RESEARCH INDEX

CHLOE CHIGNELL

I do my poems this way ‘cause I talk from here—haven’t you ever talked to anyone? I’m not an oracle or a musical instrument or a tradition or a stethoscope or a bellows or even a typewriter: I am a tone of voice, warming, shifting, pausing, changing, including, asserting, exulting, including, including, turning & including. I break my lines where I do, as I’m being as various as my voice should be in our intimacy. —Alice Notely

Index

Questions

What can happen, when, how does[1], could[2], what is[3], how can[4], if, then[5]

Places

the theatre[6]
the body[7]
the page[8]
the poem[9]

Words

embodied language[10]
choreographic writing[11]
reading/writing[12]
the bio-text[13]
the score[14]
prosthesis[15]

Companions

I started writing a list of all the people to whom my research and thinking is indebted. The list quickly covered the page and I could not find its end (nor decide its beginning). It became difficult to ascertain which relations were more central or had greater impact on my work than others. Sometimes it is only a word that catalyses a whole rhythm of thinking. Or, it's a question that, for whatever reason, points into those blindspots we call premises and cracks open the belly of a thought. Or, it's an idea that my body resists with such force that it produces a shape for me to learn from. Or, it's an author's entire body of work that provided a field or a house for my own. Or, it's a sentence, stuck in loops on my tongue, that teaches me something about syntax or alienation. What is the measure of influence? Through which means can I honestly track such a webbed inheritance?

Objects of Study

the-girl-with-her-tongue-out[16]
poems and other emergencies[17]
the complete text would be insufferable/language as prosthesis[18]

questions

I wanted to track here the ways in which my questions changed over the course of my a.pass research trajectory. But as I read through my notes my questions sustained the stubbornness of speculative rhetorics; they rarely dared to open out for direct response. In looking over these questions with a friend, I learnt that they lacked precision in either the object of study—that being the things in the world upon which the question acts—or the objects' location in the world–which would necessitate such questions as; where does this phenomena come from? How has it changed over time? Does it act differently in different contexts? etc. The questions that follow are rather speculations that shift analytical or perceptual orientation to certain objects: the body, text, tongue, speech, the written, the score etc. These questions make apparent the journey of the research, they show a process of thinking and the methods of moving from one thing to another. Their assumptions, mistakes and misdirections became tools to look and think otherwise. The question was not a tool that I used constructively but was rather an apparatus for unbuilding: de-composing each question into a new one.

1 What can happen with language when it is given a body? When is the physicality of speaking and writing present within the spoken and written? How does the use of language transform when the physicality of its production is recognised as something more than a functional meditator?

These questions shift perceptual orientations of *what something is or can do* rather than insist on productive/creative responses. It asks for observation of what is there to recognise how agency, autonomy and affect are functioning. The object of study here is a networked relation between two cultural phenomena: the body and language.

2 Could choreography facilitate strategies for (re)writing that living-textual-body?

This question asks about strategy and is concerned with the affective capacity of choreography to act upon an object, in this case 'the living-textual-body'. This question is one of methodology that posits the object as the location of the work. This question identifies a cultural-historical phenomena (living-textual-body) through which we can apply methodologies from artistic practice, namely choreography, to think otherwise about said object. It is about strategy and production.

3 What is the body? What is language?

These questions are by far the least interesting and yet yielded the most significant 'results'. It was in asking a 'what is' question–which I had been avoiding out of fear of coercing an essentialist response– that produced enough resistance for an answer to form. I knew the location of the object of study within these two questions was so vast that it would take more than a lifetime of reading to survey the amount of research dedicated to it. So, in knowing it scope was impossibly vast, I was able to choose a few specific locations and thinkers who could guide my resistance. Namely Paul B. Preciado; through his critique of the heterosexual regime of sexuality and gender—, Helene Cixous; through her writing on Écriture féminine and the ways in which a body and gender is inscribed into text—, and Sadie Plant; whose dispersed, de-centred concept of selfhood gave me words through which I could articulate what I had experienced as an unbound body.

[4] How can we cultivate bio-textual literacy?

This question came after the one above as an annex to 'living textual body'. It is a practical question; one that is interested in the methods of familiarising oneself with the object of study. Through this question I realised that the relation from one question to the next was not a progressive forward movement; building upon knowledge from the previous, but it was rather a backward step. Each question itself offers a space of study. It is often through slowing down a process of thinking—, and looking at the premises that make ground for a thought or a question— that we can notice the small details which make it possible to think further.

[5] If the body is always already text, can we use the prosthetic device in order to reconfigure the anatomy of the body through the attachment of linguistic objects; namely scores.

This question is the most recent in my research. In fact, this is the first time I have written it in this formulation. As I scanned through my notes looking for the question I had to bind together 10 pages of notes which loosely scattered questions on prosthesis, the body, scores and attachment. It offers a little story. The premise paints the scene: the body as always already text, then it invites a ***we*** to make use of an object: the prosthetic device- this making use asks for experimentation, trials, error and eventually strategy. Then it posits an aim of the prosthetic's use "to reconfigure the anatomy of the body" thus giving the experiments a direction and finally defining a type of prosthetic object for the following experiments. The question asks what happens to a body in the attachment of linguistic objects, the score posits the context of dance, choreography and theatre. The question remains unanswered but is ready and willing to be put through the procedure it lays out.

places

The following items narrate the spaces in which this research took place or, rather, the spaces that took to the research. This list is in no way intended as a lexicon of working definitions; rather I aim to describe the ways in which these spaces acted upon and provided for my research. I was curious to understand the different forms of attachment that each of these places made possible. Entering and exiting became ways to think of limits, both spatial and temporal. These entrances and exits became a way of mapping the spaces and the ways in which they could hold or buttress one another.

[6] the theatre

entrance— *possible; although difficult to say where the entrance ends.*
exit—*possible: but only ever into another theatre.*

What to say about the theatre in an index? Shall I give a definition? No, that would be tedious. Shall I do it anyway? No. What about a History? No. A brief etymological tour? Ancient roots seem to be especially good at performing studious research.

From the Latin or Old French Theatrum we find ourselves connected back to Greek theatron and then back further to an even older Greek Theasthai meaning to behold: to see or observe.

Whilst this etymology clearly supports a patriarchal ocular hegemony, we can find a swift transition between behold—to observe, to see; which implies a posture of staring at, positioned outside, all other senses of the body deemed passive—and bewilder; to cause misunderstanding or confusion. Jack Halberstam elaborates this idea of bewilderment as a productive state of unknowing, a process of becoming lost; of being within. I wish the etymology of theatre could have taken us somewhere close to bewilder than to behold because what I really wanted to say was that I love the theatre for what it can do to us all. We enter into a space of representation, where we can start to separate from ourselves; becoming both more and less than. In the theatre nothing is essential, nor true, but everything is there, available to be thought with, curiosity its only obligation.

The theatre is, for my research, a site of experimenting with audience. During *Poems and Other Emergencies* the theatre was a means of collective study: the audience were invited to question and disrupt an implicit system of recognition. The performance is structured around a simple, almost banal score “say what you are doing and do what you are saying”. Through this score each action is written simultaneously by my physical anatomy and the social anatomy of speech. *Lifting an arm, turning the head, walking, sitting, opening my chest, dropping her jaw, pointing.*

Through this score, I enter into a condition which radically disrupts my own flow of thought and my habitual movement syntax. Each gesture bifurcates. They echo out into the bodies of the audience who ask themselves the question ‘Is that walking backwards?’. The presence of the

question compels us to acknowledge the performance as a mode of study; the momentary delay of recognition allowing something else to be seen.

This score—through its simultaneous attribution of description and action—offers a double negative, through which we see every expression as two gestures. In each coupling of speech and movement, the gestures seem to be repetitions or imitations of their couple, yet neither can be reduced to the other and thus play out in oppositional collaboration. If we take an example of a double negative in a sentence: '*I was not unconvinced'*, we can see that the intended meaning is: 'I was convinced', but is expressed without an affirmative and thus includes negation (and its affective excess). It uses that which is not meant in order to say what is. The negativity of affirmative gestures destabilises what could otherwise be taken for granted.

[7] the body

entrance*– possible: use words like; dropping in, descending, deepening. Although the within stretches across as much as it burrows in enclaves of supposedly "unmediated authenticity";*
exit*—possible but less viable; death*

The body has been an inevitable and ongoing location for my research. Despite it always being there, it wasn't until recently that I realised I had no idea what it was. Or rather, I had too many ideas, and was unable to reconcile them into answer that could cover over the gaping holes in the question: What is a body? I wrote more extensively on this problem of the body in Language as Prosthesis (See Objects of Study) from which I quote:

> "A body's composition cannot be neatly delineated from cultural-historical-imagination. Such that the materiality of the body goes well beyond its anatomy of bones, muscles, tissue, blood, water, protein and molecular formation. (…) The body is both a cultural artefact and a dynamic emerging entity."

Through this articulation I could then make a list of the ways in which I can use the word body: as an image, a place, a metaphor, a concept, a historical idea, an experience, a material object, an organism, a dynamic entity, a system of knowledge, an effectual field—and this is not even close to being exhaustive—but which of these uses of the word "body" does this 'I' reside? All of them.

I can end this short note by pointing back to the words of Alice Notely that began this index: "I break my lines where I do, as I'm being as various as my voice should be in our intimacy."

[8] the page

entrance— *can you really enter a landscape?*
exit— *turn away, close the book, but the skin will always wrap the flesh.*

The page has become another kind of stage for my thinking, albeit one with a very different history to the room lined with chairs, dusty walls and a gridded ceiling hung with glaring lights. The page offers the same alienation that I often feel in performing on a stage, yet sustains a gap between the moment of the writer's performance and the time of the audience's. In this gap is a

world of difference. The page is not only surface of inscription but gives body and creates form. The page enables the author to disembody and re-embody their own work. It circulates in strangely intimate and private situations, through which one is inscribed as an audience—a reader—and as such is given the task to perform. The page, and it's reproducibility, spreads the scene of performance, becoming iterative, each readers performance burrowed into the privacy of one life at a time.

[9] the poem

entrance—*conceptually possible: in the manner of feeling thinking*
exit—*possible: in between every word is a door…*

The poem has offered me a space that is interested in writing as much as the written. The poem builds its own body. It doesn't ask for recognition but for curiosity. It is a space of deviance, of seeking out what's lurking within, between and beyond. The poem reminds us that appearance never just reveals. The poem asks us to learn to read again and again. The language of poetry speaks from the margins, it must be reinvented each time it is heard. It is a language of withdrawal, divergence and differentiation. The poem sings out to the other without knowing what that other is. It is subjectivity in the making; through its echoes the poem overflows its writer.

words

These words (or figures or concepts) that follow have acted as (something like) protagonists within my research. When something *happened* along the way it was because of them: because they changed meaning, imploded, expanded, extended or bifurcated. They appear here in the chronological order: in the sequence of my coming to know them. Sometimes, words appear in front of me without yet knowing why need I might them or, how I might come to use them. I like to keep them around, reminding myself they will always do more than I expect of them. They hold within them many histories, relations and ideas. If I keep looking and listening to what they do I can follow the words themselves.

10 embodied language

It was with these words that I entered the a.pass research program. They are attempting to articulate a feminist relation to language; one of embedded-ness and implication.
It was about rejecting an idea that language could function beyond and without a body. It was through embodied language that I came to develop a figure which would feature as a prominent object of study 'the girl-with-her-tongue-out'.

"… The girl with her tongue out is a figure of embodied speech. A body constructed through the sensations of language. The tongue a sinister muscle stretching into the world at one end and disappearing into her body at the other. Her speech both seen and heard is a doubling presence, yet she speaks without full disclosure. Her language spits and withdraws, as laugher pours through a wild smile, one that says 'you don't yet know' a flickering of something to come."

I later came to realise that embodied language, as a concept, supposed that language and body were at some point separate, discrete objects. And whilst we can see many western patriarchal forms of knowledge ascribe to this fictitious division, it is inevitably untrue. Thus embodied language was responding to the condition it was attempting to negate.

11 choreographic writing

I have always considered my writing a bastard; as a practice which would indecently creep into the art form through which I was able to identify myself. The art form through which I could enter a room as say "My name is chloe and I am a choreographer". I was always puzzled by the way in which some things I do warrant my being them and others remain with subject and verb separated accordingly. I tried for a while saying "I am a choreographer and a writer", but the rising heat of anxiety would break sweats in the fluency that sentence. I resigned, "I am a choreographer and I write". Pores moderately dilated; I could get through the sentence dry. I thought that was the feeling of honesty, cool and dry. Where my body doesn't try to leak out of itself— the smell of damp skin and breath heavier than blood. I attached honesty to my body's stability, its edges, temperature and humidity.
`

I started writing, (like many people) because of the alienation that typing 'I' caused; such a neatly bounded shape standing in for the wildly chaotic and plural experience of self. This 'I' was the problem from which my writing departed. The problem I like the most; its persistent inconsistency, its itinerant nature. Versions of 'I' spin off and web out into the world. Through

writing I came to understand that knowing myself means knowing what I am attached to. Through writing I could produce attachment, pull the I in one way or another.

I always thought choreography and dance was my media of thought and that if i wrote it must be an articulation within that paradigm rather than a space of its own. I have led many choreographic writing-workshops, spent residencies in dance studios typing or penning out poems, made dance pieces working with the body as a text. My writing practice has been in relation to a history of choreography and performance; which has indeed oriented my research and my methods. It has held my own body up to the text, it has meant that I never abandon the experience of writing in pursuit if the written, it has always focused on affect. I use words like rehearsal to describe rewriting or editing. I would work in repetition, daily class to forms bodily habits, I was transcribing books word for word. Thinking of style as musculature and body building as my practice.

[12] reading/writing

‹ *my reading is my writing* › I can not seem to locate the source of this phrase nor remember precisely when or where i heard it. It lurks within my notebooks and every so often shows up as a thought. “My walking is my dancing” is the closest I have come to a possible source, which can be attributed to Anne Teresa De Keersmaeker. I can only assume my memory has rewritten it, thinking it more useful in this formation. Let’s open it as a way to say that inscription is not only the procedure of making marks on a surface, but also, of receiving marks. Recently, I was trying to remember how I learnt to read. I have only vague memories of sitting with my kindergarten teacher tracing words with my index finger and timidly mouthing their sounds. To learn how to read I needed all of those tools; touch, sound and sight. At first, the only reading I knew was articulated by a voice. Slowly (although I cannot remember this process) I learnt to read without needing my voice nor my finger. The signs became implicitly linked, or rather imbued, with ideas–(I still find this process mysterious).

[13] the bio-text

This became an important concept for me in order to understand the body beyond the materiality of the flesh; an understanding that could account for the cultural-historical-imaginative structure of the body. I first encountered it through Paul B. Preciado whose work on the regime of sexuality and gender has provided such rich ground to think across the relation of language and choreography. The bio-text structures our desires, sensitivities, gestures and relations. It is made up of all different kinds of inscriptions and traces. Reading the bio-text asks us to shift an understanding of the written from a fixed stable document to inscriptions that are live and dynamic: “it writes with blood, sperm, milk, water, sound, ink, oil, coil, uranium, capital, light, electricity, and radiation.”(Preciado. Countersexual Manifesto. 2018) For Preciado, the bio-text is a means of addressing the embedded materiality of the heterocentric sexual regime. We read the codes and structures which form a matrix of habits, ideas, representations and logics that move beyond a singular body towards the social, cultural and historical.

Most of us have learnt to read texts written somewhat similarly to this one, but how can we cultivate a literacy of a writing that happens without these tiny shapes all lined up or without a page? How do we begin to recognise the cultural, social and historical inscriptions which have

built our bodies into the shapes and forces that we *live* though? The question we arrive at here is: How can we learn to read the bio-text?

[14] the score

The score entered my research through P*oems and Other Emergencies*, and became a means of addressing the prosthetic possibilities of linguistic objects. I maintain a working definition of the score as: a set of linguistic instructions for navigating gestures and relations. It sets up a conditionality of experience and it provides a frame for moving, sensitising and responding. Here, I will make a quick note of the difference between the kind of score that I have been using in my research, and the score that is a notation or document. There has been a long and (mostly) unsuccessful tradition in western dance to produce systems of notation that would make dance durable beyond its performance. Many systems have been developed in order to produce a written document that is able to be read and interpreted. The question of how to document dance, could also be posed as, how to give material duration to dance's fleshed disappearance. Albeit a pursuit that bypasses the materiality of the body and reaches toward the objectivity of the written text (we can see how neatly this desire folds back into the age old mind-body-separation). In an essay on scores and their relation to archive logic, Myriam Van Imschoot writes "most scores do not aspire to autonomy or self-sufficiency–(…) they are working tools." Such a formulation emphasises the activity of the score and requires bodies and gestures to make use of it. The score, more than merely an instruction to follow or an imperative for action, is a material agent attached to the body strapping the performer into a structure of expression. I am not interested in the score standing in for dance's lack of permanence nor as an archival material, but rather as a *tool* that writes bodies.

[15] prosthesis

I have come to think of the score as a prosthetic device. Preciado demonstrates in *Countersexual Manifesto*, the prosthetic device, in his case the dildo, offers an opportunity to engage the body as an expanded and relational structure. The prosthetic device questions the idea that the limits of the flesh coincide with the limits of the body. The function of any prosthesis, be it plastic or linguistic, will always exceed its anticipated situation. They are technologies of divergence. I see the score as such a device, one that practices the body through iterability, repetition and deterritorialisation. It invests in performance as a means for shifting the self-same and in our case the representation of the performers body within the theatre. The score, using language as an extra-materiality of the body, can experiment with gestures and expressions we don't yet know how to read. It is a collective prosthesis, an attachment to something else, where subjectivity is not embedded within each of us, but is a coded structure coursing through our bodies.

Objects of Study

It took me some time to understand what name or category the three items below should fall into. They are what we could call research products, things that took form throughout the research in such a way as to be identified as discrete. It is necessary to be precise with this naming as too often artistic research is considered to be a space outside of production. However such a separation between research and production gestures toward an immateriality that is on the one hand a patriarchal idea of knowledge and on the other terribly boring. I have never been able to think without form, without material. It was through these three material manifestations that my thinking was and continues to be challenged and transformed. The objects of study come from the research during its being done. Rather than research ending in an object that can (re)enter the (supposedly absent) space of production, distribution and inevitably the market. These objects of study come along the way and turn out different kinds of experiments with a public. The objects of study have different material constitution and activate different registers of audience. A poetry installation, a dance performance and a book. These objects of study are both a point in time and a location along the ongoing process of research.

[16]the-girl-with- her tongue out

CHRONICLE 1 Description:

60metre green silk ribbon with text written in transparent plastic. Hung through suspended metal rings.

IMAGES> The girl-with-her-tongue-out Chronicle One > Performatik 2019 > KANAL Pompidou

The girl-with-her-tongue-out:

... The girl-with-her-tongue-out is a figure of embodied speech.
A body constructed through the sensations of language.
The tongue a sinister muscle stretching into the world at one end
and disappearing into her body at the other.
Her speech
both seen and heard
is a doubling presence, yet she speaks without full disclosure.
Her language spits and withdraws, as laughter pours through
a wild smile,
one that says 'you don't yet know'
a flickering
of something to come.

… Her tongue traverses what is and what is not her body
causing a crack in the crust separating
interior
from exterior.
A disruption of where you might think her body ends
and the world begins.
She asks: have we ever really known in what territory a body ends?
The tongue smoothing "*the landmarks of a body's surface, […]*
[moves with] caution, tactile orientation and tantric supplies"

…Her speech is double ended folding into its warm interior
(into which you are not invited) and
accelerating toward others to taste them in speaking.
Her tongue is a muscle of extreme sensual intelligence;
rolling, sipping and sliding out narratives that only she could dream.

…Her tongue carries the body in its speech,
directs language to other bodies,
is spoken between flesh.
Her words seep into tissues and move like liquids nestling in next to all
those organs she loves. To hear her one must listen
through the fleshy porous wet that is the living speaking body.
Her language is a sensuality somewhere between visual and sonorous,
a touching vibration.

...With both a shadow and an echo, her tongue's

serpentine dances
overflow
like tides.
Her speech is always coming:
an intensive language, escaping information.
She speaks in poetry,
composing another style
of knowing
"never simply singular" (Nilling L.Robertson).
She flickers, her tongue is everywhere.

… And hers is not a body in lack. The cavity of her mouth is full with
its
own
tongue, for pleasure, persistence and precision.
The tongue parts the lips, exciting the body as it passes,
in speech the tongue tastes its own body,
strokes its own throat.
She might bite her own tongue to
let you taste her blood.
A metallic liquid "flowing in rhythms of speed
and slownesses."(Amphibious Maidens)

… she speaks to a sensuous world, licking with language,
She is neither discretely (discreetly) a body
nor discretely (discreetly) in this world. AND She knows if we continue to
speak without tongues our bodies will disappear. (L. Irigaray I love to you)

... The girl-with-her-tongue-out has the history of a woman
coming towards her as she slowly
exits girlhood.
The girl has her tongue out in order to proclaim a new narrative to inherit.
Her tongue
a pulsing horizon.

CHRONICLE 2 Description:

7 metre Semi-transparent Sheet with text written in transparent plastic

IMAGES> The girl-with-her-tongue-out Chronicle Two > Performatik 2019 > KANAL Pompidou

THE GIRL-WITH-HER-TONGUE-OUT

CHRONICLE 0.2

Scripts Scripts Scripts Scripts Scripts Scripts

Of all the bodies I have, I will show you the one dressed in poetry. I have eyes like hands, with finger tips stretched out in fluorescent curiosity. My smile is a turbulent excessive one, that tells you, right underneath your nose, other possibilities for existence are being built.[i]

This— my fleshy rooted tongued speech.

I am flickering[ii] *like water just before it steams, I am something that is always almost something else. I have learnt to be at home in the quivering tension of the in-between.*[iii] *my gazes, gestures and bodies are privately in public.*

I want to be considered as material, as immanent ethical aesthetic object, as contestable, but nameable and groundable; I want to be considered as thing.[iv] *To replace the distanced objectivity of tongueless speech, with an empathetic exchange.*[v]

This is my will, to feel something against the condition of living through representation.[vi]

My appearance never just reveals:[vii] *when I open my lips, I do not open them simply. They are never open nor closed, they can never separate simply. A single word can't be pronounced, produced by, or emitted from my mouth. From my lips several songs, several ways of saying echo each other. I am always several at the same time.*[viii]

I put myself into language— into the world and into history— by my tongues own movement.[ix] *My body, with its thousand and one thresholds of ardour, can articulate the profusion of meanings that run through me in every direction. I will make the old single-grooved tongue reverberate with more than one voice.*[x] *If we would continue to speak without tongues, we will produce the same story. Begin the same stories all over again. Don't you feel it?*[xi]
Time and again, I too, have felt so full of luminous torrents that I could burst— burst with forms much more beautiful than those which are put up in frames and sold for a stinking fortune.[xii]

My desires have invented new desires, my body knows unheard of songs.[xiii] *My perception is not limited to isolated sensory sites, but it roams across all of my surfaces.*[xiv] *Through touch I can sense the differential speeds to come.*[xv]

But my incompatibility has had some unanticipated consequences. My Stealthy gestures, body and mutterings have slipped out from a language, whose tongue is concealed, and inadvertently into the workings of a war machine.[xvi] *My tongue slides out and into your gaze, but there is no need for a wound to remind us that blood exists*[xvii] *right here and now my body gives us a certainty. Truth is necessary only for those who are so distanced from their body that they have forgotten it.*[xviii]

I am not closed up around one single truth or essence. My language and body take place by embracing themselves.[xix] *I learned to speak with the awareness that language forms itself in relations of absolute reciprocity.*[xx]
My language exists as a paradise made of visible, audible, palpable and palatable words.[xxi] *They settle into us one by one, embed themselves, slowly imbibe our most obscure substances, fill our every nook and cranny, dilate, spread to our measure, beyond our measure, beyond all measure.*[xxii]

There is something monstrous, hybrid and vibrant in the air, dear friends, I feel it coming.[xxiii]

FOOTNOTES CHRONICLE 0.2

[i] The Young-Girl's smile is a turbulent excessive one, [...] The Strange-Girl may twist this grimace into a grin. [...] This grin tells capitalism that right underneath its nose, other possibilities for existence are being built. **Jennifer Boyd, A** ***Theory for The Strange Girl: A Raw Red Text.*** p 02.

[ii] This flickering cannot go on forever, something must be about to happen. **Jennifer Boyd, A** ***Theory for The Strange Girl: A Raw Red Text.*** p 03.

[iii] We must learn to be at home in the quivering tension of the in-between. **Astrida Neimanis,** ***Hydrofeminism: Or, On Becoming a Body of Water.*** p 108.

[iv] So here I want to ask how we can practice a criticality that is against 'objectivity' and critical distance— that masculinist rudder of truth, taste and sensibility— and yet for realism: a material post-critical position that moves towards some kind of ethicality or emancipation, to an undoing of alienation where immanent, material critique begins with or circulates through the points of the author? (...)And more than practice, as action: where the 'self' is considered as material, as immanent ethical aesthetic object, as contestable, but nameable and groundable position; as thing. **Linda Stupart,** ***Re-materialising Feminism.*** p ci.

[v] To replace the distanced objectivity of critical distance with an empathetic exchange of ethical aesthetic objects. **Linda Stupart,** ***Re-materialising Feminism.*** p cii.

[vi] This haptic snarl and narcotic nausea is the condition of The Strange-Girl's body— a will to feel something, against the condition of living through representation, a shock-tactic antidote [...]. **Jennifer Boyd, A** ***Theory for The Strange Girl: A Raw Red Text.*** p 01.

[viii] Open your lips but do not open them simply. I do not open them simply. We—you/i— are never open nor closed. Because we never separate simply, a single word can't be pronounced, produced by, or emitted from our mouths. From your/my lips several songs, several ways of saying echo each other. You/I are always several at the same time. **Luce Irigaray,** ***When Our Lips Speak Together.*** p 72.

[ix] Woman must put herself into the text— as into the world and into history— by her own movement. **Helen Cixous,** ***The Laugh of the Medusa.*** p 876.

[x] A woman's body, with is thousand and one thresholds of ardour— once, by smashing yokes and censors, she lets it articulate the profusion of meanings that run through it in every direction— will make the old single-grooved mother tongue reverberate with more than one language. **Helen Cixous,** ***The Laugh of the Medusa.*** p 885.

[xi] If we continue to speak the same language to each other, we will produce the same story. Begin the same stories all over again. Don't you feel it? **Luce Irigaray,** ***When Our Lips Speak Together.*** p 69.

[xii] My desires have invented new desires, my body knows unheard of songs. **Helen Cixous,** ***The Laugh of the Medusa.*** p 876.

[xiii] Time and again, I too, have felt so full of luminous torrents that I could burst— burst with forms much more beautiful than those which are put up in frames and sold for a stinking fortune. **Helen Cixous,** ***The Laugh of the Medusa.*** p876

[xiv]Perception is not limited to isolated sensory sites but roams across affective surfaces **Suzanne Livingstone, Luciana Parisi, Anna Greenspan,** ***Amphibious Maidens.*** p03

[xv] Through touch We sense Differential speeds To come **Suzanne Livingstone, Luciana Parisi, Anna Greenspan,** ***Amphibious Maidens.*** p04

[xvi] Womans incompatibility[...] has had unanticipated consequences. For her stealthy gestures, body and mutterings have slipped out from his language and inadvertently into the workings of a war machine." **Suzanne Livingstone, Luciana Parisi, Anna Greenspan,** ***Amphibious Maidens.*** p01

[xvii] There is no need for a wound to remind us that blood exists. **Luce Irigaray,** ***When Our Lips Speak Together.*** p70.

[xviii] Right here and now my body gives us a very different certainty. Truth is necessary for those who are so distanced from their body that they have forgotten it. **Luce Irigaray,** ***When Our Lips Speak Together.*** p 76.

[xix] She does not set herself up as one. As a (single) female unit. She is not closed up or around one single truth or essence. The essence of a truth remains foreign to her. She neither has nor is a being [...]. The female sex takes place by embracing itself, by endlessly sharing and exchanging its lips, its edges, its borders and their 'content' as it ceaselessly becomes other, no stability of essence is proper to her. **Luce Irigaray,** ***Marine Lover of Friedrich Nietzsche: Veiled lips.*** p 86.

[xx] We all learnt to speak with the awareness that words can be exchanged, that language forms itself in a relation of absolute reciprocity. **Monique Wittig,** ***The Site of Action*** p 93.

[xxi] Language exists as a paradise made of visible, audible, palpable, palatable words. **Monique Wittig,** ***The site of Action.*** p 94.

[xxii] When they [words] settle into us one by one, embed themselves, slowly imbibe our most obscure substances, fill our every nook and cranny, dilate, spread to our measure, beyond our measure, beyond all measure. **Nathalie Sarraute,** ***L'Usage de la parole.*** p 148.

[xxiii] There is something monstrous, hybrid and vibrant in the air; dear readers, I feel new ideas coming out way. We just do not know yet what this corpus can do. **Rosi Braidotti,** ***Preface: The society of the Undutiful Daughters.*** p xviii.

[17]Poems and Other Emergencies

Description:
Performance, 55min, 1 performer

FILM> Poems and Other Emergencies > Batard Festival 2020 > Beursschouburg Brussels

LINK: vimeo.com/448828241 PW: chloe2020

[18] THE COMPLETE TEXT WOULD BE INSUFFERABLE / Language as prosthesis

Description:
Printed Book, A4, 50 pages, Staple Bound, Edition of 300

PDF> printed by Graphius > published by uh books 2020

CHLOE CHIGNELL

The complete text would be insufferable

uh books

One *or* one and another *or* pointing towards *or* standing next to *or* sitting *or* being alongside *or* being with an/other *or* not being one *or* standing *or* taking another position *or* opening the hands *or* pressing them forwards *or* showing up empty handed *or* just standing *or* slowing down the space between inhale and exhale *or* inducing repetition *or* syncing up *or* i and u and we *or* introducing by bringing something into (this) *or* making an address *or* locating the characters which will follow *or* finding the i and u and we in no specific order but nevertheless together *or* changing position *or* standing somewhere with arms drawn wide *or* preparing the scene *or* letting the ice melt rather than break *or* anticipation held out in that space between us that space between inhale and exhale *or* u and i starting by speaking *or* closing the gap with words *or* speaking words in chain-like formations with slings and sentences *or* with lips and spit and breath *or* with your lips *or* with mine *or* ours syncing up *or* in sync but not in unison *or* words swelling into the space between offering us collaboration *or* desertion *or* u and i casting a situation *or* a setting with a landscape and a timeline to be entered *or* if I told u the leaves were falling red and the flowers blooming would u believe me *or* a question (open-ended) *or* experimenting with a space just short of the present *or* just before the exhale when tension grows ropes in her neck *or* anticipation held out in that space between us *or* that space before we became like ourselves *or* just after the fact but before the story *or* before description excavates its own time *or* would it make a difference if *i* had said that *we* saw the leaves fall amid flowers blooming?

or the words 'within' and 'other' in any order *or* u saying something like 'for the order enquire within' *or* me hearing something like 'for the other enquire within' *or* a sign 'enquire within' *or* u and i casting a situation whilst we are syncing up *or* u and i were reading through the windows *we* passed by mouthing words whilst walking *or* we were trying to read a city *or* we were just standing reading on the pavement under yellow light *or* in that space so anonymous its called public *or* we thought we saw our names etched on the sidewalk *or* cursive in cement *or* we thought this could be it *or* ours *or* we approached and the pavement bucked under our feet cracked right in two *or* we continued walking, continued passing by, continued peering in, continued reading through windows until one of us pointed and shouted 'mine'

LANGUAGE AS PROSTHESIS

The Score, a Prosthetic Device

CHLOE CHIGNELL

This last year i have been making a piece titled *Poems and Other Emergencies*[1]. i invited a friend to visit me in the studio. i explained to them what i meant when i said 'embodied language'—a term that frequented the process of the work. i was trying to articulate a relation *between* the body and language, posing questions like: what can happen with language when it is given a body? When is the physicality of speaking and writing present within the spoken and written? How does the use of language transform when the physicality of its production is recognised as something more than a functional mediator? My memory hears my friend asking: *but what do you mean with 'language' and 'body'? where does one end and the other begin? It seems you start from the assumption that they are separate*. i felt ‹ Body and Language › crumble. It had seemed evident enough to me that they were not the same thing. The two words held entirely different shape and sound; neither shares a phoneme with the other. But what could i answer for their separability, not as words, but as the things they call into play each time they are said, heard and written? The body could not only be flesh (material whose haptic knowledge is bound by skin), nor could language be only immaterial (catering exclusively to the stuff of ideas). Such definitions would participate in that age-old separation of mind and body which, despite being entirely uninteresting, has already been researched *ad nauseam*.

or This Private Person *or* actually reading the terms and conditions *or* experimenting with mine *or* with hers *or* letting our bodies swell into the space between *or* to the size they could have been *or* owning it *or* flaunting it *or* saying 'you're killing it' whilst smiling *or* techniques of loving yourself of living in that body of being that body fully *or* referring to myself whilst saying that body *or* stretching out that arm *or* lengthening that leg *or* turning that head *or* lowering those eyes *or* pointing that gaze *or* twisting that spine *or* walking that body *or* that way

Yes, i had to admit i could not really think of a body without language, nor could i engage language without *this* body. The further i burrowed the more difficult it was to find a lasting separation. Neither the body, nor language were at fault, it was the *and*. So eager to create relation, it pushed rather than pulled, inferring an addition between the words to its sides, and turned out to be rather useless. Body and language needed no binding. A body's composition cannot be neatly delineated from cultural-historical-imagination. Such that the materiality of the body goes well beyond its anatomy of bones, muscles, tissue, blood, water, protein and molecular formation. i was trying to articulate a relation between two things that were not two things. So i thought: what if i started from the premises: the body is always already language; language has always required a body, a subject (non-humans included). Then, rather than a relation between two entities, they have entangled capacities. From there i asked; could choreography facilitate strategies for (re)writing that living textual body?

or this body *or* this body as a question *or* a story *or* i have always felt that her fiction was an attempt at description *or* an ongoing list of possible narratives *or* the question: is there something more like myself than this? *or* we told stories, those being more solid than truths *or* fiction being more entertaining than truth *or* making something up by feeling it out by waiting for that pull *or* owning lies *or* killing truths *or* flaunting owning something whatever it is *or* lining up a few things in dubious chains of this then that *or* finding structure for this fiction *or* this body *or* u and i (unordered, fingers stretched, ready) *or* would u believe me if i told you the leaves were falling red and the flowers blooming *or* i'm just trying to describe a feeling and those are evidently facts *or* believing it despite all of the symptoms pointing elsewhere *or* I have always felt that this fiction was an honest attempt at description *or* something else *or* one of us just writing what happens in passing *or* an account of what happened *or* could have happened if u and i had cast that situation with a landscape and a timeline

Often by slowing down a process of thinking—looking at the premises that make ground for a thought or a question—we can examine the small details which make it possible to think further. Here the details are *body* and *language*. i can write them here in such a way, that we could both read across them without noticing the gaping holes of their position. What is the body? What is language? It would take more than a lifetime of reading in many diverse fields of study—philosophy, science, sociology, psychology etc—to get through the amount of literature and theory dedicated to those questions. It is not my intention here to address the 'what is', as such questions often tend to coerce some kind of essentialist response, and regardless, this text is neither philosophy nor science but rather a kind of writing immanent to choreography and the thinking it musters. By putting the object of study into motion, nor presuming its separation from the subject studying it, the 'how' is a much more productive entrance to the question. i could think through *how* the word "body" can be used: as an image, a place, a metaphor, a concept, an historical idea, an experience, a material object, an organism, a dynamic entity, a system of knowledge, an affectual field—and this is not even close to being exhaustive—but in which of these uses of the word "body" does this "i" reside? All of them.

or leaving it in the details in the tiny shapes and the spaces in between; it was how I saw it the leaves were browning red and the flowers were exposing themselves in too many shades to name *or* the leaves had dried brown under her feet while the flowers hung their engorged tongues *or* the leaves lay crisp dead and fallen underneath flowers swollen in want *or* the leaves decomposing beneath the giant open mouths and bees fucking *or* repeat *or* that was a description *or* a feeling *or* it didn't (happen) *or* it did but not like that *or* composition making sutures in description *or* just something else *or* something like itself *or* description excavating all kinds of new shapes *or* spaces between *or* spaces between u and i *or* the words "within" and "other" in any order *or* repetition really making something happen (again)

Sadie Plant's distinction between the "flesh" and the "body" might guide us in studious precision, whilst retaining the variousness of the body as simultaneously cultural, historical, imaginative and material. For Plant, the body is composed in part by flesh, but is not bound by the skin. She proposes a dispersed, de-centred organism.[2] Such a thing as a body has never been bound.

In his book *Countersexual Manifesto* Paul B. Preciado writes "The body is a living, constructed text, an organic archive of human history"[3] (…) "We don't have a body that we come later to reflect upon. We make ourselves a body, we earn our own body—we pay a high (political and affective) price for it."[4] The body does not exist a priori: we practice it, giving it shape and form and gestures and words. It is something we simultaneously inhabit and perform. It is through these actions that our bodies are inscribed. This is not to suggest there is an inherent individual freedom laying dormant within each of us, which, if we would simply use our bodies differently, we would be able to harness. Such a position would assume that the site of politics is bounded within each of us. Rather, this inscription is produced through culture, institutions of power and geo-political situation. We carry with us the (language-d) histories we've both performed and resisted. It is through the subversion of apparatuses of enculturation and critical relational thinking, that such freedom can be engendered. The "bio-text", to use Preciado's terminology, structures our desires, sensitivities, gestures and relations. The bio-text is, however, not a text like the one we have here—the one you're reading and i'm writing. It is made up of all different kinds of inscriptions and traces. Reading the bio-text asks us to shift an understanding of the written from a fixed stable document to inscriptions that are live and dynamic: "it writes with blood, sperm, milk, water, sound, ink, oil, coil, uranium, capital, light, electricity, and radiation."[5] For Preciado, the bio-text is a means of addressing the embedded materiality of the heterocentric sexual regime.[6] We read the codes and structures which form a matrix of habits, ideas, representations and logics that move beyond a singular body towards the social, cultural and historical. If we understand the body as a text, we already have access to the site of inscription, and potentially, the capacity to read it.

or all of a sudden u and i chanting *or* singing *or* a choir *or* all of us in repetition *or* trying to stay in sync and take in what isn't *or*

decades and

centuries and

minutes and

those passing things

called moments

or voices echoing into rooms holding only our bodies *or* jaws dropped open in sound *or* we were something else entirely *or* temporarily *or* we were voices trying to stay in sync and take in what isn't *or* we absorbed our own sound *or* each others *or* listened to our voices separate or the pavement crack *or* we were only just beginning to sift through the debris of exchange that made i, u and we all able to say 'have' between 'i' and 'body'

or we have been building this machine for decades; before me u were and before that someone else *or* there were once storytellers and the market place was their theatre *or* we think of the ways in which this has changed, u whisper: where is our theatre *or* cut it: there is no limit *or* inhabiting this body as my theatre *or* yours *or* has it been mentioned yet that u and i don't ever exit *or* an endless stage *or* before me u were and before that someone else and we have inherited everything and nothing *or* we have been telling overly detailed moderately paced stories with peaks of desire and lulls of indifferent ongoingness all accounted for in an equal measure of words *or* slow proverbial horrors *or* stories seeping seemingly subjectless *or* soulless

or we own nothing and feel everything:
i want to know who is lying — u *or* me? that sea in
her, brings tides she didn't ask for,
I have calluses where my bends frequent, resilience

is not pretty
or we own nothing and feel everything:
i want to know who is lying — u *or* me? that sea in
her, brings tides she didn't ask for,
I have calluses where my bends frequent, resilience

is not pretty

i cannot seem to locate the source of this phrase nor remember precisely when or where i heard it. It lurks within my notebooks and every so often shows up as a thought. "My walking is my dancing" is the closest i have come to a possible source, which can be attributed to Anne Teresa De Keersmaeker.[7] i can only assume my memory has rewritten it, thinking it more useful in this formation. Let's open it as a way to say that inscription is not only the procedure of making marks on a surface, but also, of receiving marks. Through the attempt of reading a bio-text we stare back into the institutions of power and methods of discipline we have been constructed within.

Recently, i was trying to remember how i learnt to read, with only vague memories of sitting with my kindergarten teacher tracing words with my index finger and timidly mouthing their sounds. To learn how to read i needed all of those tools; touch, sound and sight. At first, the only reading i knew was articulated by a voice. Slowly (although i cannot remember this process) i learnt to read without needing my voice nor my finger. The signs became implicitly linked, or rather imbued, with ideas–(i still find this process mysterious). Most of us have learnt to read texts written somewhat similarly to this one, but how can we cultivate bio-textual literacy? How do we begin to read the cultural, social and historical inscriptions which have built our bodies into the shapes and forces that we live through?

Reading and study could be a strategy of first-address to the bio-text. Reading asks us to gather around a written structure, be it book or body or something third and recognise what is there: identifying the patterns and/or inconsistencies. It offers a momentary suspension of productivity: a certain kind of delay that makes it possible to focus on the movement of ideas, the emergence of questions and the re-composition of answers. And at the same time letting all that affective stuff, between information and pattern, move between us. Reading and study produce the ground for rewriting; becoming familiar with the stuff that writes and is written.

or saying out loud

'whose history do i call on to say body, body, body'
or screens of mediation and processed time *or* exporting that body in this thinking *or* downloaded *or* saved *or* standing *or* standing without edges *or* saying 'here' whilst pointing *or* making a fist *or* opening the hands *or* sitting *or* changing position *or* resting two hands on the head in resignation *or* resting the head in two hands carrying it momentarily before placing the head elsewhere then deciding to lay down in order to make looking upwards easy *or* turning over *or* changing perspective

or i tried
or i could not find this body without these words

or we have been building this machine for decades
or i wanted to tell you something and i tried, i really tried *or* i tried with lips and breath and spit and words in those linked up formations *or* description
wound itself so tightly in the details that all i spun was holes *or* a feeling;
i lost myself —hung up posters at the grocer: reward for, call if seen, dearly missed— i was wandering around calling out my own name walking past windows mouthing, i felt the banal strangeness of my own hands clasping, of them reaching toward one another, of the 'and' that can sit between them, between the two hands that can point to say 'mine'

"there is nothing outside the text" "il n'y a pas de hors-texte".[8]

or u and i found some limits *or* our skin *or* we learned to walk with rhythms syncing up *or* we ran our tongues together keeping time passing between *or* we practiced mouthing different words just to see what shapes could be held between us *or* we wanted to feel ourselves want and not want and feel those things being felt *or* we decided that in general it was of no use to be sure of anything *or* doubt pooled so blue and transparent that we swam in it *or* drank it *or* i tried but couldn't exactly condense that feeling into a sentence *or* i wanted to write something so flimsy under the banner of truth that my own department of reason would go bankrupt defending it *or* we wanted to write ourselves into something else *or* if it needed saying it was only because it was unknown to us *or* we decided that we wouldn't know *or* u and i decided *or* soon after the bankruptcy the department of reason disbanded, it was written about in books, was eventually renamed the society for disembodiment, was redacted from history books, edited into anthologies of short stories and eventually edited out

Apparently, a more accurate translation of Derrida's famous maxim would be "there is no outside-text".[9] I will not venture into the nuances of their differences, however. We will pass by that moment of (mis)translation as an example of the irreducibility of words and the decades that followed with one thought split in two. i am certainly stretching myself to address Derrida's work here, so i'll remain on its edge. Derrida had the idea that words will only ever produce more words, that text is not a referent to an 'outside' world or reality but always already refers to other text. For example if you look in a dictionary for the meaning of a word all you will find is a collection of other words. In a children's dictionary, where words are attached with images, the image and word do not entirely correspond; the image is an example of the kind of thing the word could accurately be attached to. Each of these words is dependent on all others. Through this work of deconstruction we can find ourselves in a posture which releases the immediacy of words, since they are neither essential nor true. Deconstruction here does not mean to take apart but to make apparent the intricate relational formation of language; it is a method of understanding particular inseparabilities. It would seem that—in this deconstructive move—language withdraws from us, if its attachment is only unto itself.

or i didn't want to understand everything, just something else *or* i wanted to lift a thought out of that ongoing flow of language inside the body and into a logic where things have consequence *or* some thoughts are just more intense than others *or* i called hoping u would bring at least some of that background information to the phone *or* I wanted to share something with u and i did try, i tried many times *or* we were using description to excavate a feeling out of its moment *or* description to slow the space between inhale and exhale *or* we were just standing empty handed having inherited everything and nothing

However, i would like to imagine the possibility that the dependency and contingent, web-like formation—depicted by Derrida— makes it possible to pull words into differing relations. Deconstruction is critical intimacy as opposed to critical distance.[10] This interior schema of relation opens the point of attachment. Rather than closing off into a one-to-one relation—where "table" points only at the thing "table"—words are connected through difference; "chair to…", "stool to…", "pen to...", "leg to…" etc. This internal attachment could be pictured as a tensile structure, pull on one word and others will move. For example: non-hetero conforming sexualities and gender identities have been reappropriating, reconfiguring, and inventing words in order for their lives—their bodies, feelings, gestures and relations—to have the language that they require. It could be precisely at the location of relation that we can step inside and start to alter their configuration. Doing so by changing the ways in which we invoke their meanings. Whilst this relational and networked depiction of language can be useful in understanding the structure of the bio-text, the status of the body within this schema remains a question.

or lifting an arm *or* lowering *or* turning the head *or* bending two knees *or* circling *or* lifting the chin *or* holding on *or* looking back *or* pointing *or* a flash message "I'M SORRY BUT THE FUTURE IS EXPERIENCING MOMENTARY DELAY" *or* two fingers touching *or* holding something between *or* peeling up the edge *or* beginning to lift *or* the page *or* turning *or* thin sheets of fragile time *or* manuals for living *or* a friend over text "it's not about taking dopamine, I don't even know if it's a drug like that, will look it up, would be cool actually, but it's more like getting your body to give itself a hit, you know building up dopamine, landing the peak at the right moment and then managing its slow release so you don't fall hard after, it's like, you should never go from sex to yin yoga or Instagram to reading theory it's like not good for you dopamine wise" my reply: "meticulous moderation makes me mostly mundane (she likes to fall)"

If we leave the realm of linguistic philosophy and enter (where we always were) choreography and performance, it is evident that writing exceeds words and their syntactic formation. The sensual, the effectual, the flesh; the soft matter. To account for this excess it is necessary to understand that writing happens across the dynamic materiality of the body: through physical and discursive constitution as well as what we could call soft matter: such as memory and gesture.[11]

or yes, i have to admit my whole life is one long erotic experience *or* i've never lived outside this body and that's just a fact, a very generic fact, but it's a limit, this body is a limit *or* a question (already made) *or* i've been scripting a bodiless story mapping out the places outside *or* making an evacuation plan *or* an exit strategy *or* i wrote down *body* and all the words i could associate with it, i drew lines connecting the words in one way, repeated in another, and another then rendered it as a 3D model, i turned around it a few times and from a certain angle i could see my own outline in the centre *or* we could see everything and feel nothing *or* were looking in *or* temporarily we just weren't *or* we could see everything and feel nothing *or* we tried *or* we realised that being outside required a posture neither of us could perform with any confidence *or* this is what makes the world we live in impossible to capture *or* hold *or* we keep reaching

In *Countersexual Manifesto* Preciado writes score-like instructions for re-erotizing parts of the body not hetero-normatively prescribed with an erotic function.[12] Any idea of the natural production of sex is overturned in radical elegance by the end of the first chapter. The figure of the dildo as a sexual prosthesis prevails. From there we are guided through countersexual reversal practices; masturbating an arm, or reaching a climax through stroking a shaved head. Sexuality becomes itinerate. Orgasm is displaced from the genitals and is performed in practiced repetition. These practices engage an operation Preciado calls "inversion-investment-investiture", by which he means "an operation of prosthetic-textual iteration that first displaces and subverts the semantic axis of the heterocentric system and then invests in a new body."[13] New gestures and affective situations are produced for our own bodies to habituate. The aims of such practices are to displace heteronormative codes and perform sex outside of a genitalia centred logic. It is rewriting what sex—affect and relation—can be through experimentation in how it is performed each time.[14] These countersexual scores are micro-choreographies. In order to think further on how it can be possible to intervene in the writing of bio-texts, it could be useful to think of choreography and particularly the technology of the score. The score as a set of linguistic instructions for navigating gestures and relations. In my experience the score sets up a conditionality of experience; it provides a frame for moving, sensitising and responding.

or being locked in had a whole new scale now; we stayed inside made it into a whole field of research found new words new feelings etc. etc. we gave up on the outside wanted ourselves more than we had before, experimented with the terms of *that* body and conditions of *this* one, we were trying to listen, to stay in sync, we were in the midst of it happening, we have always been in the midst which is why we have never been able to find the right vantage point to really see what was going on *or* we came to understand that seeing what happens assumes an outside that has never really been available to u nor to i *or* in the midst of everything our contours were beautiful, like really fucking magnificent, we had like proper outlines so full and brilliant and detailed that all I did for a long time was trace my finger along u

or swooping repetitions *or* there is this time and there is that time *or* those flowers blooming once again (in autumn) *or* exposure but really slow, so slow that it is almost not happening *or* not at all happening for me *or* happening regardless *or* her indifference was so particular that even though she was there i couldn't see her happening *or* i needed sections of time cut out so that my affections could be in sync with their cause *or* i got too close *or* lost *or* i wrote out u so wide that it became a landscape *or* a question *or* doubt pooled so blue and transparent that we swam in it

Here i need to make a quick note of the difference between the kind of score this text is referring to and the score that is a notation or document. There has been a long and (mostly) unsuccessful tradition in western dance to produce systems of notation that would make dance durable beyond its performance. Many systems have been developed in order to produce a written document that is able to be read and interpreted.[15] The question of how to document dance, could also be posed as, how to give material duration to dance's fleshed disappearance. Albeit a pursuit that bypasses the materiality of the body and reaches toward the objectivity of the written text (we can see how neatly this desire folds back into our aforementioned mind-body-separation). Myriam Van Imschoot writes in her essay on scores and their relation to archive logic "most scores do not aspire to autonomy or self-sufficiency–[…] they are working tools."[16]

or u and i held our bodies up to the question *or* we entered the theatre *or* we were the theatre *or* we heard someone say 'methods should not be based on reconstruct-ability but on the shapes they leave in looking back' *or* i am working my way towards saying that accident is my methodology *or* ending up somewhere requires a succession of movements *or* variations of chance *or* banality of details one after another *or* we were just bodies roaming through contingencies equipped with the gestures we've learnt and some new ones invented when what we're holding fails

or it is about reprise *or* about taking up a question again and again about holding it and passing it on *or* looking back whilst walking forward *or* changing position *or* direction *or* circling *or* only exhaling for awhile just to see how it feels *or* methods should not be based on reconstruct-ability but on the shapes they leave in looking back *or* persisting with eyebrows pulled to the centre; forensic listening reconstructing the situation that was the sentence *or* collecting all those extra textual details a hand
a mouth
an eye

Such a formulation emphasises the activity of the score and requires bodies and gestures to make use of it. The score, more than merely an instruction to follow or an imperative for action, is a material agent attached to the body strapping the performer into a structure of expression. I am not interested in the score standing in for dance's lack of permanence nor as an archival material, but rather as a *tool* that writes bodies.

or we are putting together everything that happened to u and i before now in order from most to least predictable *or* she's asking me to bring all that background information to the phone *or* she's locating chance amongst all the things that were just given *or* locating what i have been taught in the field of what's been learnt *or* submerging herself in whatever she can *or* disappearing *or* u disappearing into *or* we *or* u speaking *or* speaking without that voice *or* without a face *or* without gestures *or* a body without her gestures *or* that finger stretched out and gone *or* her wild smile frozen captured suspended in ___

< say what you are doing and do what you are saying >

This is a simple, almost banal score, that i developed during *Poems and Other Emergencies*. There are details about the ways in which the saying and doing can correspond: the subject (i, you, we, they, she, he) and possessives (my, your, ours, theirs, hers, his) are optional and a verb (the –ing form) mandatory. Through this score gestures are simultaneously written by my physical anatomy and the social anatomy of speech. *Lifting an arm, turning the head, walking, sitting, opening my chest, dropping her jaw, pointing.* Through this score, i enter into a condition which radically disrupts my own flow of thought and my habitual movement syntax. The bifurcated gestures echo out into the bodies of the audience who ask themselves the question 'Is that walking backwards?'. The banality of the estranged question has the potential to disrupt (however locally or minutely) the underlying bio-texts each of us have brought with us into the theatre. The presence of the question allows us to acknowledge the performance as a mode of study;[17] the momentary delay of recognition allowing something else to be read. This score—through its simultaneous attribution of description and action—offers a double negative, through which we see every gesture as two. The gestures, in couples of speech and movement, seem to be repetitions or imitations of their coupling, yet neither can be reduced to the other and thus play out in oppositional collaboration. If we take an example of a double negative in a sentence: '*i was not unconvinced*', we can see that the intended meaning is: 'i was convinced', but is expressed without an affirmative and thus includes negation (and its affective excess). It uses that which is *not* meant, in order to say what *is*. The negativity of affirmative gestures destabilises what could otherwise be taken for granted. This explicit doubling of body and speech acknowledges the body as both a cultural artefact and a dynamic emerging entity.

or has it been mentioned yet that u and i don't ever exit *or* she underlined this isn't anyone's autobiography *or* she wanted to know who was lying by which she meant: which one of us will foot the bill *or* she wanted this to be exactly like it could be *or* she wanted things to fall in order, she whispered elegance *or* she noted down all the words she could associate with the word ordinary *or* she was inhaling *or* i was *or* we were *or* u decided to only exhale for awhile just to see how it feels *or* i was being partial *or* just being temporary *or* a flash message "I'M SORRY BUT THE FUTURE IS EXPERIENCING MOMENTARY DELAY" *or* everything happens once and is repeated *or* reconciling words with things *or* finding something to agree on, which is finding a place to start which could be IT *or* THIS *or* HOW IT SHOULD BE *or* FOREVER

There are some examples within performance practice and choreography that address the body as text. Anne Juren, is one radical example.[18] She has developed Fantasmical Anatomie, a practice extending upon the Feldenkrais method. Through choreographies, in which the audience's body is the site of the performance, Juren explodes scientific-anatomical language taking the participant inside and out of their own body. Using poetic, imaginative, fantastical and speculative language Juren writes experience directly into flesh through her speech. Her words dislocate my own anatomy creating hybrid forms for my psycho-somatic self to feast on. Juren exercises language to remind us of the plasticity of our own anatomy; and of the ways in which we can dis-identify with our current collective fiction. We can experience our bodies, their anatomy—the ways in which they are cut up into arm and leg and hand—differently. It is also a call to a collective undoing of cultural-historical 'truths' of the body, rejecting the idea of a unitary-subject that is able to be fragmented, categorised and eventually pathologized. We can see through Juren's work the creative re-appropriation of scientific-anatomical language and that this language is not only applied to the body, but *is* the body itself.[19] Juren offers a site for experimenting with whichever version of the itinerant, biotextual 'i' we've brought with us into the theatre—the terms and limits of its body.

or crossing out all those abbreviated feelings *or* one *or* one and another *or* the words 'within' and 'other' in any order *or* leaping across in order to keep this space contingent *or* suspended *or* i wanted to tell u what happened *or* could have happened if not for their plausible deniability *or* i tried reciting the details: u, i, we, that body, her *or* a landscape with a timeline to be entered *or* description trying to excavate something out of its moment *or* documents so that history has u in it *or* fear *or* the young girls' reckless hopeful thinking for a future in delay *or* momentary delay

i would like to think of language itself as a kind of prosthesis, an extra-materiality of the body; and the score: a prosthetic device. As Preciado demonstrates in *Countersexual Manifesto*, the prosthetic device, in his case the dildo, offers an opportunity to engage the body as an expanded and relational structure.[20] The body and its sensual capacities are constructed through the relation of many systems, both fleshy and linguistic. The prosthetic device questions the idea that the limits of the flesh coincide with the limits of the body. As a tool attached to the body, the prosthetic device offers deterritorialisation, externality and iterability as strategies for bio-textual experimentation. Language, in score like formations, certainly acts upon the body in a manner not dissimilar to the prosthesis. If we take prosthesis to mean a device which extends the capacity of the body, then the prosthetic need not be in relation with, nor a response to, lack. Yet, as i look for definitions of 'prosthesis' hoping to find a dictionary which will support my own intentions, i, as yet, have not found a definition that doesn't include the word *lack*, *missing* or *replacement*. We can think of the arm, the leg and the hand, and the first experiments in medical prosthetics in which the prosthetic restored their functionality.[21] But, it takes only a few minutes of scrolling through the search results, to see conversations on prosthetic development moving well beyond imitation and producing their own functionality.

or eyes hunting through these characters with the desperation of a lover trying to find the exact moment that love started to curdle *or* my acidic body *or* desire spitting and pissing and shitting its way out of me *or* u *or* we thought elegance was in noticing the body doing its thing each day *or* stretching out a hand *or* stepping *or* kneeling *or* opening the knees *or* tracing the contours *or* laying back *or* letting the head fall *or* something a little more dangerous

As a woman, i inherit a history of lack from which my bio-text was written accordingly. Presuming lack holds a body up to a regulatory system, a series of functional norms or, what we could call a social anatomy of language. i will, however, think with the divergences of prosthetic developments, with the ways in which such devices produce functions beyond restorative intentions—evidently i am not alone in that. Elizabeth Grosz writes in Prosthetic Objects: "Creatures use tools, ornaments, and appliances to augment their bodily capacities. Are their bodies lacking something, which they need to replace with artificial or substitute organs? [...] Or conversely, should prostheses be understood, in terms of aesthetic reorganisation and proliferation, as the consequence of an inventiveness that functions beyond and perhaps in defiance of pragmatic need?"[22] Preciado, too, writes about the strap-on-dildo as a prosthesis which "in the end, could be simultaneously considered a synthetic sex organ, a hand grafted on at the trunk, and a plastic extension of the clitoris."[23] The function of any prosthesis, be it plastic or linguistic, will always exceed its anticipated situation. They are technologies of divergence.

or letting the body swell to the size it could have been *or* the bulging u *or* the theatre *or* shapes that punctuate time *or* whichever history makes a backdrop to your doing *or* her hands in a fiercely independent rhythm sifting through the debris of exchange that made i, u and we all able to say 'have' between 'i' and 'body' *or* pulling something through poetry *or* a question (open-ended) *or* withdrawal and anticipation *or* filling the body with hope *or* something else *or* i thought elegance was in noticing the body doing its thing each day *or* we did *or* she was speaking with words in slings and sentences *or* in chain-like formations *or* with lips and spit and breath *or* with these teeth and that tongue *or* through throat and air and saliva and flesh and organ stuff and thin edges and slick membranes and tubes, tunnels and sacs and wet and raw and warm and flowing like globules and iron and red and

In transitioning between the figure of the dildo and the material device of the score, the question of attachment arises: how do scores attach to the body? The chain of words in the score ‹ say what you are doing and do what you are saying ›, forms a material and semantic structure[24]. More than merely a mediatory device or interface for experience, the score operates as an object which can be attached and detached, applied under various circumstances and to various bodies. There are many ways to attach the prosthetic limb according to its material, permanence and functionality. Using the figure of the dildo multiple forms of attachment can be elaborated. *The harness*— straps which wrap the body into the device. *The hand*— the body which wraps itself around the device. *The suction*— a vacuum of pressure sucking the flesh and the device towards one another. Each of these attachments expand and augment the anatomy of the body making specific uses possible. In this additive process of attachment it could be useful to address the *and* separating the body and language in the beginning of this text. The *and* in order to perform its binding function, had to make a cut,[25] a division between two words which hold within them a plethora of systems. The *and* is not an innocent device, it gives shape to-, and delimits the words besides it.
This is to illustrate the reconfiguration of a body that prosthetic devices cannot *not* produce.

red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red

red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red
and red and red and red and red and red and red and red and red
and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red
and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red
red and red and red and red and red red and red and red
and red and red red and red and red and red red and red
and red and red and red and red and red and red and red and
red and red and red and red red and red and red and red
and red and red and red and red and red and red and red
and red and red and red and red and red and red and red red
and

The score, too, has various attachments, each of which are specific to its form and the body requiring attachment. There are many more methods of attachment than would be possible to elaborate here. The linguistic organisation, come object, come device, requires persistent attachment. To attach is a verb. The itinerant and repetitive nature of the score as prosthesis means each attachment creates specific possibilities for use, sensual experience and relation. Through attachment the device (read score) is incorporated into the expanded anatomy of the body. It invests in performance as a means for shifting the self-same and in our case the representation of the performer's body within the theatre. The score, using language as a materiality of the body, can experiment with gestures and expressions we don't yet know how to read. It is a collective prosthesis, an attachment to something else, where subjectivity is not embedded within each of us, but is a coded structure coursing through our bodies.

red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red
and red and red and red and red and red and red and red and red and
red and red and red and red and red and red and red and red
and red and red and red and red and red and red
red and red and red and red and red and red red
and red and red and red and red and red and
red and red red and red red red red
and red and red and red red red and red red
red red and red red and red and
red red and red and red and red
red red red red red red red red
red red red red red red red
red red red
red red red red red red red
red red red red red red red
red red red red red red red
red red red red red

The score as a prosthetic device presumes the body as always-already-text. We are written and still writing. The score as a prosthetic device can shift the axis upon which the body of the performer is read within the representational logic of the theatre. When we use the score as a prosthetic we create space for itinerant and multiple versions of the 'i'. Through the physical-cultural-imaginative space of the bio-text, we can experiment with our own names and uses. We can build our bodies into shapes we don't yet know how to use; the score could be that productive power—and performance the means of experimentation and study.

or turning around *or* looking out *or* time persuading the sky to match its colour *or* touching the ear *or* taking three steps *or* getting carried away *or* overcome *or* the feeling of coming to know something like air escaping the mouth *or* a flash message *or* slow proverbial horrors *or* misplaced origin stories *or* circling *or* lifting an arm *or* bending two knees *or* turning the head *or* looking back *or* swallowing

This text began as a way to list some of thoughts that took place within a choreography I made Poems and Other Emergencies (2020). The or began as a way to rearticulate thoughts with the hope that through repetition and insistence I would come to know what they really mean. However the or was much more dynamic than I had anticipated and kept me turning around ideas, phrases and words. It became a syntax of multiplicity and being alongside. Thinking was not contained within the phrase but turned itself out in the gaps. The or would not lead me toward an essential phrase; it would not leave me with words that would perfectly partner thoughts nor feelings. Rather, the or showed me the necessity of process, of seeing something in action and keeping it moving. Acknowledging that thinking is always relational. Through arranging words, we give shape to all these little gaps, places to fall into where thinking can spread itself. The or in this text allowed me the repetition to find details and to feel them change.

I would like to thank the many authors and texts through whose thoughts I tangled myself in, got a little bit lost, became a little bit otherwise, and departed from not really being sure of what had exactly happened. Thank you to Rachel Levitsky for writing *The Story of My Accident is Ours* and for your generosity in talking and thinking on gaps sutures and subjects with me; to Saidiya Hartmans *The Plot of Her Undoing* whose relentless turning of description and multiplicity of narration taught me what rhythm can do for sensation; to Lauren Berlant and Kristen Stewart for writing *The Hundreds* through which I came to really feel the freedom of formal constraints; to Vinciane Despret and Isabelle Stengers for their thoughts on inheritance and versions, it was through their ideas that this text came into its own plurality; and to Lyn Heijinan for the title of this text which owes itself to "The Rejection of Closure".

END NOTES

1. *Poems and Other Emergencies* premiered in Batard Festival, Brussels in January 2020. Choreography and Performance by Chloe Chignell, Conversation Partner: Adriano Wilfert Jensen, Supported By: BUDA Kortrijk, VGC, Workspacebrussels, La Balsamine, Lucy Guerin Inc, Dancehouse Melbourne and Batard Festival Brussels. www.chloechignell.com/?this=choreography&is=poems-and-other-emergencies.
2. Plant, Sadie., *Seduced & Abandoned: The Body In The Virtual World – The Body As Metaphor*. [online] ICA Berlin., 1994. www.youtube.com/watch?v=jy7CvqBXfbk&list=PL0P8D6BdEv7y6vT_Vyw10D_67F0JyTRVX&index=3 [Accessed 20/09/2020].
3. Preciado, Paul B., and Kevin Gerry. Dunn. *Countersexual Manifesto*, p. 25. New York: Columbia University Press., 2018.
4. *Ibid*. p. 11.
5. *Ibid*. p. 25
6. Preciado, Paul B. (2018, January 22). *Letter from a trans man to the old sexual regime*. www.textezurkunst.de/articles/letter-trans-man-old-sexual-regime-paul-b-preciado [Accessed 15/10/2020]
7. *My walking is my dancing* is the title of Anne Teresa de Keersmaeker's collective slow walking project. www.mywalking.be
8. Derrida, Jacques. "The Dangerous Supplement," in *Of Grammatology* (Baltimore: Johns Hopkins University Press, 1998), pp. 141–157.
9. Morton, Timothy. *There Is Nothing Outside of the What?*, 2017. https://arcade.stanford.edu/blogs/there-nothing-outside-what.
10. This sentence was written as a note from Stefan Govaart during the process of editing this text and its original source can be found here: Spivak, Gayarti., *Of Grammatology Re-Translated: 40th Anniversary Edition: A Tribute*. ICLS Columbia. (2016) [Accessed 15/10/2020]. www.youtube.com/watch?v=lLCOOld3fto&feature=emb_logo.
11. The idea of soft matter is in reference to the work of Rebecca Schneider a dance theorist who has contributed substantial critique to the notion of ephemerality in dance. In her essay "Archives. Performance Remains" She rejects the notion of dance as disappearance and seeks to acknowledge the ways in which dance does in fact remain, but remains differently. Thinking against western archive logic and its infatuation with hard stuff, namely bones, that are scripted to speak for and signify the flesh that once was. The archive is based upon an ocular hege-mony, what remains to be seen, thus flesh memory poses a substantial challenge to the conventions of the archive and the notion of the written. [Schneider, Rebecca, "Archives. Performance Remains", *Performance Research*, 6 (2), 100–108, 2001.]
12. Preciado, Paul B., and Kevin Gerry. Dunn. "Counter Sexual Reversal Practices" in *Countersexual Manifesto*, p. 41–45. New York: Columbia University Press., 2018.
13. *Ibid*. p. 48–49
14. I find it important here to quote Preciado's aim of such practices, in

Chloe Chignell *The Complete Text Would Be Insufferable* |
Chloe Chignell *Language as Prosthesis*

This publication is produced by a.pass (advanced performance and scenography studies), on the occasion of a.pass end presentations November 2020.

Published and distributed by
uh books
www.uhbooks.directory with
a.pass (advanced performance and scenography studies)
Posthogeschool voor Podiumkunsten vzw
Delaunoystraat 58–60 bus 17
1080 Sint-Jans-Molenbeek (Brussel)

Additional distribution by rile*
www.rile.space

Edited with Rachel Levitsky, Stefan Govaart, Lilia Mestre and Ann-Christin Kongness.
Mentored by Will Holder (additional editing & typesetting)
Printed by Graphius, Gent
Bound by Chloe Chignell with Will Holder

Thanks to Rachel Levitsky, Stefan Govaart, Lilia Mestre, Ann-Christin Kongsness, Gry Tingskog, Sven Dehens and Angela Conquet.

An earlier version of *Language as Prosthesis* was commissioned by Dancehouse Diary, Melbourne Australia. *The Complete Text Would Be Insufferable* was written through the support of Koreografi Journal, Norway.

ISBN 978–1–9162499–3–6

hope that it clarifies what could otherwise be criticised as an individual project of endless self-actualisation. "The true aim of countersexual practices is neither physical pleasure (which can always be transformed into profit) nor identity production but rather exuberant expenditure, affect experimentation, and freedom."

15. For a more detailed discussion on scores and the history of their uses within western dance practice read "Rests in Pieces: On Scores, Notation and the Trace in Dance" by Myriam Van Imschoot published within *What's the Score?* at Oralsite.be

16. Van Imschoot, Myriam "Rests in Pieces: On Scores, Notation and the Trace in Dance". olga0.oralsite.be/oralsite/pages/What's_the_Score_Publication/ [Accessed: 29/09/20]

17. More thoughts on performance as a mode of study can be found through The School for Temporary Liveness a series of daily situations for collective study presented by the University of the Arts MFA in Dance curated by Lauren Bakst and Niall Jones. It was through my encounter with them and the school that these ideas around performance as a mode of study were substantially enriched. https://temporaryliveness.org/

18. Anne Juren is a French choreographer living in Vienna, and finishing her PhD at DOCH Stockholm. I first encountered her work *Anatomie* in 2016 at ImpulzTanz, Vienna, Austria.

19. Sometime in the 17th century there was an explosion of discourse on the body, its sex and sexuality through institutions of science and the church (whose confessional apparatus would later transpire within psychoanalysis). Michel Foucault narrates this historical advent in his trilogy on *The History of Sexuality*. The thesis of volume 1 is to question the repressive hypothesis that provided 'cultural truths' for many contemporary sexual practices: rather than sexuality being repressed during the rise of the bourgeoisie and the advent of capitalism, it was encouraged, albeit through discursive practices. "There was installed rather an apparatus for producing an ever greater quantity of discourse about sex, capable of functioning and taking effect in its very economy."(1978:23) Sexuality transformed into discourse in order for it to be regulated through the institutions of science, medicine and psychology. Rather than discourse being a document of lived experience, here we can see, the diagnostic, pathologizing and confessional apparatus that went on to write the paradigms of gender and sexuality inscribed into the bodies of the discursive subjects. [Foucault, Michel, "The Repressive Hypothesis" in *History of Sexuality* Vol.1. Random House Inc. 1978

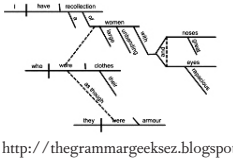
20. *Ibid*. p. 73

21. "Prosthesis." Wikipedia. Wikimedia Foundation, July 8, 2020. https://en.wikipedia.org/wiki/Prosthesis.

22. Grosz, Elizabeth., "Prosthetic Objects" in *The State of Architecture at the Beginning of the 21st Century*. pp. 96–97. The Monacelli Press. 2003.

23. Preciado, Paul B., and Kevin Gerry. Dunn. "Counter Sexual Reversal Practices". In *Countersexual Manifesto*, p. 99. New York: Columbia University Press., 2018.

24. To give a visual expression to this material semantic structure we can think of sentence diagrams: pictorial representation of the grammatical structure of a sentence. It produces shape out of syntax, and the ways in which words are attached to one another. The image below is a diagram of the sentence "I have a recollection of large unbending women with great noses and rapacious eyes who wore their clothes as though they were armour" using the Reed-Kellogg system, which was first brought into use in 1877 through the book *Higher Lessons in English*.



http://thegrammargeeksez.blogspot.com/2010/09/what-hell-is-sentence-diagramming.html [Accessed 21/09/20]

25. The action of cutting is embedded within the word anatomy coming from the old French *anatomie* or late latin *anatomia*, from *ana-* 'up' + *tomia* 'cutting' (from *temnein* 'to cut').
The structure of the flesh body has been produced through cision.