

This routine is structured around a series of repetitions. Tracing, reproducing, and reenacting the motion that precedes the sign; that outlines the programme. A physical insistence, going over the same spot by activating specific groups of muscles, fine-tuning that musculature until realising a model for dexterity.

The precision of the stroke reflects the physical condition of its author. Precisely tracing the dotted line is also making the dots disappear, hiding them, pretending nothing had happened. Those guides that delivered the sign are now invisible, and with them so are all deviations from the preferred form. A self-contained form that leaves no space for doubt.

He kindly asked him to stop drawing with hairy lines. Those shaky discontinuous lines one usually starts using when first trying to draw accurately. As if that segmentation of the line resulted from paying more attention or being more precious, and not from a constant state of doubt.

Faltering, trembling, or mumbling; physical manifestations of doubt. Bodily intermittencies that can also appear as a sign of poor physical condition when making an excessive or unfamiliar effort. Muscles tremble when they cannot coordinate in the appropriate way and forces are exerted in opposing directions. A twitch that disfigures the intended action. Illegible script engendered by listlessness, a posture that demands an unsustainable tension, hesitant scribbling that depicts a scene, difficulties in pronouncing the *r* sound.

Faltering always produces an excess, an overrunning of the dotted line, a distancing from the projected shape. With these deviations being accidental in nature, the excess possesses an unexpected quality that escapes any systematization. The hairs or minute fractures in which the line's been broken into are excessive, in the same way, a particular handwriting style or a voice timbre is also an excess. This shift toward the particular that lies within the gesture is what lures us away from the sign when we focus on the exuberance of expression.

I really can't stop thinking about the way in which he uses his mouth when speaking. No matter how hard we try I can't recreate the same sound.

The body, once a site of congestion, saliva, and stumble, is now also the measure for a specific training programme, one that finds its objective in the accidental. Signature forgers and professional impersonators are experts in replicating excess. Training the body in recognizing the particularities of expression and then faithfully reproducing all the nuances that were originally unintentional. Assimilating the incidental on a case-by-case basis. Urging the excessive stroke to attain the exact congealing consistency

An exercise on insistence for the systematization of expression, filling all the pages by repeating the same scribble.

