

This

Almost is the space one crosses when transiting to Success. Stopping along the way on any point for a specific amount of time - is considered FAILURE. FAILURE, the ALMOST and the point of Success are tangible imaginaries of the daydreams, that have been validated by socio-cultural narratives.

They are a recollection of thoughts, of imaginations that lead to action. Imagination augments the value of reality. Imagination leads to action.

The almost and failure can be understood as territorial space of transit, whose impact and reality is based on the immaterial constructions of daydreams and thoughts.

It is in the speculative fictions of success, that failure arises. The ALMOST as inhabitable space reclaims the underlying radical and political aspects of daydreams as performative practice.

Two - I - 's in their NOW's in co-existence.



it is a space defined by what - I - could have said.
it is a space defined by what - I - might have written.
it is a space defined by what - I - wanted to express.
it is words, thoughts, ideas - manifested in the ALMOST.

Two dimensional overlapping territories of two - I - 's NOW's in a reciprocal process of observation, testing, negotiation while choosing the select to be exchanged for *Now*.

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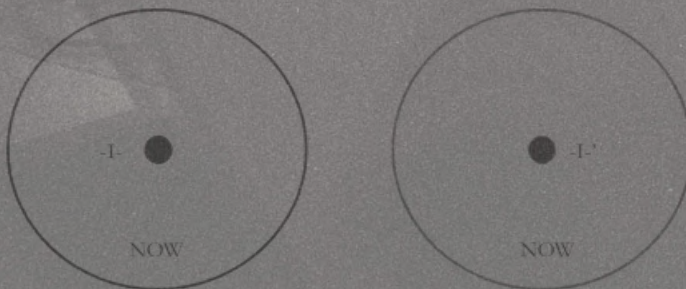
Speaker1: [00:13:16] Disorientation as a bodily feeling can be unsettling, and it can show that one sense of confidence in the ground or one's belief that the ground on which we reside and

Speaker2: [00:13:26] Support the actions that make their life livable, such a feeling of sharing things and microcystin become a crisis. Well, the feeling itself might pass as a ground returns or as we return to the ground, the body might be reoriented

Three dimensional territories of two overlapping territories of two - I - 's NOW's. The distance between the spheres vary. Like the composition of the *Between The Lines* take place. The spheres of the NOW the - I - still come time and space.

Territory, where the *Space Between The Lines* is negotiated, constructed or emerges. Its volume is measured in gravity.

Two - I - 's in their NOW's in co-existence.



is an ALMOST.

THIS - might be an essayistic assemblage - a performative psycho-pseudo-philosophical text - conceptualizing constructions of spaces in between, success, failure and the ALMOST - programmed by thoughts in suspense.

It is Success or FAILURE.

If they are two opposites, it is one or the other.

Success is a very specific point, with a very specific location. Its form can change, but its characteristics are marked by its inherent singularity.

FAILURE on the other side, is not.

FAILURE lies between the - I - anchored in the NOW and the specific Point of Success usually located in the future.

FAILURE is everything between the - I - in the NOW and the specific Point of Success.

FAILURE is everything that is not Success.

FAILURE is everything that is ALMOST.

FAILURE has its own cartography.

It is marked by both time and space. It can be found between the NOW of the - I - and the mathematically determinable variables of the Point of Success.

This space, this transit zone towards Success that inhabits FAILURE, is called the ALMOST.

The ALMOST, while located in the future, highly affects the past.

Due to the short delay between the - I - and the NOW, the ALMOST never touches the actual presence of the - I - in the NOW. The NOW, is surrounded by a sphere of absence of the - I -, which makes it untouchable for the ALMOST in the present, but very graspable once analyzed as part of the passing past or anticipated as part of the foreseeable backwards oriented memory of the future.

This sphere of absence of the - I - surrounding the NOW is impacted by external forces of the ALMOST, such as: hope, creativity, trust and privilege of confidence if the given external forces are saturated by the potential Point of Success; or doubt, guilt, judgment and shame if the forces are linked to the potential appearance of FAILURE.

While hope, creativity, trust and the privilege of confidence accelerate the transiting tempo of the - I - in the NOW while passing the ALMOST, doubt, guilt, judgment and shame have a decelerating effect on the velocity of movement.

The ALMOST - as a space is socially avoided as a greyzone and best described as a pulsating, meaning spatially increasing and decreasing zone of transit.

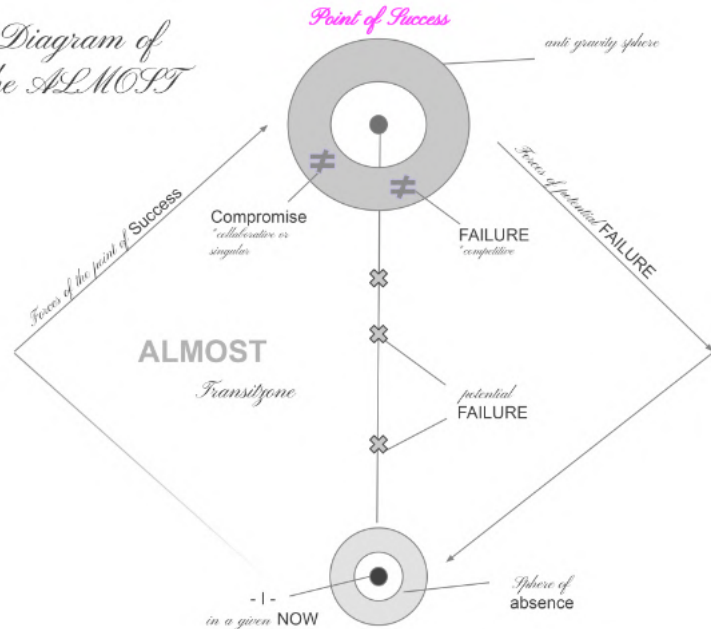
The ALMOST- space is almost a space. It is not directly a non-space, but in its consistency similarly ephemeral and repudiated.

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Diagram of the ALMOST



Politics of Somatic Architectures: Politics of Somatic Architectures proposes a performative investigation of temporarily empty commercial spaces within the city of Bergen in Norway. The project investigates heterotopic architectural elements that shape, define and/or provoke the configuration of closeness and distance. The rapidly changing restrictions and narratives, related to the pandemic, that define the spaces we move through are examined from a queer perspective. The first installment of the research took place throughout March at TempoTempo - a temporarily closed bar in Bergen's city center. The project proposed a research based interaction formulating different readings of this semi-public space.

Politics of Somatic Architectures of Care is envisioned by the performative researcher Danja Burchard and interior architect and researcher Maike Statz.

[00:13:43] If the hand that reaches out finds something to study in action or the hand might reach out and find nothing. And like grass, instead, they took turns

Speaker2: [00:13:51] Indeterminacy of the body and losing its support

[00:13:55] Might then be. You know, what I think is

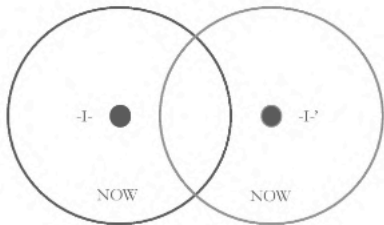
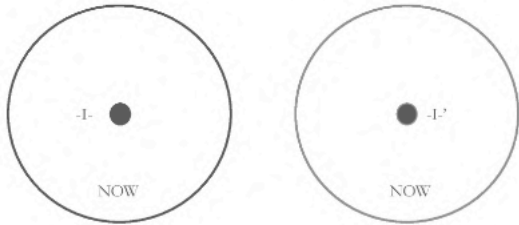
Speaker2: [00:14:02] Interesting about all of these approaches are proposals, is that I speak of this.

[00:14:07] No, this is not functional or. Function. She's as far as Susur.

Speaker2: [00:14:23] I said like this.



TempoTempo: TempoTempo occupies the large ground floor of the building on the corner of Domkirkegaten and Østre Skostredet. It is currently being used as storage for furniture, other bar articles and construction material. Its huge windows turn the interior into a perfect example of collapsing logics of spaces. A bar turned into storage.



Two dimensional overlapping territories of two - I - 's NOW's now in a reciprocal process of observation, testing and negotiation while choosing the selection of to be exchanged bits and pieces.



Three dimensional view of two overlapping territories of two - I - 's NOW's. The distance between the spheres can vary. Here the composition of the Space Between The Lines will take place. The separate spheres of the NOW's of the - I - still coincide in time and space.

Territory, where the *Space Between The Lines* is negotiated, constructed or emerges. Its volume is measured in gravity.

The Point of Success:

A point that defines the NOW of the - I -.

A point that defines the - I - in the NOW.

A point that proposes a certain linearity of time, space and action for the - I - in the NOW.

A point that proposes a certain linearity of time, space and action for the NOW of the - I -.

A point that is best defined as a fictive future memory of the passing present of any given - I - in any given NOW.

NOW, Point of Success and FAILURE are inevitably part of the same cartography.

The cartography of the ALMOST.

Daydream

The current situation claims a radical interaction with time and the NOW.

No longer can we follow precast directions, as these require an adaptation to the new present.

Space: The bar, as we encountered it, was overflowing with objects in storage. Unopened boxes of stools, wine glasses, beer glasses, speakers. Large heavy steel table bases, shiny stainless steel kitchen appliances covered with grease, a piano, armchairs and other second hand furniture. The space is large, with a double height ceiling, the publicly accessible part of the bar forms an L shape. The bar itself is also an L shape, dividing the seating area from the partly visible kitchen and backstage staff spaces. Also pushed further inside the building are the bathrooms and other storage spaces. At the far end of the space, the top of the L, is an elevated room, balcony like, that looks over along the main seating area

To enter TempoTempo there is a large glass door with two steps leading up to it, right on the corner of the two intersecting streets. Raised approximately 1m above the street outside, looking through the large glass windows that line the space you have a slightly elevated perspective of people walking past.

Speaker1: [00:02:08] In this case, the Mollusks motto would be, one must live to build a house and none but not but one's house and to live.

In this case, the Mollusks mother would be one must live to build one's house and not build one's house to live in. However, in the second stage of this meditation, meditation battery becomes aware of the fact that a shell caused by a person would be obtained from outside through a series of innumerable acts that would be the mark of touched up duty, whereas the mollusks exudes its shell. It lets the building materials seep through this delicate, marvelous ring as needed. And when the seeping starts, the house is already completed in this way. But he returns to the mystery of form, giving life the mystery of slow, continuous formation.

The Space Between The Lines emerges between - I - 's in exchange.

One - I - in its NOW defines its expression based on a series of bits and pieces they choose to share with another - I - in a NOW. The other - I - in the NOW equally makes a selection and exhibits bits and pieces that compose an insight to a section of the - I - 's perception and construction of their lived NOW. In these exchanges the overlapping territories of two - I - 's NOW's get observed, tested and negotiated.

OVERLAP

The Space Between The Lines gets constructed in the overlapping NOW's of two I's in exchange and negotiation. While the overlapping NOW's are an essential requirement to the construction of the Space Between The Lines, it is not directly within the NOW of the - I - that the Space Between creates the traction of the Lines. It is rather part of the inherent characteristic of the Overlap, that this Space emerges. While in the overview perspective of two NOW's of two - I - 's suggests that the Overlap is a temporal fusion of two NOW's into one, the change to the side perspective quickly unveils this as a misconception.

Action I: We spent a month in TempoTempo with a sporadic schedule. Fitting hours or days in the bar in between other jobs, projects or classes. The first couple of days was spent mostly moving around the vast material being stored in the bar. It was a kind of chaotic dynamic inventory, as we cleaned and categorised the interior elements held in storage, using the large window spaces as a kind of container we filled them up with boxes, kitchen appliances, building materials, bar stools. The moving of things was a dusty way of thinking with-in the space. The windows, an interface, space of display to the people walking past. In the climate of fast changing restrictions, that open and close access to spaces in the city, window gazing takes on a new meaning. Sometimes it's only possible to look in and so your gaze inhabits the space and notes what has changed within the urban fabric.

From a side perspective we would see that the two dimensional characteristic these two NOWs have until this very moment allow for them to coexist in Time and Space without actually touching or fusing into one. As this potential for co-existence in time and space can be alien to the - I - immersed in its NOW, a false sense of intimacy and projected connection of the two NOW's can emerge.

This hidden space between the overlapping NOW's of the - I - 's however, is the origin for the Space Between The Lines and creates the three dimensional model of negotiated encounter. As part of a now three dimensional model, this Space Between The Lines can be measured as such. (see measurement)

After discovering the Space Between - the Line follows.

Each Line derives from one of the bits and pieces that the - I - in a NOW decides to share with the other given - I - in their NOW. The exchange of the bits and pieces creates a potential Line that negotiates the connection between the overlapping NOW's of the -I-.

Throughout the negotiation between the -I- 's and their overlapping NOW's within a shared Time and Space the Space Between transforms into a spidernet-like network established by the Lines that present the bits and pieces. Between the NOW's of the - I - a new fabric of transparent plasticity establishes based on these exchanging and negotiating Lines.

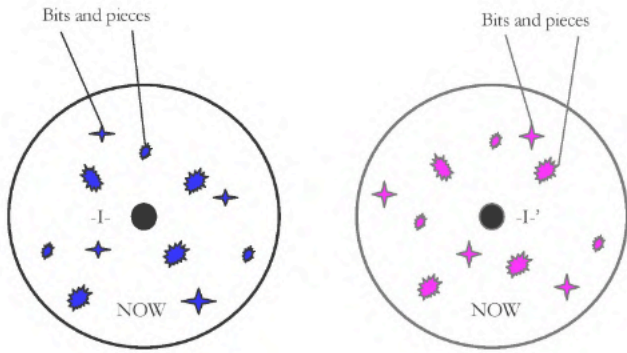


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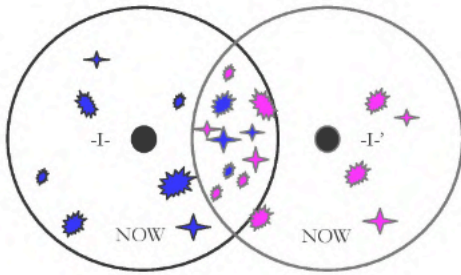


Materials: Orange cracked floor tiles 600x600mm set out diagonally. Black painted ceiling, exposed air ducts, electricity, heating elements, brown fabric sound insulation panels stuck onto the ceiling occasionally fall down. Large black and white images of jazz players, pixelated when you look up close. Pine plywood table tops coated with a glossy lacquer. Light pale timber stools with caramel color square leather cushioned seats. Fake plants, in real terra-cotta pots, arranged on pedestals elevated 2m from the floor, lit up by yellow LED rope lights.

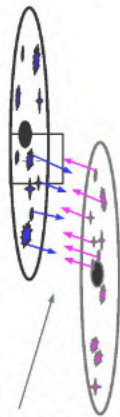




While the - I - is in the NOW, its bits and pieces are spread around the present usually in an aleatory, in-organized manner.



When overlapping, the - I - chooses a selection of bits and pieces, that it sends in the representative area of the overlap. These bits and pieces define the elements that the - I - shares and sends into the negotiation to define the reality of the overlapping NOW's.



In this process of projection, each bit or piece crossing the Space Between, creates a string of potential attachment that fills the volume of the Space Between.

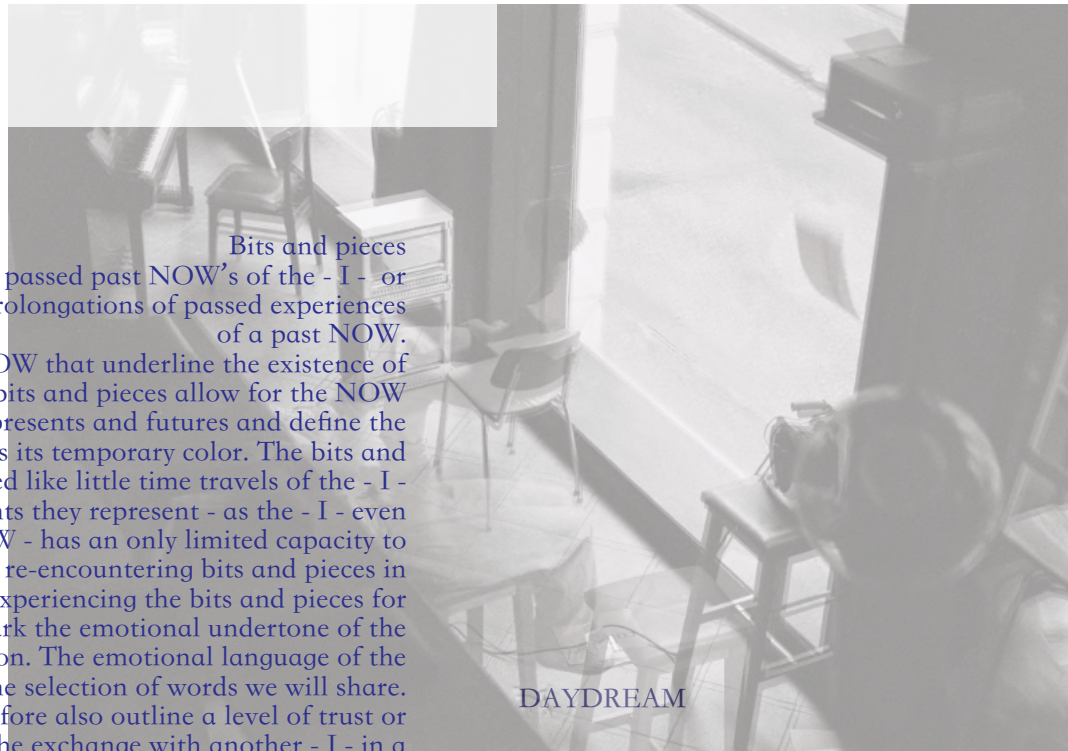
Three dimensional view of two overlapping territories of two - I - 's in the process of exchanging bits and pieces. Bits and pieces are being exchanged based on a process of projection. The - I - projects the selection of bits and pieces from its NOW towards the other NOW. Around these lines, the Space Between is constructed.

Bits and pieces are mental shadows of passed past NOW's of the - I - or projected future oriented memories, prolongations of passed experiences of a past NOW.

Bits and pieces are elements of the NOW that underline the existence of the - I - beyond time and space. These bits and pieces allow for the NOW to be connected to a series of pasts, presents and futures and define the characteristic of the NOW as well as its temporary color. The bits and pieces in the NOW can be experienced like little time travels of the - I - to the given instants and moments they represent - as the - I - even though anchored in the NOW - has an only limited capacity to differentiate between the experience of re-encountering bits and pieces in a different NOW - to the moment of experiencing the bits and pieces for the first time. Bits and pieces mark the emotional undertone of the spoken word and exchange information. The emotional language of the bits and pieces defines the selection of words we will share.

Selected bits and pieces therefore also outline a level of trust or emotional color the - I - brings into the exchange with another - I - in a given NOW.

The exchange of further bits and pieces is in constant negotiation, as they are capable of significantly changing the negotiated grounds when oversharing, under-sharing or creating a Space Between The Lines.



DAYDREAM

“Imagination augments the values of reality.”
(Bachelard 1958, 4)



Daydream is a socially distanced, accessible and potentially therapeutic performative practice. It operates beyond the logic of potential Points of Success and the limiting effects of FAILURE. While socio-cultural habits of being together and co-creating are changing, thought as action becomes a major source. In times of uncertainty, Daydream as performative practice can be used to re-evaluate socio-cultural narratives around the present, while also challenging the production dynamics around artistic practices that traditionally rely on the bias between failure and success.

Performative Daydream is a practice that recognizes inner imaginary worlds and their inventive creation as equally productive and artistic as externalized performative practices.

[00:19:36] There's like a. There's a

Speaker1: [00:19:40] Purpose in those spaces, like to how the bodies moving through for this kind

Speaker2: [00:19:46] Of like a final goal or something. Yeah, well, not necessarily if you practice the format of peace. Yeah. Which I think would be really fun

[00:19:57] To do that. So the take another photo.

Speaker2: [00:20:07] Yeah.

Action II: We both drew floor plans of TempoTempo, mapping out our impressions of the bar and our own experience of such spaces, as a visitor or employee and how these have shifted since the pandemic. Movement through the space, lines of sight, points of tension, questions of access. The bar itself, the bar counter, being the focal point. The generous space for waiting at the bar implies an equality, everyone is at the front of the queue, however as an architectural element it defines and divides space. The bar marks the point in the room where the publicness of the space ends. The bartender manages the bodies around the bar while maintaining distance, or even protection. Behind the bar the internal production of goods begins. Also hidden from view are the toilets and other backstage garbage or storage rooms, exit points for human and bar waste.

The architectural plan is an orthographic projection of a 3-dimensional space from the position of a horizontal plane through the space. It is an architectural tool that holds its own conventions and layers of influence, from building code to health and safety requirements, client demands, optimisation of space, budget etc. Typical bar layouts are reproduced as recognisable and therefore understandable spaces, we expect a bar to have certain elements that tells us when we enter it 'this is a bar' and so these elements are built.

Action III: Invented tape systems. We began taping the floor, drawing straight lines that split apart over furniture, moving between planes, horizontal, diagonal and vertical, outlining cracked tiles or emphasising lines made by the arrangement of objects in the room. The tape systems were strange sections cut through the bar and the process was mostly intuitive.

Action IV: More moving. Moving, combined with reading. Reading aloud and recording and talking. Moving through space. think. think. think. not sure. Back to the bar to meet, move, think, read. no time. too little time, too much time. elastic. becoming present through moving. chaos in bars. Chaos of figuring out cartographies of a new location in a pandemic. Can one grasp the macro, when understanding the micro?

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Speaker1: [00:11:22] Can you think of like.

[00:11:27] I think it would be a hovering neon light and motion out of.

Speaker1: [00:11:40] And that's the space of thought. That that itself would be

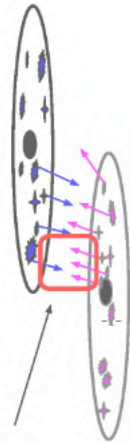
[00:11:51] A sensation since. Sensation, essence. I was standing right

Speaker1: [00:12:02] Before the floor. And we would be cool, that would be like this thing that it's a. In this constant thought like it's always like this tiny little before being complete, but it's not never really close. Hmm. But they have this glitch moment in there as well, because I'm wondering if, like, when was coherent sense of itself as possible or that to chase. Well, like one of those, like Edgehill's rules, but there's always like a little blemish. Yeah. So you're like you're not completely and that can be those blind spots. I'm like on the sides of your eyes have a like this glimmery something that just reminds you that your vision is slightly much like. So we say more

[00:13:19] Things out of the room.

Measurement

Lines, depending on their fluctuation and position, trespass the Space Between the overlapping NOW's. As they cross, they become measurement tools for the size and gravity of the Space Between The Lines. While the three dimensional model that shows the transparent fabric of plasticity, meaning the Space Between, makes the idea of measurement seam easy - the two dimensional perception of the - I - 's engulfed by their NOW's especially during the illusion of intimate fusion, can make the measurement process difficult and wearing.



The exchange of bits and pieces is furthermore influenced by the CANON* of experiences and encapsulated knowledge. This CANON* shapes the composition of words that lead to the exchange of the bits and pieces. This CANON also influences the selection of Spaces Between The Lines that are constructed and which - in exchange - are read.

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Speaker1: [00:00:00] Something that you love me tomorrow is actually kind of a secondary. It's not. Yes, I know. I know what you said

[00:00:07] About the last time that will provide work. I with you and I have so much time doing the best that I can to get have to go on. OK, so la la la la la la la la la la la la Grange, something went wrong. Say. The scene is.

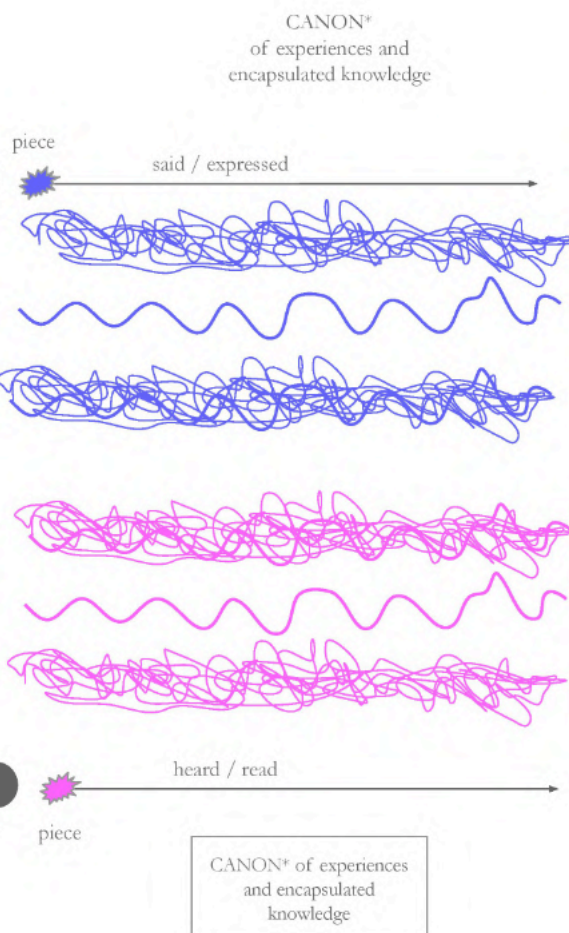
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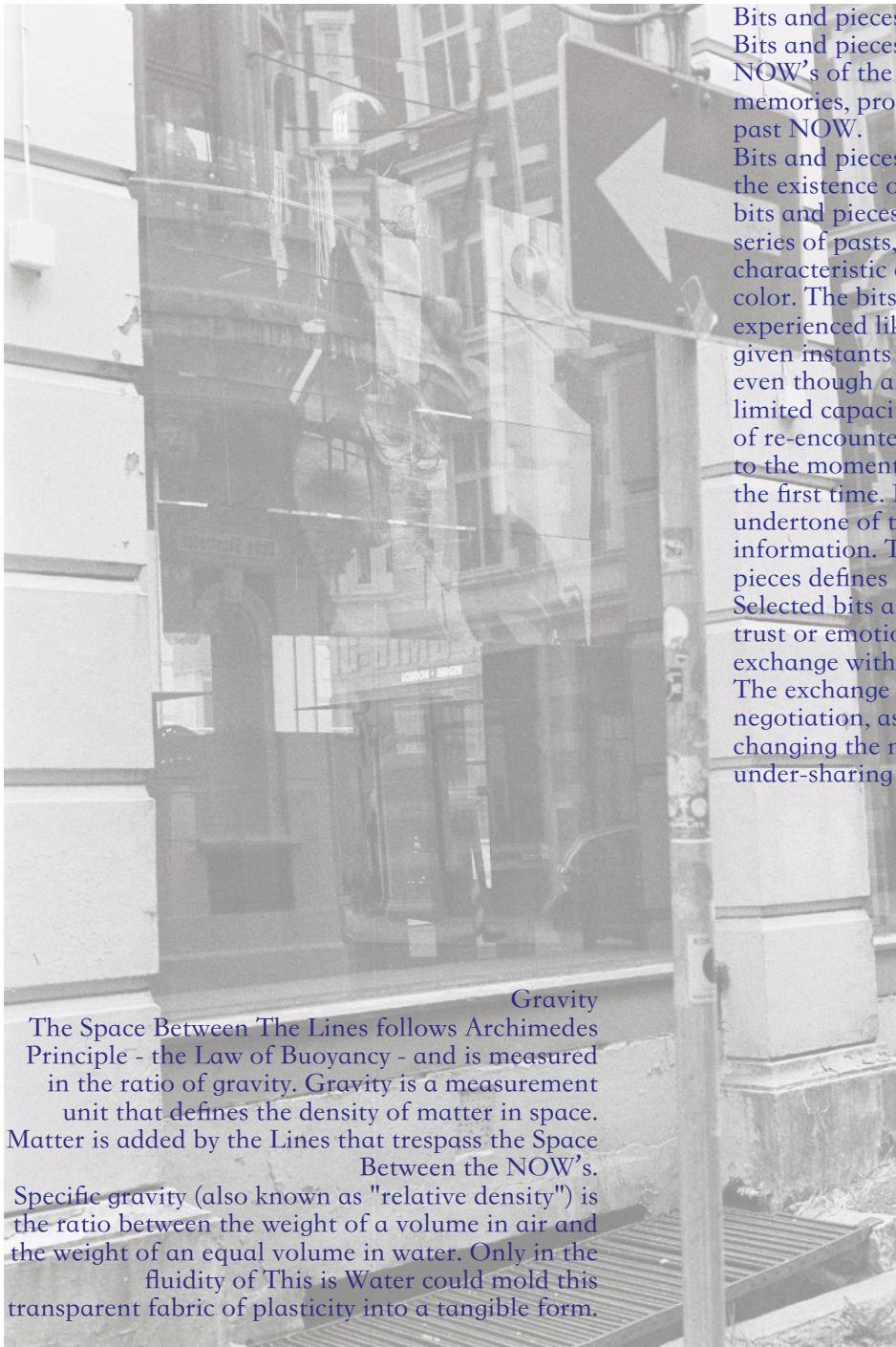
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The scene is.



The communication of a bit or piece that is expressed /said by the - I - is influenced by the CANON* of experiences and encapsulated knowledge. So is the perception of the piece in the process of being heard/read by the receiving - I -'. The CANON* of experiences and encapsulated knowledge forms the tone and with it, the success of the Space Between The Lines.



Bits and pieces

Bits and pieces are mental shadows of passed past NOW's of the - I - or projected future oriented memories, prolongations of passed experiences of a past NOW.

Bits and pieces are elements of the NOW that underline the existence of the - I - beyond time and space. These bits and pieces allow for the NOW to be connected to a series of pasts, presents and futures and define the characteristic of the NOW as well as its temporary color. The bits and pieces in the NOW can be experienced like little time travels of the - I - to the given instants and moments they represent - as the - I - even though anchored in the NOW - has an only limited capacity to differentiate between the experience of re-encountering bits and pieces in a different NOW - to the moment of experiencing the bits and pieces for the first time. Bits and pieces mark the emotional undertone of the spoken word and exchange information. The emotional language of the bits and pieces defines the selection of words we will share. Selected bits and pieces therefore also outline a level of trust or emotional color the - I - brings into the exchange with another - I - in a given NOW. The exchange of further bits and pieces is in constant negotiation, as they are capable of significantly changing the negotiated grounds when oversharing, under-sharing or creating a Space Between The Lines.

Gravity

The Space Between The Lines follows Archimedes Principle - the Law of Buoyancy - and is measured in the ratio of gravity. Gravity is a measurement unit that defines the density of matter in space. Matter is added by the Lines that trespass the Space Between the NOW's.

Specific gravity (also known as "relative density") is the ratio between the weight of a volume in air and the weight of an equal volume in water. Only in the fluidity of This is Water could mold this transparent fabric of plasticity into a tangible form.

Higher gravity correlates with lower spatial volume Between The Lines, lower gravity correlates with higher spatial density. A paradox - as this defines the density of the transparent fabric of plasticity Between The Lines, but not directly the distance between the NOW's of the - I -'s in their three dimensional encounter.

Commonly one can find a high specific gravity between two NOW's of - I -'s in relative spatial closeness. Far distanced NOW's in Overlap with a high level of gravity used to be not very common.

The potential of virtual connection, global interconnectivity and movement as well as active listening practices however, bring about an important change to the potential of negotiating high specific gravity in far distanced overlapping NOW's of -I-'s.

This however, does not mean that the relative spatial closeness of the NOW's of the - I -'s is a given recipe for high gravity within the transparent fabric of the Space Between The Lines.

On the contrary - the gravity depends on how the Lines are exchanged, connected, perceived and therefore woven and entangled.

[00:14:27] It exists because all we do is try to. Because it practice like, how can you practice, like, how could that be anybody? Special practice. To create these disturbance. Seizure, Thomas. Yeah, disorientation.

Speaker2: [00:14:52] I think time is a super important aspect there because. It collapses, glitch, et cetera, et cetera. There is like super fast moments, so you heard we got like you've only got. And also the may be like your.

[00:15:09] State is goes from being life oriented. To then become disorientated, to then reorientate. It's a process, yeah. But like even in this moment of disorientation, the first impulse is to try to regain the orientation. So it's like the

Speaker2: [00:15:27] Yeah, the disorientation

Action V: We chose a smaller area within the bar to begin playing with body/furniture/object relations, photographing as we went. How could we break open the preset rules of the use of or form of bar furniture? Could a stool cushion, sitting on top of a table, offer a place to rest your head? We were also thinking about the overlay of new rules, such as the minimum distance required between bodies. How can the bar interior respond to different needs, beyond the exchange of material goods but rather to the requirements of the visitors themselves?

Action VI: Removing, still not quite there. Moving things, zoom in, zoom out. A space in movement, in becoming, well. Does it need to be?



[00:15:28] Itself is almost non-existent. I just think that this tiny. How do you try to stretch it out? Yeah, how do you try to construct it even

Speaker2: [00:15:40] Or construct it?

[00:15:43] Yeah. It could be a practice of bringing yourself in a state of disorientation and maintaining it. Yeah. We're trying to like trying something not to. Immediately try like.

Speaker2: [00:16:02] But that would detract

[00:16:03] Disorientation since is already organize the. Is another concept

Speaker2: [00:16:14] That I'm thinking about as I. It's just the lack of sleep. I don't know why, but nicely, yeah, let. Yeah, like literally it's not it's not bad, but I like this what I'm connecting it to is this. No, I mean, the White House, it kind of connects to I think it has so much to do with time. Uh, Walter Benjamin and the text about walking in the.

[00:16:51] Yeah. The like. Yeah.

Speaker2: [00:16:55] In the case. Yeah, exactly. Like this way of creating encounter and interaction with your surroundings and have more of an engaging way is based on like this practice of disorientation in order for you to establish this connection with your surroundings. In a way, yeah. You can produce your your presence in order to gain a different kind of level of presence with the space. Yeah. So it's like giving up on the control of body in order to kind of get lost in the spaciousness. So it's a natural practice almost

[00:17:31] Because the basics system. That's right. But.

Speaker2: [00:17:37] Then I think, well, that is something possible that has to do with trade in the space of. To promote these shifts, these nations and the.

Speaker1: [00:17:54] Yeah, I mean, that was like a new

[00:17:56] Way of experiencing, like the city I

Speaker2: [00:18:01] The idea. Yeah, it's like this person what I'm wondering about was it a new way of experiencing the city? I mean, you have to have the luxury as well back then to be able to apply and experience the city in that way. But. I mean, there's even zero and coming out, walking the six of us walking out of one. I feel like walking through what these texts, texts imply, more or less, is this different engagement with space through almost meditative practice? Yeah. So. This meditative practice, speaking about the organizational and systematic systems, et cetera, et cetera, of space, that really kind of set aside all the temporality of movement, depending on how fast you want people to go back to something that could potentially kind of provoke

[00:19:11] This kind of.

Speaker2: [00:19:18] Different engagement with the space, just because you have like this really contained, like the body of experience and such a system is secondary. It's the moving through that becomes like central.

[00:19:36] There's like a. There's a

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Speaker2: [00:20:07]

Yeah.

collapse/

The Practice
Daydream, as a first step, requires active and radical thinking practices in order to re-interpret and understand the dynamics surrounding the NOW and the - I -.

Daydream as performative practice departs from the ALMOST.

The performative exploration of a myriad of narratives can lead to a re-orientation of the focus of the - I - back to the potential of the transit itself and opposes, herein, the creation of one determined fix point.

Daydream grows in its artistic expression when recognising dynamic and flexible processes as major forces underlying the logic of the NOW.

It furthermore locates the - I - in the NOW by broadening its potential to subjectively engage in the artistic expression of thought, will, knowledge and feeling.

While Daydream is recognised as a part of creative processes, its liberation and recognition as an independent artistic and performative practice would not only open up a new practice, but also a completely new space and time for artistic creation.

This space might simultaneously be understood as virtual and embodied.

The artist would be the creator and audience at the same time.

The NOW and the immaterial presence of the - I - would merge, and would hence open a site for performative practice in a most embodied, yet immaterial form.

This is an ALMOST
by Danja Burchard and Maike Statz.

This graphic essay is understood as performative psycho-pseudo-philosophical speculative manual. The texts look at micro-phenomenon such as Almost or Space Between The Lines as thought experiments that link to the performative spatial practice proposed by the project Politics of Somatic Architecture.

A performative investigation of space.

We understand architecture as a container that effectively guides, defines and restricts collective movement. Formations such as the queue, other compartmentalizations of bodies, as we can find in bars, and invisible structures related to health and safety rules propose specific somatic performative actions and/or elements.

The described ALMOST aims to question the dynamics of potential Success and FAILURE inherent to certain production dynamics of the performative and artistic practice. With the bifurcation of the current crisis, the ALMOST has presented itself in a myriad of formats and narratives, stressing the urgent need to go beyond bias dynamics of failure and success as defining markers of any potential - I - or any potential NOW.

How can an - I - in an opaque NOW respond to an unclear and ever changing reality while still operating within the dynamics of Success and FAILURE?

Throughout the past year, the shared pandemic reality has led to a series of necessary heterotopic elements, which propose a new embodied engagement with the architectures we inhabit daily. Whether it is taped line systems or plexiglass partitions in front of cashiers - we are confronted with new architectural elements and spatial planning. These material elements respond to an immaterial set of rules, which organize, divide, manage and guide. They possess a hierarchical authority that coincides with the potential equality of its user.

The proposed analysis of Success and FAILURE as abstract concepts that in their interplay form the ALMOST is supposed to simplify and hereby examine stress-inducing dynamics as part of making and creating.

Alongside these interventions we find ourselves within new performative interdependencies between architecture and the social body. From a queer perspective, Politics of Somatic Architectures aims to investigate how architecture can turn into an incorporated experience, that can both shape the social body or be reshaped by it.

Understanding the ALMOST as a transit-zone is an attempt to open up a more subjective and playful perspective surrounding the economy of production. The economy of production is hereby understood as the electrical urge of an - I - to produce and prove the validity, progress and quality of the NOW and itself in it. The economy of productivity is closely linked with the dynamic forces of the ALMOST and can be understood as fuel, setting the pace of any - I - during its transit of the ALMOST.

The ALMOST can therefore be one of the spaces to actively think and engage with the current shift in paradigms.

To navigate the speculative potential of the ALMOST, to actively explore, investigate and play with the complexity of the appearing NOW, I recognize and reclaim Daydreaming as a radical and political performative act of speculative artistic practice.

The project includes theory, narratives, experiences, data and daily observations through methods of speculative assemblage with auto theoretical aspects. Within performative spatial installations we recorded conversations as the active exploration of the research. These conversations are transcribed and re-read through the glitches of transcription softwares. Yet, another layer of a re-reading of narratives created in and around the space.



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SBTL - The Space Between the Lines (2021) was published as work-in-progress by WEAK Magazin (Berlin).

'A World of One's Own'. A beautiful double Session, hosted by Karmaklubb*. An introduction to research and work-in-progress.