

ALITY

This is a collection of words, terms and notions that have been relevant to the making of ALITY - a piece instigated in 2016 building on the themes of our previous work TRANS- (2015). The lexicon is comprised of terms we have borrowed from other people as well as those that we have coined ourselves to better articulate the mechanisms at work in our thinking. Some of the concepts have travelled with us for the whole journey while others took their departure at earlier points. In this way the lexicon functions as a documentation as well as a present picture.

This lexicon can accompany you during your time with the work or function as a prologue/epilogue.

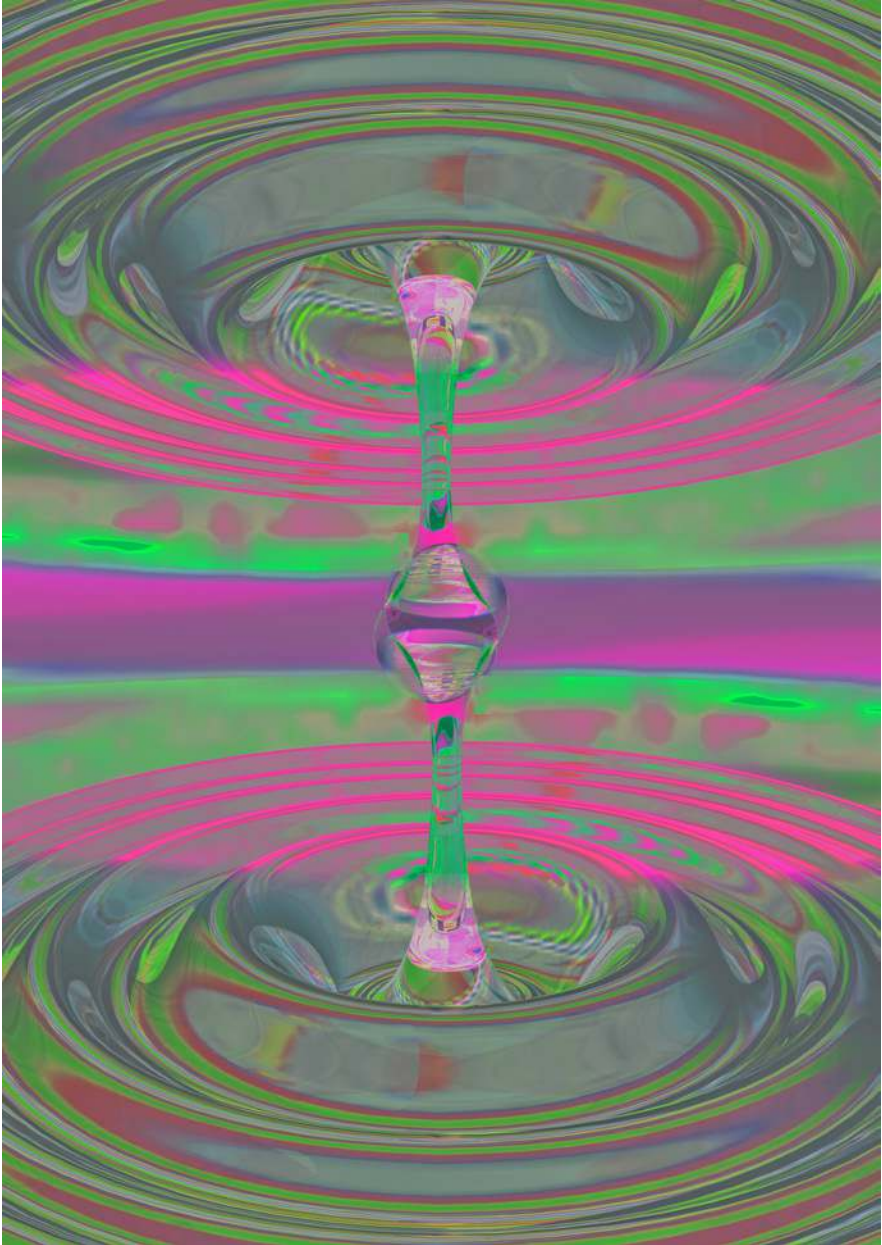
Copenhagen, 2018

Re•ality

Formed within English, by derivation; modelled on a French lexical item.

(-alité, -ālitā, -ālitās)

1. a suffix describing a state of being
2. a meaning forming element



The Nameless Ar•canum

Latin, neuter of adjective *arcānus*

1. one of the supposed great mysteries of nature
2. a marvelous remedy
3. a great secret only known to a small group

And if Arcanum XIII spoke:

“If you push yourself to go faster, you will catch me. If you slow down, I shall catch you. If you walk peacefully, I shall accompany you. If you start to turn around, I shall dance with you. Since our meeting is inevitable, face me at once! I am your inner shadow, the one laughing behind the illusion you call reality. Patient as a spider, set like a jewel on each of your moments, I am the one with whom you share your life - or if you refuse this, you will not be living the truth. You can flee to the other side of the world; I shall always be by your side. Since the time you were born, I am the mother that never stops bringing you into the world. So rejoice! It is only when you grasp me that life becomes meaningful. The demented who do not recognize me cling to things without seeing I own them all. There is nothing that does not bear my seal. Permanent impermanence, I am the secret of the sages: they know they can only advance on my path.

“Those who incorporate me become powerful minds. Those who deny me, seeking vainly to escape, lose the delights of the ephemeral. Although they are Being, they do not know how to be. While trapped in anguish, they do not know how to live

“Thanks to me, everything turns into dust and collapses. But do not think this is a tragedy. I make destruction a process of extreme splendor. I wait for life to display its most supreme beauty; that is when I appear to eliminate it with the same beauty. When it reaches the limits of its growth, I begin to destroy it with the same love that was used to build it. What joy! What immeasurable joy! My permanent destruction opens the way to constant creation. If there is no end, there can be no beginning. I am at the service of eternity, your eternity. If you devote yourself to transformation, you will become the master of the ephemeral moment, because you will live it in its infinite intensity. It is because of me that desire is born in the belly, in the genitals. Coitus serves to conquer eternity.

“If you did not have a material body, I would not exist. When you become pure mind, pure spirit, I disappear. Without matter, I no longer exist. So dare to dispose of your flesh and bones in my mouth! (Jodorowsky and Costa, 2009/2004)

See also: *Reality*



Repetition but Always **An•oth•er**

Originally separately *an other* (*often a nother , rarely a other*)
(a second, a remaining, a different)

1. any of various alternatives
2. a member of a series of indeterminate extent
3. not the same - different

Going through the same process but, given the unique contingency of the body in any moment, arriving at a different outcome every time. It is a contravention of the logic of reproduction in which an exact copy of the original is de facto desired.

See also: *Loop, Becoming without Being* and *Concrete without Context*



Be•com•ing Without Being

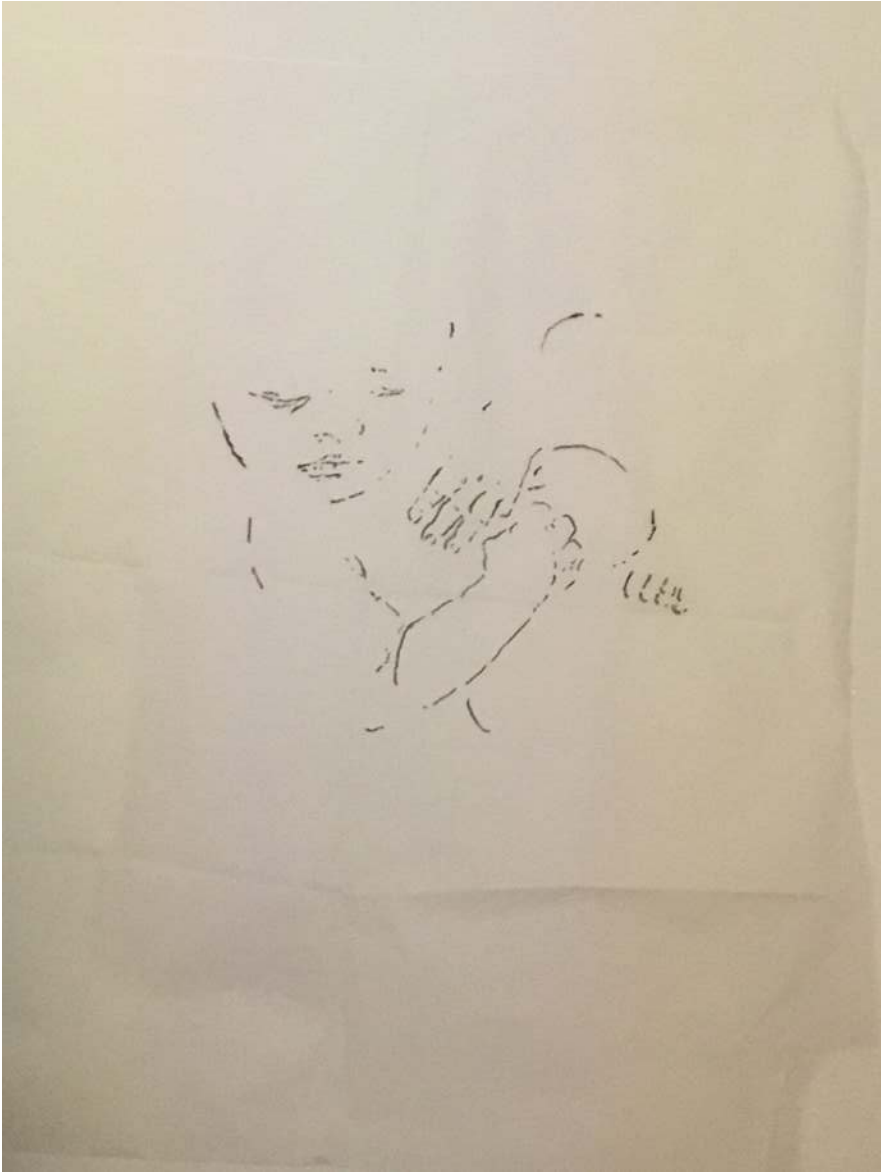
Inherited from Germanic.

(becuman, biqueman, bekommen)

1. a passing into a state
2. to fall into one's lot
3. to arrive
4. Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, "appearing", "being", "equalling" or "producing". It is perhaps best described as an absolute deterritorialization....a creative line of escape that says nothing other than what it is' (Deleuze, 1980)

In practice the performer is asked to engage with the never ending task of attending to the always emerging moment. This labour is constantly producing affects, but never coming to conclusions or prefigured materialization. That, on occasion, concrete materializations do come about is a magical accident that appears as a kind of giving voice to some greater field of resonance. In practice the obsession with the recognisable object of production, the moment of spectacularity, is subsumed by the indictment to work more precisely with the emerging moment without any eye on the creation of super architectures of meaning.

See also: *Loop, Repetition but Always Another, Concrete without Context and Practice*



Cel•e•brate (adj.)

From Latin: *celebrātus*
(celebrātus, celebrāre)

1. to perform publicly with appropriate rites
2. to engage in pleasurable activity

It comes when it does as an overflow of one kind of language, the babble knitting itself into a music that moves the body. It feels like the ultimate collective expression of the room, like a big spirit moving up and out. It occurs as a not yet known physical, energetic and mental ‘release’ an allowing of any expression that is there, an allowing of the body and mind to move, to change, to become.

See also: *Unknown* and *Becoming without Being*



Channelling Body / Chan•nel (v.)

Formed within English, by conversion.

1. to guide or convey something through a particular passage
2. to direct one's energy for a certain purpose
3. a long narrow furrow cut either by a natural process or by a tool
4. to transmit something

The channeling body is developed by an activation of the column of energy that resides at the centre of the body, starting at the base of the torso at the perineum and rising to the crown of the head. Though it is conceived of as a singular column there are energy centres along its length. In the Eastern tradition these centres are the chakras, in a more Western model they might accord with the unique functions and qualities of the glandular system. Often 7 in number these energy centres have each their own quality, roughly moving from the elemental at the base of the body to the ethereal at the top.

Activating the centre line of the body and engaging the energy centres through movement, meditation or song is an act of emptying out or silencing that allows for other materialities to express themselves. The channeling body allows information to freely pass through it, giving access to the different, often forgotten stories and knowledge they hold.

See also: *The Imaginary* and *Practice*



Concrete Without **Con•text**

From Latin *contextus* < participial stem of *contexĕre*

1. to knit or bind together
2. the whole structure of a connected passage
3. The environment in which an artifact is found

Extremely detailed delineations appear in the moments of actualization that can always be read as complete instances. They appear as images or compositions complete in themselves, but arising as if they were *causa sui*, without any perceptible cause or context.

See also: *Situation*



A Call From the Dark

Old English *deorc* (repr. earlier **derk*, with fracture of *e* before *r* + consonant)

(*derk*, *dark*, *therk*, *ðherke*, *thyrke*)

1. a complete absence of light
2. secret or hidden
3. obscure 'to the mind's eye'

That is what we do, we pick up something in the dark. We don't know what we will pick up. We always do this: we pick up a book, but we don't know why. And it happens to be our parent, since the only way to find our real parent is to pick up a book: in the dark. It is mysterious. Maybe it is the parent on the shelf that has chosen us, but it can't be explained. Anyway, this is the way we happen on those books that will change our lives. Of course we have at least heard a signifier, but we do choose in this completely blind way and it turns out to be light. (Cixous, 1993)



De•cen•tral•ized Choreography

Formed within English, by derivation; modelled on a French lexical item. (décentraliser)

1. to cause something to change from being concentrated to being distributed
2. to reduce the power of a governing body
3. to withdraw from a center

‘Decentralized choreography’ is a conceptual meeting point between my “choreoreading” practice and artist Vincent Roumagnac’s speculative notion of “deep stage”. The term indicates a practice, which directs, or “redirects” as Roumagnac says, attention-s to the corners, peripheries and aboves, that form the emerging “scenic milieu”. This understanding meets my understanding of place and space as dynamic entities in which the choreographic “takes place” as simultaneous multidirectional incoherence instead of in and as a monofocal centre. It includes the destabilization of the idea of the dancing human body being the central figure of the choreographic work.” (Kellokumpo, 2018)

See also: *Orbits*



Ex•per•i•men•tal (adj. and n.)

From old French experiment
(experīmentum, experīrī)

1. involving a tentative procedure
2. a course of action taken in order to discover something unknown
3. a speculative apparatus

Without combustion there can be no experiment. The experimental has to ignite like fluorescent flares in the sky, then fade out, leaving an afterimage on the retina so stark and vivid, it lingers as a trail, a trace in the mind's eye on which to perform more iconoclasms. (Samarth, 2018)



Hy•perabsence

From the Greek prefix ύπερ-

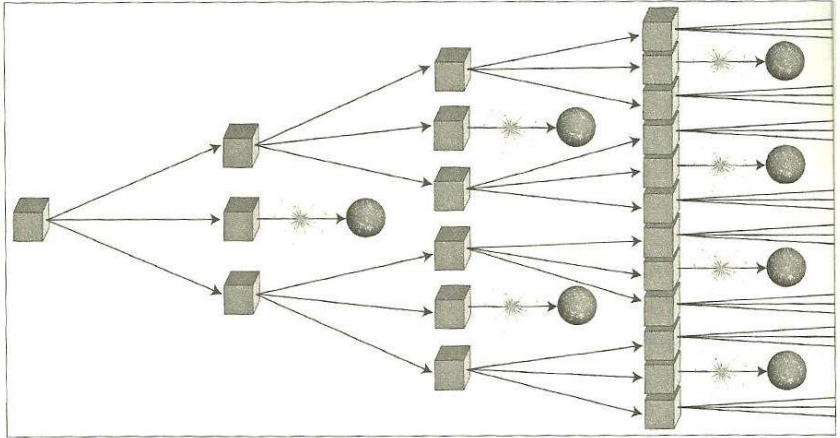
1. a quality present over or beyond ordinary degree
2. something that exceeds human perception
3. extravaganza

HYPERABSENCE by Vincent Roumagnac

Hyperabsence would be a speculative quality of an actant (human or more-than-human) who/which performs with-in Hyperdrama*. Hyperdrama, which embeds Hyperabsence as a performing quality/skill, is not a stable located place and time, that means that the stage where it happens - possibly without happening - is not anymore indexed to a scenic "HERE and NOW".

Hyperdrama, which embeds Hyperabsence as a performing specter, is not depending on a temporality which is determined by human time framing, but one that exceeds it. Hyperdrama, which embeds Hyperabsence as a performing tangent, is not accessible to direct human perception and require at the same time perceptive prosthetic tools and poetics of elusion. Hyperdrama, which embeds Hyperabsence as a performing non-performing, yet manifests as the non-local zone of the paradoxical interaction between unperceivable hyper-reality and human endeavour to engage with anthropocenic asymmetry through a re-trained sensitive experience and a speculative mode of meaning making. This hyperquality of Hyperabsence challenges, not to say provokes, traditional temporal settings of the organization and the production of the Western stage, based on the ideology of Hyper(co)presence.

**The term Hyperdrama refers to the concept of Hyperdramatic Theatre that speculatively dialogues with Timothy Morton's notion of Hyperobject. It is part of the conceptual dynamic of Roumagnac's ongoing doctoral artistic research "Deepening the Stage" on scenic thinking and time ecology, and marks a possible structural shift from the era of Postdramatic Theatre into a time of Hyperdramatic Theatre.*



The Imag•i•nary

A borrowing from Latin *imāginārius*.

(imāgin, imāgo, ymaginaire, imaginario)

1. an assumed presence that has no real existence
2. conceivable only as spirit, not corporeal

We always think of imagination as the faculty that forms images, but for the French philosopher Gaston Bachelard imagination is exactly the opposite - it is what deforms what we perceive. It is above all: "(...) the faculty that frees us from immediate images and changes them." In other words, if there is no change, or unexpected fusion of images, there is no imagination. Following this understanding the images that appear in front of us when we encounter the world are not just simple representations or reproductions, but rather they appear as a particular version of reality that we single out from all the multiple possibilities of animation surrounding us.

See also: *Reality* and *The Nameless Arcanum*



The Poetics of the **In•com•plete**

From Latin *incomplētus*, (-in prefix) + *complētus*
(incomplet, incomplète, incomplete)

1. not yet whole
2. a symbol which is not supposed to have any meaning in and of itself
3. the figure X

In the constant fluctuation between the abstraction of the virtual and the concreteness of the real body there arises a poetic potential, an opportunity to articulate new metaphors, an incompleteness of meaning that leaves space for the indescribable, the not yet articulated. In this poetic potential we find a direct provocation against capitalism's insistence on the "complete and defined" as the only possibility of being. If the "incomplete" is where imagination flourishes - it is only in the light of this incompleteness that we can formulate new futures. In an age of unprecedented sterilization of culture, language and habitat it seems ever more pressing to imagine new possibilities.

See also: *The Imaginary*



Lake of Pos•si•bil•i•ty

A borrowing from French *possibilite*

(possibilitee, possibilitas, possibilis, possibilità)

1. a concept that hasn't been verified yet
2. something that may come into existence
3. a thing among several of which it is possible to choose

Lake of Possibility: a site of exchange, between refracted bodies of words, light and postures, whereby new realities are formed in depths and shallows. (Bisset, 2018)

See also: *Virtual*



Loop (n.)

Of obscure etymology

(hlǫp, hlaup, löp-knut, løb-knude, loup)

1. a single execution of a set of instructions to be repeated
2. a complete circuit around which currents flow
3. the basic pattern of a human fingerprint

Flowers are the attractors of pollinators

Pollinators carry flower sperm

Sperm is half the information

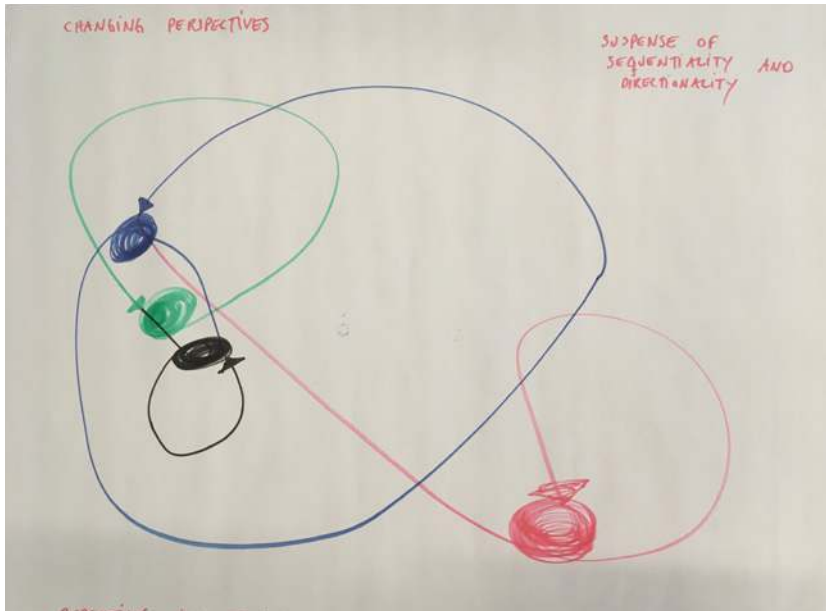
Information is the facts

Facts are what is unarguable

Unarguable is without doubt

Doubt is not being sure.....

See also: *Practice*



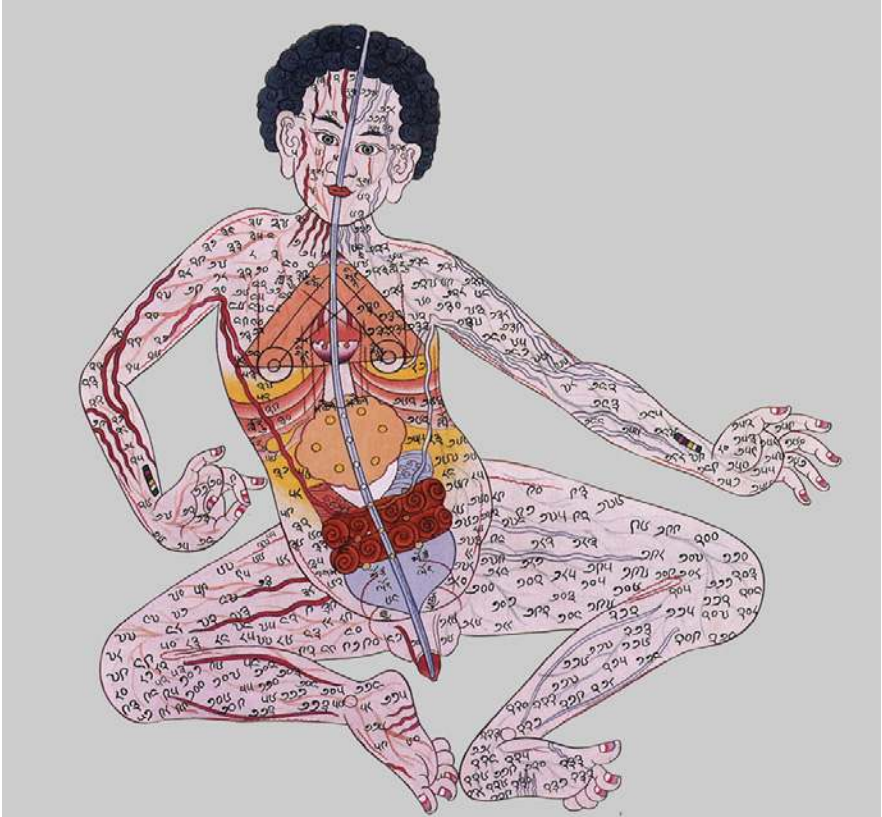
Osho Dynamic **Med•i•ta•tion**

From French *meditacion*; From Latin *meditātiōn-*, *meditātio*.
(meditacion, meditatuion, méditation)

1. a practice aimed at achieving the eradication of rational activity
2. the action of profound spiritual contemplation

A dynamic meditation in 5 sections, practiced blindfolded or with eyes shut to a loud, arrhythmical music score that is timed to the sections. Though meditating in the same space the participants should carry out the sections in isolation ensuring that they do not involve themselves in the others' experiences. If the participant feels the need to stop they should exit the room.

1. First stage (10 min) Chaotic Breathing: Aimed at breaking the logical patterns of thinking.
2. Second stage (10 min) Explode: This is a chance to cleanse the body of energetic blocks created through unexpressed emotion.
3. Third stage (10 min) 'Hoo'+jump: In this section the creative centre in the groin is energised.
4. Fourth stage (15 mins) Witness: From the witness position the practitioner observes the feelings of the body and the movement of the mind without engaging with it.
5. Fifth stage (15 mins) Celebration: To feel free and unbound in body, voice and spirit.



Noth•ing•ness (n.)

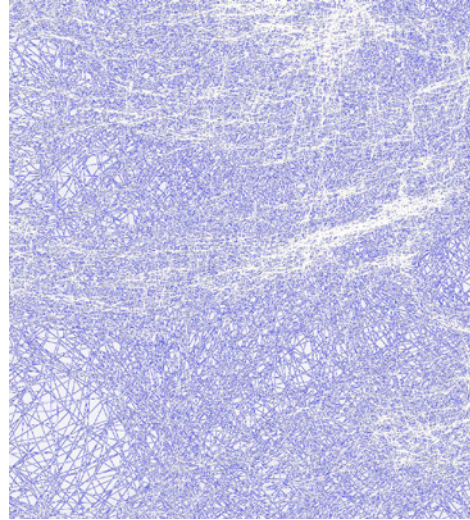
Formed within English, by derivation.

By nothing + ness *suffix*. In sanskrit *śūnyatā*, lit. ‘vacuity’.

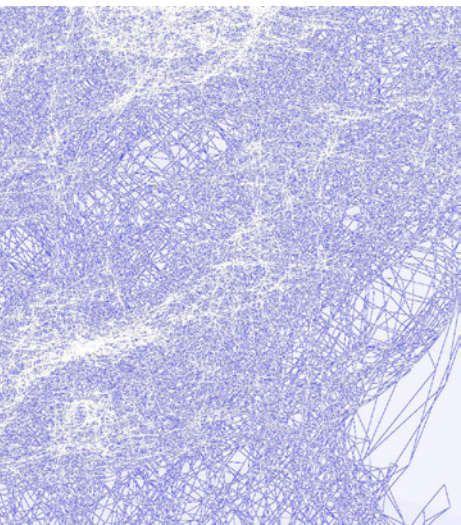
1. an absence of anything
2. a negative which is the reality behind every ghostly affirmation
3. something that has density without weight

Karan Barad unpacks the notion of nothingness in her article *What is the Measure of Nothingness?* Infinity, Virtuality, Nothingness from 2014. She points out how quantum physics shows that the act of observation and the means by which you observe are object forming in a very real sense. For example, observed through one type of viewing or measuring equipment light is a particle, through another a wave: “Measurements are world-making: matter and meaning do not preexist, but rather are co-constituted via measurement intra-actions.” She logically extends this to the notion of the space of nothingness or the vacuum: “Isn’t any utterance about nothingness always already a performative breach of that which one means to address? Have we not already said too much simply in pronouncing its name?” And through applying the conclusions of quantum mechanics to the vacuum Barad introduces her readers to *Quantum Field Theory*, the field of particle physics that extends the indeterminacy principle to the vacuum itself with the conclusion that it is not always composed of nothing. How can it be when everything, even nothing is indeterminate, prone to change its state depending on if or how it is being observed?

Barad continues by introducing the quantum particle as a way to understand the field that ‘nothing’ is composed of, defining them as *quantized indeterminacies-in-action* and elaborating on their ontology thus: “Virtual particles do not traffic in a metaphysics of presence. They do not exist in space and time. They are ghostly non/existences that teeter on the edge of the infinitely thin blade between being and



nonbeing. They speak of indeterminacy. Or rather, no determinate words are spoken by the vacuum, only a speaking silence that is neither silence nor speech, but the conditions of im/possibility for non/existence. There are an infinite number of im/possibilities, but not everything is possible. The vacuum isn't empty, but neither is there any/thing in it. Hence, we can see that indeterminacy is key not only to the existence of matter but also to its nonexistence, or rather, it is the key to the play of non/existence. Virtual particles are not in the void but of the void. They are on the razor edge of non/being. The void is a lively tension, a desiring orientation toward being/becoming. The vacuum is flush with yearning, bursting with



innumerable imaginings of what could be. The quiet cacophony of different frequencies, pitches, tempos, melodies, noises, pentatonic scales, cries, blasts, sirens, sighs, syncopations, quarter tones, allegros, ragas, bebops, hiphops, whimpers, whines, screams, are threaded through the silence, ready to erupt, but simultaneously crosscut by a disruption, dissipating, dispersing the would-be sound into non/being, an indeterminate symphony of voices. The blank page teeming with the desires of wouldbe traces of every symbol, equation, word, book, library, punctuation mark, vowel, diagram, scribble,

inscription, graphic, letter, inkblot, as they yearn toward expression. A jubilation of emptiness.”

And with this possible presence and presence of possibility established she draws the conclusion, not only borne out of theoretical reasoning but experimental evidence also, that: “Ontological indeterminacy, a radical openness, an infinity of possibilities, is at the core of mattering....Matter is never a settled matter. It is always already radically open” and “Nothingness is not absence, but the infinite plentitude of openness”.

See also: *Silence* and *Space of Spaces*

Open•ing (v.)

Inherited from Germanic: öpeninge, oppeninge.
(opnyng, oppning, opneen)

1. an open or empty space in or between things
2. a ceremony accompanying the start of something
3. the first performance (as of a theatrical production)
4. a vacant or unobstructed space

Engaging with a call from the dark and beginning an exchange with what has called you. Working sensitively, negotiating the contact, how deep, fast and direct can the exchange be. A gap opens up between the two bodies and into it pours the image fragments, affects, associations. Committing fully to riding through this exchange from which a relationship condenses. Speak from this relationship, speaking from within, to the person that you didn't know you knew.

See also: *A Call from the Dark*

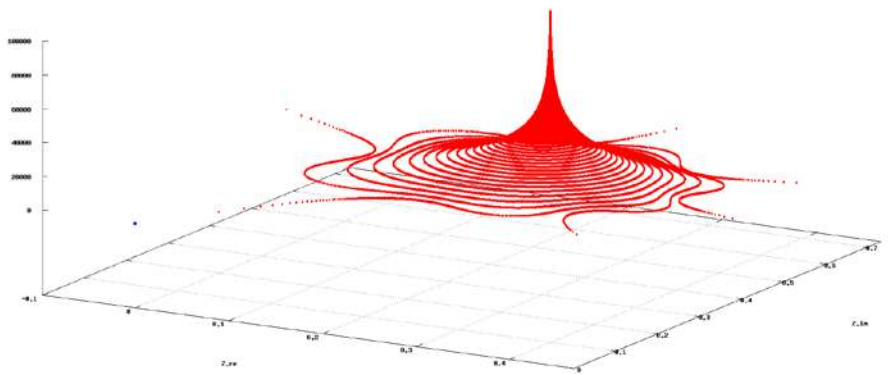


Or•bit (n.)

Of multiple origins: French *orbite*; Latin *orbita*.
(orbiteez, orbite, orbyt, orbitte, orbit)

1. the (usually elliptical) path described by one celestial body in its revolution about another
2. a particular environment or walk of life
3. an area in which something acts or operates
4. the path of an electron around the nucleus of an atom

“An elliptical trajectory arranged in a concentric relationship. The non-hierarchical, every-seat-is-a-front-seat, nowhere to hide qualities of the circular are preserved but dynamics are altered. The outermost orbit has a sense of differing perspectives, great distances mixed with near proximity, while the innermost orbits have a narrower focus (all elements can never be in focus), but an even experience when it comes to proximity.”



Prac•tice (n.)

Of multiple origins: French *practiser, pratiser*; Latin *practizare*.
(practese, practyse, practiceiz, pratsyse, practiceeze)

1. the knowledge of how something is usually done or a customary action
2. the repetition or exercise of an activity in order to achieve mastery and fluency
3. to avail oneself to something

Practice involves the application of an iterative methodology. The integrity of the attempt in the act of repetition is valued higher than any possible outcome. Developing a practice involves an act of embodied thinking, where certain subjects are explored from a place of lived experience. In this way, embodied thinking provides knowledge that can be translated into a language based articulation around which new strategies are built, but it can also be left as an embodied understanding alone. Engaging in these type of processes allows the practitioner to exercise all tissues of their body - from the physical, those that belong to a mode of thinking and those of a more energetic character. These different capacities are at the same time singular and deeply intertwined. Nothing is ignored, but also nothing is there to be kept.

See also: *Becoming without Being, Repetition but Always Another and Loop*



Re•la•tion (n.)

Of multiple origins. From French *relacioun*; From Latin *relātiōn-*, *relātiō*.

(relacioun, relāt-, relació, relación)

1. the position that body holds with regard to another
2. to have or to make reference to something

The relation is what exists in the space between us, it is a unique and evolving tension that is created by the contingency of the bodies that it contains. It exists as a part of the social that is not codified and involves an unaugmented subjectivity that incorporates, in the case of people, emotions, associations and intuitions. It is a space that invites the most intimate tissues of a being forward and is intensified through a deep sense of witnessing.

See also: *Situation* and *Witness*



Scene (n.)

Of multiple origins. From French *scene*; From Latin *scēna*.
(scene, sene, scène)

1. An assemblage of objects presented to the view at once
2. A theatrical display
3. A landscape
4. Offscene, Origin of 'Obscene': In Ancient Greek Tragedy, acts of violence were not witnessed by the audience. They happened beyond the eyes, offstage, offscene. Today's reality is illusory, before the eyes, even and especially virtual. (Samarth, 2018)

A dynamic entity that exists in between the individual elements that compose it and how they are perceived as a whole. It appears when complete, singular entities enter each other's field and gather a critical mass that forms them into a constellation with ties of various intensities. The scene is simultaneously experienced as individual parts and a greater whole. It is a singularity that in its interaction with perception delivers a unique sense of meaning.

See also: *Relation, The imaginary, Witness and Hyperabsence*



Sit•u•a•tion (n.)

From French *situation*

(scituacion, situacion, situazione)

1. a state of affairs
2. a moment that excites interest in a dramatic play

A concrete time and place bound instance, which condenses into a static image. It marks the full coming into being of a thing and its subsequent fossilisation.

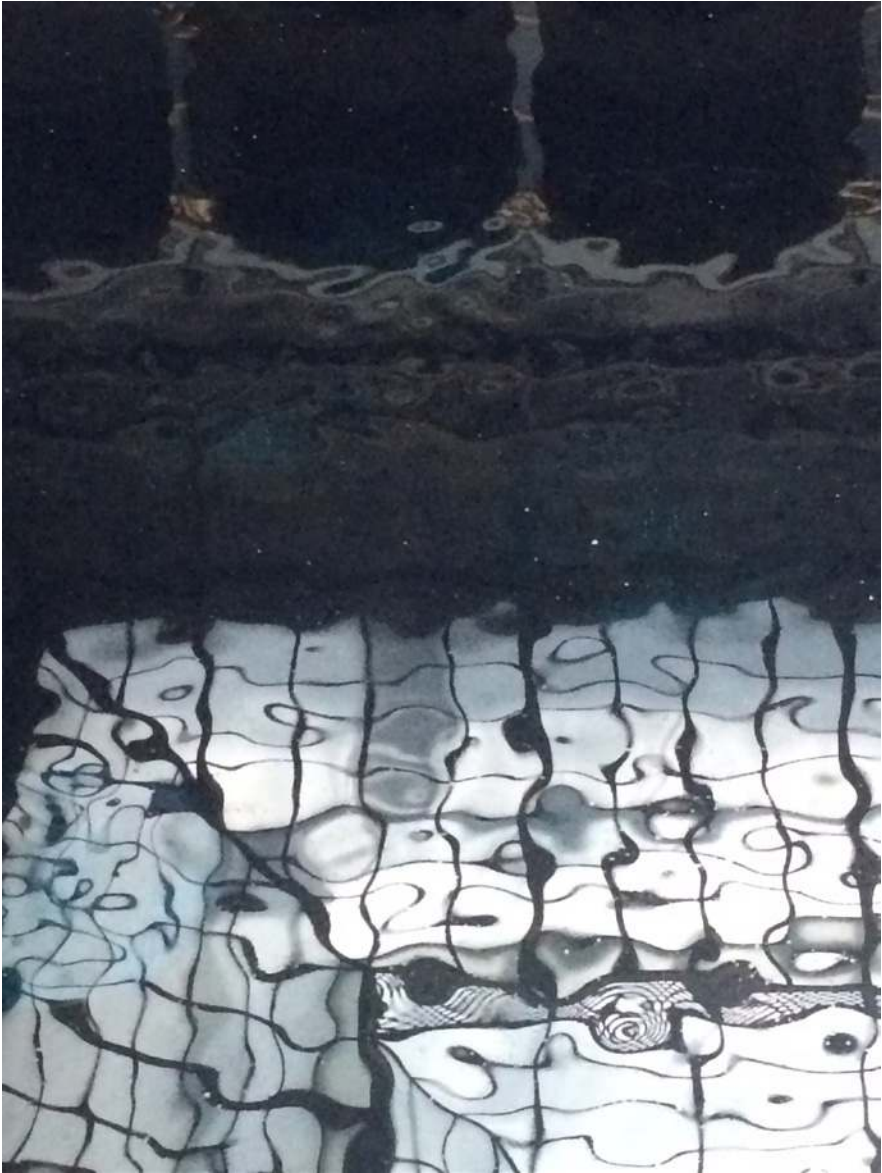


Space of Spaces

A borrowing from French: *space, espace, spaze, aspace*.

1. the unlimited expanse in which everything is located
2. a blank character used to separate successive words in writing and printing
3. the interval between two times
4. the state of mind that one is in when daydreaming

We need to conceive a continuum which yields through progressive differentiation all the discontinuous individuals that populate the actual world. (...) this virtual Continuum cannot be conceived as a single homogeneous topological space but rather as a heterogeneous space made out of a population of multiplicities each of which is a topological space on its own. The virtual Continuum would be as it were a space of spaces with each of its components spaces having the capacity of a progressive differentiation. (DeLanda, 2002)



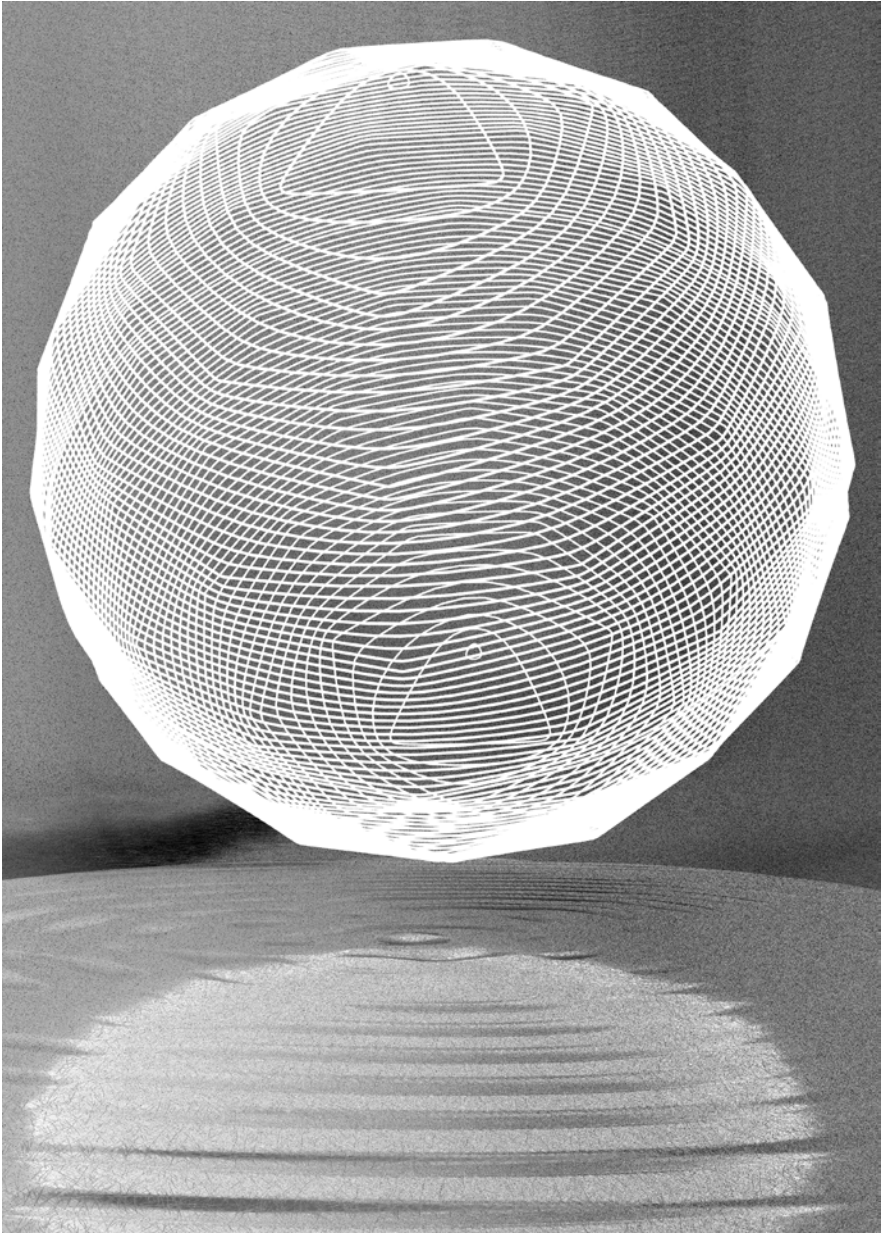
Still•ness (n.)

From old English *stilnes*
(stilnys, stille, stilnissi)

1. Freedom from tumult, strife or agitation
2. Habitual silence

The theatrical is gestural elaboration. The outer layer is cumulative. The spoken stress and meaning can be at odds. The hidden inner core is actually what moves. And that movement comes from stillness. (Samarth, 2018)

See also: *Witness*

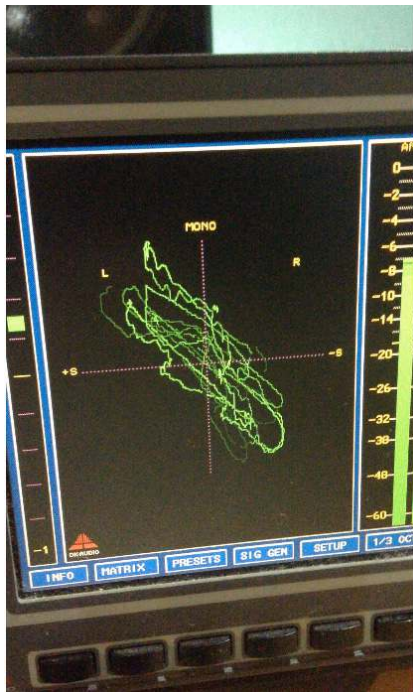


Thinking on the **Line**

From old English *lín* neuter = Old Saxon *lîn*
(lein, lin, lîno, lînum)

1. a row of words
2. a slight depression in the smoothness of a surface
3. a formation of things

The rhythm of a text has the effect of linking thoughts and images thus fueling meaning. Often the demands of the rhythm mean that in performance there is no space for a habit of naturalistic text speaking which is to discover the thought and then speak it. The skill then with thinking on the line is to align the thought, the emotion and the act of speaking so that they manifest in the same moment. They exist in a state of simultaneous immanence one affecting the others.



Turn•ing (v.)

From old English *tyrnan* and *turnian*; From Latin *tornāre*
(tornus, torner, turner, tourner)

1. the act of changing or reversing the direction of the course
2. a movement around an axis
3. to form or shape by rotation

As a relationship relinquishes its grip and the intensity of the dialogical fades, the weight of the performer is returned to the collective. The collective space is intensified and with this re-focusing there is a necessary shift for the entire constellation. This provokes a turning.



Vir•tu•al (adj. and n.)

A borrowing from Latin *virtualis*
(*virtualis*, *virtus*, *virtuōsus*)

1. existing in essence and effect but not in actual fact
2. without the agency of the material
3. nearly, almost.

The virtual is not opposed to the real but the actual. The virtual is fully real in so far as it is virtual...Indeed the virtual must be defined as strictly a part of the real object as though the object had one part of itself in the virtual into which is plunged as though into an objective dimension. The reality of the virtual consists of the differential elements and relations along with the singular points which corresponds to them. The reality of the virtual is structure. We must avoid giving elements and relations that form a structure an actuality which they do not have and withdrawing from them a reality which they do have. (Deleuze, 1968)



Wit•ness (n.,v.)

From Old English *witnes* or *gewitnes*; in parallel with the French *térmoïn* (Latin: *testimonium*)

(witnes, witenesse, wittness, wittenes, wyteness)

1. a person who has seen or can give first-hand evidence of some event
2. to perceive or be contemporaneous with
3. to be the scene

A complete global openness. Being fully aware and receiving everything but not engaging with anything specific. The body is opaque, material only causing the slightest of friction as it travels through us. No presumptions, opinions or judgements. A smooth space.

