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During the Cure Master, I involved myself in relations with outsider practices that, according to social norms, are not able to adapt. I experienced that these social practices and the behavioral disorientation they evoke (such as communication frictions, incoherencies in speaking or behavior) offer a very interesting resistance potential to question and interrupt the dynamics of prevailing understanding. I had encounters with people and things that are considered to be abnormal, disrupted, incoherent and disabled. These encounters presented me a rich variety of interplays with what we name strangeness, disorder and incoherency. Often these encounters brought me in situations where words are of little use since they have no defined function to fulfil.

I had lemonade and silent conversations in therapy rooms, most of them muted by drugs, shyness or the incapacity to verbalize a coherent sentence.

A lady told me her illogical soup story. Her diagnosis description classifies her story as a confused sequence of seemingly random words. I preferred to listen to the fantastic combination of words she uttered.

A man that was not able to recognize the difference between a toothbrush and a razor blade composed two word sentences with the words: door and eva (the name of his wife) that he uttered in complex rhythmic variations.

A girl that felt looked at, filled her mouth with fingers. She stuttered spastically, revealing a spectrum of expressions in her eyes.

A code prohibited me to approach her, because I didn't knew the protocol for interaction.

In every porous and complex interaction, I experienced a dynamic of (dis)orientation in meaning, that revealed an aesthetic that I wanted to expose. But this aesthetic of fragility and disorientation brought me a difficulty: a crises of representation. I did not want to expose the other as an opposite alternative. And I wondered, how can I materialize and expose a complex interplay of difference, that comes into being in affectionate social relations with the world around us without symbolically representing it?

In order to do so, I needed to look for strategies that enable me to activate a synthesis of multiple ways of reading, experiencing, perceiving and understanding a 'scene' or any natural or social pattern, so, that a complex interplay of differences becomes perceptible. An activation of disorientating operations in writing enabled me to do so.

The following text is about the actions, forms, shapes, durations, appearances, positions, relations, affects and interpretations a word: (she) activates. It can be read as a scene of thinking, or a landscape, that appears here as words on paper. I deliberately disorientate the text. I mirror, displace, intensify, invert, echo, interrupt and activates déjà vus, so, that a disorientation in meaning, attention, and reading becomes perceptible. To confront the reader, with the way meaning and attention is permitted or not, hopefully, to displace the prevailing flow of attention in favor of a more open, porous and affectionate proposition of what a word can be.

(She)

Geography of Affection

(She): an introduction

action: **(she)** acts

action of appearance: **(she)** appears

action of place: **(she)** activates an environment

action of time: **(she)** is certain duration

action of affect: **(she)** evokes affection

action of interpretation: **(she)** produces interpretations

action of context: **(she)** activates relations

(She): an introduction

(She) can manifest herself everywhere, in different geographical or virtual places. (She) appears as encouraging words, as a smell, an illogical syllable, a code, an obscene gesture, or a way of doing things. (She) takes place in different times, has different durations. Every time (she) appears or takes place, (she) mutates herself and transforms into something else.

Her interaction with various social and cultural codes and environments takes on an explicit form. Situated within affectionate (social) relations, (she) performs sensitive, emotional, social, ethical, aesthetic, subtle and radical actions. And whilst (she) crosses the boundaries of a frame, a stage, a body, a place or a time, (she) moves herself into a field, where (she) becomes rather difficult to discern.

Who is (she)? In what forms and shapes does (she) appear? What kind of environments does (she) activate? What is her duration? Which affects does (she) provoke? What kind of interpretations and contexts does (she) produce?

Let me try to describe you how I approach such an infinite and complex subject as (she) is? In order to do so, I introduce you a method for identifying her, as the producer of action(s) that activate relations. The method describes her as a collection of action(s) that produces appearance (form), environment, duration (time), affect, interpretation and context. Every action activates new action(s) in itself.

(She) is action(s)

Action(s) produces appearance, appearance produces new action(s).

Action(s) produces environment, environment produces new action(s).

Action(s) produces time, time produces new action(s).

Action(s) produces affection, affection produces new action(s).

Action(s) produces interpretation, interpretation produces new action(s).

Action(s) produces context, context produces new action(s).

The structure of the method forms the structure of this text.

Her action(s) relate to:

A landscape,

(She) is positioned in a landscape. This landscape is specific, nameable and visible and it hosts a variety of potential unidentified realities.

(Dis)orientation,

Based on the structure of the method, this text explores the dynamics that (she) instantiates in the landscape of her action(s). (She) does this by activating several (dis)orientation operations in writing. (She) mirrors, replaces, intensifies, inverts, echos, interrupts and activates déjà vus. The idea of (dis)orientation is to activate a dynamic in existing standards (or the lack of any). The insertion of (dis)orientation into the acceptable flow of attention, has the potential to reveal how attention and meaning is structured and rehearsed and shines a criticality on the way meaning is permitted (or not) and engagement is shaped in relational practices.

(Dis)orientation activates a re-orientation of the acceptable flow of attention. It activates an interruption of existing relations. It creates friction in dominant relations and makes them more porous, fragile and ambiguous. At the same time it has the possibility to strengthen fragile, unstable, or ignored relations. The insertion of a (dis)orientation creates opportunities to rearrange existing standards based on other qualities. It creates new potentialities for social dynamics also, because our understanding of, and engagement with the other is shaped under different conditions.

action: (she) acts¹

1 (She) exists within (social) relations. Her action(s) activate relations that evoke in itself new action(s), appearance, form, environment, time, interpretation and context.
 For if to act means to take the initiative, to introduce the new and the unexpected into the world, every action introduces a new situation, a new relation with the world. Her action(s) is not something that can be done in isolation from others, that is, independently of the presence of a plurality of actors who from their different perspectives perceive a quality of what is being enacted. Without the presence and of others, her action would cease to be a meaningful activity. Her action(s), to the extent that it requires appearing in public, making oneself known through words and deeds can only exist in a context defined by plurality.
 (Hannah Arendt, *The Human Condition*)

action: (she) acts

Here I introduce her action(s),

(She) says: “The acceptable attention or expectation should never be acceptable (static).” And therefore (she) initiates a dynamic / (dis)orientation in the landscape of her performance.

Is her nature,
as it appears as a noticeable influence,
such as an arousal of feeling,
an action?
What is her intention?
It would simply say, being a (she),
Is the action something else than being a (she),?

A feeling of disapproval emerges,
how can being a (she) be an action?
And whilst a feeling of disapproval emerges,
her environment takes distance.
But does an environment take distance?
Or is it (she), that defines distance?

(She) continues: “Everyone likes to be spoken to, and we can play with those desires. The emotional dynamic of a word and the feeling of tension within that environment can be subjected to a kind of dispersal, that somehow also has the potential to shine a criticality on whatever has come before it. The insertion of an incongruous component into the actions of a word, points not only to the salient limits of expectation, but also to the conditions through which meaning is made, as well as how meaning is (or is not) permitted.”

(The Voice is a Language, <https://voiceisalanguage.wordpress.com/>)

(She is)
An announcement,
A state of being in contact,
A recognition,
A blush,
A slight stroke,
A repetition,
An increase in temperature,

(She is)

An announcement that does not appear ((She) spreads illusions)

An elusive state of being in contact ((She) reflects)

A recognition without identification ((She) activates a déjà vu)

An erased word ((She) produces an effect of disappearance)

An accidental stain that evokes a scene that is not exactly interpretable
(a disrupted language of perception)

A syllable that continuously moves back and forward ((She) intensifies)

(She is)

“Always available for interpretation of others’

(She is)

a shallow curved line,

a smooth surface,

an inverted composition,

a shadow or dark spot,

a smell of sweat,

a pattern that can not be identified,

or the word: imperfect

(She is)

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A voice,

A vibration,

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rhythm.

(She is)

Whenever something activates her to frown or grimace, however, her features underwent dramatic changes. The muscles of her face tightened, pulling in several directions at once and emphasizing the lack of symmetry in the overall structure. Deep wrinkles formed in her skin, her eyes suddenly drew inward, her nose and mouth became violently distorted, her jaw twisted to the side, and her lips curled back. Instantly, (she) became a wholly different person, dropping the mask that normally covered her face. The shocking transformation terrified anyone who saw it, so (she) was careful never to frown in the presence of a stranger. (She) would contort her face only when (she) was alone.

(A description of a face transformation of Aomame a character from: Murakami, H., 1Q84)

(She is) so smooth that you see yourself reflected in her face.

An increase in temperature of the bodies around her

A change in behavior

Or direction

A loss of contrast

A slight influence

(She is)

A certain duration.

X7

(She is)

(a place of) intensified attention (a shallow curved line)

(a place of) curiosity (a smooth surface)

(a place of) feelings of joy (an opaque sign)

(a place of) a shiver (a shadow or dark spot)

(a place of) a repetition of gesture (a smell of sweat)

(a place of) randomness (a pattern that can not be identified)

(a place of) control and surveillance (or the word: imperfect)

(She is)

“a state of being or a feeling about reality, a sensitivity.”

“so free of attention that (she) simultaneously despises reason and law.”

“not a thing, but a way things happen.”

“not really an object, but a way it makes people move.”

“a visio”

“a style”

“an animal”

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action of appearance: (she) appears²

- 2 (She) produces appearance. (She) appears in perceptible forms, material, gestural, audible, acoustic, electric, fragrant embodiments. Appearance produces action(s) in itself.
 (She) affects how (she) is perceived. Her appearance is the message and it is this role as mediator, that determines her power and responsibility.
 (Colin Cherry, *On Human Communication*, p. 169, G. Spencer Brown, Laws of form).

action of appearance: (she) appears

(She) appears as a (dis)orienting dynamic in the landscape,
 a territory producing act,
 a leaf that is turned upside down, so its paler underside stands out against
 the dark soil.
 (Dis)orientation produces a matter of appearance.

(She) is distinct.
 (She) is visible
 (She) has a multiple personality.
 (She) is a spectrum,
 (She) is diffuse ((She) is plural).
 (She) is a distillate of liveness.
 (She) is not here

(She) evokes a potential that is hidden in the bodies of the beings around her.
 (She) reveals feelings, colors eyes and stimulates you to recognize patterns in
 random data. With her physicality (she) turns a vocabulary into illegible noise.
 With her absence (she) affects your body, whilst her gentle gaze gives you attention.
 (Wolfgang Tillmans, *Lighter* 2008)

Sometimes her physical appearance is so close that you see her light skin, there
 where it stretches or endeavors. (She) blows and strokes, heavily affected by the
 moisture in the room. (She) in this undignified position, how does (she) affect
 you? (She) might not be there. Her presence is untouchable.
 (Google search: children in blood)

(She) is committed to overcome (social) inequality and oppression. For radical
 (she's) in an society of spectacle, this means the transformation of appearance
 society towards building social relationships, which are consistent with her
 commitment. If (she) works in an institutional context, (she) contributes paradoxical
 to maintaining the institutional functions. Each institutionalization makes her
 actions visible, open for surveillance, criticism and control. As long as (she)
 operates invisibly, (she) can actually make a difference. But the absence of any
 control mechanism involves a risk along with it. A risk for the other (the observer,
 witness, accomplice) who becomes affected, as for herself. (She) might be
 overseen or neglected.

(She) is a position.

(She) is a progressive position. (She) is seen as a catalyst for social change.

(She) works with the oppressed and marginalised to transform society into a more social and affectionate society.

(Bailey & Brake, 1975,[2]Galper, 1975, Simpkin, 1979, Ginsberg, 1979)

(She) is a reproductive position. (She) is seen as an indispensable tool of the appearance society. Her function is to keep the appearance apparatus in it's position and ensure we remain subservient to appearances and images. (She) is the 'soft cop' of the appearance apparatus.

(Althusser, 1971, Poulantzas, 1975, Muller & Neususs, 1978)

(She) is a contradictory position. (She) can undermine appearance society. While it acts as an instrument of control (she) can simultaneously create the conditions for the overthrow of social relations shaped by the appearance society.

(Corrigan & Leonard, Phillipson, 1979, Bolger, 1981)

(Wikipedia search: https://en.wikipedia.org/wiki/Critical_social_work)

(She) not here anymore.

We all look at her who has returned to dust.

Illusions are magical.

(She) makes perceptible what is absent.

(She) makes absent what is perceptible.

Although untouched, we feel excited.

action of public appearance: (she) appears in public as art work³ (2)

3 (She) appears as an action(s) that sets perception itself in motion and charges it with a dynamic tension outside any representation of motion and without introducing mediation. (She) reveals another way of perception that is not named yet and (she) proposes a new relation between things, bodies, numbers, words and images that is defined by synthesis.
(Me as Macghillie, Eva Meyer www.krcf.org/texts/eva_e.htm)

(She) is a kind of () in which the author transforms the rules of () through the use of (). Through the transformation of () by (), a new experience is produced, that is unrelated to () or (). () becomes the context for () actions and results in a new language. A new language that activates time, space , distance and physicality itself.

(She) is a kind of (film of the body in movement) in which the author transforms the rules of the body in movement, such as finite energy, gravity and physicality, chronological time and continuous space through the use of the camera lens, camera angles, camera movement, light, optical technologies and editing techniques. Through the transformation of the body in movement by film, a new experience is produced, that is unrelated to a body in movement, or film. Film becomes the context for movement actions and this results in a new language. A new language that activates times, space , distance and physicality by itself because the moving body accelerates, slows down, rewinds, intensifies, fragments and takes place in different areas simultaneously.

Tides, 1982, Amy Greenfield, (video) and Amy Greenfield, 1983 *Movie Dance* , space and energy

(She) is a kind of embodiment in which the author transforms the rules of the body through the use of a confrontation with another body, object, observer or exhibition space. Through the transformation of the body by an encounter with an object, space or another being, a new experience is produced, that is unrelated to a body or the encountered other. Bodies, objects and things in an exhibition space becomes the context for embodied actions and this results in a new language. A new language that activates times, space , distance and physicality by itself because the body is mirrored and affected by something else.

The body of the other (observer, witness, public).

(She) is a kind of a visual or spoken language in which the author transforms the rules of visual language through the use of the specific qualities of the disordered or absent body. Through the transformation of visual or spoken language by the disordered or absent body, a new experience is created that is unrelated to visual or spoken language. The disordered or absent body becomes the context for visual or spoken language actions and this results in a new language. A new language that activates tims, space, distance and physicality by itself because

the visual or spoken language becomes affected, deforms, stammers, utters incoherent sentences and leaves space open for that what not can be articulated.

Absent language or a language of disorder

(She) is a kind of **fluent painting** in which the author transforms the rules of **painting** through the use of **fluidity**. Through the transformation of **painting** by **fluidity**, a new experience is produced, that is unrelated to **painting or fluidity**. **Fluidity** becomes the context for **painting** actions and this results in a new language. A new language that activates times, space, distance and physicality by itself because the painting becomes ambiguous and performative.

Second Nature, 2007, Rezi van Lankveld, (Oil on board, 47.24 x 47.24 inches)

(She) is a kind of **confession on film**, in which the author transforms the rules of a **confession** through the use of **the camera lens, camera angles, camera movement, light, optical techniques and editing techniques**. Through the transformation of **the confession** by **film**, a new experience is produced, that is unrelated to **confession**. **Film** becomes the context for **confessions actions** and this results in a new language. A new language that generates time, space, distance and physicality by itself because it intensifies the confession, fragments it and let it take place in various contexts.

Sylvia March 1 and March 2, 2001, Manon de Boer (video)

(She) is a kind of **somatic movement**, in which the author transforms the rules of **somatic movement** through the use of **text**. Through the transformation of **the somatic movement** by **text**, a new experience is produced that is unrelated to **somatic movement or text**. If **text** becomes the context for **somatic movement** actions, this results in a new language. A new language that generates time, space, distance and physicality itself because the text becomes personal and physical.

Non-fictions, 2014 Jeremiah Day, Simone Forti, (exhibition)

(She) is a kind **performative act** in which the author transforms the rules of **the performance (a visual form, a script, a rehearsal of attention, and optical or presentation techniques)**, by **the rules of everyday practice**. Through the transformation of **performance** by **everyday practice**, a new experience is created that is unrelated to **performance or everyday practice**. If everyday practice becomes the context for performance actions, this results in a new dynamic in the landscape of the performance as new form (s), times, areas, distances are generated.

(Sands Murray-Wassink, (1974–present), Sands Murray-Wassink)

action of time: (she) is certain duration⁴

4 (She) produces time: durations, rhythms, repetitions, material, gestural, audible, acoustic, electric, fragrant timeflows. Time produces action(s) in itself.
(She) affects how (she) is perceived. Her time is the message and it is this role as mediator, that determines her power and responsibility.

(She) is (time)

(Time) appears as a (dis)orienting dynamic in the landscape,
a territory producing act,
(dis)orientation produces a matter of time.

(Time) is distinct.
(Time) is visible
(Time) has a multiple personality.
(Time) is a spectrum,
(Time) is diffuse (she is plural).
(Time) is a distillate of liveness.
(Time) is not here

(Time) evokes a potential that is hidden in the bodies of the people, the things around her. (Time) reveals feelings, colors eyes and stimulates to recognize patterns in random data. With her body time turns a vocabulary into illegible noise. Although not present, time affects your body. With her scent time leaves you dazzled whilst her gentle gaze time gives you attention.

Sometimes her physical appearance of (Time) is so close that (she) bares her body for you. You see her light skin, there where it stretches or endeavors. (She) sighs, heavily affected by the humidity in the room. (Time) in this undignified position, how does (she) affect you? (She) might not be there. Her presence is untouchable.

(Time) is committed to overcome (social) inequality and oppression. For radical times in an society of spectacle, this means the transformation of appearance society towards building social relationships, which are consistent with her commitment. If time works in an institutional context, time contributes paradoxical to maintaining the institutional functions. Each institutionalization makes her time actions visible, open for surveillance, criticism and control. As long as time operates invisibly, (she) can actually make a difference. But the absence of any control mechanism involves a risk along with it. A risk for both parties (the present, the eyewitness, the accomplice, the other) that is slightly affected, as for herself. (She) might be overseen or neglected.

(Time) is a progressive position. (She) is seen as a catalyst for social change. She works with the oppressed and marginalized to change society in a society dominated by appearances.

(Bailey & Brake, 1975, [2] Galper, 1975, Simpkin, 1979, Ginsberg, 1979)

(Time) is a reproductive position. It is an indispensable instrument of appearances society. Its function is to keep up appearances machine into position and ensure we remain subservient to appearance and images. (She) is the 'soft cop' of appearances machine.

(Althusser, 1971 Poulantzas, 1975, Muller & Neususs, 1978)

(Time) is a contradictory position. They can undermine the appearance society. While (she) acts as an instrument of sham control they can simultaneously create the conditions for the overthrow of the social relations in the society pretense.

(Corrigan & Leonard, Phillipson, 1979, Bolger, 1981)

(Wikipedia search: https://en.wikipedia.org/wiki/Critical_social_work)

(Time) is not here anymore.

We all look at her, who has returned to dust.

(Time) is magical.

(she) makes perceptible what is absent.

(she) makes absent what is perceptible.

Although untouched, we feel excited.

action of interpretation: (she) produces interpretation⁵

5 (She) produces ideas, thoughts and interpretation. Interpretation produces action(s) in itself. Any interpretation of her emerge(s) through perception or critical study, according to a set of rules of interpretation. Any interpretation that is static, should be seen as a fragment, that only depicts that, what is perceptible and can be experienced within the boundaries of a way of doing things, the boundaries of a space, the boundaries of a vocabulary, the boundaries of a certain duration or the boundaries of an ideology. For example, any interpretation of her qualities as a producer of visual language or body image, based on the style, image or virtuosity (she) presents you, would ignore to evaluate how (she) is able to act within her practice of dynamics, in a way that is compatible with her intention.

“The hero this text discloses needs no heroic qualities; the word “hero” originally, was no more than a name given to each about whom a story could be told. The connotation of courage, which we now feel to be an indispensable quality of the hero, is in fact already present in a willingness to act and speak at all, to insert one’s self into the world and begin a story of one’s own. And this courage is not necessarily or even primarily related to a willingness to suffer the consequences; courage is already present in leaving one’s private hiding place and showing who one is, in disclosing and exposing one’s self.”

(quote from: Hannah Arendt, *The Human Condition*)

“The (she) that this text discloses needs no heroic qualities; the word (), was no more than a name given. () The connotation of (), which we now feel to be an indispensable quality of (), is in fact already present in a willingness to act and speak at all, to insert one’s self into the world and begin a story of one’s own. And this () is not necessarily or even primarily related to a willingness to suffer the consequences; () is already present in leaving one’s private hiding place and showing who one is, in disclosing and exposing one’s self.”

action of affection: (she) evokes affection⁶

6 (She), as a mood, a feeling, or state of mind, produces affection. Affection produces action(s) by itself. (She) can, for example, appear as the noticeable affectionate behavior of her environment.

When (she) acts, her environment blushes, looks down and takes distance.

action of place: (she) produces an environment⁷

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(She) produces an environment. Environment produces action(s) by herself. (She) can be anywhere. (She) can, for example, be identified as soft hand palms or a circle shaped space.

action of place: (she) produces an environment

(She is)

action of context: (she) activates relations⁸

8 (She) produces relations. Her action(s) can take place without a frame: we read her words, without reading her words, we feel her presence without feeling her presence and we smell her scent without smelling her scent. At this moment we can draw the boundaries anywhere we please. But at some point, (she) will separate from her environment and this act of severance will activate a landscape, or in other words, a background for her to act in and to relate to.

