

ON RUNNING AS A CRITICAL & CREATIVE URBAN TECHNOLOGY

With foot-notes on the enactment of running in the thinking process, and the (difficult + dizzying + delirious) enactment of running in the (re-)presentation process

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ABOUT

OVERVIEW

This performance-lecture explores running as a critical and creative urban technology. It also carries footnotes exploring the enactment of running in the thinking process (thinking in a 'running' way, by way of collaging different schools of thought together), and the enactment of running in the presentation process (and the difficulty, dizziness and delirium of running such a discourse, and a self-reflexive critical reflection of the politics and problematics of presentation, plus a side response to geographers' 'performance turn', and twists, and turns, and topsies, and turvies).

DETAILS

Kai runs through the ways in which running in the city may differ from running in a non-urban site, and how running may enable us to engage with the city in a manner that may differ from other urban exercise practices. What do we see, hear, smell or feel when we weave through the crowds and buildings in the streets, as opposed to, say, flocks of sheep rolling about in the rolling hills? What are the ways in which moving in a speed faster than walking differ from cycling, parkour or, well, walking? Kai also takes a step further to ask if we can think of running as more than an exercise. Can we activate running as a playful toolkit to help us re-imagine the city? Can running make us feel a sense of ownership of the city? As we run in the city, can we also 'run' it - metaphorically-speaking?

Kai samples practices and theories from different schools of thought, including Situationism and the Chinese philosophy of Daoism (Taoism). She also shares what she has learnt first-hand and first-feet as a runner in London and Singapore.

Kai presents her paper in the form of a 'performance-lecture', in which she speaks with the aid of images, sound, and a generous application of running-related metaphors. Drawing on the traditions of the performance-lecture (Walid Raad/Atlas Group) and cine-essay (Chris Marker, Agne Varda), Kai's brand of performance-lectures are scripted talks accompanied by highly-collaged moving images. Sound and image dance and battle with each another, enacting the exuberance of running, yet also raising questions about academic and artistic conventions of knowledge production.

PERFORMANCE-LECTURE PREMIERE: Chicago, 25 April 2015

This paper/performance-lecture premiered at the Association of American Geographers' (AAG) Annual Meeting in 25 April 2015. The session, convened by Dr Alan Latham and Dr Russell Hitchings (both Senior Lecturers, UCL Geography), is entitled *Exercise and Environment: New Geographies of the Exercise Experience*. Kai ran bulldozed through 212 slides in 15 minutes. For photos of event and city and Prezi, see:

<<http://kaisyngtan.com/portfolio/aag2015/>><<https://prezi.com/8ozt2o5k013q/2015-gig-running-in-your-city-aag2015-chicago-premiere/>>

SECOND GIG: Malmo, 7 May 2015

What has the great film auteur Ingmar Bergman got to do with a Prezi about running? Click to find out: <<https://prezi.com/wgx23tlnyovp/2015-gig-run-run-run-malmo-sweden/#>>. This lecture-performance was presented on 7 May 2015 at the International Running Symposium, Swedish University of Agricultural Sciences, Malmo, Sweden. The invigorating session was convened by Professor Mattias Qviström, Department of Urban Studies and Landscape Architecture. The 2-day programme started off with a day of presentations by people including Dr Alan Latham (UCL), Professor Hayden Lorimer (Glasgow), Oliver Vanges (Danish Foundation for Culture and Sports Facilities), as well as Professor Qviström himself. This was followed by an inspiring excursion day. Delegates visited public gyms and enjoyed presentations by municipal council city planner Anna Krook.

THIRD/THIS VERSION: London, 29 June 2015

This document contains the text for Kai's presentation for the 2015 June 29 ESRC-funded *Running Dialogues*' session 'Running, Space and Place'. Roxy Bar & Screen, 128-132 Borough High Street, London SE1 1LB UK. <<http://runningdialogues.org/the-seminars/seminar-4-running-space-place/>> Organised by RUN! RUN! RUN! Research Associates Simon Cook (RHUL) and Katy Kennedy (Surrey), and Dr Vybarr Cregan-Reid (Kent). Vybarr, as well as many speakers, were showcased at the inaugural RUN! RUN! RUN! International Festival of Running held in Summer 2014, including: Professor Hayden Larimer, Penny Andrews and Ivo Gormley/Goodgym. NOTE: Text in [square brackets] indicates the corresponding image in Prezi. This text carries no formal citations. Words in CAPS are for emphasis.

EARLY VERSIONS

Pre-2015 public performances and publications of this performance-lecture includes: pages 76-98 of Chapter II 'Transform Your Real World', of Kai's PhD thesis entitled *THE PHYSICAL AND POETIC PROCESSES OF RUNNING: A Practice-Related Fine Art Discourse About A Playful Way To Transform Your World Today*, completed at the Slade School of Fine Art. Read it on UCL's open access repository here <<http://discovery.ucl.ac.uk/1420270/>> As of 2015 June 17, the thesis has been downloaded 850 times. Early sketches can be found on the website of Kai's PhD studio work <<http://kaisyngtan.com/3rdlifekaidie>>. Previous live performance-lectures that carried excerpts from this text include one commissioned by UCL Art Museum in 2014 <https://www.academia.edu/5773400/2014_How_To_Stop_Worrying_and_Love_Running_UCL_Art_Museum_>

GOOD EVENING.

Are there any fans of dark existential Nordic cinema or television here? If yes, I am sorry to disappoint you. There will be NONE on today's menu. No? Well, just as well, because you AREN'T getting any.

6 weeks ago when I did this presentation in Sweden [Swedish Agricultural University, Sweden], I kicked it off with a film exercise focusing on a well known nightmare sequence from a well known film [Wild Strawberries, 1957] by seminal cinema author, Ingmar Bergman, one of the reasons being that he created his best-known classics while living in Malmo, which was near where the presentation was held.

Two weeks BEFORE that, my talk premiered in Chicago. [Association of American Geographers Annual Meeting 2015, Chicago] That initial version had no Bergman, although a couple of Marxist filmmakers [Sergei Eisenstein and Chris Marker, School of Art Institute avant garde cinema class reference] — as did politicians — made cameo appearances. [Obama, Cameron et al]

Given that there are people in this room who have ALREADY put up with my presentation two or even three times — not to mention having to ‘laugh’ at the same ‘spontaneous’ jokes — I will, just for you today, be up-front: NO story-telling, No Obama, no (beating around the) Bush, just straight to the point.

Like a REAL academic.

TODAY’S ITINERARY

So, what am I talking about today? Running. No surprises here. Specifically, I will be exploring:

WHERE I run — in the streets — and WHY, and proposing that we consider running as a critical and creative urban technology. [title of prezi]

But that’s not all. I will ALSO USE (and TALK about USING) running as a THINKING process. The way I collage different schools of thought together will, I HOPE, EN-ACT or EVOKE the sort of non-linear, light-footed and exuberant thought process that I experience when I run.

So, subject matter: running. Methodology: running. If that’s not an overkill already, the way I use words and images in THIS presentation today, will also attempt to enact or evoke running.

To help me do that, I am using Prezi. Are you familiar with Prezi? Yes it’s a non-linear, infinite digital canvas. You can zoom in and out, run about. I can hear people groaning in agony. I concur. I feel sea-sick when I sit through a Prezi. It is worse when it comes to working on my own Prezi-s. In fact, I would feel so stressed out when I’m making one, that I have to lie down every few minutes. But THAT IS precisely WHY Prezi works — because it’s DRAWS attention to itself, and highlights how it is NOT neutral, not unique, not stable, but an artificial and arty artful construct. Which is another point of my Prezi — sorry presentation — today, that is, the difficulty (and, for me, dizziness AND delirium) of HOW we can talk about running. In other words, this is also a self-reflexive critique of the politics and problematics of HOW we talk about, or RE-present, or PREsent running. So the footnote of this presentation is the question about CONDUCTING a discourse about running in a manner that CELEBRATES what I feel is WHAT makes running STAND OUT—which is its SWEATINESS and its ability to bring about a childish PLEASURE and GIDDINESS.

And because I’m in the business of image-making (hence all that laboured reference to cinema in Chicago and Malmo) I will use plenty of images. Some guy says [Peter Sloterdijk, *Bubbles*, 2011] — and you always sound important when you borrow the words of middle-aged or dead men — that his work 'includes a wide array of images not to illustrate [his] discourse but to offer a spatial and visual 'parallel narrative' to his exploration’.

Well, what can I say. Same here.

In any case, don't you think that text is over-RATED, especially in academia? Everything's causal and logical. Logocentric. This, hence that, then this. Linear. That's quite the opposite to running as I know it. Furthermore, I don't know WHOSE rating that is. Had they asked ME, I would have said that action PLUS images speak LOUDER.

In fact, on a scale of 1 to 10, it's one louder — up to eleven. [Spinal Tap]

WHAT DO I MEAN BY 'RUNNING' AND 'THE CITY'?

So today I'm talking about running. Well, I say run, but MY 'run' is in slow motion, a bit wobbly. [Muybridge's *Girl Running* 1888]

BESIDES, I'm ONLY ONE in a million. Or rather one OUT OF two million people who runs regularly in England. [BBC / Run England report 2014]

I RUN IN the STREETS, as opposed to the sweat and sex supermarkets colonising the planet. [Gyms featuring gym 'bunnies' and 'rats'] Running in the CITY, instead of here. Too cold. Not furry enough. [Huskies in tundra] Nor here. Too hot. Too rough. Too messy. Don't like sand in my toes. [Lean's *Lawrence of Arabia*] No. Not well-built enough. [Baywatch]

It's NOT for NOT trying. I HAVE VENTURED into the bucolic British countryside. However I tend to attract un-wanted attention. There's a lot of staring. It's quite in your face, which I find culturally dis-agreeable. [Cows] But maybe they're TELLING you that YOU are THE in-truder. But what do I know? I'm a CITY bumpkin brought up in a BACTERIA-free environment, spick and span, not pigs, JUST spam. My only encounters with OTHER animals are those JAILED [zoo], or hung, drawn, quartered. [frozen pork in supermarket]

But LET'S BE SERIOUS for a moment. THE real question is: is it REALLY necessary to smile and greet EVERY SINGLE person you RUN into at the countryside? Leave me alone. I'm a Londoner. I DO NOT do eye contact. On top of all that, nature IS treacherous with hidden dangers. ONE WRONG FOOTING can mean irrevocable DEATH. [images from PhD work *Kaidie Dies Variations series*] Or WORSE. [Stepping onto poo]

But, let's be clear: the urban site is EQUALLY FULL of PITFALLS for the runner. Apart from terrifying pit bull terriers who want to 'play' with you, as their owners insist, you may get RUN OVER by a car in, of course, a HIT AND RUN accident. [Kaidie Death series] Or, you may fall FROM grace ONTO hard concrete pavements. [Kaidie catalogue of injuries] But at least these battle scars will UP your STREET CRED.

In short, nature is NOT my natural habitat. SHE's JUST NOT my type. I prefer MAN-made environments, nature that's RE-made, AUTHORED chaos. Designed ugliness. Willed absurdity. Shiny-ness. Stifling air. Jams. Strikes. [It is managed by a regime that has excluded accident and randomness: even its nature is entirely remade. It is pure intention: if there is chaos, it is authored chaos; if it is ugly, it is designed ugliness; if it is absurd, it is willed absurdity. Singapore represents a unique ecology of the contemporary.' (Koolhaas, 1995)]

What better way to WALK away from that — by running.

RUNNING (IN) THE CITY

RUN! RUN! RUN! Weave through the crowd. [wordplay sport, trans-port] JUMP traffic lights. LEAVE NO carbon footprints. DRIVE, NOT a car, but your body, which IS a beautifully-tuned running machine tailor-made for endurance running. FOLLOW in the footsteps of our ancestors who began running TWO million years ago as a means of survival, to hunt for food. [Bramble & Lieberman]

Follow ALSO in the footsteps of the Chinese wanderers and re-imagine your body as a MAP OF THE WORLD, a microcosm of EVERY facet of the cosmos. Each and every part of YOU bears a social, political, spiritual correlation with the world. At the same time, the WORLD IS your BODY. That curvature, that's your spine. The mountain, your head. [Kohn, Schipper, Lao Zi et al] So, your body is the world, the world is your body. How you govern your body is how you can govern and transform your world. Life is a dynamic two-way street; to cultivate the world, you must cultivate your body.

[CF quotes: We 'can and should' 'wander' among these landscapes, and 'make their acquaintance and feel at home' in oneself as the universe, advises Daoism scholar Livia Kohn (1993, pp.102-174).

'Landscape and body recursively intertwined, both constitutive and constituting, and always in a process of (re)formation' (Waterton 2013).

'Extensions of the body and mind, and vice versa' (Waterton 2013 via Thrift and Dewsbury 2000)

'We as researchers have to be prepared for the landscape to 'answer back' (Waterton 2013 via Thrift 2008).

Daoist scholar Schipper 1994: While we are 'influenced and moulded' by the environment, the 'flow of influence' can be 'reversed' for those who grasp both the ways of our body and 'the laws of nature'. Only then are we no longer 'simply the product' of our environment, but are able to 'dominate and transform' it.]

'CULTIVATION exercises' are recommended. However, they are all TOO exotic — EVEN for me. [taichi et al] I prefer something NOT TOO OFF the beaten track, yet also NOT RUN of the (tread) mill. [BBC/Run England running article again]

SO, MAKE transient passages through varied ambiances. RUN, don't walk. PLAY with your speed. Activate the 'fartlek-dérive' or speed-play drift. [Benyo & Henderson fartlek explanation; Situationists' dérive']. ANIMATE the city. SLIP into unknown alleyways. Cut freely across the urban space. Fast slow, slow fast. DRIFT IN, OUT, as the city come IN, OUT of focus. Sharpen your senses. Each run MAY reveal NEW SIGHTS and NEW INSIGHTS of the city. With every step you are making your mark, assembling a new MAP, your OWN ever-changing diagram. Running is your navigation app that orientates and RE-ORIENTATES you, so that the city, remains EVER in transit, transitional transitory.

Be a child, again. PLAY hide-and-seek. OUTWIT the CCTV cameras shadowing you. Register as a blur and register your opposition to bureaucratic planning. Run away from the reins of your parents, teachers and BIG BROTHER. BE WAY-ward! Ill-disciplined. Restless as if homeless. FOOLISH. Ignorant. Stupid. MIXED UP. CRUDE. MISCHIEVOUS. GIDDY. This giddiness is CRITICAL! [‘Like a child that has not yet learnt to smile, restless as if I have no home to return to. My mind is that of a fool – ignorant and stupid! Other people are clear and have reason; I alone am mixed-up, foolish and crude.’ Lao Zi chapter 20, 500BCE] HAVE FUN. Be an OLD CHILD! [literal translation of ‘Lao Zi’]

RUN! RUN! RUN! in ‘exotic’ cities. DEPLOY play, spontaneity and festivity. [Johan Huizinga and Henri Lefebvre] Gain a revolutionary perception of the city. [Ford] Open your sweat pores eyes, ears, heart. Re-position yourself closer to the ground. Come face-to-face with ‘un-Photoshopped’ SIGHTS whitewashed from DOMINANT narratives, and SITES otherwise SIDE-stepped when travelling in a tourist bus. RUN away from the TOURIST GAZE. [Urry]

Follow your BELLY KNOWLEDGE, YOUR GUT INSTINCT your INTUITION. [Daoist notion of wuwei] Re-interpret the world and how you engage with it with naturalism and playful freedom. [CF definition of wuwei by CY Lim: as technology that empowers you to radically re-interpret your world] For added kicks, throw away your map! GET LOST - LITERALLY! [like the Situationists]

RUN RUN RUN! and MOVE AWAY from being seen as an exotic stranger. [CF London Mayor Boris Johnson quote: to delineate a ‘slow lane’ for tourists and another for ‘hurried residents and workers’] When you run, your body language CAN COMMAND a level of authority. Locals may EVEN ask you for directions — EVEN if you execute ‘difficult actions’ and cannot distinguish right from left. [Dyspraxia definition: ‘Inadequate sense of direction. Difficulty distinguishing right from left means map reading skills are poor’]

RUN! RUN! RUN! and subvert the male gaze, TOO. Announce that YOU are in charge of your own body your own environment, your own fate. You’re outdoors, ACTIVE, not submissive, not domesticated. Stick 2 fingers – and ten sweaty toes up – at the BY-standers watching from the SIDE-lines. Every step you take shouts: ‘I OWN this city!’

ACTIVATE your body as the most rudimentary and potentially most powerful MEDIUM OF SURVIVAL [CF Bramble & Lieberman], and SIGHT / SITE of protest. HUFF and PUFF. KICK your legs high. CUT ACROSS THE SHOPPING DISTRICT. DEMONSTRATE your refusal to BUY INTO the authorities’ business ideas and urban plans. CALL everything into question. [‘Drift = a revolt against the spectacle’, states philosopher Raoul Vaneigem, ‘calling everything into question’] STAGE a playful revolt against the spectacle. Make a revolution of everyday life TRANSGRESS the alienating spectacle. TRANSCEND THE STATE-RUN EXTRAVAGANZA. ACTIVATE RUNNING as a playful constructive behaviour for revolt. [CF bring about ‘a revolution of everyday life’, so as to transgress the alienating spectacle of media-saturation, commercialism and mechanisation of the city (Debord 1995; Debord 2006; Sadler 1999; Ford 2005). Drift: ‘playful-constructive behaviour’ (Debord)]

Although NOT AS STRIKING [self-immolation], less monumental [hunger strike; suffragettes] and not quite VISUALLY-ARRESTING [Femen] as other forms of body

protests, running's ubiquity and BANALITY MAY PREVENT you from a RUN IN with the police, especially if it's a city in which protests are OUT-LAWED [Illegal: any public gathering of 5 people (Attorney-General's Chambers 2008)] THUS making it a POTENTIALLY POWERFUL PERSONAL AND POLITICAL, PERFORMANCE/EXPRESSION of your AUTONOMY.

Demanding NO skill whatsoever or any special equipment — even shoes are optional — running is as “NATURAL” as it gets. [wuwei] [‘Running demands no skill at all.’ (runner-physician Mike Stroud, 1999)]

RUN! RUN! RUN! Demonstrate your ‘opposition to authority, government, coercion, and normal socialisation in values’ but with a ‘distinct ambivalence, with the use of poetry and parable’. [Hansen, wuwei] RUNNING CAN BE YOUR political MOVEMENT, your GENTLE anarchy, your tool of resistance.

RUN RUN RUN RIOT! STIR THE STALE AIR. Smash the deadlock. Do NOT LET THINGS COME TO A STAND-STILL. Do NOT TAKE THINGS LYING DOWN. Do NOT SIT AT YOUR ARMCHAIR GET ON YOUR FEET! GET THINGS MOVING! Stagnancy is death! Movement is LIFE! [Lao Zi: ‘We are soft and nimble when living, but firm and rigid when dead. Thus the firm and rigid are the companions of death; the soft and nimble are the companions of life’. Blaise Pascal: human beings’ nature ‘consists in motion; complete rest is death’. Nick Lane: ‘Movement: The Power and the Glory’ in *Life Ascending: The Ten Great Inventions of Evolution* (2009, pp.144-171): Motility not just transformed, but completely ‘transfigured life’, that is, to rebuild it something more beautiful than before.] RUN your own STATE your state of mind, your state of being. REFUSE to TOE THE PARTY LINE. RUN AGAINST being run. Running is your PLACARD to scream, ‘Stop STEPPING INTO my personal world! Stop running my life!’ [Modified placards of images from 2010 London students mass protest]

MAKE a scene. *En masse*, BECOME a scene to rival that crafted by the state. Ally with other runners. Take over the streets. [Critical Mass; Revolting Kaidie image]

YES, there HAVE been SETBACKS. [Burundi jogging ban] There HAVE been DIFFICULTIES. [Boston marathon bombing] BUT this SHOWS that THE SHOW MUST go on. So, TAKE UP ARMS. [Palestine’s Right to Movement marathon] WITH YOUR FEET! HAND IN HAND! RUN! RUN! RUN! [other examples from groups that use running as critical strategy, eg Goodgym, A Mile in Her Shoes, Free to Run, RUN! RUN! RUN!]

PUSH on, don’t get faint even when it hurts. On that toughest mile, just when you think that you’ve hit a wall, someone will be there to cheer you on. WE WILL carry on. Race. Strive. [‘We will all be with you as you learn to stand and walk and, yes, run again. [...] Your resolve is the greatest rebuke to whoever committed this heinous act. [...] We will finish the race. [...] [We will] push on, to persevere, to not grow weary, to not get faint even when it hurts. On that toughest mile, just when we think that we’ve hit a wall, someone will be there to cheer us on and pick us up if we fall. [...] We carry on. We race. We strive. [...] [The] world will return to this great American city to run harder than ever and to cheer even louder for the 118th Boston Marathon. Bet on it’. (Obama, 2013) (after Boston Marathon bombing)]

FORMULATING THIS DISCOURSE IN A RUNNING MANNER

[From hereon, wordplay; play with Prezi tricks of zooming in and out, different ways of revealing and combining texts; references to concrete poetry and intertextuality; thinking in space, THINKING IN PICTURES; ASSOCIATIVE thinking. Running as METAPHOR. revealing dense, inter-linked concept maps et al]

HERE we are, NEAR the finishing line of this presentation. [time-line / dead-line / FINISHING LINE / STARTING POINTS / POINTS OF DEPARTURE] It has been a SPRINT through zones and timezones, zone of contact zones of conflict lines of division. We have — metaphorically / hopefully / possibly / maybe — CUT ACROSS, BACK AND FORTH, DRIFTED, FART-LEKED, NEGOTIATED, INTERROGATED, TROUBLED some of these these SITES and SIGHTS, and their boundaries, purposes, DRIFTS, POTENTIALITIES. [Prezi explores materialities of site of conference/performance: on images of the room, floor, projection etc, mark where 4th wall is; where ‘audio space’ is; the ‘unsaid’ etc, drawing our attention to aesthetics and power dynamics of the presentation space that are taken for granted in academic settings]

IN THE PROCESS, we SCAMPERED THROUGH SCHOOLS of THOUGHT old, new, east, west, PICKING MIXING MAPPING CORRELATING COLLAGING JUXTA-POSING ORIGIN mid 19th cent. [(earlier (Middle English) as juxtaposition): from French juxtaposer, from Latin *juxta* ‘next’ + French *poser* ‘to place’] RE-ORDERING, A MISH-MASH HOTCH-POTCH SPICY HOT POT HEADY COCKTAILS, of not just theories but practices [PRAXIS = PRACTICE. Waterton 2013 on Michael Carolan’s 2009 exploration of countryside: ‘making knowledge through doing, not only through human agency but by focussing upon how that agency interacts with non-human or post-human elements, too.’ ‘For him, it is a negotiated practice, with landscapes and place subjectively produced, encountered and understood through action’] to COLLAGE THEM INTO THIS DIS-COURSE. [including digital aesthetics, the ancient Chinese philosophy and practice of Daoism (Taoism), neuroscience, etymology and philosophy.]

As we RAN from PLACE to PLACE [Latin etymology of ‘discourse’] we did so not just with our FEET but HEAD [*dao* Chinese character, composing of radicals of the head and motion verb of the feet] and hopefully in a state of INTOXICATION [CF Tarahumara’s home-brewed corn beer, and Daoist masters’ home-brewed wine] a GIDDY EUPHORIA [Runner’s high = ‘euphoric state from long distance running.’ (Henning Boecker et al 2008)] a DELIRIUM, FUELLED by the RUNNER’S HIGH. [Alan Turing; Lola of *Run Lola Run*]

(RE-)PRESENTING RUNNING

In the spirit of this DIZZY SPIRIT, I hope that MY DISCOURSE ABOUT RUNNING VIA RUNNING SUGGESTS that running CAN be considered as something MORE than an exercise [physical, academic] and as a TECHNOLOGY [CF *techne* = art and skill], AN APP, a creative and critical TOOL-KIT, that YOU CAN ACTIVATE to FIGURE out, WORK out, work THROUGH, work WITH or work AGAINST the world [CF artist Jun Nguyen Hatsushiba’s *Breathing is Free* 2009; CF fictitious runners Lola of *Run Lola Run* 1999 and Colin of *The Loneliness of the Long Distance Runner* 1952] so that when you RUN IN the city, you FEEL that you RUN it, that you ARE in control. [Movement as a way of making sense (Husserl);

‘Landscaping’: simultaneous and ongoing shaping of self, body and landscape via practice and performance (Wylie 2007, Lorimer 2005, Macpherson 2010)] Thus, the city COMES ALIVE as your PLAYGROUND, your mise-en-scene gallery, soapbox, The WHOLE world is in your hands, AND FEET.

But, DON’T take my word. [CF Lao Zi on distrusting words, anti-intellectualism] Feel free to recycle and ADAPT my map. [PREZI: site of CONVERGENCE, DIVERGENCE] No, this one. [click through vast array and permutations of different maps within Prezi. ZOOM IN OUT different maps on my PREZI.] Actually, I suggest, NO, INVITE you to HACK into all this. Make YOUR OWN collage. YOUR OWN MAP. [Alan Latham et al 2009: ‘A diagram is a representation that stands in for - and takes the place of - something else, to which it then refers’.] After all, it’s YOUR CITY, YOUR BODY. [CF Daoist body =world = body again].

And, to be honest, if I were YOU, I wouldn’t TAKE advice from someone who EXERCISES BAD ACTION and whose perception is, at best, DODGY [DUS = BAD or DIFFICULT; PRAXIS = ACTION] [Dyspraxia UK: ‘affects muscle co-ordination and perception (vision, hearing and the awareness of where your limbs are in space)].

I also really wouldn’t trust someone who is CHRONICALLY ILL-DISCIPLINED and who routinely gate-crashes parties. [cow again. Dis-stress. Tres-pass. Passer-by]

NOR would I trust an artist with tools of her trade. [CF Eisenstein montage, 4th wall Brecht, show floor, room etc and mark STAGE, MISE-EN-SCENE, DETACHMENT, IMMERSION, mark AUDIENCE space, mark betw us INVISIBLE space, INEXPRESSIBLE, INEXPLICABLE, TEXT, SUB-TEXT, SUB-TITLE, UN-SAID, OVER-EXPLAINED, over rationalisation, over intellectualism, compulsion to analyse, LOGOCENTRISM; Lao Zi: DAO can’t be dao-ed, FORM VS CONTENT, FORM = CONTENT. ‘STYLE of thinking’ = THINKING. PLAY, WORD-PLAY. AMBIGUITY. CONCRETE, ABSTRACT, CONCRETE POETRY. CONSTRUCT, DE-CONSTRUCT. CON-STRUCT. LIMINAL, Japanese aesthetic notion of in between *ma*, PERFORMATIVE space. AESTHETICS, KINAESTHETICS = the pleasures and pains which follow the movement and displacement of people, objects, information and ideas (Law and Urry 2004)]

FIND YOUR OWN WAY

So, FIND your own WAY, OR WAYS, or courses of action — all TEN THOUSAND of them. [CF Daoism’s metaphorical ‘10,000’ things and Daoist scholars’ recommendations about ‘10,000 ways’ to the mountain top, and more than one mountain]

Enough talking. Let’s WALK or rather RUN the talk.

Thank you very much indeed.