





*This book OUTCOMES is a solid object born out of immateriality. It is both the essence and the excess of a process. It was made during a Critical Path and UNSW research residency undertaken by Angela Goh, with Rhiannon Newton and Benjamin Forster, (   ).*

*It is a compilation of a daily practice which included individually writing and rewriting a manifesto every morning in order to make a definition of what the research is. It was a way into allowing ourselves to define the research boldly and proceed with it determinedly even though we don't know yet what it could be. Writing individually, at the same time, offers unity through action, without the pressure to necessarily agree. We don't have to agree with each other, we don't have to agree with what we wrote the day before, and you don't have to agree with what we have written either. In a way this ties us to a repetitive task, but also offers freedom. In the studio we also undertook a daily dance practice of shape making, literally organising the body into shapes, with an accumulated score of tasks, similarly accumulated like these manifestos. Through the static nature of holding the shapes, we were able to explore how the way we experience the body, duration, each other and this research, through different ways of relating to and entering the still shape. We were able to find transformation through static form, through the power of our shifting approaches, and through the power of giving it time. The third most important strand of the research is evaluation. After every manifesto, shape experience, conversation, lunchtime, at the end of every day, and every week, we individually make an assessment of success or failure, with a short justification. One or the other is not better or worse, what is important is the repeated task, and that all of our experiences were worthy of evaluation, and that we learn from experience, and we all learn different things. This allows us, in a similar way to the manifestos, to collectively assess the research at all stages, without having to reach the same conclusions. It allows togetherness, without the pressures of consensus. The aim throughout the process was to do research. To respond to the undertaking, and to respond to the expectations of our situation (however internal or external they might be), and to meet those expectations, but to devise a way to do so which was always on our own terms.*

# —OUT— COMES

(Angela Goh with Benjamin Forster and Rhiannon Newton )

§

—Angela  
Goh-

( Outcomes Part One )

## MANIFESTO

This is not the real thing,  
But we do things for real.  
We are delving into superficiality.  
We are producing an excess, but not a product.  
We are more concerned with accumulation than agreeance.  
This is like chinese whispers without the mistakes,  
We are free to make mistakes,  
But we don't make mistakes,  
Because every end is a dead end,  
Which is the only thing keeping this process alive.  
This is also to say,  
We are freed from mistakes.  
We fight for equality between the body and shapes.  
We no longer insist on our power and ability to control, perfect or dominate shapes or ask them to exist or disappear at the whim of the body.  
We offer ourselves to help in their plight to liberate themselves.  
We exist in a presence which reproduces itself without moving into the future,  
But always produces different futures.  
This manifesto is written to be rewritten.

## MANIFESTO

This is not the real thing.  
This is another excess in a process of productless production.  
We believe in mass producing different outcomes.  
We are concerned with shapes  
To find shapes we have to reduce ourselves to shapes.  
Dancing is making shapes,  
Which means a lot more than just the shape the body makes.  
We are fighting for equality between the body and shapes.  
We are no longer trying to perfect shapes by using the brute force of the body.  
We are ending the war on shapes.  
We call for the liberation of shapes.  
This manifesto is written to be rewritten.  
We rewrite the present in order to continually open more options through the act of repeating the same action.  
We give ourselves options by repeating this one action.

## MANIFESTO

This is not the real thing.  
This is excess.  
We continually produce the absence of a product.  
Inside this excess we sharpen specific sensitivities.  
We are together without needing to arrive at the same place collectively,  
We don't have to agree to accumulate.  
The body is already a shape,  
But we make it make shapes.  
It is dissatisfied, which leads it into ongoing work.  
This manifesto is complete, but it is written to be rewritten.  
We give ourselves options by repeating this one action.

## MANIFESTO

We are operating outside of the real thing.  
This is repetition, not duplication.  
We are producing excess,  
This excess feels minimal.  
We continually produce the absence of a product.  
This keeps us in a continual state of presence.  
Our presence is in the absence of a product.  
We dance.  
The sort of dance which is mostly about shapes both tries to dominate shape and is also subservient to it.  
We take one or the other to the extreme.  
This is extremist dance.  
We spread the superficial further and thinner to make it reach past what we know it to be.  
We don't agree on failure or success  
We agree on evaluation and reevaluation.  
This is written to be rewritten.  
We give ourselves options by repeating this one action.

## MANIFESTO

This is not the real thing.  
We operate outside of the real thing.  
This is us repeating one action, not duplicating an outcome.  
We are operating in a continual presence,  
We are dancing  
We reproduce the appearance of dance, not by process of disappearance and re-emergence, but by a continual reproduction of an appearing act.  
This creates excess.  
This is excess dance.  
This is excessive dancing.  
We use the body to uncover the infinite possibilities of shapes.  
We allow shape to show us the infinite potential of the body.  
This also has something to do with space.  
This also has something to do with time.  
That is choreography.  
Success or failure is important, but not beyond it being defined.  
We agree on the act of defining success or failure, but not on one or the other.  
This is not rewritten, but written again.

## MANIFESTO

We operate outside of the real thing.  
This opens up options to do what we desire, right now.  
We exist within a continual present.  
We dance.  
We move the body within its own shape,  
We move the shape of the body.  
We don't objectify the shape,  
We don't make a gesture of the shape,  
We liberate shape.  
This is rehearsal without corrections.  
There are no corrections, but there is always a definition of success or failure.  
Success or failure is important, but not beyond it being defined.  
We agree on the act of defining success or failure, but not on one or the other.  
This is research without questions, but instead manifestos.  
Which is not to say that this research is without discovery.  
This is research which drives inquiry not through questions but manifestos.  
We make changes by making statements.  
This is a manifesto which has been written again.  
It will be written again.  
It is the excess of a continual process of productless production.  
This is potentially infinite.

## MANIFESTO

This is an encore,  
for something that never really began or ended,  
but we are back again.  
This is an encore from a different perspective.  
Nothing really changes, but different things might happen.  
We look at shapes with the body, and the shape of the body in different shapes.  
We don't 'bust' shapes,  
We try to be harmonious with them.  
Peace, care, harmony, gentle liberation,  
All need to be done with as radical a force as we can manage.  
War is over, If you want it.  
This is another manifesto in a compilation of manifestos which don't produce a specific product,  
But do produce an ongoing model to work to.  
No product, only labour.  
No findings, only research.  
No performances, only encores.  
More, More, More,  
Even before there is anything to have more of.

## MANIFESTO

We go on, and on, and on.  
This is an infinite approach to a finite situation.  
We are dreamers.  
This is a dance of positivity, a dance of hope.  
We transcend the confines of a finite situation.  
We go beyond the perimeters of shape.  
We are more than shape,  
And shapes are more than just us.  
This is more than a manifesto,  
And nothing more than just a manifesto.  
Everything wants more.  
We answer infinite expectations with finite resolve.  
Our finite resolve is open to change.  
We repeat the act of making statements in order to shift statements.  
Finite resolve gives us options for change.  
This is success.  
This is failure.  
That equals out to nothing.  
This is nothing.  
This nothingness reveals fertile ground for many somethings.

## MANIFESTO

We take individual responsibility for our collectivity.  
We are making something together without defining an agreement.  
We don't have a common goal,  
We have a common task.  
This is not a meeting of skills,  
This is a meeting of actions.  
Shapes give us a vessel to situate our work in.  
We are in a container.  
A container is not a bad place to cultivate something which cannot be contained.  
We do not agree on success or failure,  
Success or failure is important, but not beyond it being defined.  
The body has the ability to feel and sense success or failure without justification.  
We trust in the body.  
We put the body into shapes.  
We trust shapes.  
We are making a relationship with shapes.  
We are working towards togetherness.  
We are together and that is the work.  
This is collaboration, without the confines of contribution.

## MANIFESTO

We are going towards something.  
This manifesto is a strategy to point towards something but not produce a result.  
This manifesto is a resistance.  
This manifesto that is always made to be rewritten is also never complete.  
It cannot be complete because it is not autonomous.  
This manifesto cannot exist without its counterpart - the physical experience of the shape of the body. The physical experience of the shape of the body can, however, exist without this manifesto.  
This manifesto is not the winner.  
This manifesto cannot win.  
It is losing. And something is lost.

## MANIFESTO

This is history.  
Shapes were used and dominated and abused, and then discarded.  
Rejected in favour of movement, flow, and the apparent liberation of the dancing body.  
Shapes are unwanted.  
Shapes are out of fashion.  
There is hatred for shapes.  
We call for peace.  
The dancing body was freed from shapes and shapes were shackled to the ball and chains of gesture, emotion, poses, signifiers, and stillness.  
Break the chains.  
Free the shapes.  
We re-write and make right the injustices of this progression.  
The dancing body did not need to be liberated from shapes.  
Shapes are the victim which needed to be liberated from the controls of the dancing body.  
We call for equality.  
No more hierarchy between body, shapes, and movement.  
We situate ourselves within a hierarchical structure in order to address equality.  
We are working towards togetherness.

## MANIFESTO

The content of this manifesto is not more or less important than the repeated action of writing it.  
This manifesto is an activity.  
This manifesto is active.  
The result of this action is definition.  
Through the repetition of this action we have uncovered knowledge greater than this manifesto is.  
Repetition can result in something that it is not itself doing.  
Repetition can lead to differentiation.  
Results can come from nothing new.  
This is about duration, and sticking with it.  
We are sticking with it.  
This is work.  
Results are not the product, but the by-product.  
The work comes first.

## MANIFESTO

We do not ask questions to enter into research.  
We write manifestos.  
Our approach to not asking questions is important because in doing so it raises questions.  
We don't ask questions to conduct research,  
We conduct research in order to stimulate a questioning.  
These questions are not the research, they are a product of the research.  
We do not ask questions in order to find something.  
We do the work in order to question something.  
This is playful.  
We are serious.  
This is gentle.  
This is curiosity.  
People want to see movement, without it changing.  
Shapes are challenging.  
Shape is a response to its container.  
This research is a direct response to this research.  
That means we are doing what we need to do.  
We are motivated by needs.  
We also act on desire.  
What we need is desirable and desire is what is needed.  
We are in a bubble, but the edges are soft.  
There is possibility for osmosis.  
This research is just research,  
And in being so,  
And doing so,  
It has an impact beyond itself.

## MANIFESTO

This is heavy.  
The weight of accumulation  
The weight of time  
The weight of expectation  
The weight of success  
The weight of failure  
The weight of justification  
The weight of leading a group  
The weight of being together  
The weight of responsibility  
The weight of being isolated  
The weight of sharing what has happened in isolation  
The weight of investing in a process  
The weight of having an outcome to show for it  
The weight of gravity on the body held in shape  
The weight of the duration the body needs to enter into an experience  
The weight of the exhausted body  
The weight of shape  
The weight of the body  
The weight of words  
The weight of the inability of words to fully express the experience in and through the body  
The weight of doing something  
The weight of proving we are doing something  
The weight of misunderstanding  
The weight of coming to the end.  
We bear the weight.  
We find lightness.  
We sit between two opposite truths.  
Opposite truths can be true.  
This is not really a contradiction,  
It is a realisation of the existence of complexity.  
This manifesto is not against, or for, or attacking, or defending, it is not describing, or forecasting, or functioning only as an archive, it is not made to be clever, or silly, or cool, or uncool, it is not an attempt at pseudo-academia, it is not an attempt at removing the body.  
This manifesto is WITH.  
This manifesto is inclusive,  
We are working towards togetherness.

## MANIFESTO

This is a manifesto to be given.

We don't take ourselves too seriously.

But this is a serious attempt at generosity.

This is a sincere attempt at research.

We are working towards togetherness.

Success or failure is out of our hands once this book is out of our hands.

We dive boldly into the dangerous territory that is being out of context.

This could become meaningless once we let go of it.

We take that risk.

We don't hold on and suffocate.

If you love something,

Set it free.

*Edit: This manifesto is a failure, because i wrote it for the book,  
instead of doing the action of writing the manifesto to and for the research.*



# — Benjamin Forster—

( Outcomes Part Two )



## MANIFESTO!

This is not yours.  
It never was yours.

There is a frame.  
    framework.  
    that is the work.  
                    work.

This is not another's.  
It never was another's.

A master/slave dynamic  
without a master.  
the master is another  
master/slave.  
master/slave/slave  
master/slave/slave/slave  
master/slave/slave/slave/slave

An infinite regress.  
An ever displaced master.  
An ever expanding series of slaves.

In the displaced  
master's absence there is  
an echo. Tap.  
A repeated beat. Tap tap.  
A time signature / a rhythm.

This is a frame.  
    framework.  
    that is the work.  
                    work.

This is not yours.  
This is not another's.  
Out work is to tap tap tap.  
    to tap tap tap.  
    to tap tap tap  
    to accentuate  
    to accent  
    to echo.

## ENOUGH!

There is too much.  
We accept these conditions.  
In doing so we produce a more.  
                    a more more.  
                    a more more more.  
                    a too much more.

There is too much.  
We accept these conditions.  
In doing so we produce a more.  
                    a more more.  
                    a more more more.  
                    a too much more.

There is too much.  
We accept these conditions.  
In doing so we produce a more.  
                    a more more.  
                    a more more more.  
                    a too much more.

There is too much.  
We accept these conditions.  
In doing so we produce a more.  
                    a more that more.  
                    a more that more is more.  
                    a more that more is more silence more.  
                    a too that much is more noise.

There is too much.  
We accept these conditions.  
In doing so we produce a more.  
                    a more noise more.  
                    a more noise more that more.  
                    a more noise more that more is more.  
                    a more noise more that more is more silence more.  
                    a too noise much that more is more silence more.

In doing so we produce a moment of a more that negates. A production  
that empties out by filling up a more a too much more a more more a more.  
noise that is white silence an empty page this pen is out of ink.  
    suicide note to a more.

## MANIFESTO

*directions: read the following words silently, in your head,  
at least fifteen times before reciting them aloud.*

We have a voice.  
amongst the abundance  
we remain silent  
not out of apathy  
or passivity, but  
actively aggressively  
against the monotonous.

## MANIFESTO

outside there is the clattering  
rumbling periodic beeping  
of production metal on metal  
combustion engines drone.  
progress future economy.

inside an artifice black walls floor ceiling  
rails unplugged stage-lights suspended  
potential of production staging  
a how to of artifice.  
progress future economy.

this is not the real thing. inside outside.  
they are the same. a construction in  
process - progress - in the  
making effective fiction.

she gives us autonomy through the voice of these manifestos  
but you already know that representation is not the same thing as power.

inside - we construct form,  
dominate the form,  
are suppressed by the form,  
meditate within the form,  
perfect the form.

outside - forms are filed,  
forms raised and erased,  
signed.

she gives us autonomy  
within a form filed.  
granted. signed again.  
she takes another form  
within another form  
she is us.

## A MANIFESTO

We did  
We did  
We did  
We did  
Then  
— a gap  
Then  
— a break  
Then  
— a space  
Then  
— a dura-  
Then  
We start again  
A new page  
This time  
A new book  
This time  
We erase  
This  
In order to rewrite  
This  
This this  
Is accumulative  
This this  
Is superlative  
Always  
Of course  
Of necessity  
Regardless  
Context demands  
And  
We yield

Passive we  
And  
Active this  
Conjunctive and  
In this  
In this this  
Shape is made  
This is to say  
We make space  
In this  
In this this  
It is made  
This is to say  
We take position  
This is to say  
We adopt a position  
This is to say  
We adapt the position  
This is to say  
The progressive  
Position  
This this  
Mirrors  
This this  
Refracts  
This this  
Rewrites  
This this  
Clears  
Makes space  
Makes Form  
Takes Place  
And...

## THE MANIFESTO

exhaustion. of. in.  
time. words. muscles.  
of conversations.  
interruptions. evaluations.  
we keep reiterating.  
keep restating.  
rehearsing.  
trying to find.  
a new. always a new.  
its towards. its forward.  
its progress.  
always a new  
way...  
  
in this it is research.  
still. static.  
like television noise.  
still. static.  
it's predictable pattern  
never ever the same.  
like television noise.  
analogue. a.  
nostalgic. modernism.  
exhausted. signals long. gone.  
this pattern remains.  
perpetually new.  
initially it's a question.  
or a quest really towards something  
good. qualitative and quantitatively  
reassured.

if we think about it.  
this 'it' makes little sense.  
but consensus makes sense.  
happy happy. continue.  
interruptions. evaluations.  
conversations.  
towards. forward. progress.  
eventually it will cut through.  
a signal will reemerge. a signal  
already always within the field of  
vision.  
through this repetition. through  
exhaustion.  
through this research. the question.  
or really quest. for a or the good  
dissolves.  
  
so honestly.  
    this is.  
    written and rewritten.  
        for one simple reason.  
  
    escape through submission.

## MANIFESTO

Exhausted —  
    Sometimes words don't come.  
But hey —  
    Sometimes words don't come.  
  
Does not matter much.  
    or not much matter.  
  
It continues. The process continues.  
liberation though submission.  
    domination too.  
        in parts.  
It's more, much more, about matter.  
It accumulates. It creates form.  
And it just keeps going. It begins to  
matter. The more, the much more,  
it matters.  
  
In saying it. It really means we.  
In saying matter. We really mean matter.  
As in a matter of concern.  
We as in you, me, us, them, they.  
  
It does not much matter.  
    But it will, much more, soon.  
    As we make matter.  
        Not much more matters.

## MANIFESTO

Word on the street is  
DANCE IS DYING.  
Nah  
DANCE IS DEAD.  
But then again.  
Word on the street was  
PAINTING IS DEAD.  
and  
YEAH  
PAINTING WAS DEAD.  
Really was.  
Really is.  
Really always has been.  
LIFELESS.  
Regardless  
that resistant fuck  
still keeps on trucking.  
Mobilised by inertia.  
Motivated by white walls,  
and dollar signs.  
But hey  
DANCE IS DEAD?  
Really?  
Nah  
DANCE IS ALIVE  
AND KICKING  
in the face of questions  
the face of ever expanding definitions  
the face of restless self-reflection.  
We say  
DANCE LIVES  
We say  
DANCE IS MAKING SHAPES  
We say  
TO THE BEAT  
We say  
YEAH!

## MANIFESTO

LOAD A MAN TIME  
LOAD B RATE MAN TIME  
LOAD X FLASH OFF  
  
SOLO LATCH  
  
FLASH LEVEL  
GRAND MASTER  
  
CUT STOP BACK  
  
TIME NEXT LAST ON THRU  
  
FX 7 8 9 PLUS  
SUB 4 5 6 MINUS  
  
STEP  
GO / STOP  
  
FORWARD  
REVERSE  
BANK  
  
CHASE BUILD CYCLE FLICKER  
RANDOM AUDIO MIDI  
  
IN UP OUT DOWN  
ACTIVE  
1 2 3  
STEP TIME FADE TIME  
10 9 8 7 6 5 4 3 2 1 0  
SEC 0 2 5 10 15 30 45  
MIN 1 2 5 10 ∞  
  
BLACKOUT  
  
HELP

*We actively acknowledge that we are bound my language.  
We do so in order to state out understanding.  
We say - We know.  
As we want you to know - We know.  
It's implications are note unnoticed - We Notice.  
Language frames.  
Sets the bounds.  
Sets the possibilities.*

#### RESEARCH / SHOWING

*We know, terminology shapes.  
Shapes possibility.  
It shapes our discipline.  
So we shape.  
We make shapes.  
We liberate the shapes.  
    *Within the shape.*  
This is resistance within acknowledgement.  
We make eye contact.  
We are serious.*

#### MANIFESTO

Manifestos are anachronistic.  
They are reminiscent of the early twentieth century.  
That moment of mass technological advancement.  
Of optimism and progress. Of world wars.  
Of strict positions and of rapid change.

Manifestos fell out of fashion.  
Long ago.  
They fell with the ism's  
    with the movements.  
Fell in the wake of the posts.  
    of the post-posts.  
In the wake of apathy and irony and fashion.

Manifestos find on place.  
In the contemporary.  
In the now of constant nows.  
In the stability of consistent change.  
Which no longer really brings change  
but rather more of the expected new.  
New news. more mores.

Manifestos are anachronistic.  
Manifestos fell out of fashion.  
Manifestos find on place.

As such,  
    we return to manifestos  
    we return to a language of statements  
    we return to affirmations  
    and positions.

We do this as a means of resistance.  
Against the endless civilian casualties of questions.  
Against the new new new  
    the more more more

Our manifestos are rewritten, restated, reiterated.  
A process mirroring the processes of now.  
They will lead to their own death - their own incapacity.  
This is an active diagram.  
A showing – not a saying.

## MANIFESTO

1. This is\* a game of endurance.
2. The rules are<sup>a</sup> set.
3. We proceed<sup>o</sup>.

*\* Is. We could also have<sup>^</sup> written becomes. Becomes implies a transformation in time. One thing transforms into another. This was something else before it was a game of endurance. We don't say what it was though.*

*<sup>^</sup> Again consider 'could also have'. This phrasing reveals a point when a decision was made. One of many choices of which only two are elucidated in this text. This is a point in time beyond the eternity of statements.*

*<sup>a</sup> At this point if we said 'have been set' it would insinuate a time when the rules were in fact not set. This is the case. Regardless, we have chosen to pretend, for the conceit of a manifesto demands, that only one state of affairs exists. There has been and is no other possibility. We freeze time.*

*<sup>o</sup> By using proceed — this verb with its roots in the latin 'procedere' (pre - 'forward' plus cedere - 'go') — we introduce time. We introduce a time with a linear direction. Until this point our manifesto was timeless.*

## MANIFESTO

manifesto this is not yours it never was there a frame framework that the work another master slave dynamic without an infinite regress ever displaced expanding series of slaves in absence echo tap repeated beat time signature rhythm out to accentuate accent enough too much we accept these conditions doing so produce more silence noise moment negates production empties by filling up white empty page pen ink suicide note directions read following words silently your head at least fifteen times before reciting them aloud have voice amongst abundance remain silent apathy or passivity but actively aggressively against monotonous outside clattering rumbling periodic beeping metal on combustion engines drone progress future economy inside artifice black walls floor ceiling rails unplugged stage lights suspended potential staging how real thing they are same construction process making effective fiction she gives us autonomy through manifestos you already know representation as power construct form dominate suppressed meditate within perfect forms filed raised and erased signed granted again takes did then gap break space dura start new book erase order rewrite accumulative superlative always course necessity regardless context demands yield passive active conjunctive shape made say make take position adopt adapt progressive mirrors refracts rewrites clears makes place exhaustion muscles conversations interruptions evaluations keep reiterating restating rehearsing trying find its towards forward way research still static like television predictable pattern analogue nostalgic modernism exhausted signals long gone remains perpetually initially question quest really something good qualitative quantitatively reassured if think about little sense consensus happy continue eventually will cut signal reemerge field vision repetition for dissolves honestly written rewritten one simple reason escape submission sometimes don't come hey does matter continues liberation though domination parts accumulates creates just keeps going begins matters saying means mean concern me soon word street dance dying nah dead painting yeah has been lifeless resistant fuck trucking mobilised inertia motivated dollar signs alive kicking face questions definitions restless self reflection lives shapes load man b rate x flash off solo latch level grand stop back next last thru fx 7 8 9 plus sub 4 5 6 minus step go reverse bank chase build cycle flicker random audio midi down 1 2 3 fade 10 0 sec 15 30 45 min blackout help acknowledge bound my language do state understanding want implications unnoticed notice frames sets bounds possibilities showing terminology possibility our discipline liberate resistance acknowledgement eye contact serious anachronistic reminiscent early twentieth century mass technological advancement optimism world wars strict positions rapid change fell fashion ago with ism movements wake posts post irony contemporary now constant nows stability consistent which no longer brings rather expected news mores such return statements affirmations endless civilian casualties restated reiterated mirroring processes lead their own death incapacity diagram game endurance rules set proceed could also becomes implies transformation transforms into else what consider phrasing reveals point when decision many choices only two elucidated text beyond eternity said would insinuate were fact case chosen pretend conceit state affairs exists other freeze using verb roots latin procedere pre cedere introduce linear direction until timeless

## MANIFESTO

We all struggle.  
We resist outcomes.  
We recite 'productless production'  
A manifesto to be rewritten.  
This is not the real thing.  
This is rehearsal.  
We repeat this one thing.  
In doing so we give ourselves options.

My nose itches.  
    It's a bit snotty.  
This page has words crossed out.  
    A lot of them.

Despite our recitals.  
    our rehearsals.  
We each feel the pressure.  
— Showing.  
    — Book launch.  
        — Outcomes.

This manifesto will represent the last  
within a possibly endless series.  
They will be the final words.  
— Printed.  
    — Stapled.  
        — Distributed.

A static representation  
    DEAD.  
We feel this pressure.  
    We resist.

Tomorrow  
    — We will repeat again.  
Tomorrow  
    — The manifesto will be free.  
Tomorrow  
    — We will dance.

*We ask ourselves, where does this pressure for outcomes come from? It's easy to say, the outside. It's harder to say that it is from within. It is internalised. We feel pressure even when no pressure has been exhorted. It is something between us. It is that we think that you think that we need an outcome. We think for you and it pressures us. There is something wrong.*



# — Rhiannon Newton-

( Outcomes Part Three )



## MANIFESTO

We are championing the act of the intermission, the between of the extremities of creation and performance, a suspended and accumulating act of between-ness. We know presence in our ambitious-less practice of the irrelevant.

What do we practice? – Rehearsal, the training of something and nothing. We understand that rehearsal of the body is about sharpening and giving edges to form. We, in this act gather or accumulate form. This form is not a limit. In our rehearsal, our enduring presence in indeterminate form, we transcend form and re-assert the body as formless partiality.

The act continues, collecting empty and partial forms toward no-end. We embody shape, exhaust shape, transcend shape, empty out shape and remain in shape; geometry in time that does not equate to form.

We talk about visual artist drawing dancers and a love of articulation. We are questioning the need for form and articulation and we follow instead our action toward ambiguity, formless-ness and erasure.

We question what belong in the studio and what is deserving of viewership. We understand that this act of intermission and action towards erasing form and articulation does not invite experiences of essential truth or universal understanding. But this shared experience of simultaneous accumulation and erasure is valuable. It is a communal questioning of our investment in form and product

## MANIFESTO

We re-assert the shape as dominance. Pitting ourselves body and mind against and over the oppression of superficial form. We re-discover shape, shape our time, shape our presence and expand the edges of our being toward the geometries of simplistic being.

In shape-fullness we abolish conventional time and designate a new pace for existence. We insist, watched and unwatched, on the permanence of the shape. Surrendering the body and self we manifest what is not yet here and re-direct the superficial tensions of the now to the far extremities of expanded form.

We assert that the weight of collective shape is the burden of time. It is our shared obligation to hold and negotiate, tone and manage, the violence of this temporal oppressor. In shape we practice resistance.

## MANIFESTO

This is a manifesto for the rehearsal.

We assert the rehearsal of dance as shape making and beats.

We practice shapes. We practice shape to beats. We practice beats.  
We know about the body shaping.

The concept is shape. The concept is beat.

The score is shape. The score is beat.

We beat shapes and shape beats.

The body is shape the body is shaping,  
The body is beat the body is beating.

Beating shapes beat shapes for beats shape.

The rehearsal is the shared beating shape  
for shaping the rehearsal of rehearsing.

## MANIFESTO

This is a surface.

A mirage of bodies, shapes and beats.

We act the superficial to encounter the history of our actions.

We pretend, make justifications and dialogue with doubt.

And then we do it again.

We accumulate knowledge and debris of dances.

There is no product. All that is here was here before this was funded.

The shapes have disappeared, the bodies have decayed some  
and we have done dances.

## MANIFESTO

This is a manifesto for the work.

The work is the act of doing.

Doing has the characteristic of action.

Action implies something happens.

In the work something does happen.

The work once entered into inevitable shifts what was.

The work begets change.

By this we do not mean large, life diverting change, we do not change your religious beliefs, mark your skin or tear down the walls of this studio. But we do change.

It is change of the sort that is accumulative, collective and experiential. By accumulative I mean it gathers, layers upon itself, largely over time. Accumulative affects are subtle. Such that by the end of reading this manifesto you may believe yourself to be the same a prior but ever so minisculely change has taken place (similar to the rate of skin ageing).

By the term collective change I note the weight multiple bodies adds to the force of change, Collectivity both adds force and marks the changed separate from the un-changed.

Experiential refers to the experience-dependent nature of the work. The body, the self is implicated in the time of the work and it is only in the act of the experience that the work is an agent for the "doing-ness" necessary for change.

This manifesto is for the work, for the repetition of the work, for it's agency for change.

## MANIFESTO

This is a manifesto for the practice of dancing. We honour the description of dance as form with music. We don't question this assumption but enter it rigorously. We practice form to music to embody the experience of dancing. We experience empowerment of the body. We transcend choreographic thought, conceptual forecasting and industry limitations via this raising up of the physical experience.

It is in the experience of dominating, surrendering to and communally experiencing form with music that we know the essence of dance-making, dance-doing and dance-watching. We believe in the transformative affects of succumbing to the embodied phenomena of form to music. We stand by this as dance, not as dance to be witnessed but as dance to be lived through. A singular and uncompromising model to be known only in the act of 'doing'.

## MANIFESTO

This is an unstable statement.

It accounts for our actions. Our pursuit of the shape, of the shape, of the shape of our actions. We enter and exit. We enter. We pursue the dominance of shapes and attempt domination by shapes. We exit.

We assess our successes and failures. We accumulate experience in shapes. We amass shapes un-remaining. We make shapes and succumb to form-less mortality - accumulate, succumb, accumulate, succumb.

There is effortless effort toward outcome. Outcomes accumulate worded and manifested, manifested and worded. Outcomes accumulate in our consent for the non-outcome.

We have assessed the success of successful outcomes. We are in submission to perpetual outcome failure. We move the shape so the shape will dominate no more the outcome failing.

## MANIFESTO

This is disciplinarily restrained dance.

The practice is shape making.

The mode is the doing of shape making. We author and re-author the manifesto of shape making.

We are complex dancing systems practicing truly physical phenomena. Words are simplistic beings with which we bow to the ephemerality of disciplinary restraints. We simplify and finite this infinitely unfolding experiential mode.

We honor the contact zone, we translate with word daily, daily, redefining and re-translating the perpetuating disappearance of our actions.

In practicing we produce but we do not practice the holding of this product. We note and honor, duly, your hunger for a something nonetheless. So, this is what you will have, the words in your hands to cherish and to hold onto. Know that they are physical, descendent of time, deeply physical time. They are the concrete corner of my elbow supporting the withering line of a vital connection, they are the shuddering but muscle of my dominated form, they are the body learned burdened and liberated by deep knowledge of shape and shaped by deep time.

## MANIFESTO

Gently, we do not build. We accumulate action upon action. But we do not build.

We labor in shapes, but we do seek their permanence. This is no land claim. We pass through.

The labor leaves traces in muscles and moves our thought. We are not searching we are re-searching.

A tunnel, we walk through. Daily. Again, each day re-researching, re-situating, redefining, re-evaluating. We know the way, we know how it feels, we know what it is. Still we do, still we learn, still we change.

## MANIFESTO

This is the manifesto for the shape. The shape is primary the body is secondary. The shape is our methodology and shared concern. A shape is particular, specific and known. We shape to conquer unknowns. In shape we harness forces, we know about gravity, we know about the ground, our form is clear and enduring.

We prioritize specificity of form because we understand our world is chaotic. In shape we welcome the chaotic realm, open our hearts and bodies to the complex competing forces of the universe.

This is a practice for meeting the universe. We put our faith in the order of the shape. We choose to experience the unstable and trust in the shapes power to establish new orders.

We do not seek to produce or accumulate shape. The shape is our tool, the shape is our religion. We enter it, we endure it, we learn, we suffer, we follow and we guide. We experience the universe, we experience the forces, we hear the noise, we know the quiet.

The shape is our way and our way is shaped.

## MANIFESTO

The edges provide a space for doing. The edge of shape is the space within which we do. The edge, manifesto writing, is the space within which we do.

This space is for content. The content is not prescribed. Individually we manage / negotiate live with the edge.

edges / parameters / scores / instructions / rules / tasks / scaffolding / outlines

The edge has the element of unity. The common line we each meet.

The space is personal. It holds the now with all its inseparability from surroundings; the morning, the evening, the yesterday, the industry, the people, their needs, our needs, our thoughts, our failings, our lack of accomplishment, our affirmations, our unknowing. We meet the edges with the nows and sediments of repeated meeting.

A new unity comes in the repetition - Areas of dense-ness, re-occurring content. In the repetition of the edge, the accumulating experiences gather overlaps, areas of recognition that spark spaces for discovery and a sensation of 'knowing about' these spaces. In the act of making of edges for unknown space and repeating those edges we come to know about the space they contain. This is knowing through edges. This is research through edge-making.

## MANIFESTO

Fashion  
Accomplishment  
Australian dance  
Australian art  
Art-ing dance  
And dancing artfulness  
Winners  
And win-makers  
We are in this business  
But we do not condone this business  
Business-ly art-ing and artfully winning business  
We say there is superficial intentions.  
And then we say lets try on superficial intentions.  
We say it is shapes. Shaped dance, shaped dances  
and a shaped business of dancing.  
We say lets adopt the shape, lets practice the shape  
and lets master their shape.  
We act the shape to act the business.  
We learn about the business of shaping business.  
We are artfully shaping the hollows of art-ed edges.

We say the body can occupy these spaces. We say the geometries of business are not there and are not real. We know about the spaces and we dance in the imaginary world of business to celebrate what experience delivers. We play the game of dance business and follow the rules of excessively producing dancing products. We shape ourselves toward earnest experiences of shaped space.

We are dancing in the empty spaces left behind.

## MANIFESTO

We champion the act of the intermission. The doing of between-ness. We encourage learning through repetition. But we do not celebrate the product. This is understated work. We do not sweat to be rigorous.

All the time we are dancing. Moving masses physical and immaterial. We choose shape to hear the forces. We understand the weight of time. We feel the pressures of industry. But we are acting something other. We are listening for the dance. Aware it is fragile, fleeting, we cultivate suspended structures for it to exist amongst, between, unbounded, mobile and non-linear.  
We muscle futile actions to create spaces for this dancing. We succumb to words and shape as brute mean to enable dance. The action is ours, the movement is between us, the dance is beyond us.

## MANIFESTO

Waste, imagination, time, encounters.

Shape.

Understanding, tone, management, attention, thoughtfulness, conversation, criticism, criticality, potentiality.

Shape.

Shaped time, shaped understanding, shaped consent.

We are practicing presence in the indeterminate. We do not dance for audiences. We assert that dance is more.

We resist the pace of agreed upon time. In shape we listen for the dancing.

Beats shape; punctuation of sensation, sensing this now, global arrival in this moment.

Mirages, loss, disappearance, and decay, this is a sad practice. In the search for the present we sacrifice survival. But we assert change as a worthy counterpart and find richness in resonance. We appreciate your interest.

This is fore mostly physical phenomena, enduring knowing in the body. This is to be lived through. This is beyond witnessing.

Instability reigns and success is frail. In shape we meet the chaos of the universe. This is a practice for meeting the universe. The shape is order, the shape is edge, edge provides the space for new knowing.

This is seemingly fashionable, but we are not for sale. We are disappearing into the spaces left behind by the business. We are finding the quiet and we are listening for the dance. The container is unreal, but your product, these words are real. They are descendent of deeply physical time, toned and withered survivors of this disappearing, ever erasing work. We don't seek visibility, but we waste and our debris remains. The waste is unworthy. The action was incomplete and the time is coming to an end.