

I think better when there's more than me in the mix

approaches to writing dance and choreography

morphing and forming questions

what I experience as some hardnesses or what I call pinches and pain, in the field of dance

the felt walls in my experience in dance

the dance field

work emerges from a more muddled sense or sensation,
a strange contour of an almost something that you don't truly know

“feeling and fielding forces and generating mechanisms
to foster and delineate alongside the contouring of such forces”

fielding choreography
as skin/membrane/interface
between
anticipating form
and
being in a state of dance;
the skin that generates [me/we]

entering-into-relation as absorbency

to craft a struggle toward de-separating world-body

honouring the way in which body-worlds and worlds-body

alldesics
the multi-shape-shifting ways
in which something can live
or in which a strong quality of a different field
lives in a different field flickeringly

a state/s of dance

All this to say that
sometimes when I'm doing a dance piece
I think of it more as a text
and sometimes when I do a painting
I think it more as a choreography.
And I'd like to think-with others,
what is that?

On One Thing Being Another

"Each actuality is what it is and not another"

a **counter-move** to cause-effect types of understandings of movement

Obsessive companion: one-and-not-another-yet-another

questions as balancing poles

the vector of neurodiversity

What is it now to come to the question
as an always differential thinker-mover
who got mad when being said
"in order to dance stop thinking!"
I'd like to explore this disjunction

the problematic idea of movement as pre-conceived as a body moving in space

what would be the politics
of such re-imaging of movement that is not
displacement

?

"machines for feeling"

it almost feels like I'm always doing the same piece but it just morphs

something in me
REFUSES
strongly
the act of documentation

how else can choreographic work live other than video documentation or compilative ways?
how else could we encounter a choreographic piece without relying on the visual aspect of it?
what gets excluded by the formats in existence and their homogenization?

a way to question the centrality of the body in dance and choreography:

How is it that a body can also be in the world, can also dissolve,
how is it that paralysis is not only pathological?
What are we excluding from choreographic potentials
by centralizing the body?

what is the idolization of body doing?

What would it be to say think with the chair?
what would it be to say move with what's moving in the non-moving?
to move the brain-in-the-world?
Or think-move with the chair-bodying?

I also think that the centrality of the body
may also exclude neurodiverse ways.

what about the bodies that tic,
that jump,
that can't stay put?

bodies that can't move?

that don't move within our more normalized notions of visible movement?

why is it so difficult to say that research is in practice and practice is also research?!

I love to think this with the emphasis that Erin has made
in the hyphen, the pole of relation,
the coming and going, the dance in between,
the ways into which things morph,
in which they flickerly become the other

what is the differential quality
between creation and practice?

How language gestures
or
the pre-linguistic forces in language
or
the language germs in **that** move, in gesture

I kiss the wall in daily life and then I carry that into a performative gesture,
but I do this because this is Life

life is full of performative gestures

we do art because we live

neurodiverse bodies are beacons for what is actively unQuieted in the world.
What is a choreography of this unQuietness,
of the

breaks and cracks and un we av able
tensions?

a rigorous form of the necessary unrulyness which also has a form?

how crucial it feels to FEEL other formATS are possible,
or to be invented

this is a plea! maybe this is needed in the worlds we make,
because we can still create them right?!

“dysregulation”

that normative, neurotypical account of a body not able to respond “adequately” to the situation at hand

SHIFTING such word as dysregulation.
Because
yes, dysregulated
as opposed to what?

I need the unregularity of FELT INTENSITIES that generates, creates, fires sparks around me

and carry movements that are more-than me
into eventing, into joy, into art, with and through me/us [me/we]

think, what is it that keeps the ball rolling and producing, in an alive way,
and what is it that may take it to a place in which it stops knowing how to move, so that it has to start all over again
?

a diagnose at 40 .. now knowing something that qualifies the field of a practice differently.

What is it to not know what a diagnose is and means in terms of how it may or may not affect life as lived?

How is it to feel the relevance of naming a spectral differing
in relation to not needing the naming of it
and yet
?

modulatory techniques for what I call
'the sway of experience'

every pathing carries with itself the forces of deviation from its own movements in the way that it piercingly
paths

What is this being on the spectrum yet verbal, that carries a weight that attempts to figure the how of relation
with non verbal . in a way that feels relatable yet non relatable and though feels an immense missing to be
there for

?

this question is fearful to exist due to how our engagements may affect others not only personally but politically
speaking

crafting conditions for event time