Scrape

A paved surface; a hard covering laid on the ground, usually on a prepared bed of hard core; (also) a similar covering formed of a layer of cement, concrete, asphalt, etc. Or to pave: to cover (an area) with a pavement; to cover as though with a pavement.

The material of urban and suburban environments, pavement extends far beyond the scope of the body. As surface, pavement records; gathers evidence: a spill, litter, skid marks, graffiti, chewing gum, a cigarette, mud and water tracked across, leaked oil, potholes, wear… Unlike paper or canvas, pavement is not merely an object within a larger space. It is the primary surface upon which (sub) urban space is encountered and navigated.
Through scale, pavement displaces the control of the body as mark-maker and manipulator. Retaining the by-products of transportation and movement—grease, wear, trash, spills—pavement documents. Traces of movement accrue and obscure one another. Pavement thus becomes legible; a marked surface.
Like pavement, which at once harbors mark and is the object of perception, the body functions as double lens: simultaneously, within a -scape and itself a -scape. The body is a position from which seeing and sensing of space occurs and, at the same time, a field to be perceived.

-scape:
Forming nouns denoting a view, picture, or (literal or figurative) landscape of a type specified by the first element, as cityscape n., mindscape n., moonscape n., etc.

Landscape:
A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery. A tract of land with its distinguishing characteristics and features, esp. considered as a product of modifying or shaping processes and agents (usually natural).
To represent as a landscape; to picture, depict.
A representation echoes the source of perception. It reaches, pointing towards an elsewhere.

Escape:
To gain one’s liberty by flight; to get free from detention or control, or from an oppressive or irksome condition. Mental or emotional distraction, esp. by way of literature or music, from the realities of life. To get clear away from (pursuit or a pursuer); to elude (a person’s grasp); to succeed in avoiding (anything painful or unwelcome).

A landscape // a paved-scape to occupy, encounter, navigate, escape: collaborative canvas, document, or record, not intended for beauty nor significance. What would happen if we began to look at it as such? To point to our own looking?

*To essay: a frame*

Asking without the assurance of an answer. Control inverted. The ‘speaking’ of the surface is not only by choice. A mark-making occurring from the whole body can’t be turned off and on; one can’t do anything but mark, noticed or not. Cannot. Turn the body off.
Mark:
To put a mark on; to identify or characterize with or as with a mark. To trace out boundaries for; to plot out (ground); to set out the ground plan of (a building); (fig.) to plan out, design. To make a mark or marks on (something) by drawing, stamping, branding, cutting, staining, etc. An object marking a boundary, terminal point, or other geographical location. An object which serves as an indication of direction or position; a landmark or seamark.

To be of both and lost. To cut across an intersection, parking lot, road, median... an accident. To document. To hold all this.

An intersection on the way to something, but not something. Do all the angles exist in one place?

A line transformed by this kind of place // space // study // examination // way of thinking // paragraph: the shifting frame // stammered // half-filmic frame-lens. Eventually encapsulated by a beginning and end unless—
Again

Sometimes I get the sense that the surface of writing is outside itself. That paper and screen are assumed like canvas and paper are assumed. When can we talk about the hand in a book. About the relation of mark to surface. Mural, machine, wall laid down flat.

Surface:
To bring or raise to the surface. To come to the surface, esp. to rise to the surface of water. Also in figurative contexts. To give a (particular kind of) surface to; to cover the surface of (with something); to smooth or polish the surface of. Of a thought, emotion, etc. To arise in the mind or consciousness; to rise, well up.

Extending between and across a boundary // Becoming apparent from a position above, as in ‘she surfaced in the ocean’ // a sort of resurfacing. To make something visible as surface. Plaster between; fill a fissure.
Pothole:
A depression or hollow forming a defect in the surface of a road, track, etc. caused by the expansion and contraction of water beneath pavement and the weight of traffic upon a weakened surface.

Indentation. Text-wrapping—layered—crossing crossed again—

· use mark · wear mark · potholes · rubber skid mark · trash · gravel · salt · sediment · was here ·

Intersection:
The place where two things intersect or cross, spec. (chiefly N. Amer.) = cross-road n. 2; Geom., the point (or line) of intersection; the point common to two lines or a line and a surface (or the line common to two surfaces) which intersect.

· use mark · wear mark · potholes · rubber skid mark · trash · gravel · salt · sediment · was here ·

A mark-making occurring from the whole body, without, without… A wall laid down flat. To point to our own looking. When we look and say art. A walk through this. To materialize. To make something physical.
Bipedal:
Having two feet, two-footed, biped; spec. designating a reptile that uses its two hind feet for walking or running; also denoting this method of movement.

Bipedality:
The quality of being two-footed.

Crossing crossed again. To see something in another. Double-vision a blur. Where does writing take place?
Begin again with mark

How may pavement be seen as a surface of performance, marked by movement. A loose choreography, goal and object oriented, between here and there. A space of not; not yet; not there; not somewhere else. A mapped space of waiting.

The assumption of the automobile, bicycle, legs and feet.

A series of locations, coordinates, reasons.

To cut across

To be of both.
How far does this writing spread: what’s the difference between marking the actual surface and marking one from another context // to bring one surface to another // does this not spread // To bring the artifact into the gallery; the photograph into the essay. Do all the angles exist in one place. An imbalanced balance scale. Extending as far as it’s allowed; detail accounted for.