

everybodys publications



**everybodys
performance
scores**

everybodys publications
www.everybodystoolbox.net

Edited by

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2010

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De : Mette Ingvartsen
Objet : **EVERYBODYS performance scores**
Date : 18 février 2010 17:30:20 HNEC

► 1 pièce jointe, 638 Ko

Dear friends and colleagues.

Everybody's publications continues....This time we would like to invite you to contribute to the collection of performance scores that aims to give an overview on the current state of the performing arts. Addressing questions of notation, reproduction/interpretation, documentation, history, score independence etc the collection seeks to reveal different models and approaches to work.

We invite you to

- contribute scores you have already written for previous projects
- use the invitation as an opportunity to document and reflect back on work you already did
- invent new scores for future works yet to be made
- you can also contribute scores from pieces you have performed in or you have seen

The contribution can be anything from pictures, texts, scans of drawings to anything else that can be printed in BLACK and WHITE. The publication will be an A4 book format and we ask that you contribute a final pdf that will be printed as you submit it.

The pdf should contain

- the name of the person who wrote the score
- the name of the piece and its author and its year of creation. (future pieces and unused scores are also possible)

As we are for the moment a group of people working on this publication, the first deadline will be friday next week, the 26th of february.

Looking forward to hear from you,
All the best

Alice Chauchat, Zoë Poluch, Kim Hiorthøy, Mette Ingvartsen, Nadja Hjortøn, Stina Nyberg
www.everybodystoolbox.net

Ten statements on why to make a book on scores

We make this book to stimulate the culture of writing within the performing arts.

We make this book to encourage authors, performers and spectators to take up the activity of writing scores for pieces they have made, performed or witnessed.

We make this book to make choreographic know-how visible and accessible.

We make this book to address issues of longevity, life span, re-construction and adaptation of performances.

We make this book to share techniques of creating, documenting, promoting and developing work.

We make this book for the performance community to understand, criticize and discuss each other's work.

We make this book for the ideology underlying choreographic practices to become transparent. We make this book to question notions of authorship and ownership in choreography.

This text is a written documentation, a collection of notes, a list of sources, a performance score and a description of the piece Opening by Mette Edvardsen.

The piece premiered in 2005 and was initially staged as a solo performance in large theatres. In the second, longer version taken up in 2006 there was a second performer entering after about 45 minutes into the piece and performing the remaining 15 minutes alone until the end.

Performed by Mette Edvardsen and Nienke Reehorst/ Lights Jan Van Gijsel/ Sound Philippe Beloul/
Production Helga Duchamps/ Supported by Norsk Kulturråd, Fond for Lyd og Bilde, Fond for Utøvende
Kunstnere and Les Ballets C. de la B.

Text written by Mette Edvardsen
First published in 2006

NOTES

Opening.

Curtains are open, stage is almost dark and empty, houselights are on. Audience is coming in. The sound of people finding their seats. Voices. Suddenly the houselights are cut, the stage is dimly lit, and the performer appears from the right with the back to the audience. Slowly moving from right to left, both arms reaching up, body hanging / leaning on the backdrop as if sliding down the walls of a corridor, until disappearing out of view on the other side.

Footsteps. Running. Shots. Fall. Fall. Falls through the curtain of the backdrop. The dead body is half visible, partly covered by the curtain and still in dimmed light. Silence. Lying face down on the floor. Heavy. The body is being pulled away, into the darkness, into the curtain, backstage. Houselights come back on.

Performer appears from the back corner on the left side, crosses the almost dark empty stage along the side, reaches into the wing downstage to pick up a microphone, and walks to the centre up front addressing the auditorium.

(My Eyes See Your Faces. There are many of you.

Now a light is put on me as well, from the front, and You can also see my face.

I am still catching my breath from the running in the opening scene.)

PERFORMER: (*announces*) Ladies and Gentlemen, I am sorry to tell you that Miss Page is unable to dance tonight, nor indeed any other night. Nevertheless, we've decided to present the piece [The Red Shoes]. It is the ballet that made her name, whose name she made. We present it because we think she would have wished it.

The performer places the microphone back in the wing, and turns around.

SLOW 1EATH. (*slow feet*) I count to 42, a minute for me. Leaving the same direction I came from.

Houselights going up in 3 seconds to full.

MUSIC: *small orchestra softly tuning up.*

(In the first version of the piece this was the first opening scene. As the audience had entered, houselights on and front curtain closed, the orchestra would be played from a CD player, tuning up. Mainly the audience would keep on talking with each other until running was heard behind the front curtain, then shots, the orchestra stopped playing, and a person fell through the front curtain. Later on she was pulled out by someone from behind the curtain.)

(WORDS: Please! [*Tuning. Louder.*] Please! [*Tuning dies away.*] How much longer cooped up here in the dark?)

House lights off. (Darkness at last. The piece is about to start.)

Lights on stage. Cross-fade to General light I.

Scene: for the time being, an indeterminate space,

Looming. (A vague first appearance of an object seen in darkness or fog, especially at sea.)

(I crawl under the dance floor from behind the wings making my way towards the opening I have prepared for my entrance on stage.)

Performer appears from a crack in the floor, centre stage left. From a small tunnel underground, seeking the light from outside, out of the dust, sliding and pulling the feet up close. (She seems a little bit smaller in size than the previous one.) Sitting. Leaning back onto hands. Comfortable. Looking. Or thinking. Waiting. She stands up, as if from an impulse, and walks determined over to the wings, crossing the stage. Picks up microphone and stand, and places it downstage right. With a quick glance out on the audience, holding the microphone and stand with one hand, trying to speak convincingly and matter-of-factly:

PERFORMER: I've never been more ready in my entire life to do this right now. Never.

Quick turn back, running upstage. Stop. Enter stage right towards centre, turn towards audience, and stop with feet coming together, right hand settling the whole movement of the body at last. Contained. Open. (Looking out at the people in the auditorium at a comfortable distance.)

PERFORMER: The first time - I performed this dance – it was four and a half minutes long – to The Grateful Dead - uncle John's band – the next time – it was 55 minutes long – and in silence –

X (drawing a cross on the floor)

Step right – left – right, balance on one foot.

Lights making space tilt slightly. BALANCE. STOP. WALK.

Walking off stage. Sitting at the feet of the audience. In the middle. Really close at their feet. Watching the stage. Audience looking at performer looking at the stage. Performer looking at the performance on stage trying to be one with its audience.

Enters the dancers! Hands in the air counting five, six, seven, eight!

Ducking down while moving up to the microphone, then straighten to add:

PERFORMER: This is a true story, I can swear to you. I've changed the names, of course, the places, the time periods, the professions, the dialogues, the order of events and their signification, and still – all that I will tell you is true.

Being on the spot. Standing still. The spotlight hits and blinds the eyes. Face moves.

Counting in 'one, two, three' looking side. Face front and count downwards from ten..

PERFORMER: (narrative tone) Ten, nine, eight, seven...six.. Nothing. Go off. (Gone).

The explosion: BANG!!! (The sound of an explosion.)

(Here I have a small moment to myself in the wings while I quickly change shoes from green to black. In the theatre the colour green means bad luck. I was told that in Spain it is the colour yellow.)

Curtain.

1. Faint light on stage [littered with miscellaneous rubbish]. Hold about 5 seconds.
2. Faint brief cry and immediately inspiration and slow increase of light together reaching maximum together in about 10 seconds. Silence and hold about 5 seconds.

3. Expiration and slow decrease of light together reaching minimum together (light as in 1) in about 10 seconds and immediately cry as before. Silence hold about 5 seconds.

Desert. Dazzling light.

The man is flung backwards on stage from right wing. He falls, gets up immediately, dusts himself, turns aside, reflects. [Whistle from right wing. He reflects, goes out right. Immediately flung back on stage he falls, gets up immediately, dusts himself, turns aside, reflects. Whistle from left wing. He reflects, goes out left.]

Immediately flung back on stage he falls, gets up immediately, dusts himself, turns aside, reflects. Whistle from left wing. He reflects, goes towards left wing, hesitates, thinks better of it, halts, turns side, reflects.]

(It used to be the stage technician that really *pushed* me in from the wings on the second ‘flung back on stage’. Later I kept only one time. I think next time I will repeat the action again.)

(How long I can hold my breath after an exhale?

First nothing. Water comes into the eyes. Then dizziness. Grasping after air.)

PERFORMER: (*Catching the breath, breathing in several times, after a long holding of breath.*)
...hhhaah-hhaahh! hhaah-hhaahh! .. hhaah-hhaahh...

Tries again. Deep inspiration. Exit left wing while holding breath.

Scene. Light shining in a slow build-up reaching maximum at about one minute. The sound of birds singing audible half way into the fade-in of the lights and going for another 45 seconds.

BIRDS: (*the sound of birds singing*)

Cut. Light change. A shoe, one, flies in and hits the floor.

A dog. Crossing stage from left to right on all four.

Raeppaer walking on two legs backwards, from stage right, making a curve going front. Stop.

Enter. Blackout. Exit. Lights. Enter. Look out. Blackout. Exit. Enter with lights. Look out. Stop front. Blackout. Exit. Enter. Stop front. Wait. Lights. Blackout stage left. Wait. Lights.

Performer takes out paper from pocket, goes to microphone and reads.

PERFORMER: Some of the [Menander’s] text from the early part of the play is missing. In order to provide a continuity of a complete piece, the present translator has filled in the gaps with invented material of about the same length. All such material appears in brackets.

Act one.

Athens. (

SLOW _2ATH. (*dragging steps*) About one minute. (Cued by the music.)

Bells. Echoing voices. Leaving into left wing.

Intro. The band enters through the speakers on stage. Cut. Immediately followed by performer entering directly approaching the audience.

P: I would like to begin at the beginning...

Curtains closing.

Houselights up. Doors open. Bells. Echoing voices. Wait! (Les sonneries du théâtre.)

Track # 10 repeats coming from the foyer bar this time.

Doors are closing. The last person finds his/ her seat.

P: House is open! (*'The technician' enters the stage through the closed front curtains.*)

Houselights down. A moment of quiet darkness before the curtain opens.

(*Behind curtain: Replacing the shoe to position upstage right.*)

Curtain opens. General light II. A disappearing figure running across, out stage right.

Running. Footsteps. Tracing the walls of the theatre. (Putting my stop-wrist-watch on now, because I won't have time later.) Covering the whole backstage area, out of sight from the auditorium. Step, step, step. One more time.

Entrances. Tracing the middle line. Crossings. Facings. Looking. Leaning. Directions. Measuring. Back to front. Sideways step, two, three...four.

(*Footsteps are being heard from behind the backdrop crossing from stage left to stage right, then cease.*)

You must have made your entries from the rear
, between the curtains, out
of nothing You appear and reappear.

I pass, You vanish necessarily.

Enter stage left, to exit immediately.

Enter.

Stage manager enters front stage left carrying a wooden stick, nods on cue from the house technician and gives three knocks with ‘le brigadier’. (One for the Queen, two for the King, and three for the Audience.)

(Now time is tight. At once put the stick down to the ground without making sound, and move from first to third wing in order to make the next entrance.)

Soft but visible light change.

Enter stage left on a diagonal. Arms swing, step, step, skip, look back, fall.

Sitting in 4th position. Followed by a sharp light change.

A country road, a tree, evening.

[Performer], sitting on a low...is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again. As before. Repeat. (Waiting for G.)

The first movement of Beethoven’s symphony N°3.

Getting up to leave in 3 seconds. Gong goes GONG! *Immediately followed by a sharp light change, same as before.* Cut. I slip and fall. I pose and correct. I rectify and hold one second. I get up and start stopwatch: Bi-i-ip.

Off jardin.

Heard from the wings: SCREAM!! (*a loud scream*)

Pink light washes over the space.

Enter from stage right. Jumping. (This always makes me smile.) Counting. I am not thinking about time here. Only counting. 100. I jump another 20. Then I leave.

SPECIAL LIGHTS FOR THE LEGS: (6 or 8 pars top down ½ - 1 meter away from leg)

Enter Richard, Duke of Gloucester, alone

RICHARD

Now is the winter of our discontent.. (*as subtitles – projection onto backdrop*)

Elements. Evening light. Dreamer. His dreamt self. Dreamt hands right and left. Last 7 bars of Schubert’s *Lied, Nacht und Träume*.

Lights: only backlights, low intensity.

Performer hardly visible standing upstage far left. Breathing.

Stage in darkness. Dark. 5 seconds. 3 steps forwards. Slow motion. Ways of dying. Image to create movements. Black! Lights fade in just enough to hear the sound of projectors buzzing. Then off. Silence.

Removing props quietly in the dark. Long pause.

PERFORMER: “Wait! Wait!” (*whispering from behind the wing*)

Light enter.

GENERAL LIGHT: S – P – A – C – E (*The space appears, stays for 3 seconds, then out.*)

Performer enters the space in darkness downstage right together with lights in a slow fade in, and walks counter clockwise in a circle tracing the periphery of the performance area.

Continuing together with the increasing lights 4 to 5 rounds then leaves upstage left.

A hard cut. All the stage lights come on at once. (Performer passes behind the wings from leg 4 to leg 5.)

THE BIG DIAGONAL. (*Drawing a diagonal line running through the building.*)

Performer storms from the right corner in the back crossing to the front left continuing into the audience and through the auditorium.

Entrance: Performer arrives from the main entrance door of the theatre and walks through the audience space and up on stage.

Enters into the lights and looks out on the audience.

PERFORMER: (*casually into the mike*) In order of appearance:

SLOW __3TH. (*dragging feet*) I am no longer there. (I stop counting.)
(Leaves,...then leaves.)

*Performer enters from the left and lies down on the floor with head pointing towards audience and feet pointing upstage. Lying on the back looking up into the tower. Pause.
Sitting up. Leaning forwards onto hands. Comfortable. Waiting. Or thinking. Looking to the left.
She stands up, as if from an impulse, and
walks determined over to the wings, crossing the stage. Picks up microphone and cable, and places it down on the floor making a line from the right side towards the middle.*

NOTE

~~This [scene] should be played on a low narrow platform at back of stage, violently lit in its entire length, the rest of the stage being in darkness. Frieze effect.~~

A is slow, awkward (...), absent.

Enter stage left up side down crossing over to the opposite side. Walk the line.

A late evening in the future.

The stage is empty and the lights are out.

SPOT ON. SPOT OFF.

Light. (General light II, a bit lower.)

Performer comes in and lies down with the front down to the floor facing the wings stage left.

Go out audience left.

(Faint from the loudspeakers)

How can I just let you walk away
Just let you leave without a trace
When I stand here taking every breath with you
You're the only one who really knew me at all
How can you just walk away from me
When all I can do is watch you leave
Cause we shared the laughter and the p..

Shortcut. Circle a leg.

Scene: Argos, before the palace of King Agamemnon. The watchman, who speaks the opening lines, is posted on the roof of the palace. Clytaemestra's entrances are made from a door in the center of the stage; all others, from the wings.

When arriving up front, turning away heading for wing upstage left before steps interrupt.

SLOW ____4H. (*Brief drag offeet. Fall dead.*)

(*Pause.*)

From position lying on the floor upstage left with the front side of the body to the ground, one arm and one leg slightly bend.

PERFORMER: (*loud*) Black! (Wait.)

Emerging of small movements, arm preparation to flip around to the back.

Performer stands up and walks to the curtain opening in the middle of the backdrop, enters opening while quietly announcing the remaining time, in a 'last call' kind of manner.

PERFORMER: Five minutes! (*Then disappears behind stage.*)

A large open space. On one side, the door of H' house. On the other, the gateway of the Underworld. Enter D wearing [an orange t-shirt] a yellow costume covered with a lion-skin, and carrying a club. Behind him, loaded with luggage, enter X on a donkey.

Movement: this consists in simple sideways rising of arms from sides and their falling back, in a gesture of hopeless compassion. It lessens with each recurrence till scarcely perceptible at third.

Cross stage to pick up the microphone, making the side of 'cour' be your front (and 'jardin' your back). Place microphone facing your font. Addressing 'cour' for the whole duration of the piece.

Act one

PERFORMER: *Upon entering the theatre, the audience finds the curtains already raised and the stage in the way it is during the day without the scenery in view, semi-dark and empty, [so that from the beginning the audience will have the impression of an impromptu performance.] Two sets of stairs, one at the right, the other at the left, that serve to connect the stage with the theatre hall. On the stage the cover for the prompter's box has been removed and is to one side of the opening. On the other side, towards the front, a small table and a chair with its back to the audience for the director. Two more tables, one bigger, one smaller, with several chairs around, set up in front ready to be used in case they should be needed for the rehearsal. More chairs here and there, to the right and left, for the actors. And in the background to one side, a piano half hidden. Once the theatre lights are dimmed, from the door onstage the technician appears dressed in dark blue. From a corner backstage he picks up a few rigging boards, puts them down up front and kneels down to nail them. While hammering is going on there enters from the direction of the dressing rooms the stage manager.*

Cross stage to enter into wings stage left. (Not visible for the audience.)
Being in the same place at the same time.

P1: pulling a r-o-p-e moving the leg like a curtain closing into space steadily about 1 meter
P2: ready to pull the r-o-p-e detaching a black wrap

Performer enters from wing stage left, walking, looking towards audience, and at the moment she is arriving up front and is about to say her line,

PERFORMER: Good evening,

Ghost Trio

a black wrap falls from one of the projectors hanging upstage right, and there is a

BLACK OUT

An incomplete list tracing some annotations, sources and references, visible and invisible in the performance and in the text Opening. Based on the chronology of the piece.

Alphaville Jean Luc Godard
Vertigo Alfred Hitchcock
The Red Shoes Michael Powell and Emeric Pressburger
Words and Music Samuel Beckett
The Clouds Aristophane
Beastie Boys Anthology The Sounds of Science
Accumulations Trisha Brown
Showing Alexandra Bachzetsis
Une Adoration Nancy Huston
Journal de la Creation Nancy Huston
Breath Samuel Beckett
Act Without Words I Samuel Beckett
Chrysa Parkinson
Heiko Gölzer
Woman from Samos Menander
Sigurd Ros Ágætis byrjun (“good start”)
Doubling the Point J. M. Coetzee
If on a winter's night a traveller Italo Calvino
Eventyr Asbjørnsen & Moe
Sigurd Ros Ágætis byrjun
Solo renversé Sara Ludi / Zoo
Schreibstück Thomas Lehmen entrance Mårten Spångberg
Schreibstück Thomas Lehmen entrance Mette Edvardsen
Ballade van de gasfitter Gerrit Achterberg
Moliere
Schreibstück Thomas Lehmen entrance Christine de Smedt
Waiting for Godot Samuel Beckett
Ludwig van Beethoven Symphony N°3 (N°5)
Welcome Home Philippe Beloul
The Rope Alfred Hitchcock
Akira Kurozawa Les bas Fonds entrance Kabuki actor
Jan Van Gijsel
Richard III William Shakespeare
Nacht und Träume Samuel Beckett
Schubert Lied Nacht und Träume
& Mat Voorter and Thomas Hauert / Zoo
Lilia Mestre
Opening Night John Cassavetes
~~Act Without Words II Samuel Beckett~~
Nienke Reehorst
Krapp's Last Tape Samuel Beckett
You're the only one Phil Collins (Cover version)
Pierre Menard, Author of the Quixote Jorge Luis Borges
Agamemnon Aeschylus
Her body doesn't fit her soul Wim Vandekeybus / Ultima Vez
La Sortie Hans Van den Broeck / Les Ballets C. de la B.
Frogs Aristophane
Not I Samuel Beckett
Six characters in search of an author Luigi Pirandello
Time will show (detail) 2004, performance Mette Edvardsen
Ghost Trio Samuel Beckett

10 Statements on Scores

by Joe Moran

1. Scores are read as highly specific instructions for kinaesthetic inquiry
2. Scores are energy forms with multifarious possibilities
3. Scores are an interface between ideas and movement
4. Scores comprise dialogue involving ideas, composition, conceptual and kinaesthetic apprehension
5. Scores are complete and incomplete simultaneously, as such they flicker
6. Scores, oftentimes using words that are at times poetic, are used to stimulate somatic explorations of ideas: to engage a liminal and more comprehensive perceptual state where complex conceptual and philosophical questions about art and its forms can be asked and where discoveries that involve apprehending in a manner that wholly incorporates yet also exceeds critical thought can occur
7. Scores inform my choices or compose for me
8. Scores are non-linear. They may occur after the event serving as a way to integrate experience: a reference that is a non-representational carrier of an idea and its realisation
9. Scores are tricks
10. Scores comfort, frustrate, contaminate, disrupt, agitate, confound, stimulate, complicate, support and demand

London
March 2010

50/50

Mette Ingvartsen

Premiered in March 2004 during the Frankfurt Summer Academy. The first part of this score is meant as a document for reconstruction and reproduction. The second part of the score is an attempt to share the ideas and concepts behind the work that might lead to other works.

Solo: 1 female performer

Costume: A clown wig that covers front and backside of the face and a pair of sneakers.

Stage: 10x10 meters covered in black dance floor, general light and a line of floodlights placed at the back of the stage facing the audience.

Duration: 21 min

Music: Deep Purple (strange kind of woman), Leoncavallo (I Pagliacci, prelude and Un tal gioco, credetemi), Cornelius

Principles/procedures behind the choreography:

- 1) Doubling, making un-inscribed expressions graspable through doubling.
- 2) Deformation, recoding the understanding of voice, face and body expressions.
- 3) Traveling/transformation, to create a simple structure that doesn't repeat but move from one material to another. The structure of the piece is based on combinatorial scheme drawn below. It should be read in relation to the description of the scenes on the next page to understand what is being doubled.

50/50 Doubling system	Body	Voice	Sound	Face	No face
Body			Scene 7: Tits/drums	Scene 5: body going first/face following	Scene 7: Tits/drums
Voice	Scene 2: Recorded voice/ Embodied rock-star	Scene 3: Recorded voice/live voice reproducing			
Sound	Scene 1: Drums/ass			Scene 5: body going first/face following with opera	
Face	Scene 4: Face/body going through expressions				
No face	Scene 6: Wig/ Pantomime body		Scene 6: Wig/ Pantomime body		

Scene 1: Drum-Doubling

Pretend that your ass is a drum kit. Move your ass as if the person playing the drums is in fact hitting the drumsticks on your ass. Try to be 100% synchronized with the music, at the same time as you attempt to change the way you move your ass gradually so that it keeps evolving as a modulations of vibrations.

Scene 2: Rock Star Impersonation/Embodiment

Impersonate the lead singer from Deep Purple, trying to find him within you. Simulate that the voice is coming from your body, while you are facing away from the audience, imagining that there is a huge sea of people in front of you listening to your fantastic concert. (in fact you facing the back wall)

Scene 3: Voice Reenactment

Listen to Leoncavallo's "Un tal gioco, credetemi" through headphones and record yourself singing the track the first time you listen to it. This new sound track, of you singing, you studied carefully with the help of looping technology in order to be able to relearn all the faults, intonations and mistakes. Perform the sound of this track as if it was a spontaneous expression doubled by the pre-recording.

Scene 4: Operatic Deformations

Perform a series of face expressions that have been detached from their origin and deformed to the point of non-recognition. The faces could depart from either circus, rock concerts or opera but they should not be recognizable as such. At the same time let your body double the sensation you have in your face. Open your face as much as you can, equals spreading your body as much as you can etc. The expressions should not be clearly readable but can pass though things people might recognize from operatic gesture.

Scene 5: Monstrous Deformations

The body and the face, that were doubling each other in the previous section goes out of sync. You still should think in terms of doubling but you move the face into a new state before you change your body or you change your body before you change your face.

Scene 6: Face Erasure/ Body Reconstruction

At the end of the face monster deformations you sit down to put on the wig that is lying on the floor. With the wig on covering your face you reconstruct a scene from a staging of Leoncavallo's opera, where the clown is performing an intermezzo number. The wig is covering your head entirely and you are working on putting all your expression into your gestures as it is done in pantomime. The idea about face/body dissociation is connected to the pantomimic principle of the body and the face always amplifying one and the same expression.

Scene 7: Rhythmic Imitation

In the last part of the performance you again duplicate the rhythm of the music as it was done in the ass shaking part. However in this part it is your tits that you are shaking, try to follow all the changes in the music and to produce an intensive plane of vibrations by shaking your tits to the beat of the music. The first and last image is connected: shake your ass, shake your tits!

PART 2

A SERIES OF QUESTIONS THAT THE WORK EVOLVED AROUND

What are affects and how can they be an object of investigation, can they be produced/constructed or are they a kind of bi-products?

What is the difference between affect and affections/emotions?

Is it possible to decompose expressivity in such a way that it recomposes itself outside of the usual categories of expression? So, using the old to make the new?

What kind of movement propositions produces material that expresses without producing a clear “expressed”, represented or signified?

How can the body be understood as something else than a linguistic system, or what happens to representation when the construction is not about concrete readability (language/body+)?

How can sensation, kinesthetic experience transfer without an actual point of contact?

How is it possible to work on qualitative states, speed, intensity and force?

How do you discipline the body to be body?

How do you produce a body that is capable of shifting in between different kinds of expressions?

Why are hands and faces more expressive than the lower arm?

What notions of virtuosity does opera propose and how can they be redefined.

What kind of relationships can be made in between opera, codification, expression and movement?

THE CONCEPTUAL FRAME

To say yes instead of no as a strategy is about defining an area of interest as a positive-of rather than a negation, we live in the times of “everything is possible”, so why not spectacle, virtuosity, glamour, style, involvement and so on...why not moving and being moved as long as it is a choice and not a simply affirmation of the conventional procedures we already know how functions. In spite of manifestos belonging to the past - here comes another one.

YES MANIFESTO

Yes to redefining virtuosity

Yes to “invention” (however impossible)

Yes to conceptualizing experience, affects and sensation

Yes to materiality/body practice-investment

Yes to expression

Yes to un-naming, decoding and recoding expression

Yes to non-recognition, non-resemblance (could this be some sort of first degree referentiality)

Yes to non-sense/illogics

Yes to organizing principles rather than fixed logic systems

Yes to moving the “clear concept” behind the actual performance of

Yes to methodology and procedures

Yes to “selectionism”

Yes to editing and animation

Yes to style as a result of procedure and specificity of a proposal (meaning each proposal has another “style”/specificity, and in this sense the work cannot be considered essentialist.)

Yes to multiplicity, difference and co-existence

WHISHED FOR EFFECTS:

1. A traveling through different spectrums of readability, not aiming at the outside of language but the limit spaces.
2. A redefinition of what the relationship between body and language can be
3. The emergence of un-namable expressions
4. A haptic visibility or a tactile watching, as if the eyes could touch
5. The production of a spectatorship of doubt, not as an aim in itself but as a political activity of un-naming
6. Opening possibilities of expression:

Expression as orality/as sound rather than language

Expression as posture manipulations

Expression as re-coordination (of face and body)

Expression as hybrid, dismantled code (the singing)

Expression as muscle tone/tension level (the faces)

Expression as emotion

Expression as affect

Expression as intention/concentration/focus

Expression as code

Expression as cliché (the clown)

Expression as accentuation

Expression as kinesthetic experience

Expression as quality and quality as form

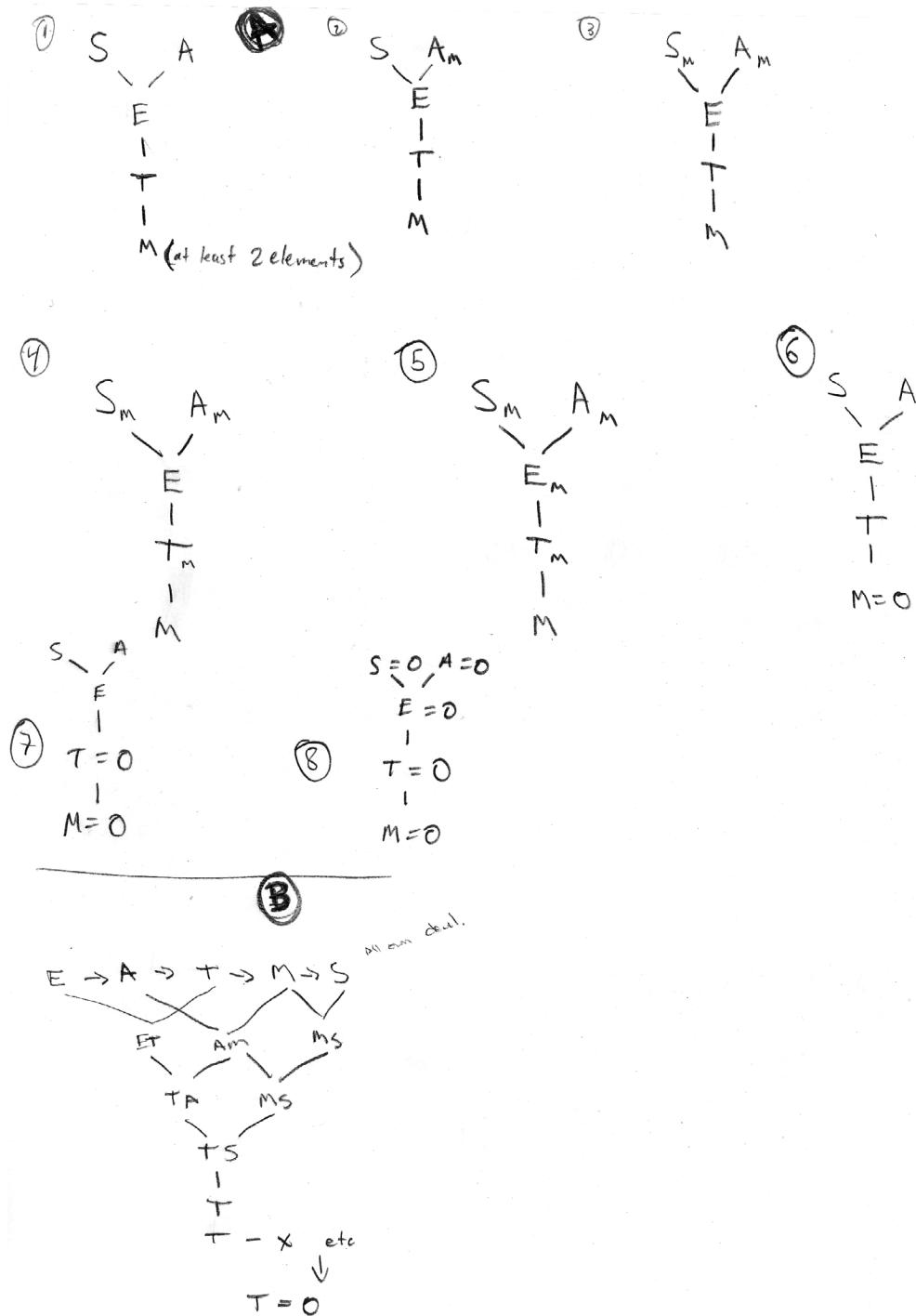
Expression as texture

Expression as the senses/sensation

Expression as speed

Expression as precision

Expression dissociated from the expressed

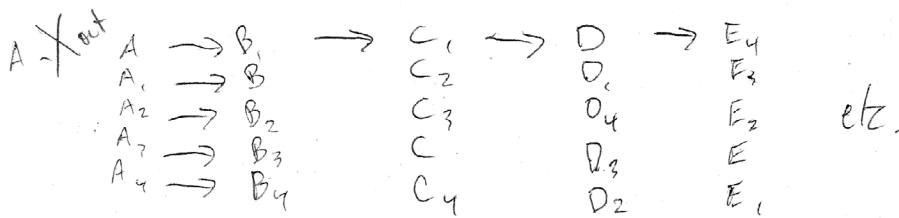


From Limewire*, 2006. Chor. Andros Zins-Browne
Premiere: Vooruit, Gent May 14, 2006

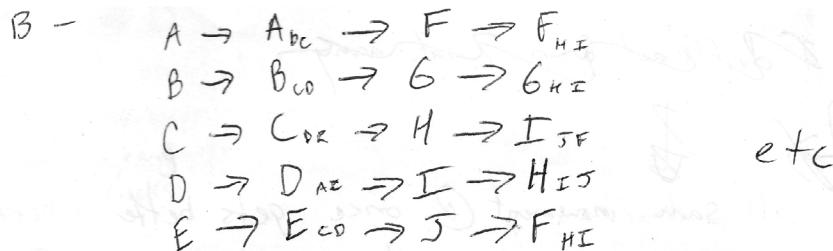
These scores were meant to help us illustrate a choreographic network which we used in the final section of the piece. In this piece we used concert/ slam dance/ moshing movements in a network of *loops*, *morphs*, *breakdowns* (bugs), and *copies*.

In the first score, letters represent the dancers' names and the score was meant to break the network down to zero through a 'bug' *M* (for *Marc Iglesias*). From our own loops, we begin to morph and copy elements of *M*'s loop who is the 'bug' in the system. As we start to copy him, he begins to die out his loop part by part, causing all of us to die out (=0). Part B shows another model for this where *T* (for *Tarek Halaby*) is the bug.

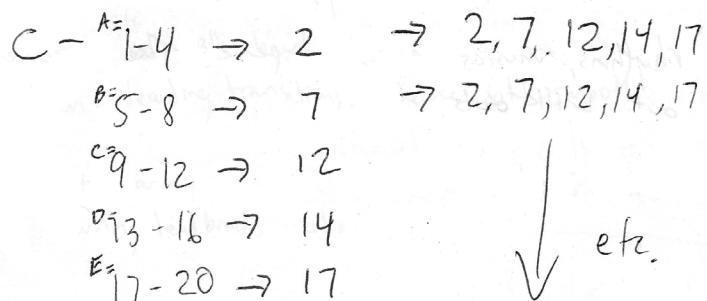
In the second score, there are the three aims: Score A is to circulate similar loops throughout the group. So, taking a looping sequence of movements, A,B,C,D,E: A might differ from A₁ by just one element, B from B₁ by one element and so on. The score was to take 5 movements (A,B,C,D,E) and make variations on them and while looping them, morphing as a group to the next movement- so we might all begin in loops of variations on A and through looping and morphing transition into loop variations on movement B. This would be the first stage from which we could then begin the progressions not ensemble but individually, allowing, for instance, variations on movements A, B,C,D,E to pop up on different dancers at different moments.



Score B shows the same but in a revolving structure. So each letter is a different looped movement which has one dominant body part- for instance loop A's dominant part might be head, loops B's the right arm, etc. in this score the loop begins to morph and take the dominant body parts from the other loops (the sub-letters) until it morphs into a wholey other loop (F-J) again with its own dominant parts which get morphed and absorbed by other loops until they morph into wholey other loops again (I guess that would be K-O, etc).



Score C shows 5 dancers (A,B,C,D,E) looping a movement sequence of four movements (1-4, 5-8 etc.) In looping the sequence in repetition, they begin to empty out elements (breakdown) until they are looping only one element, for instance, until only the movement of the head remains in the loop. The dancer then begins to copy another element from another body, for instance the left arm from another dancer, the right from another, the legs from another and so on. The other dancers do the same until a unisono is made from collaborating the bits of single-part movement loops.





From *Second Life*, 2008. Chor. Andros Zins-Browne

Premiere: Kaaitheater Studio's October 21, 2008

This is a screen shot of an audio score used by the elderly (aged 70 and above) in a performance I made in 2008 called *Second Life*. Each elderly person was given an ipod with the score which they had developed and rehearsed over about half a year as a practice. Taking its departure from the idea of a futuristic old age home, the score asks them each to participate in their own immersive reality while having the possibility to control all aspects of their individual, virtual realities with body movements. The Scores have new age music on them, imaginary video game tasks, and 'guru' instructions for exercises and visualizations, while working on techniques of 'disembodiment' that we worked on- so that what might look like a meditation exercise would also contain disassociations of body parts which might either 'control' or be 'unnecessary' to a given experience.

and to deepen your breathing, wave your arm up, up again and to the left... mouthing the words, you'll repeat after me: Pleasure. Give. Joy. Receive... and as you inhale and exhale, looking at the screen to your left I want you to begin to spell your name with your hips J,E,...A,N..., continuing to look off to the screen over your left shoulder, we will continue with N,... E, and again continuing to spell your name now we will say together yes, yes...

BODY FUNDING
(Future work)
BY ESTHEL VOGRIG

Score for performance or video.

SCORE:

- HABIT THE STREETS OF YOUR CITY FOR 12 HOURS STRAIGHT.
- YOU CAN'T USE ANY KIND OF MONETARY EXCHANGE FOR THE PERIOD.
- YOU WILL HAVE TO SUPPLY YOUR NEEDS ONLY USING YOUR BODY.

OPTIONALS (THAT CAN BE REVISED OR REFORMULATED DEPENDING ON THE PERFORMANCE).

- YOU CAN'T TALK
- YOU CAN'T EXCHANGE SEXUAL FAVORS.
- YOU CAN'T TOUCH ANY OTHER BODY
- YOU CAN'T MAKE GESTURES THAT SUGGEST THAT YOU WANT SOMETHING.
- PREFERIBLY TRY TO AVOID REPRODUCING METHODS OF HOMELESSSES.

Boris Charmatz, “The melting of the individual”

Let us test an apparently simplistic proposition. It is a melting from the vertical posture to the heaviest flabbiness. From standing to lying down, as usual, but this time without habitus, and for an exceptionally long duration. The idea is to let oneself melt little by little while allowing unexpected circulations, and insisting on the most subtle flows: one must not deny the potential losses of balance, the difficulties, the fragility of he who, with his eyes closed, doesn't know any more at what moment his knee will touch the ground. The coming down isn't necessarily regular, and one quickly comes across successive tensions needing to be studied thoroughly in order to feel what will or should let go afterwards, or slacken. A chance to think the body in terms of mass. Let us look for this “de-glaciation” in sometimes remote body areas, inside the organs as well as the articulations, giving one's whole mind to the glands or to the weight of the brain. One would avoid (could avoid) all conformism, symmetry, stages of leaning that look too clear, paths too well constructed. The time of action is given by music or sound lasting approximately ten minutes. The arduous ideal seems to me *Pression pour violoncelle seul* by Helmut Lachenmann. One can prefer something else, but in any case the music chosen should not be a syrupy one. The preliminary time for observation can be long, and if you reach the ground before the gong (the end of the music), continue to bury yourself mentally, to make your stomach, sex, arms, weigh even more... The feeling of submersion would allow to forget the self-control brought by the gaze upon oneself or upon the others (an implicit control on what one's own image would be). Fundamentally, this experience appeals to me because its wording allows a real work in motion, a chaotic one, immersed in sensations alternately pleasant and unbearable. Everybody can then enjoy concretely a moment of dance by the bottom, where the construction of a vertical is thwarted in order to better assume or become aware of our paradoxical tensions. Jean-François Pirson writes, about pedagogy: “In the second half of the XIXth century, the architecture of the bench and the master's injunctions constituted an order preceding all teaching of subjects.” Contrary to this pedagogy of straightening, one could find within this assumed collapse a real opening to life's anarchical movements...

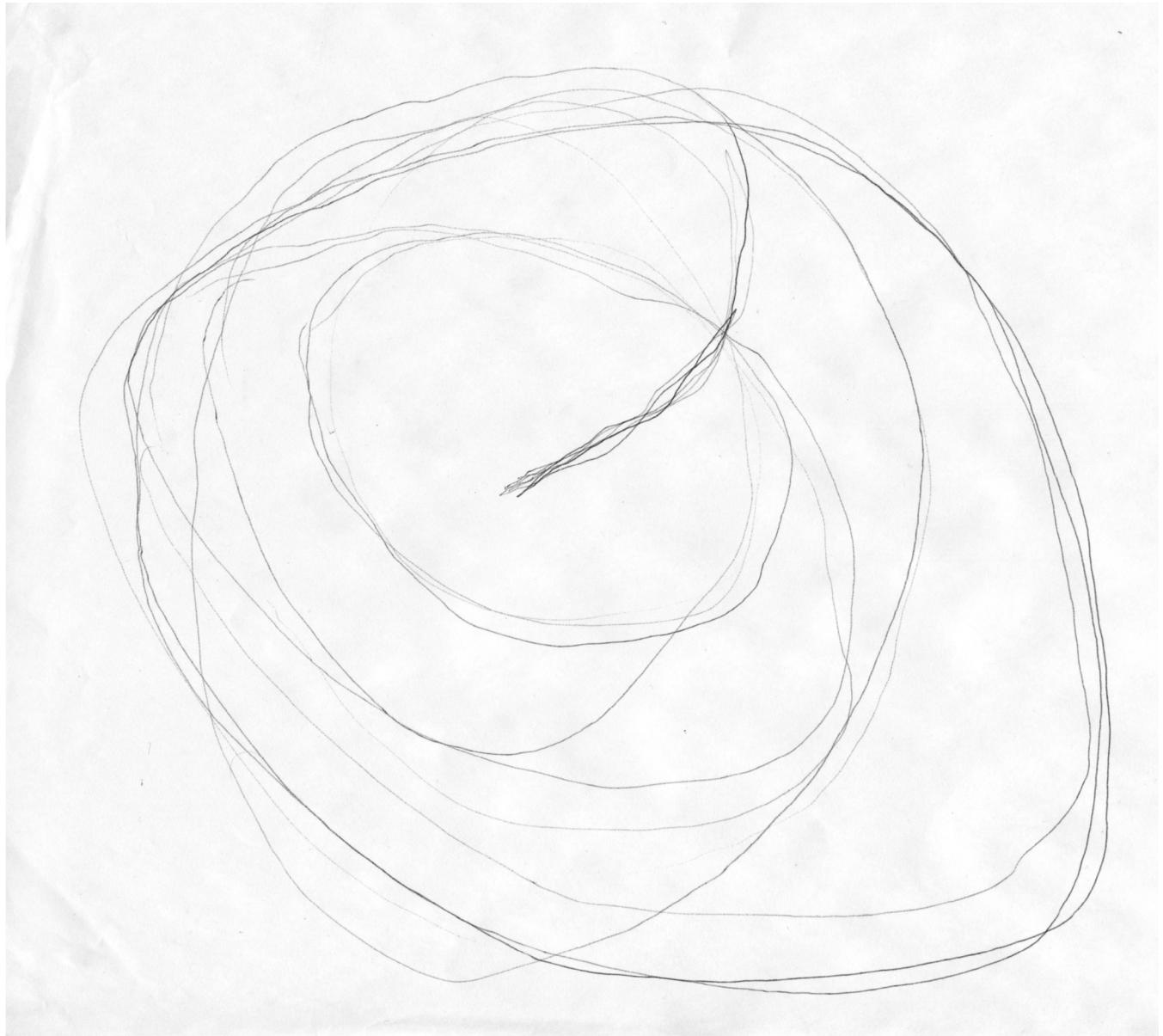
Text first published in Éc/artS, n°1, 1999

(sister)

*example:**in front of me there are two folding chairs.**no to conversation.**we are working with what is visible**no association - comparison - "like" can be made.**the image begins with a black screen until it slowly fades into grass**(can the grass morph into a faker, deeper green?)
from there the woman begin to appear in one dress
it is taken on and off and shared amongst each other
slowly it moves into their faces / zooming in, until one gives birth**maybe all give birth to the gnome**it ends with only the gnome in and on the grass
until it fades to black / during the bows there are credits?**only woman bow in front of audience facing mirror
megan records elle's face**elle is making faces. one emotion. megan pulls out and there is an entire face**somewhat record moving dress until camera is on dress
they return to space**at the same time laurie is doing classic phrase while ruby is doing some**floor phrase**travel?**into death my way**death their way - this time elle removes curtain / their places are different**then into chorus line section into vulgar**into sound**into witch dance**into break dance*

(unicorn)

*The Solo**Dead Grandma**Dead Grandma 2**The March**The Battlefield**The Ritual**I have images of the women standing in formations - odd and awkwardly - facing the audience. facing on a diagonal and then facing the mirror. it is when they face the mirror that they begin to separate once again. "recreating a polyrhythmic sounding / environment"**Through.**an.**anal.**ping pong.**of.**sameness.**Let.**the.**finger.**fuck.**the.**similar.**junction.**of.**sonic.**Lucid, limp and lanky.**love me.**love you.**love the utopia.**love the utopia.**love the utopia.**love the utopia. where unison uses unicorns**the image is a prairie. the ground covered in green grass. a shade of green made in a factory. made in a can. made in the imagination of a young child. small flowers, all real in color, pierce up out of the ground at random. their presence gives a small contrast to the uniformed look of green. the grass goes all the way until it cannot anymore for at which point it hits the coldness of an opaque wall. a wall which has stood in one place for a very long time.*



Score by Joe Moran
From *Decommission* (2009) by Joe Moran

SCORE FOR THE OLD SCHOOL

1. TURN OFF YOUR COMPUTER

2. GO TO THE STUDIO

3.

- ELEANOR BAUER, 2010

On holiday (self-performance with latency)

Duration: 5 years

Concept: Ion Dumitrescu

An installation-performance dealing with time and image that can be set anywhere.

You need a box (min. 3 by 3m) with a camera inside, 30 mini DV tapes and 30 mailboxes somewhere in a public place (art center, organization, institution etc.). Open for anyone who wants to document him/herself . You just sign up.

The self-interview(self-performance) will be performed individually, in a private space (the box), and recorded on a digital support. The period for recordings lasts until the 30 tapes are recorded, each person has maximum 30 minutes of recording.

Mainly there is the idea of self-interview with body presence in relation with time but the authors/ choreographers and future spectators are free to choose their theme and way to perform in the space. The ones that sign up for the show will be informed that their material will be presented in a spectacle situation together with all the others co-authors as spectators.

After the 30 tapes are recorded and placed in the mailboxes there will be five years of waiting with no permission to open the mailboxes throughout this time. Each author will have his name on the mailbox and also the key to it.

The final presentation of all the recordings, that concludes the show, will be made during a single day with only the contributors as audience.

During the five years gap between the production and the presentation, all the tapes will be held in mailboxes on a wall in a public institution/space where it becomes an exhibit object. Each author will have his name on the mailbox and also the key to it.

Thoughts. Questions

When and where does the spectacle occur?

I propose three different periods of time for the show:

1. The time for producing the performances (unknown as a whole, no longer than half hour for each spectator/author, 30 contributors)
2. The waiting time (five years in mailboxes)
3. The presentation time (unknown as a whole, during a day all the recorded tapes will be shown successively)

How do we consume theatre, dance and quotidian performances almost instantly? Resistance to the traditional way, when one comes to a show to “disconnect” from the reality, trying to install a different time perception of the performance, challenging the ephemeral constituent of a performance.

Who is the author? Undermining the autonomy of the traditional author.

- my withdrawal as a traditional choreographer/author from the representational space. In a society that performs itself, in which each person can make his private show/identity public at any time, in which - through the new mediums - we contribute to the encyclopedia and the history is constructed collectively, the “author-function” must be redefined. Today people have platforms for being creative, and they fully manifest themselves. Critical thinking is crucial in order to offset cyber-euphoria and media manipulation.

- the authors of this performance are also their spectators. Only the ones that decide to participate in the project can see, after five years, the show. The self-interviews and the recordings will be made in private, in a designated space, and the final presentation will be in front of all the contributors, thus the participants becoming the audience of their show.

Who are the spectators?

Two types of spectators:

1. Spectators-authors, the ones that have unmediated access to the experience.
2. The spectators that for five years will pass in front of the mailboxes, as in a gallery - passive spectators.

Trying to question the traditional media spectator (the inactive one) and the new type, involved spectator, active but still unreflective, lost in the fascination for the new instrument of social communication (facebook, flickr, twitter etc.). Thinking about this new utopia of collective awareness and intention.

I propose a show created by the audience without the concern of a homogenous esthetical content or a consistent outcome but with the awareness of being on both sides of the show.

The spectacle is dismantled; the time span between the production of the image and its reception is five years. The ones that participate have *time* to think about their performance before and after performing. Take time, think time.

The responsibility of the creator, the responsibility of the viewer.

- the responsibility of the performer and the responsibility of the one that sees the performance. Integrating these two positions that define a spectacle is an attempt to reflect upon the aggressive tendency of the society to be perceived only as a representation, image as reality.

- not to be creative before understanding the tools that we are using in creating. To resist inertial self-manifestation. The ones that choose to take part in the project are aware that their self-recorded tapes are going to be presented in a performative context. But also, that all the audience consist in accomplices. Seeing your personal presentation in five years will mean something particular to you, for the others will be just another show but everybody share the same risks, exposure and premises.

How did the presentation become representation? How does the direct experience fades away in front of the ersatz?

- when unfiltered observation no longer satisfies the subject. Like in the drug use; in order for an experience to be validated one must be able to return from it and contemplate it.

Representation is no longer the mediation of the experience, it is the status quo of “real”. Nowadays an event fails to be considered as such if its not recorded somehow.

- everybody is a potential author, the youtube theatre already gives interesting and diverse self-performances which redefine the field of performance arts and the notion of professional artist. This potential can take us out of the passive condition of the spectator, but at the other extreme, it can also drive us in a permanent virtual self-manifestation without critical perspective (failing to become “un corps social réfléchi”- Paul Virilio). A continuous reverie and a seductive practice that keeps us “inside”, without grasping the implications of the phenomenon of relentless social networking.

In this new age of communication one idea seems to appear: that we can intentionally change the way we evolve because we are connected forever. But without an effort to deconstruct the instrument this new utopia can become a distopia of collective thinking. All the ingredients for new mass manipulation are there.

What is the relation between time and information today? What does it mean to delay the access to image?

- present time is sovereign, it engulfs all temporal dimensions. Lack of reflection and time to evaluate our gestures.
- the simultaneous production and consumption of an event (we look on holiday at the pictures that we took on the same holiday). Visual memory approaches annihilation. No time for the classic nostalgia, we exhaust in the present the images with ourselves made for the future. In the age where we carry the archives with us (hardisks, mobile phones or on sites and blogs that we can access from anywhere in the world) the visual memory does not have time to become affective memory. All the events of our lives are recorded and already seen. Potentially, we can cover (digitally record) all the moments of the present, but this ever-growing memory is lacking history value. The huge amount of information adulterates the content, the meaning. The fragmented past is overcome by technology. The infinite subjective present is being postulated. An ongoing self-representation, no more breaches in the remembrance of the past and thus we contribute to its eradication.
- the impossibility of escaping the political connotations of any art act; what kind of politics are possible today in the context of a society flooded with representations and political spectacles, a world in which the best performer is also the president of the country?

The Game of Life

a performance the Institute of Primary Energy Research
 published under the Creative Commons Attribution-Non-Commercial-Share-Alike
 License <http://creativecommons.org/licenses/by-nc-sa/3.0/de/>
 first shown by the Institute of Primary Energy Research on Tuesday 22. of July
 2003 at the Staatsbank Berlin



A Game for four or more Performers in Front of an Audience

All of the game is played on stage. It is possible to do something else on stage besides the game during the 15 minutes of preparation time.

a) Preparation

The performers get 5 minutes to write down on a piece of paper the most important aspects of their economic survival strategies. By rolling the dice or by drawing numbers the papers are redistributed among the performers in such a way that no performer gets his/her own survival strategy. Now the performers get another 5 minutes to familiarize themselves with the respective survival strategies. Performers are allowed to question the authors if necessary, but it is generally discouraged.

b) Game

The performer who will start is again chosen by lot. After his/her turn the next performer is selected by lot among those who haven't played yet until everybody has had his turn. The task for each performer in turn is to passionately plead for somebody else's survival strategy. Each speech should start with the reference to the person that is the subject of the plea by starting with something like "I'm speaking here on behalf of x and his survival strategy". It is important that the plea is being taken seriously. The alien survival strategy should be portrayed as the best possible one, or even better as the only perceivable one. It shouldn't be ironical, double meanings etc should be avoided. The game ends with the last plea.

Score written by Conrad Noack for the Institute of Primary Energy Research

Keine-Musik: Ohrstücke / earpieces

These compositions are for the reader. The reader is the listener is the performer.
Without anybody or anything coming in between the score and the ear.

The pieces are performable on the spot, wherever you are right now. The result depends on the actual acoustic environment of the individual reader. Everything heard by all readers of this magazine forms its auditory context.

All you need are two (more or less working) ears and two hands. The notation is written so as to be readable without musical training. Applying intuition to the explanation of signs should be enough.

Explanation of some signs:

○ = fermata = hold for a while

g = relax, take a breath and go on

> = accent = suddenly

~ = fluidly from one to another

≤ = slow and very fluid transition
or
≥

||: :|| ^{now} = repeat the actions in between
for ex. 10 times

L = left ear

R = right ear

Warm Up:

pull your ears

look at your left ear

clear your ears

point at your right ear - both ears - left ear

imagine a third ear on your forehead

go to the toilet

(and come back)

piece A: choose three sound sources from different directions and distances from yourself. It's better if they aren't moving around too much. Name them I, II and III. Listen to these sounds in the following order. Repeat three times: first slowly, then each time faster:

A I II, I III, I II, I, I III, II I, I II, I II, I II

fluid and regular

卷之二

quick and sharp

卷之二

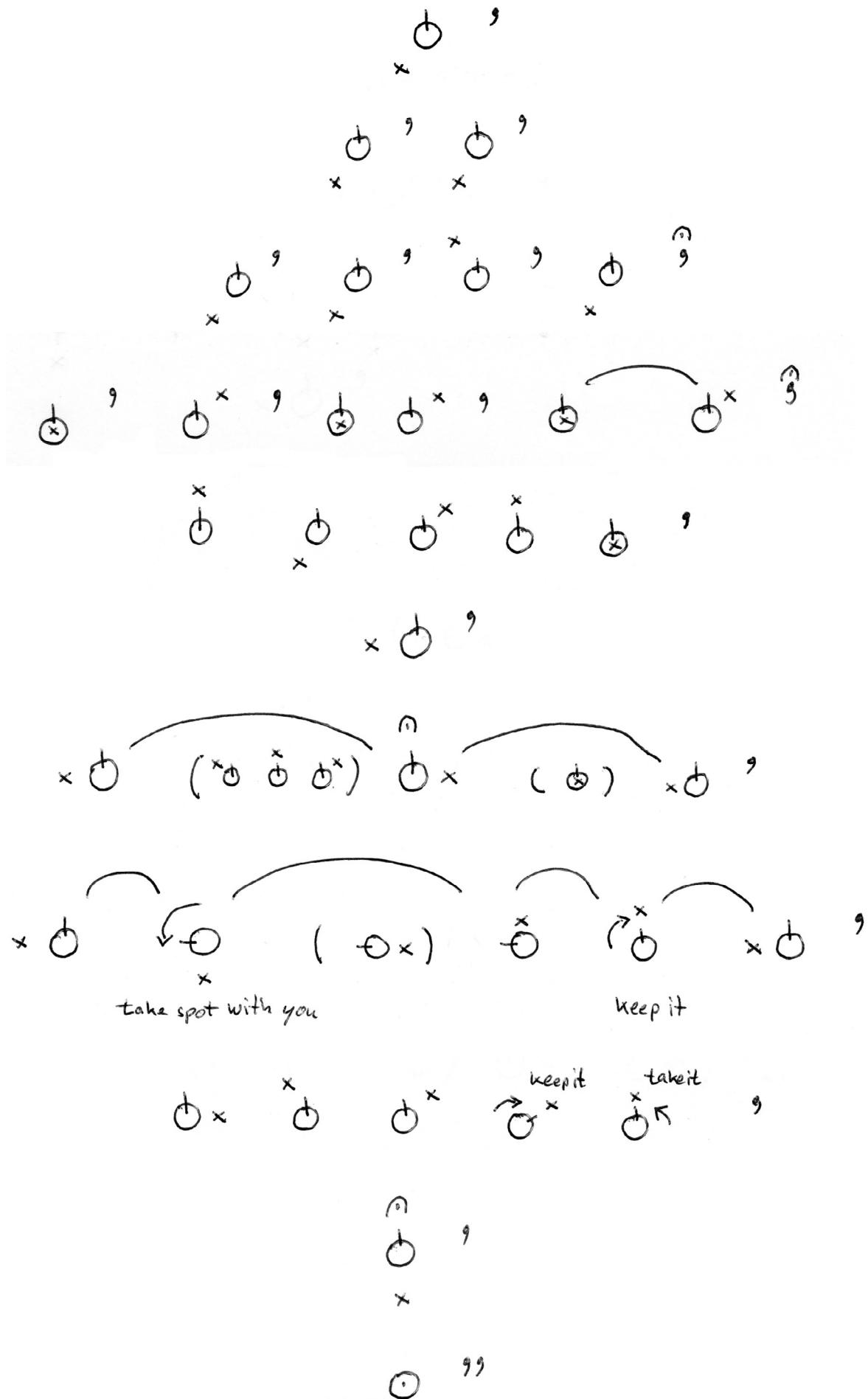
piece B:

listen in the indicated directions, without the necessity
of something sounding.

explanation of signs for piece B

- nose listening direction
x (not listening spot!) here: listen to your left
- head from above listen to your right
- turn head ↘ 90° to the left
listen continuously from right to left via front
- keep listening to the same direction whilst turning your head
- look up

B



piece C:

- = block your ear with one finger
 - = open again
 - ⋮ = simultaneously
 - ♩ = suggests a fast and regular rhythm like an eighth note in conventional notation

C1) L/R : \rightarrow \bullet

① until it hurts

9 10 10

numbers in direct slow counts between the actions

L/R:	5	00	4	01	3	0	2
-L/R:	2	0	3	0	1	0	4

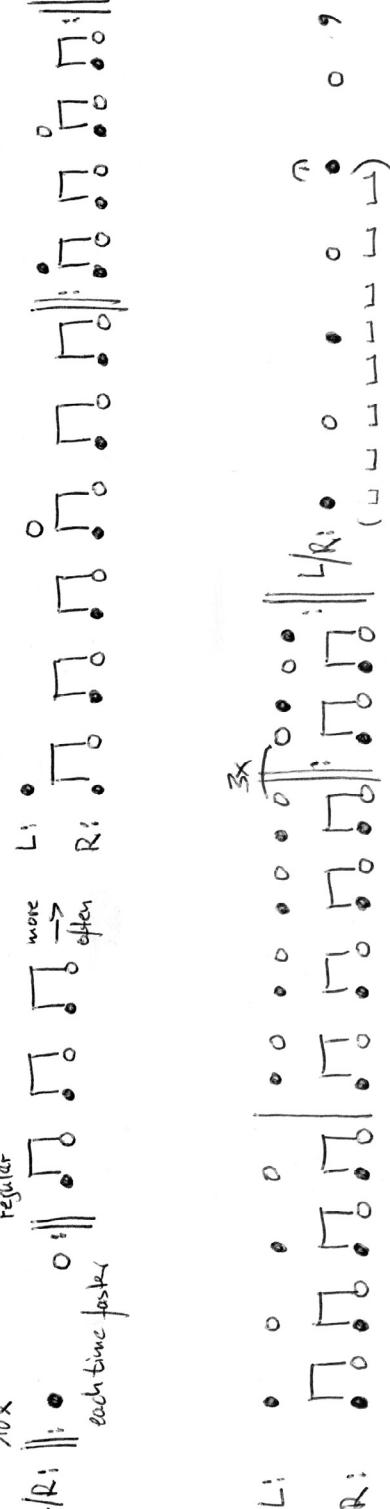
calm and regular

L: $\overline{5x}$ R: $\overline{3x}$

4) L/R:

5) L/R: ^{10x}
regular
each time faster

^ 0

A
take a break

clean your ears

look around

piece): \otimes (covered) =  = cover ears with hands

1 (front) =  = place hands behind ears, palms facing the front

2 (back) =  ^{thumb} = place hands in front of ears, palms backwards

O (open) =  = distance between hands and head

⊗ 9)

2) $L/R:$ \otimes (1) \otimes (-1) \otimes (1) \otimes (-1)

speed up

3) $L/R:$ \otimes (2) \otimes (2) \otimes (2) \otimes (2) \otimes (2)

4) $L:$ \otimes (1) \otimes (2) \otimes (1) \otimes (2)

calmer + regular

5) $R:$ \otimes (1) \otimes (1) \otimes (1) \otimes (1)

irregular and slow transitions

6) $L:$ $\overset{\curvearrowright}{\otimes}$ (2) $\overset{\curvearrowleft}{\otimes}$ (2) $\overset{\curvearrowright}{\otimes}$ (2) $\overset{\curvearrowleft}{\otimes}$ (2) $\overset{\curvearrowright}{\otimes}$ (2)

regular

7) $R:$ $\overset{\curvearrowleft}{\otimes}$ (2) $\overset{\curvearrowright}{\otimes}$ (2) $\overset{\curvearrowleft}{\otimes}$ (2) $\overset{\curvearrowright}{\otimes}$ (2) $\overset{\curvearrowleft}{\otimes}$ (2)

long

8) $L/R:$ $\overset{\curvearrowleft}{\otimes}$ (x) $\overset{\curvearrowright}{\otimes}$ (x) $\overset{\curvearrowleft}{\otimes}$ (x) $\overset{\curvearrowright}{\otimes}$ (x)

press harder + harder relax

9) $L/R:$ \otimes (1) \otimes (-1) \otimes (1) \otimes (-1)

(x) = cover ear(s) with little pressure only

X = with a lot of pressure

(1) = small opening to front

(2) = Small opening to back

L:  = start covering right ear once left ear is covered
R: 

irregular and slow
L: $\textcircled{\times}$
R: $\textcircled{\times}$

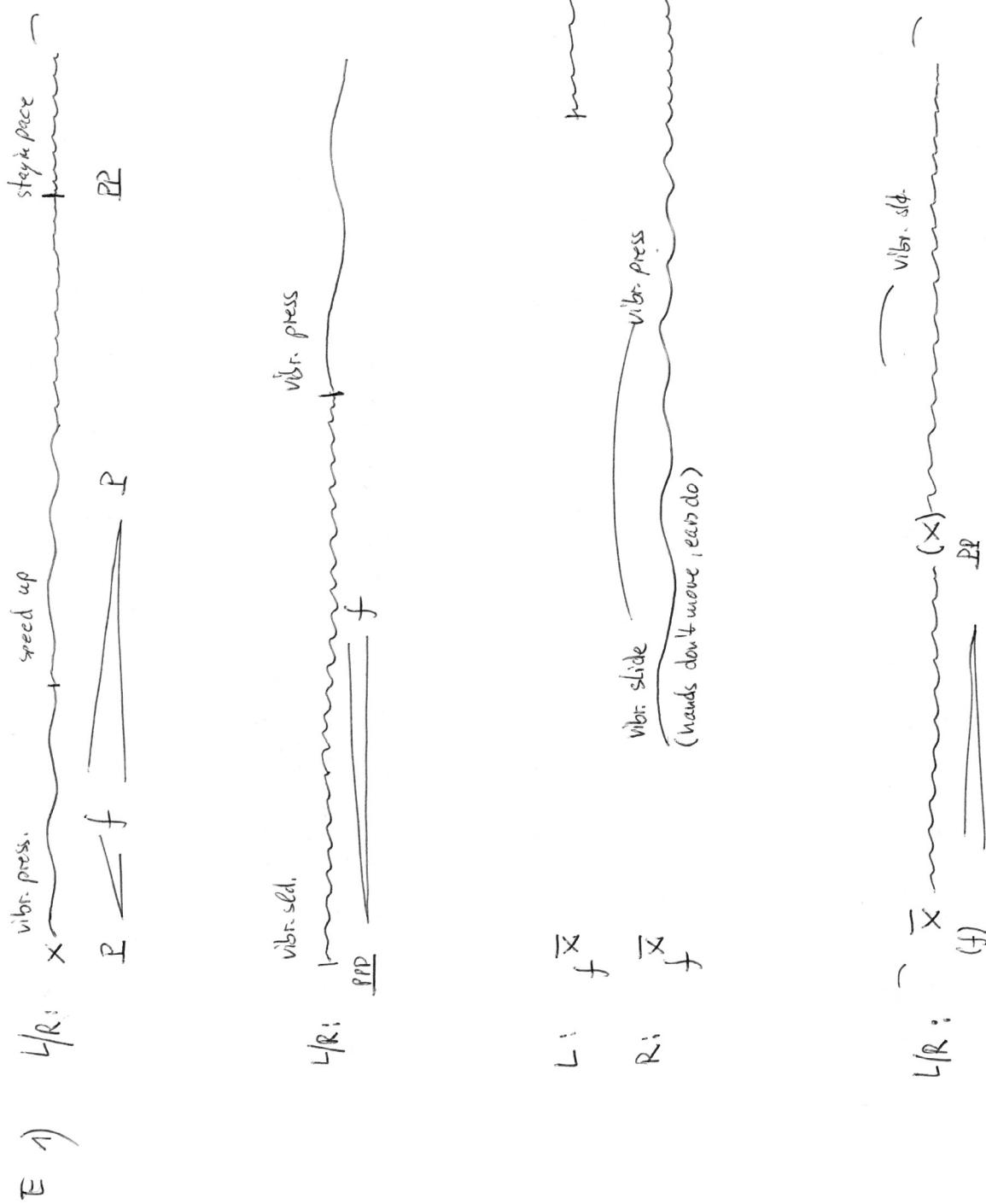
Bonustack
piece) talk ; like reading out loud ; or during conversations in bars ; then go :
L/R : 1 very low ~ 2

keep on talking or lecturing, then
 $\frac{L}{R} : \frac{1}{1} \otimes 1 \otimes 2 = 11$
 still with voice: L: R:
 $1: 1 \otimes 1 \otimes 2 = 11$
 $2: 2 \otimes 2 \otimes 2 = 11$

still with voice: L: R:
1 2
1 2
1 2
1 2
1 2

piece E:

- \otimes = (like piece D)
- $\overline{x}/(x)$ = (like piece D)
- vibr. press = vibrate with pressure
- vibr. slld = vibrato by sliding hands (vertically)



p = light pp = lighter ppp = the lightest

f = strong p < f = from light to strong

~~~~~ = slow vibrate

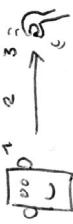
~~~~~ = fast vibrate

○ ○ = sliding around ear in very small circles

2)

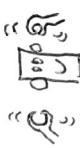
L: ○ synchronously ○ (free vibrations:
not syncrh. + irregular
P fast slow down - syncrh/not syncrh) →
R: ○ ○ !

slide with fingers along ears in a spiral, very slowly,
from small to big, from around the auditory canal to the entire
head, till both fingers meet.



3)

rubbing fingers next to ear,
moving slowly away as far as arm
reaches with one stop in between, like:
then jo: ↓



L: close (1) move stop (2) stay stay move snap (3)
R: close (1) stay stay move stop (2) move snap (3)

cool down:

don't listen

be loud

get rid of that third ear on your forehead

2009, David Helbich

10 Statements on the making of the piece *Undertone*

1. To remove spectatorship and destabilizing known ways of “watching” performances.
2. To engage the audience and the performers as active members of a collective event.
3. To propose in/audible stimulations, smells and subtle physical contacts in order to create performance as a situation of sensory stimulation and experience.
Principles on how to treat and divide the sensorium:
 - to cancel one/several sense(s) in order to enhance another(s)
 - to emerge, submerge, locate and amplify in the space one sensorial operator (such as sound, smell, light, touch).
 - to mix, cancel or enhance several kinds of one sensorial operator under sub-divisions such as: artificial/natural, subtle/overcharged, (un)pleasant/(un)comfortable, passive/active, static/transformative, personal/collective, ...
4. To aim for subtleties that would be coupled with an overcharge, as an interest to make tiny little things going on in the theater space to gain an impact, which would be incongruous to their “size” or “weight”, as an intertwinement of perception.
5. To venture into situations where the notion of Individualism merges into the one of Community, and vice-versa.
6. To explore social situations which bring about sensible encounters between strangers. Something related to secrecy, social awkwardness and unspoken rules of behaviour.
7. That is where one has to acknowledge her/his behaviour while taking part of the situation.
8. To not be able to pre-determine what is going to happen in the space and how people will behave and react.
9. To stir the spectators into a zone that is never fully comfortable and certain without however being the opposite.
10. To produce specific and simple tasks for performance making, the same as using a minimal stage and technical set, in order to transmit the piece in a short period of time to whomever, wherever, whenever.

Score of the piece *Undertone* (2010)

Notes

Artists involved in making and/or performing the piece are: Marcus Doverud, Rami Jansson Jawari, Emma Kim Hagdahl, Love Källman, Marcus Kruse, Martin Lervik, Linnéa Martinsson, Maryam Nikandish, Stina Nyberg, Zoë Polluch and Mårten Spångberg. The host: Halla Ólafsdóttir

This research project started in December 2009 within the framework of the students' final projects of the Master Program Research in Choreography at Danshögskolan *University College of Dance* in Stockholm. Mette Ingvartsen, Krööt Jurak, Bojana Cvejic, Petra Sabisch and Mårten Spångberg also assisted the process.

The following score is divided in 4 sections according to the 4 distinctive parts of the piece. The amount of performers that participate can vary depending of the amount of audience members. It can't be more performers than audience members, but it can be as much performers than audience members. The piece wants to respect parity between male and female performers. It can't only be a group of male or female performers performing. This performance doesn't necessarily need a theatre stage. It can be performed in multiple empty rooms as long as they can be made completely dark.

1. Gathering room and introduction

A host is gathering the audience and leads them into a small room that is connected to the performance space. The performers are spread among the audience. The host communicates the followings:

“Welcome to... by...” and depending to the context: “originally proposed by...”

“the performance lasts 1 hour.”

“you will enter in a complete dark space so take care of yourself and of the others, and particularly if you decide to sit down in the darkness.”

“you are the most welcome to explore the space and what is in it.”

“I will turn off the lights of that room, open the door to the performance space and I will assist you to enter.” At the door, the host welcomes again each of the audience members.

“At the end of the performance, I will open back this door. You are then invited to leave the space and join us in the foyer where a bunch of wine bottles are ready to be served.”

2. Darkness (duration: 24 min.)

2.1. The audience enters in a completely dark space. No exit signs are apparent.

Duration: 2 min.

2.2. A music is played on 4 amplified speakers located at each corner of the room. The music should be unknown and without lyrics. It is preferable that it crosses different genres, for it to not become recognizable from its cultural source/genre. The music must be warm and welcoming.

Duration: the duration of a song – around 3.30/4 min.

2.3. After the music ends, performers generate with the use of Ipods multiple local sound sources in the space. Out of their headphones come sounds of nature such as the ocean, birds, crickets, rainforest sounds... The sounds are distributed in the space according to the following principles:

Amplification of one sound when it is played on several Ipods at the same time. Performers can also gather in the space to create one sound location.

Fade in & out and vary distance of the sounds are obtained with the displacement of the performers in the room among the audience.

Interruption of one sound with the entry of another type of sound from another Ipod source. It can also be obtained by playing on raising the volume of one sound more than others.

Amplification of a sound from the transportation of it from the Ipod to the speakers.

- Each performer is also equipped of a spray bottle that contains a smell (essence or perfume). The smells are distributed in the space under the same principles as the sounds.

Duration: 10 min.

2.4. A sub-bass-vibration sound is then fading in on the amplified speakers. This sound should get enough loud that the walls and the floor start to vibrate.

- Performers emphasize physical contacts with audience members by making little pressures with their hands on audience's chest, arms, hands and shoulders. The performers create a dynamic movement in the room among audiences.
- Originally a smell of a strong alcohol is generously spread in the space.
- The sound of base is slowly fading out.

Duration: 5 min.

2.5. Each performer have a personal sound played on his/her Ipod and navigate among the audience members, the intention being to produce heterogeneous and interfering sound movements in the space, where performers could offer to individuals to listen their sound, as a strategy for closeness and for seduction.

Duration: 3 min.

3. A lit space (duration: 16 min.)

3.1. An extremely slow increase of lights.

4 stage lights - each with a different color filter - are positioned at each corner of the room, squaring the "outside space". This light dispositif wants to decentralize the attention from where performance usually happens – that is then to strategically enlighten the space where spectators would usually be seated. Throughout this section, each of the lights gets their intensity increased and decreased with subtlety – making an invisible choreography for perception changes of the room.

The situation wants to flirt with what is visually imperceptible and what is about to become perceptible. The insistence on the duration of the fade in of the lights wants to tone the discovery of the space and the individuals in it. That is to produce a kind of intimacy between individuals in the way they would progressively perceive their encounter.

Duration: 3 min.

The momentum where the audience starts to wonder who are the performers or if there are performers at all sustains. This momentum offers a contemplative view on the way individuals act in their waiting and wondering. Every little movement, walk or whisper from the audience are then becoming visible to the others as little events of the situation - becoming then the performance itself.

Duration: 6 min.

3.2. Performers start being distinguished from the audience by addressing a person next to them in a whispering lip-move, just as if they would say something. As an idea for making a visual close-up on faciality & gestural behaviour, the cancel of the voice puts the focus on how the talk is addressed, more than the meaning of it. That is to make miniature movements of non-verbal communication visible in a situation that could be interpreted as an act of flirting, but weird enough that it could offer multiple ways to be perceived and be comprehended. This small address is a smooth address that would not force a reaction but invites consideration, which is not super exposed but which just creates mini-instants within a contemplative mode.

Duration: 7 min.

3.4. A sudden drop of the lights. Infrared lights are now covering the entire space producing an extremely low reddish environment. The lights are so low that the audience sight has to adapt to what the lights provide as being perceivable. The red lights make an atmospheric change in the room and want to give the sensation that the temperature of the room gets increased.

For a short while performers stand where they are in the space, then walk towards the corners of the room to get undressed.

Duration: 1 min.

4. In a contemplative mode (duration: 13 min.)

- The performers are naked and spread in the space. They start a continuous movement sequence that has to do with melting down extremely slowly towards the floor and going up from it. Some performers start the sequence standing up, others are lying down.

Supported by slowness that offers a visibility to every little changes of positions that bodies would make, the sequence wants to produce transformative forms, the bodies then detached from any sexual connotation or any narrative meaning.

- The passing from one position to another allows dislocations of the bodies in the space making them getting closer, passing next or in between audience members - making a visual or else a tactile proximity with the latest.

This part wants to involve the audience into an activity of contemplation (as an act of perception), which is not sexual, not erotic, and also not really sensual. It is not about transmitting sensations but showing naked bodies in motion that could after a while become somewhat a part of the sensorial machinery. The situation wants to also evoke the act of looking of the audience as a way for being exposed to the situation (as a sighted person but also as a voyeur).

Duration: 13 min.

From the gathering room, the host opens the door of the performance space. The performers stay in slow mode till the last audience member has left the room.

Audience and performers gather later in the foyer and go crazy.

LABAN NOTATION

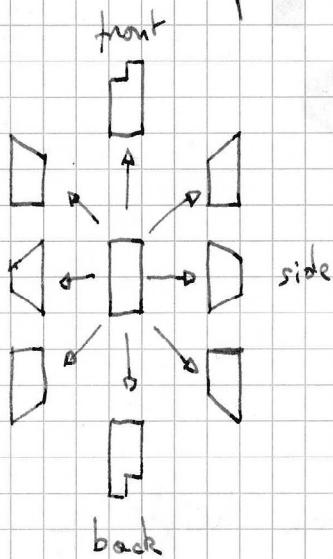
I am just going to explain briefly the few symbols we will use.

I DIRECTIONS

All the directions are written from a basic symbol:

 : This means the absence of direction.

a/ From this shape are derived 3 horizontal directions:



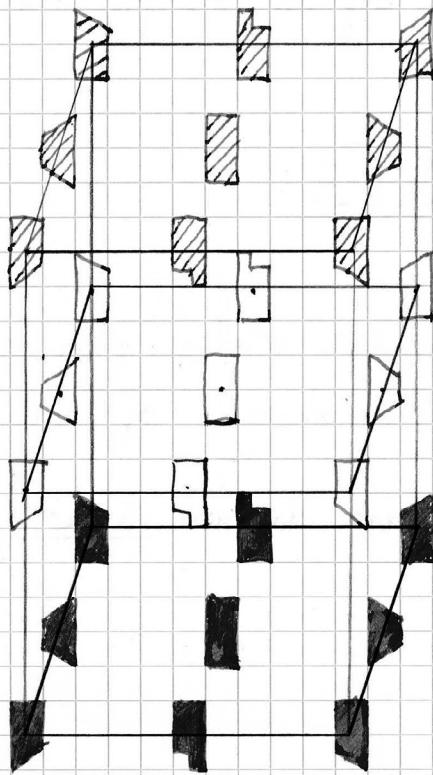
b/ Vertical directions:

 : straight up

 : no movement

 : straight down

By combining horizontal and vertical directions, we obtain the 27 directions of the "laban box":



examples:

: right diagonal up

: to the right on the same height

: left back diagonal, same height

: left diagonal up .

= , the only thing that matters is whether it's pointing forward or backward ()

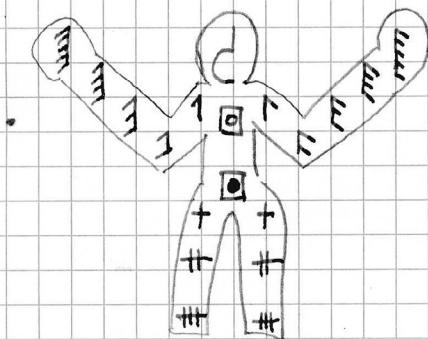
Most of the time, I'll use these directions

relating to the orientation of the room, with a fixed front. Sometimes the directions will be defined by your own front, it will be indicated as such:



. Then the front will change with your own orientation. We'll use the pelvis to define the front (in case of torsions or complicated positions).

II BODY PARTS



+ : hip

++ : knee

+++ : foot.

I will precise R. or L. for
the hip, knee and foot.

c : head

□ : rib cage

● : pelvis

↑ : right shoulder

↓ : " elbow

↔ : " wrist

☰ : " hand

☷ : " fingers

↖ : left shoulder

etc...

III DURATIONS

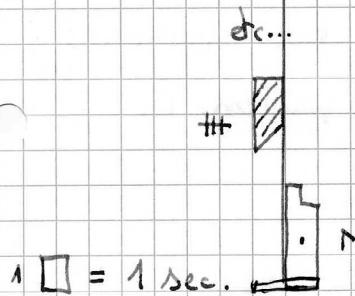
The length of the durations symbols will define the time they take to perform.

The signs are written around this line.
 Everything that's written on the left side
 of the line concerns the left part of
 the body and vice-versa.

Sometimes the duration of each
 movement will be precisely set.

For example 1 square = 1 second.

Other times, the length of the symbol
 will give you an idea of the time
 it takes. Sometimes, the length
 of each movement will be free.



Example:

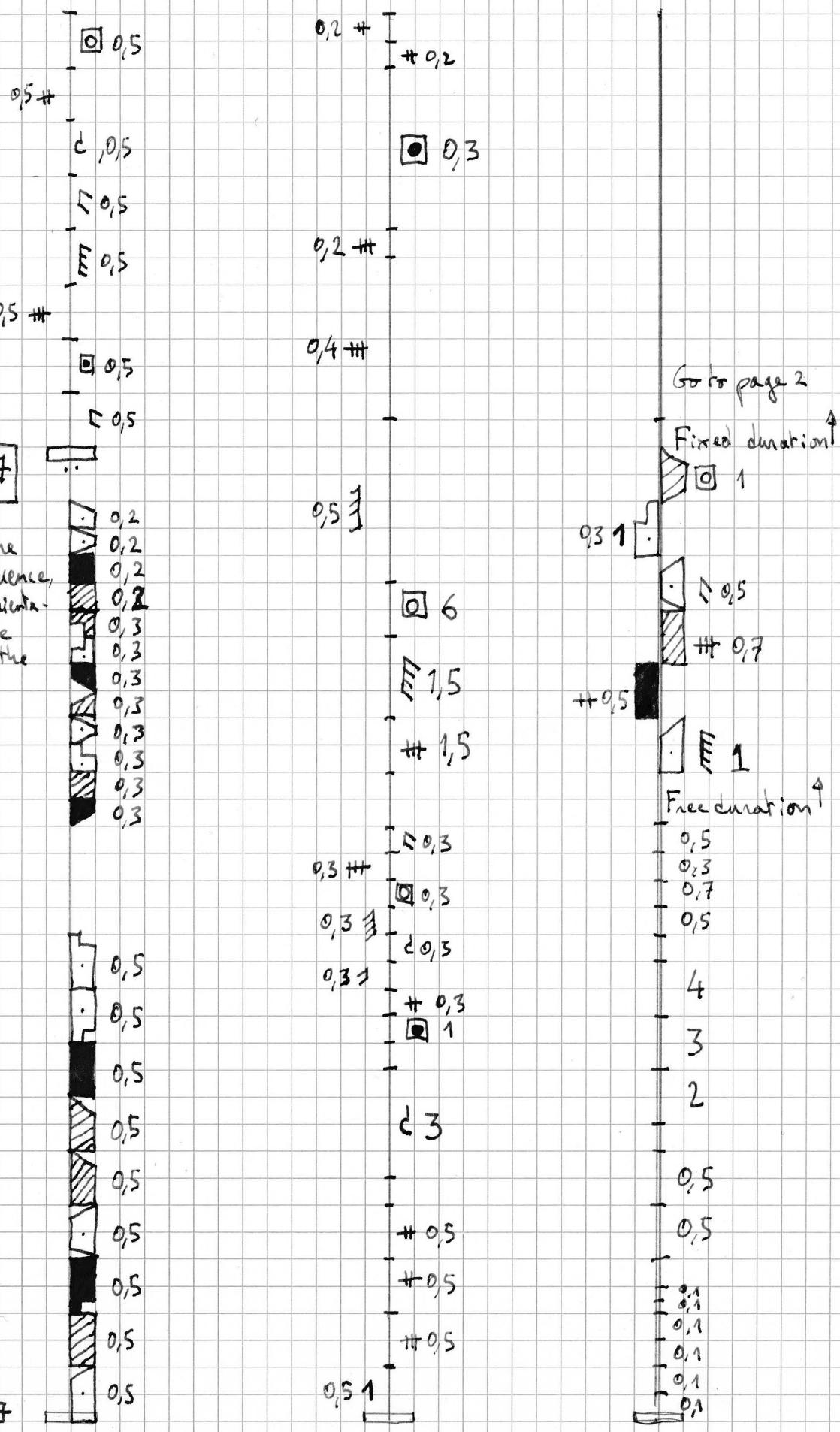
= your right shoulder goes straight front
 for 3 sec., then you don't move for
 1 sec., then your left foot goes up back
 left diagonal for 2 sec. etc...

It's important to precise that the directions are
 taken from the body part in reference to the
 room. The diagonals are always at 45° (Laban box).

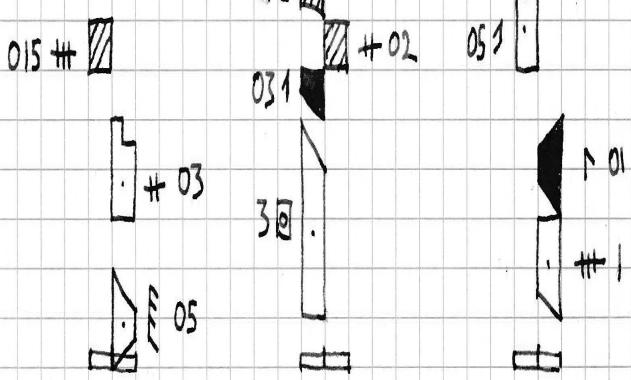
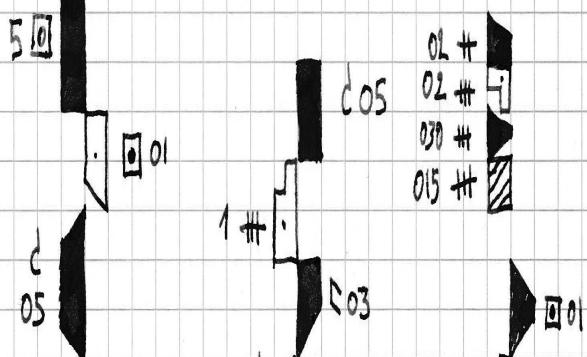
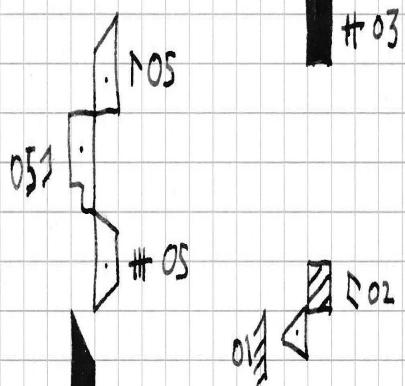
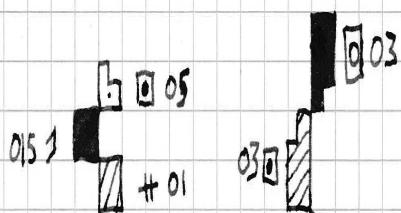
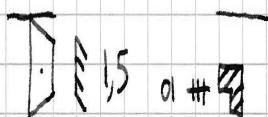
IV Length

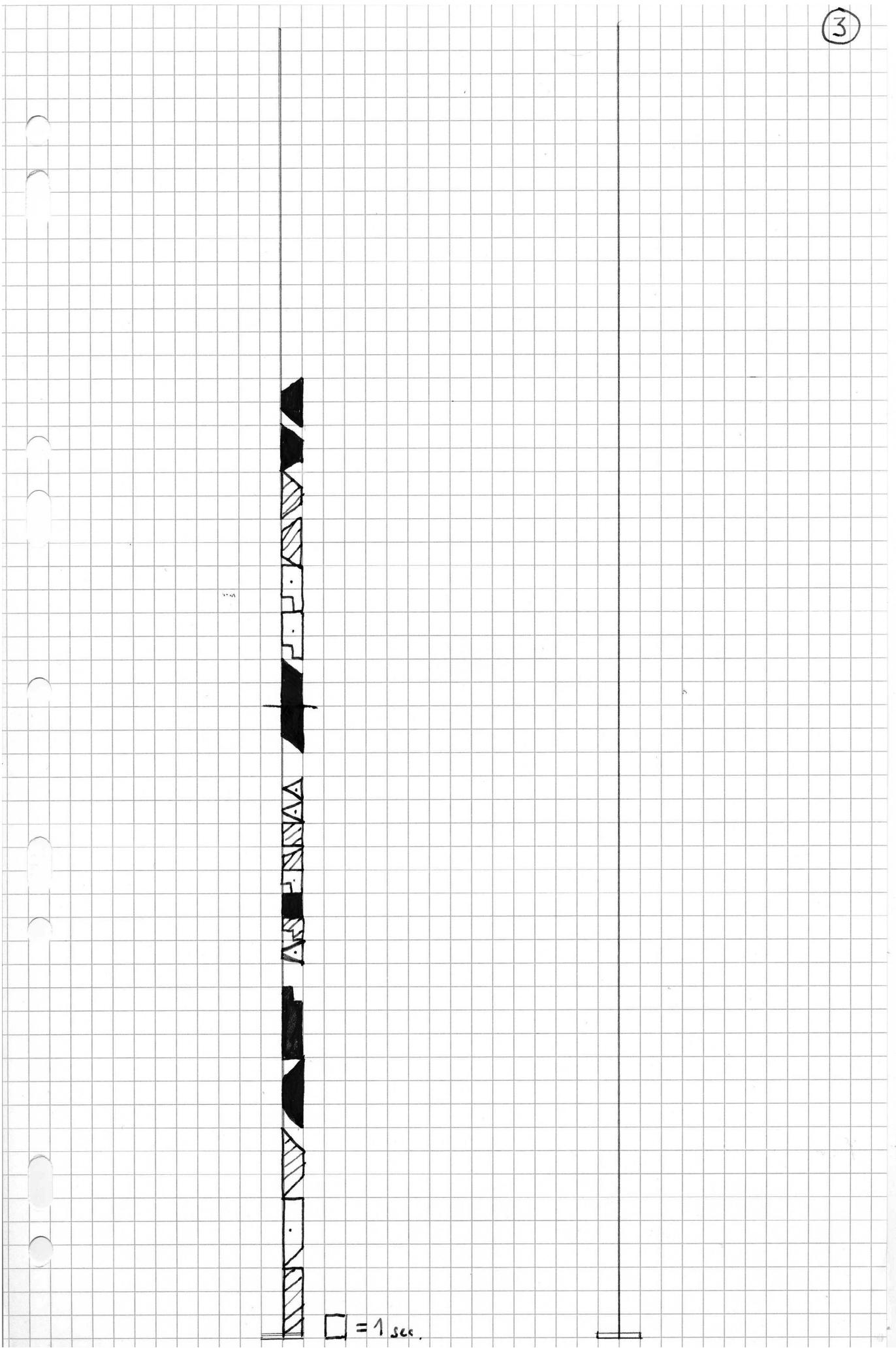
I will simply write the length of the movement in
 meters or centimeters.

1

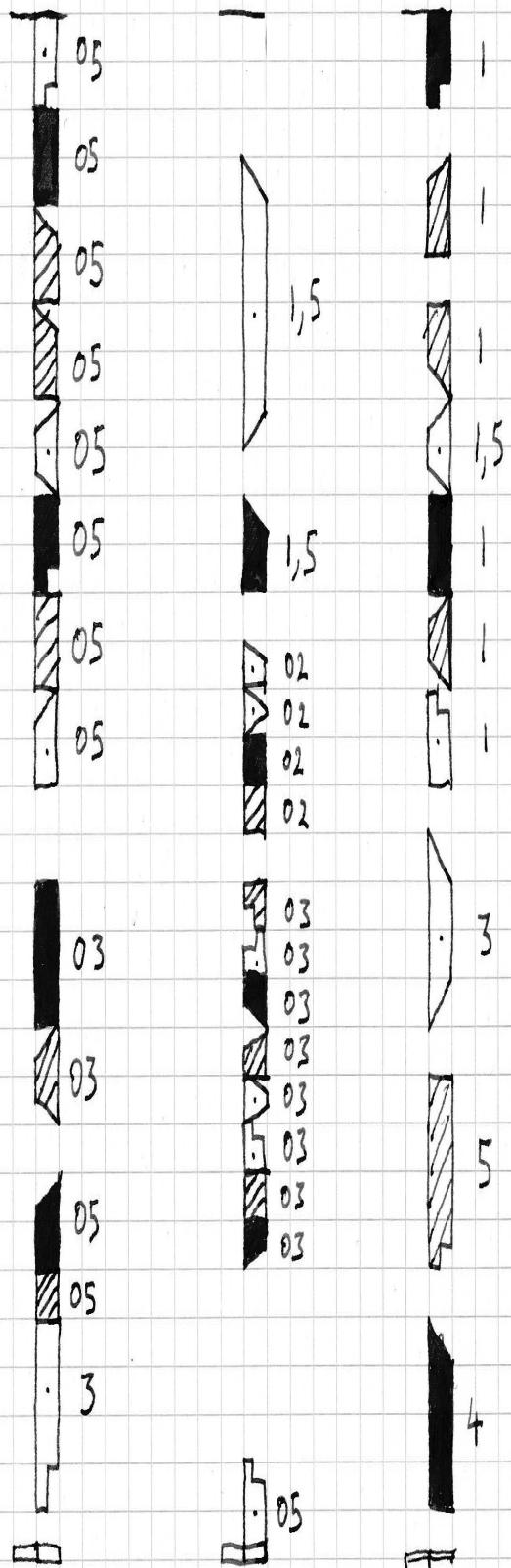


② Body part, direction, length, time





Direction length time



“practicing love, making desire”

Dance Score created by Lindsay Clark and Jesse Zaritt
July 2009

Created as a guideline for the performance of my Master’s Thesis, these scores were initiated by my desire to perform dances that were gifts to a single viewer that had no intentional powers of seduction. I wanted to engage in a dance that didn’t sell the performer or the movement to the observer. By deconstructing our observational writings about each other we came up with these scores.

-Lindsay Clark

Jesse’s Dance

1. Something about the sea: capture, contain, direct stimuli.
2. Pleasure is a warning.
3. Enable a safe existence.
4. The work I’m willing to do for your love.
5. One hundred percent prime time in love with you.

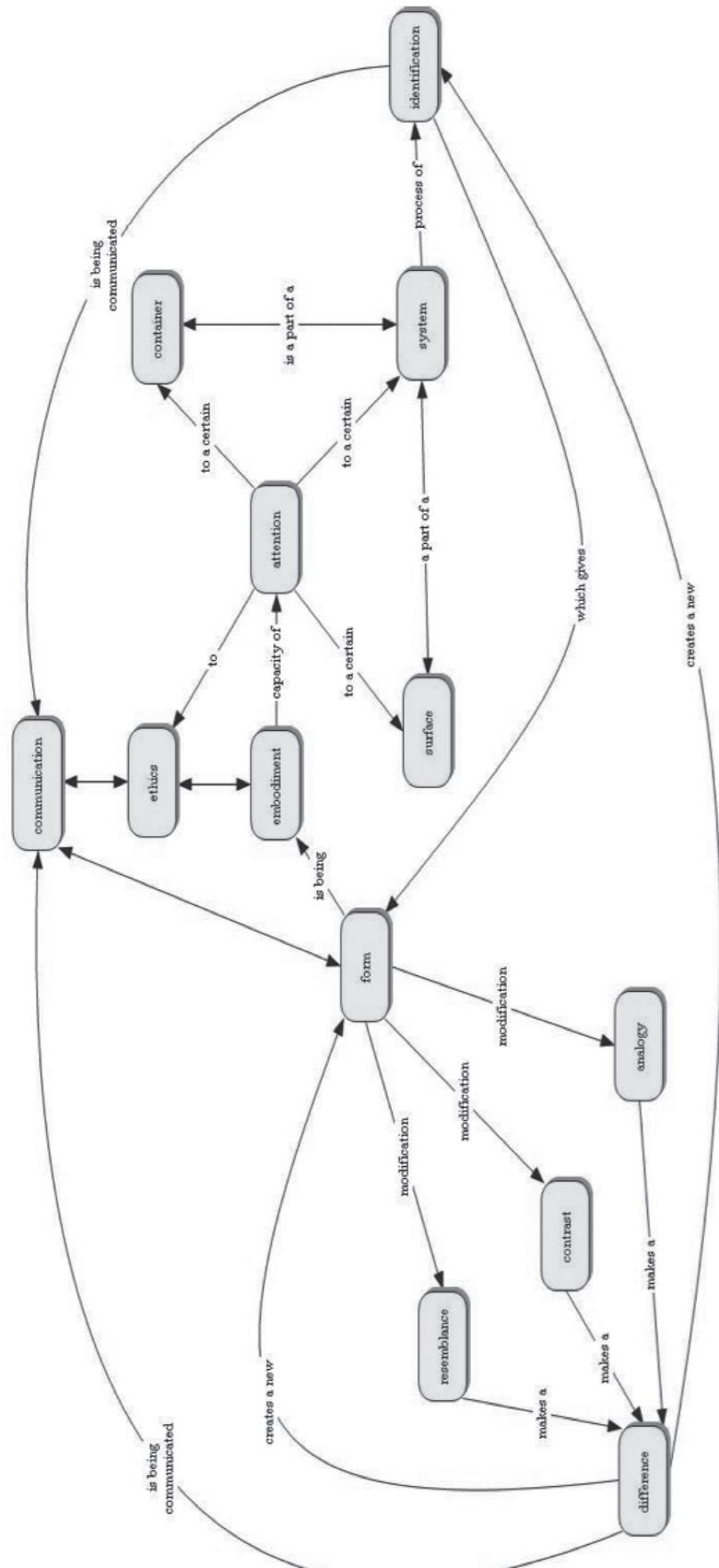
Lindsay’s Dance

1. The tease is a gift.
2. Dedicated carelessness towards sound and body, surfacing desire while relating to distanced architecture.
3. Meeting the masculine and feminine.
4. One hundred percent prime time in love with you.

Ehud Darash, 9.1.2010

Frame: one on one recorded interview. Around 40 minutes.

1. Looking at the form this map suggests, can you verbalize what it communicates to you?
2. Can you identify what your attention is drawn to?
3. Choose one term out of the map.
 - a. Can you identify the reasons for choosing this term?
 - b. What kind of associations, thoughts, words, stories are created in you in relation to this term?
4. Try to find a repeatable path in the map that makes sense to you.



Agora, a solo performance done with the minimum of 20 people.

Neto Machado – Curitiba – Brazil – 2004 – www.couve-flor.org

This is the first try to do a score of the performance *Agora se mostra o que não está aqui*, to make it possible to be reproduce, recreate and reinvented by different people. What I attend to do here is to create an understandable score for whom possibly doesn't know the performance it self. My will is to be precise, but not only descriptive, to invest in a line between the precision of what should be done and the possibilities that at the same time are opened to be full field.

SCORE #1

This performance happens in a forth wall wide space. With public and performer together in an empty room (gallery, stage...) with a kind of floor that could be marked by white chalk.

The performer is responsible for guiding the audience, for seducing them to be part of the game. The game works by asking questions and given few options for the answers. The participants must choose one of the answers and follow the instructions that come by this choice.

The performance includes eight questions that can be created specifically for the place that it will be presented. They are thought to be questions that would divide the participants in groups depending on the answer that they will choose. The questions may vary among different topics, but all of them, from broad to more specific ones, must create the possibility to divide the participants in answer A or B. Or maximum, as will be the example of question number 3, among answer A, B or C.

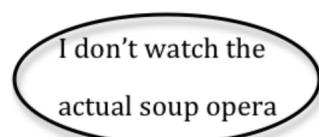
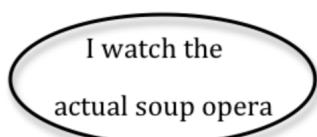
The performance starts with the performer introducing himself to the audience and giving the rules of the game:

Original example: *"Hello I am (Name). From now on, I will make you some questions and give some possible answers for them. You will choose one of the answers and will move to the part of the space that I say is the one specifically for that answer that you chose. It may sound cloudy now, but I am sure you will understand it really fast during the process of doing it. Please, fell free to ask what you want while it is happening."*

Then, first question:

Original example: **“Who is watching the actual television soup opera?** (In Brazil soup opera are very famous and popular, they are the most popular TV show.)

Spatial division for first questions:



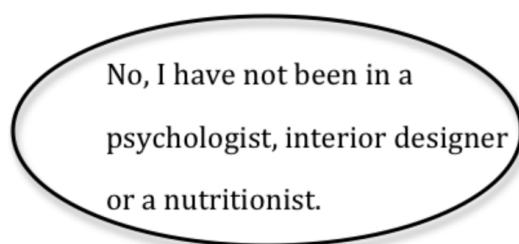
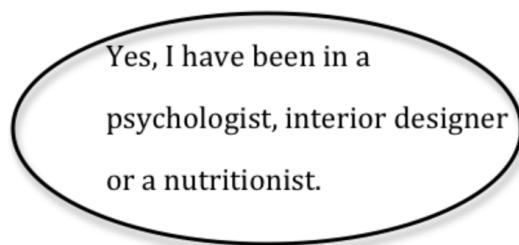
The participants will be divided in these two groups and will receive, each one, stickers identifying their answers. The sticker must be visible, readable for the others. People should put it in the shirt, as an identification mark. After organizing the groups, the performer must distribute the stickers and mark the floor with white chalk, demarcating circles around the groups.

Then, question number two:

The question number two will be asked and people will abandon their first group to be part of a second one.

Original example: **“Who have ever used the services of a psychologist, interior designer or nutritionist?”**

Spatial division:



The same action is repeated: distributing the stickers with the answers and demarcating the circles around the groups in the floor with white chalk.

Third question:

Original example: **“Who have ever watched *Dogville*? Who knows what is *Dogville* but have never seen it? Who have never heard about *Dogville*? ”**

Spatial division:

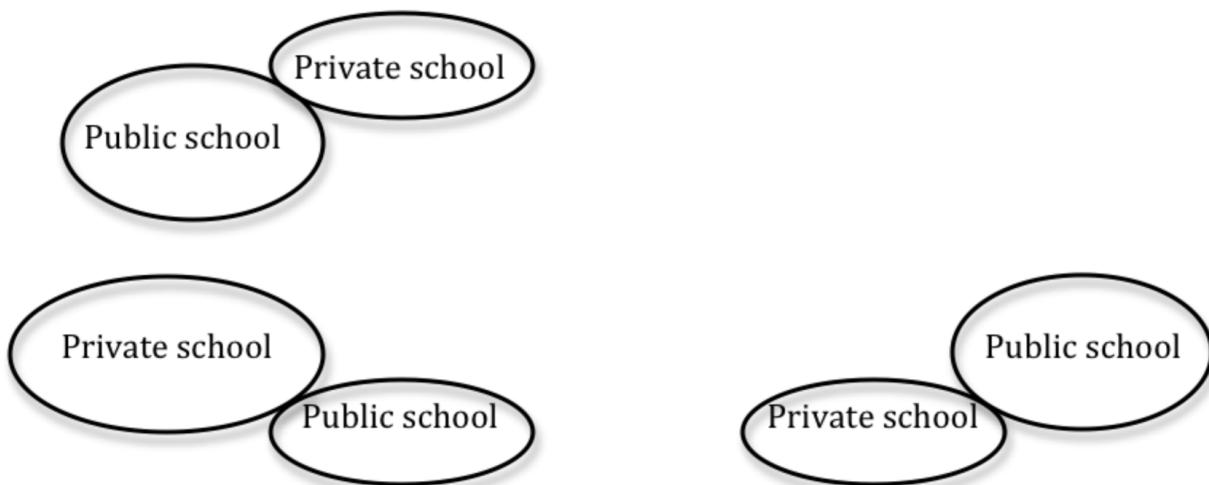


Until the question number three, the divisions follow the same logic of the ones before. People abandon their groups to go another one. From now one, these groups created by the answer number three will just subdivide them selves. People stay in these three groups and the questions are posed for each group, which will start to originate smaller sub groups.

Forth question:

Original example: **“Did you study the most part of your life in a private or a public school?”**

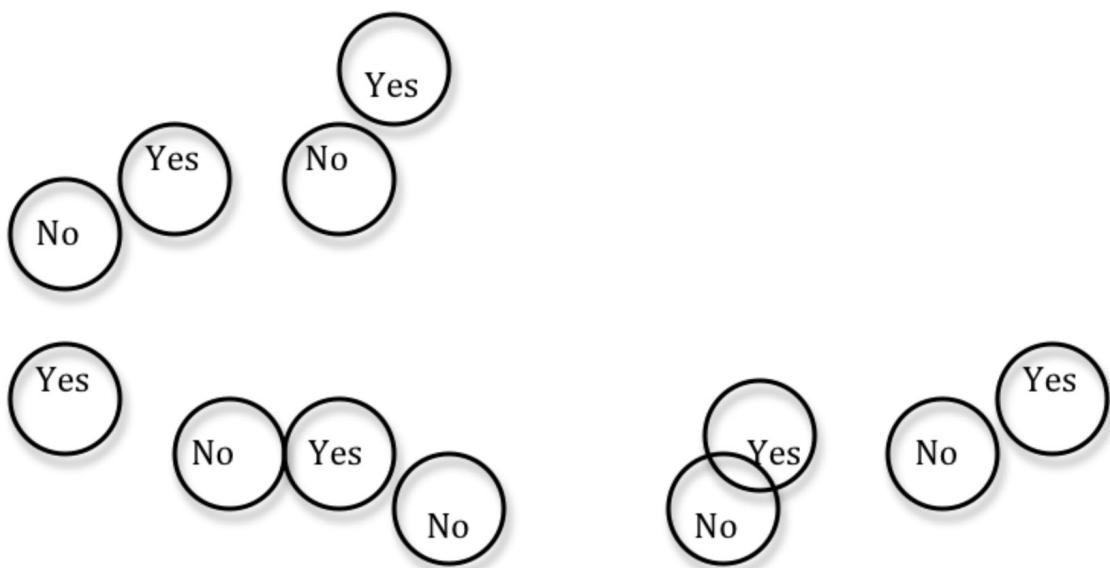
Spatial division:



The stickers and the marks on the floor keep accumulating during the performance. These actions always happen after the organization of the participants in the groups formed by the answers.

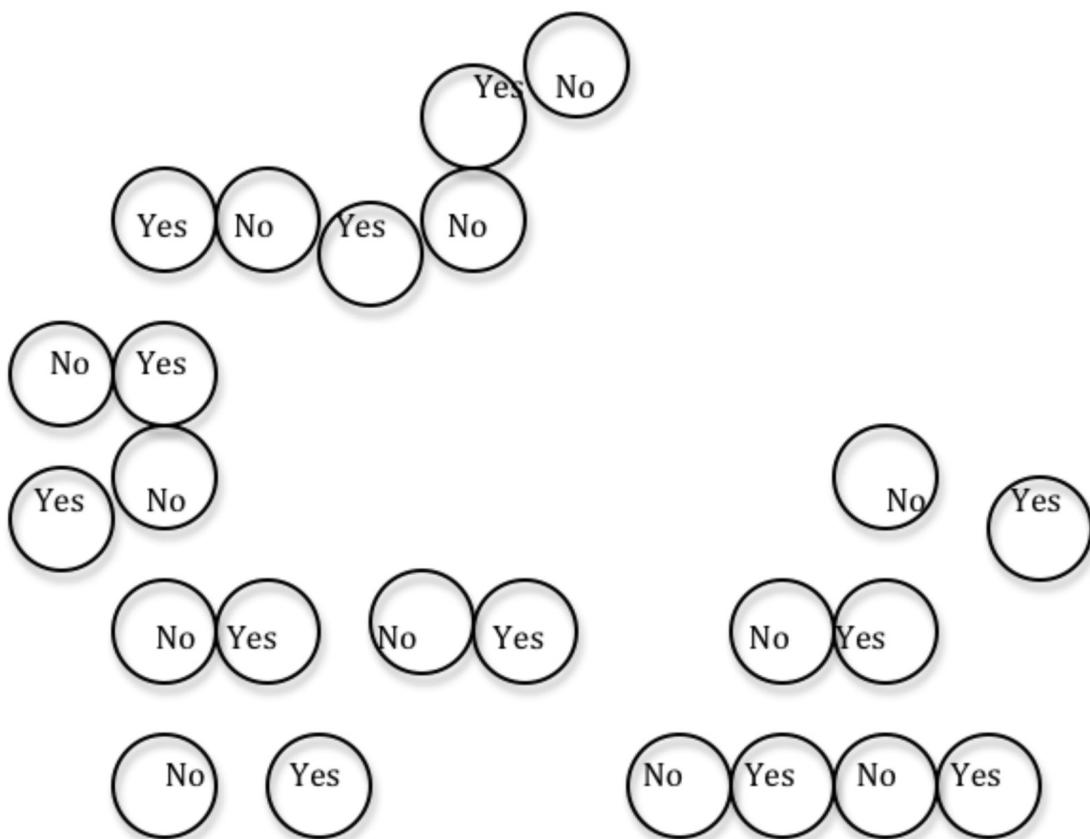
Question number five:

Original example: “**Do you speak a second language?**”



Sixth question:

Original example: “**Do you have a credit card?**”



As the questions go, the number of groups grows, each group get less people, the floor gets more and more with white circles, people gets more and more full of answer stickers.

Question number eight:

This is the one that puts everybody together in two groups again.

Original example: "**Who from here is a boss and who is an employee?**"

Spatial division: it used the same division of the first question.



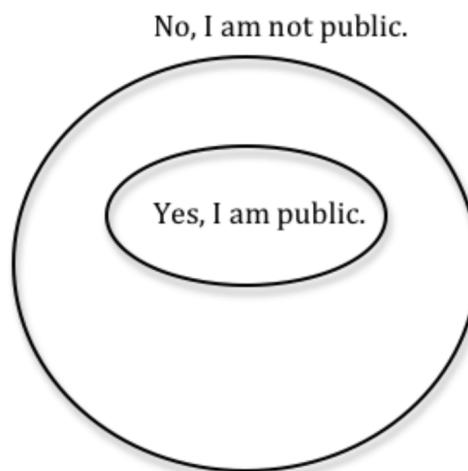
After distributing the stickers and marking the floor for this question, it comes the last question, which is the only one that is fixed for every place because its content is directly related with the continuation of the performance propositions.

Last question:

"Are you public now?"

For this question the stickers are still distributed , but there is no more marks on the floor.

Spatial proposition:



From this moment on, the spatial definitions change. The group that choose "yes, I am public" sits down in the middle of the space, the "no" group stands up in a circle around them.

At this moment, 5 or 6 mp3 players are given for those who are standing. The mp3 players give movement instructions that are manly not noticed by who is not with them. It proposes a performativity sensation in those who are listening to it, but at the same time, camouflage it for those who are looking at it.

The original mp3 players are prepared with movement instructions like the example that follows:

Original example: Recorded instruction: "*Hello, now you will listen to some instructions, please follow them as soon as you hear.*" The instructions that follow should be movement instructions of daily movements, like: cross your arms in front of your chest, put your hands in your pockets, etc. All of them are repeated three times and are followed by the phrase: "*You have twenty seconds to give this mp3 player to the next person that is standing on your right side. You should give it to her and say that she should put it and just listen to it. The twenty seconds starts now: 20, 19, 18, 17...03, 02, 01.*"

The performer is camouflaging him self among the ones that are standing. He can change his position in the circle to guarantee that he will never use one of the mp3 players. They should circulate among the participants only.

It is important to give time for things to happen, this moment is specially a place in the duration of the performance that almost nothing visible happens. The tension created by the waiting, the expectations and the empty space, is important and should be part of the score.

The performer is the one that decides how long this part is. After this decision, he starts a movement with his pockets that will guide the performance to the next proposition. The movement phrase is based on the following movement score:

With the hands inside of the trousers pockets, the movement starts by trying to get them out and not making it. This attempt is the main source of movement. Doing this simple task of trying to take your hand out of your pockets, you should accomplish the trajectory from standing to lying down.

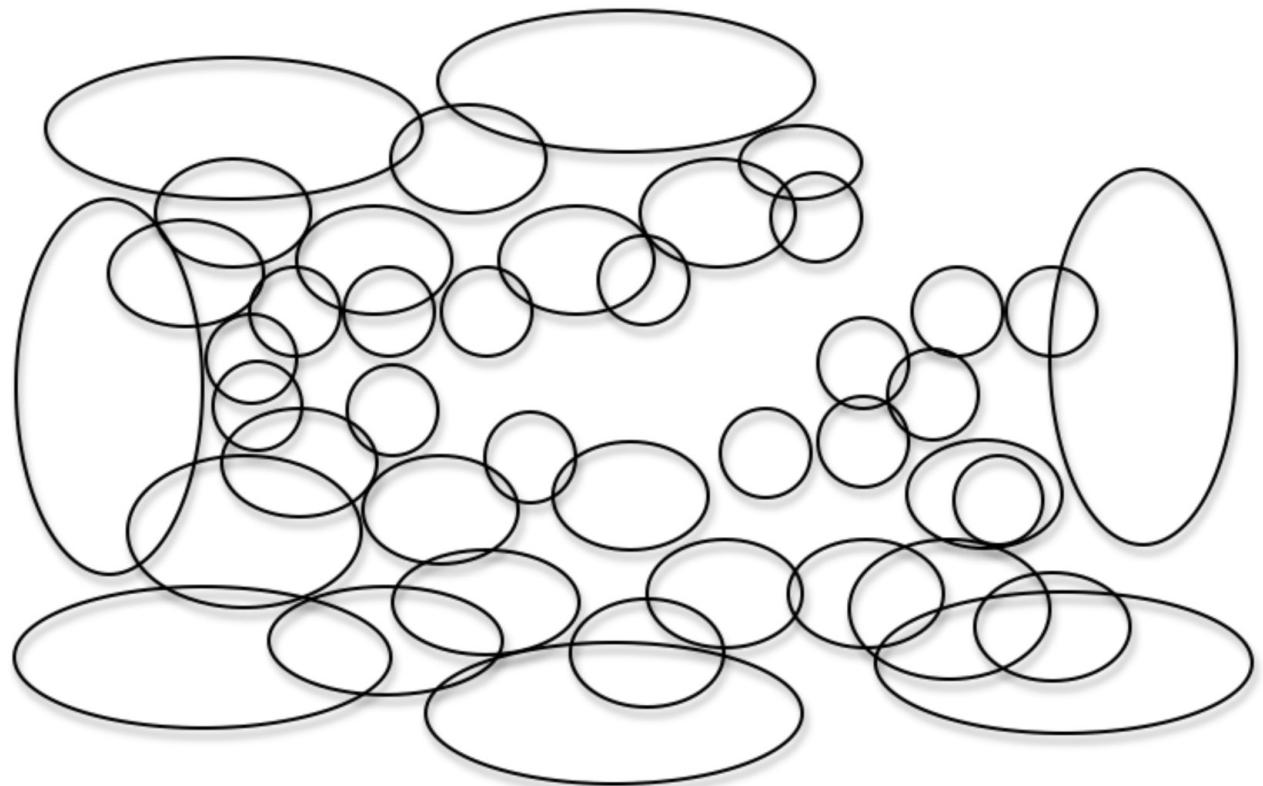
The last proposition before the performance ends is to create a situation for the performer to disappear among the participants and leave without being noticed.

Original example of the last proposition:

The performer distribute some small papers with some instructions for the public, one by one, asking them to stop what they are doing and start to do what is written. All the papers ask them to walk around the room and to speak out loud one phrase. The phrases are different in each paper and are sentences usually heard in crowded public spaces.

When everyone is walking and speaking, the performer goes out without anyone noticing him.

The last action before going out must be signing the floor like if you sign a painting. What will stay in the floor after the performance, could be something like this:



If you want to see a part of the original performance, go to:

http://www.couve-flor.org/detalhe-projeto.aspx?ID_PRJ=22

k.g. Guttman
January 2006
Performance and Representation

1) Introduction

The fact that a work of art has no a priori useful function – not that it is socially useless, but because it is available and flexible, and has an “infinite tendency”. In other words, it is devoted, right away, to the world of exchange and communication, the world of commerce in both meanings of the term. (Relational Aesthetics, Nicolas Bourriaud)

The performance project *Elapse I & II* was a duplicate birthday party event held in my studio in April 7-8th, 2005. The first event, the Rehearsal, occurred the day before my 30th birthday, and the second event, the Performance, was held the next day, on my actual 30th birthday.

Guests/participants were invited to join me in my studio anytime between the hours of noon-3pm for wine, sushi, and cake. They received a ticket on which the time of their arrival and departure was marked down. Guests could stay for any duration they wished. Before entering, guests were informed that they could not enter unless they committed to returning the following day at the exact same time. The instructions on the invitation read:

Elapse I Rehearsal April 7th/05 12-3pm

1. Arrive
2. Wear the same at both parties
3. Eat and drink
4. Leave when you want

Elapse II Performance April 8th/05 12-3pm

1. Arrive at the same time as the day before
2. Wear the same thing at both parties
3. Re-enact to the best of your ability/memory what you said/did the day before

Eat and drink what you ate the day before.

4. Leave when you left the day before.

The work was inspired by Nicolas Bourriaud's *Relational Aesthetics*. My initial thinking was twofold; to heighten a personally significant passage of time (my 30th birthday) and to create an event that engendered play and complicity

among friends and strangers. My performance work is based on an interest in the relation between spectator and performer, an interest in the de-materialization of the art production/ experience, and strives to privilege the presence of the body at all times. My hopes at the inception of this performance work were that it would explore inter-subjective exchange, encourage attentiveness to the present moment, and provoke a reflection on memory and duration.

The exchanges that take place between people, in the gallery or museum space, turn out to be as likely to act as the raw matter for artistic work.

The "result(s)" of *Elapse I & II* are necessarily fractured, each participant created/experienced his/her own trajectory. The de-centered nature of the event exceeds my capacity to capture it, and my reflections and research post-party have departed significantly from the initial ideas. This paper discusses the project through readings from *Difference and Repetition* by Gilles Deleuze and others; it traces and contrasts the evolution of my thought from conception to written reflection.

At 9 am the morning of *Elapse I*, I went to pick up the raspberry mouse cake at the bakery near my house. A young employee was working the counter, and he placed the cake in large box. He then attempted to place the box into a plastic bag. The bag did not fit over the box very well, he had to stretch the bag and maneuver the box quite a bit to get it in. When I arrived at the studio and took the cake out of the box, it was squashed along one side. The next morning at 9 am I arrived at the bakery to pick up another raspberry mouse cake. The owner of the bakery was working, and he found a slim box to place the cake in. The plastic bag fit easily over the box, and when I arrived at the studio the cake was not squashed.

Instinctively I chose not to squash the cake right before the party but to let difference play out right from the beginning of *Elapse II*. This spontaneous decision is central to my confusion regarding the project; *Elapse I and II* realized at once my expectations as well as the inverse of my expectations. I will argue that the project "produced" forgetfulness and difference all the while exploring memory, the elasticity of the same, deepening attentiveness, and the heightening melancholic nature of

the passage of time. It at once celebrated and mourned the passage of time.

In *Difference and Repetition* by Gilles Deleuze, the author classifies the many orders of Difference and the confusion around the multiple "domains" that difference can address. There are two "logoi" differing in nature but intermingled with one another:

[T]he logos of Species, the logos of what we think and say, which rest upon the condition of the identity or univocity of concepts in general taken as genera; and the logos of Genera, the logos of what is thought and said through us, which is free of that condition and operates both in the equivocity of Being and in the diversity of the most general concepts.ⁱⁱ

Logos in this instance is the order in which governs the terms in which we think about the universe. The distinction between the logos of species and the logos of genera is then applied to the concept of difference. Generic difference is posited as a way of speaking about the world as undetermined; unbridled by the condition of identity, in contrast to specific difference which "in no way represents a universal concept (that is to say an Idea) encompassing all the singularities and turnings of difference, but rather refers to a particular moment in which difference is merely reconciled with the concept in general."ⁱⁱⁱ

2) Identity

Pivotal to this distinction between specific and generic difference is the principle of identity. The formation of identities is the inscription of characteristics upon a concept. Identity is a process (through language) of dividing and classifying the world. This process encounters the world's undecidability and "determines" an experience. In order to slice through the infinite strangeness of matter, the formation of identity relies on the Platonic distinction of the superior form (the idea) as species and its (inferior or less perfect) physical manifestations (as the instant of the species). The concept of identity maintains the hierarchy of the original to the copy, (because it measures what "is" against an a priori category.)

The raspberry cake example mentioned above is an example of how *Elapse I & II* embodies certain ideas through the performative context, ideas that we can further explore through the Deleuzian concepts of identity in its relationship with difference.

The cake of *Elapse I* is a species of an original Idea of the category "cake". "[...] determination of a species determines continuity and coherence in the comprehension of the concept".^{iv} No matter the degree to which one cake can differ from another, there is still a system of relation grouped as "species" in which determination can occur, (squashed, not squashed). Specific difference is a configuration that provides the relation for comparison. The cake of *Elapse II* is inscribed with the experience of the cake from *Elapse I*; it is prescribed in principle with the same identity even though it is a separate instance of the category. This sequence gives a ground where specific difference can be measured.

It is now evident that specific difference is the greatest only in an entirely relative sense.

Absolutely speaking, contradiction is greater than contrariety – and above all, generic difference is greater than specific. Already, the manner in which Aristotle distinguishes between difference and diversity or otherness points the way: only relation to the supposed identity of a concept is specific difference called the greatest.^v

Opposition in the instance of the cake would be the furthest extent, (the greatest) in which the two cakes could be different and *still be in relation*. Opposition in this instance could manifest as the absence of the cake the second day, (absence being created by presence of a cake the first day and the expectation of its recurrence.) In this sense, the project *Elapse I & II* is able to evoke and demonstrate opposites.

The separate orders of generic and specific difference are often misinterpreted: "[...] assigning a distinctive concept of difference is confused with the inscription of difference within concepts in general. The determination of the concept of difference is confused with the inscription of difference in the identity of the undetermined concept".^{vi} In other words, a distinction must be maintained between generic difference as a first principle prior to identity,

and specific difference which measures difference through the concept of identity as the first principle.

I will explore the events of *Elapse I & II* in both terms. First I will include a second instance of specific difference that the project generated for a participant, followed by an exploration of how the piece grapples with its own internal repetition.

Participant's Comment:

(After *Elapse I & II*)...It was kind of busy when I walked into the VA building on Thursday. But the next day there was this emptiness, that people weren't in their right place, that I noticed all these gaps; those spots that I had taken notice the day before but had changed and left a trace. I noticed traces and that was such a gift from what you made (*Elapse I & II*) because so much of what I have looked for and so much that troubles me in life (in the best sense of the word, so much that unsettles me) is this feeling of potentiality in things; this mysterious feeling of still things being pregnant with movement and that's exactly what your piece achieved for me in the moments after I left your studio. Like that person on Thursday crossing the street (an example) and then I went up to the street on Friday and the street carrying with it the trace of this person I saw the day before and the air being heavy with my expectation of that man that was about to cross the street. See what I mean by potential? It was as if I expected the street to release the man again on Friday and it was just about to - it was the same street - and just about to but it never did."

The anticipation of the Same created the wonder of the potential of infinite shifts, infinite new combinations. In other words, reenactment became a vehicle to understand the potential of specific difference.

3) Representation

It is now evident how *Elapse I & II* can be classed within the order of specific difference. Repetition enables a ground to measure the many subtle differences that occurred from the first party to the second. Now to the question of how does one conceptualize *Elapse I & II* within the order of generic difference? How to understand representation within the order of generic difference? What is, as Deleuze writes, "[...] that which remains once representation is

removed (a contradictory flux, for example, or a rhapsody of sensations)." ^{vii}

Does the event escape encapsulation in the generic order? Behind representation there is my desire as an artist to generate meaning (which we know is often slippery.) In some sense, I'm attempting to articulate the representational meaning of *Elapse I & II* beyond an inter-subjective, de-centered experience. The project both signifies an identity for me and at once escapes comprehension of "what happened". I am attempting to articulate my desire for meaning from the project while at once rejecting this desire. The piece initially engaged with the problematic of performance that I am engaged with in this paper; does the project have unified significance? (And in being so fulfill the requirements of a representational act?)

In Philip Auslander's essay "Presence and Resistance" he writes; "Postmodern performance provides resistance precisely not by offering messages, but by challenging the processes of representation itself, although it must carry out this project by means of representation. [Performance is...] an elusive and fragile discourse that is always forced to walk a tightrope between complicity and critique." ^{viii}

Reenactment is in opposition to representation. Representation seeks essence, a subjectivity, a centre, whereas reenactment is the continuum, the ongoing, the eternal differing of difference. Organic representation "fails to capture the affirmed world of difference. Representation has only a single centre, a unique and receding perspective, and in consequence a false depth." ^{ix} The act of representation is the moment folded into itself, is the contraction of an experience into a whole, a formation of "something", and through this formation necessarily extracts it from the world.

Representation is in the domain of active synthesis, where "every conscious state requires a dimension in addition to the one of which it implies the memory." ^x Here we return to the concept of identity as first principle. Representation involves contraction of the passage of time into identifiable categories. "[...] the former present cannot be represented in the present one without the present one itself being represented in that representation. "It is of the essence of representation not only to represent something but to represent its own representivity." ^{xi} Such is the dilemma of performance.

4) Reenactment

Re-enactment is a form of deliberate repetition in the realm of the simulacrum. The participants during *Elapse II* acted with an acknowledged awareness of dwelling in the "simulacra". In a wonderfully complicit manner, each "pretended" in their own manner to re-do the events of yesterday. Deleuze defines simulacrum as "the instance which includes a difference within itself because *it understands itself as a repetition.*"^{xii} [emphasis mine] In other words, just by the necessity of repeating a perfectly spontaneous moment, an opening appears that acknowledges itself as different from the previous instant. This opening allows for strategies of re-enactment ranging from playful to cynical.

A participant brings me a box of cookies the first day. She has two boxes with her the second day. Another participant exits from *Elapse I* stating she has to go to an appointment after only staying a short time. She exits early once again the following day for said appointment. A third participant sticks his head through the curtains and yells: "Hey, kg, I can't come tomorrow but I wanted to wish you a Happy Birthday anyway." The next day, his head re-emerges through the curtains and he yells: "Hey, kg, I can't come tomorrow but I wanted to wish you a Happy Birthday anyway." A little boy enters *Elapse I* in a grumpy mood. Upon entering *Elapse II*, he asks his mother if he has to be in a bad mood again. She says it's the rules, and he acquiesces, slumps his shoulders and crosses his arms.

These examples demonstrate the act of repetition as an act of admitted differentiation. This process involved active synthesis; "the passage from spontaneous imagination to the active faculties of reflective representation, memory and intelligence."^{xiii} The act of reenactment then, is a process that employs active synthesis and embeds a past-present into the present present- a complex awareness of time much like consciousness itself.

Active synthesis is spontaneous.

Comments of a Participant: "I was surprised to find myself trying not to 'perform' the second day, trying to reenact but without any histrionics. On some level I was telling myself that I should say and do the same things again without making it seem like I was doing anything other than

coming to your birthday installation performance for the first time. (Does this make any sense?)” [emphasis mine]

This participant’s comments reveal a surprising aspect to the project; the request of reenactment is the demand to create something new predicated on the principle that the task of perfect re-production is impossible. “When the identity of things dissolves, being escapes to attain univocity, and begins to revolve around the different. *That which is or returns has no prior constituted identity:* things are reduced to the difference which fragments them, and to all the differences which are implicated in it”^{xiv} [emphasis mine] This attitude displaced my original notion of the project as authenticity vs. performativity, the “real” vs. the illusion. I had considered *Elapse I* as the “authentic” or “genuine” segment, and *Elapse II* as a contrived re-production of an authentic experience. I had conceived of the second day as the beyond, on-the-side-of-death looking backwards at the present moment, as stepping into memory. As I am reviewing my experience, however it is evident that *Elapse II* was its own “present”, and can be experienced “in-itself”.

This sense of “in-itself”, treats reenactment as a species of repetition within the order of generic difference.

Such a condition can be satisfied only at the price of a more general categorical reversal according of which being is said of becoming, identity of that which is different, the one of the multiple, etc. *That identity not be first, that it exists as a principle but as a second principle, as a principle become; that it revolve around the Different, such would be the nature of a Copernican revolution which opens up the possibility of difference having its own concept,* rather than being maintained upon the domination of a concept in general already understood as identical.^{xv} [emphasis mine]

5)Eternal Return

There are two competing orientations towards the passage of time I am presenting here that are opposed to one another. This opposition has become the crux of the problematic of orientating the project within the order of specific difference and/or generic difference, between giving the performances an “identity” or understanding them as unlimited sensorial explorations. The conceptualization of time within generic difference supports the passage of

time as fantastic and full of potential, and the second within specific difference understands time as mournful loss. A key concept to exploring the tension between these two orders of difference is Nietzsche's "eternal return." In the first chapter of *Difference and Repetition* entitled "Difference in Itself", Deleuze explains the concept of eternal return as that which "[...] eliminates the average forms and uncovers 'the superior form of everything that is'. [...] the superior form is not the infinite, but rather the eternal formlessness of the eternal return itself, throughout its metamorphoses and transformations."^{xvi} He further states "The genius of eternal return lies not in memory, but in waste, *in active forgetting.*"^{xvii} The comments below poetically relate to the concept of eternal return:

Participant comment after *Elapse I & II*: "The second day was such an exercise for me. The blank times when I just stood there not knowing what I was doing, so not knowing what to do was so illustrative for me of everything that just disappears. And far from upsetting, it felt good to me, cause I think I hold on to too much of what has happened. I felt like the opposite of a ghost, because ultimately I was unable to repeat."

What is the opposite of a ghost?! I think it is a beautiful re-iteration of being. It is the impossibility of disappearance, the refusal of the trace. The opposite of a ghost is appearance subsumed under the identity of disappearance. The participant's experience of the "opposite of a ghost" is a succinct reversal that conveys returning as becoming. "Returning is being, but only the being of becoming. The eternal return does not bring back "the same", but returning constitutes the only Same of that which becomes. Returning is the becoming-identical of becoming itself. Returning is thus the only identity, but identity as the secondary power; the identity of difference, the identical that belongs to the different, or turns around the different. Such an identity, produced by difference, is determined as repetition."^{xviii}

Forgetfulness and repetition are intertwined. Perhaps they are best both understood as closest to "the opposite of a ghost" as one can get. Forgetting is such a strong, undeniable force that can be interpreted alternatively with fascination or with horror.

The concept of eternal return eclipses the notion of haunting for the participant mentioned above. However, her

comment that it felt good or it was far from upsetting that everything just disappears was not unanimous. A mournful expression of the passage of time follows:

Comments of a Participant: "...on the first day we had just been dropped into the little blue pond and on the second day that it was this feeling of trying to find your place again (in yesterday) and the overbearing feeling of loss that came when that became utterly impossible."

This "overbearing loss" regarding the "untouchability" of the past was admittedly an initial goal of my work stemming from my incredulity over the seemingly sudden fact of turning thirty years old. Thirty long loose years contracted into a hard little wafer, a sharp hit startling my body.

6) Time

One request of an act of repetition is to confront memory with expectation. It is a request that adds further complexity to one's understanding of the present and the self's relation to it. "The passive self is not defined simply by receptivity (the means of the capacity to experience sensations -but by virtue of the contractile contemplation which constitutes the organism itself before it constitutes sensations."^{xix} In other words, the passive self is quite active in its self-awareness of itself. "The self does not undergo modifications, it is itself a modification."^{xx}

A participant commented that the second day she dreaded entering the party as the "character" of who she was the day before. This is a clear example of a person understanding herself as a constant subject, undergoing different exterior situations. Contrasted to the subjective description of her experience, Deleuze writes "for every contemplation there is a self".^{xxi} One could go further and understand each contemplation as in itself its own being, its own "self". This last statement utilizes difference as the first principle and identity as the second. (The participant mentioned above entering Elapse II is not understood in terms of a variation of herself entering yesterday, but of an entirely new and whole event.)

The a priori condition between thought and being is time. Memory involves the subject contracting time into several dimensions. The contractile process of memory relates to

the process of the self constituting itself. A mother spills her wine on herself during *Elapse II*. Her daughter says, "Hey, you didn't do that yesterday." Deleuze writes that memory is the cause for the present to pass. "The synthesis of time constitutes the present in time. It is not that the present is a dimension of time: the present alone exists. Rather, synthesis constitutes time as a living present, and the past and the future as dimensions of this present. This synthesis is none the less intratemporal, which means that this present passes."^{xxii}

"A scar is the sign not of a past wound but 'of the present fact of having been wounded'; we can say that it is the contemplation of the wound, that it contracts all the instants which separate us from it into a living present."^{xxiii} In the act of contemplation, then, the self reassesses the immanence of the present and designates the present present as the only state that exists. *Elapse I and II*, by requesting the confrontation of memory and expectation, places the spectator in a state in which questions surrounding the contemplation of the 'present' and the 'self' are foregrounded and therefore cannot simply be taken for granted.

7) Destiny

If each past is contemporaneous with the present that it was, then all of the past coexists with the new present in relation to which it is now past. The past is no more "in" this second present than it is "after" the first —whence the Bergsonian idea that each present present is only the entire past in its most contracted state. The past does not cause one present to pass without calling forth another, but itself neither passes nor comes forth. For this reason, the past, far from being a dimension of time, *is the synthesis of all time* in which the present and the future are only dimensions.^{xxiv}

Many participants of *Elapse I & II* felt they were entering "the past" the second day. There was a kind of queer smoothness in slipping back into something "impenetrable" and for me a deeply uncomfortable familiarity. The project produced the uncanny sensation of having been *already-there*. This "already-there" evoked a strong certainty of "knowing-what-will-come", of being attached to time. It seemed as though the process of time peeled back and

revealed itself, and I felt directly synchronous with this process. This synchronicity is a possible experience of the past as "the synthesis of all time".

Destiny could be interpreted as the strong feeling that all time co-exists in the moment.

The present can be the most contracted degree of the past which coexists with it only if the past first coexists with itself in an infinity of diverse degrees of relaxation and contraction at an infinity of levels [...] Consider what we call repetition within a life – more precisely within a spiritual life. Presents succeed, encroaching upon one another. Nevertheless however strong the incoherence or possible opposition between successive presents, we have the impression that each of them plays out "the same life" at different levels. This is what we call destiny. Destiny never consists in step-by-step deterministic relations between presents which succeed one another according to the order of a represented time. Rather, it implies between successive presents non-localisable connections, actions at a distance, systems of replay, resonance and echoes, objective chances, signs, signals, and roles which transcend spatial locations and temporal successions.^{xxv}

Elapse II created a thick disturbance or strange bubble that seemed to exist outside of the flow of time. I hold an image of the second party as a space-time pocket that is somehow stuck, embedded in a secret place as the present obviously rushes by. In this space-time pocket the future is eternally stalled and the present and the past are experienced simultaneously. These circumstances align memory and anticipation in a manner that skews one's sense of what is determined and what is undetermined.

8) End Comment

This paper is part of an ongoing reflection upon my conceptualization of time in general and in a performative context. The project touched on ideas of duration, perception, and memory within the dimension of the social. *Elapse I & II* elicited a complicit play and attentiveness. The project foregrounded the presence of the body; *Elapse II* could be considered the insertion of "today's" body

into the intentions and actions of the past. Awkwardness was generated. A sense of the unusual occurred.

The more I consider *Elapse I & II*, the more it becomes evident that I cannot condense the meaning of the work to any one essence; it exceeded my initial desire to intensify a personally significant moment in time. I think it is a strong example of how a work of art always exceeds the artist's intentions, in particular when situated in a relational aesthetics context, where the artist depends on participants to make meaning.

The strategy of doubling in *Elapse I & II* draws out the issues of repetition, (reenactment), and difference. Most importantly, this work guides my thinking around the issues of **representation** in an art context. The project intends to be at once a representation of the passage time and to escape representation to become an experience.

"The fault of representation lies in not going beyond the form of identity, in relation to the both the object seen and the seeing subject."^{xxvi}

Difference and Repetition by Gilles Deleuze has influenced my subjective negotiation between the determined and the undetermined. (Perhaps this is just another way to re-articulate my wish to heighten my "attentiveness" to the fullness of a moment, and not reify a moment as I experience it.) Experiencing the world in the order of Difference, or experiencing the world in the order of Identity; the subjective negotiation of these orders seems at the centre of artistic innovation. In other words, the very core of an artist's relation with the task of representation could be the *proportioning* of the process of seeing the world as determined identities and the process of seeing the world as unfathomable Difference.

ⁱNicolas Bourriaud, *Relational Aesthetics* (Dijon, France: les Presses du Reel, 2002), pp. 37.

ⁱⁱGilles Deleuze, *Difference & Repetition*, translated by Paul Patton (New York: Columbia University Press, 1994), pp.32-33.

ⁱⁱⁱ*Difference & Repetition*, pp. 31-32.

^{iv}*Difference & Repetition*, p. 31.

^v*Difference & Repetition*, p. 31.

^{vi}*Difference & Repetition*, p. 32.

vii *Difference & Repetition*, p. 56.

viii Philip Auslander, “Presence and Resistance”, in Marvin Carlson, ed. *Performance : a critical introduction*, (London, New York: Routledge, 1996). p.155.

ix Gilles Deleuze , *Difference & Repetition*, translated by Paul Patton (New York: Columbia University Press, 1994), pp.55.

x *Difference & Repetition*, p.81.

xi *Difference & Repetition*, p.80.

xii *Difference & Repetition*, p.69.

xiii *Difference & Repetition*, p.77.

xiv *Difference & Repetition*, p.67

xv *Difference & Repetition*, p.40

xvi *Difference & Repetition*, p.55.

xvii *Difference & Repetition*, p.55.

xviii *Difference & Repetition*, p.41.

xix *Difference & Repetition*, p.78.

xx *Difference & Repetition*, p.79.

xxi *Difference & Repetition*, p.74.

xxii *Difference & Repetition*, p.76.

xxiii *Difference & Repetition*, p.77.

xxiv *Difference & Repetition*, p.81-82.

xxv *Difference & Repetition*, p.83.

xxvi *Difference & Repetition*, p.68.

Score politics

When I started to work on my piece *dance (Praticable)* in 2005, scores were for me neither a preoccupation, nor part of my working methods. I decided to write and give away the score of that piece because of what the piece was, and, almost accidentally, it was that decision that led me to start thinking more precisely about dance scores and their politics. Before that, I was only looking at scores as an interesting tool in the private cuisine of the choreographer, or as objects that were partially revealing the making of a piece. From that moment on, I saw that they could do much more, as soon as they could find their way out of the privacy of the choreographer's workshop.

One of the intentions of the piece *dance* was to destabilize authorship within the dance field by substituting dance styles with movement qualities. I started to create the piece as a solo, but I realized that I could question authorship further by using more strategies than this one. At the same moment, new contexts for developing ways of sharing knowledge about performing arts, such as *Everybody's*, were popping up and the questions about authorship that came along the making of my project were matching this general interest for open source strategies and finding ways “to redefine the conditions of work in general and the parameters of exchange, to produce heterogeneous works, to escape the restricted accessibility to work, and to deviate traditional conceptions of authorship” (quote from *Everybody's* presentation on www.everybodystoolbox.net). Influenced by this context and because of what my work was about, I chose to write the score of the piece in order to make possible the interpretation of it by others, and to create the conditions for free access to it (copyleft license, free download on internet, book given for free at the end of the performances). Also, in the score, I wrote the following rule: whoever interprets the score becomes author of the choreography. I wanted to make transparent the fact that the aim of making authorship circulate was motivating my choice to write a score.

The next step was to make a group version of the piece that consisted of nine simultaneous interpretations of the score by nine dancers (including me). I was also invited to work with different groups on the interpretation of ‘part 3’ of the score. In these cases, as I was part of the processes of interpretation, I have consequently been influential in the result. Even though I organized the work in a rather open way, my presence was making my opinion a reference, even sometimes in places where I didn't want it to be. Somehow, I realize, my presence can be a restriction in the process of interpretation, even if I don't directly act in a restrictive way. So, the completion of the project can happen only if others interpret the score without me being present. That is what is happening now with Odile Seitz who is making a group version with teenagers in Fabrik Potsdam, and with dancer and choreographer Moa Hanssen performing ‘part 3’ of the score, and with choreographer Christopher House preparing a group version of the piece.

I propose to share, in what follows now, a few thoughts about scores, that are the consequence of the questions I had during the process of writing, working with and giving away the score of *dance*. It also owes a lot to the work of Simon Hecquet and Sabine Prokhoris who wrote a stimulating book on dance notation: *Fabrique de la danse* (PUF, 2007).

- A score is never the container of the truth of a piece. The same score, performed by different people may produce as many different pieces. It doesn't transcribe the piece as it is. It is not an accurate picture of an original but rather a reading, an interpretation that already contains the potential for future and new readings.

- To base a piece on a score and to give it away for new interpretation dismantles a rather holy conception of the dancer's body as the only site of the truth of a piece. What a performer can transmit of a piece, no matter how valuable it can be, is never more than his/her own reading, interpretation and experience.
- To consider scores as the guardians of the authenticity of a work is part of a rather conservative approach of the notion of repertoire. On the other hand, to acknowledge them as readings that open the path for new interpretations invites to redefine this notion in a much more dynamic way, by turning pieces into a material to work with and create new relations. It invites to look at pieces not as untouchable works, but puts them into circulation.
- To interpret a score is an operation of transformation and alteration, not an operation of restitution of a supposed original.
- Scores can be a tool for an alternative conception of authorship. By potentially generating new readings, they create the conditions for circulation of authorship: the author of the score is not the author of the new interpretation, and thus, not the single author of the new piece that is the product of this interpretation. This way, authorship is not anymore a stable function operating under the very strict rules of property, but a function that circulates and that is shared. Nevertheless, this circulation is fully possible only if the author of the score doesn't put copyright restrictions on his/her work. To ask money for the use of the score would also be a restriction.
- Because a score potentially contains various and different possible futures, it is always political.

The score of *dance (Praticable)* is available on: www.dancepraticable.net

J'AIME

Alice Chauchat & Anne Juren, 2004

Throughout the whole performance, the dancers will dance in a style they might enjoy in a club. They seek pleasure in the situation, in relation to themselves, each other and the audience.

(both facing the audience)

Intro: 8x8 beats

ANATOMY

Both: dance with head
 2x8 stand still
 2x8 dance with shoulders and upper torso
 2x8 stand still
 2x8 dance with pelvis
 2x8 stand still
 2x8 dance with legs
 2x8 stand still

A 4x8 dances with head

B 4x8 dances with head
4x8 dances with shoulders/arms/upper torso

A 4x8 dances with shoulders/arms/upper torso
4x8 dances with pelvis

B 4x8 dances with pelvis
4x8 dances with legs

A 4x8 dances with legs

B dances 4x8 with head
B dances 4x8 with shoulders/arms/upper torso
B dances 4x8 with pelvis
B dances 4x8 with legs

(as A turns on herself, outwards)

A dance 2x8 with shoulders/arms/upper torso
A dance 2x8 with pelvis
A dance 2x8 with legs

B dance 2x8 with pelvis
B dance 2x8 with shoulders/arms/upper torso
B dance 2x8 with head

(as B turns on herself, outwards)

A dance 2x8 with pelvis
A dance 2x8 with shoulders/arms/upper torso
A dance 2x8 with head

B dance 2x8 with shoulders/arms/upper torso
B dance 2x8 with pelvis
B dance 2x8 with legs

(as both turn on themselves, outwards)

A dance 2x8 with shoulders/arms/upper torso
A dance 2x8 with pelvis
A dance 2x8 with legs

B dance 2x8 with pelvis
B dance 2x8 with shoulders/arms/upper torso
B dance 2x8 with head

(as both turn on themselves, inwards)

A dances 1x8 with pelvis
A dances 1x8 with shoulders/arms/upper torso
A dances 1x8 with head

B dances 1x8 with shoulders/arms/upper torso
B dances 1x8 with pelvis
B dances 1x8 with legs

(both facing the audience)

A dances 1x4 with shoulders/arms/upper torso
A dances 1x4 with pelvis
A dances 1x4 with legs
A dances 1x2 with pelvis
A dances 1x2 with shoulders/arms/upper torso
A dances 1x2 with head
A dances 1 beat with shoulders/arms/upper torso
A dances 1 beat with pelvis
A dances 1 beat with legs

B dances 1x4 with pelvis
B dances 1x4 with shoulders/arms/upper torso
B dances 1x4 with head
B dances 1x2 with shoulders/arms/upper torso
B dances 1x2 with pelvis
B dances 1x2 with legs
B dances 1 beat with pelvis
B dances 1 beat with shoulders/arms/upper torso
B dances 1 beat with head

Transition: move to the next position

MOVEMENT QUALITY

(both follow the same structure, facing the audience)

| | |
|---------|--------------------------|
| 10x8 | flowing quality |
| 10x8 | bones / joints moving |
| 10x8 | resistance : as in water |
| 10x8 | jumpy |
| 10x8 | hacked |
| 10x8 +2 | salsa |
| 10x8 | bouncy |
| 10x8 | explosive |

Transition: move to the next position

STRUCTURE: ACCUMULATION

The phrase builds up by repeating and always adding 4 beats.

The movements quote party and go-go dancing as well as moves seen on MTV.

Transition: move to the next position

GAZE

| | | |
|----------------|---------------------------|-----|
| both together: | inwards gaze (b) | 4x8 |
| | watching the other (a) | 4x8 |
| | watching the audience (c) | 4x8 |
| | inwards gaze (b) | 2x8 |
| | watching the other (a) | 2x8 |
| | watching the audience (c) | 2x8 |

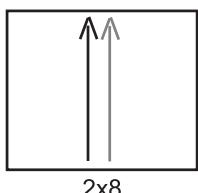
B starts with her series, and A starts hers 4 beats later:

B: A-B-C-B-A-C-B (+4 beats) -A-C-B (8 beats for each gaze direction)
A: C-A-B-A-C-B-C -A-C-B

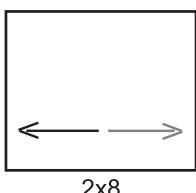
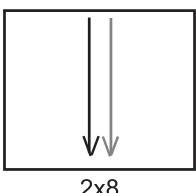
Then simultaneously:

B: A-B-C-B-A-C-B-A-C-A (4 beats for each gaze direction)
A: C-A-B-A-C-B-A-C-B-A (4 beats for each gaze direction)

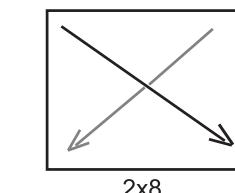
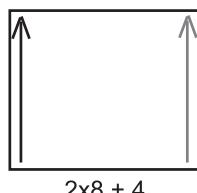
SPACE



Torso moves on the vertical plane



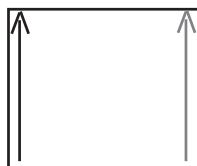
Torso moves on the sagittal plane



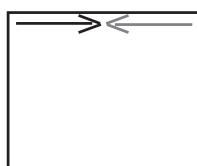
Torso moves on the horizontal plane



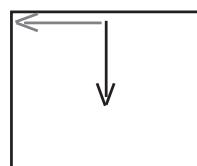
Torso moves on a diagonal plane
(hip to shoulder)



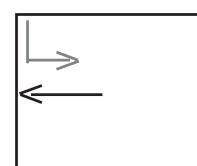
2x8



1x8

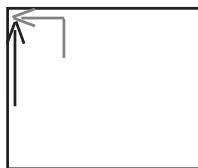


1x8

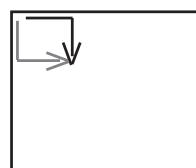


1x8

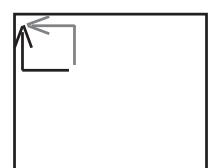
Torso moves on all planes



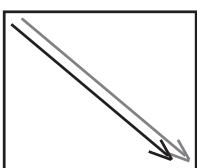
1x8



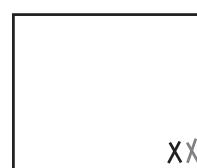
1x8



1x8



2x8



4x8

XX

Torso moves on all planes

SOLOS and GRAND FINALE

A improvises a solo for 30x8. B is standing where they were, watching her.

A dances a set movement phrase of movements that are typically hers

A repeats the phrase in unison with B; they are facing each other

A repeats her phrase as B dances a set movement phrase of movements that are typically hers

Both dance B's phrase, B turns around to face the audience during the phrase

B improvises a solo for 30x8. B is standing on the side of the stage, watching her.

For the last 6x8, both dance, turn and jump around with as much energy as they can.

They stand still, facing the audience where they had begun for 4 counts.

The lights go off in 0 second and the music goes on for 4 counts.

The music goes off in 0 second.

Quotation marks me

Alice Chauchat (2001)

This score is organised in two main columns:

the middle column describes the performer's activity, and the right-hand column indicates which text appears on the screen.

Except when indicated, text changes are cued on the performer's activity. Space sketches show the screen as backdrop.

With the dance, the performer will strive to embody both Yvonne Rainer's *no manifesto* and Doris Humphrey's *Art of Making Dances* proposals of what a dance should (not) be.

Set-up for the performance:

white dance floor, white backdrop

the backdrop is filled with the projection

the texts are projected from a power point or similar presentation

the beamer is on the floor, so that the shadow of the body seems to "stand"

the texts bar the performer's body, more or less across the upper body

the performer is wearing sleeveless dark blue unitards

X..... Y..... presents

If this piece is to be performed by someone else, I suggest the addition of a frame before the piece's title:

audience comes in, lights go down

10 seconds

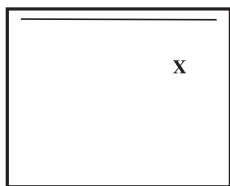
Quotation marks me
(Alice Chauchat, 2001)

10 seconds

after
The Art of Making Dances
(Doris Humphrey, 1959)

10 seconds

and *no manifesto*
(Yvonne Rainer, 1967)



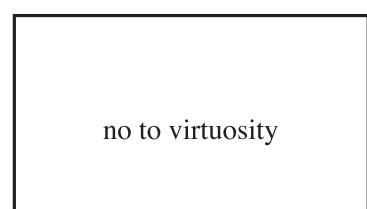
x

the performer enters stage and
stands, facing the audience



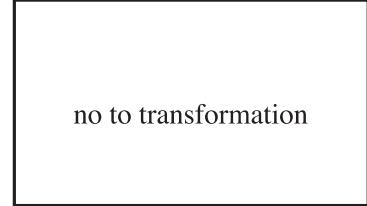
no to spectacle

5 seconds



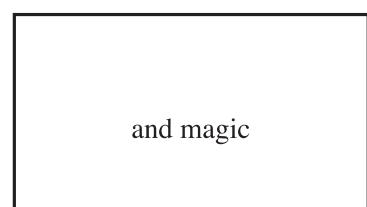
no to virtuosity

5 seconds



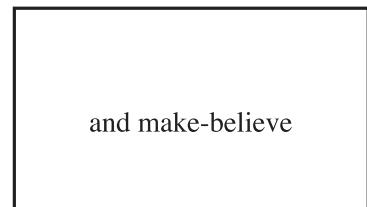
no to transformation

5 seconds



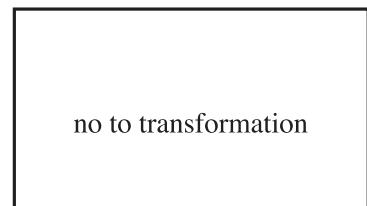
and magic

5 seconds



and make-believe

5 seconds



no to transformation

5 seconds

10 seconds

the performer starts moving at an even pace through about 12-14 postures which have a symmetrical and successional design as proposed by Doris Humphrey

symmetry, succession

the performer goes on through about 12-14 postures which have a symmetrical and oppositional design as proposed by Doris Humphrey

symmetry, opposition

the performer goes on through about 12-14 postures which have an asymmetrical and successional design as proposed by Doris Humphrey

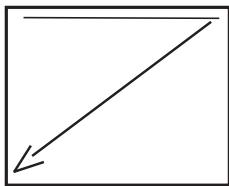
asymmetry, succession

the performer goes on through about 12-14 postures which have an asymmetrical and oppositional design as proposed by Doris Humphrey

asymmetry, opposition

x

the performer goes to the corner, facing the diagonal



After a few seconds,

the performer starts

going through

the postures

again, evenly,

taking one step

down the diagonal

with each posture.

The text

changes

regularly,

evenly distributed

in time

throughout the diagonal

until "no to style"

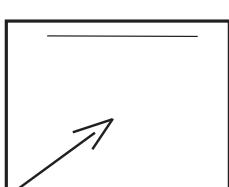
stage areas will support and enhance various conceptions

the eye will clothe this figure with a heroic strength

she changes from someone we do not know, to someone we care about

no to involvement of performer or spectator

more intimacy does not help the dancer, because he does not seek to be more real, but more stylized and magical

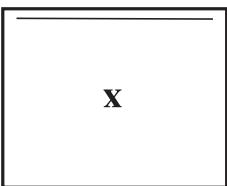


the performer arrives at the last posture, stops for a few seconds, turns around and starts the same back up the diagonal

no to style

The text changes regularly,

evenly distributed in time



X

until the performer

reaches the center

and starts turning

on herself,

taking 4 steps per 1/4 turn,

still in the same

even rhythm

no to the heroic
no to the anti-heroic

after 1 1/2 turn on herself

after a short while
the magic of the center
has gone

after 1 turn on herself
and until the sequence
is finished

the performer

stands

dynamics

facing the audience

for a few seconds,

then starts again

going through

the sequence,

turning on herself

and applying

a different dynamics

to each movement.

the text

changes regularly,

evenly distributed

in time

until

art is for stimulation,
excitement, adventure

no to moving or being moved

opposed lines
always suggest force

“the most soothing design”

when the sequence

is finished,

the performer

stands

facing the audience

no to virtuosity

the most soothing design

the performer

stands facing

the audience

rhythm

for a few seconds,

then starts again

going through

no to moving or being moved

the sequence,

turning

on herself

considerably more stimulating

and applying

the dynamics.

a fall

to the floor

no to moving or being moved

punctuates

each 1/4 turn.

the text

the area of grace and beauty

changes

regularly,

evenly

distributed

no to the glamour

in time

until

“no to spectacle”

no to spectacle

the performer stands with her lower body facing the audience and her upper body turned away towards the screen

the full impact of the body should be directed front

no to seduction of spectator by the wiles of the performer

the performer goes through the sequence in this double orientation, with the dynamics and without falling

dance is not an independent art; it is truly female, needing a sympathetic mate, but not a master, in music

as the performer starts the "asymmetry, succession" section, the screen goes blank

structure

the performer stands with her lower body facing the audience and her upper body turned away towards the screen

the successional design is always milder
no to eccentricity
no to virtuosity
more intimacy does not help the dancer

no to seduction by the wiles of the performer
symmetry always suggests stability
fall and recovery
no to involvement of performer or spectator

no to transformation
the word must have a function
after a short while

the inhalation, the suspension and the exhalation
add to the meaning indispensable information
no to style

in this twisted space orientation, the performer dances the sections of the sequence, whereby:

symmetry, succession = A
symmetry, opposition = B
asymmetry, succession = C
asymmetry, opposition = D

with the dynamics and falling after each section

in the order:

A-B-B-A
A-B-B-A
C-C-D
C-C-D

the performer bows 3 times and exits

the bow is really a
fascinating problem,
full of pitfalls as to timing,
manner, projection and style

no to involvement
of performer or spectator

10 seconds after the performer has left; lights go up

Mount Analogue No.1, October 2009

Towards a Crystal Language

Snejanka Mihaylova and Phil Baber

"The four cardinal points of our paradox – theatre, event, language, thought – build a basic crystalline form. The possible relations between these points form thirty-six crystals that correspond to the twenty-six letters of the alphabet and the numbers from zero to nine. This growth advances through the symmetrical operations of inversion, reflection, and clockwise rotation around axes. Every crystal thus stands for a 'logical figure' of affirmation or negation:

A



Theatre is event, event is language, language is thought, thought is theatre.

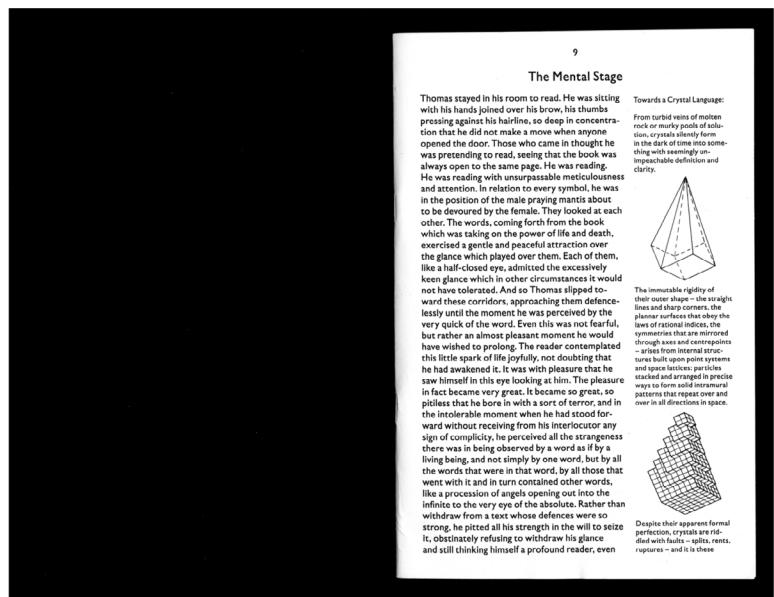
Z



Theatre is not event, event is not language, language is not thought, thought is not theatre.

The logical figure endlessly expands in an infinite contraction. A fall in which each letter becomes active in a perpetual multiplication of logical relations that empty out the semantic frame. This crystal proposition opens a void that exposes language to the infinite.

The fall into language happened so long ago. A place where 'night' is evoked by turning on a light and illuminating everything, as if beyond the space of this illumination everything else was to be lost in darkness. I know the night is not endless, but when it's as cold as this it's hard to remember. Except this isn't a real night. It's like I'm looking with somebody else's eyes, the eyes of someone whose vision has started to fail, has been failing for a long time. Silence here is full of language, like a tale told by the dead, or like the living languages leaning towards each other."

9
The Mental Stage

Thomas stayed in his room to read. He was sitting with his hands joined over his brow, his thumbs pressing against his hairline, so deep in concentration that he did not hear when anyone opened the door. Those who came in thought he was pretending to read; seeing that the book was always open to the same page. He was reading. He was reading with unsurpassable meticulousness, attending to every word which was in the position of the most moving mainsail about to be devoured by the female. They looked at each other. The words, coming forth from the book which was taking on the power of life and death, exerted their influence over the reader, over the glance which played over them. Each of them, like a half-closed eye, admitted the excessively keen glance which in other circumstances it would not have tolerated. And so Thomas slipped toward the corridors, aping them, though not exactly until the moment he was perceived by the very quick of the word. Even this was not fearful, but rather an almost pleasant moment he would have wished to prolong. The reader contemplated this little work of life joyfully, doubting that the head awakening him with plain words he saw him in this eye looking at him. The pleasure in fact became very great. It became so great, so pitiless that he bore in with a sort of terror, and in the intolerable moment when he perceived inwardly the words receiving from his mouth no sign of complicity, he perceived all the strangeness there was in being observed by a word as if by a living being, and not simply by one word, but by all the words that were in the word, by all those that were, and in turn contained in it, words, like a procession of angles opening out into the infinite to the very eye of the absolute. Rather than withdraw from a text whose defences were so strong, he pitted all his strength in the will to seize it, obstinately refusing to withdraw his glance and still thinking himself a profound reader, even

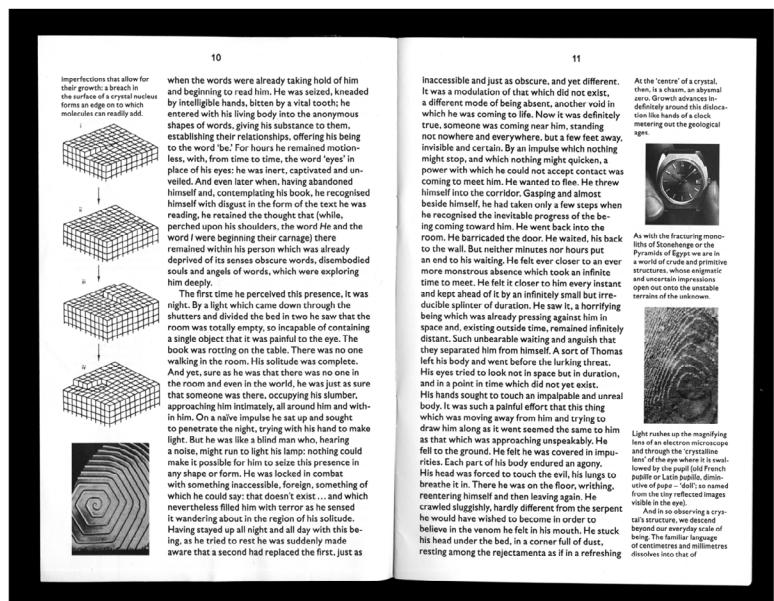
Towards a Crystal Language:
From turbulent waves of motion rock or murky pools of solution, crystals silently form in the dark. They are no-thing with seemingly un-impeachable definition and clarity.



The immutable rigidity of crystal structures, with right lines and sharp corners, the planar surfaces that obey the laws of Euclidean geometry, the symmetries that are mirrored through axes and centrepieces, the geometric precision of structures built upon systems and principles that are stacked and arranged in precise ways to form solid intramural boundaries, that can stand and over in all directions in space.



Despite their apparent formal perfection, crystals are rid-dled with faults – splits, rents, ruptures – and it is these



10

when the words were already taking hold of him and beginning to read him. He was seized, kneaded by the eligible hands, bitten by a pair of teeth, he discerned in his body another, another in which he was contained. Now it was definitely true, someone was coming near him, standing, nor nowhere and everywhere, but a few feet away, invisible and certain. By an impulse which nothing might have caused, he felt his heart quicken, a power within which he could not account was coming to meet him. He wanted to flee. He threw himself into the corridor. Gasping and almost beside himself, he had taken only a few steps when he heard the sound of the footsteps of the being coming toward him. He turned back to the room. He barricaded the door. He waited, he backed to the wall. But neither minutes nor hours put an end to his waiting. He felt ever closer to an ever more intense pressure. The book took an infinite time to meet. He felt it closer to his heart, instant and kept ahead of it by an infinitely small irreducible splinter of duration. He saw it, a horrifying being which was already pressing against him in space and time, indecisive, remaining at an immeasurable distance. Such unbearable pain, such anguish that they separated him from himself. At a sort of Thomas left his body and went before the lurking threat. His eyes tried to look not in space but in duration, and yet he could not see, could not yet exceed. His hands sought to touch an impossible and unreal body. It was such a painful effort that this thing which was moving away from him and trying to draw him along as it went seemed the same to him as that which was approaching incomparably. He fell to the ground. He felt his body become impurities. Each part of his body suffered an agony. His head was forced to touch the evil, his lungs to breathe it. There it was on the floor, writhing, retching, vomiting, unable to stop, unable to leave again. He crawled, gasping, hunched, offering his neck to the serpent he would have wished to behead in order to believe in the venom he felt in his mouth. He stuck his head under the bed, in a corner full of dust, resting among the rejecta as if in a refreshing

At the 'centre' of a crystal, then, is a chasm, an abyssal centre, a point around which is definitely round this dislocation, like hands of a clock, marking out the geological ages.

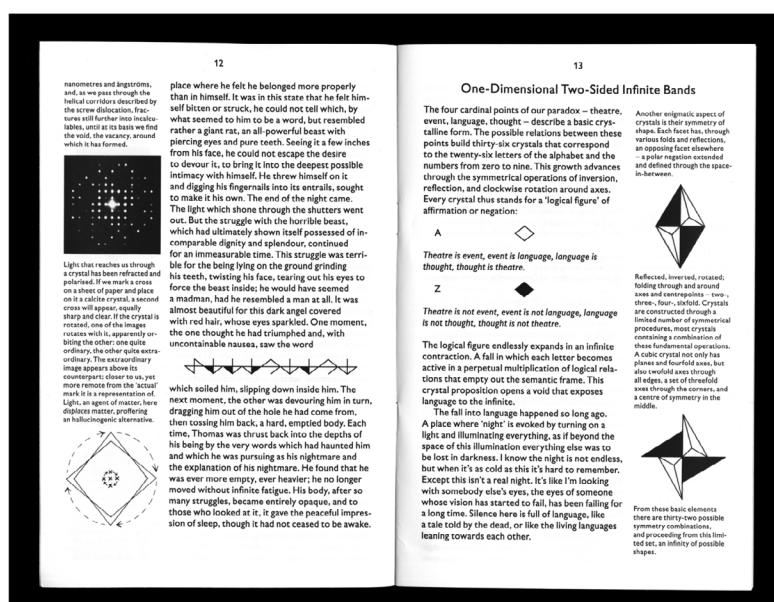


As with the fracturing monoliths of Stonehenge or the walls in a world of crude and primitive structures, whose enigmatic qualities are revealed when cut open onto the unstable terrains of the unknown.



Lights up the magnifying lens of an electron microscope and reveals the interior of the eye where it is swallowed by the pupil (old French name for the eye), the 'cellule de pupa' – 'cell' – so named from the way it receives images visible in the eye.

And so in observing a crystal we are also observing beyond our everyday scale of being. The familiar language of crystallography disappears and dissolves into that of



11

One-Dimensional Two-Sided Infinite Bands

The four cardinal points of our paradox – theatre, event, language, thought – describe a basic crystalline form. The possible relations between these points build thirty-six crystals that correspond to the twenty-six letters of the alphabet and the numbers from zero to nine. This growth advances through the symmetrical operations of inversion, reflection, and clockwise rotation around axes. Every crystal thus stands for a 'logical figure' of affirmation or negation:

A
Diamond shape.

Theatre is event, event is language, language is thought, thought is theatre.

Z
Diamond shape.

Theatre is not event, event is not language, language is not thought, thought is not theatre.

The logical figure endlessly expands in an infinite contraction. A fall in which each letter becomes active in a permanent multiplication of logical relations that empty out the semantic frame. This crystal proposition opens a void that exposes language to the infinite.

The fall into language happened so long ago. A night which 'night' is evoked by turning on a light and illuminating everything, as if beyond the space of this illumination everything else was to be lost in darkness. I know the night is not endless, but when it's as cold as this it's hard to remember. Except this isn't a real night, it's like I'm looking with somebody else's eyes, the eyes of someone whose vision has started to fall, has been failing for a long time. Silence here is full of language, like a tale told by the dead, or like the living languages leaning towards each other.

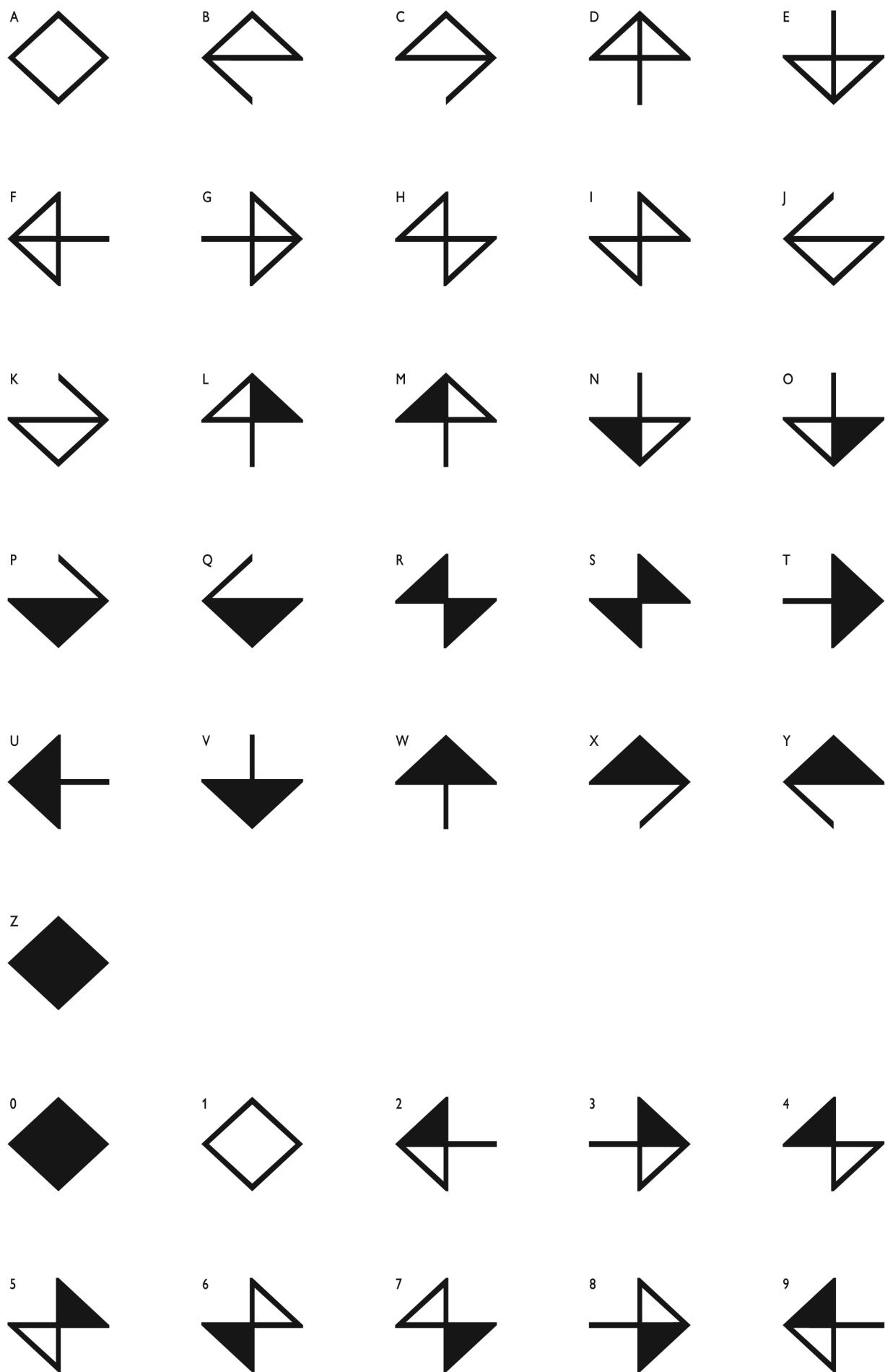
Another enigmatic aspect of crystals is their symmetry of reflection. A single crystal through various folds and reflections through an opposing facet elsewhere may appear to be elongated and defined through the space-in-between.



Reflected, inverted, rotated, folded through and around two-, three-, four-, six-fold. Crystals are often formed through a limited number of symmetrical procedures, most crystals consist of a combination of these fundamental operations. A single crystal through various planes and four-fold axes, but also two-fold axes through the corners, and a central axis of symmetry in the middle.



From these basic elements there are thirty-two possible symmetry combinations, each occurring from this limited set, an infinity of possible shapes.



Score one

Leverage
Leaning and collapse
Muster all the strength to pick one's self up again

Close up
Corners reveal their bolts, messy details

Score two

Space beyond myself, included and apparent
Part of me, missing, absent,
A knowing (or unknowing) emptiness
Directional and purposed

Clambering, skittered
Angled and sharp

Score three

Tumbling, finality, not reaching
Arrival unexpected
Ending sooner than we thought
Clean and forthright

Things making sense, despite agitation
Everything – even oppositions – in agreement
Open complication

Leaning, laid bare

Score by Joe Moran
From *Survey* (2010) by Joe Moran

Look 1 West Coast Preppy School Boy

Score written by Trajal Harrell
for

Look 2 East Coast Preppy School Boy

*Twenty Looks or
Paris is Burning at the Judson Church (S)*
2009

Look 3 Old School Post-Modern

Choreographed by Trajal Harrell

Look 4 American Casual Sport

Look 5 Sporty Contemporary

Look 6 Sporty Contemporary with a Twist

Look 7 New School Hokey Pokey

Look 8 Serving Old School Runway

Look 9 Serving

Look 10 Serving Superhero

Look 11 _____

Look 12 Legendary

Look 13 Legendary Face

Look 14 Icon

Look 15 Eau de Jean Michel

Look 16 Basquiat Realness

**Look 17 Runway Performance with
Face and Effects**

Look 18 Moderne

Look 19 Legendary with a Twist

**Look 20 Alt-Moderne feeling the French
Lieutenant's Woman**

Trisha Paxton Dance

-- the score --

aimar pérez galí
october 2008

This dance is a collision of Trisha Brown's '*Set and Reset*' and Steve Paxton's '*Magnesium*'. I have analyzed both pieces and using the game of Pandora* I have gathered a bunch of principles to make this new dance that I call 'Trisha Paxton Dance'.

Trisha Paxton Dance has been as part of The Pandora Project, an analogical band working on the continuous feedback between practice and theory; developing strategies to practice pedagogy, research and performance always already interrelated; using and abusing the knowledge of dance.

This dance is originally performed by Maria Mavridou, Nina Fajdiga, Javier Vaquero Ollero and Aimar Pérez Galí.

The dance should be done by a group of minimum 4 dancers. The group should stay together during the whole dance and travel through the space as a group, dealing with collisions. There is no length set, but I recommend not doing it shorter than 10 minutes.

You may want to play music, or do it in silence. Try different versions and see how it affects the dance, on doing it and observing it.

Instructions:

Read the principles and make sure you understand them. There is no one true way to understand the principles, however you understand it is the right way.

During the dance you will navigate through all the principles, do not attempt to dance all the principles at the same time. It's impossible, at least on a conscious level.

Negotiate as a group the starting spot in space.

When it starts is the right moment, when it ends is the right time.

Pandora is a self-invented game to practice dance. To know more about the game, visit: <http://pandoraworkshop.wordpress.com>

The principles are the following:

General Principles:

- Expansion / Compression
- Departure / Arrival
- Appropriation

Principles of *Mechanics of the human body*

- Patterns of total body connectivity (homolateral, homologus, contralateral)
- Movements of the joints (e.g.: flexion, extension, rotation, adduction, supination, etc.)
- Bone – The skeletal system
- Synovial fluid (the fluid in the joints: undirected, carefree, loose, unexpected)

Principles of *Movement in time and space*

- Pendulum
- Planes of action (lateral, frontal, sagital)
- Passing through *this* and *that*

Principles of *Interpretation and Limitation*

- Disorganized
- Drop the plan
- Unpredictable dance
- Surprise yourself / Surprise the other
- Collision

Inspiring Quotes

- “*Alignment is a thought*” F.M. Alexander
- “*A dynamic state, in a dynamic subject, in the middle of dynamic processes.*”
- “*Principle of causality: Everything moves because of another.*”
- “*More and more of less and less.*”

*** You may want to do the same game with two other pieces. Take two works that you are fascinated with and try to extract the principles of each piece. Put them together, colliding both works, and see what comes out! ***

3 GAMES GAME

This game has been originally developed during the working process for the choreography « Project ». It has been for the first time set up and played in January 2002 in Berlin at the Haus der Kultur der Welt by: Alice Chauchat, Amaia Urra, Anna Koch, Carlos Pez Gonzales, Cuqui Jerez, Frédéric Seguette, Juan Dominguez, Mart Kangro, Mårten Spångberg, Raido Mägi, Raquel Ponce, Tino Sehgal, Paul Gazzola, Suzanne Berggren, Xavier Le Roy. This group has been joined during the year 2003 by Christine De Smedt, Geoffrey Garrison, Ion Muduante, Kobe Matthys, Nadia Cusimano, Pirkko Huseman for others experiences around this game to create the performance “Project” which premiered in September 2003 in Lisbonne in the framework of the festival CAPITALS.

Attributes

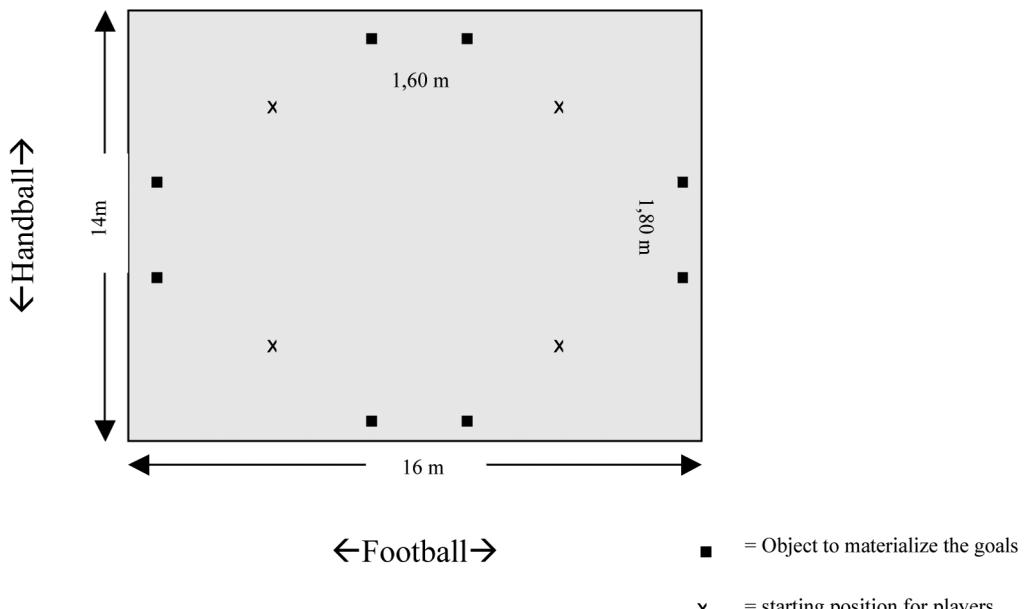
The game is played with 2 soft balls (in sponge). One is the size of a handball one is the size of a football.

In order to differentiate the teams you should use skirts and hats as well as 2 sets of T-shirts from different colours (you need at least 4 from each item = 4 hats, 4 skirts, 4 T-shirts in one colour and 4 T-shirts in another colour). Skirts and hats should not be in the same colour as one of the colours of the T-shirts (see picture).



Playground / Field

The 3 Games Game can be played either indoors or outdoors on a field of 16m by 14 m. In the middle of each side of the field goals are materialized. They are about 1,80 m on the 14m width side (the football goals) and about 1,60 m in the middle of the 14m width sides (handball goals).

Figure 1

The 3 Games

The 3 games game is a combination of 3 games which are called football, handball and corners.

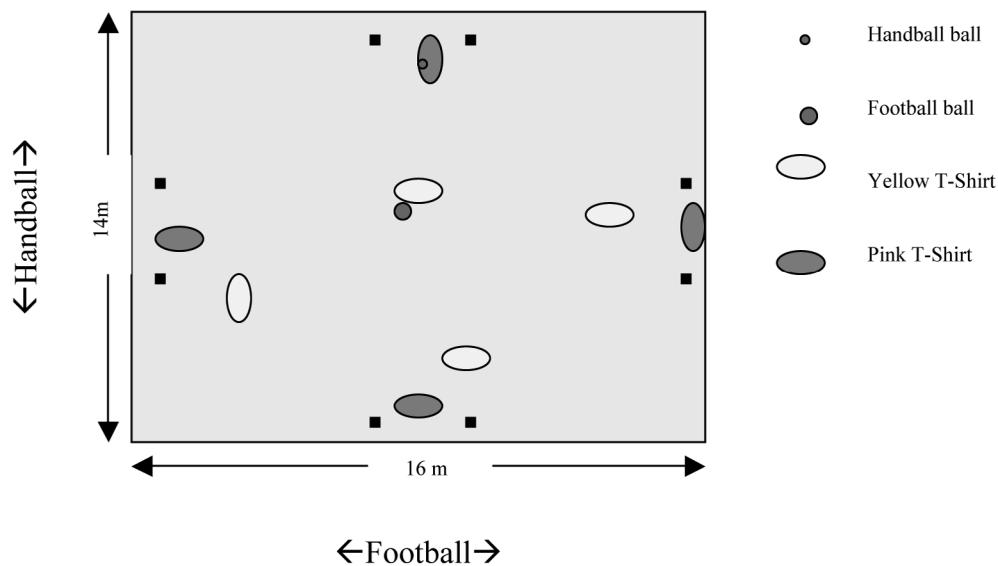
Football: the football game is played on the width of 16m (see figure) by 2 teams of 4 players each. One team wears skirts and plays against the team of players wearing no skirts. The goal is to push the big ball (football) in the goals (1,80m) of the opposite team. Each goal counts 1 point. You can touch the football with the whole body except with arms and hands (it is not like in regular football: there is no goal keeper who can touch the ball with hands).

Handball: the handball game is played on the width of 14 m (see figure) by 2 teams of 4 players each. One team wears hats and plays against the team of players wearing no hats. The goal is to put down the small ball (handball) between the goals (1,60m) and over or on an imaginary line between the goals of the opposite team. Each goal counts 1 point. Players cannot hold the ball and walk or run or travel from one point in the space to another at the same time. The ball can only travel in space by being thrown from player to player.

Corners: the aim of this game is that each 4 players wearing the same colour of T-shirts stand at the same time on an imaginary line between each 4 goals without that one player of the other team stands in one of the goals. In this case the 4 players of this team raise the arms

in the air and shout “corner”. One corner scores 4 points for the team. Example if at one time the players in the space are like on figure 2 the players of the pink team score corner.

Figure 2



The 3 games game

The 3 games game is played with 8 players plus up to 6 more persons who seat on a bench on one the 16m side and can replace others at any moment. On the field the 8 players are playing the 3 games (football, handball, corners) at the same time while players watching the game they are the time keepers and note the goals and points for the players palying. The 8 players are wearing the different attributes according to the teams they are involved in.

They are:

- A: 1 Yellow, Skirt, and Hat
- B: 1 Pink, Skirt, Hat
- C: 1 Yellow, No Skirt, Hat
- D: 1 Pink, No Skirt, Hat
- E: 1 Yellow, Skirt, No Hat
- F: 1 Pink, Skirt, No Hat
- G: 1 Yellow, No Skirt, No Hat
- H: 1 Pink, No Skirt, No Hat

Duration: A game is 4 quarters of 10 minutes each.

Scores: At the end of each quarter time the scores are added and are announced by one of the players on the bench. Ex. Skirts 2 points, No Skirts 4 points, Hats 7 points, No Hats 1 point, Yellow 1 corner 4 points, Pink 2 corners 8 points. After announcement of the scores the players make a line to show the scores to the spectators. Following the previous example:

$$\begin{array}{ll}
 \text{A: 1 Yellow, Skirt, Hat} & = 4+2+7 = 13 \\
 \text{B: 1 Pink, Skirt, Hat} & = 8+2+7 = 17 \\
 \text{C: 1 Yellow, No Skirt, Hat} & = 4+4+7 = 14
 \end{array}$$

D: 1 Pink, No Skirt, Hat = 8+4+7 = 19
E: 1 Yellow, Skirt, No Hat = 4+2+1 = 7
F: 1 Pink, Skirt, No Hat = 8+2+1 = 11
G: 1 Yellow, No Skirt, No Hat = 4+4+1 = 9
H: 1 Pink, No Skirt, No Hat = 8+4+1 = 13

Line after this quarter time would be: D-B-C-A-F-G-E
H

D is the player with the most points E is the one with least points.

Enjoy the game!!!

PROJECT SCORES PROJECT (2005)

3 different scores for or from "project" a choreography created in 2003:

A/ THE GENERAL RULES SCORE

**B/ THE STRUCTURE OF THE DRAMATURGY
USED WITH ANOTHER GAME SCORE**

C/ THE DESCRIPTIVE SCORE

A/ THE GENERAL RULES SCORE

For a group of "performers" (between 12 and 20)

Set up rules to create games generating situations that become choreographies.
The games are played in order to produce movements.

The games are played to produce different kind of relationships between the participants (and between participants and spectators).

The games allow as much as possible the participants to exchange roles,
During the performance of the situations made out of games there are always some having the role of spectators other are performers

The games should allow different ways of performing: marking the actions, over acting, the task oriented execution, expressive performance, abstract dance, etc...

It is more about using rules then respect or transgress them.

There is a constant state of negotiation with the agreements, the situations, the games, the others, during the process and the presentation of the work.

The decision making about "how and what a situation should be" should be taken as late as possible. (This requires as much preparation as spontaneity).
The situations should produce continuous agreements and disagreement during the process and during the execution of the piece.

The group doesn't look for 1 general agreement but for a cohabitation of diverse agreements, which can disagree one with another.

The performers decide for themselves the tactic and strategy they want to perform during the choreography and games or for some specific parts of it. As well they also set up and agree on some commune strategies and tactics to be used for the games with others before and during the choreography.

The work is processed as much as possible in a theatre situation.

The work is processed as much as possible with the presence of an audience.

The process is a mixture of actions and long discussions.

The work aims to become a choreography to be presented in a theatre.

B/ THE STRUCTURE OF THE DRAMATURGY**USED WITH ANOTHER GAME SCORE**

Create a “game” or a situation made out of at least 3 games or situations played at the same time by about 8 players.

- 1. Choreography of a repeated part a the “game” or situation made out of at least 3 games or situations played at the same time, performed with light and music, without objects, all participants in the same uniform.**
- 2. Exposure or presentation of one of the games or situations used for the game.**
- 3. Exposure or presentation of the second game or situation used for the game.**
- 4. Exposure or presentation of the third game or situation used for the game.**
- 5. Etc. if needed**
- 6. The “game” is play using all its components.**
- 7. (Possibility of reset if needed by the situation)**
- 8. The “game” is play slow.**
- 9. (Possibility of reset if needed by the situation)**
- 10. The “game” is play with music.**
- 11. When the music stops the “game” is play with participants looking at (staring at) spectators all the time.**
- 12. (Possibility of reset if needed by the situation) (Reset still looking at or staring at spectators)**
- 13. The “game” is play using all its components + the light goes OFF → play “game” in the dark.**
- 14. The light is put ON: play the “game” only by talking the “game” standing at the spot where you are when the light went on.**
- 15. Distribution of roles for the score of the repeated part of the “game”.**
- 16. The repeated part of the “game” is performed with all components as many time as necessary with changes of roles until the participants all wear the same uniform, and progressively empty the stage until one performer is alone on stage.**
- 17. This performer performs a solo of the “game” and leaves the stage.**
- 18. The sound of the “game” + light OFF at chosen moment.**
- 19. When soundtrack is finished participants come back on stage wearing costumes take position the music starts they perform the repeated part of the “game” without the objects one time, then one time everybody performs the same role of the score of the repeated part of the “game”.**
- 20. At the end of the music play the “game” with costumes.**
- 21. Find an end.**

C/ THE DESCRIPTIVE SCORE

The choreography is for 14 performers (or a minimum of 12).

It is played in a theatre with a stage, ideally; 16m wide and 14 m deep, on a white or light grey dance floor.

The stage should be at the same level as the first row of spectators.

First row of seats is reserved for players (often called: "the bench").

The technician (light and music) seats also at the "bench" where she/he has the control on all the technical devices: Light, Sound tracks and the 2 microphones which stand on the side of the stage right and left between the bench and the border of the front stage (for more details about the technical aspects you can go to www.insituproductions.net).

The choreography is based on a game called "the 3 games game" (see rules at www.projectproject.org). This game is used and played in different settings of rules, and agreements.

The performers should first play the 3 games game in order to make a recording of it on a video to be able to learn 1 minute of the game, called the "**repetition choreography**". Ideally each performer should be able to perform each role of the 8 different players from this chosen 1 minute of 3Games Game. This 1-minute of game should include a "corner" done by one of the team, and at least one football goal and one handball goal.

Remark: At any time during the games except when préciséd, the players can be replace, or ask for replacement by another player. The change or exchange of uniform (determining in which teams you play) should be executed off field (between the bench and the stage).

Remark: the players decide for themselves the tactic and strategy they want to perform during the choreography or for some specific parts. As well they also set up and agree on some commune strategies and tactics to be use for the games with others before and during the choreography.

THE PERFORMANCE STARTS:

While the spectators get in the theatre the performers are all dressed with the grey top long sleeves T-shirt. They play "**play your own game game**" which include any games that they have developed alone or with a group, before hand or in the moment, it is important to alternate some moments with lot of performers on stage and moment where only a few (even up to no) performers are on stage (they seat on the "bench").

When this situation has been explored, according to the decision of the group the technician turn OFF the light in stage and in the Audience.

During this black out, 8 players go in position of the starting of the "**repetition choreography**".

1/ "**repetition choreography**" with light and music.

When they are in position music ("crack it" from Léonard de Léonard or any other pop music pop less than 3 minutes long without spoken words) and light on stage are put ON.

On top (taken on the music) the 8 players start to perform the "repetition

choreography". They perform it 3 times in a row. After each time at the end of the choreography the performers include there way back to the start position when the 8 are ready a cue to start is given by one on them.

Remark: the last part of the 3rd time the "repetition choreography" is repeated, it is performed in silence. It is possible to hear all the words, vocal exchange sounds of the steps etc. which were covered previously by the music)

When the 8 actors are back at the initial position for the 3rd time. They stop, take a bit of time and go back to the "Bench".

2/ Presentation of the football game

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They all wear the grey long sleeves T-shirts and 4 are dressed with skirts 4 others have no skirts. One of them take a football with her /him.

*The 8 players stand on line centre stage facing the audience (shoulders touching almost the one from the neighbours). The 4 players with skirts stand on one side of the centre stage (for example left), the ball is in the middle on the floor and the 4 without skirts stand on the other side (the right side). They face the audience and look at the spectators long enough to present the both team which will play and present the **football game** played the **skirts against the no skirts**.*

The ball is left in the centre of the stage; each team goes on its side make a line facing the other at an equal distance from the centre.

When all the players are ready they play football trying to score by kicking the ball in the goals that are on the right and left side of the stage (see more rules in the 3 games game rules).

The players on the bench are responsible to take time and check how long they play they also note the scores of each team.

*After a while when some goals were done and the game was clearly presented to the spectators, one of the players which was on the bench in agreement with the others, stand up and go to one of the microphone and say: "**scores**". The players on stage stop to play. The one at the microphone give them time to breath, and announce the scores. For example: "Skirts 1 goal 1 point, No skirts 3 goals 3points".*

In response to this announce the team with the biggest amount of points goes on the left side (seen from the audience point of view), and line up all behind one player standing front stage about 50 cm from the middle of the stage, and the other team does the same but on the right side. If there is equal number of points they all make only one line in the middle each player behind the other facing the audience.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game.

3/ Presentation of the Handball game

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They all wear the grey long sleeves T-shirts and 4 are dressed with hat 4 others have no hat. One of them take a handball with her /him.

The 8 players stand on line centre stage facing the audience (shoulders touching

almost the one from the neighbours). The 4 players with hats stand on one side of the centre stage (for example left), the ball is in the middle on the floor and the 4 without hats stand on the other side (the right side). They face the audience and look at the spectators long enough to present the both team which will play and present the **handball game** played the **hats against the no hats**.

The ball is left in the centre of the stage; each team goes on its side make a line facing the other at an equal distance from the centre. The handball is played between the goals up and down stage.

When all the players are ready they play handball trying to score by placing the ball on the line of each goals that are on the up and down side of the stage (see more rules in the 3 games game rules).

The players on the bench are responsible to take time and check how long they play they also note the scores of each team.

After a while when some goals were done and the game was clearly presented to the spectators, one of the players which was on the bench in agreement with the others, stand up and go to one of the microphone and say: "**scores**". The players on stage stop to play. The one at the microphone give them time to breath, and announce the scores. For example: "hats 4 goal 4 points, No hats 6 goals 6points".

In response to this announce the team with the biggest amount of points goes on the left side (seen from the audience point of view), and line up all behind one player standing front stage about 50 cm from the middle of the stage, and the other team does the same but on the right side. If there is equal number of points they all make only one line in the middle each player behind the other facing the audience.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game.

4/Présentation of the corner game

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They all wear the grey long sleeves T-shirts and 4 have yellow T-shirts on top and 4 others have pink T-shirts on top.

The 8 players stand on line centre stage facing the audience (shoulders touching almost the one from the neighbours). The 4 players with yellow T-shirts stand on one side of the centre stage (for example left), and the 4 with pink T-shirts stand on the other side (the right side). They face the audience and look at the spectators long enough to present the both team which will play and present the **corner game** played the **pink against yellow**.

After that the players go in formation of a square (about 8m side) which centre is the centre of the field. At each corner of the square there is one pink and one yellow player.

All players check that everybody is in position to start. They shortly stand at this position. Then they try to go as quick as they can to one of the goals of their choice. The aim is that 4 players from the same team occupied simultaneously the position of the 2 handball goals and the 2 football goals. After this try they all comeback to the start position. When everybody is ready the second try starts. The one in Yellow run to the closest goal that is on their left side while the pink one run to the goal which is the further away from their starting

position. It should produce that the yellow occupy the 4 goals simultaneously they then shout "CORNER" raising their 2 arms as high as possible in the air. After that they all go back to the start position and try again to do a corner. They then go back to start position and the one in Pink run to the closest goal that is on their right side while the Yellow ones run to the goal which is the further away from their starting position. It should produce that the Pink occupy the 4 goals simultaneously they then shout "CORNER" raising their 2 arms as high as possible in the air.

Start one more time from there on when the game was clearly presented to the spectators, one of the players which was on the bench in agreement with the others, stand up and go to one of the microphone and say: "**scores**". The players on stage stop to play. The one at the microphone give them time to breath, and announce the scores. Each corner count for 4 points, so for example it can be: "Yellow 1 corner 4 points, Pink 1 corner 4 points".

Players proceed like for the handball and the football score they line up front stage according to their score.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game.

5/Presentation of the 3 games game

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They all wear the grey long sleeves T-shirts and 4 have yellow T-shirts on top and 4 others have pink T-shirts on top, 4 have Skirts, 4 have hats (see 3 games game rules for better description).

The 8 players stand on line centre stage facing the audience (shoulders touching almost the one from the neighbours). The 4 players with skirts stand on one side of the centre stage (for example left), 2 of them have yellow T-Shirts (one of them has a hat) 2 have pink (one of them has a hat), and the 4 with no skirts on the other side (the right side) 2 of them have yellow T-Shirts (one of them has a hat) 2 have pink (one of them has a hat). They face the audience and look at the spectators long enough to present the 6 teams that the cross-dressing produces. They then go in the starting position (like for the corner game) as described in the 3 games game rules. The players point their index the handball goal and football goals where they will try to score and all the players are in this position ready to play they start to play

The 3 games game.

After a while when some goals and corners were done and the game was clearly presented to the spectators, one of the players which was on the bench in agreement with the others, stand up and go to one of the microphone and say: "**scores**". The players on stage stop to play. The one at the microphone give them time to breath, and announce the scores. For example: "hats 5 goal 5 points, No hats 8 goals 8points, Skirts 3 goal 3 point, No skirts 7 goals 7points Yellow 1 corner 4 points, Pink 2 corners 8 points".

Remark: the scores are always added to the one done during the previous games (football corner, handball etc).

According to what they wear each player add the points she/he has made when these are announced and at the end of the announce of the scores they line up according to the total of point each has scored, like for the previous game.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game.

Remark: during the games the players from the bench can replace a player on stage. The change or exchange of uniform (determining in which teams you play) should be executed off field (between the bench and the stage).

6/ Play slow the 3 games game

*When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They take position to play a 3 games game. When they are in the start position each players plays the 3 games game slow. After a certain duration according to the development of the scene in relationship with the whole choreography and the "gesamt" quality of the choreography that the group has decided to give to the spectators, in agreement with the others, one of the players which was on the bench, stand up and go to one of the microphones and say: "**scores**". The players on stage stop to play slow. The one at the microphone announce the scores.*

Remark: the scores are always added to the one done during the previous games (football corner, handball, 3 games game etc). that continues until the end of the performance.

Like previously each player add the points she/he has made according to what they wear and line up according to the total of the points each has scored.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game.

7/Play the 3 games game with the music

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They take position to play 3 games game. When they are all in the start position, the music (the same as before in part 2) is put ON by the technician. On the agreed cue they raise in a synchrony their fingers in the direction they will play. They then start to play the 3 games game with music and dancing on the music while playing during all the music.

8/Play the 3 games game continuously looking at spectators

When the music is finish all the players on stage look at the spectators and they continue to play the 3 games game while watching spectator. After a while the player on the bench are very often asked to help by giving information where the ball is were the partners are etc. The players on the bench also say the names of the ones who would look at the balls or something else and stop to look at a spectator while playing. If there is a replacement the player stepping on stage have to look at the spectator.

After a certain duration according to the development of the scene in relationship with the whole choreography and the "gesamt" quality of the choreography that the group has decided to give to the spectators, in agreement with the others, one of the players which was on the bench, stand up and go to one of the

microphones and say: "**scores**". The players on stage continue to look at the spectators. The one at the microphone announce the scores.

Like previously each player add the points she/he has made according to what they wear and line up according to the total of the points each has scored.

The players stand long enough facing the audience to present them the score of the game.

After that they go to the bench or stay on the field and go to a position to start the next game still looking at a spectators.

9/ Play the 3 games in the dark

When they go off stage 8 players go on stage (of course according to how much some have to play the next game). They take position to play 3 games game. Still looking at a spectator.

When they are in position they raise their fingers to point at the direction each will play. At the moment the game start the technician switch of all lights to do a black out and they play 3 games game in the dark during about 1min and a half to be discuss between the players.

10/Play the 3 games game standing on one spot and only talking

When the lights are switched ON. The players stand where they are at the very moment and stay there. They face the audience and play the 3 games game only by speaking.

After a certain duration according to the development of the scene in relationship with the whole choreography and the "gesamt" quality of the choreography that the group has decided to give to the spectators, in agreement with the others, one of the players which was on the bench, stand up and go to one of the microphones and say: "**SCORE**". The players on stage stay where they are. The one at the microphone announce who plays who for the next part. The roles are the one from the "repetition choreography". The roles are given according to the dress codes that each wears. For example if on stage Camille is wearing a skirt, and pink T-shirt and in the "repetition choreography" that was John who was wearing this dress codes then the one at the microphone says: "Camille plays john". Then Camille walks to the starting position of John for the "repetition choreography". When Camille is in position the one at the microphone says for example "David plays Jim" then David walks to the starting position of Jim for the "repetition choreography". And etc until the 8 players are in position to start the "repetition choreography". The one playing the roles which start with the balls are responsible to get the balls.

Remark: it is possible that one of the roles is not represented on stage the announcer has then to find a solution and who should do what to play who. For example "Barbara puts on a skirt and a hat and plays Gunter" or "Tom take off his yellow T-shirt puts a pink T-shirt on and a hat and plays Bob".

11/Playing the "repetition choreography" with balls

When the 8 players and the balls required for the "repetition choreography" are in position then they perform the "repetition choreography" with balls. When ones cannot continue to perform the "repetition choreography" for example because the ball she or he was supposed to catch a certain position or during a jump was not there, or because she or he couldn't perform correctly the steps, movement attitude, or intention or, etc... supposed to be performed in the choreography then she or he shouts "**STOP**". This is the sign for everybody to stop to perform

the "repetition choreography and go back to hers or his start position do restart the "repetition choreography" from the beginning.

After at least 3 tries and restart of the "repetition choreography" one player, wearing a grey long sleeves T-shirt and no Hat and no skirts, goes on stage and replace one of the players on the field to play the role this one was playing. This procedure continues until everybody on stage has been replaced by somebody wearing a grey T-shirt.

12/Playing the "repetition choreography" with balls and emptying the stage

From there on each time the "repetition choreography" starts the technician puts on the sound track of the recording of the sound of "the repetition choreography". At each restart the sound level is a bit higher, from almost not hear it to strong and clear.

The next time the "repetition choreography" is stopped one of the performers go OFF stage leaving back stage. When 8 players are ready again for the "repetition choreography" they perform it again until somebody says "STOP". One or 2 or 3 players go OFF stage and when they are out 8 players start the "repetition choreography". After each "Stop" at least 1 player goes OFF stage in the back until the "repetition choreography" is performed by only 3 players then at the next "STOP" 2 players leave the stage back stage.

13/solo

The performer who is the last one on stage performed the role of his choice from "the repetition choreography" without balls, on the sound track of the "repetition choreography".

14/play the sound track of "repetition choreography"

When the solo is finished the performer leaves the stage. The sound track is played again by the technician in a loop immediately when the solo is finished before the performer leaves the stage. About 30 sec after the last performer has left stage the technician does a black out.

15/ Play the 3 games game with costumes

In the black the performers who are ready come back on stage dressed in a theatrical costume of their choice. When the technician thinks that at least 4 or 5 performers are already on stage he puts OFF the sound track and put the stage light ON. The other performers come on stage one by one dressed in the theatrical costume of their choice.

The 8 players who had performed the very first "repetition choreography" at the very beginning of the piece (part: 1/) take the position to be able to start to perform this choreography. When everybody is back, the 8 players ready the others on the bench, the technician puts on the music (same as before) and the 8 perform the "repetition choreography" without using the balls. At the end they all go to the starting position of one of the roles of the "repetition choreography" and the all the performers from the bench join them. Everybody performs synchron the same role from the "repetition choreography" for example every bodies perform the choreography from Jim.

At the end of this the 8 go in position to start a 3 games game according to the dress codes that were supposed to wear to play the role they have played, the others go back on the bench. This start position with the 8 standing 2 by 2 in a

square position should be reach exactly at the end of the music.

The 8 raised there arms to show the direction where they play football and handball with there fingers and they start to play 3 games game with costume. If the there are replacement the all costume has be exchange between players. One of the performers goes to one of the microphones stand in front of it facing the audience. She or he looks at the spectators. Turn the microphone in order to be able to talk into it while looking at the audience. Then says to the audience in the microphone: "SCORES".

All the performers stop where they are. Look at the audience. Look at the audience. And go all together in a line front stage facing the audience to bow.

Zona FRANCA

by Esthel Vogrig

(December 2009. To be performed sometime during 2010, hopefully)

This score will be produced in real time during the performance by whoever wants to participate via internet. For five straight days, for 8 hours a day, three performers will be in a room and they will be seen via live streaming in the internet.

People connected to the page will write an action they want the performers to do. The performers will do the action as they want (or interpret it) and they will have to repeat it until a next action is written.

The performers will be paid 2.5 dollars per hour each.

This score is curious to know:

-It is possible to receive enough contribution from internet public to avoid as much repetition as possible?

-What happen to a performer body and mind after following directions for eight hours every day?

-Can something interesting happen by re producing sweatshop conditions in a performance?

-What kind of direction will the internet public give? Is it possible to see some coincidence depending of what part of the world the public live in?

-How much a public can engage with the performer if this is just an image in a computer? Will they tend to give directions remembering they are giving orders to real people or maybe they will see them as fleshy avatars?

PRECARIOUS BEAUTY

(by Juli Reinartz)

„Especially beautiful. Special. Very special. Very improbable. Improbably beautiful. Truly beautiful. I have never been so true. You and me are truly good. True goods. Beautiful. Trash. Authentic. Authentically beautiful. Beautiful shit. Beautiful look. Looking for look. Looking for asset. Looking for a beautiful asset. Looking for an especially beautiful asset! My body is... a good and a thought and a feeling. Interesting. Interesting is better than beautiful. But more interesting is more beautiful. Interesting design. Designing me. Beautiful appearance. Apparently beautiful.“

The following scores are extracted from *precarious beauty*, a piece i made for Tanztage Berlin in 2008. In the piece, three performers - Maria Francesca Scaroni, Ehud Darash and me - worked on physically appropriating the same stolen movement phrase in three separate solos. In these solos, we wanted to produce an ongoing change of the material for every performer.

In the following part I, I give the strategies that we used for practicing this change. All these strategies could be called scores themselves and are wildly picked from other peoples practices, workshops and publications. In the table structure of the different scores, one can combine different presences with time procedures while choosing only one movement as your basic material.

In part II, there is a script of how I composed the different scores in my own solo. There, the scores have been applied on a whole movement phrase that I have learned before.

I. SCORES

| PRESENCE LEVELS
→ | SPACE RELATIONS | SENSATIONS | IMAGES | SELF-REFERENCE |
|----------------------|---|---|---|--|
| CHANGING PROCEDURES | <p>Move in one constant tone, avoid eruptive impulses and discontinuity. While moving, focus on the space relations of your body: the shape, how single body parts relate to or signify space .. Take 2 minutes only noticing, not reacting and 2 minutes when your perception has an effect on the movement continuity. After some time, choose when you follow the impulses and when you don't.</p> | <p>Move in one constant tone. While moving, focus on the sensations in your body: on your skin, some tension, weight shifts, temperature, .. Take 2 minutes only noticing, not reacting and 2 minutes when your perception has an effect on the movement continuity. After some minutes, choose when you follow your impulses and when you don't.</p> | <p>Move in one tone. While moving, focus on images: associations of stereotypes, characters, persons that connect to your posture in the moment.. Take 2 minutes only noticing, not reacting and 2 minutes when your perception has an effect on the continuity. overperform the image for a moment. After some time, choose when you follow images and when you don't.</p> | <p>Minimize the range of the movements, contain big impulses and pay attention to your arms and hands. See if they accidentally touch other body part or refere to it through i.e. Pointing at it. Hold the postures that you find in the material, get out of the flow and make them postures. Keep hands, arms, legs and - with your breath - focus on the movement in your spine.</p> |
| TRANSFORMATION | If you loop a movement, you create a movement circle that has an accent and a musicality to it. Listen to the rythm of the circle, let it affect your movement. Define and emphasize the new movement and see if accent changed. Again listen to the musicality of the new circle, let it affect your movement... | | | |
| DECONSTRUCTION | Choose one movement and look at it as a combination or chaine of moving body parts Every part produces an imagenary sound. Partionalize the original movement, listen to the imaginary sounds of the body parts and change the rythm that they create together. Change order and combination of the parts, leave one, mix them up, reverse or minimize the action. Compose the rythm. | | | |
| FLASH BACKS | Choose several postures (i.e. out of a phrase). Walk backwards & change directions unpredictedly. Whenever a posture shows up in mind, place it in space. Relate dominant body parts in it to space as if the posture would occupy it. Once it „settled“, continue walking. Some postures might not show up, skip them. Those which did, slowly build an organized space. Proceed by creating an order also in time (a new phrase). | | | |

II. SCRIPT

In this solo, a short movement phrase is the material to work with. The movement is constantly reworked and remembered. Once produced, it becomes the source for the next procedure. The solo's base is ever changing and will always be unfinished. The choices of how to change it are taken in a few seconds and, therefore, rely on personal preferences. Habits become productive on the material, they turn into „whatever you like“: there is the strict rule to only do what you love to do!

A At the spot: Self-reference / Deconstruction

The focus is on weight and verticality: pliés in different ranges and rhythms. Stretching the legs pushes the weight into the floor and perpetuates the spot in space. Slow weight shifts in the pushing cause tiny shifts in the spine, the upper body and the focus. From the memory of the phrase, self-reference postures are extracted and added to pliés and pushes. Circular / spiraling patterns around the spine emerge. The verticality and horizontal plane interfere and create a game between the weight and the reference of the body in space. The postures and pliés are deconstructed and reconstructed with this game. A pulse out of repetition and recombination establishes itself.

B Through space: Space / Sensations / Flash backs

Movement fragments get placed in the whole space as flash backs of the original phrase, the transitions between them remain open while the spot and the directionality get more and more defined through repeating. By concentrating on the body relating to space, certain body parts become more aware and sensations show up. The focus on the sensations emphasizes this body part and makes it center of the movement for a moment. The rest of the body assists. The focus increases, decreases or changes during the repetitions. The changes in the movements through sensations now have an effect on the transition to the next spot. The transitions start to make „sense“ of the order of movements. From now on, only crucial spots, those which produce the most sensational intensity, stay, the other movements are left out step by step until there are only three left. Spots as well as transitions are changed by sensations until a short defined phrase develops.

C At the spot: Sensations / Transformation

This phrase is narrowed down to a small circle around one spot. It has now lost its differentiation of spots with specific directions in space and transitions. It is one flow with a certain rhythm to it. Through focusing on the sensations, especially in the upper body, the movements and the rhythm get transformed. The more the circle repeats and transforms itself, the movement retreats from directions in space and is concentrated in the spine while speeding up.

D *At the spot: Image / Sensations / Transformation:*

Going for this circle! Focus on the quality and rythm of the loop in terms of sensations and rythm. If one quality establishes itself (a certain kind of tension, or flow), an association pops up: what kind of situation / what body is that? Which image connects? The image that is found is „overperformed“, played, takes over the power over the movement and body and face for a moment. The image sets itself in the situation of performing: how is this character on stage? Short glimpses of acting while movement circle is contained. The image affects it though.

E *At the spot: self-reference:*

Letting the image go again and return to movement in a very small scale. Spinal circle gets narrowed down and hands, arms finger tips look for a place, a reference that is not neutral. Maybe pointing towards or resting on the body. Shoulders, posture of the spine, focus define their directions in space. Slowing down even more and containig all movement that might be still there. Keeping the posture alive internally and trying to understand it as tension in the body.

F *Go off stage and find a costume for the image.*

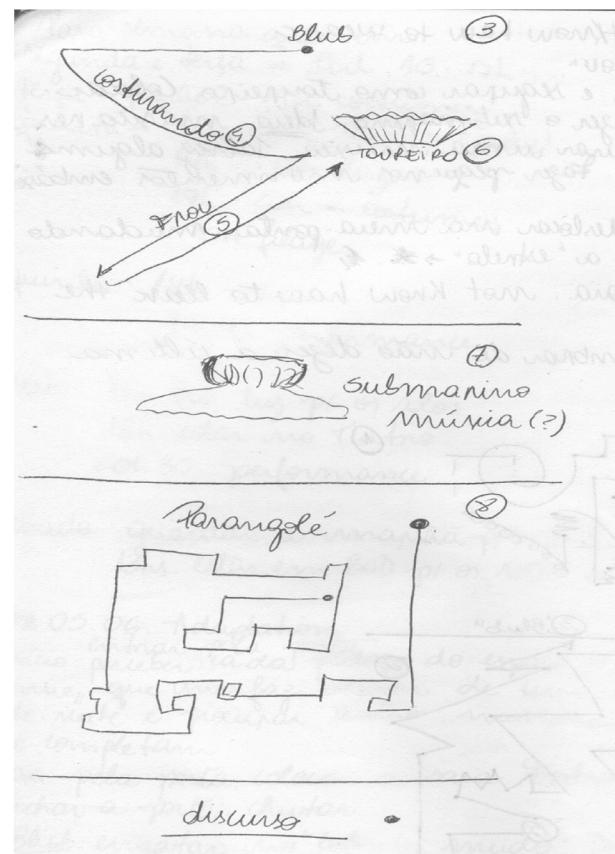
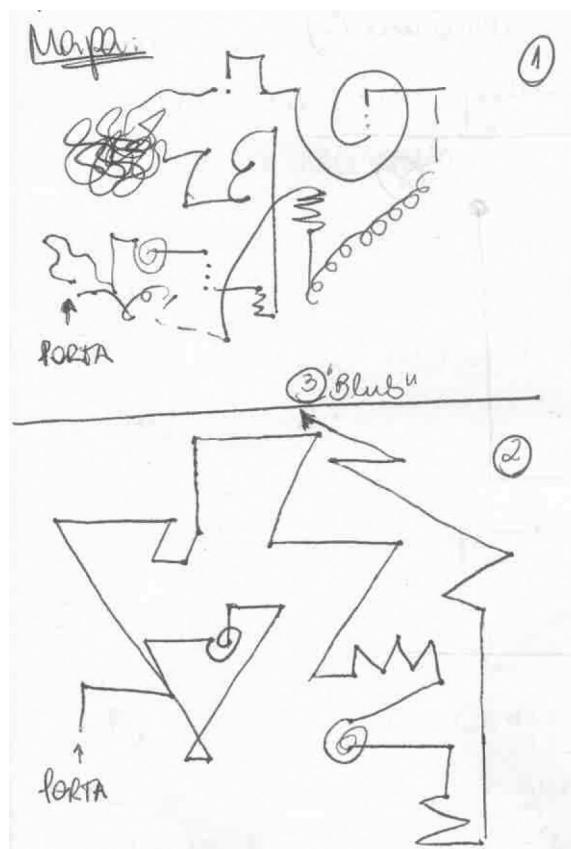
Elisabete Finger – Maps and drawings for Adaptação ou estudo #3 para um plástico amarelo

I collected here some drawings, which are part of my work experience with Deborah Hay. I met Hay in two special moments: in 2004 at Casa Hoffmann (Curitiba-Brazil) and in 2006 in CNDC d'Angers (France). I was fascinated with the particular importance that the use of space has in Deborah's work. I started to make these drawings as a way of understanding and creating my "spatial trajectory" inside her propositions. In Angers we worked together for the piece "My country music", and from her original score I developed my personal adaptation, a solo called Adaptação ou estudo #3 para um plástico amarelo (Adaptation or Study #3 for a Yellow Plastic). This work is always being actualized. I'm still using drawingss as a creative tool for the performance as well as a kind of "notation system" for myself.

In the Map 1 (May 2006), the numbers 1, 2, 3, 4 and 5 are about my trajectory in space. Numbers 6 and 7 are about "pauses" - I was trying to remind myself of some forms with the yellow plastic, kind of "shapes" to reproduce later.

The Map 2 (April 2008) is exclusively about trajectory in space.

In the Map 3 (February 2010) numbers 1, 2, 3, 4, 5, 6 and 10 refers to trajectory or position in space, while numbers 7, 8 and 9 are a development from the "pauses" that had appeared in Map 1.



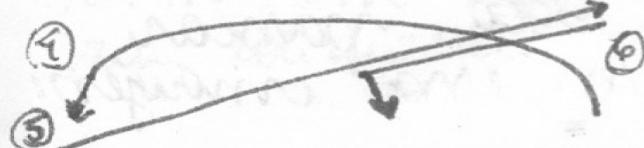
Mapa de høje:

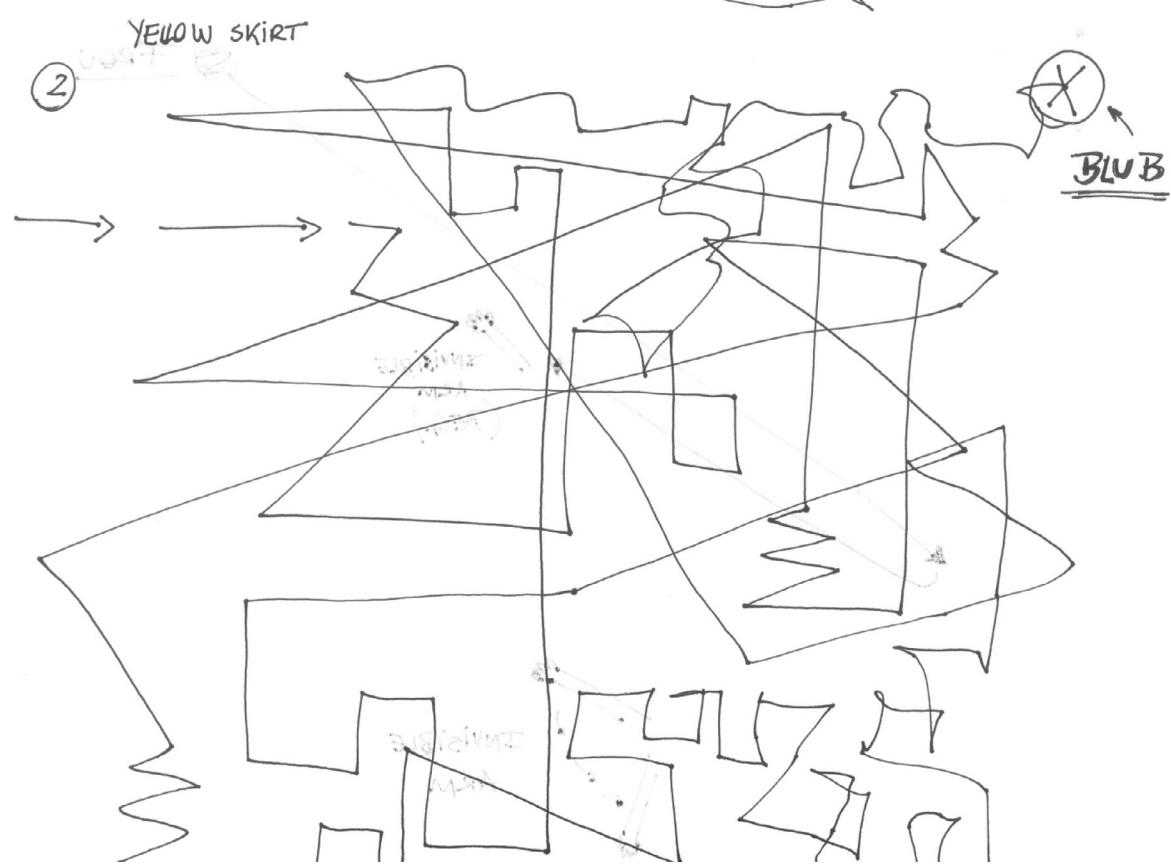
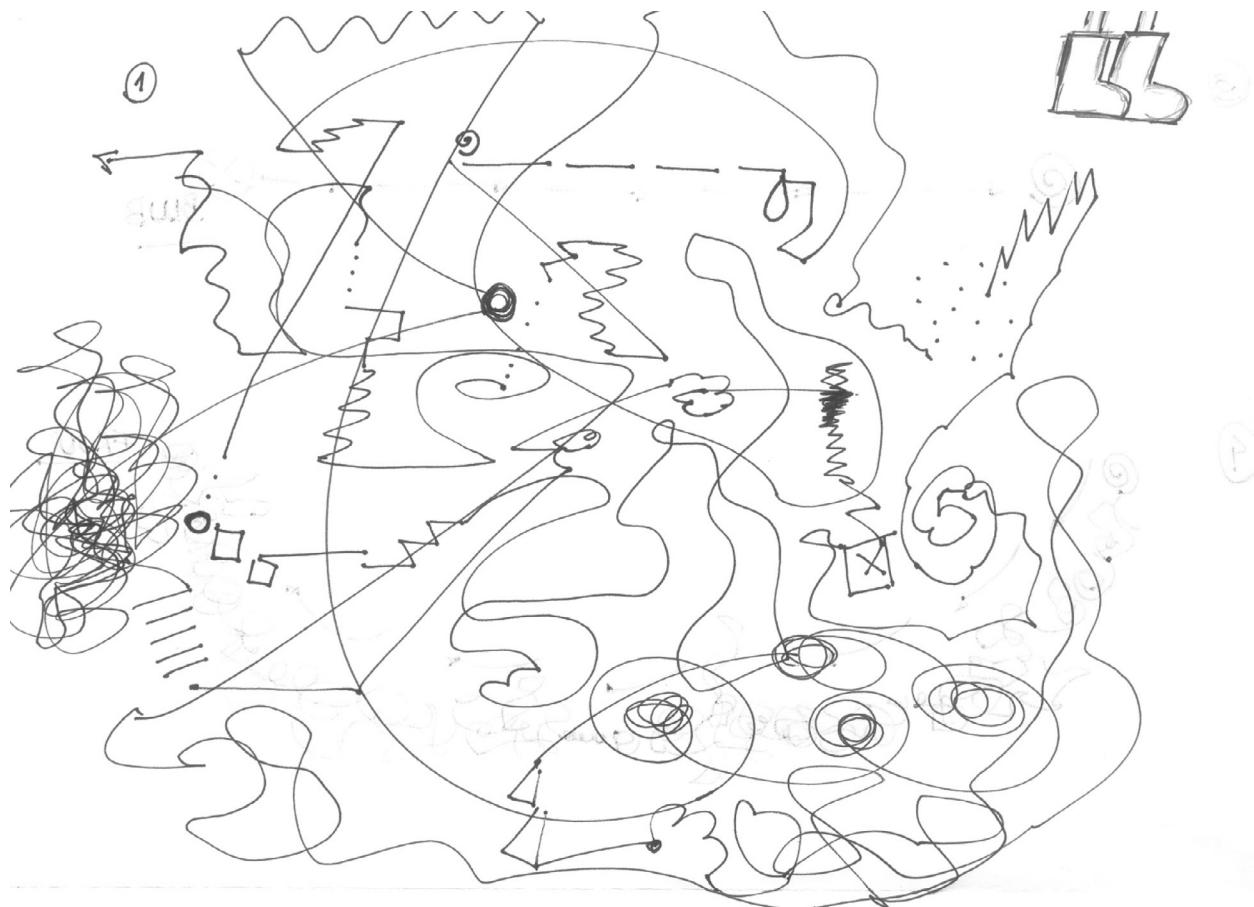


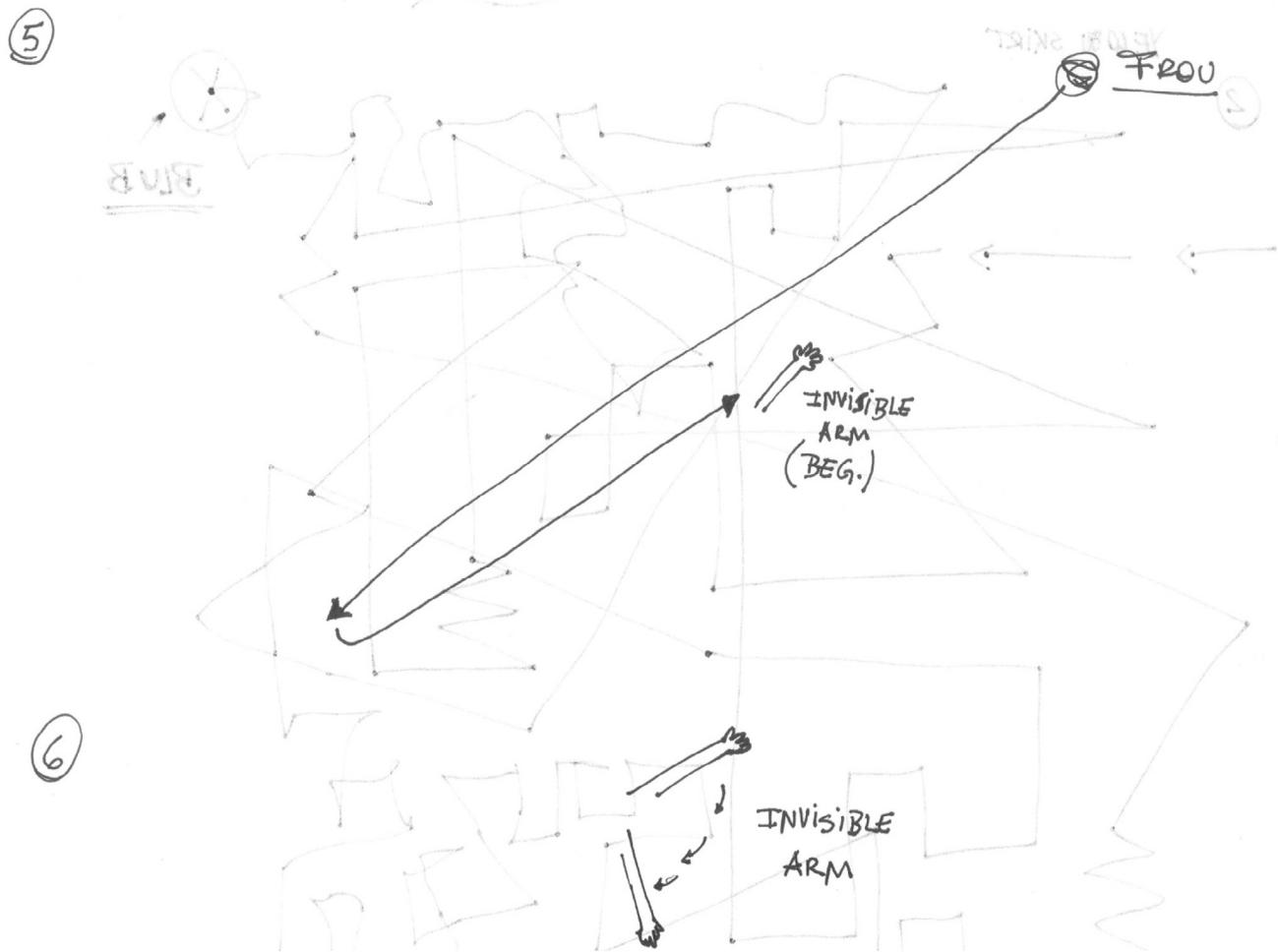
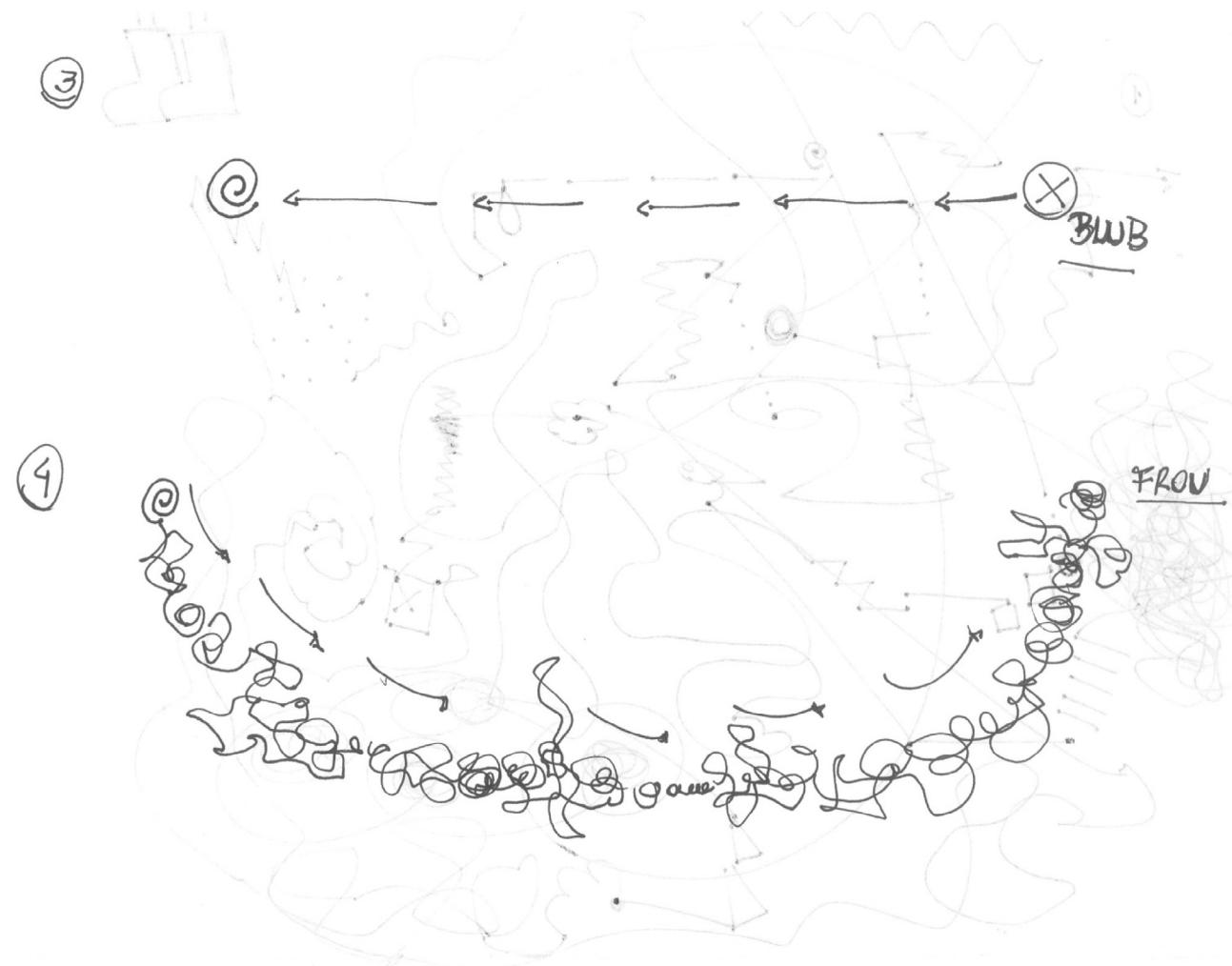
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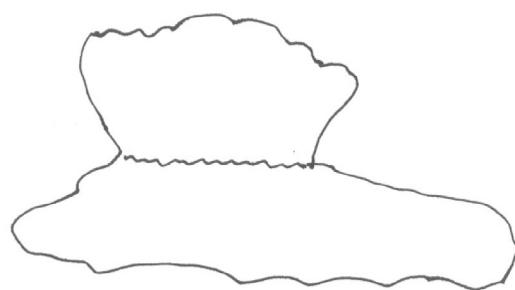
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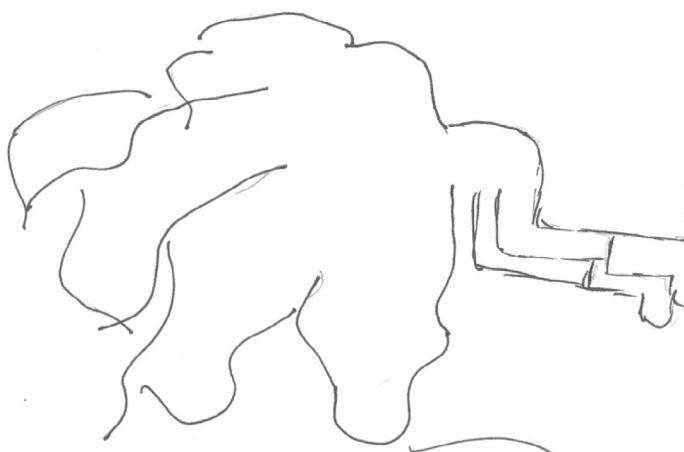


⑦



Pausa 1
Submarino

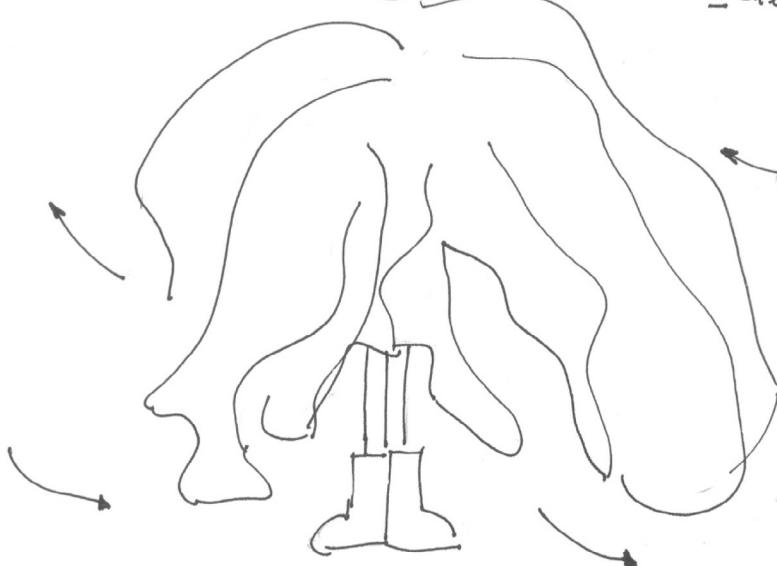
⑧



Pausa 2
Rincónante

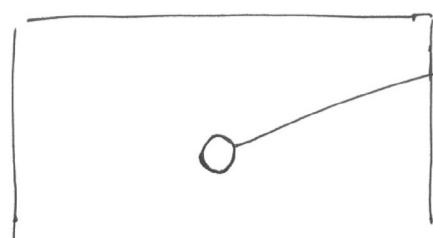
1 Música: Roberto
Carlos
"Como Z e Z"
2 Silêncio

⑨



Pausa 3
Parangolé

⑩



- speech
- end 1 - stay
- end 2 - go!

SCORE 9, Martina Ruhsam

Take a book with one hand and another object with the other hand. Walk some steps and then stop and hold both things up (the book in one hand, the other object in the other hand, both arms stretched up). Observe the (imaginary) gazes looking at you, your book and the thing.

After a minute or two (approximately) put both things on the floor.

Put your left knee on the floor and the right leg (bent) so that the right foot is on the floor. (The distance between the right and the left leg is as big as possible but so that it's still comfortable.) Let your arms hang down relaxed in this position and look at your left foot.

Leave your left knee on the floor while your left foot is moving under your pelvis (all the time touching the floor).

Put the right leg in front of you so that you could stand up. But instead of standing up, sit down on your left foot.

Put your right foot closer to your center so that you can sit comfortably and touch the floor besides your right foot with the fingers of your right hand.

Turn $\frac{1}{4}$ of a circle (without standing up) and sit in the same position again. Let the fingers of both hands touch the floor. Let your head drop so that it is hanging over your knee and sit up straight again (this „rolling up“ movement is initiated by the stomach and ends with the head).

Roll your upper body down and up two more times.

Stand up by stepping onto your right leg. (While standing up, let your head drop for a moment, both arms stretched down to the floor in front of you.)

As soon as you are standing make three steps backwards (The upper body is hanging down a bit while you are walking back).

Then make two steps forward with your upper body arching (up and back). Keep both arms stretched besides your body as if you would try to load your palms with sunlight for a moment).

Let your body drop down to the floor again and immediately come to a comfortable standing position again.

Close your eyes. And curiously follow your hands doing some undefinable gestures as if they would remember a very personal history by touching the air around you.

Open your eyes. Take a dice and throw it until it shows the number 3.

If you throw 3, go to a place that you like.

Turn your back to the audience and stand relaxed.

Bend your left arm so that your left hand is showing away from your body. (Your fingers are very relaxed/soft). Stay like that.

Stretch your left arm a bit and bend it again a bit. Do this for several times (in an undicisive manner) until you turn towards your left arm and $\frac{1}{4}$ of a circle more while letting the left arm drop down.

Stretch the right arm backwards as if you would try to reach something while looking down to the floor on the right side of your body and while having the left arm bent – so that the left hand is close to your right shoulder.

Drop both arms for a moment and bend them in front of your body – then let both (bent) arms move to the right side while you look to the left side. Stay.

Swing the left arm up and then in front of your body (from the left to the right side). The body follows the arm and turns $\frac{1}{4}$ of a circle (to the right side).

Swing your bent arms a couple of times in front of your body (like a pendulum).

Turn another $\frac{1}{4}$ of a circle and twist both bent arms to the left side while you look to the front (The elbows are hanging down. The fingers are relaxed – as if the hands would show to smth. backwards while you look front.). Stay.

Swing your right arm up and your left arm horizontally in front of your body (moving from left to right so that the left arm indicates a turn of your body.) After turning $\frac{1}{2}$ a circle stop apprantly and pull in your bent arms like antennas that come back to your body.

Stretch out your arms again and pull them towards your body again.

Turn half a circle to your right and put your left hand onto the back of your head. (The legs are slightly open.) The right arm is touching your stomach/chest. Look onto your breasts. Also make the left arm touch your your stomach/chest.

The upper body is shifting to the left side.

Swing both arms down on the right side of your body. Swing the right arm up while making a step and swing the left arm again horizontally in front of your body – indicating a turn to your right side. End the turn with both arms bent in front of your body.

Put your left knee and your left foot on the floor. (Arms stay as they are)

Then put the right knee on the floor. So that for a very short moment you stand on your knees while your arms are bent in front of you.

Put your forehead on the floor as well as both of your hands (still let them bent – the palms are facing away from the floor). (Your bottom is in the air – not sitting on your knees).

Look up.

Slowly sit up. Stand up.

Turn around yourself and walk four steps backwards. Stay.

Suddenly swing your right hand up and also put the left hand up so that they touch over your head (the left knee is turned in, the right knee out).

Let your arms drop while you turn for $\frac{1}{2}$ a circle.

Walk three steps and lie down on the floor (on the back). While lying both of your arms (and loose hands) are stretched up into the sky. Your feet are as well stretched up (not the legs, just the feet!) Stay.

Bend your small- and your ringfinger, so that you actually show 3 (with your fingers) up (that means: the thumb, the index finger and the middle finger are stretched). Stay.

Relax your fingers and cross your arms. Make soft fists while slowly bringing both hands to the floor on the left side of your body.

Watch up. Then stand up so that you stand with the back to the audience. Stretch both arms diagonally up. Bend all the fingers. Just the index finger is stretched. Relax all the fingers and make the V-form with your arms more narrow.

Then make more a U-form with your arms.

Let the left arm move more and more to the right arm. Before the arms touch draw in both arms towards your body. Walk four steps to your left side.

Collective Sensations practice - Alice Chauchat

«So. We will dance for an hour, which will be divided in 2 sets of 30 minutes each. I will keep the time and announce when we shift to the 2nd set, so you don't need to take care of the time.

For the first 30 minutes, we will start each on our own, finding a movement or an activity which is physically interesting for us. That means that an activity with which we feel that we can keep going for a longer time without getting bored with it.

Once every one has established his/her activity, we will start exchanging fragmentary details about this activity, by telling them. For example, let's say I'm crawling on all four, I might say « I shift my weight from knee to hand», or «I let my spine hang», or «I open the space between my fingers», or any other partial information about what I'm doing.

When we hear such a phrase, we continue our own activity and see how we can integrate this new element into it.

In the second half of this session, after I signalled the shift to the second part, we will reset our activity and start with imagining a body which is not our actual body. It can be very different from us, or not. It can be human or not, organic or non-organic, mechanic, realistic or not, etc. Once this imagination is clear for us, we will start moving in order to create for ourselves the sensation of this body. We won't try to look like this body, but to feel like it.

This accumulation of focuses will make our activity evolve, even though what we're focusing on is continuity.

It might be that some information never finds its way into our activity. Or that some gets lost on the way. Both cases are all right.

If you feel overwhelmed by the quantity of information and lose the precision of your focus on each element, you also might want to drop some or all elements and start anew.»

Variations:

You can decide to work constantly with 3 pieces of information (: phrases), i.e. let go of an indication whenever a new one is integrated into your activity.

It is also possible to specify which type of imagination is used for the second part. For example, you can work with a mechanical body, with memories from other people's bodies, with images that give you physical pleasure, with your body as a landscape, with the sensation of being in this imaginary landscape, with the entire space as your body, etc.

Notes / further indications:

Once the practice of grounding sensation in imagination through movement is getting more established, looking at the others and observing the effect of words on their bodies can bring you to a more complex and playful understanding of the situation, by the multiplicity of manners how a body can be affected by the same phrase.

HOPPSA UNIVERSUM 30 SECONDS

By Anna Källblad

This score is one part of the art project Hoppsa Universum, which explores the theme letting go of control.

It started with an idea to create an empty space in which you activated music and light as you moved around. In responding to the music and lighting you could activate more or different sounds and thereby communicate with the space through your body. This led to an artistic research project at University of Dance and Circus in Stockholm 2006-2007 in which children's spontaneous movement was observed, a choreography made based on the children's movement and music written and recorded for the choreography. This music was then decomposed, lit and choreographed into an empty space creating an interactive art installation at Botkyrka konsthall in collaboration with Moderna dansteatern. It was realized using an interactive sound and light system in which five video cameras were detecting motion in the room connected to a 4-channel sound system and a set of 14 light modules. Without participants the room was just white, empty and quiet. A hidden choreography without dancers laid waiting in the room. As people entered the room they activated music and light through their movements creating an endless choreography, not primarily to watch, but to experience from within. An image for the process was the whispering game (a word is whispered in one ear and then passed on to another what was believed to have been heard).

Hoppsa Universum 30 Seconds is a literal description of 30 seconds of this project. The act of reproducing what took place these seconds is a celebration of the complexity, effort and constant change dance and life presents.

Acknowledgements

I would like to thank the composer Niko Röhlcke, Anders Friberg - video audio interaction, the dancers Kerstin Abrahamsson, Linda Adami, Johanna Klint, Maryam Nikandish, Stina Nyberg, lighting designer Karl Svensson, set design consultant Tove Axelsson, lecturer children and young adults Elisabet Sjöstedt Edelholm and all the participating children from schools in the Stockholm area.

The project was supported by The Swedish Arts Council, City of Stockholm, Stockholm County Council, University of Dance and Circus, Moderna dansteatern and The Municipality of Botkyrka.

SCORE HOPPSA UNIVERSUM 30 SECONDS

INSTRUCTIONS

Five women and five men gets handed the score upon entering an empty space. The performance is the time it takes for everyone to learn their part and to be able to perform it together. When everybody knows what to do they perform it once. One run through of the choreography should take 30s. Other than that there is no limit on the duration of the performance. The instruction is to follow the text description as precisely as possible according to how you understand it. In case of uncertainties, follow your logic. No other extra movement may be added and no participant may leave the space during the performance.

YELLOW

Yellow runs in a circle counterclockwise. Yellow passes the corner in a big leap, right leg forward, left leg back, left arm extended in front of the body and right arm behind. Yellow runs in a circle counterclockwise to the middle of wall 3 with the head turned towards the center of

the circle. Yellow runs towards the corner between wall 1 and 4. Yellow puts the face and hands to the wall with straight arms reaching upwards against the wall. Yellows' arms glide down. Yellow turns the body to the right with left arm extended in front against the wall. Yellow's body is in the corner turned to wall 3. Yellow bends the knees and glides with the back against wall 1 down to the floor and sits. Yellow leans the left side of the body against wall 4. Yellow sits with the back against wall 4. Yellow leans forward. Yellow puts the hands on the floor and pushes back. Yellow presses against wall 4 in the corner with arms crossed resting on the lap. Yellow sits on the feet leaning against wall 4. Yellow leans the left side against wall 4.

WHITE

White stands with legs semi widely parted, right foot in front, left foot back and the body turned towards wall 2. White walks a few steps slowly forward in line with Red. White turns the body in the middle of the room and puts both hands on the waist. White stands in fourth position with left foot in front. White lets go of the hands and steps with full weight onto the left foot. White steps on the right foot and turns the head towards wall 2. White steps on the left foot, pushes from the left foot and changes direction to face wall 3. White leaps once towards wall 3. White runs two steps towards wall 3. White cuts the corner above Red. White runs around towards wall 2. White bends the knees, lands on the knees and turns the back against wall 2. White and Black and White legs stick out from wall 2. White and Black and White sit with their backs against wall 2 next to each other, their legs stretched out in front of them on the floor. White bends right leg and puts right foot on the floor. White pulls left foot underneath the body. White puts right foot on the floor and stands up. White stands with parallel feet. White's left arm holds left cheek and the chin. White looks towards Black.

GRAY

Gray walks looking straight ahead towards the corner between wall 2 and 3. Gray looks at Pink. Gray holds right hand on right thigh. Gray lets go of the thigh, pauses shortly and turns the body and face towards wall 4. Gray goes down on the knees by wall 2 with the body turned to wall 4. Gray puts left foot, then right foot on the floor and stands up bending right arm in front of the body. Gray walks diagonally towards Red. Gray turns the head and looks at wall 3. Gray swings the arms walking. Gray turns the head to the left and meets the eyes' of Red. Gray walks with long steps on the diagonal from the middle of the room towards wall 3 and turns the head towards the center of the room and Red. Gray turns the head in the direction of the body, forward. Gray swings the arms along the sides of the body.

RED

Red lays on the floor on the diagonal with the feet towards the corner between wall 3 and 4, left shoulder on the floor, head lifted, legs half bent with knees together and left leg pointing at the corner between wall 2 and 3. Red sits up in fourth position with right leg in front right before Stripe passes. Stripe jumps over Reds legs. Red puts right hand on the floor to the right and pushes on to the knees, the body diagonally towards the corners between wall 2 and 3. Red moves right hand behind the body to the right. Red puts both feet on the floor in front of the body, hands on the floor behind the pelvis and pushes from the hands all the weight over the feet. Red leans the upper body forward, hands on knees. Red pushes up to standing facing the corner between wall 2 and 3. Red walks three steps in a semi circle when Green comes. Red takes a big step to the side, stretches right leg, and right arm stretches behind the body. Red turns to the right and faces wall 3. Red jumps sideways from both feet and Reds' and Greens' eyes meet. Red continues around and stretches left arm in front towards the corner between wall 2 and 3, bends the arm and turns back. Red raises left arm above the head, swings both arms back and follows Green with the eyes. Red turns to the left and steps out of the way of Green. Red and Green wave to each other. Red stands in the middle of the room and swings the arms slightly back and forth. Red follows Green with the eyes. Red walks

two steps, turns to the left and faces wall 1. When Green is in line with Red, Red pushes away with right foot then left foot and start running in a small circle counterclockwise. Red's weight falls towards the center. Red's right leg swoops stretched in the air above the floor. Red glides down on the knees, right knee first. Red catches her/his self with the hands on the floor, knees slide towards the hands facing wall 3, slightly diagonally towards the corner between wall 3 and 4. Red pushes her/him self onto the hands, right leg slides across left. Red looks to the right to the corner between wall 2 and 3. Red puts left foot on the floor. Red puts the hands on the floor. Red's right leg slides with right knee and toes on the floor, heel facing the ceiling. Hands on the floor Red turns the body to the right towards wall 3 and the head towards Green. Red turns towards wall 2, puts left hand on the floor on the left side and stands up. Red sits down on the buttocks, hands behind the body. Red leans forward, pushes from the hands and stands up. Red turns to the right and follows Black with the eyes. Red walks two steps on the diagonal towards Pink. Red turns to the right towards wall 3. Red steps on the right foot, then left and continues the turn. Red turns the head towards Gray on a straight diagonal towards the corner between wall 1 and 2. Red walks two steps. Red bends left arm and raises the left hand in line with the head. Red lowers left arm, steps back on left foot and followed by right foot, a small step, while swinging left arm behind the body. Red turns the head towards Gray. Red follows gray with the eyes. Red steps on left foot forward. Red let the arms dangle back and forth along the sides of the body. Red lifts the arms a little from the shoulders and walks forward looking at Gray. Red walks two steps. Red turns to face wall 1. Red walks two steps straight towards wall 1.

PINK

Pink stands with the weight on the left foot, right foot rests on the big toe, leg slightly bent and the body facing the corner between wall 1 and 2 in line with Red's feet. Pink points with right index finger, right arm slightly bent, towards the corner between wall 1 and 2. Pink swings right arm back and front, shifts the weight stepping back and forth on left and right foot and moves slightly backwards on a diagonal. Pink jumps, steps on the right foot in front diagonally, crosses left foot, turns towards wall 3 and shifts the weight onto the right foot. Pink runs counterclockwise in a circle with the weight falling towards the center of the circle. Pink cuts the corner and runs more diagonally, passing the centre of the room and then follows the circle. Pink runs after Stripe. Pink looks towards Red. Pink passes Red and Green on a line in the middle. Pink, Green, Black and Purple run by the corner between wall 1 and 4 where Yellow and Stripe sit. Pink turns towards Purple. Pink stands facing wall 1, straight in front of and at an arm's length from Purple. Pink brushes hair from the forehead with left hand. Pink turns to the left, arms bent, elbows in the waist and palms facing the ceiling. Pink turns to the left on left foot, hands in front of the body and arms bent. Pink jumps half a turn from the left foot and lands facing the corner between the wall 3 and 4. Pink steps out on the right foot and turns to the left facing wall 1. Pink jumps half a turn to the left from the left foot. Pink lands and jumps from the right foot to the left foot half a turn to the left. Pink continues around and jumps from left foot to right foot and lands facing the corner between the wall 2 and 3. Pink turns backwards, lifts the arms and faces wall 1. Pink turns to the left on left foot, bends the right knee, stretches the lower leg behind and rests the arms on the head. Pink stretches left arm to the side and down. Pink sits down on the floor. Pink leans back, pushes with the hands in the floor, turns to the left with legs slightly bent in front in the air. Legs parallel Pink rocks down on the elbows, rests the lower arms on the floor and stretches the legs towards the ceiling after half a turn.

STRIPE

Stripe runs counterclockwise in a circle. Stripe jumps over Green's legs and lands on left foot. Stripe continues around in a circle. Stripe jumps over Red's legs. Stripe moves out of the way of Gray, pushes off from right foot, changes direction slightly to more diagonal to pass in between Red and Gray. Stripe continues in a circle counterclockwise after Yellow. Stripe jumps over Red's

legs, right arm stretched out to the side and lands on the right foot at the same time as Green moves her/his right hand towards the face. Stripe runs after Yellow towards the corner between wall 1 and 3. Stripe bends the knees by the corner between wall 1 and 3 and slides down against wall 1 to crouching position. Stripe and Yellow sit. Stripe turns the head to the left towards Yellow. Stripe pushes the pelvis up from the floor with the hands against wall 1 and rocks on the feet back and forth a few times. Stripe sits down. Stripe turns towards Yellow. Stripe leans the back against wall 1. Stripe turns the body and leans left shoulder against wall 1 facing Yellow. Stripe lifts right arm towards Yellow. Stripe lowers the arm and sits down on the buttocks with the back against wall 1. Stripe leans to the left sideways in towards Yellow, slightly lifting the pelvis off the floor. Stripe slides back down to sitting on the floor but keeps the back and head slightly bent to the left.

GREEN

When Gray looks at Pink, Green leans her/his right side and half of the back against wall 1, the body facing the corner between wall 2 and 3 and the head facing wall 2. Green slides down, sits with the back against wall 1 and stretches the legs out in front on the floor. Green folds the legs underneath her/himself to the left with the back against wall 1. Green puts left foot on the floor, left hand on left knee and pushes up to standing. Green walks three steps towards the corner between wall 2 and 3. Green runs in a circle counterclockwise five steps and meets Red. Green stretches out left arm straight toward Red when Green passes the middle of wall 3. Green jumps from the left foot to the right. Green and Red wave to each other. Green runs in a circle counterclockwise. Green shortens the running steps by wall 4. Green, Black, Pink and Purple run by the corner between the wall 1 and 4 where Stripe and Yellow sits. Green reaches the arms back running. Green runs in a circle towards the corner between wall 2 and 3. Green stops with legs wide apart in front of Red. Green looks at the corner between wall 1 and 4 where Stripe and Yellow sits. Green turns to face wall 1 and holds the hands in front of the hips on the body. Green lifts he/his shirt up above the stomach and turns slightly to the left. Green turns the head towards wall 4, walks four steps holding the shirt up. Green turns to the left, releases the shirt and looks down. Red turns the head towards Gray on the diagonal towards the corner between wall 1 and 2. Green holds the edge of the shirt at the waist at the side of the body. Green walks three steps, puts right foot in the floor, turns the body to the left towards the corner between wall 2 and 3 and turns the head towards the center of the room. Green rocks back on the right foot and turns the body towards the corner between wall 3 and 4. Green shifts all weight to the left foot and turns the body towards wall 3. Green moves the hands back and forth along the side edges of the shirt. Green walks three steps towards the corner between the walls 3 and 4. Green releases the shirt. Green kicks lightly with left foot in front of the body. Green steps back on the right foot, moves the arms to the left side of the body and looks towards wall 4.

BLACK

Black runs behind green right in front of and on the outside of Pink. Black, Green, Pink and Purple run past the corner between walls 1 and 4 where Stripe and Yellow sit. Black jumps and lands in line with White and Black and White legs. Black runs between Green and Red who sits on the floor. Black lifts the arms above the head and puts the hands together. Black turns to the right on right foot. Black bends left leg, left knee points out to the left side and the toes presses against the back of right knee. Black crosses left leg behind right and releases the arms. Black turns to the left on left foot and puts the hands together above the head. Black switches turning foot and continues turning in the same direction. Black puts left foot in the floor, stands with the legs parallel and wide apart, shifts the weight to the right foot, pushes from the left foot and continues turning. Black puts down left foot with the body facing wall 3. Black turns until the body faces wall 1 and releases the arms. Black takes a big step with left foot, puts down left foot and reaches right leg behind parallel to the floor. Black reaches the arms straight out from the sides of the body and balance on the diagonal towards the corner between walls 1 and 2. Black bends right leg and pulls in left leg. Black turns to

the left towards the corner between walls 3 and 4. Black stands on the toes, leans the body forward and reaches the arms slightly diagonally downwards behind the body. Black shifts the weight onto left foot, steps on right foot and releases the arms with the body in direction towards the corner between wall 1 and 4. Black turns to the left on left foot once around, crosses right foot behind left foot, all the time with the hands above the head. Black lowers the arms. Black steps to the right towards wall 3 and raises the arms sideways above the head. Black turns half a turn to the right, puts down left foot and moves sideways towards wall 2. Black turns four times and changes foot, arms above the head. Black stops facing wall 1. Black lowers the arms, steps out on right foot and reaches out left leg straight behind and parallel to the floor. Black reaches the arms out to the sides and balances.

PURPLE

Purple runs after Black. Purple, Green, Black and Pink run past the corner where Stripe and Yellow sit. Purple jumps when Purple gets next to Pink. Running Purple turns towards Pink and raises left arm. Purple turns towards Pink and reaches the arms straight out to the sides and faces wall 3. Purple swings the arms in a circular movement on the left side down and up above the head, jumps on the left leg and turns in the air to the left. Purple bends the leg in the air and holds the lower leg parallel to the floor, the arms form a circle in front of the body. Purple opens the arms to the side when facing wall 2. Purple crosses the arms. Purple turns once around on the left foot. Purple continues the movement around and steps around on first right foot, then left foot holding the arms in a circle in front of the body. Purple jumps from left foot and releases the arms. Purple stands diagonally to the left behind Black. Purple turns three quarter of a turn with the arms above the head and lands legs parallel wide apart facing wall 2. Purple continues to walk around in the same direction until facing wall 3. Purple bends the knees and sits down on the butt. Purple catches her/himself with the hands in the floor behind the butt. Purple turns to the right. Purple lifts and reaches the legs slightly bent in front of the body, leans the upper body, slightly contracted, back and pushes the body around two turns. Purple releases the hands and balances on the butt on and off.

BLACK AND WHITE

Black and White sit with the back against wall 2 legs reaching forward and resting on the floor. Black and White sit next to each other. Black and White bends the knees and rests the feet on the floor.

EVERYBODY

Yellow runs in a circle counterclockwise. White stands right foot forward, left foot back facing wall 2. Yellow passes the curve with a long leap, right behind Gray who is walking looking towards the corner between wall 2 and 3 right above Red lying on left shoulder head lifted on a diagonal feet pointing to the corner between wall 3 and 4. Pink stands in line with Red's feet and points with right index finger. Green sits with the back against wall 1. Stripe runs in a circle counterclockwise, jumps over Green's legs and continues around. Stripe jumps over Red's legs. Pink swings right arm and moves slightly back on a diagonal. White walks slowly a few steps forward in line with Red on the floor, turns the body in the middle of the circle, puts both hands on the waist and stands in fourth position left foot forward. White releases the hands, steps on right foot, steps on left foot, pushes from left foot and changes direction to face wall 4. White leaps straight towards wall 4. Meanwhile Yellow has run in a circle counterclockwise to the middle of wall 3, head turned towards the center of the circle. Stripe moves out of the way of Gray, pushes off from right foot, changes direction slightly to more diagonal to pass in between Red and Gray. Stripe continues in a circle counter clockwise after yellow and jumps over Red's legs. Green folds the legs underneath her/himself to the left with the back against wall 1. Gray walks a few steps forward, eyes on Pink. Green shifts the weight, leans right side and half the back against wall 1 and turns the head to wall 2 when Gray looks at Pink. Gray holds her/his hand against the thigh, lets go and pauses shortly. Gray turns to

face wall 4 and drops to the knees. Red pushes the upper body up from the floor when White puts the hand on the sides. Red sits in fourth position. Stripe jumps over Red's leg. Green moves right hand to the face when Stripe jumps over Red's legs. Red puts right hand on the floor to the right and pushes on to the knees, the body diagonally towards the corners between wall 2 and 3. Green puts left foot on the floor and pushes with left hand on left knee her/himself up to standing. When Stripe jumps Pink crosses and steps on right foot over left and turns the body to face wall 3. Pink shifts the weight onto the right foot and runs counterclockwise in a circle, the body leaning into the circle. Pink cuts the corner, runs more diagonally and picks up the circle after passing the center. Red leans forward, hands on knees. White runs four steps towards wall 4. Red pushes her/himself up to standing body facing the corner between wall 3 and 4. Green walks three steps towards the corner between wall 2 and 3. Green runs five steps up to Red. Red walks three steps in a small semicircle. When green comes Red steps to the side and stretches right leg. Red turns to the right, faces wall 3, jumps from both feet sideways and exchanges looks with Green. Green runs in a circle counterclockwise. Red continues the movement around with left arm extended in front of the body bends the arm and turns back. Green reaches left arm straight towards Red when green passes the middle of wall 3. Green jumps from left to right foot. Red raises left arm above the head, swings both arms back, follows Green with the eyes and turns the body to the left. Pink runs after Stripe. White cuts the corner above red. Yellow runs towards the corner between wall 4 and 1. Stripe runs behind Yellow. Pink runs behind Stripe. Yellow reaches arms up, touches the wall in the corner and puts the face against the wall. Pink passes the corner between wall 1 and 4 and looks at Red and Green. At the same time Red steps out of the way of Green. Yellow slides the arms down. Yellow turns to the right left arm extended in front against the wall. Stripe bumps with left shoulder into wall 1 in the corner and turns to the right. Yellow bends the knees, slides with the back against the wall and sits. Pink passes Red and Green in the middle of the room. Green and Red wave to each other. Stripe bends the knees and slides down the wall to crouching. Pink runs by in a circle counterclockwise. Red stands in the middle of the room, swings the arms back and forth and looks at Green. Pink passes close by wall 3. Green shortens the step at the middle of wall 4. Red walks two steps and turns left to face wall 1. When Green is in line with Red, Red pushes off from right foot, then left foot and runs in a smaller circle counterclockwise with the body leaning towards the centre of the circle. Red's right leg swoops extended in the air above the floor. Black runs behind Green, slightly in front of and on the outside of Pink. Purple runs after Black. Green, Black, Pink and Purple run by the corner between wall 1 and 4 where Stripe and Yellow sit. White and Black and White sit against the wall next to each other legs extended. Purple jumps when Purple gets next to Pink. Purple turns towards Pink. Red slides down on the knees. Running Purple turns towards Pink and raises left arm. Black and White bend the knees and rest the feet on the floor. Green reaches the arms back. Purple turns towards Pink and reaches the arms straight out to the sides and faces wall 3. Pink stands with the back to wall 3 at arm lengths in front of Purple. Purple swings the arms in a circular movement on the left side down and up above the head, jumps on the left leg and turns in the air to the left. Red pushes her/himself onto the hands, right leg slides across left. Red looks to the right to the corner between wall 2 and 3. Red puts left foot on the floor. Pink brushes hair from the forehead with left hand. Purple jumps on the left leg and turns in the air to the left, the arms form a circle in front of the body. Black jumps and lands in line with White and Black and White's legs. Yellow leans left side against the wall. Purple opens the arms to the side when facing wall 2 and turns the head towards Pink by wall 3. Purple crosses the arms.

Pink turns to the left, arms bent, elbows in the waist and palms facing the ceiling. Purple turns to the left on left foot. Purple continues the movement around and steps around on first right foot, then left foot holding the arms in a circle in front of the body. Purple jumps from left foot and releases the arms. Pink moves to the left on left foot, hands in front and arms bent. Red glides down on the knees, right knee first. Red catches her/himself with the hands on the floor, knees slide towards the hands, facing wall 3 and turns the head towards Green who comes running passed the curve in the corner between wall 2 and 3. Red continues turning toward wall 2 and gets up on the feet with left

hand in the floor. Red sits down on the butt with the hands behind the body. Green stops and stands feet parallel and legs wide apart in front of Red. Green looks towards the corner between wall 1 and 4. Green walks diagonally towards the corner between wall 1 and 4 where Yellow and Stripe sit. Black runs between Green and Red sitting on the floor. Black raises the arms above the head and puts the hands together. Red leans forward and pushes off with the hands in the floor, stands up, turns to the right and follows Black with the eyes. Green turns to wall 1 and holds the hands on the hips on the front of the body. Stripe turns the head to the left towards Yellow. Green lifts the shirt above the stomach and turns to the left. Black turns to the right on right leg. Black continues turning. Green turns the head to wall 2. Red walks on a diagonal towards Pink. Pink jumps half a turn on left foot and lands with the body facing the corner between wall 2 and 3. Red takes two steps and turns to the right to wall 3. Green walks four steps towards wall 1 with the head turned to wall 4 and holding the shirt up. Stripe pushes her/himself up onto the feet, rocks a few times back and forth. Stripe sits down. Pink steps out on right foot, turns to the left to wall 1, pushes off from left foot and jumps around half a turn in the same direction. Green cuts off to the left. Red turns the head towards Gray. Red takes two steps. Gray leaves the wall. Gray walks diagonally, arms swinging, towards red. Gray turns the head to the left and meets the eyes of Red. Green approaches wall 1. Black steps to the right, body facing wall 3 and lifts the arms sideways above the head. Purple stands diagonally to the left behind Black. Purple turns three quarters of a turn with the arms above the head and lands legs parallel wide apart facing wall 2. Green lets go of the shirt and looks down. Green takes two steps along wall 1 towards wall 2 holding the edge of the shirt at the side of the body. Stripe turns towards Yellow. Yellow sits with the back against wall 4. Stripe leans the back against wall 1 and rolls to lean on left shoulder body facing Yellow. Stripe raises right arm towards Yellow. On the third step Green puts down right foot, turns to the left and looks towards the center of the room. White sits against wall 2, right foot in the floor. White pulls left foot underneath her/himself. Green puts left foot close to wall 1. Purple walks around to wall 3, bends the knees, catches her/himself with the hands and sits down on the butt. Green pulls on the edge of the shirt back and forth. Yellow leans forward. Yellow puts the hands in the floor and pushes her/himself up. Yellow pushes against wall 4 in the corner arms crossed resting on the knees. Stripe leans sideways in towards Yellow. Stripe slides back down on the butt, but keeps a slight bend in the body and the head sideways. White puts right foot in the floor and stands up. Green takes three steps on the diagonal towards the corner between wall 3 and 4. Green lets go of the shirt. White stands with feet parallel. White's left hand holds left cheek and shin. White looks at Black. Gray walks with long steps on the diagonal from the middle of the room towards the corner between wall 3 and 4, turns the head towards the centre of the room and Red. Gray turns the head in the direction of the body forward. Gray swings the arms along the sides of the body. Red lowers left arm, steps back on left foot and then with right foot a small step. Red turns the head towards Gray. Red steps forward on left foot. Red dangles with the arms along the sides of the body. Red pulls the arms up from the shoulders and walks forward looking at Gray. Black turns half a turn to the right, puts down left foot and continuous turning. Red changes direction. Red walks two steps then turns the body to face wall 1. Black stops facing wall 1, lowers the arms, steps out on right foot and balances. Green lets go of the shirt. Green kicks slightly with left foot in front. Purple turns to the right. Purple lifts and reaches the legs slightly bent in front of the body, leans the upper body, slightly contracted, back and pushes the body around two turns. Purple releases the hands and balances on the butt. Pink steps on the right foot and on the left foot in place, bends the knees, catches her/himself with the hands and sits down on the butt, back facing wall 4. Pink leans back, pushes with the hand in the floor and turns to the left with the legs extended and slightly bent in front of the body. Pink holds the legs parallel. After half a turn Pink rocks down on the elbows, rests the lower arms on the floor and reaches the legs towards the ceiling. Red takes two steps towards wall 1.

a moment's landscape

dancer's score for an improvisation performance to the music of Goldberg Variations

25.3.2010

Music begins

Wait for the movement to happen, patiently. When in the middle of movement keep open for change.

When in doubt, stop. While stoping, continue immediately, before planning.

Move fully into clear directions, without foreseeing the end shape.

When you get an idea, go for it, while including the above. Where observing self criticism, treat it as an idea.

In observations include the public. They are also moving, are part of the same breathing universe.

Include the obvious, the yours, the already done.

Don't fall in love.

Accept, that mistakes and things of bad taste will happen.

Most of all, don't panic.

When you realise you're panicking, don't panic.

Observe.

Treat It not as something that you do, but as something that is there and does not need you in order to be happening.

Go for It fully while being ready for change. If you have a plan, observe it as it changes.

Music is just another part of the landscape, as is space, yourself, your wishes, your history, the audience, the movement.

Allow for constant shifts in focus, surfing amongst above elements.

Keep humour close.

Don't plan and don't reflect on what has happened, while including the above.

"I" is not part of the landscape of the moment, neither is the view from the outside. The moment "I" comes into focus - stop and while stopping continue immediately, including all of the above.

Accept the impossibility of achieving all of the above while continuously moving towards it.

Exit stage probably before music ends (music duration 51 minutes).

Deanne Butterworth

ONE STRUCTURE AND SOME PHYSICAL INFORMATION TO DESCRIBE THE
STRUCTURE OF TWO WORLDS
back left corner. facing the diagonal.

- 1). arms circling forward, right leg 'pumping'. The pattern is interrupted. Moving forward right leg gestures, right arm gestures. Turn around and walk back.
- 2). right leg front, lower arms. Arms are flapping and waving, a little behind you, morphing from a 'waving' into a circling but this time the arms go backwards. The pattern is interrupted. Moving forward the right leg gestures, right arm gestures and then it repeats and starts to move sideways towards the gesturing right arm. Turn around and walk back
- 3). right leg front. One arm circling in a larger circle going back-wards. It does not stop for a while. The pattern is interrupted. Right leg gestures, right arm gestures and then it repeats and then it flips to walk back.
- 4). shoulders circling in the front of the body only. Moving the circle into the arms so it becomes more 'stilted'. Playing with your idea of 'dancing'. It goes on for a while. The pattern is interrupted. Falling forward the right leg gestures then the right arm and then it repeats and falls forward again so you are quite close to the front. Turn around and walk back.
- 5). wrists are circling and the right leg is in front. Eventually the arms start to circle forward. They are straight. Torso moves downwards, arms are still circling and a pivot happens on one foot, a slow pivot. Facing front, coming upright, rolling the shoulders backwards.
- 6). Walk forwards, turn around to walk back
- 7). Sit. The music has shifted and you listen to the sounds that you have not heard before.

notes:

- you listen to pop music (*something melancholy*) on your ipod, this is all you are able to hear.
- the sound of the room is Shostakovich, No 14 opus 35 parts 3-5 – if there is an audience this is all they are able to hear.



