

A lot of moving parts

Performance Score
20181011-13 – New York

00:00

music starts

03:00

dance starts

Prelude - HAIKUS

(from the sidelines, easing into visibility)

breathe time into bones
time with many dimensions
seeing everything

(time as a rubiks cube dream story)

oblique diagonal
listen in all directions
find a trusted place¹
(Sister Corita Kent citation)

surrender your ground
whole being as observer
you can disappear

(rest in contact with another being or thing)

10:00

doors close

Part 1 - OPEN DANCE

10:37

1.1 – Attentive Warmup:

open skin²
open ears³
open eyes⁴
open heart⁵
open mind⁶

1.2 – The Unity of The Difference:

movement follows attention, attention follows movement

14:34

1.3 – Taste Maker / I Am An Equal Opportunity Mover⁷

all of my angles libidinous
a time-based diagram for relations of pleasure
follow the large to the small to the in-between
(“taste the rainbow” anecdote)

Part 2 - MAKING SENSES

17:37

2.1 – Skin

Hypersensitive Surfaces Find Crystalline Form⁸
(score citation anecdote)

20:00

*Moody Kween / Flood Remedy*⁹

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

24:00

Pleasure Pressures¹⁰

27:43

2.2 – Ears *global to focal*¹¹

Psycho-Cymatics¹²

listen to the quiet side and make a big deal out of it¹³

32:39-33:43

light solo

2.3 – Eyes

THE SEER

Seeing is a way of making-seen. Drink the space through your eyes, be filled, 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.
(what it looks like what it feels like anecdote)

40:10

Image Archipelago in the Seeing Sea¹⁴

44:12

2.4 – Heart

Style and Form of Feelings, Also Fleeting¹⁵

48:08

2.5 – Mind

Telepathic Dance¹⁶

(explain score to audience and invite their participation)

Part 3 – DANCING IS¹⁷

Materializing large events out of minor and vague intuitions, but with a light touch:
moving on whenever it feels forced.¹⁸

50:50

Rythmical Nonsense Generator:

Enjoying the errant appetites and rhythms of my inner nonsense generator¹⁹
(*anecdote about programmer asking for my dreams not my questions, & a dream story*)

52:50

Dancing, not The Dancer²⁰ solo version

53:40

Dancing, not The Dancer with the whole room and everything/everyone in it,²¹
anticipating and completing the emergent forms²²

54:10

56:00

Part 4 - WRITING

At the grey foam book:

Silently speak a spontaneous dance-thought poem

Transcribe it in the book

Edit a score from the writing

58:47-59:47

light solo

Perform the hell out of the score just written

1:05:30-1:11:50

*air drop printed score
from the balconies
gradually at first
then like heavy snow*

Coda – FORGET ABOUT GOOD ENDINGS²³

1:15:55

music ends

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

² all layers and levels of tissue, surfaces of touch, heat, pressure or tension, attentive in all directions, in concert, in relation.

³ all faculties and senses of listening, attentive 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 and notions of vision and image, attentive in all directions, in concert, in relation.

⁵ all faculties and notions of feeling, attentive in all directions, in concert, in relation; emotions as observable, sensual, and belonging to the environment, arising from relationship, like any other sense or percept.

⁶ all notions of thinking, sensing, imagining, observing, in concert, in relation. “Include, don’t control” (Chrysa Parkinson). “Gentle curiosity and non-judgement” (Ethan Nichtern).

⁷ from an Open Dancing & Open Writing session with Ellen Söderhult on October 17, 2017, Stockholm.

⁸ 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 derivatives” 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.

⁹ Score derived from a dancing and writing session alone in the studio in April 2018 (see *A lot of moving parts, book one*, p.15)

¹⁰ Cullbergbaletten dancer Adam Schutt wrote these words in a dancing-writing session in Spring 2018 and sent it to the group in a score-exchange situation we call *Text Swamp*. It then became a part of the piece.

¹¹ “global and focal attention” are notions from Pauline Oliveros’ *Deep Listening* philosophy and practice.

¹² 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. (From *A Dance for The Newest Age (the triangle piece)*, Eleanor Bauer & Chris Peck, 2011).

¹³ 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.” One of the scores I extracted from that was *listen to the quieter side and make a big deal out of it*.

¹⁴ See the room and yourself equally and completely. Observe what images appear from around you and from your movement. Images are recognizable representations, references and associations, language-able things, like islands in the sea of sublingual and extralingual sensed experience. Inhabit the sea. When image appears, make it a thing, dwell on its island, until it is complete, and then sensually digest it until it disappears and you have moved on. As in the task *sensation/image marble cake* from the piece *At Large* in 2007: oscillating between sensation and imagination constantly, keep both at play without ever letting one fully take over.

¹⁵ Source feelings (emotions are just interpreted sensations, affects) to embody their adequate form, shape, style. The name of the score comes from a session of “*Dancing Is...*” on May 9, 2018, in which I wrote “Dancing is the style and form of feelings, also fleeting.”

¹⁶ *Telepathic Dance* is a score created by choreographer Alice Chauchat as a performative agreement between 2 roles: a watcher who sends dance and a receiver who dances. It is based on the model of the dance class, but here neither the teacher (watcher/sender) nor student (receiver/dancer) is certain what the dance is. Here I perform this in secret, as a covert receiver: the audience doesn’t know they are sending. Perhaps it’s rather *Telepathic Spy Dance*. The point, either way, is that dance comes from the outside, is an invited stranger.

¹⁷ *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 towards choreography, performance, or training), as an experience and experiment from which to write temporary and finite definitions of dance.

¹⁸ from “Dancing Is,” in *choreography* workshop taught at Mezzanine in Porto, June 2017.

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

²⁰ This score was created during the creation of *Midday 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. It puts the dancer at the service of making the dance appear, rather than the inverse. The dance is an impersonal force, materialized by a person.

²¹ “the whole room and everyone in it” is considered here as one body/subject performing *Dancing not the Dancer*, rather than being an individual person, the dancer imagines herself as part of a larger subjectivity.

²² “emergent form” refers to the compositional properties immanent to and legible from within an ongoing process. The exact words come from studio sessions/conversations with Michelle Boulé in February 2018. Anticipating and completing emergent form includes vibe, mood, and structure in my definition of what is considered form. For an idea of form as *meaning* in dance, I borrow Peli Grietzer’s notion of “ambient meaning” (*Ambient meaning: Mood, Vibe, System*. Doctoral Thesis, Harvard Comparative Literature and HUJI Einstein Institute of Mathematics, 2017). Grietzer uses mathematical models from Artificial Intelligence / deep learning to describe ‘ambient’ phenomena like moods, vibes, styles, and ‘structures of feeling,’ which are socially and interpersonally constituted. Here I invite Sarah Ahmed’s question of who determines the mood and how attunement (or lack thereof) creates political and social strangers or “affect aliens” (Ahmed, Sara. Not in the Mood. *New Formations: A Journal of Culture, Theory, Politics*, 82, pp. 13-28. Article, 2014.) Completing “Emergent Form” here can be thought as reading and producing Ambient Meaning, or co-authoring moods, as an inclusive comprehension of and intuition for what are the unifying structures and underlying patterns in a room, from compositional design to movement shape/vocabulary, depend on cultural and social affects like style, vibe, mood.

²³ 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. (see *A lot of moving parts, book one*, p.35).