

## **NEAR – Score**

by Eleanor Bauer

in collaboration with Heather Birley, Anand Bolder, Eleanor Campbell, Giacomo Citton, Lisa Drake, Unn Faleide, Georges Hann, Katie Jacobson, Yulia Kalinchenko, Sylvie Gehin Karlsson, Elliott Marmouset, Gesine Moog, Camille Prieux, Núria Guiu Sagarra, Mohamed Y. Shika, Suelem de Oliveira da Silva, Adam Schütt, Daniel Sjökvist, and Vincent Van der Plas at Cullbergbaletten, 23 April – 3 August 2018.

### **PREPARATORY PRACTICES:**

#### **OPEN DANCING / OPEN WRITING & SCORE EXTRACTION**

Note: One can do the following steps in order (I., II., III.) or cycle through them at any rhythm/ timing. The group together takes 30-40 minutes (decided in advance) for all three steps, by the end of which, everyone should have chosen an “input” score for the day.

#### **I. OPEN DANCE<sup>1</sup>**

Find a place in the room<sup>2</sup>. Open Dance begins with an attentive/perceptual warmup. The attentive/perceptual warmup can be in stillness/at rest, or already moving. When moving happens, at any time at whatever scale, the movement principle is:

#### **MOVEMENT FOLLOWS ATTENTION, ATTENTION FOLLOWS MOVEMENT**

towards absolute calibration of movement and attention. Even in the “stillness” of rest, the movement of breath, pulse, subtle weight shifts, the drift of thought, and/or the movement of attention itself are attended to.

#### **Open skin, open ears, open eyes, open heart, open mind**

Open means non-separate: using the senses to release perceived boundary between what is me or not me, between inside or outside, imagined or observed, detail/big picture (global/focal<sup>3</sup>), between all the different faculties of thought/sensation, between all senses named and un-named. Open means open in ALL directions, allowing all perceptions to coexist simultaneously and in relationship to one another. Open means aesthetically open to whatever the dance might be now. Open means gentle curiosity and non-judgement. Arriving at the center of your awareness<sup>4</sup>, what if center is everywhere<sup>5</sup>.

**Open skin**: feeling in all directions with all surfaces, inviting passage/dissolution of boundary between self and environment through the felt sense of touch, in everything that touches anything. The inner sensations of layers of tissues touching each other; the outer layers of skin touching fabric, ground, and air; seeing as touching and being touched by light, hearing as touching and being touched by sound. **All capacities of touch in all directions, in concert and in relation.**

**Open ears**: listening inward and outward without conflict or hierarchy, inviting outside sounds in, hearing inner sounds like breath, or thought. Imagined or real, near or distant. **All capacities of listening in all directions, in concert and in relation.**

**Open eyes**: what is in front of the eyes and what is behind the eyes are equally real; the body parts and parts of the room that are in view, equal in relation to how one “sees” or images the body parts and the parts of room that are out of view, imagination and observation, “fantasy” and “reality,” **All capacities of vision in all directions, in concert and in relation.**

**Open heart**: Include don't control emotional information; open to the full spectrum of emotional sensibility; emotional feelings as a sensory information, as factual and constitutive of this present moment as hearing, vision, or touch, created in relation between oneself, the environment, the conditions, the day, the others, and the movement. **All capacities of feeling in all directions, in concert and in relation.**

**Open mind**: Open to the relationships between all the senses named and not named, how they affect each other, synaesthetically and synthetically; inviting non-separation and influence between different faculties of thought. Gentle curiosity and non-judgement towards your own process. **All senses and sensibilities in all directions, in concert and in relation.**

## II-III. OPEN WRITING and SCORE EXTRACTION

The invitation in the writing practice to bring written language closer in relationship to the logic and affects of dancing. To capture with words *something* of the sense/sensibility/sensation/thinking in dance. You can use the way the words sound, what they mean, how they feel, or just the condition of dancing itself as a way of thinking that may transmit to another medium with continuity. It's an ongoing experiment with language that includes one's intuitive, personal, and subjective relationships to both language and dancing. It can be nonsensical, include jibberish or invented words, it can be plain, direct, or descriptive, it can be poetry or prose, anything goes! Rule #8 from Sister Corita Kent<sup>6</sup> applies here.

### II. OPEN WRITING:

Open writing is like open dancing: the writing invites all above senses, sensibilities and ways of writing, without division, in relationship. Include don't control. It can be *about* the open dancing, and/or a byproduct of the open dancing. Just let the experience of the dancing effect you and write. Carry the dancing mind right into writing, at any time during the Open Dance when an urge, interest, or idea to write arises.

### III. SCORE EXTRACTION:

Select/edit an input score for today's ENTRANCE & TEXT SWAMP out of the Open Writing. Write this score down in your phone/notes so it is ready to send in the text swamp. IF you wish to separate the writing and the editing more in time (Rule 8), it is also possible to extract a score from a previous day's Open Writing. It is also possible repeat/re-visit previously performed scores, or even to bring scores in that occur to you in whatever moment outside of rehearsal. The criteria for selection of your input score each day is that it is something *you* would be curious about and interested to dance *today*. Trust and follow your current tastes/appetites.

## IV. OTHER PRE-PERFORMANCE PREPARATIONS:

- People dancing during October Poem select lines from October Poem for duet scores.
- Notification volumes and screen brightness on all phones should be set to maximum.
- Make sure phones are fully charged and in place (along with costumes, see list).

## **SCORE INTERPRETATION and PERFORMANCE PROTOCOL<sup>7</sup>**

### PRACTICE, NOT PRODUCTION

**JUST SAY NO TO IMPLICIT HISTORICAL NORMS OF GOOD AND BAD THAT PRODUCE FEAR AND JUDGEMENT IN YOUR DANCING! LISTEN AND ATTEND WITH GENTLE CURIOSITY AND NON-JUDGEMENT, TO YOURSELF AND THE OTHERS. EMbrace WHATEVER SHOWS UP! SEE WHAT HAPPENS TODAY! ALL THE POSSIBILITIES ARE POSSIBLE, JUST PLAY THE GAME! THE RULES ARE A FLEXIBLE CONTAINER, AN INVITATION TO BE FILLED WITH TODAY'S DISCOVERIES! NOBODY KNOWS WHAT IT WILL BE, WE GET TO MAKE IT UP EACH TIME! DO TO FIND OUT. DANCE TO LEARN. WATCH TO LEARN. ENJOY YOUR SKILLS! ENJOY THE EXPERIMENT! LIGHTNESS AND HUMOR ARE YOUR FRIENDS. IT'S JUST A DANCE, YOU'RE ONLY HUMAN. ALLOW THE EXPERIMENT TO ALTER YOUR PERCEPTIONS OF BOTH! LET THE SCORES TRANSFORM YOU: YOUR WHOLE BEING, YOUR BODY, YOUR PERFORMING, THE SPACE, YOUR IDEAS ABOUT DANCE, YOUR IDEAS OF THE PIECE. COMMIT TO THE LANGUAGE, BECOME THE POETICS, WHATEVER THE WORDS MEAN TO YOU TODAY! RELAX. TRUST YOUR INTERPRETATION 1000%. TRUST YOUR INTUITION. TRUST THE GROUP. YOUR COLLABORATORS HAVE YOUR BACK! TAKE YOUR TIME: GIVE YOURSELF THE TIME TO NOTICE WHAT'S HAPPENING. GIVE YOURSELF TIME FOR CLARITY, EACH MOMENT, NOW AND NOW.**

## **PERFORMANCE SCORE**

### NONSENSE-NUISANCE-NEW SENSE

#### **PART 1 – NONSENSE**

*An oblique introduction, a hangout with dance & music, establishing the culture of the room, playfully.*

#### **I. ENTRANCE FROM THE BLIND SPOTS AND SHADOWS – 6-8' overlapping with next**

##### **MOVEMENT MATERIAL:**

- each person's own input score from their dancing/writing practice.

##### **SPATIAL/TEMPORAL/PERFORMING STRUCTURE:**

- **FRONT<sup>8</sup> is THE AUDIENCE for the whole entrance solo**
- The mood/vibe is LOW KEY. The frontal gaze says to the public, "I'm watching you."
- Enter in order from darkest to lightest clothing.
- Enter one at a time (staggered, not two), very spread out. Take your time. The last two or three people enter only during "Jag Har En Vän."
- Enter from the sides, sticking to the edges, margins, and shadows (also in front of lights, behind house, edges of objects). *Strictly avoid center* in a peripheral pathway to your starting place for text swamp.
- Move the lights to their 2<sup>nd</sup> position, or "forest" position on the side. The moving of the lights is experimental/part of the movement, included in your score interpretation.
- From the beginning until Dancing Not the Dancer start, *overlap and bleed between sections is the aim*, so as not to get into track-by-track dancing to music.

*SET/LIGHT: during this section, lamps moved slowly from position 1 (all facing back, one fleet and one line in front) to position 2 (two fleets: all facing side except one diagonal of 3 lamps facing front)*

*MUSIC: loop/drone intro and Jag Har En Vän. Adam starts melodica during Jag Har En Vän ending.*

*GREEN CHAIN, HAT, and IKEA JACKET start on Sylvie, sleeping under the blanket.<sup>9</sup> (under the platform in sleeping bag when Leandroer is there). Sylvie leaves the JACKET on the deck at the start of her ENTRANCE SOLO. She performs her solo with GREEN CHAIN & HAT. She passes the GREEN CHAIN & HAT to Giacomo during "Jag Har En Vän" (as he does the turtle/cockroach with the fatboy).*

#### **II. TEXT<sup>10</sup> SWAMP/SECRET SERVICE – approx. 11 min, overlapping with previous**

##### **MOVEMENT MATERIAL AND RULES:**

- everybody has a prepared input score (which they already danced as ENTRANCE SOLO)
- everybody must send their input dance once within the whole session (to a solo or group)
- besides the initial input, everything else comes from what you see/comprehend/derive from another dance.
- performing and sending each other dances is composing the whole situation.
- include humor, experimentation, lightness, play, curiosity: do to find out.
- the swamp hang is YOUR hang, get comfortable, relax in it, enjoy it, play it, check it out.
- don't look at the phone more than necessary – it is a tool for connection to others.
- in case of technical difficulty with texting, or any other reason to talk, just talk to each other.
- If you're lonely, call a friend!
- select and forward the texts you like as poetry to Katie, starting with "P:"
- write poetry bits on Suelem's pants, Shika's pants, Syvie's pants – large and graphic.

##### **SPATIAL AND PERFORMANCE STRUCTURE:**

- **FRONT for all text swamp is EACH OTHER (to the person who texted the score)**
- **IF your front (watcher) gets busy dancing or texting, make the AUDIENCE your front.**
- solos belong to the room, to the group situation. See each other, see the room, invite the audience to the hang. Solos should be aware of each other, and can interact.
- perform the dance for the person who sent it to you, as a gift to them.
- watch the person's dance you sent them: watch to find out.
- if you have not been sent a solo, or if you just feel like it, you can send: "watch me: (name of score)" to have someone watch you doing a score that only they and you know about.

- if you want to deliberately produce a derivative score, you can send “watch me (without name of score)” to someone so that they can derive a new score from reading it.
- if someone receives a score while watching a score they sent, the dances can interact.
- if someone receives 2 scores at once, they can combine scores/fronts.
- both of the fat boys and the sand box should be used for sitting/hanging.

#### TEMPORAL STRUCTURE:

- the dancer(s) receiving dances decide how long the dance lasts.
- in your composing of the situation, take care that the sections bleed/overlap.
- aim to perform a solo and send a solo before sending any group dances.
- solos are sent by calling each other, texting only if the score clearer in writing
- perform SOLOS during *Jag Har En Vän* (7’), end is the cue for GROUP dances to be sent.
- people who enter late (Eleanor, Gesine, Shika/Unn) can and should overlap their entrance solos with text swamp solos, and their text swamp solos with the group dances.
- perform group dances during *Text Swamp Interlude* (4’). Groups are 3-7 ppl.
- send group scores by texting to the WHOLE Text Swamp WhatsApp group the score prefaced by the number of people desired in the group (ex: “3 people – mis-read codes”)
- *October Poem* musicians should try to be part of some group dances too.
- *October Poem* musicians anticipate ending of 4 min *Text Swamp Interlude* to go to the house, but not all at once. Giacomo with your violin prep, let the jazzy musak ringtones pass and then make your way to the swamp house/porch. Goal is to arrive by 3’30.

*GREEN CHAIN, HAT, and IKEA JACKET are on Giacomo<sup>11</sup> during Text Swamp Interlude*

*Giacomo leaves all on the porch for Katie, before he goes to get the violin.*

*MUSIC: Jag Har En Vän and Text Swamp Interlude. Giacomo sitting down w Violin is Cue for October Poem track to start.*

### III. OCTOBER POEM – 3’

#### MOVEMENT MATERIAL:

- selected words from “October Poem,” chosen/considered before show.
- scores are communicated orally: spoken live or with a phone-call

#### SPATIOTEMPORAL and PERFORMANCE STRUCTURE:

- **FRONT is AUDIENCE (it is an exception during TEXT SWAMP)**
- **if you are still in a dance from the previous section when October Poem music starts, you can continue that dance and make the audience your front.**
- Duets in this section. Duets can be initiated/invited or commissioned to others.
- Duets collaborate on the interpretation of the score, perform it explicitly together.
- Duets can be paired by costume color. An exceptional/occasional trio is also fine.
- Performers decide the duration: vary the lengths. Duets can overlap. Everyone not in the band should dance at least once, but not all at once: maintain internal witnesses.

*GREEN CHAIN, HAT, and IKEA JACKET are on Katie<sup>12</sup>. Katie sits in the house composing a cut up poem from the poetry sent to her during Text Swamp, the October Poem translation on the wall, favorites from past poems in the book, and any other current inspirations. At end of October Poem (after guitar and accordion in Mellotrone Ballade), Katie recites the poem she wrote in the mic with effect on voice.*

*MUSIC: October Poem (accompanied live: Camille on piano, Gesine on Melodica, Shika/Unn on Bass, Sylvie on Accordion, Giacomo on Violin). AT END, Camille change from Grand Piano 2 to Vibraphone!*

### IV. GROUP TEXT (ALL) – 2’

#### MOVEMENT MATERIAL:

- a score texted to the whole group from one person.

#### SPATIOTEMPORAL and PERFORMANCE STRUCTURE:

- **FRONT is PERSON WHO SENT THE GROUP TEXT, sitting at front of stage.**
- cue for sending the text is *Mellotrone Ballade*, after *Oktober Poem* (anticipate send).
- The person who sent the group text decides the duration of it, and ends it by starting DANCING NOT THE DANCER like a stone splashed in a pond, so that it dissipates/scatters. This should happen somewhere around the start of *Vampire Blues*.

GREEN CHAIN, HAT, and IKEA JACKET is passed from Katie to Elliott after she finishes her poem.  
MUSIC: Mellotron Ballade 2 – sometime in the end of Mellotron Ballade 2 or the start of Vampire Blues is the end of the GROUP TEXT, and start of DANCING, NOT THE DANCER, decided by the sender/watcher of the GROUP TEXT.

## Part 2 – NUISANCE

*Dissolution of self, diminished boundary between me and not me, self-erasure, being mud people.*

## **V. DANCING, NOT THE DANCER<sup>13</sup> – 8’30**

### **MOVEMENT RULES:**

1. Say yes to the movement before you can recognize it<sup>14</sup> (how do you listen for it?)
2. Complete it with your everything<sup>15</sup> (why be anything less!?)
3. You are the observer (embodied observer, close to the experience, in it, but the dance is not you, it is happening through you – practice friendly disidentification<sup>16</sup> with your dance)

### **SPATIOTEMPORAL STRUCTURE:**

- **FRONT** for all DANCING NOT THE DANCER sections is THE SCORE, now, now and now: where is complete, how is complete, include the performing (the fiction, imagination, attitude, style, gaze, direction). Make it explicit and observable for the audience, each other and yourself **WHAT** you are yess-ing and how you are completing it.

#### **A. DANCING NOT THE DANCER as WHOLE SPACE AND EVERYONE IN IT – 4’**

- saying yes to the movement from within the whole space and everyone in it
- attending to the EMERGENT FORM<sup>17</sup> and completing it, as if the whole is one body
- yes/complete the emerging collective events
- the first group event/form is **SPLASH** to the edges, including the lights.
- the last group event/form is **SUBTLE SWAG SOUP**<sup>18</sup> – **1’** cued by music:
  - **SSS FRONT** is **PROSCENIUM FRONT** and oriented in lines along floor tape
  - cue is start of piano arpeggios/*Freaky Jam Session* (after *Vampire Blues*)
  - **SUBTLE SWAG SOUP** is the last common FORM, and used to find duets
  - once in a duet, one couple should play piano and accordion during duet

#### **B: DANCING NOT THE DANCER as PSYCHIC DUETS – 3’30**

- intuitively, affectively, psychically, say yes to the other person’s movement before you can recognize it, and complete it with your everything.
- include the composition of the duet (facing, spacing) in what/how/where is complete.

SET/LIGHT: at start of this section, lights are moved from position 2 to 3 (line at back, line at side)

MUSIC: A & B = *Vampire Blues* (3’30), C = *Dancer’s Freaky Jam Session* in B (5’). During *Subtle Swag Soup* / *Freaky Jam Session*: One couple plays Piano (focusing on A and D, with option to reinforce the downward arpeggios in the recording), and one couple plays the Accordion together.

GREEN CHAIN, HAT, and JACKET are on Elliott<sup>19</sup> for singing *Vampire Blues*. He leaves the **HAT** behind, and passes the **GREEN CHAIN** to Adam at the start of *Subtle Swag Soup*, leaving the **IKEA JACKET** on the porch, (at the corner where Daniel can reach it later from the deck). Adam **PUTS THE PET MONSTERS** in a duet configuration sometime before or during the duets. Adam wears the **GREEN CHAIN** during the duets<sup>20</sup> and passes it to Eleanor<sup>21</sup> at or before the mirror.

## **VI. MIRROR STAGE(S) – 8’30**

### **- FRONT is same as DANCING NOT THE DANCER**

- in DANCING, NOT THE DANCER, the duets establish a mirror down the middle line.
- the CUE to arrive at the mirror is the start of *Kangaroo*, not all at once, but don’t be too late.
- the first thing each duet does is spread to the maximum width of the space, on own timing.
- each duet moves along mirroring pathways upstage and downstage, keeping strict equal distance from each other along the center line: be precise with the spatial symmetry.
- use peripheral vision and other sensibilities than vision to stay together.

- emphasize continuity and completion in order to avoid oscillations based on internal loops of confusion or hesitation.
- when the duet first crosses the center line, the task changes to:

**A)\* MOVING TOWARDS & THROUGH CERTAINTY W/ FULL SENSUALITY & ATTENTION<sup>22</sup>**

- **FRONT is STAGE-FRONT, STAGE-REAR, and EACH OTHER (duet partner)**
- CERTAINTY means CERTAINTY: embody certainty, in all senses. go bold, no doubt.
- still in mirror relation, stay precise about the spatial symmetry.
- when the duet crosses the center line, the task changes to B.

**B)\* MOVING TWRDS & THROUGH UNCERTAINTY W/ FULL SENSUALITY & ATTENTION**

- **FRONT is STAGE-FRONT, STAGE-REAR, and EACH OTHER (duet partner)**
- UNCERTAINTY means moving towards and through what is not certain, in every way.
- still in mirror relation, stay precise about the spatial symmetry.
- when the duet crosses the center line, the task changes back to A.

**\*ALTERNATE BETWEEN A. & B. AS MANY TIMES AS YOU WANT, UNTIL:**

**C. HYPERSENSITIVE SURFACES FIND CRYSTALLINE FORM / PEEL**

- **FRONT is ALL DIRECTIONS UP AND OUT, like a crystal garden with all its facets**
- guitar arpeggios instrumental is cue to meet in the middle to begin PEEL
- PEEL from front to back of group around the outside, still in mirror relation within couples.
- one couple at a time, front-most couple peels to back. Couples can pass each other in peel.
- front couple splits when they see the couple before them has almost reached the back.
- couples remain in symmetry for peel until they meet again in the middle behind the group.
- goal end position of peel is to center the group around the front edge of the platform/deck.
- move forward once you meet at the rear to continually re-center the group to front edge.

COSTUMES: If your duet has a symmetrical layer to remove, you can remove it in the mirror.

SET: The Fat Boy cushions can be a part of the mirrored activity, but put them back before peel.

MUSIC: mirror starts at Kangaroo, peel starts in long Kangaroo instrumental of guitar layers swelling  
GREEN CHAIN is on Eleanor for MIRROR and gets passed to Gesine<sup>23</sup> at end of PEEL.

**VII. HYPERSENSITIVE SURFACES FIND CRYSTALLINE FORM<sup>24</sup> & PLEASURE PRESSURES<sup>25</sup> - 9'**

**MOVEMENT MATERIAL:**

- The title of the score is the score, do it, be it, feel it, 100%.
- HYPERSENSITIVE SURFACES are the baseline from which everything else unfolds:  
listening touch, open skin, receptive at all surfaces to the movement of the whole group.
- FINDING CRYSTALLINE FORM is always present, punctually, and happens throughout.
- Add PLEASURE PRESSURES gradually and consistently, increasing throughout.
- When the MUD is dumped, spread it through touch, including the face.

**SPATIOTEMPORAL STRUCTURE:**

- **FRONT is 360° up and out, like the multi-faceted faces of a crystal, see out of the group.**
- whole group moves from the back center to front center, starting from on the front edge of the rear deck, with the group half on/half off the front edge.
- stay on the rear platform edge until *Kangaroo* song is over, then move forward.
- in roughly 2.5 minutes, move from edge of deck to all off the deck & forward to meet mud.
- the mud should pour before *Hotel in Minsk* (there's about 3 minutes between songs).
- the group immediately surrounds and swallows the person who dumps the mud.
- stay close to each other until the group reaches front.
- at front, spread across front in task (*HSSFCF+PP*) with maximum Pleasure Pressures.
- try to reach the front and spread by the end of *Hotel in Minsk* (roughly 3 minutes).
- each person should cycle through the group / avoid fixed positions inside the group<sup>26</sup>
- when everyone is spread across front, stay proximal/touching and change to next task.

SET: Daniel (or Leandroer when he's there) dumps the mud on self in front of the group (see below)

MUSIC: *Kangaroo* continued, *Hotel in Minsk* from after the mud dump until spread across front



GREEN CHAIN AND HAT are on Gesine at start, she removes them whenever she wants, or other people remove them from her in HSSFCF. Gesine may pass hat and chain to Daniel. If so, Daniel removes both before mud. Daniel sneaks out from back of group to hang the IKEA JACKET on the hook on the back of the house for Camille to find later. When Leandroer is present, Daniel pulls him out of the group. Daniel<sup>27</sup> or Leandroer takes the GIANT GREEN CHAIN from the side of the house around neck, goes to the sandbox, opens it, takes a scoop of mud, walks over to the front of the group, stands in front/middle of the group and pours the mud on himself, down back and head, and dives in. The group engulfs him to get covered in mud themselves, using the task HSSFCF+PP to spread the mud.

### Part 3 – NEW SENSE

*feelings without names, things we've never done before, dissolved into twinships*

## **VIII. COZY MASCULINITY<sup>28</sup> & TOTAL RANDOM FLOWER<sup>29</sup> – 1' moving, 1' stillness**

### **MOVEMENT SCORE:**

- the title of the score is the score, do it, be it, feel it, 100%
- "Butoh the hell out of it" = become it, feel the image as whole body/face/gaze/being.

### **SPATIOTEMPORAL STRUCTURE:**

- **FRONT is FRONT (audience)**
- transform, shift, be it for **1 min** before finding a stillness
- when the whole group arrives in stillness, let it stay/linger/breathe for **1 min**

LIGHT: Note for performers: keep a foot of distance from the front light strips to remain in the light.

MUSIC: ambient drone after Hotel In Minsk, 2'10 before the bells fade in (cue for next score)

## **IX. THE STYLE AND FORM OF FEELINGS, ALSO FLEETING<sup>30</sup> – 2-3:30', overlap w/ next**

### **MOVEMENT MATERIAL:**

- source your feelings (emotions=sensations) to embody their adequate form, shape, style.

### **SPATIOTEMPORAL STRUCTURE:**

- **stay open to the FRONT/AUDIENCE during transformation, then front is however you feel it**
- let it be one thing at a time: give yourself time to notice, feel and form the fleeting feelings
- in direct path from front to starting place for *Unknown Memory* duet
- stay open to the front during transformation

MUSIC: entrance of bells in ambient drone as cue to move out of previous stillness

*Camille goes to mud box, searching for something lost that isn't there. Camille goes around the back of house, puts on the IKEA JACKET and takes his place with Elliott for duets*

## **X. ABANDONED SCULPTURE IN A RAINY FOREST<sup>31</sup> – 0:10' – 1:30', overlap w/ previous**

### **MOVEMENT SCORE:**

- the title of the score is the whole score (see above), do it be it feel it 100%
- "Butoh the hell out of it" until everyone has arrived.
- Camille arrives is in place, 10 or so seconds of stillness before Georges and Adam start.

## **XI. UNKNOWN MEMORY<sup>32</sup> DUETS - 5-6' (varied lengths each duet)**

### **MOVEMENT MATERIAL:**

Unison duets created from memorization of each other's movements never done before.<sup>33</sup>

**SPATIOTEMPORAL STRUCTURE (internal timing cues):**

Camille arrival (+10 seconds of stillness) cues Georges and Adam "I'm Sorry"  
 Sylvie and Eleanor start  
 Katie Shika inhale/snort  
 Giacomo and Daniel start after they hear Katie and Shika's inhale  
 Georges and Adam look left at Daniel and Giacomo's first movement  
 Suelem and Gesine start 2 seconds after they see Giacomo and Daniel start  
 Giacomo and Daniel is cue for Camille and Elliott to do the look to the right  
 Daniel and Giacomo's laugh is cue for Eleanor and Sylvie to the floor  
 Sylvie and Eleanor patting their chest is rough cue for Shika and Katie's inhale x2  
 Shika and Katie's inhale x2 cues Georges and Adam to go to the floor to say "Sorry"  
 Katie and Shika stomping around in a circle is cue for Adam and Georges slide to side  
 Katie and Shika evil laugh is cue for Daniel and Giacomo to change to part 2  
 Katie and Shika exit after part 1 is cue for Eleanor and Sylvie to go to the ground  
 Katie and Shika exit is cue for Elliott and Camille to go to the floor and finish part 1  
 Katie and Shika return is cue for Eleanor and Sylvie to continue  
 Katie and Shika return is cue for Gesine and Sylvie to fall to knees  
 Eleanor and Sylvie's "Ugh... I can't remember" cues Georges and Adam to stand up  
 G and A standing up for part 2 is cue for Camille and Elliott's noodle up  
 Camille and Elliott's noodle up is rough cue for Gesine and Suelem to say "Is it over?"  
 Gesine and Suelem's "is it over" is cue for Eleanor and Sylvie to do Peter Pan  
 Eleanor and Sylvie Peter Pan end is cue for Katie & Shika "It was better in my head."  
 Shika and Katie's second split cues George and Adam's "Woo!"  
 George and Adam's "Woo!" is cue for Camille and Elliott's Bad Modern 2.  
 George and Adam's "Woo!" is cue for Giacomo and Daniel to open their eyes.  
 Katie and Shika exit/sit and stillness cues Giacomo and Daniel "Hahaha, you fuckers"  
 Giacomo and Daniel "Hahaha, you fuckers" should happen *before* dramatic piano end

When finished, sit near the edge of the space (back, sides, front, corners)

MUSIC: *Ambient coda in B (outro) plus recorded sounds of dancers*

#### ORDER OF RECORDED SOUNDS OF DANCERS:

Adam George – "I'm sorry...can we start again?" – cued 6s after Camille arrives  
 Katy Shika – [snort] – cued by Eleanor and Sylvie fingers touching, then K+S fingers to nose  
 Giacomo Daniel – [amb. snarky snort laugh] – cued by their big arc arm mvmt to btw legs  
 Katie Shika – [inhale x2] – cued by El + Sylvie R hand to R ankle  
 Adam George – "Sorry" – cued by Adam + Georges lower to knees  
 Katie Shika – [maniacle laughter] – cued by 2s after they fall back w/ legs in the air  
 Eleanor Sylvie – "ugh" – coming up from half split w arm over head  
 Eleanor Sylvie – "I can't remember" – shortly after that, looking around, on head lift  
 Suelem & Gesine – "Is it over?" – cued 3s after Camille n Elliott noodle up  
 Katie Shika – "It was better in my head" – cued by Eleanor and Sylvie's grid w/hand on hips,  
 Katie and Shika's heads raise, GO  
 Adam George – "Woo!" – cude by Adam n George rise from hands on knees, hand goes up  
 Giacomo Daniel – "Hahaha, I was being sincere you fuckers..." – cued by Katie and Shika  
 going to sit on the sandbox  
 Music cued by Daniel and Giacomo walking

#### UNISON WATCHING and UNISON EXITS – 2-3' and exit

##### MOVEMENT MATERIAL

- improvised unison watching, without looking at each other, feeling each other side-by-side.
- include all shifts, positions, gestures, head turns, small and large, in the unison

##### SPATIOTEMPORAL STRUCTURE

- observing the emptying space, exit together one couple at a time, unison also in walking.
- give time between exiting couples to register the change

##### ORDER of EXITS:

1. Daniel and Giacomo first



2. One other couple next (open which – K&S, E&S, or G&S)
3. Adam and Georges start moving 3<sup>rd</sup>  
Adam & Georges don't exit in unison: Adam goes to bed in the sleeping bag,  
Georges gets his phone and takes a photo of the audience, then leaves.
4. Two more couples leave (it can be together)  
When Leandroer is present: Leandroer exits w/ Daniel,  
Giacomo takes photo and exits with Georges.
5. Camille and Elliott last – cue: during the floor lamps' turning to the back.

MUSIC: Ambient Coda in B (outro)

## **POST SCRIPT AND PREAMBLE**

### **THE ORACLE**

#### **The Oracle Dance**<sup>34</sup>

November 2017, Cullbergbaletten.

In response to the question, "What kind of piece should we make?"

The Oracle Says:  
The charm of Hesitation  
It's not about stating the obvious  
But stating the obvious is important  
A minority voice  
Different cultures colliding  
Hard to tell if it is supposed to be uplifting or heavy  
Mirroring  
It may have a piece within a piece  
Duets relating to the whole composition  
A place to incubate and protect something

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<sup>1</sup> This score has been developed over several years, growing from the study and practice of Pauline Oliveros' *Deep Listening* scores during the creation of *A Dance for The Newest Age (the triangle piece)* 2010-2011. The predecessor for this practice was a score called *STC (Space Time Continuum or Severe Tripping in Context)*, also developed in 2010. The practice of radical synthesis and non-hierarchy of intelligences, senses, and sensibilities in *Open Dance* is a way of tuning-in and turning-up for one's own dancing. The title of the score, "Open Dance," comes from Martin Kilvady. His practice of Open Dancing is only loosely related.

<sup>2</sup> "Find a place you trust and then try trusting it for a while." – Kent, Sister Corita. *Some Rules For Students and Teachers*. Rule One (1967-68).

<sup>3</sup> The terms "global and focal attention" come from Pauline Oliveros' *Deep Listening* scores.

<sup>4</sup> arriving at the center of your awareness is a directive for taking your seat I encountered in Shambala meditation.

<sup>5</sup> "What if center is everywhere?" is a question I picked up from Deborah Hay at P.A.R.T.S. in 2005.

<sup>6</sup> "Don't try to create and analyse at the same time. They're different processes." Kent, Sister Corita (footnote 2).

<sup>7</sup> Tone inspired by Dr. Bronner's Castile Soap, humour intentional.

<sup>8</sup> All this obsession with where is front, is a means to direct the total openness of the contents of the dancing to specific viewers at specific sections, to structure the sections in that manner and to avoid the trap of experimental dance getting navel-gazey and appearing cut off from the external world. "Where's Front?" is a catch phrase I picked up from Chrysa Parkinson sometime in the winter of 2017-2018.)

<sup>9</sup> because Sylvie wakes up the earliest of everyone in the group, she gets to sleep onstage.

<sup>10</sup> The predecessor to this score sharing structure is a process I call *Derivative Score Daisy Chain*, based on reading each other's dances to decipher scores from watching. When I was explaining this task to Adam Schütt, and I said "text" referring to the language in the scores, he understood that I meant "text message," and that the process was done by texting. In the spirit of productive misunderstanding, the Text Swamp was born.

<sup>11</sup> because Giacomo was elected the most voyeuristic in the group, and this part used to include following the dancers with the drone-spotlight.

<sup>12</sup> because Katie was elected the "slowest poet" when we do score extraction, she has to write the fastest poem.

<sup>13</sup> I created this score during and for the creation of the project *Midday and Eternity (the time piece)* with Rebecka Stillman, Cecilia Lisa Eliceche, Naiara Mendioroz, and myself (2013).

<sup>14</sup> while not directly, this rule probably has inherited influence from Deborah Hay's "ready, fire, aim"

<sup>15</sup> while not directly, this rule probably has inherited influence from David Zambrano's "you're whole self, whatever you consider yourself today"

<sup>16</sup> the “you are the observer” rule has its roots in the study of meditation. The notion of non-separation between the observer and observed I first encountered in the writings of J. Krishnamurti. The words “friendly disidentification” came to me from meditation teacher Rachel Fuller. José Muñoz in *Disidentifications: Queers of Color and the Performance of Politics* (1999) speaks about disidentification as a strategy of resistance for “minority” subjects not to be forced into mainstream identities but to be able to subvert and reorder mainstream identities and ideologies.

<sup>17</sup> EMERGENT FORM refers to compositional properties coming 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 in this piece includes “vibe and structure” in our 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.’ The EMERGENT FORM here can be thought as reading and producing Ambient Meaning, in the sense that compositional design and movement shape/vocabulary partner with aesthetic understandings of affect, culture, style, vibe, and mood to contribute to an inclusive comprehension of and intuition for what are the unifying aspects and underlying patterns of what is going on in the room as a whole at any given moment.

<sup>18</sup> this score was the first ever whole-group text sent into the Text Swamp, on 23 April 2018, sent by Unn Faleide.

<sup>19</sup> because Elliott loves Karaoke the most, he is relegated to “lipsync 4 ya lyfe” the song *Vampire Blues*

<sup>20</sup> because Adam was voted the best match-maker, he wears the hat and chain for the forming of the duets.

<sup>21</sup> because Eleanor was voted the second best match-maker, but also because Adam introduced her to her current BF, he passes her the green chain and hat for the mirror section of the duets.

<sup>22</sup> this score came from a studio session with Michelle Boulé on 9 February 2018, as a score I gave to her to dance. She then proposed “moving towards and through certainty with full sensuality and attention.” I enjoyed the opacity and fragility of watching her moving towards and through uncertainty, but she observed that I seemed to enjoy dancing moving towards and through certainty. One thing that came up when we worked on this score is that trying to work with certainty makes people notice uncertainty, and trying to work with uncertainty makes people notice certainty. I think this is an inherent paradox of working with scores that are so dialectic. What if there is no opposite between certainty and uncertainty? What if they are just things on their own in a spectrum?

<sup>23</sup> because Gesine was elected as having the “toughest skin,” she is marked for hypersensitive surfaces.

<sup>24</sup> this score comes from studio sessions with Zoë Poluch in Feb-March 2018, during a session of *Derivative Score Daisy Chain*. At some point she performed “lots of feet, so much detail,” which I read as “hypersensitive surfaces find crystalline form” and performed as such. The “secret” scores we initiated the score-deriving process with were inspired by our conversation about what criteria constitute “good” phrase-building in choreography.

<sup>25</sup> this score comes from a group text that Adam Schütt sent during a Text Swamp practice on 24 April 2018.

<sup>26</sup> this rule was introduced by Eleanor Campbell to the task. It is also how Starlings (small birds that flock in massive numbers) organize themselves, to protect the flock from predators.

<sup>27</sup> because Daniel was voted by the group as the one who assumes the least blame, he performs the role of the mud person, or the one who dumps the mud on himself and everyone. The mud person in traditional Aboriginal naming processes (in which one doesn’t have a permanent name based on a permanent identity, but a name related to the function one serves in the community, which changes throughout life. The *mud person* is the person who takes the blame when things go wrong. (Hagen, Rod. “Traditional Aboriginal Naming Processes,” *Proof of Birth*, Ch.7, published by Future Leaders, 2015.)

<sup>28</sup> this score was sent by Katie Jacobson as a whole group score for the Text Swamp on 24 April 2018.

<sup>29</sup> this score was sent by Daniel Sjökvist as a whole group score for the Text Swamp on 24 April 2018. The two scores arrived at the same time (“Cozy masculinity” from Katie and “Total Random Flower” from Daniel) so the group did them together the first time and still does them together.

<sup>30</sup> The score “*Style and form of feelings, also fleeting*” comes from a phrase I wrote during a session of practicing “*Dancing Is...*” and score extraction on 9 May 2018 during this creation– “*Dancing Is...*” is a process created by Stina Nyberg and Zoë Poluch in 2014 that uses a task called “Just Dancing” as an experience from which to generate definitions of what “dancing is.”

<sup>31</sup> this task was written by Mohamed Y. Shika at some point in the process between 23 April and 3 May.

<sup>32</sup> *Unknown Memory* is the title of a Yung Lean album from 2014.

<sup>33</sup> I learned this task from Olga De Soto in a *Nobody’s Business* practices exchange session in Brussels in January 2016. It is a practice of hers that she has worked with for many years. The process goes as follows: in partners, one at a time, perform 7-10 minutes for each other a series of movements invented on the spot, in search of movements the performer has never done before. The performer waits in stillness while searching mentally for a movement they personally have never done before and moves only when they think they have one. Then, the person watching performs back the entire series of movements, including the pauses between intended movements, the hesitation, the thinking, the facial expressions, with as much detail as possible from memory. The feedback loop of invented, remembered, and forgotten movements is a method for creating set material. Note: the process of maintaining/rehearsing the precise movement of the duet should be the same as the process of creating: watching each other and repeating from memory. Cleaning the unison timing should be done together.

<sup>34</sup> *The Oracle Dance* originated in the TTT sessions (Teachers Teaching Teachers) at ImPulsTanz festival in Vienna in 2014 with and by Alice Chauchat, Valentina Desideri, Alix Eyunaudi, Denise Ferreira da Silva, Keith Hennessy, Anne Juren, Jennifer Lacey, Mark Lorimer, Raimundas Malašauskas, Philippe Riéra, Mårten Spångberg, and occasional guest crashers.