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soft bottoms or elastic blind spots

how to think about movement?

As soon as a movement is thought it is abstracted—lost in fissures of could be's, what if's, virtuals, virals, metaphysicals.¹ The beat of 1, 2, 3 = a calculated number within the game of input and output. A thought of movement is something that emotes what has moved to become something that exists theoretically²: it is a footnote of an actual that portrays something other than itself, while still being bonded together. A footnote is a sort of discreet, numerical relation.³

As soon as a movement is thought it is a memory—a muscular trace of the past that can only become future. The present is lost in the footnote.⁴

1~ "Alfred North Whitehead's process philosophy, and on Graham Harman's object-oriented metaphysics. The encounter between these two contrasting metaphysical systems will also be used to challenge the idea that algorithmic objects are finite sets of instructions. This discussion is intended to shed some light on why the notion of the incomputable is able to help us to define algorithms in terms of actual and abstract objects." Parrisi, Luciana, Contagious Architecture, Computation, Aesthetics and Space. MIT Press, 2013, p. 8.

2~ theatrically

3~ This text is also a recreation of the fortnite emote Orange Justice. It dances while it thinks.

4~ Fortnite, not to be confused with a fortnight, as wikipedia reminds us.

but why
should we
think
movement
?

L1. In the first place confronted
—on
place movement should be sensed,
virtual and continuous.
As the mover may concur,⁵ it's
not about 0's and 1's, inputs
and outputs, past and present,
actual, discrete

R2.

There is something else there. But that something else is something that we already think—it is thought—that we discretely put in its place: the tenebrous⁶ space of how the input becomes an output, of how the algorithm constructs a feeling of the space.

The algorithm moves too, and yet we have no problem locking it inert.

L3. future—lines
memories are
of control.⁷ loops

5 ~ conquer

6 ~ darkness, minicraft,
Marvel villan

In first place: the ground where we stand is not the map that we think it is. The digital is not as smooth as it seems. The space and time are not virtual or real, but a down-but-not-out mode of consciousness. And not to be forgotten in past, present or that muscle

7 ~ Through habits users become their machines: they stream, update, capture, upload, share, grind, link, verify, map, save, trash, and troll. Repetition breeds expertise, even as Wendy Hui Kyong, Updating to Remain the Same: Habitual New Media. MIT Press, 2016, p. 1.

8 ~ kick

By thinking movement, can we take back the body to finally dance with the numerical relation with whom we are already with? Click? It is a question of survival, and here are some (cheat⁹) codes to keep the moves moving...levels up, new skin, emote!

9 ~ Follow L1 (crossed).
R2 (down). L3 (open). R4
(down). L5 (clap). Repeat
x 2.

R4.

*Softlock¹⁰ is
a glitch, but
it is also
the mechanism
to think*

L5.

*Soft-Though
(yet)
but is never*

10~ "By jumping off the map and killing yourself in any mode you will be unable to return to homebase and be stuck on it saying returning to homebase. Only way to fix is to reset game." Stuck dancing?

11~ Parisi, Luciana, *Soft-Thought* (in architecture and choreography). In *Computational Culture*, November 2011.

movement
while
experiencing
it: "soft"
is the key.
Soft is
It is a
feeling that
compassionate
is already
inherent in
but not weak, numbers and
algorithmic
mouldable but forms,
rather than
not mouldy, a hold that
eventually
suggestive prevents
limbs from
but not moving toward
the state of
pornographic. 0 (loser).

t: "what has not been actualized
theless real." 11

R2.

The (soft-
thought)
algorithm
isn't a

cognition, but
rather a type
of ignition.
It ignites
to remember
that there
is always
something
beyond the
touch of its
skin,

just like
our supple
skin always
comes into
contact with
the elastic
blind spots of
the acrobatic
pretext of the
flexible.

R4.

The soft is
that which it
is not, that
which cannot
be computed,
the un-

L1.
The Incomputable data
that we know is there,
the part that is
bigger than the
whole that we can't
quite reach with our
limbs moving softly
to the tune of softly
repeat.

L3.

It is an
aesthetic
that
grooves
(the
algorithmic
rhythm).
It is the

Lookup or
down, our
feet are
cushioned
by layers
beneath
but
there is
also the

ground
upon which
we stand,
which we
may even
understand, skin and
but that we that we
forget how choose
to stand to ignore
over:
vastly,

incorporated—
the
incomputable
of
incompatibility
understanding
every move,

whether they
go up or down,
or softly
whatever
whichaway.

L5.

Soft moves are the abstract
fantasies of thought.

Both have the weight

—of a number who falls to the

bottom of the tenebrous pit.

After all, "You can certainly remember how to walk, and even note down the steps on a piece of paper. But midstep, a spiraling hiatus of virtual suspension or an unrepresentable

R²: swerve appears...

On the way down, the gravity
> pulls. It is a moment of
↳ suspension, the point where
> gravity meets memory, where
↳ muscle meets habit, where the
↳ sky meets the will to fly and the
↳ ground the resolution to root:
muscle memory.

L³. Gravity is: you
fall into it,
the limit.
You can't
fall into it,

between falling
and walking,
ground and air,
left and right,
how can you
really delimit
and describe,
remember, the
real form of
your step?"¹²

Fingers twitching, Let's
arms twirling, see
body rotating, whether
each time a habit
different habit
arabesque: or
difference and something
repetition at else
once. It is here manages
that movement to
reveals its hit
arcane nature: it the
is always that ground
something else first.
that I can't quite
put into words—
my blind spot, my
fall, my search,
my constant
research...¹³

R4.

and have been
falling for
however long
you have been
alive minus
a year, we also change.
or take. We also change.
are walking
creatures of
habit, the
knew
of
our thoughts.

12~ Portanova, Stamatia,
Moving Without a Body:
Digital Philosophy and
Choreographic Thought. MIT
Press, 2013, p. 66.

13~ I have been
experimenting, both
informally and formally in
an art theory doctorate
program in Argentina, with
dance and code to attempt
to reach a new corporal
understanding of technology
as a type of resistance to
power flows. I don't have
the answers, just moves and
processes in-between.

DARK
NESS
L5.

Can we actually reach the bottom of a bottomless pit? Blind spot, obscurity: to think movement is to use another corporeality that sees in the dark. Not an infrared kind of vision, but a sort of glow inwards from all parts of the body. It is a corporeality that is able to meet the algorithm halfway in the bottomless of the bottom without the need of a material to cushion the fall. "Clarity is nothing without vagueness, just as

light cannot exist without darkness.”¹⁴ My soft bottom is cushion enough. I still can't see, but somehow I am on my way to feeling, to knowing, to incorporating, to comparing apples and oranges, but not by their qualities, rather by their soft-thoughts¹⁵—to thinking while processing the extent of my arabesquing fall in the pages above.¹⁶

15~“Similarly, an actual object cannot remain an eternal form (the form of the apple) that physically reenacts itself and reproduces itself, as does an autopoietic system. Instead, its objective determination, involving the prehension of both actual and abstract data. To put it otherwise, actual objects are not simply dissolved into a seamless process of projections, but are instead forms of processes: forms of an infinite number of infinities.” Parisi, p. 61.

16~“...in this sense, a danced form such as that of the arabesque becomes explainable through the return of some immutable physical principles, such as gravity and torque; these principles shape and limit the body's arabesque, allowing for a series of variations while maintaining the limitation of the form, in the same way in which a river always remains the same river throughout the flowing transformations of its water...The fundamental question that remains unanswered is how to explain difference and repetition, what persists and what mutates in the form of a step, or how to preserve imminent patterns of being and becoming, of nature and reason, in dance.” Portanova, p. 66.

17~ discrete

Can justice¹⁸ be
done to thinking
movement?

Fair-play to the
emoter who doesn't
quite master the
dance but decides
to move anyway.

18~ The Orange Justice emote was added to the game after a reddit user posted "Justice for Orange Shirt Kid" who had added the dance as part of the Epic Game's #BoogieDown contest but did not win. A change.org petition was also created and obtained 11,000 signatures. Epic Games silently added the dance as an emote.

Contact: the soft bottom touches skin, infects it with blindness, the arcane, the frustration of the moment that as soon as you try to think your movement, the thought seems to slip into the invisible streams of your blood. A contagion is the incomputable that infects every system, even the ones that have clear bottoms and suggestive looks of flexibility. The infinite is a part bigger than the whole of even the most discreet¹⁷ of relations. It gets inside from the outside like an inside-job traitor who steals life by leaking slowly to the outside. It is the random, the unpredictable, the desirable for both sides. It cannot be escaped. So how can it be embraced as a type of thought?

CONTAIGN

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