

<h1 id="title">**Choreo-Graphic-Hypothesis**</h1>

or remain as it seems to be.

A superposition of rhythms

<https://www.bringback.co.uk/documents.htm> • [Touchdog web pages](#)
Odeon Phone - my phone through the body that is most similar to one of the human... This phantasmal part
has the following strong images of movement: Phone...

Breathing until its enough.

[https://www.bringback.co.uk/documents.htm](#) • [Touchdog web pages](#)
Elevation: Radiation...

dy.

[https://www.bringback.co.uk/documents.htm](#) • [Touchdog web pages](#)
for Performance Memory Nature

above

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source=performance@ZeDosBois_Lisboa_xCoAx2018
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The <body> of work and the language of the <body>
by Magdalena Tyzlik-Carver

A language game is performed here. Moving across and between the code that defines the space of the web page and functions to be displayed along the X and Y axes. Moving with and through the <body> that enacts its relations with material properties of the world at the pressure of a hand. Touching. Fingers tapping the keyboard, the interface so soft and familiar. Body running in circles, making circles in space, marking space with fast interruptions injected here and there and around.

[breathing] Fast and loud, filling space with sounds of the body, tired.

[breathing] Quick, short, loud. Slower, longer, quieter.

[breathing] Later inaudible. Performing.

Rhythm is restored with the body returning to the console. Patterns flow. I can rest my eye uninterrupted. I am curious. I am waiting. My body is at ease, but waiting. I can read. I can follow the code, how it moves across the page as it is being written. I can see how it moves the data, erasing, replacing, changing. The page. The line. The number. We are playing a game with language interrupting the <body> with function that is called 'circulation_of_affects'. Body language has functions too. Ritual. Taboo. Birth. Death. Occupying space with sign. Coding affects.

I want to move in public_sphere () undefined, whole () undefined, private_circle () undefined, contracting () undefined, expanding (), undefined...vicious_circle () undefined. Tempted to insert arrhythmic commas, brackets that dispose of the space inbetween, marking a hollow. A gap in the language that is code. Possible intervention beyond the coded language. Expression and inscription encoded otherwise in <body> language. Breaking code. Building other worlds. Failed pages.

In her quest driven by the desire to overcome what she calls 'an ordinary language' Kathy Acker acknowledges the difficulty of describing body-building, a discipline of the <body> that Acker practiced for a number of years. She describes this practice as a form of speechless language:

«Imagine that you are in a foreign country. Since you are going to be in this place for some time, you are trying to learn the language. At the point of commencing to learn the new language, just before having started to understand anything, you begin forgetting your own. Within strangeness, you find yourself without a language.»^[1]

To be without language is a desire to abandon expression and for the language that is speechless. Yet, it is not a way to become mute or silent but about opening a possibility of another language to form, for another way of 'talking' that has to come up with a grammar, language rules that are outside of existing conventions. To find yourself without language is to forget and in the process to free the self. It is a rigorous practice taking place. It takes an area, marks it and it occupies it in other ways different from words and language. Forming a negative space with its own 'geography of no language'.^[2]

Marking affects space. Circulating to move the affects to the surface. While it is possible to watch what a <body> can do, relations surface before they can be felt and noticed. But, what can language do when it is speechless? What can language do when it does not speak? It is speechless, but it does not negate speech and communication. It is speechless, as it withdraws to another form. Forming as it moves between the <body> that carves some space for it/self; an area on the page marked in the developer console of the browser for the <body> to enter. And as it enters, the image slowly collapses. It takes over representational form of the <body> page and step by step, touch by touch it erases itself. Making space. Building area for another language, for another <body> while 'breathing until it is enough'.^[3]

Bodybuilding, Acker says, is a process by which a person shapes their own body by growing a muscular mass. To grow muscle you must first break it. Then, with nutrients and rest, the muscle grows back larger than before. 'Bodybuilding is about nothing but failure'.^[2]

What is the relation between breaking muscles and breaking web pages? What kind of failure, as a mode of construction and a form of movement takes place on the web page? Shocking the body into growth is not about hurting it. ‘Therefore, in bodybuilding, failure is always connected to counting’. [4] The motion is counted, the action is discrete and repeated until the breaking point when rest is needed. Breathing until the <body> is ready to come back and repeat the movement.

What is the building of a language? How does <body> language enter the page? Building towards failure, towards a broken page, building a language is an experiment performed by the body in motion, always wanting to enter a blank page. What would be the form of this entry? To be present has long been a project of representation for which the language serves. Building webpages is like bodybuilding, there is counting and there is loss; there is understanding and there is a definition, and there is loss of another language. This <body> of works builds a language of the body through a proposition and hypothesis articulated as a series of <choreo-graphic-codes>.

[1] Kathy Acker: *Against Ordinary Language: The Language of the Body*. In A. Krocker and M. Krocker (eds) *The Last Sex: Feminism and Outlaw Bodies*. Palgrave: 1993, p. 20-27

[2] Ibid.

[3] Joana Chicau: *WebPage in Three Acts* performance at Splab in Aarhus Denmark, 2018

[4] Kathy Acker. Palgrave, 1993

```
function Warning( ) {  
    alert ("Theatrical actions are not necessary to the performance.  
    Avoid if at all possible.");  
}
```

«Choreography has become a metaphor for dynamic constellations of any kind consciously choreographed or not, self-organizing or artificially constructed. (...) If the world is approached as a reality constructed of interactions, relationships, constellations and proportionalities and choreography is seen as the aesthetic practice of setting those relations or seeing the conditions for those relations to emerge. Choreographic knowledge gained in the field of dance or harvested from perceived patterns in nature should be transferable to other realms of life.»^[1]

This publication is part of an ongoing research project *Choreographing Design | Designing Choreographies* which interweaves web-design vocabularies with performance and choreographic practices.^[2]

By fusing methods from the sphere of choreography with the performativity^[3] of code, the project reflects on how conditions change through affective interfacing of bodies, subjectivities and technologies. Intersecting bodies with the constructed, designed, programmed environment, it aims to demonstrate that data becomes informed knowledge through embodiment.

This hypothesis has informed a series of <choreo-graphic-codes>^[4], hybrid vocabularies merging computer scripts and choreographic scores, which produce new meanings, scenarios and imaginaries around the act of coding. The <choreo-graphic-codes> follow the concept of esoteric programming languages^[5], aka esolang, mostly used when writing software integrating a new grammar into an existing one. Although an esolang is not functional in a conventional way, it is used in combination with other programming languages to explore alternative ways of composing and writing code. My engagement with esoteric programming was an attempt to overcome the abstractness of algorithmic code, and simultaneously a way to develop my own design language, which in turn derived from choreographic concepts.

So far, I have explored and presented different layers within web programming and choreographic systems in the form of live coding

performances and workshops. The activities promote shared and open coding practices as well as tools for forming <body> movement-sensitive collectivities. It is the enhancinging of physicality within such processes of becoming, becoming structures, and becoming codes and scripts.

It is the providing of different approaches to engage in somatic practices for thinking and discussing codes through <non>binary logics. It is an opportunity for <co>rehearsing future realities. ^[6]

This publication is the result of various <trans>disciplinary collaborations which have been presented in multiple contexts between 2016-2018. The project originally started as a rearticulation of two distinct disciplines: choreography and design, embracing both compositional and conceptual concerns. I wonder what we would achieve if instead of talking about 'data visualisation' or 'algorithm construction', we refer to 'data choreographies' or 'the dance of affects'?

The work that follows is influenced by both fields of knowledge and aims at finding a common language.

^[1] Michael Klien, Steve Valk: *What do you choreograph at the end of the world?*

Source: <http://www.michaelklien.com/resource/download/zodiak-article.pdf>

^[2] Online site: <https://jobcb.github.io>

^[3] By the performativity of code I mean I mean code's ability to act and perform in terms of speech act theory as developed by John Langshaw Austin (1955) is his Lecture Series: *How to Do Things With Words* at Harvard University. Source:

https://monoskop.org/File:Arns_Inke_2005_Code_as_Performative_Speech_Act.pdf

^[4] Source code and choreography operate together. The documentation is delivered in an open-ended format, following Free/Libre Open Source (Floss) models and is available at: <https://github.com/JoBCB?tab=repositories>

^[5] Source: https://en.wikipedia.org/wiki/Esoteric_programming_language

^[6] Continue reading on page 33.

«..the commons of relationality, language, knowledge, potentiality (...) Through its set-up and structure the score enables a transformed use of the commons, through which we become subjects transformed in return. (...) How does the score envision new reimagined forms of collectivity by creating the conditions of possibility for the emergence of new transformed individual and collective subjects? (...) A singularity and multitude at once within a foaming structure of singular bubbles. A viscous permeable membrane that makes a bubble twist and turn, curving space and time lightly, turning one bubble into two seemingly separate spheres while remaining one tissue, one matter, one web.

(...)

The score is the practice of the alternative. We practice these commons; relationality (transformative potential of the in-between), language (permeable for life), knowledge (unfolding of latent knowledge as/from a collective pool), relation to potentiality in a transversal trans-individual relational space of the between where trans-individual production of subjectivity is possible and can become the basis of not only poetics but also of a new politics.» [1]

// scores & scripts

Both graphic design and choreography make use of formal language structures to compose, organize and distribute elements in space-time. To reflect on how elements relate to each other and to the whole, is to come to understand how spatial decisions inherently set a specific rhythm and flow to the outcome which is perceived the moment it is being accessed or performed.

Design scripts and dance scores^[2] are the result of a composition process, an ensemble of spatio-temporal choices in which actions unfold. In web-design, scripts are written with various programming languages which are executable by a computer, and can be used to create information displays on screens or actions in a web browser. Similarly, choreographic scores define a set of rules and the conditions for certain actions, the main difference being that these are traditionally executed by humans. Both scores and scripts hold the question of performance, the possibility and the responsibility for action.

Graphic interfaces and web tools are embedded in intricate ecologies of interdependent infrastructures, subjects and subjectivities, codes, data, applications, laws, corporations and protocols. In the context of this project, many are interlaced, like the politics of web standards - starting from the language itself (HTML / CSS / JavaScript) to the browser (Firefox or Chrome). These multiple layers of complexity bring a sense of agility to design pieces and speak to the inherent nature of choreography, which deals with the idea of something constantly being done.

In the words of the feminist artist and designer Femke Snelting, «if you think about web design as the work of articulation, of making temporary alliances which somehow have the potential to bring perspective to the data presented. Then design has to go deeper than skin. It means to engage in the untidy interdisciplinary practice of rendering visible relations between database architecture, filtering and structure of data itself.

Each time data appears in a new context is a rewriting, restaging and re-interpretation. For that to happen in meaningful ways, code, content, behaviour and presentation need to mix and mingle.»^[3]

Media and communication environments are increasingly dynamic, constantly *<per>*forming new *<inter>*actions between scripts, machines and users. My hypothesis is that by considering its performative stance, design might come to terms with questions of indeterminacy, immateriality, spatial and temporal paradoxes.

// dual syntax: *<body/ies>* languages

«In every sphere of human action, grammar is the establishment of limits defining a space of communication.»^[4] The articulation of limits also creates a possibility to travers.

Generally, languages are constructed packages, with ‘natural languages’ understood by a large group of individuals. Alternatively, technical languages are often restricted to niches of society and require a strong interest in their field of application. Technical languages such as computer code and choreography, which use pre-defined elements with precision, are also to a certain extent ambiguous. This syntactic ambiguity that is present in most standards drives my attention and guides my exploration.

My investigations in the choreographic sphere combine movement and dance practice with interviews with choreographers. I look for the verbalization of dance, how do practitioners ‘talk dance’. From those sources and by following computer programming structures I build a new syntax, which I call *<choreo-graphic-code>*. In it, every JavaScript function aims to em*<body>* a choreographic concept, that is visible in the browser at the moment of its performance.

Choreographic thinking becomes an input for questioning conventional methods in media design production. It both is embedded in and transforms my methodology, which leads to the making of my own {writing} tools.

Body and organ<ic> metaphors have long been connected to the web from its inception. For instance, it is in the source code of web pages presented to us following the Cartesian divide: <head> and <body>. A personal interest in the history of anatomical practices and a curiosity for knowing how bodies function has greatly influenced how I approach live coding. For example, I conduct the act of 'inspecting' elements on an existing web page and accessing the <body> of code to better understand its anatomy, functionality and organization.

Thus, my engagement in live coding started as a means for <re/dis> organising HTML structures often experienced as habitual, static and fixed. Looking into the anatomies of web pages as part of an aesthetic process for new anatomic vocabularies and renameable choreographic fields.

For the <body> of code, there is a tension between its abstract character and its effects/ affects in society at large. Web codes are products of individual and collective compositions defined by humans and with machines; they are socio-political ensembles, and ways of organizing and capitalizing the world. The <choreo-graphic-code> aims to question how we might bring about the organization of such codes and develop score systems for bringing <bod(ies)> into relation with one another.

The first piece created using this method has been *WebPage Act I, II, III* which has grown into a series of semi-improvised performances.

WebPage Act I, II, III combines of a choreographic vocabulary, mainly from postmodern dance [5] with programming languages, mainly from web languages. These JavaScript functions named after choreographic concepts are then assigned to specific web design actions. The new vocabulary brings new meaning and produces a new imaginary around the act of coding.

«Separate movements were arranged in continuity by random means, allowing for superimposition of one or more (...) by tossing coins or by looking at the I-Ching.» — Merce Cunningham ↗

Math.random ()

Synonym functions:

Elements_of_Chance ()
Indeterminacy ()
Juxtaposition_of_elements_under_aleatory_influence ()

«Phrase as a metaphor for a longer or total duration containing beginning, middle and end.» — Yvonne Rainer ↗

```
function New_Sequence () {  
    var count='0';  
    var Texts= new Array ();  
    Texts[0]="Choreography";  
    Texts[1]="as a mobilising language";  
}
```

Synonym functions:

Sequencing ()
Phrasing ()

«Momentum is also the interval between two opposing tensions.» — Steve Paxton ↗

```
setInterval ("Saturated_by_Contrasts ()", tempo)
```

«The minimalist monotony of the repetition of mundane gestures suggest compulsion to conform prescribed behavior.» — Anne T. Keersmaeker ↗

```
function Repetition () { (count == Infinity) }
```

Synonym functions:

```
Rhythmic_Patterns ()  
Ritualistic ()  
Exhaustive ()  
Accumulation ()
```

«...in between geometry and the gesture.» — Trisha Brown ↗

```
function Path () {  
    for (var x = 0.5; x < 5000; x += 15) {  
        context.moveTo(x, 0); context.lineTo(x, 3750);  
    }
```

Projects have emerged from the investigation of choreographic genres other than postmodern dance, such as Tango, Eshkol-Wachman (EWMN) and Butoh. The full scores/scripts have been published online, where they are revisited and updated — forming a living <eco>system of choreographic notations.^[5] This material also serves as a starting point for gatherings and workshops, acting as an interface for communication and for the emergence of diverse voices. I see them {scores or scripts} as sets of <trans>formative relations.

```
// staging the web {backstage front}
```

The performance starts with a standard web page followed by the opening of the web console. The screen is split into two stages: the ‘front-stage’, which is the interface a user normally accesses, and the ‘backstage’, which is the web console on which programming languages run.

In the web console I am calling, juxtaposing and manipulating different functions from the <choreo-graphic> scores. While the computer interprets the code, the audience will be interpreting as well, starting to wonder about the relation between the choreographic vocabulary within the code and its immediate visual outcome.

«When writing coding functions the instance of time between writing and seeing the actual result or manifestation – this ‘in between’ () – is also what allows the audience to speculate, to imagine and come up with their own interpretations.»^[5] The screen becomes an open stage, providing the audience access to the methodology and the tools that are used during the performance.

«Live coding practitioners ask the audience to share the risk and the fascination of live making. By emphasising the risk of such making, these practices deliberately expose the body in flux, the body in constant negotiation with the environment and the instrument, itself in flux.»^[6] The performative aspect of the act of coding is a way to make more transparent the process of composition and to enhance the nuances and transient character of coding. It connects to ‘real’ and transparent algorithmic making processes and systems. Errors are exposed and embraced. Through errors, new or different possibilities of an algorithm can be discovered and developed further. This attitude advocates for an anti-capitalistic usage of office tools {exposing the ‘backstage’ of computing}, challenges views on productivity and circumvents ideologies of necessary efficiency, success and genius.

The liveness of the work guides the audience through the various steps both at a technical and conceptual level. That is, the way the piece unfolds reflects the conditions of its creation: not by looking at an object but by being part of an event. Allowing the audience to engage with the making of the compositions while exposing and articulating the multiple dimensions of the code.

[1] Mala Kine: Foaming Forever: *On what scores can do. ScoreScapes*. In *Bubble Score: the relation between writing and performance*. Brussels: Apass, 2016

[2] «The Indo-European root of the word score is sker, which means ‘to cut’. The term is thus linked to the notions of creating a notch and keeping a tally, which is exactly what the Old Norse root of the word means. There is, from the beginning, a double purpose inscribed in making a ‘score’, that of performing a certain action and that of producing a physical record of an abstract quality or quantity. The cut of the score, while splitting open the surface on which it is inscribed, fuses action with abstraction, making them indistinguishable. It inscribes a temporal dimension on that surface; the very act of inscription alchemically turns space into the physical expression of a certain duration.» Carlos Basualdo: Score Source: <http://intermsofperformance.site/keywords/score/carlos-basualdo>

«Etymologically from the latin (s)partite, meaning to distribute or spatialise. Thus the score is always connected with the technique (which should be conceived topologically) of visual arrangement of time (..) In the open score is not ruled by the representational precedence but one of becoming. The activation of actions in principle.» Emma Cocker, Mariella Greil, Nikolaus Gansterer: *Choreographic Figures: Deviations from the Line*. Wien: De Gruyter, 2017

«...Scores are fundamentally characterized by the contiguity and metonymy of tools and aids: they are a trace of and a reroute back to a praxis, whether directly or indirectly, mimickingly or mockingly, revered or reversed. Metaphorically, linking us back to the body and its modes of enactment, one could say that they are neurological centers of determinacy in a larger synaptic network where information fires.» Myriam Van Imschoot: *Rests in Pieces On Scores, Notation and the Trace in Dance*, 2010

Source: http://olga0.oralsite.be/oralsite/pages/What's_the_Score/

- [³] Femke Snelting: *Dividing and Sharing*. 2006
- [⁴] Geoff Cox, Alex McLean *Speaking code: Coding as aesthetic and political expression*. Cambridge, MA: The MIT Press, 2012
- [⁵] Carolin Schulz: *In conversation with...Joana Chicau. Curating the Contemporary*, 2017
- [⁶] Franziska Schroeder: *The Pontydian Performance, The Performative Layer*, 2009

→ Yvonne Rainer has had the most influence in this piece. Her framework and feminist position provided me with tools for thinking the politically of choreography. Together with Rainer I refer to choreographic practices by Merce Cunningham, who collaborated with John Cage and together experimented with 'chance operations' in various compositions, the term 'chance', 'indeterminacy', 'aleatory' have all been used to describe the use of random procedures in composition, the variability of performance, or both, as analysed by the author James Pritchett; Other choreographic references include Trisha Brown and Lucinda Childs, the latter used complex deductive mathematical reasoning in her choreographies as characterized by the author Ramsay Burt, in a similar way as the Belgium contemporary choreographer Anne Teresa De Keersmaeker.

Read more at: <http://pzwart1.wdka.hro.nl/~jo/notebook/series/glossary.html>

Further References:

- Ramsay Burt: *The Judson Dance theatre: Performative traces*. New York, NY: Taylor & Francis, 2006
 - Carrie Lambert-Beatty: *Moving still: Mediating Yvonne Rainer's 'trio A'*, 1999
 - Catherine Wood: *The mind is a muscle*. London: Afterall Publishing, 2007
 - James Pritchett: *Music of John Cage*. New York: Cambridge University Press, 1993
 - William Forsythe: *Choreographic Objects*.
- Source: <http://www.williamforsythe.de/essay.html>

source= <http://joanachicau.com/choreo-graphic-hypothesis-poster.pdf>

```
<meta http-equiv="content-language" content="en-US, es" />
<meta name="keywords" content="bailar, improvisación, conversación"/>

<title>Ways_of_Moving_- Tango</title>
```

Tango considers every dance to be unique, its unrepeatable and ephemeral character is emphasized by its improvisation attribute; even though in Tango there is an established set of basic steps, there is no pre-defined sequence. This quality provides a certain tension and yet it enhances the awareness and communicative power between the bodies. As no previous <script> can be followed, there is instead a focus on building up: a shared commitment and attention to the unfolding of the dance, either by suggesting or interpreting the next move.

Thus, the construction of the choreography rises from the interrelation between the expression of a will to move and the actual movement. It is not possible to speak of an ideal choreography, but there is a constant reformulation of such. In between every movement there is a world of virtual possibilities.*

The improvised nature of tango invites us to an open ended imaginarium, to think of potential politics to come. How might the unfilled gaps between steps generate new possibilities?

<Tango_for_Us_Two/Too> is the result of an investigation into the current practice of tango, an opportunity to revisit its underlying codes, social propositions and discursive frameworks.

The first part of the piece introduces tango as an improvisation based choreography with a set of code which defines random movement on the X and Y axes. The second part focuses on the dialogical nature of tango using Google Translate with fragments of texts from interviews with tango dancers and practitioners. ** The second part invites us to a pas-de-deux performed by the interface and JavaScript functions that randomize the sequences of phrases triggering a series of translations. In the last moment, another Tango duet between the human and the <bod/ies> of code is presented.

<Tango_for_Us_Two/Too> is an algorithmic performance sustaining the intervals, the glitches between each step, each breath: overtures of a new vocabulary for the moving <bod/ies>.

× «By responding to the proposition with a counter-movement, re-creating the temporal horizon of virtual possibilities which all those partaking are collectively sustaining and individually assessing. In a word, a genuine inter-action unfolds in which the operations of leading and following are constantly re-distributed. Thus the collaboration instantiates, in a micro-context, the peculiar political configuration of an a-personal 'leading/following' (or following leading) that provisionally displaces and de-segments the general line of inequality informing a semi-directive work relationship. The expression 'leading/following' is André Lepecki's who in turn uses Erin Manning's perceptive analysis of walking or dancing tango together as a principal source of inspiration. 'I am leading. But that does not mean I am deciding. Leading is more like initiating an opening, entering a gap, then following 'her' response. I am not moving her, nor is she simply responding to me: we are beginning to move relationally, creating an interval we move together', Manning writes. Cooperating in the mode of 'leading/following' brackets the question of both legitimate authority and personal authorship because the collaborators are truly moving together, thus creating an enigmatic kind of social subject. For each collaborator's action are now grounded in an interpersonal dynamic not reducible to only individually accountable initiatives or proposals and also superseding the exchange logic of attributable gifts and counter-gifts. Nobody commands or really has authority: there is just the constant altering of leading and following.» Rudi Laersmans: *Re/Presenting the body. In Moving Together: Theorizing and Making Contemporary Dance*. Amsterdam: Valiz, 2015

xx Excerpts from the inspiring conversations and interviews with the choreographers Luciana Rial; Daniel Sansotta (El Metejon Tango); and dancers at Estudio Dinzel. Thank you all for introducing me to tango.



This piece is part of the research project *Ways of Moving: Tango* (2016) developed in Buenos Aires, Argentina. A co-production of Untref/ Espacio Nixso and V2 [<http://v2.nl/archive/works/ways-of-moving-tango>] with support of the Creative Industries Fund NL. Un agradecimiento muy especial a los artistas Laura Nieves, Leo Nuñez y la diseñadora Yisell Sarasua por su valiosa presencia en el proceso de creación.

The project has been presented in an artist talk at the Symposium Arts Research Strand, during the AlgoMech Festival of Algorithmic and Mechanical Movement in Sheffield [algomech.com/2016]; performed in 2017 at an event co-organized with Renée Carmichael [<http://www.fleeimmediately.com/vorspiel-2017.html> + www.pankeculture.com & <https://transmediale.de/> + <https://vorspiel.berlin>] and at the 3rd International Conference for Live Coding in Morellia, Mexico [iclc.livedcodenetwork.org/2017/en/index.html]

Further References:

Erin Manning: *Politics of Touch-Sense, Movement, Sovereignty*. Minnesota: Upress, 2006
Héctor Benedetti: *Nueva Historia Del Tango: De Los Orígenes Al Siglo XXI*. Argentina: Siglo Vientiuno, 2015.

source=performance@PankeGallery_Berlin_2018_credit_JulianBrangold.png

<meta content="(Un)System of Reference and Body; movement sequence inspired by "Narcissus - Reflective" (front 0) by Noa Eshkol and The Chamber Dance Group" name="description">

<title>unSystem</title>

Eshkol-Wachman Movement Notation [EWMN] was created in 1950 by the Israeli dancer and choreographer Noa Eshkol in cooperation with the architect Avraham Wachman. EWMN was first conceived as a system for defining and symbolizing the movement of the human body and its organization. It would not only allow for the analysis and documentation of movement but also its creation: Noah Eshkol developed around 50 different dance compositions.

EWMN is a framework that allows movement to be generated and processed by means of possible states or 'transitions', providing reference points * rather than documenting static positions of movement. To complete the writing of a movement, two further 'quantitative data' are required: one is the amount of movement (measured as a fraction or multiple of a circle), and the other is the time, or duration of movement. EWMN is built of conventional signs* which form an abstract model based on the universal language of geometry and mathematics, as well as an algorithmic codex for the generation of movement of every possible kind.

Eshkol's notion of movement and its approach to notation are not indebted to a particular style of dance and, importantly, are not limited to human movement. The combinations of these symbols allow the writing of every visually discernible movement of <body/ies> and, therefore, the documentation of different disciplines in the world of movement. This includes all styles of dance, folk dance, physical education, martial arts, movement-based therapeutic systems, human and animal behavior, the languages of the deaf and computer-graphic applications. In the 1960s/70s, the Eshkol-Wachman dance group was invited by Heinz von Foerster, ** at the time the director of the Biological Computer Laboratory at the University Of Illinois, to work on a project sponsored by the U.S. Army Research Office in Durham, North Carolina.

(3)

During this time, von Foerster, Eshkol, and Wachman experimented with the visual artist John Harries, using EWMN as a tool to formalize and prescribe the quasi-automatic generation of visual patterns in video and computer animation. Von Foerster extended the EWMN notation to the control of movement of autonomous robots. Within this frame, EWMN can be regarded as an important contribution to the reorientation of relationships between human beings and technology, which started with the inception and implementation of computer robots and systems engineering during the 1960s.

EWMN became a relevant reference for the coexistence and interplay of human beings and technology in the digital culture by following principles of cooperation, transformation and assemblage. It embraced the mediasphere as networks of actors with equal rights, consisting of (non-/)human and technological things in media environments. In this way, it surpasses previous performative conceptions by opening up to self-reflexive and self-organized compositions via notation, as well as opening up to technological entities and the unpredictability of their actions and networking.

As part of my online residency at x-temporary in 2017, I used the concept and practice of EWMN as a reference point for new experiments with programming tools for representing and generating choreographic thought processes and evoking bodies, texts and situations.

One example is the <unSystem.html>, which displays the EWMN system of reference and a few lines of choreographic code that can be typed on the web console. Once the functions are triggered, a continuous scroll movement starts and the speed can be manipulated. A frame for a web camera can be set as a mirror to the movements one can dance.***

This piece has been presented in various contexts as a remote live coding performance and script.***

- Source: https://en.wikipedia.org/wiki/Eshkol-Wachman_movement_notation
- Von Foerster's interest in EWMN arose from cybernetics, more precisely, from an interest to explore the limits of complexity and unpredictability which are central to the second order of cybernetics. Read more at:
<https://en.wikipedia.org/wiki/Cybernetics>
- The performance has been documented here:
https://joanachicau.x-temporary.org/unsystem_live.html
The movements are based on a workshop by The Noa Eshkol Chamber Dance Group, taken during the Noa Eshkol: *I Look at the Moon and Think about My Daughter-in-Law*, a joint solo exhibition at Vleeshal and Kunstverein:
<https://vleeshal.nl/nl/tentoonstellingen/noa-eshkol-2>
- Including an online presentation during ON! Media Arts [http://exof.org/en]; and the Wrong Biennial [http://thewrong.org]
- 2017/2018.

Project made possible with a financial contribution from
CBK Rotterdam.

source=system_of_spatial_reference_JoanaChicau.png

<meta content="butoh, otherness, hands , foot, footsteps, nomad, open spaces" name="keywords">

<title>Ways_of_Moving_ : Butoh</title>

«...evade it with the footsteps of butoh, the footsteps of a Ninja, stealthy footsteps, velvet footsteps, and, become metallic, nomadic, hermetic!

In nomadism, the only question is that of surface.

For, within a space, even if it is rationally squared and segmented, in other words split up into inside and outside, it is always possible to slide to stretch the surface like an expanse of 'skin'. For the nomad, the inside extends into the outside.»₊

Butoh is a Japanese dance form created in the 1950s/60s by Tatsumi Hijikata and Kazuo Ohno. It is an aesthetic form of avant-garde movement, 'a dance (bu) step (toh) that challenged and extended both Western dance, Kabuki and Noh theatre of that period'.₊₊

A Butoh dance piece may have strict choreographic underlying structures, though it still permits an openness to the unknown. One moves before one's knows 'a way to stimulate the emergence of something new, or as a means of rousing their imagination to draw previously unseen connection, and thus to uncover or happen upon something beyond preexisting conventions.'₊₊₊

To allow for the unknown to happen, the body needs to be highly receptive to its surroundings. In a state of continual emptiness, ready to embrace the world. 'A dancing vessel, or a vessel that invites dance in. Either way, this vessel must maintain a state of continual emptiness. When filled to excess, naturally (...) the vessel overflows, becomes empty. (...) The body continues to move'.₊₊₊

One of the aims of Hijikata, the founder of Butoh was to create and observe interactions and confrontations between disparate elements. Butoh artists dance as responding to a world of increasing but incomplete information, as well as information of varying strengths by developing

ways to be attentive to all sides of an interaction, developing ways to cope with either an overload or lack of information. In Butoh, <body/ies> are always in a state of becoming and always modified through interaction with the living ambiance, which is the totality of shaped things, beings and phenomena. Thus, the body is neither a stable concept nor a closed concept. It is constantly metamorphosing, and in doing so, the <body> concentrates all its nerves on the universe.

Dealing with excessive or insufficient information — perhaps our most contemporary paradigm.

This research project aims at projecting new <dis>orientations, fusing physical and virtual dimensions of space, expanding peripheries and borders, inner and outer skin. It hopes for the opening up of space for other relations between bodies, trajectories and contexts.

<all_nerves_on_the_universe.html> presents a series of live coding experiments in web environments and the moving body of Butoh.

This piece focuses on the use of navigation technology techniques, such as motion tracking, geocoding and javascript operations on web browser consoles of online maps. Coding is interwoven with physical enactment, making a series of movements in space based on Butoh. The work privileges the micro, the slow, the occasionally spasmodic and kinetic activators of duration from Butoh dance expression. The semi-improvised performance blends together computer programming with speculative <body> terrain topographies and forms a new network of nerves.

+ *Dancing on the edge: Ko Murobushi's Inner Portable Midnight*, 2016

++ Tamah L. Nakamura: *Beyond performance in Japanese Butoh Dance: embodying re-creation of self and social identities*. 2007

+++ John Barrett, Kazuo Ohno, Yoshito Ohno: *Kazuo Ohno's world from without and within*. Middletown, Conn: Wesleyan University Press, 2004

This project has been developed as part of the Stimuleringsfonds Talent Development 2017/18, in a research trip to Tokyo, Japan, under the supervision of Akihiro Kubota, at the Art and Science and International Research Department at Tama Art University.

In parallel I initiated a collaboration project with the Tokyo based choreographer and writer Tetsuro Fukuhara, which reflects on the role of tacit knowledge within information technologies. A first iteration has been presented at Tama-Rokuto Science Center on September 10th 2017, in Tokyo Japan. For further information visit: https://jobcb.github.io/ways_of_moving/protasis.html

Thank you also to the Motimaru Dance Company for connecting me with the other side of the world, where dancers move in darkness, to bring us light.

A special thank you to Kimiko Watanabe for our interesting conversations on Butoh at Shy, and for introducing me to the inspiring words of Ko.

This performance piece has been performed at *Algo-Rhythms* 2017 [<http://worm.org>] in Rotterdam, The Netherlands.

Further references:

Space Dance: <http://sd-museum.com>

Kazuo Ohno studio and archive: <http://www.kazuooohnodancestudio.com>

Keio archive: <http://www.art-c.keio.ac.jp/en/archives>

Mutsumi & Neiro: <https://www.mutsumineiro.com>

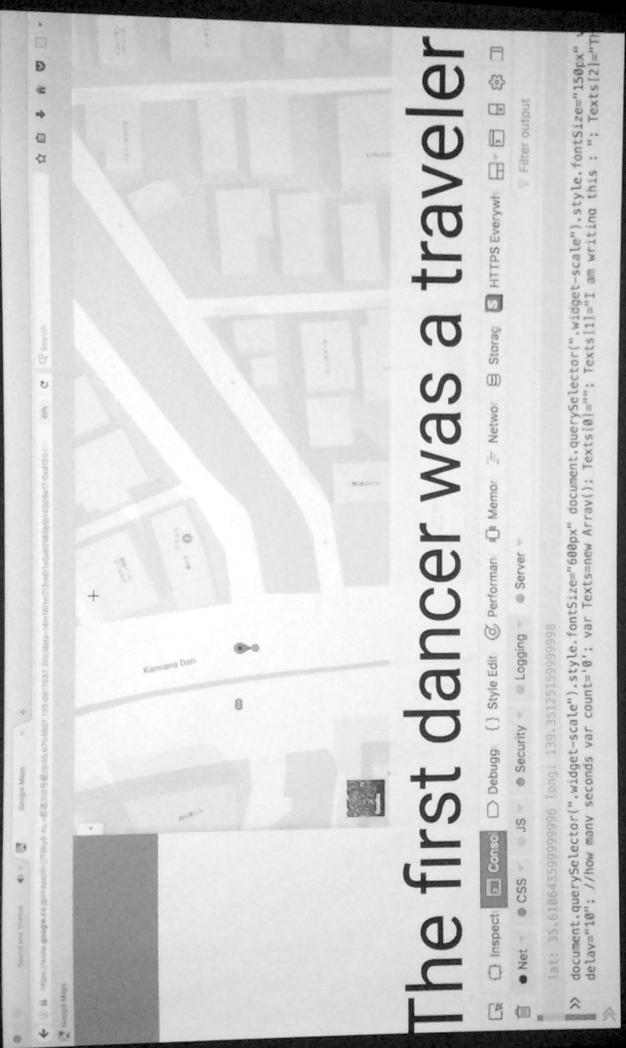
Seisaku & Yuri: <https://www.dancemedium.net/English-page.html>

Dairakudakan: <http://www.dairakudakan.com>

Plan B and Cypress Studio (Tokyo, Japan).

source=performance_@Tamabi_2017_JoanaChicau.png

The first dancer was a traveler



```
lat: 13.000000
long: 77.600000
document.querySelector("#widget-scale").style.fontSize="600px";
document.querySelector("#widget-scale").style.fontScale="150px";
var texts=new Array();
texts[0]="#I am writing this : ";
texts[1]="#I am writing this : ";
texts[2]="#I am writing this : ";
delay="10";
//how many seconds var count='0';
var texts=new Array();
texts[0]="#I am writing this : ";
texts[1]="#I am writing this : ";
texts[2]="#I am writing this : ";
```

<meta name="description" content="an incomplete index of open circles and broken spheres by Joana Chicau and Renick Bell">

<title>o</title>

<Círculo&Meio> is an audio-visual live coding performance currently being developed with the computer musician Renick Bell. It combines choreographic thinking and algorithmic improvisation. The piece explores how movement, gestures, discourses, and behaviours are choreographed and communicated through the apparatuses at work and how our hybrid digital systems and <trans>disciplinary research practices <co>construct each other. It is informed by ongoing research and recollection of musical and choreographic scores[°] that reference principles of non-linear composition, <non>hegemonic time and space constructs, techno-feminist understandings.

We make use of two connected digital interfaces for live algorithmic composition: Conductive^{°°} an audio system live coded in the programming language Haskell, and a web browser to code in JavaScript. The interfaces are connected through OSC tools enabling data-sharing and possibilities for each system to influence the other.

The title of the piece can be translated as 'a circle and a half'. This 'half' is interpreted loosely to mean an incomplete circle. The <choreo-graphic-code> brings repetition and reversibility as central to the piece which unfolds in a circular pattern.

[°] See examples at: <http://circle.renickbell.net/#inventory>

^{°°} Renick Bell: An Interface for Realtime Music Using Interpreted Haskell.

Maynooth: Ireland, 2011. Source: <http://lac.linuxaudio.org/2011/papers/35.pdf>

Círculo&Meio has been performed at The Live Interfaces Conference 2018, at Passos Manuel, Porto and at Spektrum, Berlin. The presentation of the project received support from the Stimulerings Fonds.

source=performance_@Spektrum_Berlin_2018_credit_HenriquePalazzo.png

...ct be paused.

141 core >> "lowerStableDensity" 6 33 >> coreAlt
142 circuloDrip >> superLow2; >> newEnspattern
143 newKitPattern "ensCirculoA" >> lowGlobalDensity
144 "ensCirculoDrip" >> newKitPattern "ensCirculoDrip" >>
145 -- phase004
146 solo "atmo_stab2" 16 33 >> coreAlt >> 33 >> newEnspattern
147 >> lowerStableGlobalDensity >> alps "cdm32;" >>
148 >> newEnspattern "E" 16:103 >> newKitPattern "ensCirculoDrip" >>
149 signal \$ m1 "victuous_circles"
150 (sendM \$ m1 "victuous_circles")
151 pauseKill e
152 -- phase A'
153 -- phase A'
154
155 core >> newKitPattern "ensCirculoDrip" 16:101 >> lowerStableGlobalDensity
156 solo "atmo_stab2" 6 33 >> newEnspattern

re: /ron.

"click@synapse:/conduc" 04 >>

```
/* reverse engineering machinic choreographies: */
```

Choose a particular website in which you want to intervene; for example you may choose an interface that you find interesting to <re>frame or to <re>phrase, maybe for identifying problematic interaction or design issues, rhetoric..

Open the 'developers tool' of your browser, with this tool you will be able to visualise the <back>stage of the website. By using the 'inspector tool' you can navigate through the existing HTML structure, and modify locally the content of the website. You can <re>move textual or other elements..

Let the choreographies begin!

Find more info at: http://joanachicau.com/rehearsal_series.html

// co-rehearsing future realities

How to move away from <pre>choreographed environments and compose our own choreographies?

Choreographies are socio-cultural constructions. They have the potential to critique current systems, political positions or dispositions and to provide alternatives to <counter>move. Like choreography, web design defines ways of moving, collectively or individually, through fluid and complex landscapes of information displays, networked spaces and multimedia environments. The web, with all of its properties, designed intentions and ideologies, has become my rehearsal space for bringing into shared consciousness the physicality of code and the corporeality of the machine.

«And if so far we thought dance as movement of the body, we can now think it as movement of the movements among different bodies. This is the first form of circulation of the movement: the movement moves. This is the beginning of its life.»^[1]

<Choreo-Graphic-Hypothesis> gathers different experiments on how choreographic strategies may further inform the emergence of a new poetics within computation, like vessels and particles all in movement. The work is also a quest to empower the construction of common and inclusive choreographies within digital media spheres and apparatuses at work. The resulting movements traverse disciplinary boundaries and create new hypothesis of the ways in which knowledge and information can be <co>designed: visualized, represented, interacted with and communicated.

^[1] Daniel Blanga Gubbay: *The Movement as Living Non-Body*. In Movement Research Performance Journal #51, 2018

// biographies

Joana Chicau is a graphic designer, coder, researcher - with background in dance. Her trans-disciplinary project interweaves media design and web environments with choreographic practices. Chicau has been researching the intersection of the body with the constructed, designed, programmed environment, aiming at widening the ways in which digital sciences are presented and made accessible to the public. She has been actively participating and organizing events with performances involving multi-location collaborative algorithmic improvisation, open discussions on gender equality and activism. Web: <http://joanachicau.com>

Femke Snelting works as artist and designer, developing projects at the intersection of design, feminism and free software. In various constellations she explores how digital tools and practices might co-construct each other. She is member of Constant, a non-profit, artist-run association for art and media based in Brussels. Since 1997, Constant generates performative publishing, curatorial processes, poetic software, experimental research and educational prototypes in local and international contexts. With Jara Rocha she activates Possible Bodies, a collective research project that interrogates the concrete and at the same time fictional entities of 'bodies' in the context of 3D tracking, modeling and scanning. Web: <http://snelting.domainepublic.net>

Magdalena Tyzlik-Carver is an independent curator and currently she is Assistant Professor in Digital Design at Aarhus University. Her research investigates intersections of computation and practices of participation in contemporary art and culture bringing together art history, software studies, affect theory, curatorial practice and new materialism. Through curating she explores relational arrangements of humans and nonhumans and their biopolitical creations through posthuman curating and curating in/as common/s, future thinking, affective data and data fictions. She curated and co-curated exhibitions including Corrupting Data featuring SPAMM POWER (2017), Ghost Factory (2015, 2013), Gaslighting (2013),

common practice (2010), (IN)visible networks (2008) and Participation (2007). She is co-editor of Executing Practices (Autonomedia 2017, Open Humanities Press 2018) a collection of essays in the area of software studies and artistic practice. She is currently working on a research and exhibition project Screen Shots: Desire and Automated Image.

Web: <http://thecommonpractice.org>

Genevieve Costello (1988, USA) is a practice-based cultural researcher and editor engaging with the relationships of society and technology. She works with writing, popular device medias, world-making, and role play. Currently, she is a PhD candidate at Royal Holloway, University of London. She has previously collaborated as part of Metahaven (Amsterdam) and Hackers & Designers collective (Amsterdam) and worked as a producer of urban art interventions, strategist, and visual display designer in New York City. She holds a Research Master of Arts in Cultural Analysis from University of Amsterdam (2016) and a Bachelor of Arts in Visual and Critical Studies and Fashion Design from School of the Art Institute of Chicago (2010). Web: <https://genevievecostello.net>

Yin Yin Wong (1988, NL) is a graphic designer and publisher specialising in typography and art book publishing. She holds an MA in graphic design (Werkplaats Typografie, Arnhem) and works as director at Publication Studio Rotterdam. Since 2018 she is part of the queer collective 'Tender Center' which runs a womxn-centered queer space in Rotterdam. Some of her recent work includes: Exhibition design and curation for 'Catalogue' at Showroom MAMA (Rotterdam); Design and production of digital exchange platform and website for the international network of Publication Studio; Book design and publishing for 'Crooked Elbow, Serpent Brain' publication for MFA Piet Zwart Institute for the Arts (Rotterdam). Web: <https://www.publicationstudio.biz>

// colophon

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