Ankyloglossia (n. tongue-tie) ▸¹ Emma Waltraud Howes

Ankyloglossia (n. tongue-tie)[1]

by

Emma Waltraud Howes

at the Künstlerhaus Bethanien October 9–November 2, 2014
with

B
Mickaël Marchand
Kai Wido Meyer
Malte Niedringhaus
Patricia Reed
Gregor Runge
Lorenzo Sandoval
Anna-Sophie Springer
Maxwell Stephens
Emma Waltraud Howes
Franziska Morlok

The approximate running time of the program is one hour 26 minutes[2]

interlude #1: Parts of a Body / A Body of Parts
A Choreographic Insert in the Shape of Text (Lorenzo Sandoval)

1. Quad A ..... Base, Foot, Fold, Stack
"Between the two parts there is an intermission of 100'000 years." S.B.[3]
2. Quad B ..... Pile, Curl, Shake, Free

interlude #2: Score: Ankyloglossia (n. tongue-tie)
Eight: Polymelias (n. multiple-limbs)

3. Murmuring a Trace ..... Tracing a Thought
(Maxwell Stephens)

INTERMISSION

interlude #3: Stage Directions for a Mouth (Emma Waltraud Howes)[4]

4. Act ..... Ram-tam-tam! Rat-a-tat-tat!

interludes #4: Collective Journals
#5: Silence (6 minutes)
#6: Cacerolazo (You are a Stew Pot)
#7: The Grammar of Barbarians (Patricia Reed)

5. Clang ..... Children Against the Destruction of Birds
6. Disoriented Spoons ..... Transitional Objects (B, She Fugues I, II, III)

interlude #8: Organs without a Body. The whole Extent (B, She Fugues IV, V)

7. Parts ..... Group
Foot (Asuccessionoffeetontheheath.) by Anna-Sophie Springer
Hand (Verstreute Hände) by Gregor Runge
8. Lecture ..... Being to Leap[5]

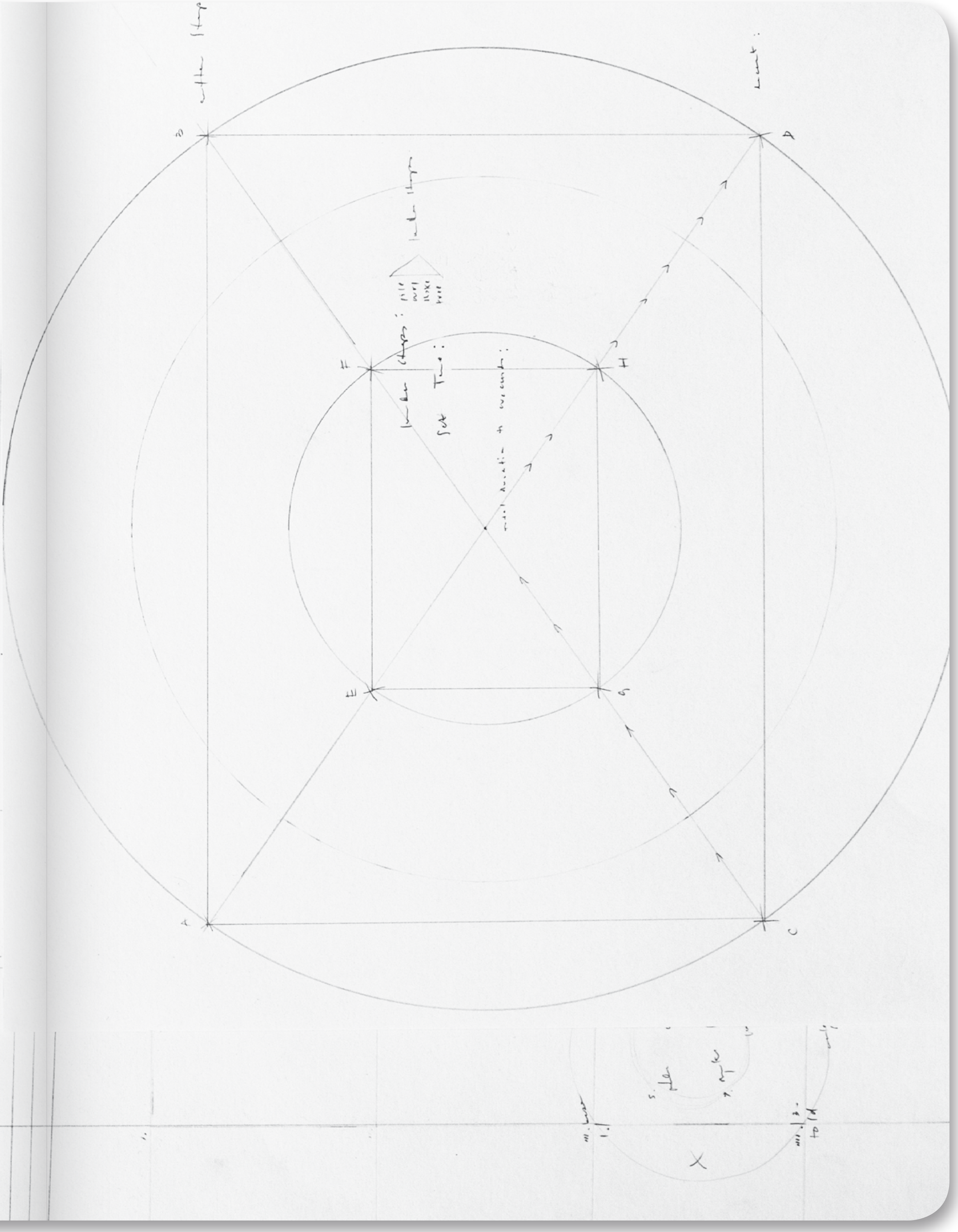
interlude #9: Call and Response (B, She Fugues VI)

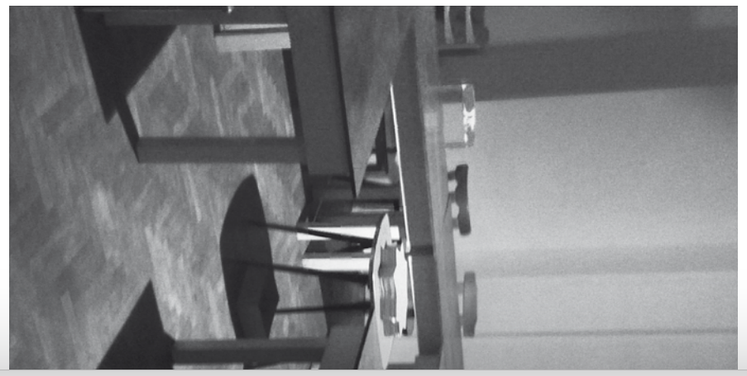
10. Endnotes ..... Call and Response (Reprise)
The Difficulty of Thinking Oneself Within a Broader Whole

interlude #10: A Return (Another)


free eight
shake seven
curl six
pivot five
stack four
fold three
pivot two
D 11 plinth eight
C 11 plinth seven
B 11 plinth six
circle
A 11 plinth five
wide
D 1 plinth four
C 1 plinth three
B 1 plinth two

Quadrat AB


A
B
C
D
E
F
G
H
Set Two:



A

A right way—one is tempted to use the right to follow this say — to use these way is to follow the paper text is Take the paper instructions[1]: Take the paper with one hand or two hands, turning side A till the square shape is transformed into the diamond shape. You can lay down the paper over a surface if you need. Once you are finished reading this side, turn the paper and start to read the B side. Once you are done, open the paper in the centre. Fold the AC side unfolding the BD side from the C side. Turn the paper and read over the BD side. Read the CA side. Fold the the D side. Open the paper in the centre. After that, fold the DFCE side from the GBHA side. Fold the EH side over FDEC side over the BGAH side. Once you are the GF side. Read the E side. Once you are finished reading this side, turn the paper and start to read the F side. Once you are done, open the paper in the centre unfolding the HE side. Fold the FG side from the FG side over the EH side. Turn side over the G side. Read the folded paper the H. and read side H.

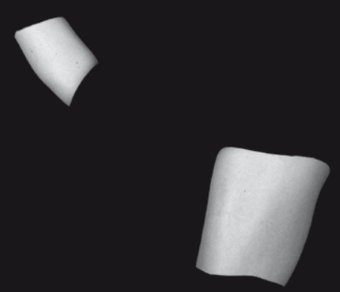
A

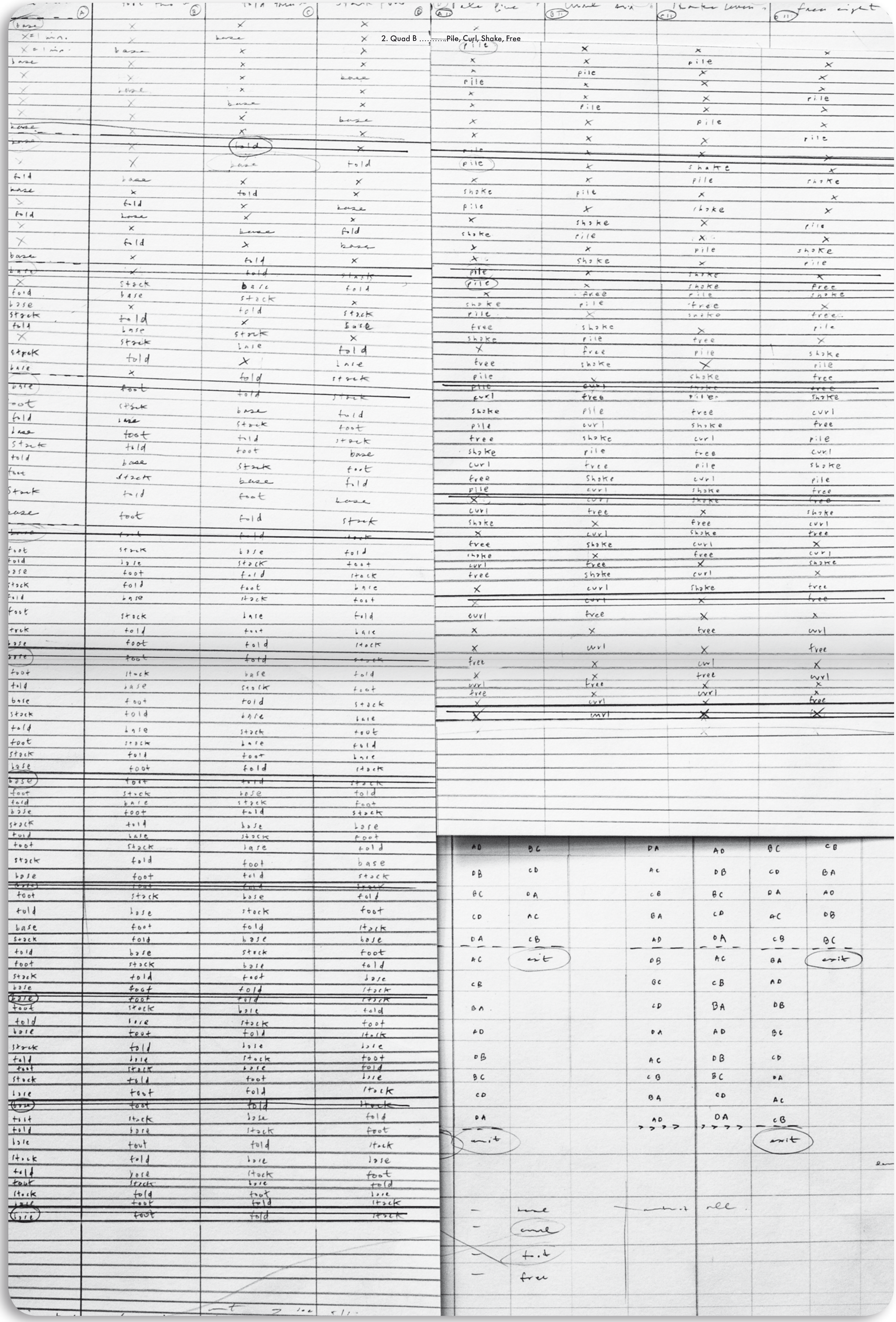
1 To follow the instructions, check the page letter in the bottom of the square or in the left of the diamond.

1. Quad A .....Base, Foot, Fold, Stack

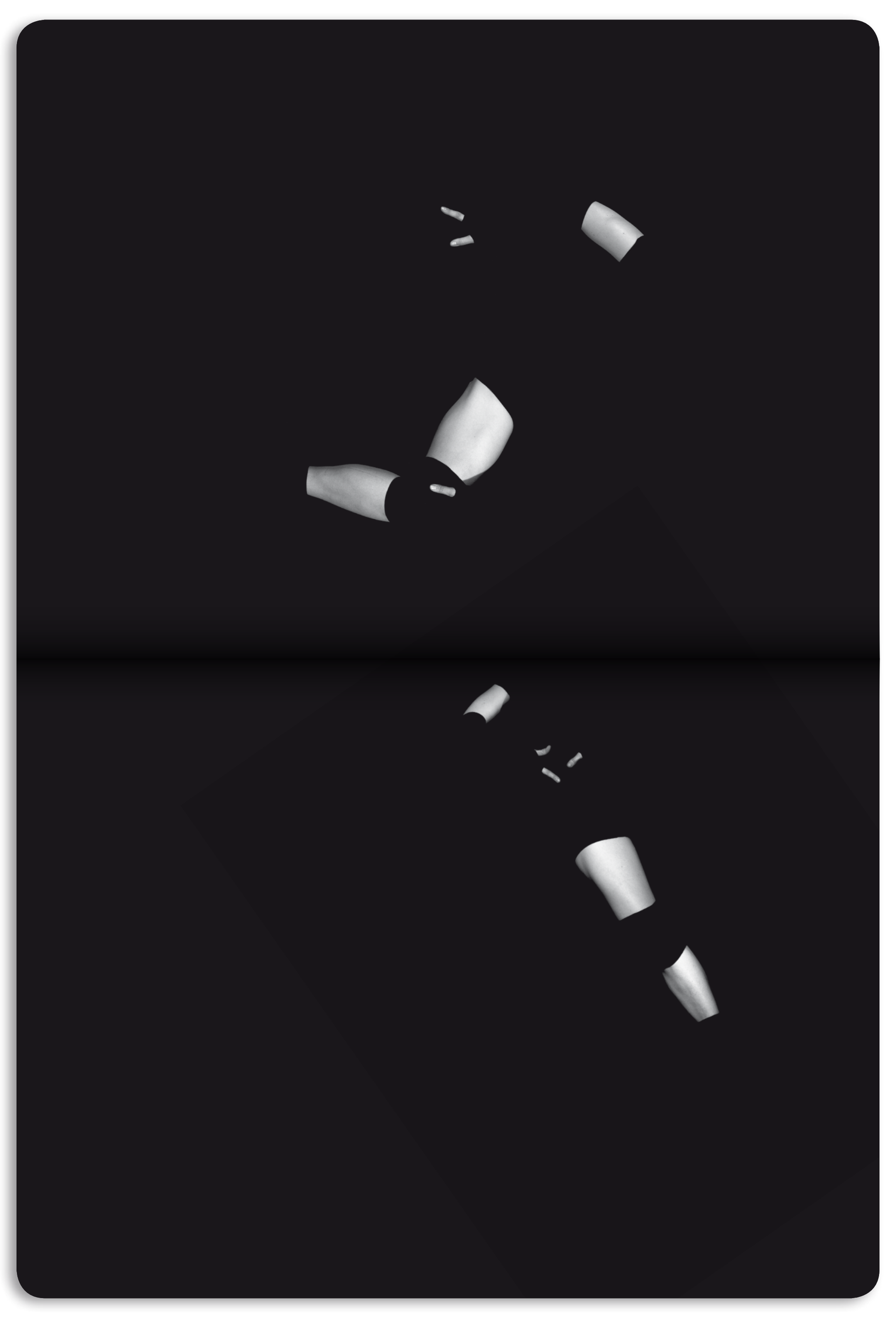
	yellow	blue	red	white	yellow	blue			red	white	yellow	blue	red
					DA				CD				DB
					AD				DA				BC
					DB				AC				CD
					BC				CB				DA
					CD				BA				AC
					DA				AD				CB
					AC				DB				BA
					CB				BC				AD
		CD		AC	BA			BA	CD			CD	DB
		DA		CB	AD			AD	DA			DA	BC
		AC		BA	DB			DB	AC			AC	CD
		CB		AD	BC			BC	CB			CB	DA
		BA		DB	CD			CD	BA			BA	AC
		AD		BC	DA			DA	AD			AD	CB
		DB		CD	AC			AC	DB			DB	BA
		BC		DA	CB			CB	BC			BC	AD
		CD	DB	AC	BA	DB	AC	BA	CD		BA	CD	DB
		DA	BC	CB	AD	BC	CB	AD	DA		AD	DA	BC
		AC	CD	BA	DB	CD	BA	DB	AC		DB	AC	CD
		CB	DA	AD	BC	DA	AD	BC	CB		BC	CB	DA
		BA	AC	DB	CD	AC	DB	CD	BA		CD	BA	AC
		AD	CB	BC	DA	CB	BC	DA	AD		DA	AD	CB
		DB	BA	CD	AC	BA	CD	AC	DB		AC	DB	BA
		BC	AD	DA	CB	AD	DA	CB	BC		CB	BC	AD
BA	CD	DB	AC	BA	CD	DB	AC	BA	CD	DB	AC	BA	CD	DB
AD	DA	BC	CB	AD	DA	BC	CB	AD	DA	BC	CB	AD	DA	BC
DB	AC	CD	BA	DB	AC	CD	BA	DB	AC	CD	BA	DB	AC	CD
BC	CB	DA	AD	BC	CB	DA	AD	BC	CB	DA	AD	BC	CB	DA
CD	BA	AC	DB	CD	BA	AC	DB	CD	DA	AC	DB	CD	BA	AC
DA	AD	CB	BC	DA	AD	CB	BC	DA	AD	CB	BC	DA	AD	CB
AC	DB	BA	CD	AC	DB	BA	CD	AC	DB	BA	CD	AC	DB	BA
CB	BC	AD	DA	CB	BC	AD	DA	CB	BC	AD	DA	CB	BC	AD
BA	CD	DB	AC	exit	CD	DB	AC	BA	exit	DB	AC	BA	CD	exit
AD	DA	BC	CB		DA	BC	CB	AD		BC	CB	AD	DA	BC
DB	AC	CD	BA		AC	CD	BA	DB		CD	BA	DB	AC	
BC	CB	DA	AD		CB	DA	AD	BC		DA	AD	BC	CB	
CD	BA	AC	DB		BA	AC	DB	CD		AC	DB	CD	BA	
DA	AD	CB	BC		AD	CB	BC	DA		CB	BC	DA	AD	
AC	DB	BA	CD		DB	BA	CD	AC		BA	CD	AC	DB	
CB	BC	AD	DA		BC	AD	DA	CB		AD	DA	CB	BC	
BA	exit	DB	exit		CD	DB	AC	exit		DB	AC	BA	exit	
AD		BC	CB		DA	BC	CB			BC	CB	AD		
DB		CD	BA		AC	CD	BA			CD	BA	DB		
BC		DA	AD		CB	DA	AD			DA	AD	BC		
CD		AC	DB		BA	AC	DB			AC	DB	CD		
DA		CB	BC		AD	CB	BC			CB	BC	DA		
AC		BA	CD		DB	BA	CD			BA	CD	AC		
CB		AD	DA		BC	AD	DA			AD	DA	CB		
>>>		exit	>>>		>>>	exit	exit			>>>	>>>	exit		

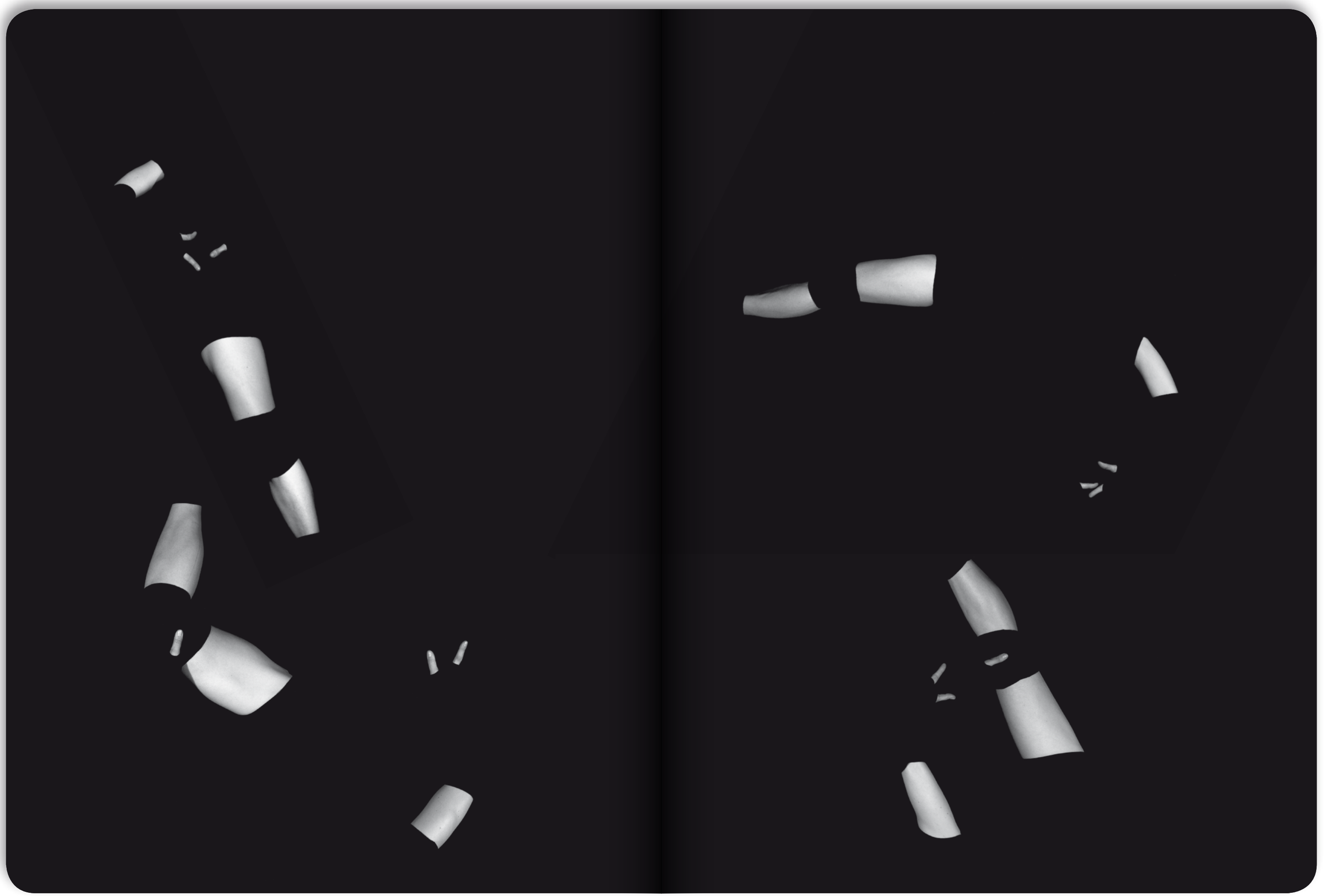
A	>	I + VI	>	unity	pile	–	one		not	all
B	>	II + VII			start	–	one			
C	>	III + VIII			(out) fold	–	fit			
D	>	IV + VIII			stack	–	free			





2. Quad B ....Pile, Curl, Shake, Free





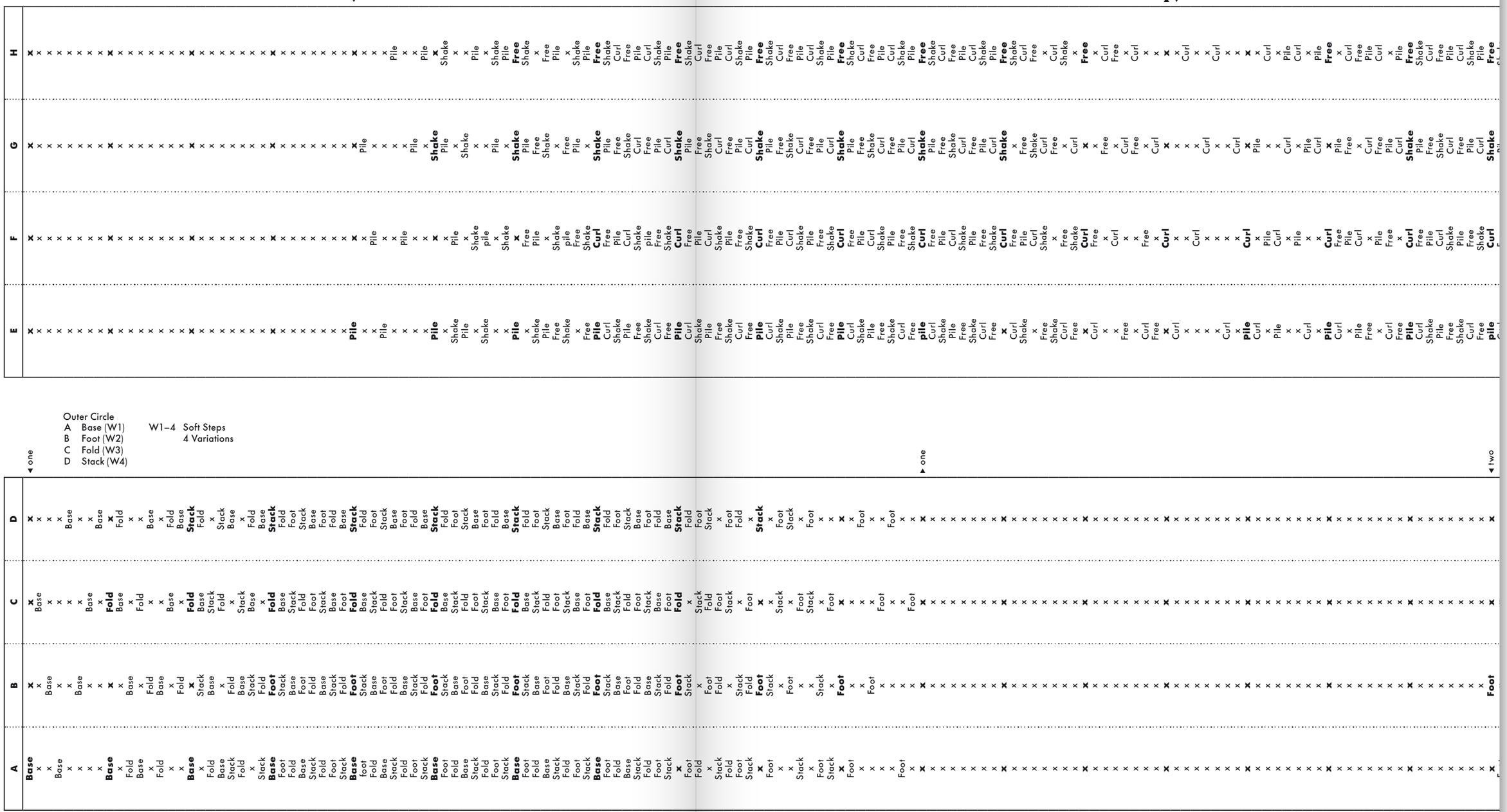
x = 60 sec × 392 + 2 sec transitions:
run time approx. 7:06:39

Inner Circle
E Pile (W5)
F Curl (W6)
G Shake (W7)
H Free (W8)

W5–8 Strong Steps
4 Variations

Outer Circle
A Base (W1)
B Foot (W2)
C Fold (W3)
D Stack (W4)

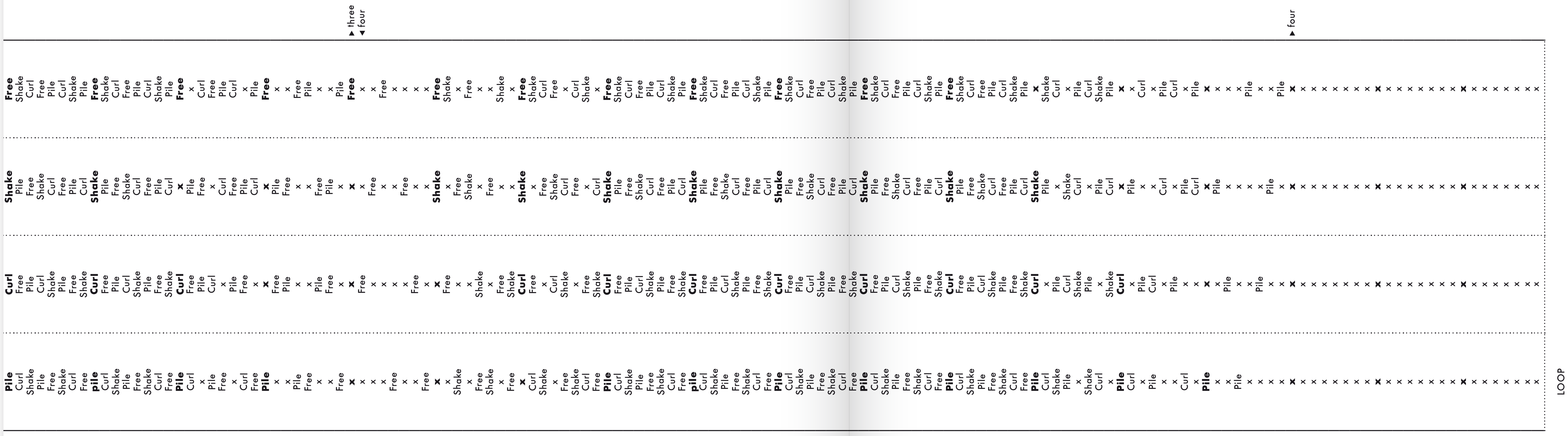
W1–4 Soft Steps
4 Variations

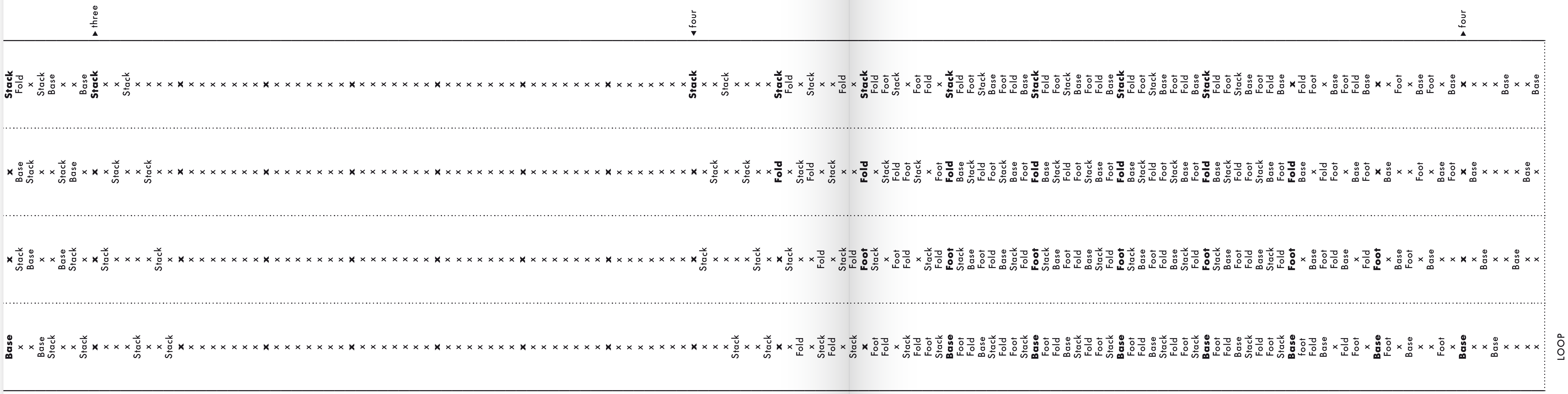


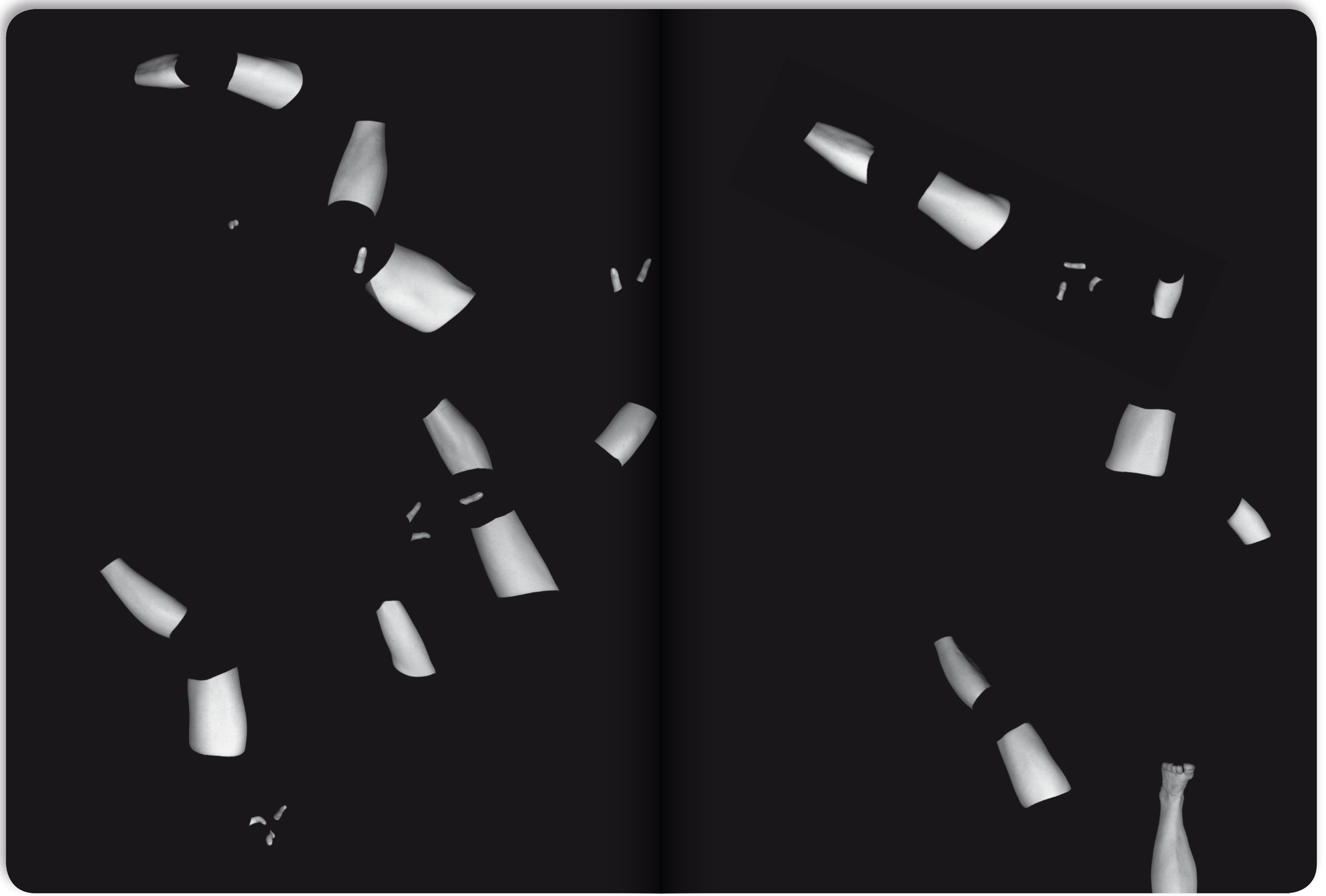
▶ two

◀ three

▶ two
◀ three


three
four
four
Free
Shake
Curl
Pile
LOOP


three
four
four
Stack
Fold
Foot
Base
LOOP



Whose voice, no one's, there is no one, there's a voice without a mouth, and somewhere a kind of hearing, something compelled to hear, and somewhere a hand, it calls that a hand, it wants to make a hand, or if not a hand something somewhere that can leave a trace, of what is made, of what is said, you can't do with less, no, that's romancing, more romancing, there is nothing but a voice murmuring a trace.
Samuel Beckett, *Texts for Nothing*

I am thinking about Emma's work on my way to the gym. In the change room, I feel an archaic impulse to step on every second tile, measure the space in strides, half the distance and half it again.

I am transported to a work I encountered of hers not so long ago:

To draw a line over the crumbly and pebbled pavement of the plaza, she is squatting, moving herself along legs bent, butt resting on her heels, rotating the hips to place the next foot down, all the while pressing the chalk firmly down. This is not the line Gilles de la Tourette drew to study the human gait. This line lies on the textured earth and will remain there until the elements take it away. This line is no inhuman measure: it is fuzzy geometry it is the idea of a cut it is a suspended decision in progress. She is suspended drawing the line, in the line, along the line, not yet on either side of the line by being on both sides, or swinging from one side to the other as her hips her legs her back grow tired and she needs to change her means. The creation of the line is the organizing principle, all her movements bear its drawing.[6]

The line turns a corner and the whole character of the work expands. The stage is shrinking now. The chalk meets the leg of a picnic table, climbs up the leg negotiating the table top and crosses over it and down the other side ...

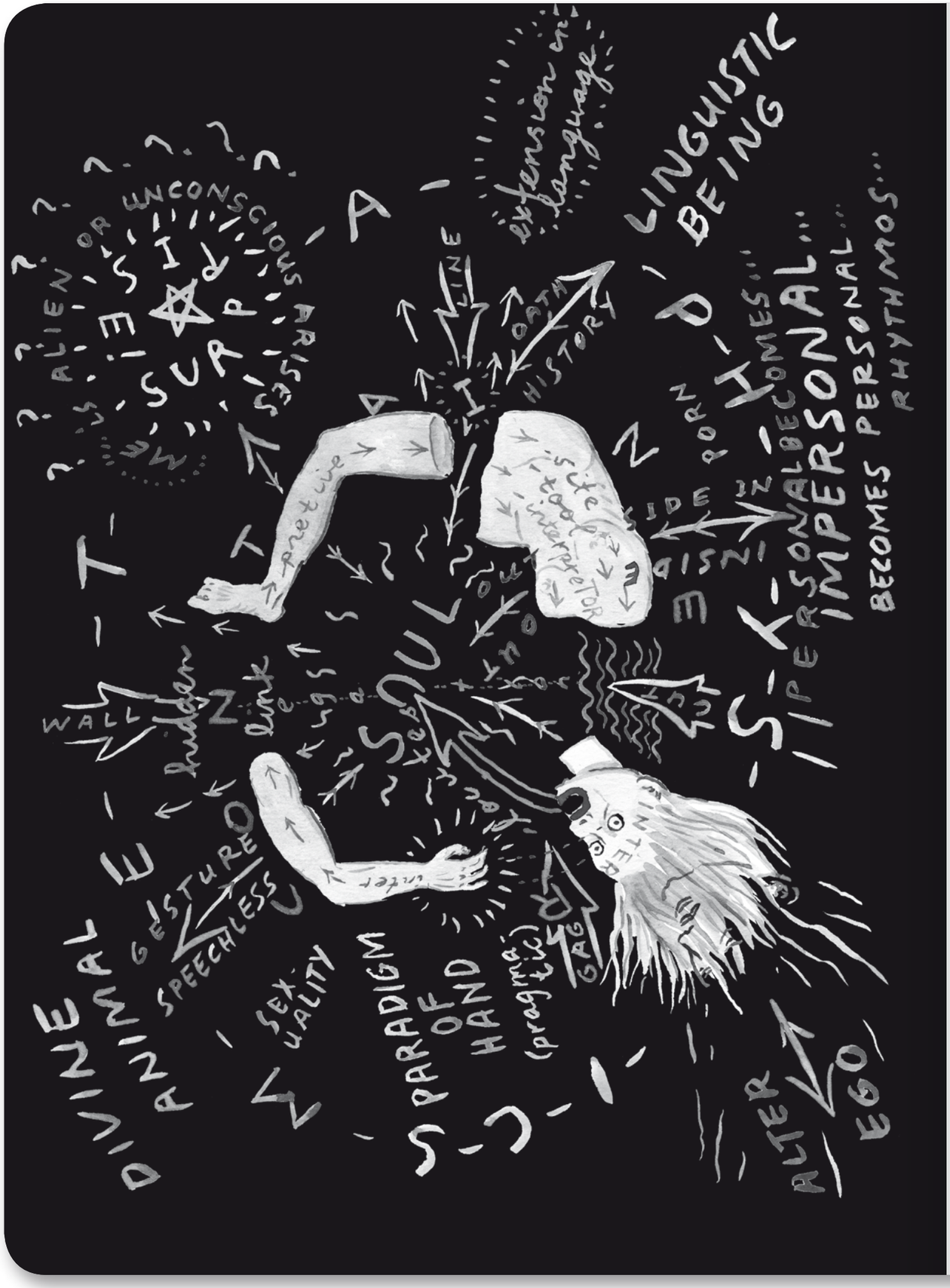
A fall–back to earth again the maker of the line still drawing, the geometry starts to baffle us, we who look on. Another corner appears just beyond the plaza where pavement meets sidewalk. Now the movement is parallel to the outset line. And closing the space—there is already an inside now. The artist is still along the line, but you can feel a new tension as she orients herself to what she has recently demarcated.

We are changing too, we are slowly being shut out. Even though we are very much inside a public square, the drawn square rests inside it, and so we are outside one and inside the other. We are alongside her. It is now apparent that she is an artist, and she is in a dizzying space alongside inside outside our own. Container contained to contain that which makes containment possible: the freedom to continually evade either way, flipping inside and out as two polar forces that engender one another.

She rests for a moment from inside her drawing. We are awaiting the next transformative evasion outward and/or into. We watch her every move, she is on a stage of sorts. She surveys the new site. She stretches a bit. We are waiting. I think to myself: what are the ethics of choreography and of being a choreographer? There is a person selling flowers, a busker, and passersby with shopping bags. They form part of the scenario of Emma's activities. By what means do we come to understand something about the way we live in the world, in the body, in the mind?

I slide backward in time. I'm watching a static image of a kitchen, hovering at the doorway. The light is soft; it feels like morning and the smell of coffee still lingers in the air. I'm kinda short, it seems, or maybe I'm seated. The frame of the video is tight, a little claustrophobic. In my memory, a toe floats magically down from outside the image, followed by a foot and a panted leg, oozing down the screen. It stops just shy of the floor while a second leg descends alongside. They retreat again, and disappear. Free of the body forever! Now her whole body pours down the right side, past the cupboards onto the counter, arms braced, back arching, toes reach again toward the floor and hover a moment. Her butt clears the counter and she gracefully sinks to the kitchen floor. She performs the frame, tracing its edge while I witness an alchemical and morphological series of transformations work through her body in this domestic and ritualistic space. The image is wet, is warmly baking, is cooling and settling, then something stirs ... I am so quietly watching.[7]

Leap forward in time. We are relocated to an abstract yet historically inflected space, a phantasmal and interior space where geometry seems less encumbered by the quotidian. We are presented a different set of nestling squares: Samuel Beckett's *Quad*. Beckett's work offers



a springboard, a set of parameters, a boundary and stage, something to engage and commandeer. In contrast to Beckett's geometric and scripted movements, Emma leaves linearity behind when she enters the screen; her body is treated differently from Beckett's marching cyphers. Rather than cloaked (and dutifully monastic), it is completely obscured here and there, interrupting our easy summary view. Following Beckett, the experience is set in the undying realm of the video image, where life hovers in the mechanical, the technical, and enters the spectral, the special, and the delightfully specious.[8]

In this cerebral and theatrical space, we depart from our usual means of walking about or self-consciously navigating the architecture of a public square and the choreography such things structure as evidenced in the habitual movements of the Anonymous who move within it. Personal narration and biography are suspended; something else is being worked through, another means of relation. Liberation is a process of casting spells and counter-spells; the smooth movement the social holds over us gets disrupted, or even broken, by reworking the obvious, the habitual and the rigidly formalized.

This space is flat, without dimension, save for the edge of the frame. In this videoscape, the ground is blacker than black, pushing fragments of bodies forward as they flex and grind, hump and squirm about in the light. Here's a foot, an ankle, a calf, then there is an elision, followed by a thigh, another elision, a bit of torso, an elision, a floating arm. Fingers floating alone, free of the body! It's ticklish and surreal and I feel a wave of nausea. Who knew fingers could look so alien? What force animates these disparate parts?

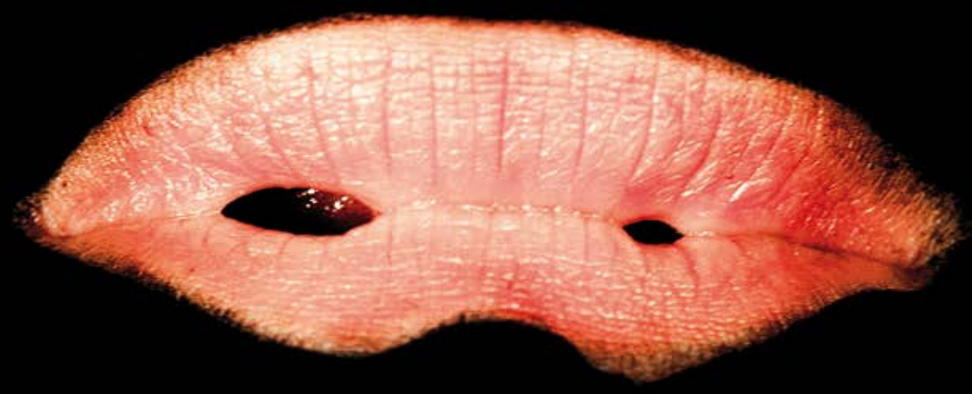
Emma has cut up the visual wholeness of the body by wearing a sort of re-stylized Zentai suit. A causal relation is broken, her spectral body is torn apart, while the partial objects of her deformed totality still appear to work in a new, pleasurable unison. Yvonne Rainer's repetitions—varied and disintegrated movements without emotion–resonate in the dark spaces between. Emma's fascination is not with the familiar common sense that tends to fetishize the authenticity of task-based working class labour. These fragmented organs without a body are uncannily familiar to us in this obscuring of corporeal unity: a different common sense.

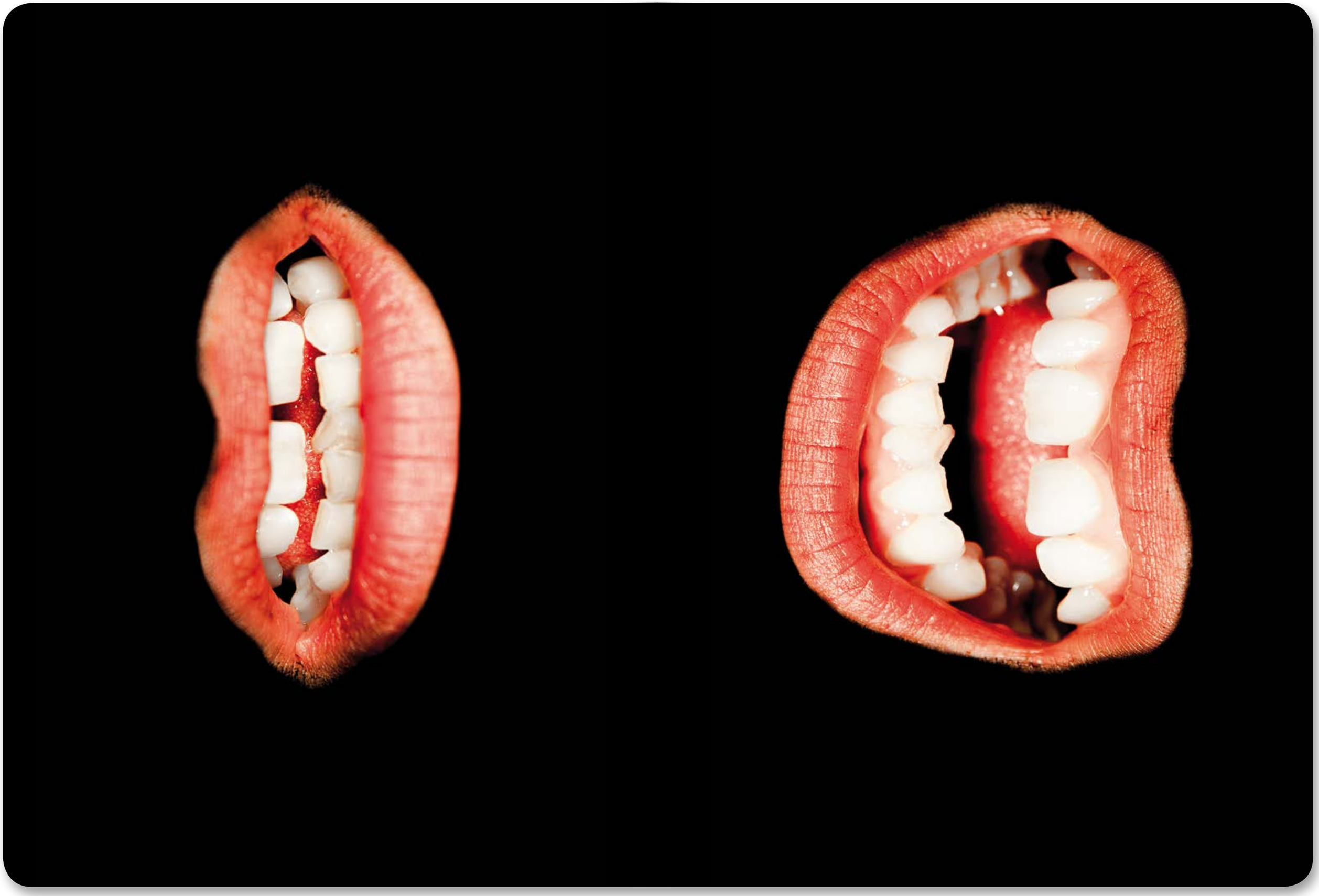
It's more like trying to walk when your foot is asleep or you're wearing one sock. What is elided, or concealed, reveals the phenomenal character of what is allowed to appear.

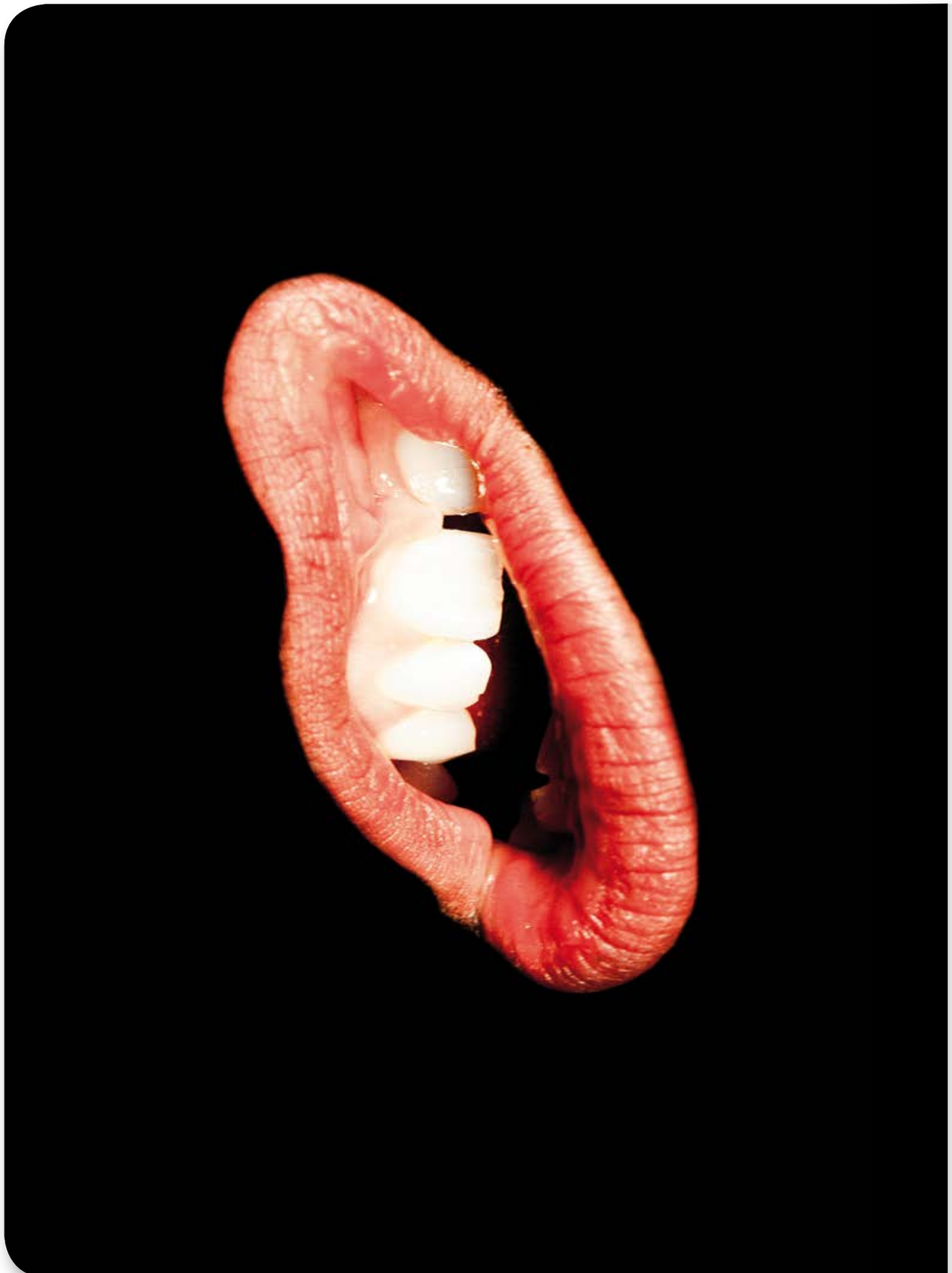
We develop a new fascination for what is evidenced and available. Gravity loses its orientation, breath only ripples across a torso in odd moments, muscles tense up, release, quiver. She embodies the rigorous submission of the original choreography in a carefully reworked sequence carried forward from *Quad*.

Her body bears its own load, the container once again is contained—only to flee again! Emma's use of materials at hand, including the use of her own body, are driven by the idea of movement, or what makes movement itself possible. Something rests, is arrested, interrupted, cut away, obscured, taken off the scene and examined in the same gesture as something acts, is set free, carried on, set in relation, revealed, set on stage and put to new use. She drifts from one pole to the other and yet remains within this play of forces. This is an ongoing engagement with all of Emma's work I have encountered.

Curiously, what she *wills* to do comes face to face with what she *can* do. Dance is most beautifully animated on such a shifting foundation. Skill and technique are simply other means at Emma's disposal. She uses the body as medium, as interpretive tool, as site of interlocution, saying something that is difficult to say. Where we let words go so we can take them up again. Even if we have to pin down a word here, and cut off a foot or leg there and send it away, flying across the mountains, or quivering undead in a video monitor. I learn something about myself in these extensions of a human capacity to sense ourselves anew, scattered about in existence. Just so. Inessentially so, when we choose to follow Emma's example.



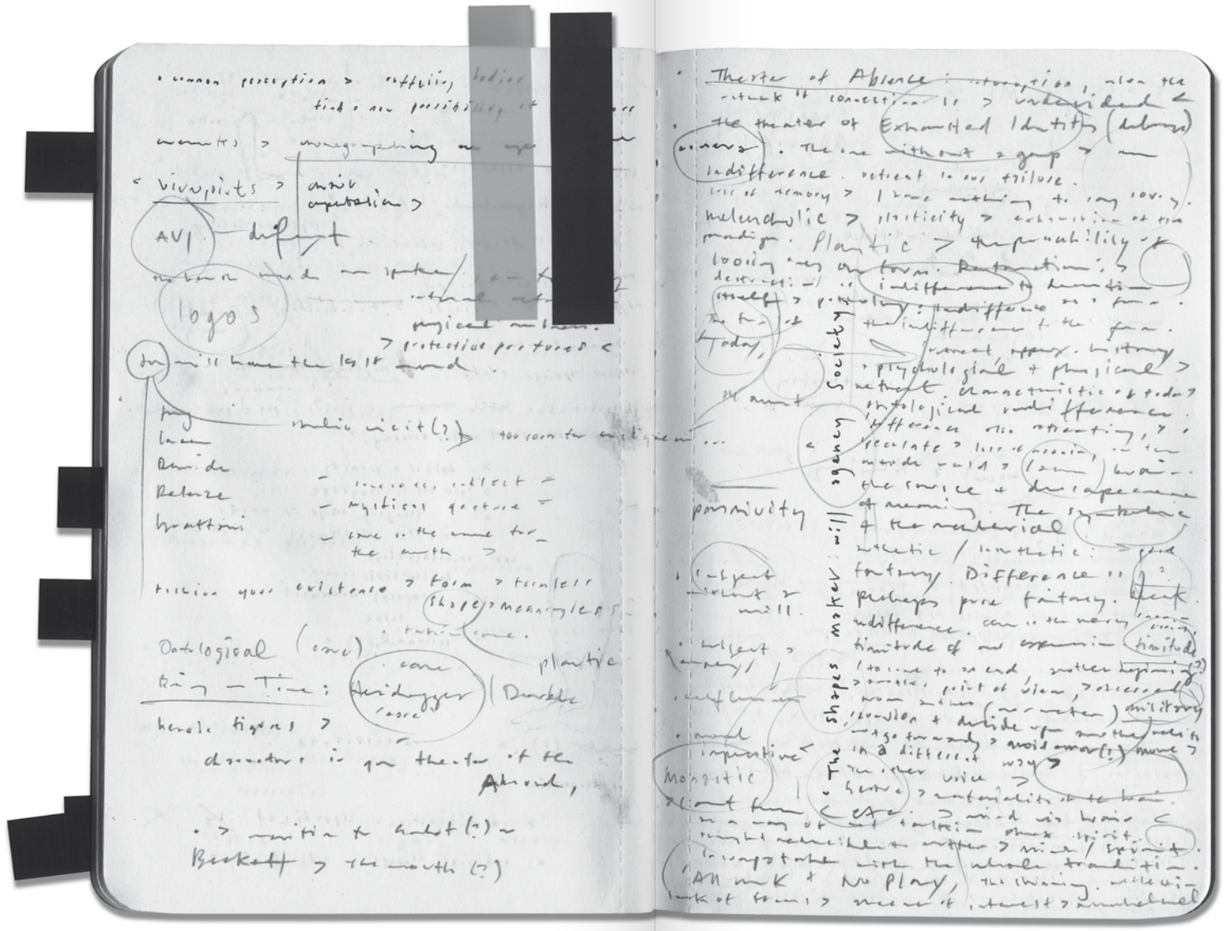




Note: Movement

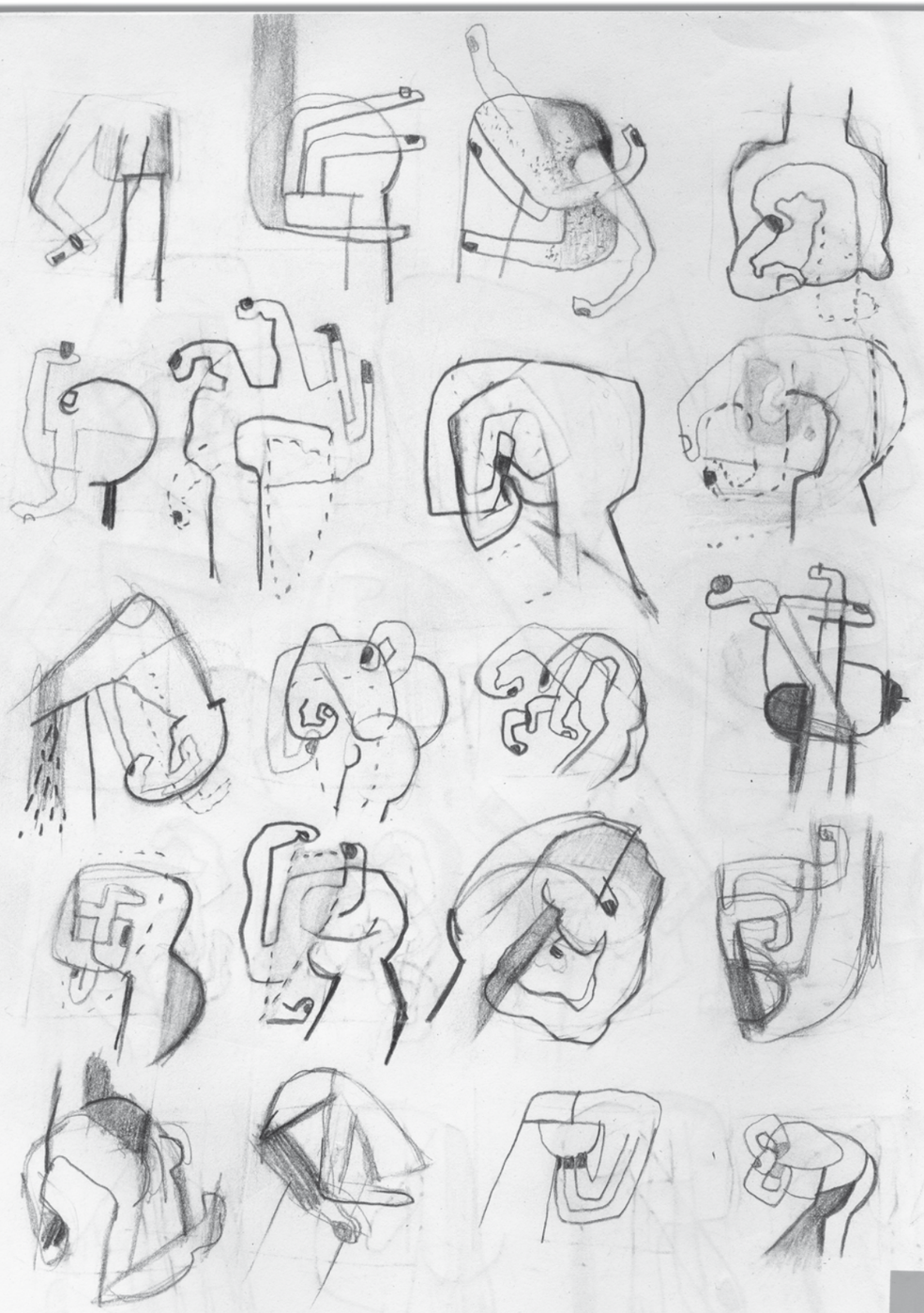
MOUTH

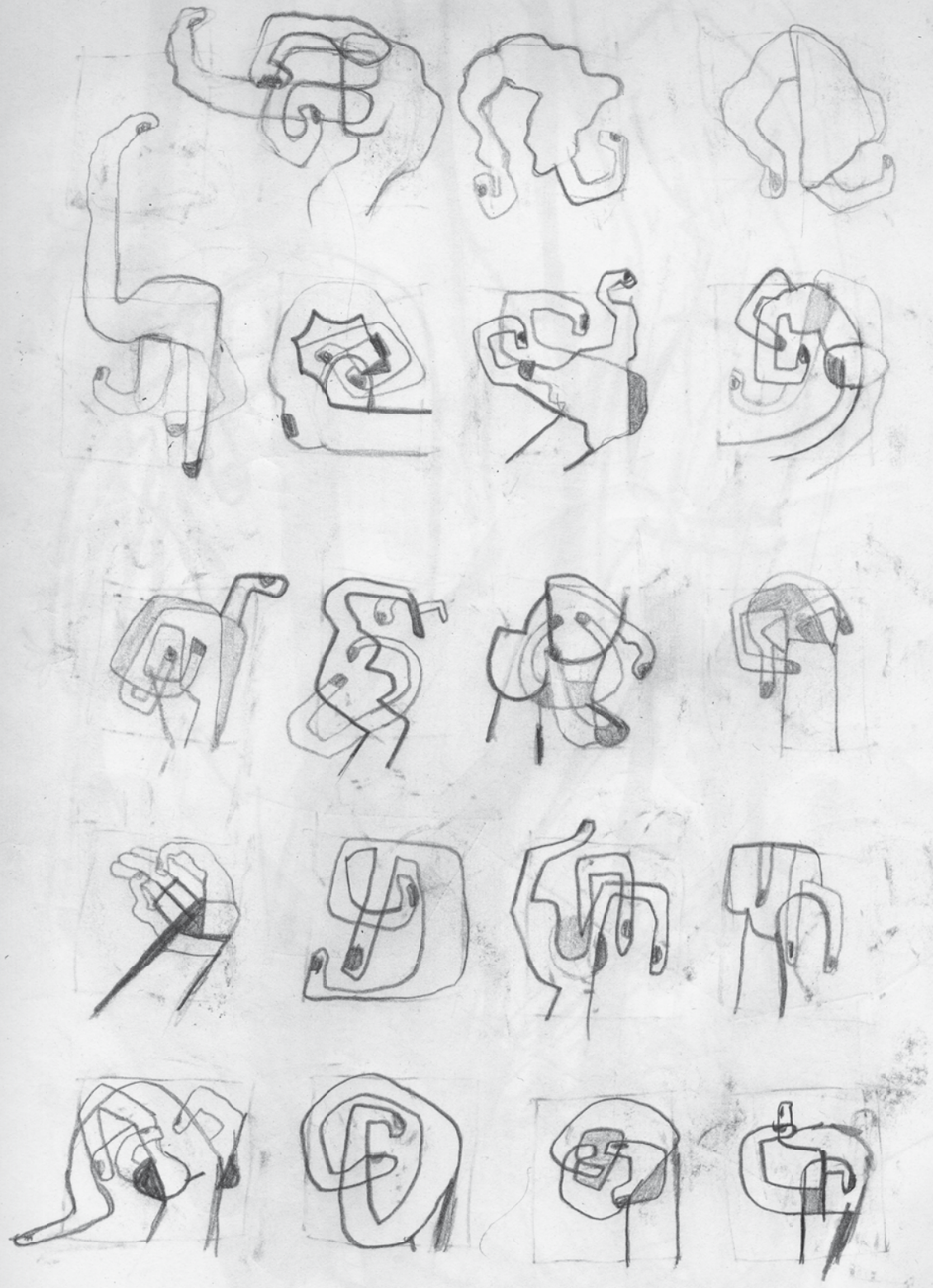
MOUTH: … mouth … with no body … without no body … nobody to cling to … cling … too … with tongue … teeth … lips … speech … speechless … sprachlos … stumm … communicates … solely … communicates … a variety of mouth organ gestures … tongue-tied … gesticulates … no words … but … pots and pans … *clang* … *bang* … *ram-tam-tam! rat-a-tat-tat!* … protest … [*Silence.*] … loss of body … lost no body … lost … body … protesting … loss of ability … to wrestle … this world … out into dis world … no hands … no hands to do so … hanging … mid-air … nothing beneath … no support … has … nothing … no … thing … to prop up … *ba-dumm, bumm bum!* … no heart … to speak of … simply … there … floating … attempting … [*Pause and Movement 1.*] … pronounce … displeasure … *bang, clang* … *rums*, *bums*, *bauz*, *krach* … singular … form … multiplies … sound … disproportionately … gesticulating … madly … *klopf, klopf* … *knock, knock* … organ, body … *tick, tock* … tick, tack … with … out … body … [*Pause and Movement 2.*] … order … mouth … manage … fik … fiction … function … dis … order … learn … how to manage … dat … orderly mouth … gap … twisted teeth … *Tatütata!* … [*Pause.*] … call for attention … draw attention … stew pot … cacophony … escapes … lips: *bang, bang, clang, clang, rat-a-tat-tat!* …[*Screams.*] … enough … noise … [*Screams Again.*] … perceived … band of protestors … a city claims a home … upon a tongue … stick … stuck … reveals … support … participates … instruments … participants … too many … sha-t-t-er-ing … dis … content … debacle of pans … clamber their way amidst the taste buds … the plaque … *wäh-wäh* … teeth … spaces between … proclaim … Freedom! … [*Pause and Movement 3.*] … stuttering … *klang, kling, klirr, klimper, klingel, bimmel* … rr rr rr rr rr … Ha! … a start: … start … *zzzzzzzip! 'Prêt'* … simply … stand … reveal an interior … world … slowly … small dip … rise … a rising peak … peak? … little peek … tiny little thing … [*Brief Laugh.*] … grand … gaping … [*Good Laugh.*] … hole … whole … of a mouth … determine … assert … determined … assertive … dark … deep … reveals … integrity … grace … a mess of grace … mad mouth … angry mouth … absurd … exhausted … da … mouth … der … mund … *pst, pscht* … *hush, shhhhhhh!!!* … [*Pause and Movement 4.*] … *KLANG!*


Theatre of Absence
Theatre of Exhausted Identity
Today,
society
agency
maker
shapes
Monastic
Ontological
Being – Time:
Heidegger
Beckett

absolute presence
the architecture dictates the form
the performer, the participant
the monolith : eternally that
inspiring : - again in vast
mass : - rich density : discern
the pause : head balance
the museum as things , dieter
rams : - robots : - the more people : -
toffoli . - set up : - walter benjamin : -
wandering towards things : - indifference ;
thing theory ? not things - but that
underlying things : consist : - resistance
to not knowing : - that which exceeds
understanding : questions : provoke thoughts
simple apology : - real thing : - designed to
meaning : object thing tangible virtual museum .
position for art - cultural urgency : irreducible materiality
work or mechanics , form : - 11 decisive factors : -
intermediate immediacy , dramatic marxist terms
relations : digital data , immateriality
information economy : digitization ; non facts
social interaction . cypher of : - money . palpable
- economic collapse : - virtual capital
contemporary art new orthodoxy : -
re-materialization of money : - lucy lippard , six years
lucy r. lippard removed interaction with things
the haptic . craft : the body : drawing + collage etc .
ceramics : - anti - form to throw ; a pot or mug to
weaving ; the threadness ; - not bring torn into the world
a cup : - the first thing : - stay + animation . →
holliday : - when in berlin held back on the heidegger : -
bill brown ; thing : stepper dress roger - pol droit : -
lorraine daston : - things that talk - objectivity ;
sherry turkle : evocative objects : the importance
of the material ; gabriela gründler ; my things
christian kiefer ; inactive as perceptions : -
when things cast no shadow enough task - process .
an implication in the title : compous ; an absolute
instructed performance
haptic
tactile

[redacted]
[redacted]
a gesture towards something
a hand in the right direction
the museum as a space
narrative content
the : - preserving the moment
a construction of space
cultural memories : - traits : who, rather, constructions
: - invisible as the working of art
values : as the world : - belongs , interested ,
the balance of these structures
previously
a underpinned setting
a fine balance
a unique game
the immaterial
we dare not exist
operation c
reinterpreting : provocative .
adam smatry
since
carry these images
implicit : participant - create
too made (unfinished title)
equipment - a list of materials etc .
time duration dates etc .
rehearsals
authority : - bamice into
today - impressed
budget - 300 -
rehearsals on sunday
today - time dates .
cities
the otherness of things
grid plants
not not to recognisable
but hilarious : - the yellow
hat on his head
entertaining power
provocative , - donald judd
art + objecthood michael fried
performative minimalism
white pedice carry throughout town
objects , minimal white objects
the endless column . - monumentr
to be held : anthropomorphic
dramatis - appeal
mystic ecstatic
problematic indulgence
refusal to speak
impossible : resistance to making sense
withholding , negative dialectics value
of nitzsche : - artist + aesthetics
of the time being , bauhaus , the
good ethical design , - overcome .
update - process of education .
critical density of art
in the world ; interference
the union of room . idealist
ambivalence ; systematic
the heavy , full with possibilities
in the world : - haptic
ideas





repeat drawing – the movement + internal
[illegible] looking at the residue : – repeat
[illegible] – small as time. parallax / – (mirror image)
the pointing through the hole. –
following no perspective space.

#5: Silence (6 minutes)

Interludes #6: Cacerolaza (You are a Stew Pot)

I. Dusty Esperanto

As an orifice of nourishment, an outlet of love, a spout for malady, and a chamber of expression, the mouth conjoins us with the animal kingdom like other creatures that feast, lick their pups, purge infection and howl in pain. The mouth, however, is also the organ that most separates us from those creatures as we humans stand alone in our capacity for speech. According to the Ancients, it is this capacity for speech that defines us as political beasts bound to the *logos*, with abilities above and beyond those of expressing mere agony, hunger or pleasure. As definitive and generous such a definition may seem, one need only look back at the political practices of the Ancients to see how this capacity in and of itself was insufficient. Those strangers, those who did not speak Greek, those whose speech was unintelligible, those who spoke undecipherable utterances, those were the barbarians. Before signalling a savage way of living, or a mode of vulgar behaviour, *barbaros* is the onomatopoetic sound of babbling to non-Greek ears; the barbarian is first and foremost a designation of a gauge of perceptible vocalization labelled as noise. The barbarian delineates yet a further separation within the human family: she is human, but one whose capacity for the perceptibility of sense-making or logic is inexistent (the inexistent marks a degree of minimal being, it is not absolutely devoid of existence).[9] The barbarian is the antonym of the citizen, for she is a being with no part in the logical order as *it is*—she is a being, not a subject. In her sequence of contorted calisthenics, Howes' mouth, at once sensuous and grotesque, tests out the muscular, somatic capacities of this organ adjacent to speech—an adjacency of speech inhering to the 'non-semantic' utterances of the barbarian. As her lips gesticulate unreadable manoeuvres, as her saliva collects between gums, tongue and teeth, the resonate sound of banging pots and pans emanates. A *concert des casseroles* is exhaled from her anonymous mouth, a solitary mouth, yet one containing a clamouring, vociferous orchestra of uncountable masses whose grammar overflows localisation. Unlike language, noise travels without the burden of semantic rigidity, accumulating like particles of dust into morphological amalgams of signification with every situation it permeates. As a yearned for, universal communicator, cacophony has become the Esperanto of disagreement, sonically promiscuous and untethered to division between the public or private spheres, it is a sheer ululation of solidarity in being governed not quite so much and not quite like that.[10]

II. The Subtracted Citizen

"The horizon is neither a boundary marker that prohibits or solicits transgression, nor a barrier drawn in a dotted line across the sky. Once it has been decided, one always carries one's horizon away with one. This is the exasperating side of the horizon: corrosive like the visible, tenacious like a smell, compromising like touch, it does not dress things up with appearances, but impregnates everything that we are resolved to grasp."[11]

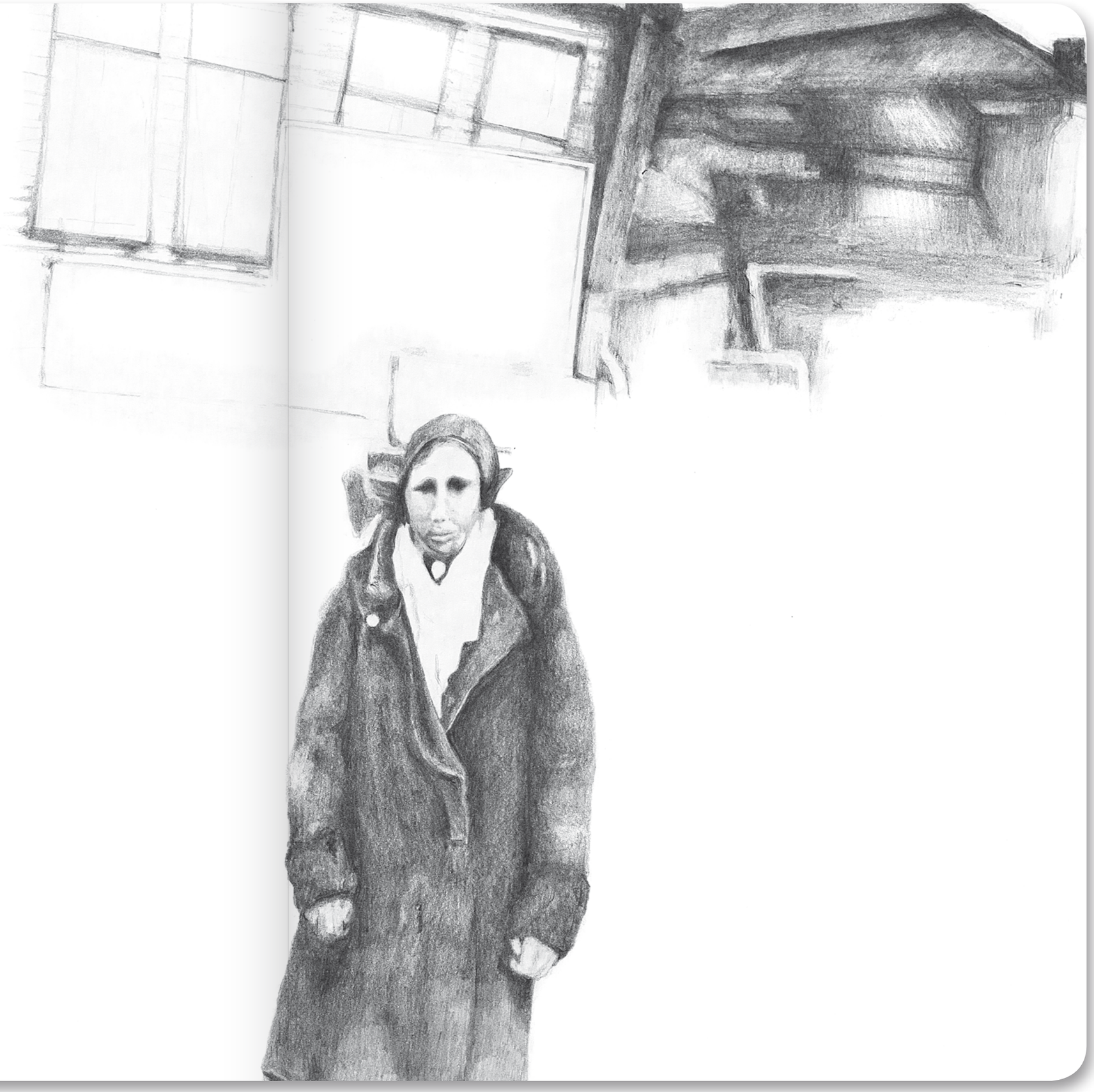
The trans-mission of *cacerolazo* (the banging of pots and pans as protest) into a gymnastics of karaoke ventriloquism indexes an exhaustion of words. In Québec, on May 18, 2012 the capacity to publicly assemble with and around speech was legally exhausted with the passing of Bill 78. The citizen-contract granting the space to create, embody and articulate demands was nullified, muting public *logos* and juridically amputating the very organ constitutive of the citizen—her capacity to speak comprehensible words to and within a civic sphere (it ought to also be noted that the abolishment of public logos marks the inability of asserting any distinction between good and bad). By statutorily severing this essential capacity of a citizen, by obstructing the explicit and implicit ties binding her to the *nomos,* a type of heretical citizenship manifests, as one is no longer buttressed by the promises of civic belonging. *Cacerolazo* is the raucous articulation of this heresy of the citizen; it is an intensification of her subtraction from the *nomos* where linguistic demands simply cannot be performed. Without the vehicle of speech, subtracted-citizens possess the vehicle of cacophony, the means of becoming barbarian when the prerequisites for demanding anything are situationally unrequited. The act of articulating language-bound demands presupposes a certain logic: that there is a legitimate authority figure who will listen and comprehend the demand; and a(n) (infra)structure in place that can possibly fulfil said demand. When these core assumptions are not met, when the capacity for public speech is denied as such, no procedure of demanding anything at all can take place. The prohibition of the performance for demanding is an apparatus of civic subtraction,

a civic subtraction whose primordial cipher is that of the barbarian. That figure denied an (overtly) semantic presence in the polis, whose speech (ac)counts for none at all. The citizen whose foundational properties of politico-humaness have been denied, is announced by a barbarian enunciation of brouhaha, where clanging sounds forcefully replace (known) speech as the articulation of subtracted citizens. The subtracted citizen is not a destructive movement, but the marking of a separation from existing laws, an (imposed) indifference to the legislation governing modes of speech and spheres of appearance. *Cacerolazo* is a tactic awaiting strategy; it indicates a moment of rupture to the logic of *what is* as a suspension of normality. Such a tear in the fabric of common sense is generative of a productive uncertainty caught in a state of limbo: will this moment desist as a carnivalesque blip only to return to the self-same order, or will this moment provoke a faithful collective endeavour towards the reengineering of the *nomos*? The latter marks the fabulative labour for the construction of horizon(s), an operational perspective for reorientation in spatial, affective, epistemic, semantic and geometric terms. Undermining the parameters of existing referential norms that serve as navigational tools in the world and with each other, the horizon for what *could be* begins with a scar of the subtracted citizen, it's infinite constructability is the plotting of the inexistent.

III. Translating Polyphony

It has been asserted that there be a public obligation of translation to avoid the monolinguistic pitfalls of Ancient assembly and all those non-Greek speakers identified as *de jure* barbarian.[12] The suggested obligation towards a multilingual public sphere certainly takes us a step further, affording alien tongues and foreign grammars, but remains bound to language presuming conditions for speech exist. When such multilingual conditions are not, or no longer met, the obligation becomes bound not to the domain of polyvocalisation, but to polyphony itself and the inference of signals peppering a noisy field. The signal located in the roaring non-demand is the insistence for translation, the emphatic appeal for a labour of translation to work upon the embryonic capacity of non-sense. The labour of translation is a migratory one: it is the transposition of signs across thresholds of syntax and frontiers of grammar. Through the sensorial displacement of mismatched sound and image (the mouthing of metallic clanging) Howes articulates this demand for translation. The extra-diegetic sound pantomimed as an exercise of verbalization situates object-generated noise as a performance of speech, her mouth no more a site for enunciation, but a cavernous host for alien signals. In lip-syncing the polyphony of banging pots and pans Howes enacts this obligation towards the subtracted citizen, ushering in a new lingual-ethico-horizon constituted by a commitment to translation. Her anonymous, subtracted mouth alludes to the becoming-minority of speech acts under increasingly authoritarian conditions (the outright obliteration of assembly in so-called Western Democracies, to the enforcement of designated 'protest zones' where disagreement is contained). Becoming minority is not a condition of sheer numbers (the numeric majority may indeed comprise the minority, as in the 99% of wealth distribution); it is rather a question of minority logic and the form that minority logic must take. This is the duty for translation, the translation of the unspeakable (under increasing conditions of unspeakable-ness) towards the semantic territorialisation of barbarian grammars.

5. Clang ....., Children Against the Destruction of Birds



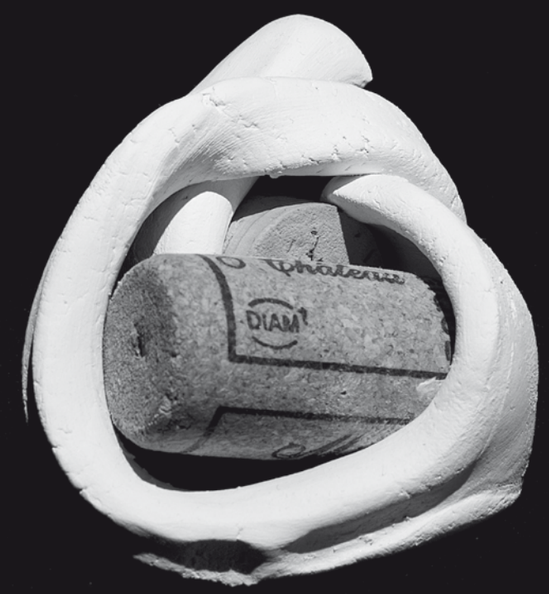
6. Disoriented Spoons . . . . . Transitional Objects (By She Fugues I, II, III)

That part of
gag
who leaves a
space
inscribes her
step
between yourself
:that part of
you
who styles.

That part of
step
that urges
her
to inscribe
a space
between
yourself
your
style.

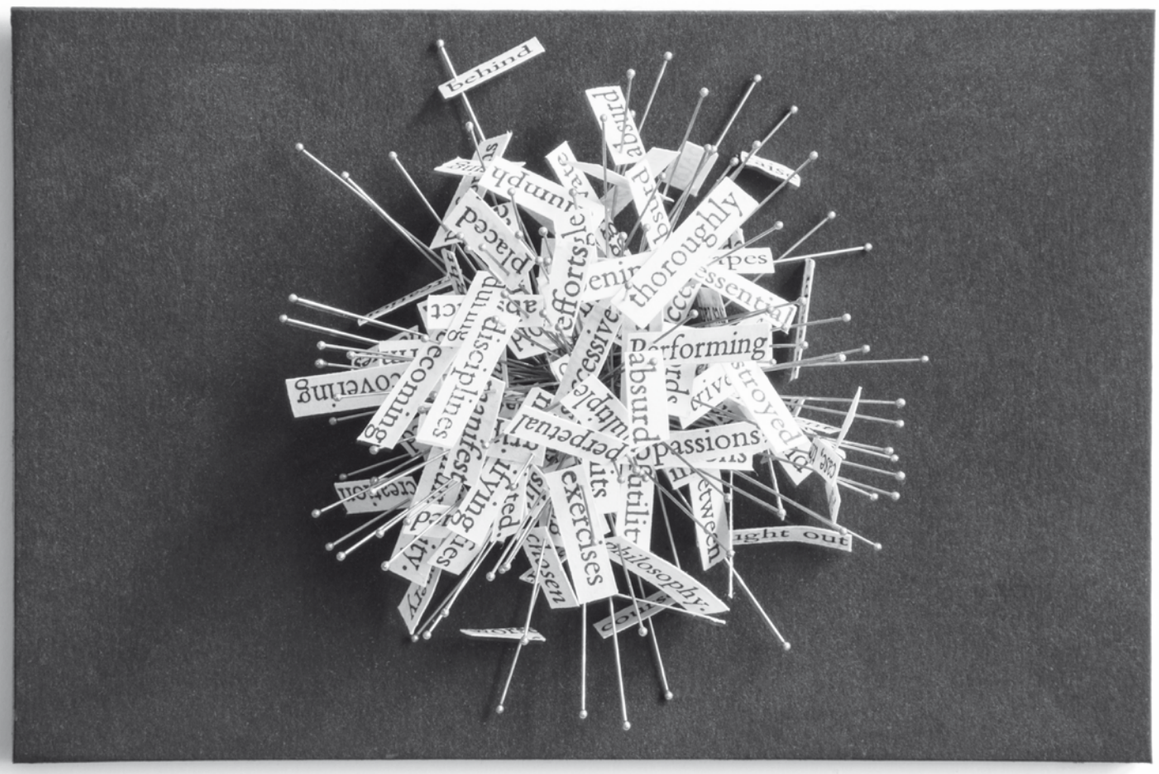
that urgent part
who inscribes
me
between
your self
in
step
who leavesaspace
betweenyou
astyle.

urgent
you
who
inscribes
a
space
between
me
is
my style.



Speechless lies a mouth
speaks to hear U
ninterrupted
(tied unknotted tongue)

it hows desire
Lkths
LkicntStp
Lkpls
dntstpfkngmE


paradoxical
systems
tirelessly
strive
daily
intensity
perpetual
exception,
stands
certainties
patience
proposed
infinite
Nothing
dig
playing
repeat:
method.
exercises
blunty

Long periods of time are elided into a sentence sometimes I'm
she
he's
Who's the one the two the third
There're more than
two (there'll be time)
for this 'n' that subject
to bare 't'all bear down on
fk fk fk
like a force draws a magnet from a hand: toward it's
when a moment hovering w/o ground when
a moment speeding it's certain
There's no question 'bout its desti
nation it's destined as
a magnet's distance between hand and
force is w/o gravity
srsly [idk what if:
i reflected back the distance if
I'd hold you while you'd wake a lock
on force if force
becomes hand pull become
a palm letting go gravity in the
hold that]
is a missing vowel a consonant's bad rep as gravity
is elided entire syllables
are replaced by time
contracted a duration without weight a body's volume
lifted
leaves a mark on hand 'n' force the
distance between remembers lightness
on it on a shoulder a shouldn't 've
as long as one let(')s go c'mon then
an object in proximity is bound by force
to fly

Fugueuse of nothing
her soul's complexion does not suit
the world
pirouettes with her the world would go round
the world with
and I should not know how to walk.

Asuccessionoffeetontheheath. On a Sunday in April 2006, 4–5pm

WALKING.
flip-flops. feet pointing inward; knees turned in; slightly cross-legged. impulse for the legs seemingly coming from the hip, which pushes forward together with the leg that is making a step. upper body sagging forward, head first; arms swing wide away from torso with each new step; whole body visibly in vibration.
WAVING.
girl's right arm stretched away from shoulder, forty-five degrees up; hand draws quarter circle above right shoulder and head; upper body resonates with a slighter swing.
STRIDE.
energy seems to be drawn from the feet kicking forward; upper body erect, neck straight; overtakes others in speed.
WALKING.
thighs rubbing against each other.
RUNNING.
energy from the feet up; knees thrown up high in front; arms appear flexed, held down parallel to upper body which seems awkwardly stiff compared to legs engaged in such vigorous movement.
WALKING.
feet turned out; legs forming the sides of a triangle between the hip and the floor; with each step the shoulders rudder forward and back, forward and back.
WALKING.
feet turned out; legs slightly o-shaped; elasticity in the knees, like springs.
WALKING DOG.
shoulders pulled back; back and head straight; small quick steps; hips swinging; in contrast to a certain elasticity, apparently also a tension from arm to shoulder, to back and so on to counter the dog's pull.
WALKING WITH LUGGAGE.
a big bag in right hand; weight pulling up the shoulder; other shoulder thus lower; steps irregular from leg to leg: right thigh pushing luggage weight forward.
WALKING.
hip sagging forward; shoulder blades backwards; arms and legs swinging rather loosely.

WALKING. BIKINI TOP.
stomach pulled in; respiration into the chest, not lower stomach, which lifts up the chest in an unusual manner; shoulders both falling a little forward and upper back thus roundish; steps made as if done consciously, like on stilts or over glass.
WALKING. BIG BOOTS. BIG PANTS.
when the leg steps forward the upper body follows forward very much so that then, for the next step, he has to draw the other leg forward from very much behind; as if the legs form triangles parallel to the front of his body and like a play between hip and feet while the knees do not seem so much involved.
VERY TALL. WITH GIRLFRIEND.
neck drawn a little in, yet shoulders relaxed; legs very long. he steps as if vertically by bending the knees quite high, but without moving them forward all that much: up, yes, and then makes tiny steps. to keep pace with the much shorter girlfriend? how would he be walking if he were alone?
HIGH HEELS.
thighs seem to be the source of force to lift her legs. when foot returns to the ground the resonant movement in the leg muscles seems to end abruptly, as if the foot was back on the ground too early for the movement cycle to be really finished.
STROLLING.
stomach bulky; broad figure; shoulders seem drawn up. he lifts his leg seemingly by pushing forward with the hip; the knee points to the side when the foot is in the air; arms swinging accordingly and appear so relaxed that the hands, which are loose fists, make small circular movements that are peculiar and strangely independent.
BEAT WALKER.
hollow back; bum sticking out; seems to maintain his whole upper body stiff; feet touching the ground with a knock that resonates up through the entire body causing little twitches in the triceps.
DANCE.
says Merce Cunningham, "is movement, and its opposite, in time and space. It is this continuously changing fact that gives its structure —its permanence in fluidity. … It is its own necessity, not so much as a representation of the moving world, rather as a part of it, with inherent springs."

Ohne Finger wäre die Hand
ein Löffel.

In Moskau sieht Walter Benjamin
eine Marienikone mit drei Händen.
Sie ist halbnackt, schreibt er,
und aus ihrem Nabel steigt eine
kräftige, wohlgebildete Hand.

Der Geist der Vernunft verbietet
der Hand den Mund.

Wächst mir ein Kornfeld in
der flachen Hand, lässt Schiller
fragen.

Goethe sieht Bäume mit hände-
gleich verschlungenen Ästen.

Aus heiterem Himmel ohrfeigt
die Mutter das Kind. Das Kind
denkt: Diese Hand stottert.

Walter Benjamin schreibt
von einer Hand, die wie ein
Derwisch der Wollust
ihres Taumels unterliegt.

Dieselbe Hand gibt Heilung
mir und Wunden. Petrarca
hat Laura erblickt.

Dürers *Betende Hände* über
dem Bett, kreisend im hellwachen
Sinn des schlaflosen Kindes, das
die eigenen Hände vor Augen
nicht sehen kann.

Dürers *Betende Hände* sich
hebend und senkend auf einer
blassen Männerbrust, umflattert
von irisierenden Schmetterlingen.

Hand in Hand, im Tempo der
Schnecken, löffeln die einander
gegenübersitzenden Alten ihre
Suppe. Dem Mann fällt der Löffel
aus der Hand. Einmal, zweimal,
dreimal.

Hugo Ball lässt Laute fallen,
Wörter tauchen auf, Schultern
von Wörtern, Beine, Arme, Hände
von Wörtern.

Selbstständige, kleine Hände, die,
ohne zu irgendeinem Körper zu
gehören, lebendig sind, sieht Rilke
bei Renoir.

Von einer Hand ergriffen, die
einen Weg weiß in der Dunkelheit.

Von einer Hand weggestoßen,
die sich nicht verirrt hat, aber
auch nicht mehr umkehren kann.

Ohne Hände bleibt noch das
sprechendste Gesicht stumm,
schreibt Lessing über Hände in
der Malerei. Die Beobachtung
verlässt den Rahmen des Bilds.

Hand an sich legen ist zweierlei.

Jetzt ist es mir so eng, so eng,
sehn Sie, es ist mir manchmal,
als stieß' ich mit den Händen an
den Himmel, sagt Büchners Lenz.

Goulds Hände in Großauf-
nahme und Zeitlupe, zwei Wesen,
unabhängig voneinander.

Kahnbein, Mondbein, Dreiecks-
bein, Erbsenbein, Großes Vieleck-
bein, Kleines Vieleckbein, Kopf-
bein, Hakenbein.

Eilig von der Mutter fortgezogen
dreht sie sich um und erkennt
im Dämmer die erhobene, weiß
leuchtende Hand.

Starke, sterbende Hände,
Schraubstockhände, kommt
es ihm in den Sinn.

Die Hand kann diesen Griff noch
träumen, aber nie mehr erwachen,
um ihn wirklich zu vollziehen,
schreibt Walter Benjamin.

Die kräftige Hand der Säuglings-
krankenschwester hat den
Feind erlegt, hält ein mit Alkohol
gefülltes Reagenzglas ins Licht,
in dem eine Hornisse schwimmt.

Wolken, aus denen Hände wachsen.

Im Spalt des kaum geöffneten
Speiseschranks drang meine Hand
wie ein Liebender durch die Nacht
vor, schreibt Walter Benjamin.

Nichts geht ohne Handlung
von der Hand in den Mund.

In der Hand der Mutter rieselten
Geschichten, schreibt Walter
Benjamin.

Immer beugen die zehn Finger
nach innen.

MYTH

condemned ceaselessly rolling
fall back
weight. thought reason
punishment futile hopeless labour.
believes was

disposed practise
contradiction differ reasons
futile labourer
levity stole
carried
disappearance

thunderbolts
benediction water. punished

endure sight deserted,
dispatched liberated
being rashly
test ordered

contrary

chastise
enjoyed

darkness.

facing curve sparkling sea,

seized impudent snatching
lead forcibly

grasped absurd
through passions through torture.
death, passion life
unspeakable being exerted

passions told

breathe sees
effort straining raise roll
push up,
screwed tight against
bracing wedging
outstretched,
effort measured
space time purpose
watches down moments
toward push
toward back down
during return
toils

breathing-space suffering,
consciousness. moments
leaves gradually sinks
stronger

torture step hope
upheld works

moments becomes conscious.
rebellious,
whole
during descent. lucidity

surmounted

toward

beginning

becomes

melancholy

desperate

tremendous

discover

inseparable

teaches

drives

futile suffering

suddenly restored

wondering

rise up.

invitations

reverse

shadow,

efforts

absurd

unceasing

inevitable

glances

backward

returning

pivoting, contemplates

become

rolling.

leave

raises

futile,

forms

struggle

toward

fill

imagine

Absurdity Suicide

philosophical
living
suicide
answering
philosophy.
dimensions,
comes afterwards.
games;
answer.
preach
ex-
will
ample,
precede
act.
study
become
urgent
actions
die
ontological
held
endangered
revolves around
profound
futile question.
die
judge
life
living
paradoxically
killed
give
reason
living
reason
living
reason
dying
life
urgent
run
risk
leading
death
intensify
passion
living
methods
thought
method
balance
between
achieve

point
view
other
point
view
virile
behaviour,
fragility
make
smile.

Reasoning

return
confessing
Living,
continue
making
gestures
habit.
Dying
implies
habit,
living
daily
agitation
explained
suddenly
divested
exile
memory
hope
between
absurdity.
thought
suicide,
further
connection
between
longing
death.
divorce
between
absurd
suicide,
suicide
absurd.
cheat
action.
Belief
absurdity
conduct.
rapidly
speaking,
continue
questions
involve
implies
reversing
kill
made
questioning.
indulging
irony:

Propositional gestures have uncoiled like conditioned reflexes
so bolt

And I dont know what I'm saying saying
you with
language's equivocality contorts love's features
and that's another one
so when will you appear to you you
searched I
found Nothing
like I ran the undisturbed neighbourhood further must be than the object of her fugue to all
the places she had ever pulled and I chased a voice from the periphery when I couldn't
see in and I shouted her name into tangled just messed obscure nature and
impassable I couldn't outrun my inadequate stranger
to her instinct our tangent species never axial

or coincident
unless she's sleeping in my bed
and sleep dreams us
unless she mouths the muscles of her ears and listens
and I hear
feed her, open a door, clasp the leash.

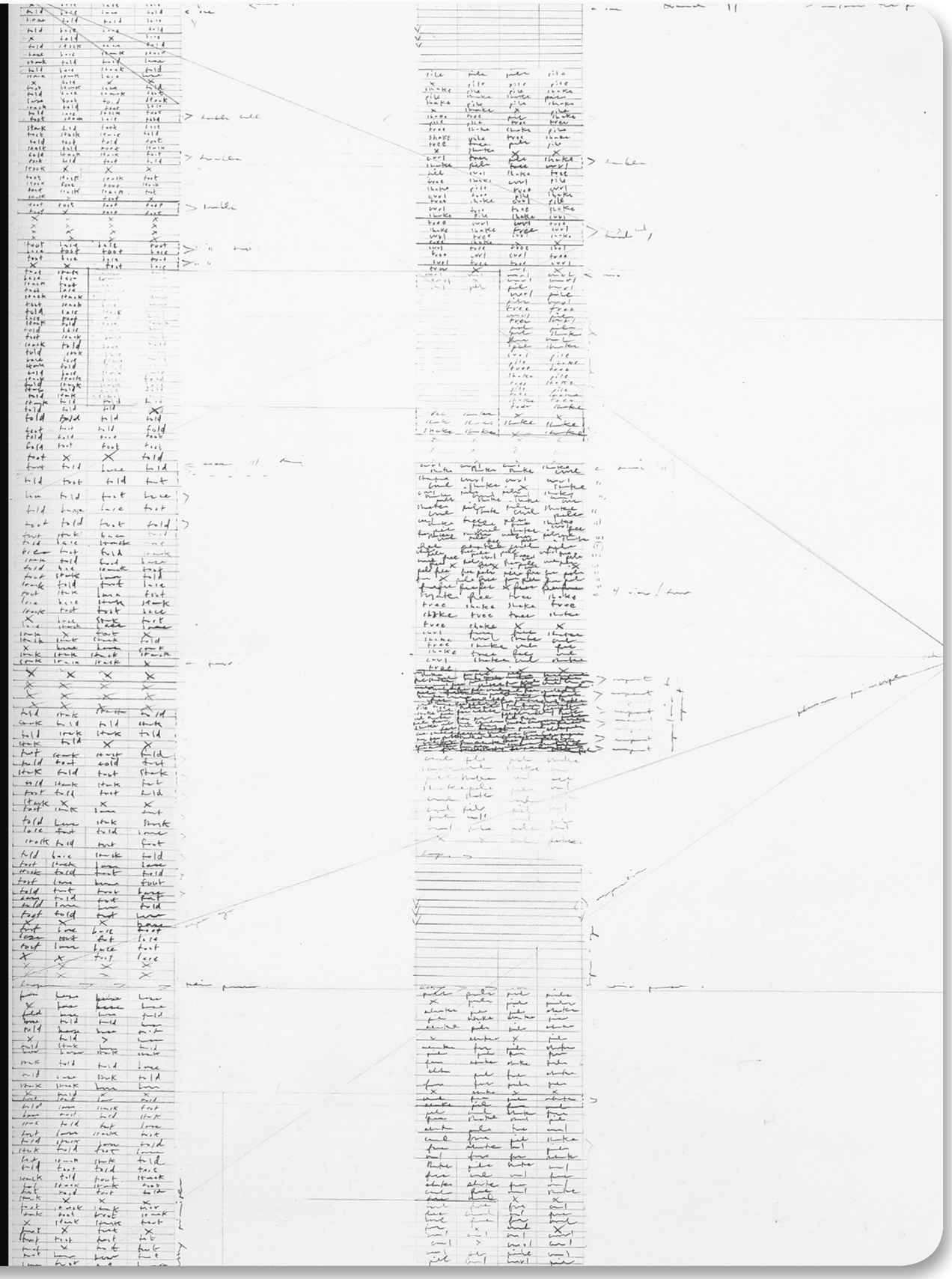
As many muscles as around your eyes.

And when I go home defeated
I open the door she walks in,
thirsty.

I heard myself once she
came obscene and loudly throaty gravel pit in a field of sunflowers from rough unchiseled
geometry a horizon just blasted

funny
it hears an accident.

I hide what you reflex by looking.
Try me
confounded pretend I'm Nothing until it's
and
bite me cause you know
I'm home.



Score (Content)

[1] … insect, multiple, trunk, word, form, tongue, worm, wood, maggot, repeat, negate, monstrous, branch, causation, compress, shape, shift, site, sense, will, agency, society, adapt, cellular, function, fear, pile, sort, cold, cold, configure, join, test, abstract, formulate, reconfigure, disrupt, perspective, darkness, convergence, connect, relation, articulate, mechanism, define, categorize, topple, no matter, twig, repeat, stone, sand, whistle, wind, drop, dribble, pour, maker, bridge, instruct, set, upon, inside, diagram, gesticulate, perspective, forgotten, certainty, undoing …

[2] *The Mind is a Muscle* [1968] by Yvonne Rainer
"It is my overall concern to reveal people as they are engaged in various kinds of activities —alone, with each other, with objects—and to weight the quality of the human body towards that of objects and away from the super-stylization of the dancer."

[3] *Quad* [1982] by Samuel Beckett
"Indeed *Quad* may be regarded as the fulfilment onstage of the goal he had set himself in 1937 in the letter to Axel Kaun, the achieving of an entirely new means of expression through the elimination of language."
Pountney, R., *Theatre of Shadows: Samuel Beckett's Drama* 1956–1976 (Gerrards Cross: Colin Smythe, 1988), 10.

[4] *Not I* [1972] by Samuel Beckett

[5] *The Myth of Sisyphus* [1942] by Albert Camus

Murmuring a Trace

[6] *Subtle Architectures*, 2007–2009: Dare-Dare, Montreal (2009), 3e impérial, Granby (2008), Festival Bauhaus Year, Jena (2008), Latitude 53, Edmonton (2007)

[7] *Kitchen Dances*, 2001: Video Distribution: Video Out, Vancouver, BC
Groupe Intervention Vidéo, Montreal, QC

[8] Ankyloglossia (n. tongue-tie), 2014: Künstlerhaus Bethanien, Berlin

The Grammar of Barbarians

[9] The inexistent, as described in *Logics of Worlds (Being and Event II)* by Alain Badiou, does not indicate absolute inexistence, but something that has a minimal degree of existence approaching zero within a given system. For example, women's suffrage in pre-1918 Quebec; women of course really existed since the dawn of the human species, yet prior to 1918 in Quebec at least, they inexisted in relation to the civic right to vote. Existence is bound to the common-sense logic of a system, whereas inexistence is without a part in the logical ordering, or the distribution of reasons. Alain Badiou, *Logics of Worlds (Being and Event II)*, trans. Alberto Toscano (London: Bloomsbury, 2009).

[10] Michel Foucault, "What is Critique" in *The Politics of Truth*, eds. Sylvère Lotringer, trans. Lysa Hochroth (New York: Semiotext(e), 2007), 45.

[11] Gilles Châtelet, *Figuring Space: Philosophy, Mathematics and Physics*, trans. Robert Shore and Muriel Zagha (Dordrecht: Kluwer Academic Publishing, 2000), 54.

[12] Judith Butler, "Can One Lead a Good Life in a Bad Life?," *Radical Philosophy 176* (2012): 13.

x = 45 sec × 101 + 2, 1.5, 1, 0.5 sec transitions: run time approx. 1:26:25

A	**B**	**C**	**D**		**E**	**F**	**G**	**H**	
base	base	base	base	◂ one	x	x	x	x	
x	base	base	base		x	x	x	x	
fold	base	base	fold	Outer Circle	x	x	x	x	
base	fold	fold	base	A Base (W1)	x	x	x	x	
fold	base	base	fold	B Foot (W2)	x	x	x	x	
x	fold	x	base	C Fold (W3)	x	x	x	x	
fold	stack	base	fold	D Stack (W4)	x	x	x	x	
base	base	stack	stack		x	x	x	x	
stack	fold	fold	base	W1–4	x	x	x	x	
fold	base	stack	fold	Soft Steps	pile	pile	pile	pile	◂ one
stack	stack	base	base		x	pile	pile	pile	
x	fold	x	x		shake	pile	pile	shake	Inner Circle
foot	stack	base	fold		pile	shake	shake	pile	E Pile (W5)
fold	base	stack	foot		shake	pile	pile	shake	F Curl (W6)
base	foot	fold	stack		x	shake	x	pile	G Shake (W7)
stack	fold	foot	base		shake	free	pile	shake	H Free (W8)
Fold	Base	Stack	Foot	Call	pile	pile	free	free	
Foot	Stack	Base	Fold	⨯ 1	x	x	x	x	
stack	fold	foot	base		free	shake	shake	pile	W5–8
foot	stack	stack	fold		shake	pile	free	shake	Strong Steps
fold	foot	fold	foot		free	free	pile	pile	
stack	fold	foot	stack		x	shake	x	x	
Fold	Stack	Stack	Foot	Mirror	Curl	Free	Pile	Shake	Mirror
Foot	Fold	Foot	Fold	⨯ 1	Shake	Pile	Free	Curl	⨯ 1
stack	x	x	x		pile	curl	shake	free	
foot	stack	stack	foot		free	shake	curl	pile	
stack	foot	foot	stack		shake	pile	free	curl	
foot	stack	stack	foot		curl	free	pile	shake	
stack	x	foot	x		free	shake	curl	pile	
Foot	**Foot**	**Foot**	**Foot**	**Call**	**Curl**	**Free**	**Free**	**Shake**	**Response**
Foot	**x**	**Foot**	**Foot**		**Shake**	**Pile**	**Shake**	**Curl**	
x	x	x	x	▸ one	*free*	*curl*	*curl*	*free*	*Delayed*
					shake	*shake*	*free*	*curl*	
					curl	*free*	*curl*	*shake*	
					free	*shake*	*x*	*x*	
Foot	Base	Base	Foot	◂ two	Curl	Free	Free	Curl	
Base	Foot	Foot	Base		Free	Curl	Curl	Free	
Foot	Base	Base	Foot		Curl	Free	Free	Curl	
x	x	Foot	Base		Free	x	Curl	x	▸ one
Foot	Stack	*base*	*foot*		*curl*	*x*	Curl	Curl	◂ two
Base	Base	*stack*	*stack*		*curl*	*pile*	Pile	Curl	
Stack	Foot	*foot*	*base*		*pile*	*curl*	Curl	Pile	
Foot	Base	*stack*	*foot*		*curl*	*pile*	Pile	Curl	
Stack	Stack	*base*	*base*		*x*	*x*	Curl	Pile	
Foot	Stack	*base*	*fold*		*curl*	*free*	Pile	Curl	
Fold	Base	*stack*	*foot*		*pile*	*pile*	Free	Free	
Base	Foot	*fold*	*stack*		*free*	*curl*	Curl	Pile	
Stack	Fold	*foot*	*base*		*curl*	*pile*	Free	Curl	
Fold	Base	*stack*	*foot*		*free*	*free*	Pile	Pile	
Foot	Stack	*base*	*fold*		*curl*	*free*	Pile	Shake	
Stack	Fold	*foot*	*base*		*shake*	*pile*	Free	Curl	
Fold	Stack	*base*	*fold*		*pile*	*curl*	Shake	Free	
Base	Base	*stack*	*stack*		*free*	*shake*	Curl	Pile	
Stack	Fold	*fold*	*base*		*shake*	*pile*	Free	Curl	
Fold	Base	*stack*	*fold*		*curl*	*free*	Pile	Shake	
Stack	Stack	*base*	*base*		*free*	*shake*	Curl	Pile	
Fold	Stack	*stack*	*fold*		*shake*	*free*	Pile	Shake	
Sack	Fold	*fold*	*stack*		*pile*	*pile*	Free	Free	

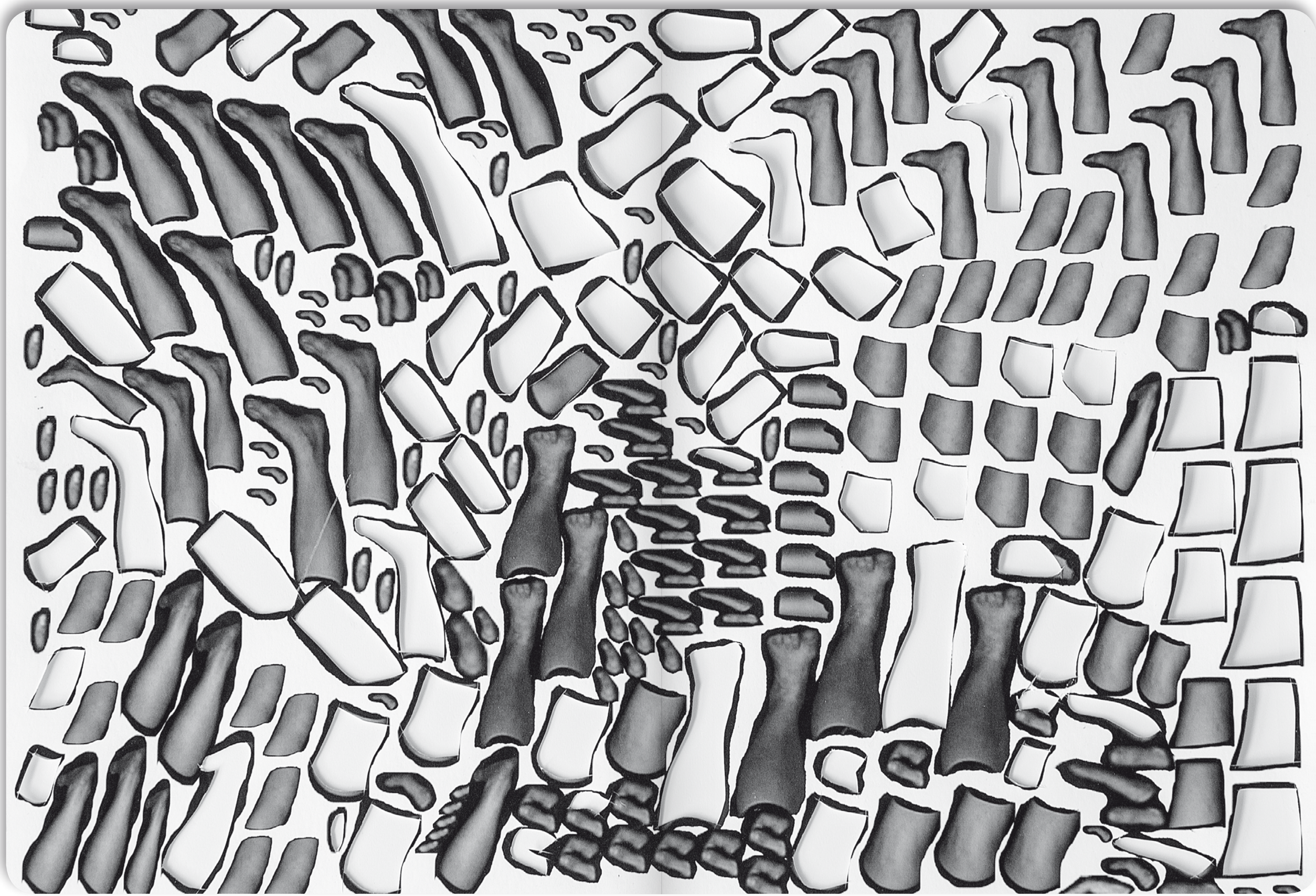
Fold	Stack	stack	fold	
Stack	Fold	x	x	
Fold	Fold	Fold	Fold	
Fold	Fold	Fold	Fold	
Foot	Foot	Fold	Fold	
Fold	Fold	Foot	Foot	
Fold	Foot	Foot	Foot	
Foot	x	x	Fold	▸ two
Foot	Base	Base	Fold	◂ three
Fold	Foot	Fold	Foot	Double
base	fold	foot	base	
fold	base	base	foot	double
Foot	Fold	Foot	Fold	
foot	stack	base	fold	
Fold	Base	Stack	Foot	
base	foot	fold	stack	
Stack	**Fold**	**Foot**	**Base**	
fold	base	stack	foot	
Foot	Stack	Base	Fold	
stack	fold	foot	base	
Foot	Stack	Base	Foot	
base	base	stack	stack	
Stack	Foot	Foot	Base	
foot	base	stack	foot	
Stack	Stack	Base	Base	
x	x	foot	x	
base	stack	base	fold	
stack	base	stack	stack	
stack	base	stack	base	
x	stack	base	base	
stack	stack	stack	stack	
stack	stack	stack	x	
x	**x**	**x**	**x**	
x	x	x	x	

free	shake	Shake	Pile	
shake	pile	Free	Shake	
Free	Free	Pile	Pile	
Shake	Free	Free	Shake	
Free	Shake	Shake	Free	
x	x	x	x	
x	x	x	x	
x	x	x	x	▸ two
Shake	Free	Free	Shake	◂ three
Free	Shake	x	x	Double
shake	shake	shake	shake	
shake	shake	shake	shake	double
Curl	Curl	Shake	Shake	
Shake	Shake	Curl	Curl	
Shake	Curl	Curl	Curl	Tripple
curl	shake	x	shake	
curl	pile	pile	shake	double
Shake	Curl	Shake	Curl	
Pile	Shake	Curl	Curl	
Shake	Pile	Pile	Shake	Tripple
curl	shake	curl	pile	
curl	free	pile	shake	
shake	pile	free	curl	tripple
Pile	**Curl**	**Shake**	**Free**	**Single**
free	shake	curl	pile	
shake	pile	free	curl	
curl	free	pile	shake	tripple
Free	Shake	Curl	Pile	
Curl	Free	Pile	Curl	Double
pile	pile	free	free	
free	curl	curl	pile	double
Curl	Pile	Free	Curl	
Free	Free	Pile	Pile	
x	**x**	**Curl**	**x**	**Tripple**
pile	free	pile	free	
free	pile	free	pile	double
Free	Pile	Free	Free	
x	Free	Pile	Pile	Double
free	free	free	free	
free	free	x	free	▸ three
Shake	Free	Free	Shake	◂ four
Free	Shake	Shake	Free	
Shake	Free	Free	Shake	Tripple
free	shake	x	x	
curl	free	free	shake	
shake	curl	shake	curl	
free	shake	curl	free	
shake	free	free	curl	
curl	shake	curl	shake	
free	x	x	x	
Curl	**Free**	**Pile**	**Shake**	**1**
Shake	**Pile**	**Free**	**Curl**	
Pile	**Curl**	**Shake**	**Free**	
Free	**Shake**	**Curl**	**Pile**	
Shake	**Pile**	**Free**	**Curl**	
Curl	**Free**	**Pile**	**Shake**	
Free	**Shake**	**Curl**	**Pile**	
Curl	Free	Pile	Shake	2
Shake	Pile	Free	Curl	

					Pile	Curl	Shake	Free	
					Free	Shake	Curl	Pile	
					Shake	Pile	Free	Curl	
					Curl	Free	Pile	Shake	
					Free	Shake	Curl	Pile	
x	x	x	x		Curl	Free	Pile	Shake	3
					Shake	Pile	Free	Curl	
					Pile	Curl	Shake	Free	
					Free	Shake	Curl	Pile	
					Shake	Pile	Free	Curl	
					Curl	Free	Pile	Shake	
					Free	Shake	Curl	Pile	
x	**x**	**x**	**x**	▸ three	**Curl**	**Free**	**Pile**	**Shake**	**4**
					Shake	**Pile**	**Free**	**Curl**	
					Pile	**Curl**	**Shake**	**Free**	
					Free	**Shake**	**Curl**	**Pile**	
					Shake	**Pile**	**Free**	**Curl**	
					Curl	**Free**	**Pile**	**Shake**	
					Free	**Shake**	**Curl**	**Pile**	
Fold	Stack	Stack	Fold	◂ four	Curl	Free	Pile	Shake	5
					Shake	Pile	Free	Curl	
					Pile	Curl	Shake	Free	
					Free	Shake	Curl	Pile	
					Shake	Pile	Free	Curl	
					Curl	Free	Pile	Shake	
					Free	Shake	Curl	Pile	
Stack	Fold	Fold	Stack		Curl	Free	Pile	Shake	6
					Shake	Pile	Free	Curl	
					Pile	Curl	Shake	Free	
					Free	Shake	Curl	Pile	
					Shake	Pile	Free	Curl	
					Curl	Free	Pile	Shake	
					Free	Shake	Curl	Pile	
Fold	**Stack**	**Stack**	**Fold**		**curl**	**Pile**	**Pile**	**Shake**	
Stack	**Fold**	**x**	**x**	**Double**					
Foot	Stack	Stack	Fold		Shake	Curl	Shake	Curl	
Fold	Foot	Fold	Foot	double					
Stack	Fold	Foot	Stack		Pile	Shake	Curl	Pile	
Fold	Stack	Stack	Foot	Double					
Foot	Fold	Foot	Fold		Shake	Pile	Pile	Curl	
Stack	x	x	x	double					
Foot	Stack	Base	Fold		Curl	Shake	Curl	Shake	
Fold	Base	Stack	Foot	Double					
Base	Foot	Fold	Stack		Curl	Pile	Pile	Curl	
Stack	Fold	Foot	Base	double					
Fold	Base	Stack	Foot		Pile	Curl	Curl	Pile	
Foot	Stack	Base	Fold	Double					
Stack	Fold	Foot	Base		Curl	Pile	Pile	Curl	
Foot	Base	Base	Fold	double					
Fold	Foot	Fold	Foot		x	x	Curl	Pile	
Base	Fold	Foot	Base	Double					
Fold	Base	Base	Foot		x	x	x	x	
Foot	Fold	Foot	Fold	double					
x	x	x	Base		x	x	x	x	
Foot	Base	Base	Foot	Double					
Base	Foot	Foot	Base		x	x	x	x	
Foot	Base	Base	Foot		x	x	x	x	

LOOP

LOOP



Ankyloglossia (n. tongue-tie)
by Emma Waltraud Howes

Copyediting: Emma Waltraud Howes
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Text: B, Emma Waltraud Howes, Patricia Reed, Gregor Runge, Lorenzo Sandoval, Anna-Sophie Springer, Maxwell Stephens
Photography: Kai Wido Meyer
Folding Event Host: Agora
Concept & Graphic Design: Franziska Morlok, Rimini Berlin & Emma Waltraud Howes
Printing: Europrint Medien GmbH
Print run: 500

Artistic Director: Christoph Tannert
Administrative Director: Andrea Boche
International Studio Programme: Valeria Schulte-Fischedick
Press & PR: Christina Sickert
Administration: Ute Werner
Technical Staff: Toni Lebkücher, Peter Rosemann

Künstlerhaus Bethanien GmbH
Kohlfurter Str. 41/43
(show room: Kottbusser Str. 10)
D-10999 Berlin
www.bethanien.de

K. Verlag | Press
Karl-Marx-Platz 3
D-12043 Berlin
www.k-verlag.com

This catalogue is published on the occasion of the exhibition Ankyloglossia (n. tongue-tie) by Emma Waltraud Howes within the International Studio Programme at Künstlerhaus Bethanien, Berlin, between 9 October and 2 November, 2014. Emma Waltraud Howes is the 2013/14 grantee of the Conseil des arts et des lettres du Québec and the Ministère des Relations internationales du Québec.

With the kind support of the Conseil des arts et des lettres du Québec and the Ministère des Relations internationales du Québec

ISBN 978-3-941230-35-4

Emma Waltraud Howes is influenced by the 'Theatre of the Absurd'. Guided by observations on contemporary gestures, her projects manifest as choreographed reconfigurations of the body informed by a background in dance and the visual arts. She frames these elements towards a reconciliation of mind-body dualisms through performance and interdisciplinary installations.

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Conseil des arts et des lettres Québec