





Irina Baldini

A  
ACCOUNTABLE

T  
TEMPORARY

E  
EXPEDIENTS

4BID GALLERY





To work with an  
**Accountable**  
**Temporary**  
**Expedient** (ATE) is to  
respond to a task, to  
find out what it does  
to you, and to  
discover what it is  
that you do about it.

ATE are designed to  
provoke choreographic  
situations, but not only.  
They are meant to  
reveal the inner  
workings of those who  
engage with them: how  
do YOU get on with it?  
What do YOU do about  
the situation that  
appears? Do YOU  
decide to take it, to  
leave it, or to bend it?

ATE are not generative strategies, creative tools nor solutions. Mostly, they are problems.

This publication is contingent upon the experiential aspects of the practice of ATE, as a fluid-methodology for choreographic improvisation and composition.

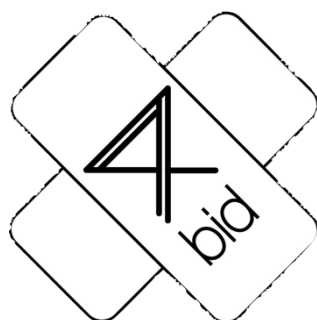
As you will find out by reading along, in the ATE a dialogue between moving and thinking is crucial. In the same fashion, a dialogue between text and experiences of ATE is invited, to bring to light personal red-threads through the contents of this book.

Part of ATE is the publication **ATE\_portfolio**, a box containing a card-deck made of 43 picture cards, an 8-face die and a booklet with guidelines on how to read the cards and practice the fluid-methodology. It is a tool for training, creating and (artistic) self-learning, and can be found here:



From the same author

*Low Content  
Kelder*



4BID GALLERY

Accountable Temporary Expedients  
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# BETWEEN MOVEMENT AND THOUGHT

***Not a discursive explanation, nor a single concept. A conceptual framework of openings to the back end of my performance practice.***

This text weaves the following terms through the fabric of my performance practice. It addresses the body-mind and how it is affected by a dialogue between movement and thought.

## **DOUBT CÓNTFORMAL OPTION-VOLITION FRICTION**

Each of these terms can be looked at as a dialogue, and related to respectively as a dialogue of:

- possibilities
- form and formlessness
- responsibilities
- desires

Broadly, my dance-improvisation and composition practice focuses on interruptions, shifts and gaps aimed to interrupt an assumed linearity of the development of movement and thought during dance performance. I have been employing doubt, misinformation and contradiction as tools to question or undo patterns.

## ***Dialogue***

Dialogue is generally understood as a conversation between two or more parts. Here dialogue is approached as the conversation between two entities at the core of my performance practice: movement and thought.

Due to the ephemeral and fleeting nature of this particular dialogue, I hereby propose using language to guide but not to lock, image to suggest but not to illustrate, and the blurring of both into one other to soften but not to confuse. One single register of writing was not sufficient to serve this purpose, therefore this lexicon presents itself as a collection of poetic, reflective, and analytic texts, inviting access through a conversation of multiple entry points.

## ***A nor-lexicon***

This is a *nor-lexicon*. In this context *nor* is a reminder and an invitation to notice gaps (eg: *I am not avoiding definition, nor am I defining*), questioning if the conjunction connecting negations may become a dialogue happening between assumed contraries. In terms of lexicons, this one will have the advantages, inadequacies, misconceptions and particularities which are likely in this genre of works, especially given that:

1. It is not that this is *not* a lexicon. Calling it a *nor-lexicon* has merely the intention of entering in dialogue with the notions and questioning the rigidity of form in relation to content – I regard this as an alive text, presented here at a stage of temporary closure.
2. The terms of the *nor-lexicon* are lexical terms principally, but each invites for a reworking of its sense. Three kinds of considerations are made for each word – a personal description

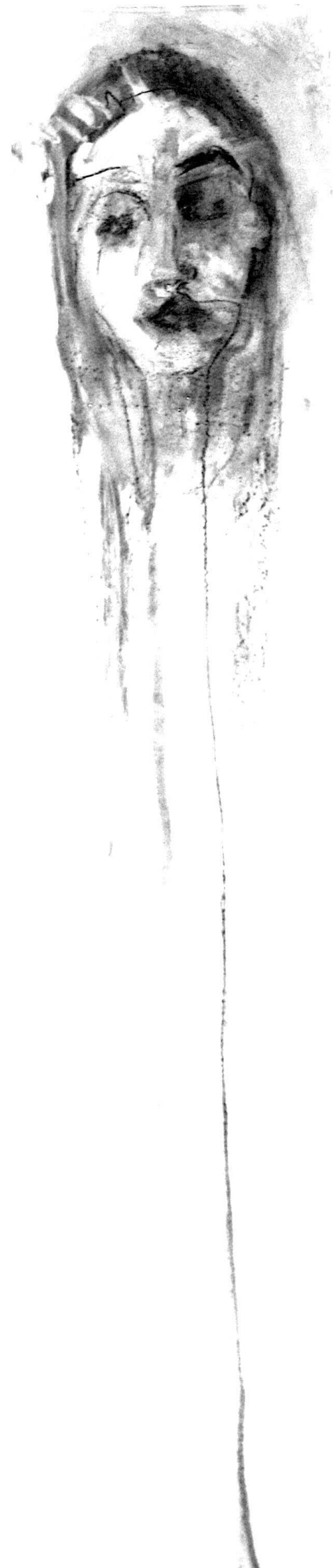
and one through a conceptual framework, and a synthesis through the lens of poetics.

3. The description of a term is not to be definitive. With consistency to my practice, it will require perpetual reassessment and adjourning. The explicative conceptual framework related to the poetic synthesis derived from a gestural iteration, deliberately neglects to mention certain details which may otherwise perplex the reader.





***Not the practice, nor poetry.  
A poetic synthesis of the practice.***







*I can't be seeing what it is that I am doing  
until I have done it. And to have done it  
I must have lived. Lived is past,  
therefore I must have died too.*

*I know exactly what I am doing.*

*I just doubt what it is.*

*And if I knew, I should stop doing it,  
as I would know too much.*

*To see what I am doing*

*I can only look back.*

*I am not dead,*

*and I don't want to see it.*

*The body is disorganised. Instinct is quickly distrusted.  
Our ground is brittle, arms bridle.*

*In the openings, the beginnings that hide in this rat's nest,  
prospect of scrutiny arise.*

*Unframed, misshapen, cóntformal. Dance has unbuckled itself, lush.*

*Each action,  
an imperfection.*

*Out of place, restless.*

*A short breath catches me quietly.*

*It gets nowhere*

*Before I know.*

*A place just about not,*

*or just about too much.*

*It died, in the moment*

*of conception.*

*It ceased pretending.*

*I almost killed it the moment I noticed it.*

*Will it kill me back?*