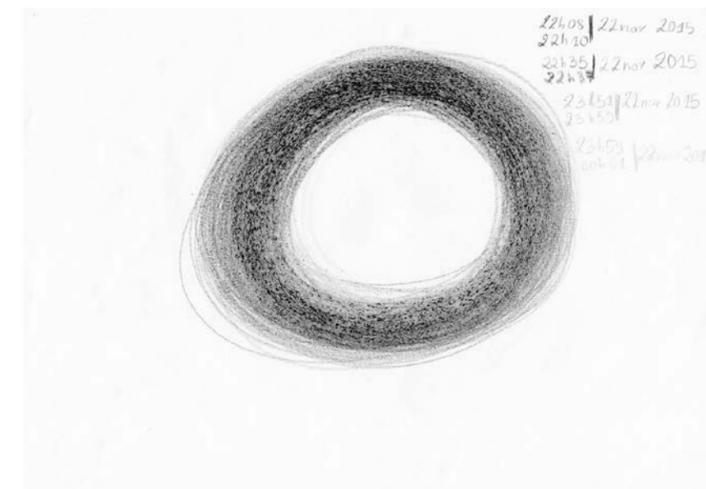
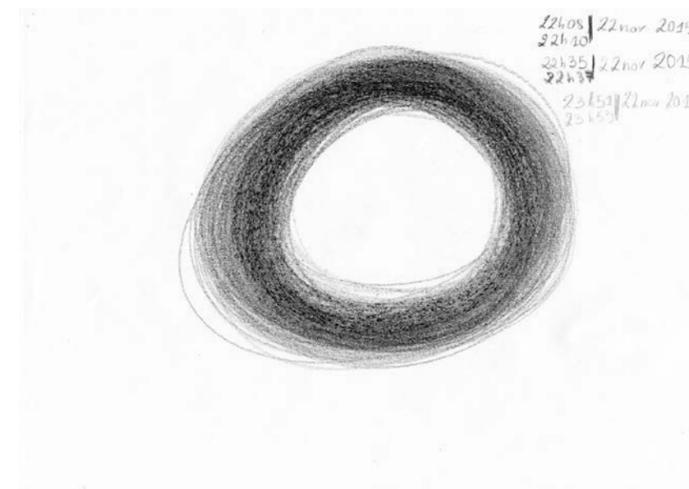
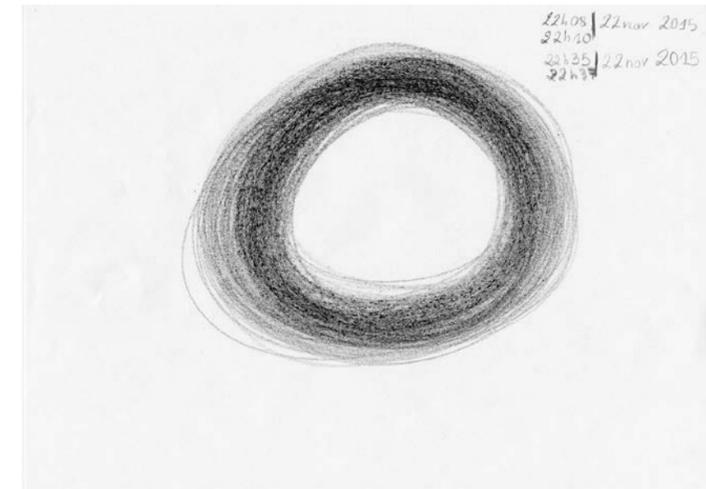
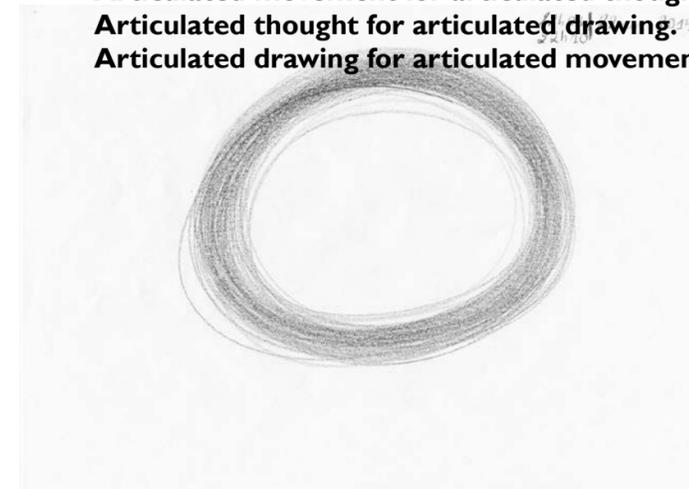
In order to articulate, I need to repeat, to play with the potential of an idea or of a movement until I feel it gives me answer(s) or it raises new thoughts and questions for further articulation to take place. It is a relationship between what I sense, my intuition and how to share what I sense. When articulating I am looking for a certain logic and some coherence between pieces. When something arrives to a state of articulation it is not anchored as a 'truth'; it is out there to be re-appropriated, reconsidered, and re-articulated.

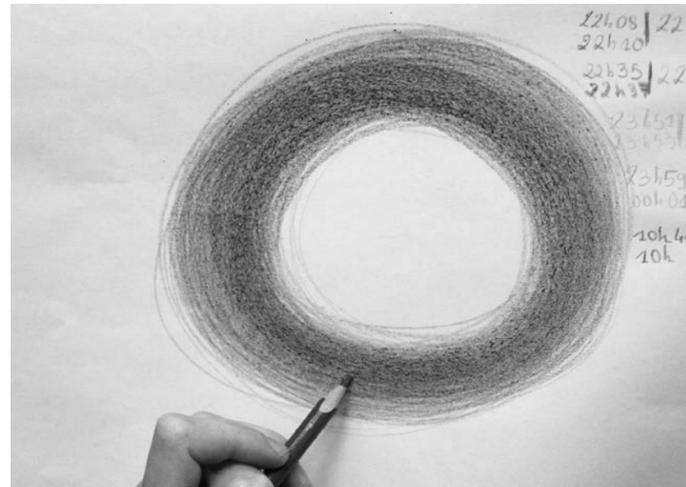
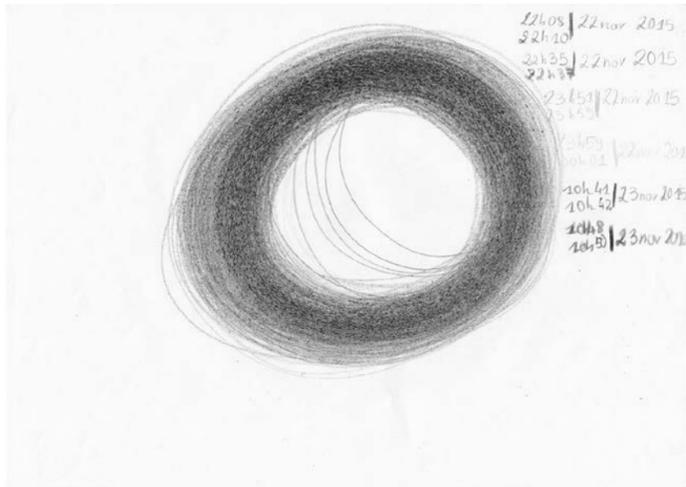
When I feel a movement is becoming clearer and clearer by repeating it or seeing it repeated, there is always a space for differences to occur; similar to the actualization of a performance that cannot be the same each time it happens. Those differences of the same are part of articulating. It is by noticing differences that I know what needs to be clarified and articulated. Movement, thought, and the object that they generate are all part of this process of clarification and/or exteriorisation.

The following drawing illustrates this aspect of articulation; an articulated form (a circle) within which changes and aliveness occur through time.

Choreography for coloured pencils: process of articulation

Articulated drawing for articulated thought.
Articulated thought for articulated movement.
Articulated movement for articulated thought.
Articulated thought for articulated drawing.
Articulated drawing for articulated movement.





I like this proposal of seeing articulation as a constant search for a condition to stop because this would never work in programming, and it is probably the reason that I abandoned my dream to win a Nobel Prize and started to do art instead.

Artémise Ploegaerts

Thank you Guy for your thoughts. When I did this I was really thinking of movement and performance, so it is interesting to see how to transfer what I've tried to articulate (!) into a different field. When I made the circles, I was trying to repeat the exact same shape over and over either continuously or on different days and different times of the day. I was trying to physically articulate one exact same shape without success. I would then see that the differences in each circle depend on my mental conditions (concentration, intuition, patience, decision-making) and physical conditions (body state, tiredness, etc); these conditions would directly influence the articulated shape. Indeed, if I had found the right condition for what I set up for myself (draw the same circle, do the same movement) I could have stopped. Something would have been 'achieved'. But I thought even if a certain shape (imperfect circles) satisfies me and I want to stop, this (final) articulation is unique and cannot be reproduced. It is stopped in time and won't be done the same way another time. In performance this happens constantly, whether I want to repeat a particular movement or pass it on to somebody else. I see the same thing happening when I read a text, see a picture, a video, etc.—as Roland Barthes mentions in *The Death of the Author*, my reading(s) will be different from the readings of those who wrote the 'text'.

It is therefore a difficult and challenging question for me to know 'when to stop' or when something is fixed. Maybe it is only a matter of time—of deciding at that time that this is it for some reason, and stick to it! Repetitions of articulated things happen all the time in life, but it is the differences between those repetitions that create new articulations or re-articulations...

To think about the 'performance' of a computer is interesting in that it is programmed to work in a certain way and be able to perfectly repeat (unless it malfunctions...). I work a lot with video and editing software, and there it is actually possible to repeat exactly the same movement. But nevertheless, I am the one behind the computer and it happens that, from time to time, I export several files of the same work containing small changes because I want to articulate it better.

It is not radical but it is different!

Orly Almi

Articulation and repetition are at the core of dance, aren't they? That is what we do all the time during rehearsals. And, by the way, 'rehearsal' in Hebrew is the term 'repetitions' (hazarot). One of my teachers told me that a non-dancer friend asked her once, 'what is it that you repeat all the time during rehearsals?' In a sense, it is a query partially to do with the question of articulation. What do we articulate there? The movement? The intention? Presence of self in body? The way that the movement is being imprinted in the body?

This brings up a major question: when we articulate, do we 'close' or do we 'open' the movement for further interpretation? And how do we keep that movement 'fresh' when we repeat it for so (too?) long?

Guy Königstein

A long time ago (when I thought I would become a computer scientist and win a Nobel Prize for rescuing humanity from all possible disasters) I learned basic programming. I remember the code lines, the systematic language, but mostly the error-lines smashed in my face by the compiler; an external program that used to tell me when there was a mistake in the code, and highlight where the failure had happened.

But the most frustrating moments happened when my "smart" code "fooled" the compiler and it couldn't find the error, but instead ran endlessly forward, locked in itself and locking me out.

And this always happens in recursive functions that look exactly like these colourful circles.

This is how Google explains a recursive function:

'Recursion is a programming technique that allows the programmer to express operations in terms of themselves. In C [a programming language], this takes the form of a function that calls itself.

A useful way to think of recursive functions is to imagine them as a process being performed where one of the instructions is to "repeat the process".'

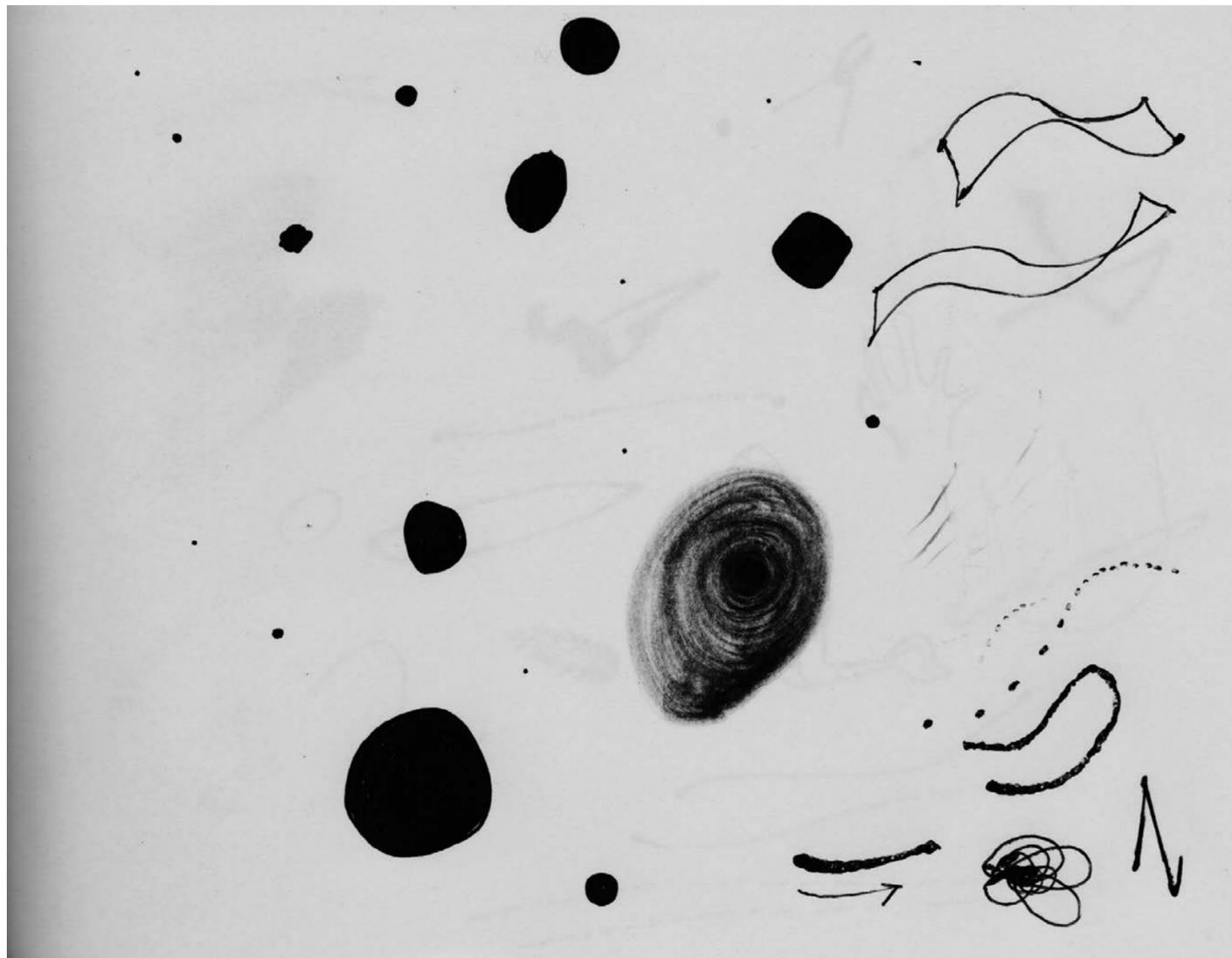
Now, the most important instruction in recursive functions (which I used to neglect) is to STOP repetition, which can only be done in the form of a condition. If a pre-defined condition is fulfilled, do not call yourself again, thus you stop repeating.

In your diagram it looks like the function could be described as follows: "1. Draw a circle 2. If two minutes passed since beginning: rest and change colour. Otherwise: repeat function". From the diagram I can not tell what the final condition is that has made you stop drawing circles, thereby taking you out of the recursive function—which brings me back to my compiler-nightmares and to the general question, when does an articulation (repetition) end?

If I understand correctly, your answer is that there is no pre-defined condition but rather the key is that the condition is being defined during and through the function—I stop when I have learned something about the function.

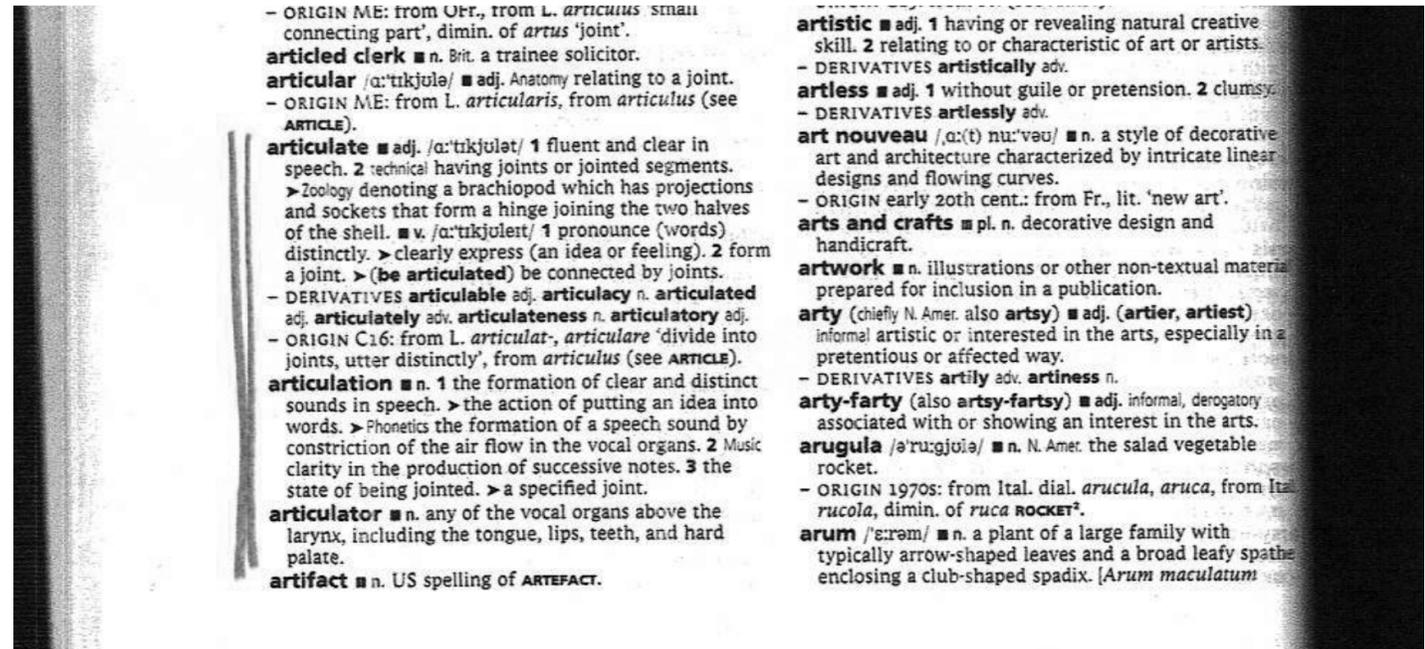
Articulation as continuation of the point

At the moment I'm studying the creation of movements starting from the form of a point. I met an idea of point in Kandinsky's book, *Point and Line to Plane*. It describes the point as a material entity able to create an internal tension. It's a concise form of time that could suggest a way of creation thanks to the variation of its proper dimension. The point takes on different meanings and could allow the possibility of visualising the creation of rhythmic movements in painting, but also in music, dance and poetry. For example in language the point is the unique link between words and silence. Its sound is mute and it means a pause of silence. I use a creation process that considers the point as a starting condition, a fundamental element to let a movement appear in a very intuitive way. The point is a form of concentration, a mental state where I grasp my psychophysical intentions connected to a specific and own sensation. Looking for a description of the word "articulation" I can consider it as an extension and expansion of a point. The articulation takes shape through the motion of the point. It expresses a change of tension and it becomes a dynamic figuration. The articulation reveals and explains a state of change.

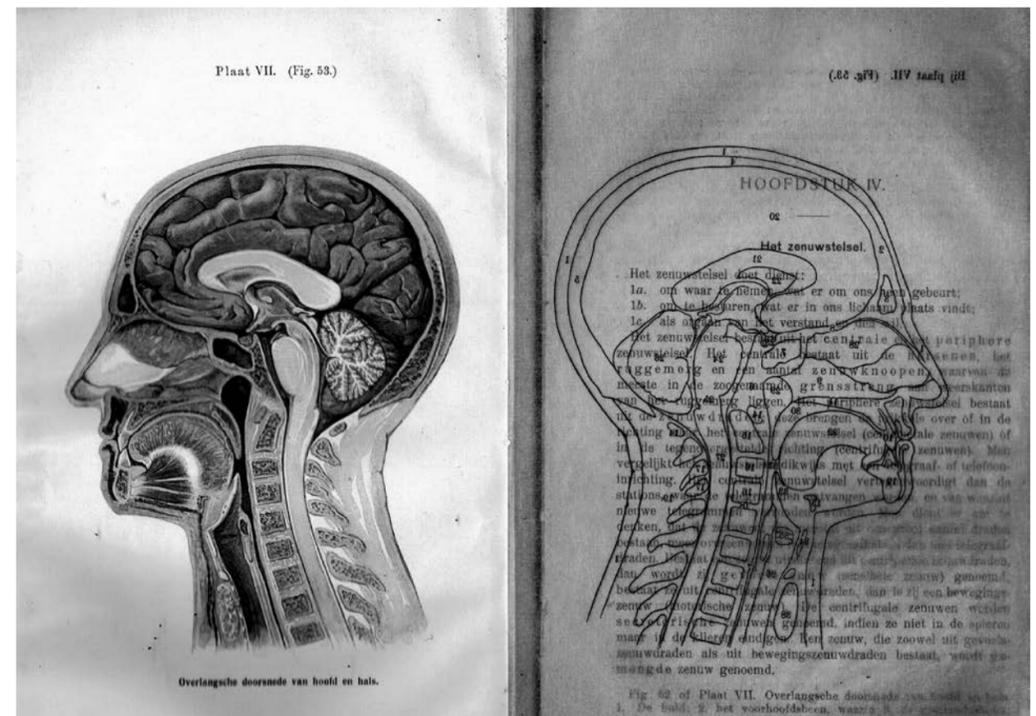


Articulation (n.):

- 1 The formation of clear and distinct sounds in speech, the action of putting an idea into words. **PHONETICS:** the formation of a speech sound by constriction of the air flow in the vocal organs.
- 2 **MUSIC:** clarity in the production of successive notes.
- 3 The state of being jointed, a specific joint.



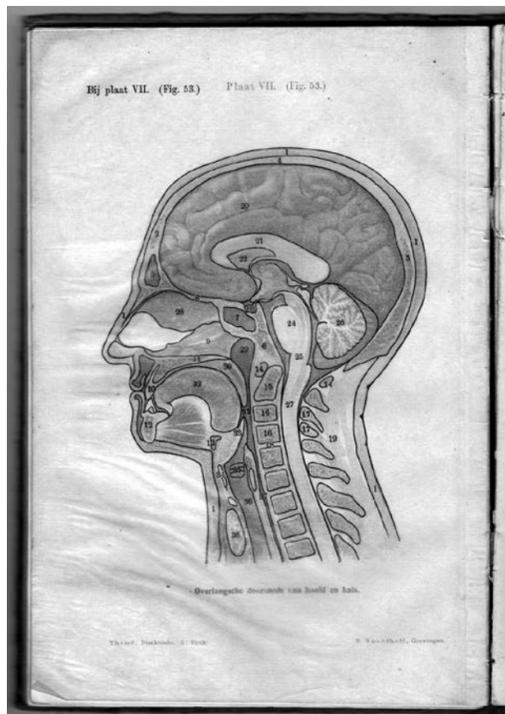
In the page of the dictionary I found at my studio I was pleased to see that the word articulation is neighbours with the word artwork (among others such as artist, artistic, etc.). Further down, I found the word articulator, which I would have thought meant something like 'the one who articulates'. However, it seems that articulator (n.) is any of the vocal organs above the larynx, including the tongue, lips, teeth, and hard palate.



The action of putting an idea into words.

It made me think of a beautiful book I found sometime ago in a market, Het Leerboek der Dierkunde, which was an edition from 1918.

- 10. a tooth in the upper jaw
- 11. the palate bone
- 33. epiglottis
- 31. the pharynx
- 32. the tongue
- 20. the big brain
- 21. corpus callosum
- 26. the small brain



Elise Nuding

A . r . t . i . c . u . l . a . t . i . o . n

A joint or joining; setting of bones.

Separation in joints; to separate (meat) into joints.

The point of connection between two bones or elements of a skeleton.

Bone and flesh. Meat, matter, stuff.

I like how here articulation is grounded in the visceral and material, liberated from its dominant association with the verbal.

Articulation as a process of re-organising and negotiating matter.

The act of joining things in such a way that motion is possible.

The shape or manner in which things come together and connections are made.

Join(t)ing, connecting, shaping, relating—movement is not merely important in articulation; it is a defining element.

Taking these definitions and elucidations of articulation cumulatively, it seems that articulation is predicated upon a beautiful contradiction: while it relies on drawing distinctions—on sub-dividing into parts—it is also about making things come together, about making connections.

Separating but joining.

Also, to utter distinctly.

Distinctly: clearly, plainly, unmistakably, sharply, precisely. This seems to imply certainty about, perhaps even a sort of mastery over, the thing being articulated.

But what about uncertainty? For me, there is something in the interplay of clarity and ambiguity that I want to keep negotiating; it is an interplay that underpins not only articulation, but also my practice.

The difference between the clarity/ambiguity concerning the thing being articulated and the clarity/ambiguity of the articulation. Sometimes the articulation of a thing facilitates clarity. At other times, it obscures it.

My practice could be framed as a continuing oscillation between the articulation of the physical through the linguistic and the articulation of the linguistic through the physical. Sometimes I feel the need to articulate verbally or in writing what I have been doing/experiencing in the realm of the soma, which so deftly sidesteps the logic of language. And yet the soma also operates in the linguistic register: language is highly embodied and physical thinking cannot be disentangled from the linguistic knowledges and processes embedded in the soma. And besides, words can be just as slippery as sensations—how often do I talk or write around something without being quite able to pin it down? Probably as often as I chase after half-glimpsed sensations or physical pathways that remain elusive and defy my attempts at non-verbal articulation...

But I find that sometimes these

mis-articulations

non-articulations

semi-articulations

pseudo-articulations

give rise to a coherency and connection

of movement/language (and perhaps movement language) that surprises me in its articulate, if inarticulate, nature.

Articulation

of a practice.

Articulation

not just within the practice, but as the practice.

Elise Nuding

“The action of putting an idea into words.”

This sentence latched onto me, and seemed to invite an intervention in the form of some subversions:

The action of putting an idea into words.

The idea of putting an action into words.

The words of putting an idea into action.

The action of putting words into an idea.

The idea of putting words into action.

The words of putting an action into an idea.

Orly Almi

Beautiful. makes me think of the Alexander Technique.

Allow your neck to be free

to let the head release forward and up

so that the torso releases into width and length

back and up and away from the legs

knees forward

heels to the ground

Orly Almi

Nathalie Goldberg (*Writing Down the Bones*) said that thoughts are a kite and writing is the thread that connects the kite to us.

I think that while working somatically it is very important and highly rewarding to use writing as the thread, as the soma is a very precise and delicate kite—sometimes it is a Chinese fire-spitting dragon and at other times it is like a butterfly; when we articulate bodily experience in words we give the body a different kind of flesh that can be re-digested by the body through experience.

Ilke Gers

I see articulation as movement in relation. In the same way as the movements of our arms and legs and tongues are enabled and constrained by the tissues and joints they are connected to, so our movement through every day life is tied to the infrastructural and environmental conditions of our lives.

To what extent is movement controlled by the structures that produce it? In what way do these structures that shape and habituate cognitive and physical pathways (so that movements become automatic and muscles contain memory) operate? How is our potential as human beings limited by physical, mental, personal, social and cultural constructs such as gender, competition, money, labour, race?

We could start at birth—how from the primary act of gender assignment, language acts upon us before we are able to act, and acts in every condition in which we act, thus constructing a framework for our most ‘innate’ behaviours and movements. In this sense the body is a relation, not an entity in itself, and to talk about it is to also talk about what supports it, and what relationship it has to that support.

Orly Almi

While I agree very much with the arguments described above, I would like to add to this equation the inner self that we come to the world with. There is a certain degree of something really unique, like the fingertips in a way, that comes with us to the world.

Part of the process of growing up is finding a balance between this unique aspect of self and social constraints; the amount of support that we get on the way, its level, direction, intensity, etc.

We come to the world with 80% of our nerves disconnected, and we continue to develop these connections until we are two years old. This is bad news—that we are so formulated and that it happens when we are so young, dependant and cannot cater for ourselves.

The good news, however, is that the mind is a muscle, and it grows throughout our lives and can be altered.

It is just a much harder work when we are older, and we need powerful tools to help us do that, tools that will take us beyond ourselves and beyond our habits and inhibitions.

Guy Konigstain

Inviting Gestures

Popping up in more and more disciplines, structures that encourage Public Participation seem to have been declared as the cure of all evils: participatory medicine, participatory economics, participatory research, participatory politics... and the arts do not fail to follow the trend (or did they promote it in the first place?). We encounter it in social design initiatives, in interactive multimedia art installations, in urban planning strategies, or in participatory theatre productions where we are invited to take part, to give a hand (or a voice), to engage actively and physically. Regardless of the (important) critical discourse on the relevance and potential of such artistic practices, I would like to dedicate the following series of images to the question of how participation starts in the first place. Or in other words: How does one articulate an invitation to (re)act?

What makes a gesture inviting enough, and at the same time neither rude nor too explicit? How can it encourage taking part, without defining the scale and nature of the subsequent action? What aesthetic attitude is required in order to establish a relationship with someone you do not know?



Feel Free, 2013.
Doormat at the entrance of the exhibition Matters of Time, at Concordia Gallery, Enschede, the Netherlands.



Multiple Titles, 2014.
Blank labels for a series of paintings by artist Efrat Gal, within Superland exhibition at Alfred Gallery, Tel Aviv, Israel. Photography by Dafna Gazit.



Please don't hesitate, 2014.
Spatial setting of "one on one cooking-conversation with the artist." During open studio event at Incheon Art Platform, South Korea.



Hebrew Horseman, 2014.
Interactive horse monument within Thou Shalt Forget exhibition in Ramat Gan Museum of Israeli Art.



In Their Memory, 2014.
Flexible memorial plaque, in which the number of victims can be adapted by turning the handle in both directions. Within Thou Shalt Forget exhibition in Ramat Gan Museum of Israeli Art.



One Way or Another, 2014.
DIY print workshop with adaptable stencils, for the production of personalized political posters. Within Superland exhibition at Alfred Gallery, Tel Aviv, Israel. Photography by Dafna Gazit.

Folding the body, a reading of *Mitotic Folds*



Mitotic folds is one of the seven reading cards contained in the Reading Choreography Kit, *Twists in the body of the Big Spectator* (2013). This kit also contains: a how-to-guide, one map, and one choreographic score. The owner of this kit is invited to become an expert reader/spectator of the choreography *Twists in the body of the Big Spectator*. This choreography is about the body of audience that forms itself and breathes in the theatre. The one condition needed for this choreography to occur is the encounter between readers/spectators in the theatre: the expert readers, the very implicated readers, and other readers.

Within the Reading Choreography Kit, the how-to-guide further develops the imaginary and conceptual frame described above. The map then presents the ‘anatomy’ of the *Big Spectator* in the theatre; it depicts the arrangement of the space. The score communicates the compositional model of the piece that follows iterative mechanisms (the inhales and exhales of the *Big Spectator*), and the reading cards provide equations of motion; they are mini-scores that generate movements of reading (visible or not).

The reading card *Mitotic folds* delivers the mechanisms of a dialogue in folds. Two readers—performers (expert spectators) or sitting spectators (very implicated, implicated, and others)—engage in mental exercises of multiplication, and in the projection of images on bodies that articulate from the proposed algorithm. Bodies are sculpted in this way:

- The first performer announces 1 fold and then articulates (in flexion or extension) 1 joint.
 - In response, the second performer says (1x2) ‘2’, articulates 2 joints, and then announces ‘3’ articulating 3 joints.
 - The first performer responds (3x2) ‘6’, articulates 6 joints, and then announces ‘3’, and so on.
- Reading *Mitotic folds*, one reads multi-modal writing: the equation of motion is written with mathematical signs, with signs from Laban notation (mental gaze, distant touch, fold and unfold, amplitude, speech, peripheral attention), and with a table of numbers (suggesting one sequence). I articulate movements through multi-modal writing in order to facilitate the reading from different perspectives.

The Reading Choreography Kit *Twists in the body of the Big Spectator* is a choreographic object: choreographic thinking taken outside of the choreographer/performer’s body for a direct encounter with the body of the reader/user. This direct encounter allows a disarticulation of the usual hierarchies and orders in the conventions of choreography. Choreographic objects addressed to the audience attempt to facilitate spectatorial exchanges and unravel other possible relations inside the theatre.

Table Conversation

Table conversation is an exchange of expertise among artists from different disciplines and backgrounds. The project started as a table conversation because this seemed to us to be a concrete image that could introduce the participants and reader to an informal conversation where thoughts, ideas, reflections and questions could find their place. We imagined a round table where we all talked while eating or having a drink, free to leave the table whenever we wanted and come back with thoughts, questions, references and images. Table conversation has not been thought of as a place for definitive answers but more as a space for exchanging knowledge and articulating words/topics that can be never taken for granted.

to sustain her vision of choreography as a field of knowledge and works in collaboration with artists from other disciplines to expand her own knowledge and practice.

Alessandra Sini

Choreographer, dancer and teacher, Alessandra Sini is a PhD student in dance at the University of Nice Sophia Antipolis. Since 1994 she has pursued an independent choreographic research path in Italy with sistemi dinamici altamente instabili group. Her transmission and incorporation process concerning creative suggestions builds original corporealities and abstract dynamics. For more information: www.sistemidinamici.it

Artémise Ploegaerts

Artémise Ploegaerts is a French choreographer, dancer, researcher, and video artist currently based in Amsterdam. It was during her MA of choreography at ArtEZ (Arnhem) that she started using video and editing as choreographic tools, looking at the body, its permeability and plasticity. www.bodybodybody.hotglue.me

Ilke Gers (New Zealand)

is an artist based in Rotterdam. Her work includes workshops, performances, interventions and publications that bring movement, behaviour and social conditions into play. She was a participant at the Werkplaats Typografie, and a resident at the Jan van Eyck Academie between 2014–2015.

Sonia Brunelli

is an Italian dancer-choreographer. In 2008 she founded the performing arts company Barokthegreat producing several live-performances. She also leads an annual workshop where she develops a physical preparation for young dancers. www.barokthegreat.tumblr.com

Emilie Gallier

is choreographer researcher, working within the frame of the PØST Cie based in The Netherlands (www.post-cie.com), and currently a PhD Candidate at C-DaRE (Coventry University). Her work probes ways to expand boundaries, showing recurring subjects of imagination, sensation and thought through the writing and the reading of movement. Her current work addresses spectatorial exchanges in magic and in choreography.

Gian-Andri Toendury (Swiss, b. 1975)

worked as a scholar in philosophy for a few years before turning to visual art—although visual art much relying on language. His work makes use of theoretical, pedagogical and educational modes of presentation and is mainly concerned with (the politics of) theoretical abstraction and the role of the intellectuals in society.

Elise Nuding

is a dance artist: a mover and a thinker whose practice-based research spans performance, choreography, and writing. She holds an M.A. from London Contemporary Dance School and a B.A. in Archaeology from Brown University. At present, her practice revolves around exploring the potential of re-orienting the relationship between human and non-human matter, the intersections between writing and dance, and improvisation in and as performance. www.elisenuding.com

Diego Aguiló

is a researcher who investigates the intimate affinity between the concepts of Body and Event. Diego moves across the intersection between pedagogy and art, dilettantism and professionalism, creating contexts for learning and practicing theory across art and philosophy.

Orly Almi

is an Israeli choreographer and improviser based in Tel Aviv. She holds a Master's degree in Choreography (ArtEZ, NL, 2014) and another one in Social Anthropology (MSC., Oxford, 1999). Orly currently moves between continents, cultures, languages and performance spaces with a chef's knife in her backpack in an attempt to make art that makes a difference in the world.

Guy Königstein

Confused in a world abundant with conflicts, discrepancies, paradoxes and their constantly competing representations, Guy Königstein re-acts and inter-acts aesthetically with his environment. Indecisive whether he does so from a naïve belief in an ability to change the course of things, or rather from a somehow egoistic, (self-)therapeutic ambition, he simply keeps on. Fascinated by the way personal and collective pasts influence present life and the production of futures, he (re) produces and manipulates political narratives, translates personal memories into visual objects, cooks provocative dishes and performs a flexible biography.

Renato Osyo

is currently working as an independent artist, art researcher, teacher and curator with a trajectory of exhibitions and events. Besides developing my own artistic practice he divides and intertwines his work-time between multiple art and cultural activities, operating mostly in Guatemala.

Constança Saraiva (Lisbon, 1985)

is a visual artist and researcher living in Rotterdam, the Netherlands. Since 2010 she has developed community art projects in territories of social exclusion. Her art practice unfolds in different mediums. Between sculpture, installation, photography, publication, performance, video or theoretical research, she involves people and communities and questions what part art can have in a social context.

Vanja Smiljanić

was born in Belgrade in 1986, and lives in Cologne. In her practice she often utilises the model of the performance-lecture as a way to bridge fictitious and experiential universes, comprised of technical apparatus, diagrams and sci-fi Povera sculptures. Connecting otherwise unparallelled reality systems, Vanja's work attests to the foundation of ideologies as alienated regimes, recurring to her own body as a vessel for narration, and often shifting between the position of oracle and storyteller.

Annika Pannitto (Italy, 1981)

is a choreographer, performer and researcher in the field of contemporary choreography. Annika is interested in excavating the relation between dance and choreography based on a study of the human body and its production of space and time. Annika makes interdisciplinary research