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Movement and Moment: In-between Discreteness and Continuity

Anne Douglas and Kathleen Coessens

Introduction

We start with the paradox of movement as simultaneously continuous and discrete, emerging out of our physiology as bipedal beings capable of moving through time by orientating ourselves in space. This acts as a metaphor for how we develop knowledge in the world through different levels of expression, translation and trans-mediation.

When we try to understand, interpret or reflect upon the continuous flow of experience, we have a tendency to enter the realm of the discrete. The interplay of the discrete and continuous appears in our use of contrasting words and classifications. It is present in the languages built up by different cultures: some languages emphasise more fixity and others, movement. We encounter it in our knowledge paradigms, producing on the one hand stable, static elements and relations in order to gain some control ('aboutness knowledge'), and on the other animate and experiential ways of knowing ('witness knowledge') (Shotter 2005).

In this text we explore these tensions from the perspective of artistic practice and research. Artists work with, may even invent, forms of notation, tonal or colour relations, conventions of perspective underpinned by relatively stable systems and agreed codes that are a means of revisiting and re-expressing experience. In doing so the artist draws on both ways of knowing – 'aboutness' and 'witness'. How is this achievable? We propose the notion of interval as a means of holding both knowledge

with and knowledge about in tension, of engaging the paradox of the discrete and the continuous. Artists always orientate themselves within knowledge as experience even when they are inventing new systems, codes or notations. This may be a profound difference with conventional science, which severs the experiential relationship at a certain point in the construction of knowledge.

We will explore how notation (the discrete) allows the artist to align and judge impulses from his/her inner and outer worlds, producing a synthesis – or a kind of somatechnics – that can be grasped and shared beyond the individual. It is discreteness within continuity, the choreographic within the dancer, the score within the music, the compositional within the performance, the range of mark, tone and colour within visual arts that enable artists to create. They rehearse the same paradox as is played out in nature – left to right foot produces walking in the same way as point to line produces drawing and sounds to melody produces music. The discrete, the interval – the space between – allows for a change of direction and, simultaneously, for continuity.

Part 1. The Paradox of Movement and Moment in Nature and Culture

In the Body

This paper explores a paradox. We breathe in, and then out. We walk by making paces, alternating left and right feet. Walking and breathing are made up of discrete intervals of space and time, involuntary actions of the living body sustaining continuity. Continuity in movement is seemingly constituted by its opposite. The necessity to transpose the weight of our body between first the left and then the right foot creates motion. The heart beats, the blood flows. The dynamics of the body are rhythmic, syncopated, patterned. The body is always in motion (not to be so is death).

Its continuity is exchanged for and expressed by discontinuity. Marks create the illusion of some point of stasis.

In Language

The paradox of moment and movement, of continuity and discontinuity is present in language and semantics, and we can generate a list of connotations relating to this relationship, some of which will be discussed further below.

continuity	discontinuity
continuity	discreteness
dynamic	stasis
movement	moment
being	acting
trajectory	position
process	essence
mobility	identity
arrow	point
active	passive
subjectivity	objectivity
synaesthesia	classification
experience	analysis

The Greeks quarrelled over this paradox. Heraclitus maintained that the world is continuously changing and created the metaphor, ‘one cannot step into the same river twice’ (see 2013: fragment 41). In opposition, Parmenides defended a static image of the world, claiming the notion of identity as the basis of reality, made up of unchanging, single static elements (Coxon 2009). Aristotle, in his *Metaphysics*, brought both positions together by considering reality as neither exclusively in flux or

movement, nor exclusively static (Ross 1953). All things bear a *dynamis*: a potentiality towards becoming animate, towards realisation; a process. Yet at the same time, reality contains certain essences: points of reference through which renewal and repetition are ways of countering the unpredictability of chaos; static, identical structures.

Is discreteness, then, an emergent faculty of the human mind, or is it just one aspect of the way in which the world is manifest? In *Actual Minds, Possible Worlds*, Jerome Bruner (1990) describes two ways of coping with the world, called the 'narrative mode' and the 'paradigmatic mode'. The human being experiences and interprets the world on the one hand in a narrative way in which continuity over time and space is primordial and offers coherence and meaning to our experiences. The past, present and future are linked through the narrative, while our life happens always in the present. The discrete 'now' moments are lived in a continuity, encompassing past and future. On the other hand, the paradigmatic approach enables humans to fix experience into categories, schemas and analyses. Elements become fixed in 'now', categories that nonetheless have a 'universal' and 'eternal' quality. This offers a consistency and the possibility of bringing new experiences into older systems of experience. It also offers a recognisable framework to communicate our experiences. Narrative and paradigmatic approaches thus offer different ways of coping with the world: the one aiming at continuity and experiential truth but process-directed; and the other directed at argument, at formal and empirical proof.

Not only words inside language, but languages themselves partake in the paradox, as they are divided between more ontologically oriented or 'paradigmatic' languages and more process-related or 'narrative' languages. Essence-related languages – like most European languages – concentrate on nouns and essences.

Process-related languages – like Appalachian or Chinese languages– do not name the essence or object itself but describe these by the process in which they happen.¹¹

In Approaches to Knowledge

Let us take the example of knowledge. Knowing is a process and a change of state from not knowing to knowing. Within this movement we also speak of discrete moments, an ‘epiphany’, an insight, a realisation as a kind of astonishment. The astonishment starts as a subjective, experiential movement and then evolves into an inquiry that can be more or less beyond ourselves, movement from self into the world.

In this way, the act of knowing implies a deep focus, a concentration upon some thing that is part of an event which becomes a search beyond the immediate and contingent:

The search for explanations itself lifts us out of our narrow concerns; and the free consideration of possibilities, placing a matter within a wider matrix of possibilities. [This] not only increases understanding but enables us to transcend the limits of the actual. (Nozick 1981: 625)

Different ways of knowing situate the knower and the known differently. In traditional scientific knowledge we disengage the subjective as well as the context from the investigation. To ‘know’, in this sense, is first to take ourselves out of the centre of the inquiry, setting ourselves at a distance. Secondly, we take our subject out of the flux of events and surroundings, out of movement, to establish patterns of relationships that are fixed and unchanging. Thirdly, the object enters a new life inside a laboratory or knowledge setting which allows us to engage with it in an independent way. Fourthly, the world becomes ‘knowable’ in parts and parcels, as ‘picturable

elements' that can be 'placed', categorised and analysed. In this way objects and events release their 'knowable' parts and open up an understanding that would otherwise be impossible to attain in the full qualitative flux of life. We might describe this way of knowing as 'knowledge about' (Shotter 2005: 135). This approach to knowledge hinges upon a certain independence from the subject as well as the circumstances of knowing. While providing a stable basis for sharing knowledge through agreed systems and codes, it does not allow us to evaluate how we might position or orientate ourselves in the new field of knowledge.

Scientific way of knowing	Artistic way of knowing
Objective approach: researcher is outside	Subjective approach: researcher is inside
Searching for universal patterns	Allowing for dynamic (particular) change
Independent and controlled laboratory settings	Open-ended processes where one's own body is involved
Theory, categories: stabilised	Temporary results: not stabilised
Aboutness	Witness

In contrast, in the case of artistic inquiry first we remain at the centre instead of at a distance. Secondly, we work with our subject in its surroundings, viewing it as dynamic, in movement, influencing if not orchestrating change. Such an approach is difficult to trace and fix into knowledge as it allows for the diversity of the particular. Thirdly, our laboratories of experimentation depend upon open-ended processes that exploit the body's plasticity working, within and beyond its constraints.ⁱⁱ Fourthly, knowing is a process of one meeting one's environment in such a way that anticipates change. Being momentarily destabilised by the wondering, the knower re-enters knowledge in a deeper way, by actively coordinating responses, physical, mental and

emotional, to incoming impulses. The artist embodies those impulses in the development of new actions that are judged to be right in the moment (Bohm, cited in Shoter 2005: 144). This kind of knowing exploits the possibilities of responsive action in an interplay with the contingent, like the painter who through entering his world by means of colour, light and depth, changes how we perceive the world while evoking change as the only constant. This is a somatechnical manifestation of knowledge as skill in a kind of perpetual, mouldable state.

In the arts, '[t]he two perfect states, liquid and solid – a totality of image–produce sculpture' (Penone 2009: 150). Paul Klee and Wassily Kandinsky, as artists and musicians, grapple with mobility by researching the intrinsic elements of visual art through their understanding of music. They work with the simplest, most plastic sense of visual creativity. Point and line in drawing constitute the entire realm of graphic art. Starting with point, Kandinsky differentiates between its practical, abstract meaning in text (a point in the wrong place is immediately noticeable) and a point in drawing. Kandinsky is not interested in the practical meaning but in the experience that drawing offers.

Once and for all, I sever the point's connection with what seemed to be its own peculiar environment. I transfer it into the extraordinary condition of total freedom from outer expediency, from practical meaning. The reader, who has suddenly been transformed into a spectator, sees the point on a clean part of the page. He says farewell to the now insane punctuation mark and sees before him a graphic painterly sign. The point, liberated from its coercive destiny, has become citizen of a new world of art ... The inner sound fills the ear that can hear ... The reader, who is now spectator, must open his eyes and ears. (Kandinsky 1982: 424)

Kandinsky's differentiation between the abstract symbol of a point in text and the drawn point that exists for its own sake 'far removed from the diagrammatic' (Kandinsky 1982: 425), in experience, resonates with Shotter's differentiation between 'aboutness' and 'witness' (2005) and Bruner's 'paradigmatic' and 'narrative' ways of knowing (1990), the former abstract and theoretical and the latter, experiential.

For both Klee and Kandinsky, drawing marks a change of state from point to line, from stasis to movement. Drawing as movement can take the form of an increase in mass, a bigger or smaller circle to 'forms of infinite flexibility and diversity' (Kandinsky 1982: 425). Drawing can mean a shift from the practical and abstract to the experiential and metaphysical. A line of drawing discloses 'an inner sound of artistic significance' (Kandinsky 1982: 425). The reader of abstract signs and codes becomes a spectator of an activity, drawn into the image and its moment of production.

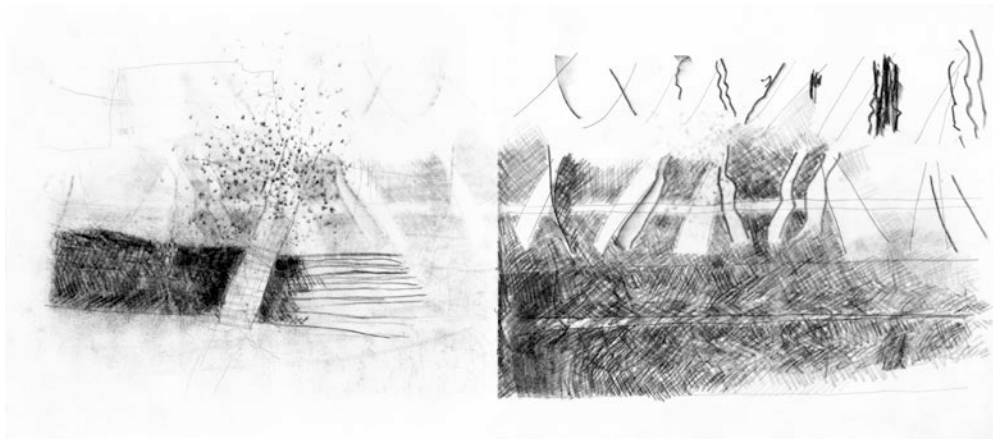


FIGURE 1 Point and Line drawing, Douglas, *Sounding Drawing*, Woodend Barn, October November 2012

In this liberation, a line moves with another line around an imaginary main line, like the body moves around its centre, tracing new paths around previous embodied or imagined trajectories. Through point and line, movement is organised. By

internalising events in the world, by working with them in the imagination, reliving them in marks and materials from his/her own body and its movements, the artist constructs meaningful connections (Klee 1972: 17). In drawing, ‘the slightest inflection of the artist’s feeling is reflected in the slightest inflection of line’ (Kandinsky 1982: 427).

The line can be varied, active as in tracing a way forward, passive as in containing and organising space through the vanishing point. Line enables us to transpose our experience of the functioning of our own bodies into an understanding of the conditions of life perceived in other events: the path of movement of the arrow propelled from a bow towards its target; the cascading of water down a waterfall; the trajectory of a bullet fired at a steep angle that turns and falls to earth with accelerated energy; or the deflection of a meteor in orbit towards the earth as it traverses the planet’s atmosphere (Klee 1972: 48–9).

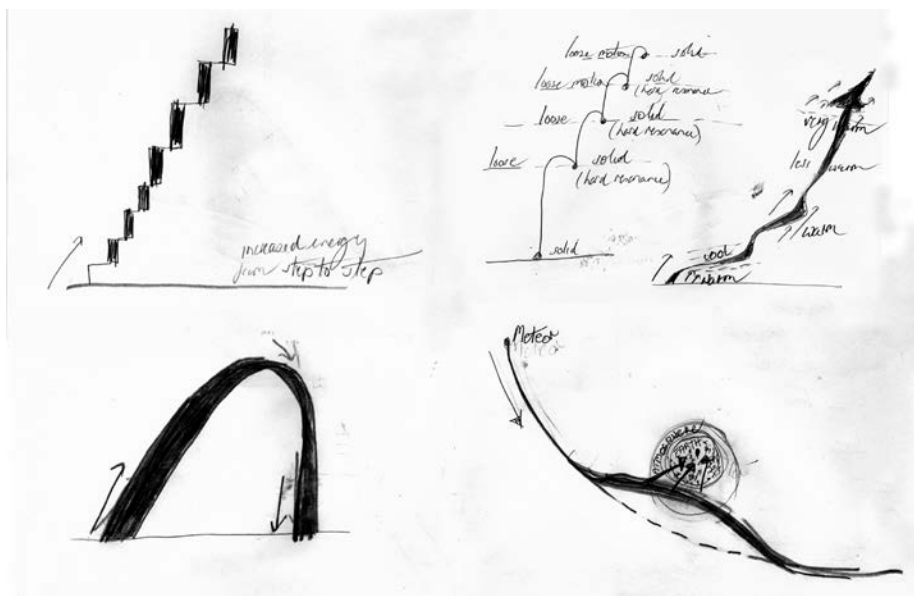


FIGURE 2 Douglas’ redrawing of Klee’s *Pedagogical Sketchbook*: 48,49

Such artistic working from stasis towards mobility, from inside to outside and from chaos to order, back and forth, depicts the human urge to change between both states. We find attempts of such actions in the child exploring in similar ways from its centre

when singing its own refrain. Gilles Deleuze and Felix Guattari describe the three movements in which the child engages in order to encounter the world and the self, and to tame the unknown. The movement of the song pushes the child to engage in the world, while the refrain comforts by stabilising the child's centre and creating the known place – the point:

A child in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song. Lost, he takes shelter or orients himself with his little song as best he can. The song is like a rough sketch of a calming and stabilizing, calm and stable, center in the heart of chaos. Perhaps the child skips as he sings, hastens or slows his pace. But the song itself is already a skip: It jumps from chaos to the beginnings of order in chaos and is in danger of falling apart at any moment. ... Now we are at home. But home does not pre-exist: it was necessary to draw a circle around the uncertain and fragile centre, to organize a limited space...The forces of chaos are kept outside as much as possible, and the interior space protects the germinal forces of a task to fulfil or a deed to do... Finally, one opens the circle a crack, opens it all the way, lets some one in, calls someone, or else goes out oneself, launches forth... As though the circle tended on its own to open onto a future, as a function of the working forces it shelters ...One launches forth, hazards an improvisation. But to improvise is to join with the world, or meld with it. (Deleuze and Guattari 1988: 311)

Through movement, opposition to the world disappears. What takes its place is an improvisatory attunement. In walking, in drawing and in singing, movement generates an intensity, a drive that opens up meaning and orientation. A composition emerges between body and environment, be it between the hand, the pencil and the paper; or the earth, the feet and the body; or the voice, the breath and the sound waves. The

composition of the song balances in between the stable, the system, the repetition of the refrain and mobility, the urge to move, the trace.

As human beings in culture we make the move from wondering to inquiring, analysing and categorising. We translate these inquiries into knowledge frames by way of semiotic and symbolic systems. This reflects the human urge to renew or revisit experience in order to understand it and gain some degree of control.

However, in art particularly, these codes and systems, far from being applied to experience, need to be embodied, lived in order to produce a synthesis of incoming and outgoing impulses. Wonder and inquiry in art undergo another phase in which individual and environment meet in an encounter that is sensory, physical, mental and emotional. In this way, artists move to and fro between external and internal means of perception and expression, now realising a score and following the notational rules, then performing, interpreting and synesthetically translating these scores, blending them with one's own inner experiences. By analysing discrete moments, it becomes possible to transpose, transform, translate them into signs and symbols and their narratives, into notation and drawing, documenting what has happened to inform what might happen next.

Part 2. Moving to Art by Interval and Interplay

Between movement and moment, there still exists a tension, a definable element which is neither movement nor moment, or more precisely, which is both at the same time. This is the notion of interval.

The notion of interval is always present in life. Experience itself may be imagined as an ever-changing interval between 'I' and 'the world', or more particularly between the states of being awake and asleep, between silence and

communication. Like the child in the dark, we can fear these intervals and search for a song, a refrain that becomes a code and a ritual. A strange, private experience has revealed this in an everyday setting. At home, Kathleen Coessens, co-author of this chapter, has a copy of a painting, Joan Miro's *Blue II* (1961). She used this to calm her youngest son by 'sounding' an interpretation of the points and lines of the painting. The painting became a score. An urge to enact the painting, to render dynamic the graphic, moving from silence to sound (from the graphic to a performance of music) while traversing from sound (the daytime play of the child) to silence (night and rest). The interval here refers to a shift in life experience, a transgressing of the borders between events and moments, moving to other events and situations. At the same time, the shift in life experience becomes also a shift of interplay, of free association and movement between embodied memory and artistic expression, between the subjective and the objective.

Interestingly the construct 'interval' appears across art forms. To a visual artist/draughtsman, an interval is a space between points or qualities of line on a surface. To a musician, an interval occurs between pitches either harmonically (simultaneously) or melodically (through time). To an architect, an interval is a space between physical points, between ramparts and palisades. To a playwright or actor, an interval is a period of time between parts of a play. To a poet, it is the space of play between words and silences deployed effectively to create meaning. In these occurrences, interval between one entity and another importantly holds in tension an opposite quality; the silence between sounds, the line between points, the space between in and outgoing breath.

The space implied by the interval is never fixed, but resonating and vibrating, created at once by the encounter of two points, two texts, two pitches, two themes and

by the encounter of the interval itself and its limits. In the interval we merge stasis and *dynamis* in different ways to cope with the world. For the visual artist, the interval between creation and manifestation goes from the dynamic to static: energy is deployed in the creation of the outcome – a ‘fixed’ artwork. For the musician, the interval goes from stasis to the dynamic: encountering a score, a fixed notation and creating music on the basis of it by complex motor, haptic and perceptual processes.

The interval, in a metaphorical sense, urges a sense of reflection, of sensitivity, a being in-between different positions. For example, silence as a break in sound creates an opportunity to work with the tension that follows in our imagination, heightening our perception and experience. The interval asks for an enactment at the same time as it imposes a kind of rest. It invites interplay, the blending of moment and movement.

The notion of interval is always present in the encounter with a score. A score itself is full of intervals, but interaction with the score marks the interval between the artist and the artistic creation, between the static graphic notation and the dynamic experience and realisation of it.

Moving from a Music Score: Helmut Lachenmann

Helmut Lachenmann is a contemporary composer who has worked against Western music traditions of notation/performance. His work implies a sedimentation of embodied elements within the musical material. He urges a new embodied approach and a performer’s freedom from traditional embodied habits. He composes with the body, with the acoustic instrument and with the score; he composes in the interval of these three elements. His compositions require the performer to engage with embodied experimentation that exceeds his or her usual artistic expertise. By

highlighting elements in some of his works, the notion of interval and interplay in artistic settings reveals itself in different forms.

Lachenmann's *Kontrakadenz* (1970–71) is a composition for a full orchestra in which the performer, by the use of newly invented instruments or by original and new uses of traditional instruments, needs to open up a whole range of embodied, affective categories of gesture, sense, sound and understanding. Lachenmann struggled with the graphic notation to visualise continuity and discontinuity, movement and moment. The graphic elements merge music notation and sensory experience – both visual and auditory. Marking the cadence of falling table-tennis balls, the score recalls the saccadic noise's dependence on laws of gravity. The dots come in quicker and quicker and are linked with more and more black horizontal lines, representing both acceleration and density of the event (notational line VI, 2, 3 and 4). The sound of tin washtubs is represented by waves (entry at m.236). These unusual instruments produce a splashing sound of bathwater that references the archetypal image of warmth and security and, as such, raises embodied narratives of emotion and confidence (Nonnenmann 2000: 108).

Here the embodied narrative is rendered in the score as a continuity, a wave movement. The score of the composition seemingly ends up as a one-dimensional graphic artefact full of dots and lines, intervals and continuities, which will be translated into a sound structure. But the musician's relation to that score and the potential sound is multiple and complex, and involves creating a continuity of distinguishable elements.

Music performance partakes in the artistic skills and expertise of the performer, and also in embodied experience. The realisation of music can only happen by way of a transcendental embodied transformation, implying skill and experience,

effect and affect, cultural codes and personal narratives. These can never be explained as a 'translation' of one language or code into another, as a simple trajectory, but must rather be conceived as complex rhizomes or maps of subjective and cultural experiences, of synaesthetic and kinaesthetic means of expression that culminate in the aesthetic outcome of the immediacy of the practice.

The map of Lachenmann's music is even more complex as it forces the musician in an interval that postpones and even challenges that immediacy. Necessitating high musical quality, his music demands an unlearning of traditional somatechnics at different levels. In the first place, each score requires of the musician not to read it as a known language but to decode it anew as a foreign language full of thorough details. Secondly, the instrument too has to be rediscovered as, thirdly, the sounds searched for by Lachenmann question continuously tradition. As such, on a meta-level, Lachenmann's music is a 'political statement'^{iiiiiv}: a highly demanding artistic expression that discomforts the experiences of both musician and audience. It challenges the musician in his/her artistic position and embodied craftsmanship as well as unnerves the expected music and sound frames of the educated western listener. The musician and the listener who engage with this music have to accept the interval, even more, to go for it and question habituated embodied and perceptual patterns — somatechnics — in the broadest sense of the word.

FIGURE 3a Fragment m.22-24, notational line VI (Schlg.) and 1, 2, 3 and 4 (Ad hoc) from Lachenmann's score *Kontrakadenz* (1970-71), Breitkopf & Härtel, Wiesbaden (1970-71)

FIGURE 3b Fragment entry at m.236 from Lachenmann's score *Kontrakadenz* (1970-71), Breitkopf & Härtel, Wiesbaden

Shifting in Scale: The Harrisons

Between inhalation and exhalation, between the cuts in photography rearranged to make up an intact world, there is a break, a pause which renders routine viewing difficult and, for a moment, interrupts continuity. Like a tilting floe it prompts us to jump off and change position – the breathing space as a moment for an invitation to change: shifting position. (Bischoff 1990)

This passage closes a review of a project on the Sava River in 1988 developed by the ecology artists Helen Mayer Harrison and Newton Harrison. They had been invited by Harmut Ern, a scientist from that region, to support a plan for a 500 kilometre square wetland flood plain near the Croatian capital of Zagreb through which the Sava flowed. The work is significantly entitled *Atempause für den Save Fluss (Breathing Space for the Sava River)*.^v

The Harrisons analyse closely the ecology of specific places in response to invitations from government and national and regional organisations. They target the functional and dysfunctional metaphors in speech and in behaviour to offer a new way of thinking about human relations and the natural environment. ‘The cuts in photography rearranged to make an intact world’ here describe the literal and metaphorical means by which the Harrisons undermine the photograph’s single perspective, interrupting the conventions of presenting a landscape as a continuity. The break or pause, described as the difference between breathing in and breathing out, enables ‘a shift in scale’, ‘a break, a pause which renders routine viewing difficult’, an invitation to the imagination. The artists create the opportunity to identify a whole ecosystem at a vastly bigger scale than initially defined by the wetland flood plane.

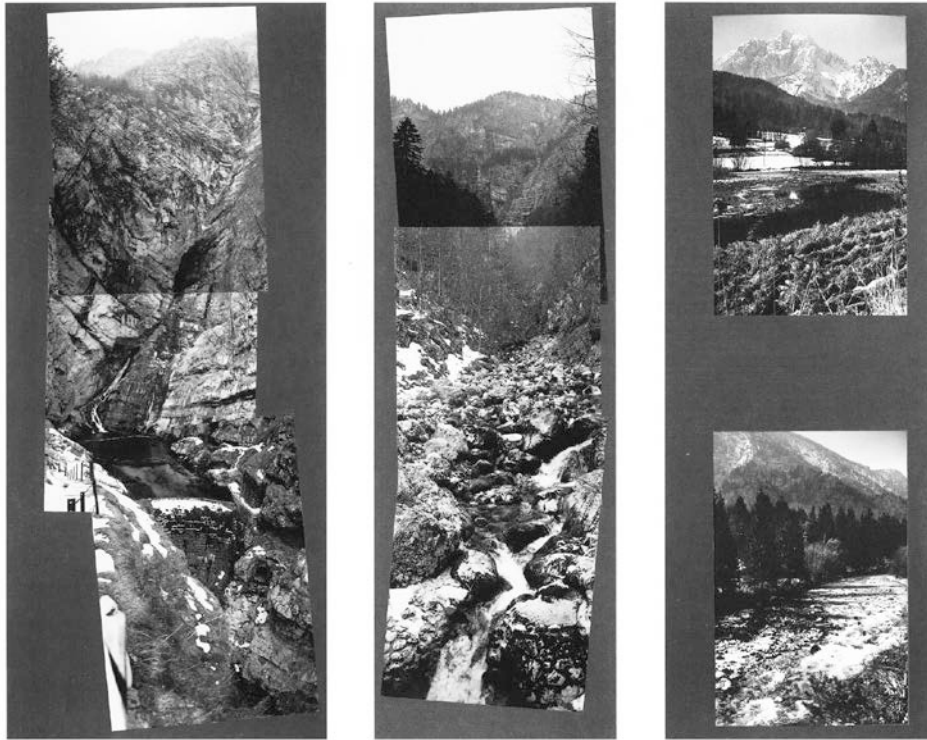


FIGURE 4 A Fragment from Helen Mayer and Newton Harrison's catalogue *Breathing Space for the Sava River* Neuer Berliner Kunstverein, Moderna Galerija Ljubljana, 1990: 3

The Sava River joins the Danube that runs into the Black Sea and it is the ecology of the whole system, the interdependence between one small area – the wetland flood plane – and a vastly larger area – the Danube and its tributaries – that becomes visible in the process. In this way the Harrisons challenge the apparent givens, the conventions of how a particular place is imagined, spoken about and acted upon. Their image is arrived at piecemeal through complex processes of gathering a sense of the particular place, through embodied forms of inquiry by being present and observing, holding conversations, following leads. These result in an interpretation, a set of new metaphors that are presented back for consultation. Their work is unlike that of Lachenmann in the sense that embodied experience results in the 'image', rather than the converse; the score yields the performer's experience. Furthermore,

one might view the process as yielding a new experience and, as a consequence, different forms of action – a somatechnics of movement – in the spectator.

Part 3. Moving Subjectivity by Moments of Objectivity

A work of art is based on the senses and on the logic that derives from them. It is a language based on what we perceive and which according to current science is very different from reality. ... It is [this] principle that determines the astonishment between a real landscape and a painting of the same thing. (Penone 2009:146)

All these artistic examples embed shifts (or should we say intervals?) from the artist's centrality to a life experience, from interval to interplay.

By drawing, I am able to reflect. By reflecting through drawing, I am able to imagine and experiment. Gesture in drawing, like walking, seems infinitely variable. By experimenting and imagining, I am able to make connections, to learn and thereby extend my threshold of understanding. By unravelling a score, I encounter a sound world. I order the world as I move and play, managing its complexity through my body and its experience, through changing points of perspective and gravitational pull. A new thing becomes possible – the capacity to move sensibly within a complex of possibilities, locating where I am in relation to other entities in the world.

The scientific method, taking the perspective of 'knowledge about', seeks to eliminate variables one by one in order to identify a single factor around which cause and effect may be structured. An 'artistic method', draws on 'knowledge about' through its systems of notation but uses these to orientate selves in the world.

Giuseppe Penone, in a similar way, describes the difference between a scientific and an artistic view, considering it as a gift for artists that

Reality is invisible and intangible. This is a great liberation; the certainty that what we see is not the thing that we believe we see, it is not the reality of the senses but the reality defined by science through a mathematical and scientific language that yes, is generated by the senses, but intended to refute their preciseness and ability for comprehension and analysis. (2009, 146)

Where interval is structural within art as an organising principle, it may serve to draw out a relationship between contrasting realities and possibly conflicted positions. The artist tends to work with complexity, marshalling, ordering variables around a horizon that establishes an interval between me and the world, placing emphasis on personal judgement and self judgement, creating different perspectives and different potentials.

Creativity intervenes, allowing us to vary patterns playfully, because it is possible to do so with notational knowledge or trace. Form building in art thereby constitutes an effective visual, embodied method of understanding how the body moves: a complex dialogue between gravity's pull towards stasis – the centre of the earth – countered by the urge to move from that centre into motion, into life. So, let us continue to move, to walk, amble, stroll, trot, scramble, run, drag, dance, hop, jump, limp, creep, crawl, stride, march, jog, stamp, tiptoe, strut, roam, wander, hike, step, pace, shuffle, swagger, ramble, inch, slink, slide, dash, slither, promenade, keep pace, trip along, tramp, storm, trudge, trek, stalk, saunter, travel, tread.....

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ⁱ . Leroy Little Bear in the introduction to [David Bohm's On Creativity \(2004\)](#) articulates Blackfoot philosophy as one of constant movement [and](#) flux in which everything is imbued with energy waves, of being animate and requiring renewal. What we know is simply a temporary [marker](#) or

reference point in the flux. Where European languages stress syntax (ordering of words in a sentence) and dichotomies (good/bad, saint/sinner, etc.), Blackfoot language stresses morphology (the way individual words are constructed) and boundaries that can be transcended with ease. Blackfoot celebrates the making of combinations of sounds in which experiencing means running alongside a happening and describing it ([Little Bear](#) 2004: xiv).

ⁱⁱ . An excellent example of this is the work of the dancer choreographer William Forsyth whose approach to choreographing movement is a form of drawing or inscription in space utilising the vocabulary of line, point and path, imaginatively transposing the body's centre of gravity to different points within and outwith the golden section and working with the consequences ([Lectures from Improvisation Technologies 2011](#), see especially 'Lines of Avoidance 3 – Own Body Position', available at <http://www.youtube.com/watch?v=s31pFzmG0fM&NR=1> [accessed 25 November 2013]).

ⁱⁱⁱ [Coessens paraphrases](#) from a personal conversation between Helmut Lachenmann and [herself](#) in June 2012, [Stuttgart](#).

^v [Atempause für den Save-Flüss was first shown in the modern museum at Ljubljana and thereafter at the Museum of the Revolution in Zagreb, Ronald Feldman Fine Arts in New York, State University of Pennsylvania, the Montreal Museum of Fine Art and finally at the ARTEK Biennial in Nagoya, Japan. In Nagoya it was awarded the 2nd prize for art and technology at the Biennial. The work was translated from English into German, Serbo-Croatian, French, and Japanese. \(email conversation with Douglas , 22.11.2013](#)