

traces

manifesto for choreography as a visual-art practice in a world that is not one

this is not a work of art.
this is a working document.
a human reflection at a specific time, in a specific context.
open to change.

i work from the awareness that there is not one world.
multiple worlds exist at once: in bodies, in languages, in images, in memories, in news, in silences.
i carry traces from different places;
not as an identity label, but as material: friction, ambiguity, shifting perspectives.

my oeuvre will not be a line but a network.
not a style that repeats, but a method that deepens.

i am not looking for a signature;
i am looking for a way of making that can translate again and again:
from image to body, from body to image,
from micro to macro,
from inside to outside,
from private to public.

i call my work choreography, but i experience it as visual art in time:
as drawing, as a line in space, as sculpture, as installation,
as montage, as framing, as archive.

my moving images are traces of how the world shapes us
and how we shape the world back.

i. no

no to the demand that art must be “one thing.”
no to the pressure to choose between the personal and the political.
no to virtuosity as a measure.
no to the body as proof of control, availability, perfection.
no to smoothness: an aesthetic that polishes conflict into consumption.
no to choreography as illustration.
no to movement as decoration.
no to a story decided before the body has begun.
no to a single perspective.
no to the camera-standpoint logic: one center, one gaze.
no to the myth of objectivity in looking.
no to beauty that makes us forget something is at stake.
no to “it’s just art.”
no to a worldview in which “elsewhere” is always far away.
no to comfortable distance: what we live versus what others carry.
no to the ease of a single truth.

ii. yes

yes to choreography as an image-making instrument.
yes to the body as pencil, as chisel, as lens, as brush, as editing table.
yes to movement that does not only move, but leaves traces in space, time, memory.

yes to the work as translation:
from painting to gesture,
from photograph to composition,
from sculpture to posture,
from collage to dramaturgy,
from installation to a public situation.

yes to micro and macro:
detail as political scale,
nuance as resistance,
the small gesture as a revelation of systems.

yes to the force of constraint:
a rule, a frame, a score, a series; not to limit, but to concentrate.
yes to repetition as a magnifying glass.

yes to multiperspectivism:
multiple languages in one body,
multiple bodies in one space,
multiple worlds in one gaze.

iii. score

i work with a concept.
not as an explanation, but as an engine.
a concept is direction.
an idea is a component.
ideas implement the concept.

my concepts are visual-art assignments.
my assignments become choreography.
choreography is image in time.

when the score is set, i execute with attention.
i do not adjust it simply to make the result more pleasing.
i follow it long enough to see what it produces.
i give it time.

i keep the side effects visible:
noise, fatigue, rest, error, unexpected clarity.

not every work has to become an object.
some works remain as score, as diagram, as instruction.
they already work: they shift my gaze, they move my choices.

i accept misreading as part of transmission.
what the audience reads “wrong” can open a new chain of ideas.
perception is subjective.

iv. studio rules

methodology as aesthetics

i make work the way you build a practice: with repetition, discipline, curiosity, and the courage to cut.

1. work in series. one work is a statement. a series is a method.
2. gather slowly. remove decisively. everything may enter. not everything may stay.
3. constrain to deepen. a constraint is not a punishment; it is a lens.
4. let one idea show its consequences. don't improve immediately. execute first. understand afterwards.
5. use references as tools, not decoration. an image is not a moodboard—it is a question: what does this do to my body?
6. work from the body in the now. attention is the anchor. what the body carries is material.
7. make room for friction. if everything is logical, i probably stopped too soon.
8. keep the body livable. no heroics of exhaustion. yes precision. yes sustainability.
9. document as part of the work. notes, drawings, diagrams, scores, video: archive is not after; archive is method.
10. respect time. speed is not proof. slowness is not a lack. time is material.

v. public score

access is form

i do not make work for “the right people.”
i make work with multiple entries:
for the trained eye and for the unexpected visitor.

i refuse codes that treat not-understanding as a deficiency of the audience.

who understands the rules?
who feels addressed?
who is invited to remain silent?

i choose work that can travel:
to theaters and to schools,
to white cubes and to community centers,
to outdoor spaces,
to places that are not called “art spaces.”
not as simplification, but as distribution.

i believe choreography can be a commons: a shared language of attention.
i treat the spectator not as a consumer but as a co-present other: attention is reciprocal.

i make space for different bodies, backgrounds, languages, ways of looking and moving.
not as a representation-number, but as reality: the world is polyphonic, so the work is too.

i design situations in which someone can choose:
to watch, to listen, to move along, to refuse, to leave, to return.

inclusivity is not a theme next to the work;
it is where micro and macro meet:
the smallest threshold in a space is always a larger world order in miniature.

vi. choreography as visual art

lines, volumes, montage - but in time.

i consider choreography a form of visual art that moves:
a sculpture that makes and dissolves itself;
a drawing that exists only through time;
an installation that changes the moment someone looks.

i work with visual-art terms as tools.
not to decorate, but to think.

line
plane
volume
montage
material

i do not translate images literally.
i translate their logic:
their tension, their perspective, their regime of looking, their ethics.

i want the body to compose as well as express
not only to show emotion, but to organize space.
not only to carry meaning, but to create the conditions in which meaning arises.

vii. multi-world practice

multiple traces, micro/macro

my history is not a story,
it is a set of lenses: multiple sensitivities, multiple fears, multiple ways of seeing.

i do not want to choose between worlds; i want to place worlds side by side.
i work on a micro level: the gesture, the breath, the tension in a wrist, the timing of a glance.

i work on a macro level: the structures that determine what becomes visible, what is called normal,
who may speak, who is framed as a problem.

my art is not a news report and not a pamphlet.
but it is not an escape either.
it is an exercise in attention.

what is made invisible?
what is normalized?
what is aestheticized to make it bearable?

i want the work to be intimate and systemic at the same time:
for detail to expose a system, and for the system to color detail in return.

viii. closing

i do not make work to prove my place.
i make work to shift the place:
what we see, what we allow, what we call normal.

i keep translating between worlds.
i keep drawing with time.

traces is not a style.
it is a way of looking.
a way of making.

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