



Backward Sway | Upper Beam | Forward Swivel | Lower Bound I, II, III

Edition of 100 artist books, each three chapbooks + postscript, 48 pages, offset printed on Colorit sand brown and misty grey within a handmade slipcase of light blue raw vapour barrier
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The publication is a score of performative action developed in correspondance with the exhibition and performance which has now been re-composed as a textual choreographed language.
It is a publication of semantic delight where any level of discourse have been prevented from claiming authority and presents us with meaning that moves across the page as the eyes take the lead.

Available at Bladr <https://www.bladrbladr.net/event>, Århus Kunsthals bookstore <https://www.kunsthalarhus.dk/en/Bookstore>, Møllegades Boghandel <http://moellegadesboghandel.dk/>
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人字

(folding rulers: abundance flips)

the ticking | hand | of a | clock

cut (untuned eggplants: increasing, ballon-like frictions, crunch)

helicopter, graze the floor

(plastic / bubble wrap)

(polyamide frictions / 100% PVC + polystyren / 10 mm)

(snow steps: crisp)

receive waterfalls

made by squeezing

stuck at staves

flake fraps friction hitch

rip

o t a

n a s p s h a k e

o i t

some of them

glide

pike like (twice)

rattle smoothly

thumbs face in, palms face in, palms face in.

scissor jump cut crisscross

receiver #44

thumb is leading

thumb is

kneging (kek)

(koax)

(croak)

gliding off | gliding off and

of | gliding and off

united space gap

suppleness that turns views

wa

jell

vy

y

Shift in time zone

人字 Index

Clef	人字	A key that indicates pitch
人字		Benesh inspired
The horizontal bar	—	Gym bar
Beamed note	—•	Beams reflect the rhythmic groupings of notes
The vertical bar, sound beats		Musical measure bar
Bar	e s	In dance and musical score
Stammering		
Staff (staves)	----- ----- ----- -----	The five staff lines and four intervening spaces used in some dance and musical scores
Ledger /ledger lines	-----	Extension of staff lines
Dancers	人字 人字	Body as a ball / prolonged note / step back / full stop, a point or "here"
	~~~~~	Signifiers
	~~~~~	Extend
	~~~~~	Stir
Beat	(folding ruler)	A count
	(loud step)	
	+	Jump
	⊖	

Dance

Language of expressive gestures through which non-verbal communication can be achieved

Language

Meanings

Meanings

Flow of contexts

To choreograph

To write a dance

To notate

Freeze movement in time by indicating spatial dimensions. Freeze a volatility

Color

Color

Brush

Brush

Noun

Word thing

Crossed out

word thing

With a line running through

Onomatopoeic representation of the step sound notations

kato-kato

+ Signs I decide myself

To express thought in its subtler nuances requires the phonetic notation of the sounds of speech

Aristophanes, The peace, the birds, the frogs (405 BCE): "Brekekex, ko-ax, ko-ax, brekekex, ko-ax, ko-ax!" { koax } { kook } { brekekex } { koax }

Benjamin Patterson, Symphony of Croaking Frogs (DOCUMENTA14): Chorus of humans trained to imitate frogs (inspired by the frog passage of Aristophanes)

The page indicates the sheet of a chapbook and/or the floor of a dance studio

And

Or

A compositional score

And

Or

A physical poem

And

Or

A corporeal play

Performed and or read; on and along tracks; or chains; or pitch markings; or staves; or lines

The lines are defined by all that they are and can be

By their closure as they go beyond the edges on the ground and continue into the walls and the mirrors of the space, potentially expanding indefinitely

Performed and or read it sounds

In high pitched; tight and flat; snaps or clicks; beats/counts

And

Or

Slightly lower pitched creaks and squeaks, slides across a taut or pulled surface

And

Or

Sustained, tiny, foaming, crispy rustle and shorter, rustling, dry, crackle cacophonies

Ambiguous qualities derived from ambiguous things

Signs are located in correspondence to each other on the lines

They are

Extracted from texts

Merged as props

For two dancers

All encompassing registers of strange reason, and or succulent symbols

Some objects in the shape of balls can be, and or are attached to other structures

Round and solid glyphs referencing gymnastic balls; or indications of a prolonged note; or of a step back. Or the full stop of a sentence on a page. Or a here. Or a multiplication; or a point

A point is a point is a point, or a conclusion, or the truth of a piece, or a dot, dot dot dot...

A period of hesitation

A rhythmical contraction between a picking up and a winding down or an entering and an exiting or an opening and a closing

The form is not arbitrary/final, but a square and or

A room with mirrors

A vinyl floor

An open page

A tiny door

Through which one enters with a face inevitably turned backward swaying and with the other face swiveling forward into the future

The body inverts, with one foot rising to the upper beam of the desire line, the other touches the lower bound on the massed landscape of signage, like the wheel of a cart

By Kirke Meng

Selected pages from the chapbooks, index example and postscript *Ambiguous figures and/or performance notes. Backward Sway | Upper Beam | Forward Swivel | Lower Bound I, II, III, 2019*