

## ***TRANSLECTURES***

### ***THINKING MATTERS OTHER OTHERS: NIKOLAUS GANSTERER IN DIALOGUE WITH MARIELLA GREIL***

Nikolaus Gansterer: We didn't really have time after my last Translecture Performance[i] to talk in depth, we were literally torn apart—you to Linz and I further into the text. What impressions did you leave with?

Mariella Greil: Blissful ... I would say. A funny, old-fashioned word, but I think it fits. In your work *Thinking Matters Other Others* we're listening in on the souls of things—that's how it seems to me! I had the chance to concentrate on you, on the one hand, and observe the reactions of the audience on the other. I noticed that a lot of people enjoyed a lot of what was going on there. It was beautiful to see how you let the collectively built structure come to life. In the beginning I was really engrossed with the situation with the balloons [ii]. It was exciting how you then created solid ground again—using lots of little strategies.



*Thinking Matters Other Others*, 2014, Nikolaus Gansterer, SCORES No. 9, TQW (photo: Simona Koch)

NG: OK, well, you jump immediately into the middle of things, because you allude to, “there, the carpet was pulled out from under your feet”—I’ve got the feeling that that is something like a basic motif of my work: continually pulling the carpet out from under my own feet—losing balance, and then having to react! I experience this dynamic often when I work: On the one hand through time pressure; on the other hand, when I manoeuvre myself into an artificially constrained situation of sorts, which then forces me to become active. This time, too, it was a key experience in the development of the choreography for *Thinking Matters Other Others*. I did practice

beforehand, for myself, in the studio—but to be honest—I never did a complete run-through!

MG: (laughs)

NG: During every run-through, a new idea came up! But then again, in turn, there was something else that didn't materialize. So I tried to write down and record the process but that's exactly how I once again pulled the carpet out from under my own feet because by writing it down, something had already solidified. But in turn, at the same time, I forgot to write down other elements. The entire choreography is a chain reaction of sorts. So when you do one little thing differently, or move differently, when you don't designate an object or do so at a different point in time, then the narrative already has an entirely different form ...

MG: All of the things have meaning[iii]!

NG: Totally! And exactly that is permanently negotiated within the performance ...

MG: That's an exciting game with tipping points, there, where one meaning falls into another ... that became clear for me with the help of the two words that you wrote out—that is, the moment when by wiping away shadow it becomes show. How immensely such minimal shifts—the erasing of two letters—influences the entire perception of what happens on the projection surface, and especially, that the moment is decisive. It's a good idea to have a word game, but if introduced too early, it paralyzes all of the concepts introduced on the board up until then ...

NG: Did that happen this time?

MG: No, not in the performance, but I gave that feedback once with one of the run-throughs ...

NG: Oh, yah!



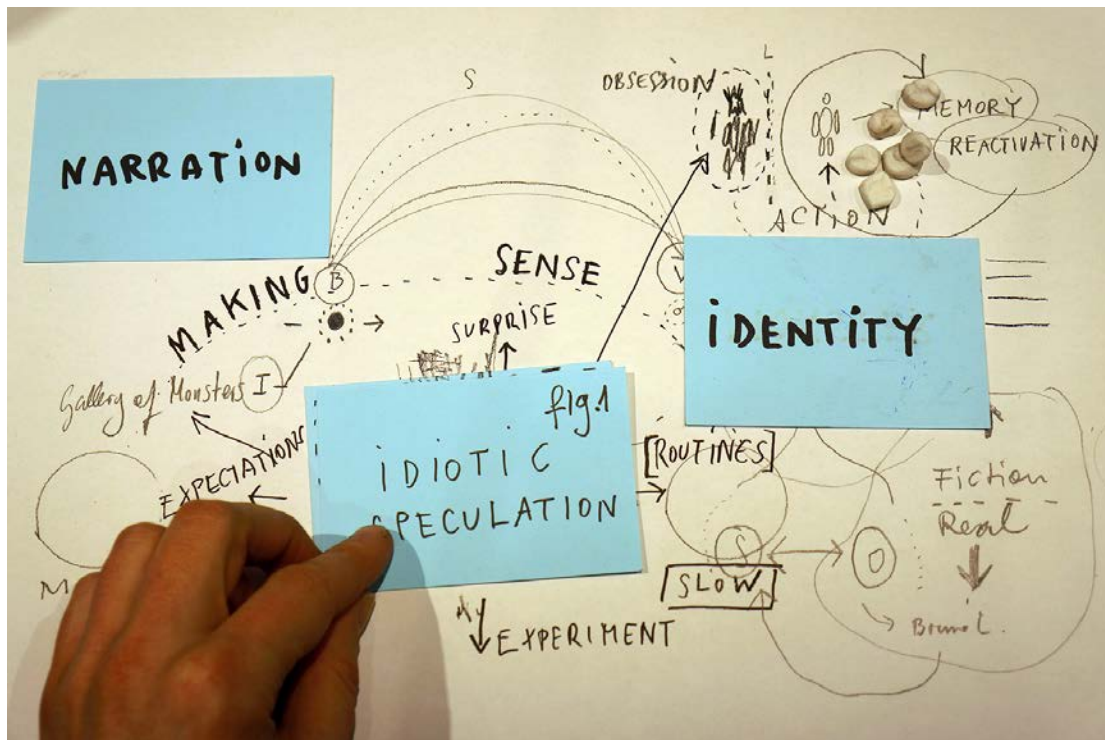
*Thinking Matters Other Others*, 2014, Nikolaus Gansterer, SCORES No. 9, TQW (photo: Simona Koch)

MG: ...and again that was one of those moments that allowed me to see that dramaturgy has and needs unbelievable precision: an exact play of blurriness and precision. Maybe the whole thing works like saturation levels [iv] in the periodic table? The point at which something changes to a different level... or like aggregate states when an element passes from a liquid to a solid state. When something becomes graspable and understandable. The job of a performer, I think, is to capture this moment, but also shape it. The liquid and the solid... permanent transformations [v] from one quality into another.

NG: shadow and show!

MG: Well, now that was an example where something concrete became manifest...

NG: ...the shadow as the fleeting in between and the show ... must go on! In every performance there is this motor, which draws the viewer in: the drive, the speed. I don't know if retrieve is the right word, or keep in mind, but the moment at which the showing becomes legible...



*Vier Dialoge mit Lockvögeln*, Nikolaus Gansterer, 2014, SCORES No. 8, TQW (photo: Nikolaus Gansterer)

MG: ...when the showing turns to someone ... addresses the other! [vi]

NG: ...so performing as a figure of showing? From showing through to show business? Isn't there also a certain mechanics behind everything—that's the dramaturgy, isn't it? What I'm thinking about is the structure behind it, so that the whole thing doesn't fall apart entirely. A condition. Or is that the performative handicraft? OK—maybe that's something completely different...? And it needs the elusive elements, the poetry, the unutterable!

MG: ...but also composition! How one sets the things in space and the time in relation to one another.

NG: Both are quite central themes of Translectures! For me, it is about materializing thought processes through gestures, drawings, objects, which collectively create an inherent and temporary logic—but only to a certain point, and then it collapses like a house of cards! All at once, the placeholders, the signifiers within this chain of thoughts and this speech process transform into something else, and through this, an entirely new context arises once again ...

MG: Yes, that's the luxurious part of it! This architecture is actually extremely unstable, and moveable within itself. That also has something free about it: free association. We're all so trapped in the constant concretization of statements. Language is often used so concretely ...

NG: I must be seeing things!

MG: The form that you've developed takes meanings seriously, but also plays with them. Both are there—seriousness and play—that's simply wonderful and opens up a

lot of space. Association space. At the same time, the procedure is very sensual or even “tangible,” because all of your objects bring a story along with them. All of the things that are present in the space speak and bring a type of “morphogenetic field” of history along with them, which, for its part, is intertwined with you. You and the things have experienced something together. They’ve already served you in various contexts. One also sees the traces, the patina of handling. Your material labor that you’ve gathered together radiates something very consistent for me. A living archive, which is constantly rearranged and in constant motion; which travels with you through the world. What becomes legible there in the materials is quite special.



*Vier Dialoge mit Lockvögeln*, 2014, Nikolaus Gansterer, SCORES No. 8, TQW, (photo: Nikolaus Gansterer)

NG: For me, the things are verbal extensions, body extensions, which become something different during the performance. The pencil changes from something that makes traces into an arrow, a vector, a spatial axis, a placeholder for my finger, a question mark...

MG: ...namely, something totally different than a prop that's used in a specific way for a production. With you, things are not props!

NG: For me, the special step with this Translecture was that this time I was alone in the space with the things. With no other person, no other voice. Up until now, the Translectures have often taken place in collaboration with another person—such as, SCORES No. 8[vii] or at the Berliner Festspielen[viii]. The other person as actor and generator of contexts, which I then directly transformed into my language, visualized, and materialized. This time it was an autopoietic system between my body, the things, the designations, and everything else in between. The challenge for me was to generate from myself a source of friction for this chain reaction, and at the same time, trust that a viable dialogue would develop, one that would say something not only to me, but also to the audience.

MG: It seems to me that the dialogic is quite central for you. We also carried out several dialogues prior to the performance ...

NG: ...just like now!

MG: Yes, you gather the other who speaks with you.

NG: The other man, the other woman, or also the other thing...

MG: ...which isn't necessarily so important for all fine artists, or? I think that already is a very conscious decision. The other man, or the other thing, which one must address, with whom one must discuss, and also with whom one can agree—in any case, you're no solipsistic artist!

NG: You're right about that!

MG: I see your artistic work as something that always deals with other people; that acts in dialogue with them ...

NG: ...whereby I couldn't work exclusively in collaborations and collectives. This movement between the own and the other is essential for me. Often I get the most wonderful ideas and impulses through and in conversation. When you listen attentively, that already changes what's said. What's told becomes something else!

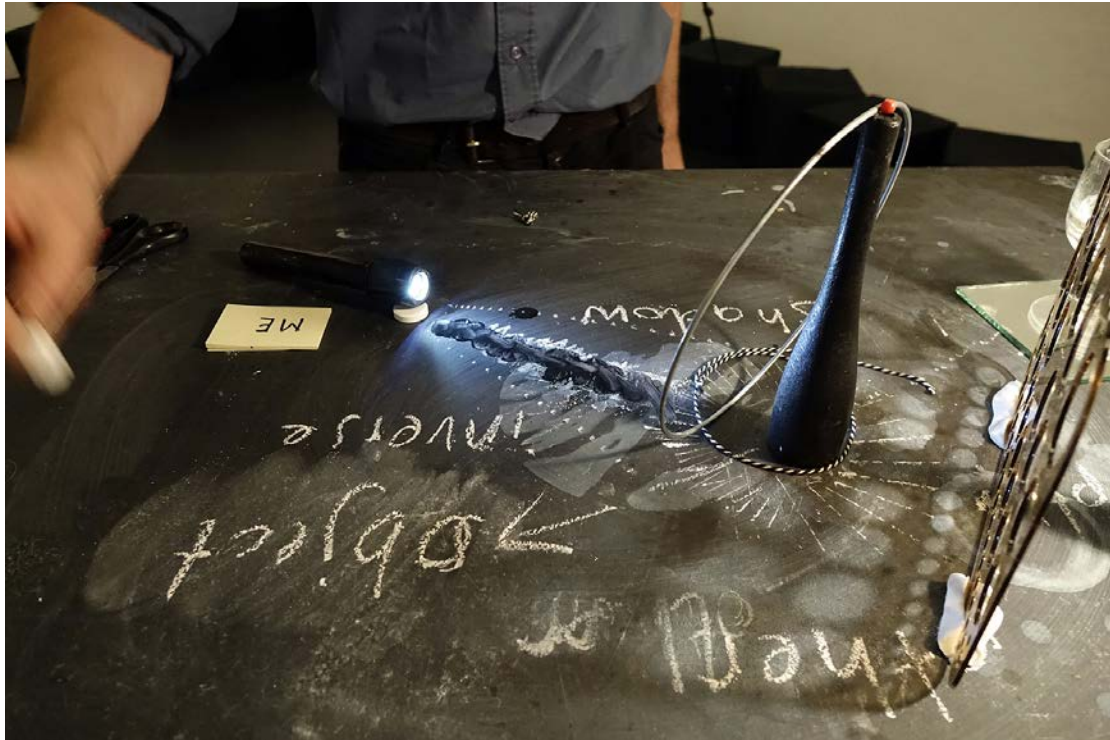
MG: Is that also something central to the performance situation for you? With SCORES, this time we expanded the Translecture to the entire space. You, the things, and the viewers, who were very focused...

NG: ... yes, that does do something, of course! For me, this showing in front of others functions like a big lens that brings something together. Either the shakes take over, or you are able to make the shaking productive. Then it becomes a wave of sorts that you surf on...

MG: ...if you're able to surf...

NG: ...and when you find something like solid ground under your feet ...

MG: (laughs) ... well, at least a surfboard!



*Thinking Matters Other Others*, 2014, Nikolaus Gansterer, SCORES No. 9, TQW (photo: Simona Koch)

NG: (laughs) exactly, a vehicle for manoeuvring within this very fragile situation. I look for such situations! For me as an artist—with a fine-arts background—that's definitely a different quality of directness in the feedback to my work. When, for example, something changes after the exhibition opening, it's frowned upon, actually downright unserious in the fine arts. The whole spatial dramaturgy and all constellations are meant to be set in advance. But that's exactly what I find so attractive! To observe the process, the how, and make it a part of the work. With my solo exhibition at Kunstraum[ix], I spent several weeks working on the construction. The entire exhibition was actually in the form of a huge, material dance. The materials were shifted in the space from one position to another every day; everything was continually rebuilt every day, and each time, it became more coherent. You get used to the materials and the space, become familiar with them, until the things establish a position to one another, and you to them—with this stabilization process, one also “cools” off a bit at the same time.

In the Translectures, this cooling off doesn't happen! Everything keeps on flowing; the materials come together only temporarily. I appreciate that a lot, to balance off the work of exhibiting and assembling! I think that this is also where my fascination with drawing is found. The drawing not as an end result—the framed artwork, but rather, taking it seriously as an activity, as verb, as a specific form of visual thinking and speaking. Concepts like spatial-diagram, diagrammatic thinking, and expanded drawing as a form of action using all means, and thereby generating relations that leave behind traces, play a major role for me here. To indulge in the process with pleasure and say: the story goes on ... and on!

MG: You're talking about narration. In postmodern dance's concept of choreography, the meaning of narration is relativized, expanded, and critically illuminated. I get the impression that when fine artists turn to performance, narration in particular captures

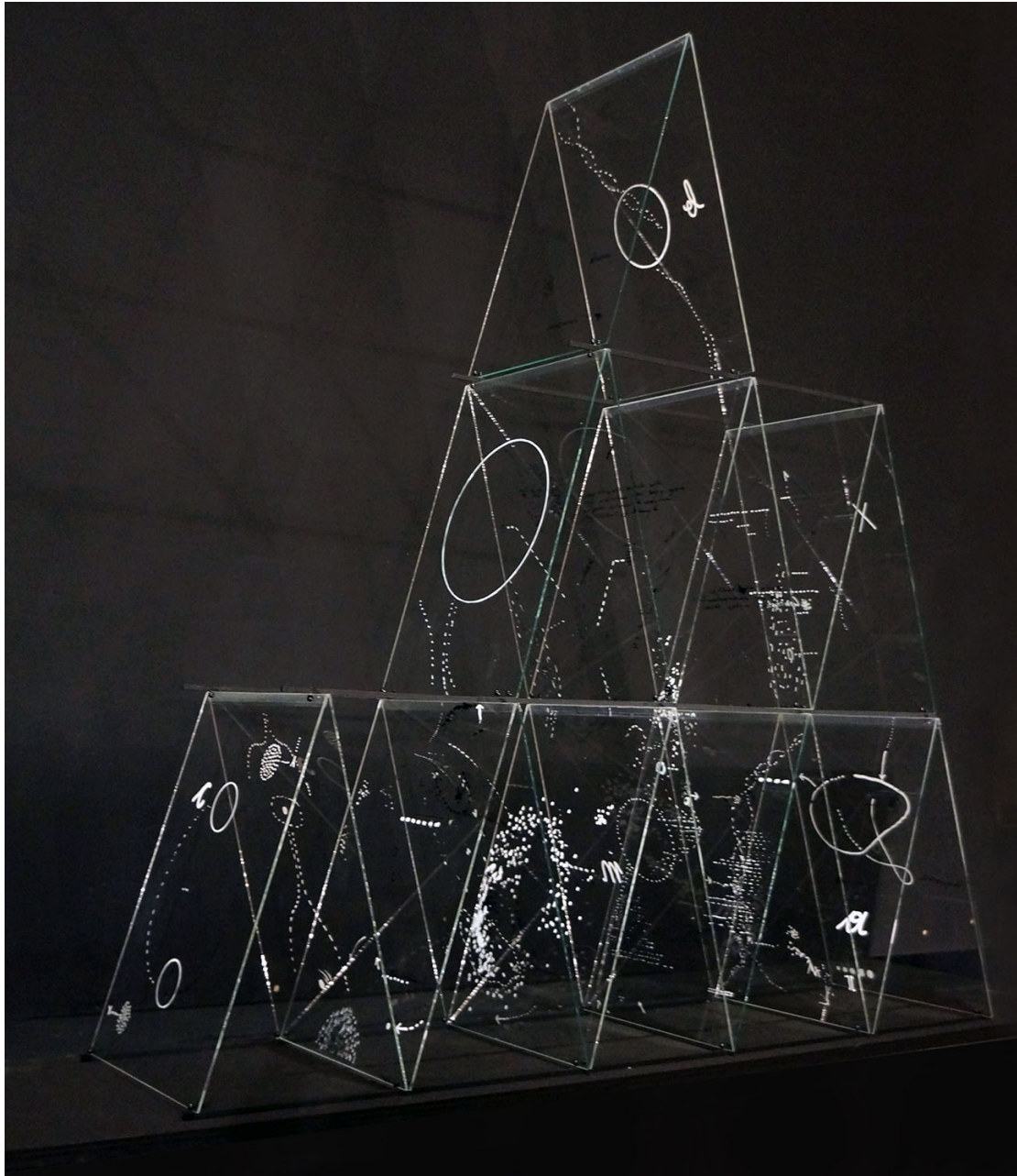
their fascination, or at least, is a guideline of sorts. In your work, you also create a form of narration, which is—let's say—very loosely knit with a lot of in between space and holes, so that others can fill it with their own associations and let it continue to evolve. Do you also see this orientation to narration in your work?

NG: I think that's where my interest in diagrams is, and non-linear language with an expanded concept of language. I think that I'm more interested in telling the stories of showing and not-showing, of claiming and quashing, of speculating. Often, the counter movement is included, a tipping point built in, the paradox. I guess you could also call it humor?

MG: Yes, most definitely!

NG: Whereby... I also work with seriousness—at least at the forefront—to then break it again...

MG: ... but sometimes the things themselves also break! When they collapse and tumble, they undermine the “pre”sented claim. The things then pierce and transform the dramaturgy. The buildings that you build are also flexible enough so that dynamics that allow chance can occur. You let the things have their resistance, their inner dynamics: their self-will.



*Theoriegehäuse III*, 2013, Nikolaus Gansterer, Artissima, Turin (photo: Nikolaus Gansterer)

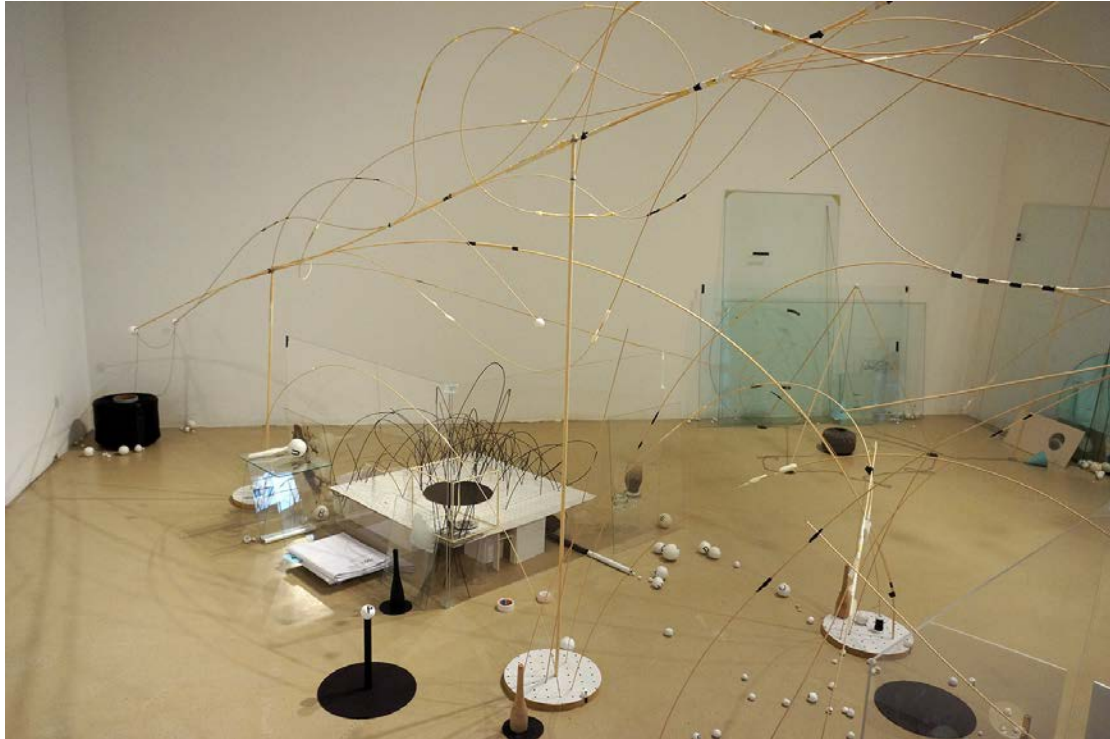
NG: ...by the way, there is a series of mine called theory houses, thought buildings, figures of thought! For example, an installation made from a series of diagrammatic drawings on glass panels that are all leaning against one another like a house of cards. The case of chance, the possibility of collapse, is thereby an integral part of the work. An extremely fragile situation, a built hypothesis: the connections between the materials are not screwed tight or welded. They're fragile and also flexible...

MG: ... meeting places!

NG: (laughs) Yes! Or in the sense of narration, a constellation in which the things themselves are able to speak and become active...

MG: ...as agents in space!

NG: Yes, you also notice in such situations that objects are also always subjects. Like in the last Translecture[x], an arc was drawn from object to subject to project to projectile to eject and reject. States of iacere, of throwing and of being thrown.

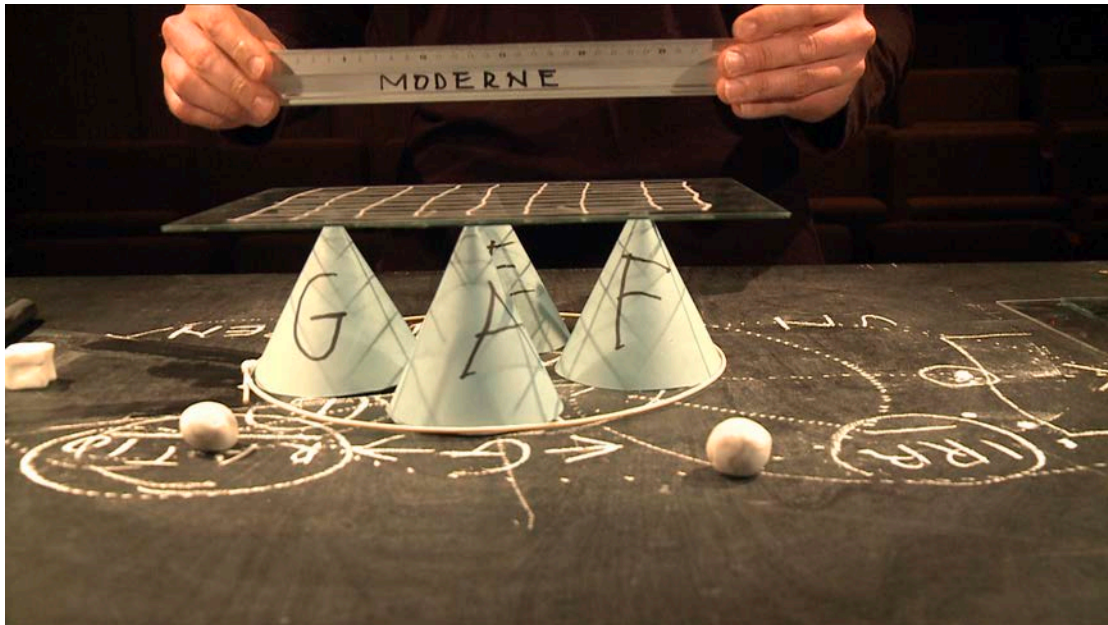


*Theoriegehäuse I* (Memoirs of the Blind), 2013, Nikolaus Gansterer, Kunstraum Niederösterreich, Vienna (photo: TimTom)

MG: Yes, something casually tossed also reminds me of the beginnings of the collective lectures with the Institute of Transacoustic Research[xi].

NG: ...yes, that's also a long arc of time, already a good fifteen years ago! Whereby the Institute of Transacoustic Research as an art project is, for its part, also such a claim. Basically, not knowing at all what trans-acoustic is—but researching it vehemently with all possible means. In the interdisciplinary collective, public performative events are realized through so-called “hearings” to find out in dialogue with others, what they understand by the term “transacoustic,” in order to concretize the transacoustic. Hybrid forms between happening, sound performance, and lecture have developed from this circular searching. Borrowing from the common figure of the DJ in club culture, a TJ performed—a theory jockey—who read live, skimming through various books. Theory fragments and text samples were thrown in, loaded, and played to generate a form of meta-sound.

MG: From Transacoustic to Translectures! I remember that even back then you worked from a table. The table was present in the space as place and object. You performed with things, objects, derivatives, which in that case served more as sound generators, but you also made spatial drawings and live scores.



*The Betting Lecture I*, 2013, Nikolaus Gansterer & Elena Esposito, Foreign Affairs, Berliner Festspiele (photo: Nikolaus Gansterer)

NG: For me, that, too, was always a form of visual music with things! The question of the visualization of ephemeral processes then became ever more pressing—which is definitely also one of the reasons for the interest in the diagrammatical and relational, the in between....

MG: ...which was the theme of our collaborative project in Mexico City[xii]!

NG: Visual music yes, but never visuals! A public visualization of thought processes, a metamorphosis, whether as score for musicians, as map and mind map, which can, for their part, serve as instructions for the co-actors. A form of analogue circuit bending between actors and things, which collectively generates sense in and through acting. Not an absolute sense, but instead, a speculative one... but with great earnestness!

MG: Transacoustic. Translectures. Transformations. All fields in which movement is the central element. In the summer, at Method Lab[xiii], I had the chance to experience you while at work, intensely: you play all levels! For you, depending on the situation, everything flows from one form into another. I get the impression that you don't place any value at all on these demarcations. It's an occupation, a confrontation...

NG: ... yes, "confrontation" is such a wonderful term, in German, the literal translation of the word, *Auseinandersetzung*, is "taking apart." In the truest sense of the word it's a grappling with or pulling apart of a matter or thing. Yes! Taking something apart, but also recomposing. Both are fundamental movements and processes by means of which sense is generated.

MG: Sure, but also the removal of sense means the same, degradation, decomposition.

NG: Sense and non-sense...

MG: Precisely! But also knowing about not knowing, an affirmation of the potential, the impossible, chaos.

NG: Knowing and not-knowing.

MG: Recently, the voice that could be heard in the performance [xiv] was yours. The text that you read was a collage of a collection of quotes. What status does text have in the overall narration of your Translectures?



*Drawing on Drawing a Hypothesis*, Nikolaus Gansterer & Emma Cocker, 2014, OPEN Festival, Museumsquartier, Vienna (photo: eSeL)

NG: The mediation of content by means of spoken language is my reference to lecture within Translectures. In my search for the level of text, this time there was a huge surprise. In the course of a previous Translecture, *Drawing on Drawing a Hypothesis* (2012)—from which I performed three selected chapters at the OPEN Festival—I had invited the writer Emma Cocker to search through my publication project *Drawing a Hypothesis*[xv] for key terms, such as “drawing,” “figure,” “image,” and “hypothesis” and generate a new text from that. This text was then the base for our joint lecture performance series.

I used the same method with the same book, but this time [xvi] with the search terms “matter,” “thing,” “subject,” and “object” and to my great surprise, a very tight and coherent text arose focusing on the relationship between object and subject—a subtext between thing and non-thing. To that extent, one of my previous art projects already contained the answers.

MG: ... so that means that in your art projects, you find things that accompany you through various work phases?

NG: Yes, precisely—but there is also a dilemma in that! I love to keep things in motion. Installations, constellations, and configurations are given a name, a title, and in another context the things are simply called something else. Often the next work is generated from that... or at least the approach, or question. The fine arts market has its problems with that. (laughs) I think in the performative, or dance context that's ...

MG: ...that's simply logical!

NG: Yes, it's also a common practice in the area of improvisational music! Sometimes I feel like a jazz or improvisational musician in the fine arts context (laughs) with my own instruments. I mean that more with relation to the practice and methods. Since I often once again undermine the establishment and cataloguing of the individual works through my overall practice. A work is especially interesting for me when, in turn, the next can emerge from it. Naturally there are also ruptures there—even when I already see the red line. Sometimes people say to me: hey, you create such different works: music, performances, videos, objects, installations, drawings ...

MG: ...I would say, that it simply takes on different forms! But your artistic work occurs through a penetration of the media and with long evolved integrity. For me, your confrontation has been a very consistent...

NG: ... transmedial practice! Not having to say everything through one medium or one material—but rather, transporting diverse confrontations via extremely diverse materials. Whereby, my sculpting studies had a great influence on me. I always have to go back into the material. At the same time, I have a very expanded concept of material. It can be glass, a noise, but also the memory of something.

MG: The dance between the materials is interesting for me, when the choreographic element is the movement between the things—whether the erasing of two letters, switching off a lamp for a moment—it opens up an in-between space, which is where the conceptual movement takes place. The smallest movements generate huge differences in meaning and changes of mood, I think perception qualities transform there. What about you? What concept of choreography do you follow?

NG: I think these micro-shifts can arise only when you steer focus away from the things themselves, and towards the in-between space. When the form of the interstitial space, that is, dynamic negative volume, becomes tangible...

MG: ...actually, those are reversible figures. Like those pictures where you can see both an old and a young woman.

NG: Yes, exactly! Duck or hare!

MG: Hmmm, I think your journey is going there ...

NG: There where the duckhare and the hareduck wish one another good night! (laughs)



Choreographic Figures – Method Lab 1, 2014, Nikolaus Gansterer, Mariella Greil, Emma Cocker, Impulstanz (photo: Simona Koch)

MG: When I recall the last Method Lab, the term *relationscape* from Erin Manning comes to mind again. The things are in the space. Some wait, some things start moving, some things are main actors. But everything is connected ... with us human actors, Emma, you and me, and all of the non-human actors. There are these moments of surprise here, when a small, inconspicuous movement suddenly destabilizes everything—I also have in mind the micro-cameras! Problematic for me are the moments when I lose orientation. That is, when the scope of action topples into complete not-knowing! I think a dose of sensemaking or also non-sensemaking is necessary. I have in mind overload situations here, or if you want, underload situations. But there's a zone that generates things, something links together and everything is related; it's a relation-full landscape that I move through. But sometimes it falls apart! Then it can't be shaped. Do you know what I mean? Then I have to change my position. I search for a form of aesthetic sense-sensation, not identical with logical understanding, but also entirely rational.[xvii]



*Drawing on Drawing a Hypothesis*, 2012, Nikolaus Gansterer & Emma Cocker, Project Space, Kunsthalle, Vienna (photo: Nikolaus Gansterer)

NG: In the previously mentioned lecture-performance *Drawing on Drawing a Hypothesis* together with Emma Cocker, I wove a very dense text collage from twenty-seven different authors' text contributions to my publication *Drawing a Hypothesis*. Although before every performance we told the audience that the idea was not to understand every single word—but instead, about a choreography of skimming, that is, browsing through the content of the entire book—we kept getting feedback from people after the performances that they were overwhelmed—that is, they had an overload! I think they convulsively tried to find sense in the details and couldn't abandon themselves to the sound and just enjoy surfing on this wave.

MG: The interplay of transmedial media yields a multidimensional sense. I want to once again focus briefly on the consent of critical moments, on this risky balancing and tightrope act—or the “surfing” as you describe it! Doesn't that pose the question of how much I can grasp, perceive, and process?

NG: You are absolutely correct that it can quickly tip over into the trivial! Whereby for me, failure is always a part of the experiment. I experience the process as follows: you create conditions. You develop a figure from them. Claim something. Something takes form. It becomes recognizable and only then, nameable. Absolute formlessness is difficult to name. As a performer I have to let something take form, make it recognizable, in order to create the possibility of being able to even relate it to other relational patterns for others—only then does the whole thing become legible. Somewhere along the way, perhaps, sense comes into play—and at this moment, for me, the pendulum swings in the other direction: from figure to figuring ...

MG: ...but even when you try to find a known choreographic figure, to reincorporate it, it becomes a form again, a new figure ... because you also re-experience it.

NG: In my opinion, an interesting key difference between fine arts and performing practices can be found here. On the one hand I am addressing the question of rehearsing and re-performing, and on the other hand, making the idea, the concept public one time only.

MG: Whereby there, too—again and again—something constantly changes and shifts, massively—and precisely at this moment. I think that was also the conscious intention at the OPEN Festival, to have these two fields clash—so that the categories open up and meet.

NG: I think that we have two concepts of choreography at our disposal—in our way of speaking—basic choreo-graphic figures: A) Do I appear in front of an audience in a form that I already know, consisting of positions and processes, which I have already embodied several times; or B) does the form arise for the first and only time in front of, and with the audience.

MG: Is this important for you, this demarcation between performance art's historical lines of development?

NG: No, I am not obliged to any tradition. Instead, I think it is exciting to observe what happens with my work when I apply different methods. What happens when I realize something in public space, when a piece is choreographed through and through, or when I leave a lot to chance, to once again rattle myself ... I see a lot of possibilities there for developing my work. But I think that I am more interested in the open endings...

MG: What does “open” [xviii] mean to you? Instability, fleeting moments, the moveable often play an essential role in your works—here I have in mind your mobile installations [xix].

NG: A certain hermeneutics is necessary to even be perceived at all, so that anything at all breaks the perception threshold. My solo exhibition was about precisely these transitions: When thought becomes matter and matter turns into thought.

MG: ... I remember visiting your exhibition and there was a physicist or a mathematician there who was enthusiastically explaining your diagrams to his wife. I think that the aesthetics of a formula alone is extremely fascinating for someone who has the corresponding natural-science background, because you let different areas collide in your works, which break open through that, and open new perspectives.

NG: Yes, when one engages with it, or is able to engage with it. Crucial is to generate trigger moments, which get the synapses firing. In this context, Andreas Spiegl spoke of “the scent of a hypotenuse.”

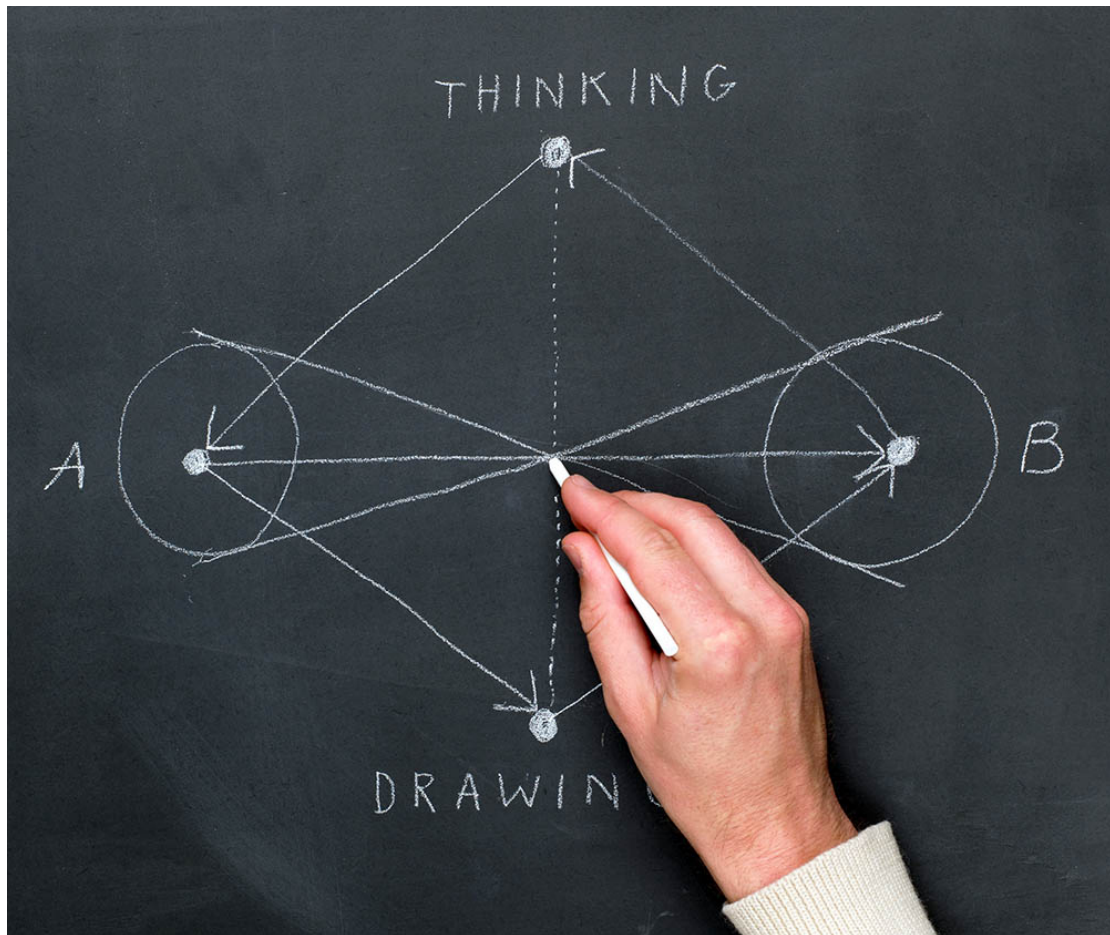
I think that my work tries quite deliberately to move in this liminal zone between sense, nonsense, and the sensual. This in-between field has strong aesthetic components. My concern is to make sense using all of the senses. Sense understood here as a process involving the entire body. That is, not only as it so often is in the

fine arts—apropos in English visual art—but to generate sense levels also with the other senses...

MG: ...yes, that has a haptic quality!...

NG: ...sure, or also with the ears ... such as transacoustic—the world as a permanent sound experience!

MG: The tracing of thought processes is the red line ...



*The Thinking Drawing Diagram*, from “Drawing a Hypothesis – Figures of Thought,” 2011, Nikolaus Gansterer (photo: TimTom)

NG: Yes—but also perception processes! I think that’s developing and opening quite strongly right now. Beginning from thinking drawing to drawing thinking, like in the work *Drawing a Hypothesis*. In the joint research on choreo-graphic figures, now focus has shifted to full-body epistemic processes: situations in which the entire body, the entire perception apparatus, is consulted. Recording and registering as an act of self-perception, as performative act, as full-body act of thinking-feeling-knowing.

MG: Thinking with your little toe! Yes, you are talking about something fundamental and self-reflexive at the same time. A type of perception spiral, like a cyclone ... at the center, there it’s entirely calm!



Pens were subsequently tied to the balloons; in this way, a gliding and floating writing utensil emerged—sensitive to all air and body movements in the space.

[iii] A meaning that can fluctuate, that is, several potential meanings, which can fold into one another if they want.

[iv] Although the various aggregate states here describe not only the physical state of a material—meanings and contexts condense, are realized, and volatilize—the Translecture is reminiscent of an alchemist process.

[v] There is a conceptual proximity here to Petra Sabisch's relational concept of choreography whereby there, the body and not the things are central.

[vi] ...discloses, shows something that wants to be witnessed.

[vii] In March 2014, in the Tanzquartier Wien at SCORES No. 8 (*The Lures of Speculation*), entitled "Spekulieren mit ... Vier Dialoge mit Lockvögeln," Nikolaus Gansterer accompanied, with graphics, four conversation-constellations between Vincaine Despret and Bernd Kräftner, Katrin Solhdju and Karin Harrasser, Michael Halewood and Tomislav Medak, Paula Caspao and Bojana Cvejic and translated the course of the hypothesis formation, ad hoc, into diagrams.

[viii] At the Foreign Affairs Festival (2013) Nikolaus Gansterer developed associative conceptual structures from drawn and built constellations parallel to lectures by the philosopher Elena Esposito and writer Pieter de Buyser.

[ix] *When Thought Becomes Matter and Matter Turns into Thought*, 2013, at Kunstraum Niederösterreich, Vienna.

[x] *Thinking Matters Other Others*, 2014, Tanzquartier Wien.

[xi] The Institut für transakustische Forschung (iftaf) was founded in 1998 in order to define and investigate "transacoustics": research is carried out with artistic means, and art with scientific means, and various methods are combined from both fields to performatively examine dividing and connecting lines.

[xii] In 2009, in the context of Prisma Forum in Mexico City & Oaxaca, the curated laboratory Who is afraid of the inbetween? by Mariella Greil and Werner Moebius took place.

[xiii] In the context of a three-year research project sponsored by the FWF, *Choreo-graphic Figures Deviations from the Line*, Nikolaus Gansterer, Mariella Greil, and Emma Cocker investigated the artistic creation processes that occur at the intersection of drawing / writing / dance, in order to develop a specific vocabulary and dedicated form of notation. In intensive several-week-long exchange processes—the so-called Method Labs—various forms of choreo-graphic figures were generated and investigated. Starting from "choreography" in the sense of "recording of movements in space," and the confrontation with forms of notation, new approaches, methods, and concepts were developed beyond strict-disciplinary borders to cultivate a poly-logue between drawing, dancing, and writing acts.

[xiv] *Thinking Matters Other Others*, performed at SCORES No. 9 (no/things), 2014 at the Tanzquartier Wien.

[xv] *Drawing a Hypothesis – Figures of Thought*, 2011 (Springer Vienna / New York) is a book project by Nikolaus Gansterer with an intense focus on the question of the hypothetical and poetic potential of diagrams—their ambivalent character between image, symbol, and drawing. In a brisk exchange with theorists, scientists, and artists, extremely diverse interpretations and figures of thought were developed on the basis of drawings.

[xvi] Ibid.

[xvii] With Kant, a methodic thinking begins about aesthetic phenomenon, whereby in the third critique (Critique of Judgment) he formulates a very specific type of judgment. A judgment that recognizes the special in the general. Emotion as essential element of rational self-understanding. Kant shakes off the accusation of irrationality by granting aesthetics its own principle, its own rationality.

[xviii] The "open," also relying on Agamben's concept of this term, in particular, with regard to his critique of the "anthropological machine" of the "not-quite-human," which was also thematized in the context of SCORES No. 9 ("no/things," Tanzquartier Wien, 2014), mainly along the border or threshold of human and thing, the zone where artificial organs, bodily extensions, and material and immaterial gadgets ignite mainly ethical discussions.

[xix] *Libra – Balancing the Invisible*, 2012, is a permanent art installation, a ca. 9 x 9 meter-large aluminium mobile at the Justizzentrum Korneuburg, which as a spatial sensorium, reacts sensitively to thermodynamics.

[xx] At the Method Lab in the context of Impulstanz 2014, during the joint performative practice, a method of marking through a short click, which is referred to briefly here. Those micro-moments that enable a form of heightened attention are individually marked by clicks so that they can then later be described in more detail during a collaborative video analysis.