

A lot of moving parts

Performance Score

20180920,21 – Paris

**00:00 music starts – all LED lights are on (no other lights)
non-LED lights fade up for 21 minutes**

Entrance/Preamble – HAIKUS

from the sidelines, easing into visibility:

breathe time into bones
time with many dimensions
seeing everything

oblique diagonal
listen in all directions
find a trusted place¹

surrender your ground
whole being as observer
you can disappear

rest touching another being or thing:

Introduction – OPEN DANCE

1a. Attentive Warmup

open skin²

open ears³

open eyes⁴

open heart⁵

open mind⁶

1b. The Unity of The Difference

movement follows attention, attention follows movement

**00:21 small dot/knot light comes on (warm)
non-LED lights now up, continue changing/breathing throughout whole piece**

Part 1 – MAKING SENSES

Skin (crescendo)

Hypersensitive Surfaces Find Crystalline Form⁷

Pleasure Pressures⁸

Ears (into details)

Psycho-Cymatics⁹

into

listen to the quiet side and make a big deal out of it¹⁰

00:34 “a” LED light goes out (blue dot)

Eyes

THE SEER

Seeing is a way of making-seen. Drink the space through your eyes, be filled, fed, nourished, served. Follow the interest with your eyes as your whole body. Every surface of you is seeing in every direction. As if everyone can see through you, make them all see it all.

Image Archipelago in the Seeing Sea¹¹

00:42 “lot” LED light goes out (pink)

Heart

Style and Form of Feelings, Also Fleeting¹²

00:47 “of” LED light goes out (pink)

Mind

Materializing large events out of minor and vague intuitions, but with a light touch:
moving on whenever it feels forced.¹³

00:50 “moving” LED light goes out (warm) - music cue to end in 2 min

Part 3 – THE DANCING

Dancing, not The Dancer¹⁴

Dancing, not The Dancer

with the whole room and everything/everyone in it as one body,¹⁵

completing the emergent forms¹⁶
00:52 “parts” light goes out (blue) and music is over

Part 4 – THE POETICS
Go to the grey foam book and (recite) a spontaneous dance-thought poem as if from reading

00:53 “dot” light goes out (warm)

Coda – FORGET ABOUT GOOD ENDINGS ¹⁷

00:54 all light goes out (blackout)

GARBAGE/RECYCLING/FREEZER (omitted)

Telepathic Dance¹⁸

Rythmical Nonsense Generator

~~...enjoying the errant appetites and rhythms of my inner nonsense generator¹⁹~~

Score²⁰

~~all of my angles libidinous
a time based diagram for relations of pleasure
follow the large to the small to the in-between~~

Score²¹

- ~~1. Know your edges.~~
- ~~2. Forget your edges.~~
- ~~3. Blur your edges.~~

Coda ~~FORGET ABOUT GOOD ENDINGS²²~~

~~Continuous curls and oscillations, snaking sneaking sliding
Skin tells you where to go, like iron to a magnet
In directions & tensions, gravitating towards the edges of the space
Face, precious face, soft and squishy map,
reflecting and expressing so much.
Eyes open: the world rushes in
Eyes closed: the world within expands~~

¹ Sister Corita Kent: "Rule 1 – Find a place you trust and try trusting it for a while." (Kent, Corita. *10 rules for students, teachers, and Life*. 1967) Note: this list of rules is often misattributed to John Cage, because he is quoted in the last rule.

² all layers and levels of felt sense, all surfaces of touch and sensation, open in all directions, in concert, in relation.

³ all faculties and senses of listening, open in all directions, in concert, in relation. Or in the words of Pauline Oliveros, "Attend to the interplay of sound in the entire space-time continuum". (*Deep Listening*).

⁴ all faculties of vision, or seeing, open in all directions, in concert, in relation.

⁵ all faculties of feeling open in all directions, in concert, in relation; include emotional feelings and intelligences as observable, sensual, and factual, belonging to the room and in relation to the environment like any other sensed perception.

⁶ all notions of thinking, sensing, imagining, observing, open in all directions, in concert, in relation

⁷ This score came from a discussion and practice in the studio with Zoë Poluch in February 2018. We were doing a score generating process I call "daisy chain," in which we perform secretly planned scores for one another, and then write, from watching, what we think their score is. Zoe performed a score for me, which was actually *lots of feet, so much detail, where does the dance start?* and what I saw in her dancing was *hypersensitive surfaces find crystalline form*. When I performed it back for her (without telling her what it was) she liked it so much she wanted to learn it. So I kept working with *hypersensitive surfaces find crystalline form*, I used it in a performance with Cullbergbaletten called *NEAR*, and I am using it now.

⁸ Cullbergbaletten dancer Adam Schutt wrote these words in his dancing-writing and passed them on to the group in a rehearsal after which it became a part of the piece *NEAR*.

⁹ Tune your body to the frequency of the sound. Transform the substance of your body until its natural resonating frequency hums in sympathy with what it hears. Your body assumes position(s) to realize the ideal shape of the best possible resonating chamber for the heard frequency. This score comes from *A Dance For The Newest Age (the triangle piece)*, (Bauer, Eleanor & Chris Peck, 2011).

¹⁰ On 22 July 2017, in a *choreo | poetry* workshop I taught at ImPulsTanz in Vienna, in a session of dancing (doing *Dancing not the Dancer*) and then writing, and then extracting scores, I had written, three times in a row, "Make a big deal out of it or

listen to the quieter side.” At the end of that text, one of the scores extracted was, “listen to the quieter side and make a big deal out of it.”

¹¹ See the room and yourself equally and completely. See the room any everyone in it, curious, drinking with your eyes. Observe what images appear from around you and from your movement equally. Images are recognizable representations, references and associations, language-able things, which appear like islands in the sea of sublingual and extralingual sensed experience. Inhabit the sea, swim in it and surf it. When image appears, complete it, make it a thing, dwell on its island, until it is complete, and then move on. The timing functions as in Pauline Oliveros’ *deep listening*: when your attention brings you to a focus, stay with it until you can return to the whole. The attention functions as in the task *sensation/image marble cake* from *At Large* in 2007: oscillating between sensation and imagination constantly, keeping both at play and without losing track of either one at any point.

¹² Source your feelings (emotions=sensations) to embody their adequate form, shape, style. The name of the score comes from a session of “*Dancing Is...*” on 9 May 2018 during the creation of *NEAR* with Cullbergballeten. “*Dancing Is...*” is a process created by Stina Nyberg and Zoë Poluch in 2014 that uses a task called “Just Dancing” (dancing for the sake of dancing alone, without any aim to choreograph, perform, or train) as an experience and experiment from which to generate definitions of what “dancing is.” The phrase I wrote on 9 May 2018 in such a session was “Dancing is the style and form of feelings, also fleeting.”

¹³ from “Dancing Is,” in *choreo|graphy* workshop taught at Mezzanine in Porto. June 2017

¹⁴ This score was created during the creation of *Middy and Eternity (the time piece)* by Eleanor Bauer with Rebecka Stillman, Cecilia Lisa Eliceche, and Naiara Mendioroz (2013). The score’s purpose was to put dance first, the conceptualization thereof during and after, and to mobilize all skills, knowledge, and history in service of the dance. The rules of *Dancing, not the Dancer* are: 1. Say “Yes” to the movement before you can recognize it, 2. Complete it with your everything, 3. You are the observer.

¹⁵ this version of the score in which “the whole room and everyone in it” is considered one body/subject that performs *Dancing not the Dancer*

¹⁶ “emergent form” refers to the compositional properties from within what is already happening. The exact words come from studio sessions with Michelle Boulé in February 2018. The practice of anticipating and completing emergent form includes “vibe and structure” in the definition of what is considered form. (Grietzner, Peli. *Ambient meaning: Mood, Vibe, System*. Doctoral Thesis, Harvard Comparative Literature and HUJI Einstein Institute of Mathematics, 2017). Grietzner’s theory of Ambient Meaning borrows mathematical forms from Artificial Intelligence’s deep learning theory to model the ontology of ‘ambient’ phenomena like moods, vibes, styles, and ‘structures of feeling.’ Emergent Form here can be thought as reading and producing Ambient Meaning, in the sense that compositional design and movement shape/vocabulary depend on affect, culture, style, vibe, and mood for an inclusive comprehension of and intuition for what are the unifying structures and underlying patterns of what is going on in the room as a whole at any given moment.

¹⁷ from *Remedy for the Horrors of Normality: A performance score* written in October 2017 from a cut up of writings by myself and the participants of the *choreo | graphy* writing workshop at Tripspace in London.

¹⁸ *Telepathic Dance* is a score created by choreographer Alice Chauchat as a performative agreement between 2 roles: a sender and a receiver of a dance. The sender watches, the receiver dances. In this version, the audience and surroundings are the senders from whom the performer wilfully receives the dance, but the senders don’t know or will their sending.

¹⁹ from “Dancing is,” in *Dancing, Not the Dancer* workshop taught at ImPulsTanz Vienna, June 2017

²⁰ from an Open Dancing – Open Writing session with Ellen Söderhult on October 17, 2017, Stockholm.

²¹ Score derived a dancing and writing session alone in the studio in April 2018

²² from *Remedy for the Horrors of Normality: A performance score* written in October 2017 from a cut up of writings by myself and the participants of the *choreo | graphy* writing workshop at Tripspace in London.