

writingriding

G *I can leave the circle I can assist I can aid*

you'll see there, although you'll never enter those rooms, those parlours, that I take care.

me the invisible the letter I

I know you

me, the hand, the H

me, the body, the B letter

the care taker, me, the curatos, C

I wash your bit I brush your tail I clean the leather

I keep in order; you, the things

I have a meticulous eye

[title card]

R *I listen for the moment.*

I turn I tilt I bend I repeat

she follows.

right crosses left crosses left crosses left crosses left crosses left

we're already past the corner don't say I already know

the Takt

I've lost it

but I dig my sit bones into the leather I turn take aim

at the letter

for carry

the letter

take aim

at the letter

for carry

the letter

I *C*
look straight look look look look look look

R *it all depends on this straightest straight*

I sit back

*R this place replaced here here here and so on
 we're on the quest for the straightest hitherto ridden line
 we will not deviate
 not hesitate.*

J it's all in the eyes

I the letter a for all

*take aim at C
 straight up to straight line towards*

*J no
 straight
 she slides*

*I back on the line, straighten her
 she has to be straight*

J you have to be straight to be straight is the most difficult thing

*I you have to frame her
 we call it Geraderichten*

J softening into

*I step underclose your lower leg
 push her to the bridle
 soften the neck
 close your legs
 you've let her stick her neck out in the walk
 push her up push her up push her up
 push her to the bit until she lets go don't you let go first
 sit down and drive her forward
 sit down on her and drive her forward
 forget your knees
 compressed together*

*J she comes she sits she comes under behind
 a willingness soft supple
 das Losgelassenheit*

*I no
 bring her back
 she has ideas of her own now*

R she doesn't listen.

*I'm trying to hard, invisibility doesn't happen through effort
but she doesn't listen
the aids are not small enough,
she can't feel them
I'm not still enough anyone can see them,
my calves hard numb swollen as I gently? aid you forward gently
ask? you
lengthen
elbows tight heels weighty neck long
why don't you listen
shoulders back hands carried
I even breathe
why don't you listen
I push you forward with my bones my bones in your back
you don't care
what's wrong with you
your little hairy ear twitching
if you continue like that it's not going to work
can you please bend a bit more*

*I just lengthen and bend
a bit*

*H frowns
points her ears*

J good leg

R the form the step I think we're one now

*double skin
who is who – in this circle – of aids
but then
you pull
your mouth escapes my hand bit by bit
reins sliding between fingers I loose the contact
I'm bare handed*

I take her back shorten up

*R cramping hands she's all teeth now
far away from me
my double hands
my double cover
the palm and the mouth
(double (posture vision) a double one this never ends we practice
each other)*

I yield yield yield

R *we missed the letter by meters H H it should have been at H
for Horses
for Hofsmarshall*

I *no you were to early
you have to look aim turn
at a
and then turn you eyes head shoulders*

J *a for ausgang*

I *what are you thinking*

R *är det du eller jag som rider*

[title card]

G *I stood in your shoe once once I inned you as if you were still here. I took
something from you, that you had had to leave behind a thing that you left
behind to walk on to walk back to yourself. In secret I tried it on, stood
there for a long time, right leg becoming numb, thick, heavy, hairy, strong,
differently jointed. so how you catch yourself again and again is known to
me, when one doesn't touch ground but trembles above always something in
between, you catch yourself back to thin air, there's always the fear of the fall,
the cadaver, the knock on the door*

*don't let them see you stumble slip spill over drag behind loose balance
don't go down on your knees don't a-part*

*you are always the same you
although I writeride others so you can be dead and prance
in the same time*

[title card]

R *she walks under me
the moving support.*

J *she, seems to be moved ... by some thing, that she follows ...*

I *a closer distance between you and her adjust your seating
avoid being touched ...*

J *they shine
jewellery like
they don't go unnoticed
these invisible aids*

*I+R I insert the mark
a letter
like you
a dancer
one who lets
how deep does it go does it leave a sign in you
the letter for
many
or money
or Meier*

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how deep does it go does it leave a sign in you
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*R the spurs dances
at any time can they pinch you for one or other misconduct
such as mindlessness*

J inattentiveness

*R forgetfulness
of our roles
listen to me*

I push away closer

J contradictory close up

*R come closer
come closer*

I push you away closer

come closer and closer

I insert

the protrusions

(my heel is not a wing)

the thing

the unhidden

on my heel

is not a wing

my heel is a golden twig

it has penetrated one

Kanon I, J, R *me on*
she does her
does to
to do on
to undo
to do back
she does to
does to me
that does on
she does on her

repeat 4 times

[title card]

R *I throw myself*
follow the trace, the square, the line, the path
the invisible letters down the centre line, on your tongue, in this
room
it is the letters, "letters", choreography
I write the line between the V and the (X) the R
the figures to follow the straights and the bends
the lines in the ground
the forms to fill and fit
(a letter: "one who lets", in any sense, agent noun from "let")
imagine the lines the patterns see the formations the curves
we're graphing
it waits for us there in the sand
the rules, we side step, we slide
two one two two one two
bodies stacked
open open up open open
you're sliding
our legs

I *hold her back*
much more
bend her a bit a bit more and a bit more
you're to gentle

J *nothing happens*

I *engage her*
drive her forward and gather balance her
and bend balance
her bit

*this isn't play this is education
she's testing you
stretch her
there's a lack of submission in her
remind her*

*one has to be reminded
a bit faster a bit quicker quicker
G the heel in the calf the golden thorn in your side
I I expect a bit more
not to low
don't let her sink
to low, close*

G at least I'm here your eyes reflect me

I stand by the side so that you can see me

*I the longlegs
a quarter of a circle
the curve of the corner
see the way work her
the angle the tilt the bend the corner of her eye
work her a bit in the walk free her a bit
walk inside of the trace don't walk the trace
walk – breaks*

*G between these walls
our measured space
between A, all, ausgang, actual, and I, imagination (the invisible
letter)*

I leave the legs

*G in the riddle of letters and in the lines of the ones before
these are the body parts and these are the movements*

I walk – break

*ride straight forward through the wall ride straight through the wall
and then
the corner*

*yield yield yield yield
the whole back part
catch up and push away the back part
the whole back part inside of the trace move it
under her from the leg*

*now she's to strong again you have to soften her again
squeeze a bit tilt her a bit move the bit a bit
straighten up pat her finish her*

let's stay in touch

[title card]

*I tilt and bend and straighten tilt and bend straighten tilt bend weight on the
r foot hoof turn a quarter to the left and stretch the r leg out to the side shift
the weight back bend over with the r hand turn on spot to l tilt the head to h
carry with bend arms in front work the neck draw the elbows hands to r with
elbows at your r side hold on on both sides pinkies under thumbs above on*

*R sit back in a small tilt to l look diagonally backwards downwards this posi-
tion carry it forward put it down heavily sit back in center shift the weight
forward twist the wrists follow it don't let go the sitbones sit back with curved
back sit against with a light touch arch the back curve the back be a cat on
the back tilt to r look down to r turn the arms to l follow with the torso turn
back quickly open the fingers to a fan, light, like that, clockwise*

*I+R your hind light leg should stretch back and touch the back of my head
your left eye should look at me from the corner
of the circle
check a bit the bit
end then the theft leg the light leg the theft leg light leg the leg
leg leg leg (and so on)
(get your bloody leg back on)
I'm sorry my knee I lost it somewhere my knee somewhere between B and P
I don't see you and this also happens
you're not there not there (du är inte där och inte där)
or
you're not there (du är inte där; överhuvudtaget)
you seem to be me here
turn around a quarter to r on the spot
I want a bit more Anlehnung
walk
you're a rider of this movement
down with the neck
lengthen the neck
hold the mouth in your hands
shorten her form the neck
I'm the writer of this movement.
she should be kept on the bit at all times*

I *she should push*
 engage
 attentive now
 receive the given sink lower
 H *the betweener positions itself (herself)*
 R *she listens to you more than to me*
 H *sit back and listen, back*
 I *when she starts her first step backwards*
 R *I sit between the bit and the hip*
 I *neck back behind the hand bit a foot adjust the neck back up four*
 steps
 think a bit
 forward through your hand
 let the hand think a bit
 forward
 inform
 sitting back-moving forward
 all around
 a correct. circle
 back on to the circle
 volt volt back
 G *encourage her*
 I *hand on thigh*
 knee her in
 walk the circle
 G *(don'ts sstumble)*
 more Schwung
 R *it's not easy to fell, fall, I mean feel*
 G *she answers*
 really nice
 I *she should answer immediately*
 R *... the time, to ask for it*
 I *the more she resists the more you have to persist*

H *the voice seems to come from nowhere*
 I hear it on my ribs
 from the corner
 it presses on my tongue my neck my back
 I frown at your lines I shit on them
 I'll always be
 but without me
 she's just a human
 I *kicking against the pricks*

[title card]

G *our choir move in circles
bodies bending
ourselves in the writingriding dance*

[title card]

4 p *a tail a hand a halt and a shoe a side step a bit a flying change a rein a neck
a sit bone some leather a shoulder in a heel an eye four eyes a touch the grease
a skin oil water metal to mouth a seat a leg a back a hand a hoof two eyes
the smell the sound the flesh a rhythm hair whip where is the place for a
whip a tail a hand a halt and a shoe a side step a bit a flying change a rein
a neck a sit bone some leather a shoulder in a heel an eye four eyes when is
the time for a touch the grease a skin oil water metal to mouth a seat a leg a
back a hand a hoof two eyes the smell the sound the flesh a rhythm hair whip
where is the place for a whip a tail a hand a halt and a shoe a side step a bit
a flying change a rein a neck a sit bone some leather a shoulder in a heel an
eye four eyes a touch the grease a skin oil water metal to mouth a seat a leg a
back a hand a hoof two eyes the smell the sound the flesh a rhythm hair whip
where is the place for a whip a tail a hand a halt and a shoe a side step a bit
a flying change a rein a neck a sit bone some leather a shoulder in a heel an
eye four eyes when is the time for a touch the grease a skin oil water metal to
mouth a seat a leg a back a hand a hoof two eyes the smell the sound the flesh
a rhythm hair whip where is the place for a whip*

G *the words the hands the bit
the twist of the tongue, the slipped lie,
J (not an honest submission to the bit at all)
G pick up hold it high and close open
the bitinmouthdance
G (I say don't say what you want to hear)
J (she heard me wrong she thought I said
writing is my only practice)
just turn and look at the letter
and listen to the word and obey the line
G what's left is excrement on the line, the path
but bring the neck up in the end
let the letter dance*

[title card]

G *I walk with the bitinhand up and down the line (or the corridor, gangway,
hall maybe ...)
I walk bitinhand up and down the path between the cages
in my hand the cold metal starts to move
handwarmth the atoms dance my fist holds them together*

*the harder I grasp the faster they dance
I clench my hand around the metal soon I'll give it to you:
the little dance on your tongue*

*the sound
as it touches your teeth
your jaws when you chew and turn and twist your tongue and
wriggle your head
as you bend your head forward and the bit falls down on your
teeth inside of you
and you catch it again and let it fall and then again
you grasp it let it fall inside you grasp it let it fall inside you*

*R the pattern holds us keeps us in and secures our way through
as long as we work the bend as long as we stay in position as long
as we obey*

*the line
in the round you bend so nicely now*

I she's obedient now but a bit more on the inside

J much more inside

I she's behind your leg

H you have to aid me

J give both of your hands

*I sweep her around right leg left rein look at a
for ausgang*

push push push

R x immobility

*I she's up in front of you
sit still sit*

G there's a shadow

I easy

let her look

she corrects herself

J more

*G she doesn't know what she's doing what she's supposed to do
she knows it's not right*

*I little softening of the neck just tiny
you want to shorten her from the leg*

G sit light on her back

I make her stay in front of you

J ask her to be submissive to your positioning work.

I straighten up aim straight at

v

R for what

G *you're thinking something*
ears alert
J *she shouldn't think*
I *she's taking the lead now*
bring her back to you
H *eyes flicker ears twist*
R *come back*
I *she doesn't listen bring her back tell her*
R *listen to the inside leg inside leg inside leg*
G *the force of her attention*
I *let your leg hand lower leg hand out of your knee handle*
G *sit light sit light sit light*
I *you should move freely from behind into the hand*
she hesitates
R *why do you hesitate*
as we're circling the circle
as we balance in the patterns

[title card]

R *is this the line that I've ridden you*

[title card]

H *are you listening*
I mean you
can you do you need to tilt your head slightly to the side maybe
R *(you tilt your head)*
H *sit back and listen*
adjust your position just a bit a bit more back
a bit more back
J *sit further*
H *can you see*
the discomfort

J *what do you think*
should we sharpen the questions?

R *she's tensing up*

H *There's a knock*
Enter: the betweenner.
straight across the diagonal

G *Later: Give her the bit of freedom*

[title card]

*I A down the centre line
X halt immobility salut
leave arena*

[title card]

*R let's pretend I don't own the bit, I don't control anything,
this choreography doesn't exist, let's pretend we're invisible to
each other.
that we're both under cover, dancing, becoming together*

*4 p cadence
cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence
cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence
cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence cadence
cadence cadence cadence cadence cadence cadence*

*J a bit more
I and a bit more back up four steps
keep the distance at all costs
distance enables proximity
R does she mean that
J right
I back up four steps
H frowns
points her ears
I let the hand think a bit forward
walk
H stumble on right hoof
R one has to ride
every step
J rejection
H I do wrong within the system
dejection
excrement
R motion
at K (for King: in a whisper)
H the counterchoros (motrörelsen)
none
not one
can hold it together*

*I'll do it running – spread it on the line –
I shit in your lines, your serpentine and your circles, the perfect
bends
my bend back is all you have
and what you have to pick up along the 31.4 meter of perfect
round there in
the ground
the traces of your feeding
how about that for c-h-o-r-e-o-g-r-a-p-h-i-n-g*

*J she doesn't trace
I she hesitates
R why do you hesitate
as we're circling the circle
as we balance in the patterns
as you lean into my inside leg*

I She doesn't listen.

*G her thought her step her voice
she tilts her head...you tilt your head*

*H aid me back to the line bend takt
give me that raise of the weight
the holding back
withdrawal on my back
before the coming change (and the counter act)*

*I when she's been disunited... like that
when she ran of before she tried
J there's a lack in submission*

*I we need to change the flying
R change
step back and one and one and one*

*I sit down between the bit and the hip
it's uncomfortable
the flying change*

*H deliverance, here, in the corner between c and h
the betweener comes back
picks it up
money changing hands*

R *touch let go, move as I wish, answer what I want to hear, there's no time for
you here. clock is ticking. touch respond touch do respond touch touch let go,
we did this yesterday, we'll do it tomorrow, touch let go, touch respond, touch
do respond touch touch let go*

I *and then
and then
down on her knees
shock waves neck jolts
neck flings back
cold sweat
who holds the reins*

R *I have no hands*
G *it was your own fault
you forgot to forget yourself*

R *is it me or you who's riding*

[title card]

G *between K and V there's an indentation
the ground has sunken
a little hollow
like the arch of a foot
watch out for it
it'll sink you
but instead
the ground came up
to early at R
and a wrong step*

[title card]

G *eventually, the bit is no longer needed, it's been internalised.*

H *I twist I turn I bend
I do a little trick, I snap at the neck
I follow I foresense
I take on the look
I hold up the mirror
is this what you want to see*

*is this what you want to see
I'll give it
it's soon over anyway*

*the clock is ticking
I'll perform the stillness
the halt.*

G *her bad bad halt*

*the bit circles, twists, tilts and bends. drags the tongue, presses down.
12.5 kilo in every hand; 25 kilo on her tongue, in her bad halt*

R *I don't look at you,
I look straight out
air hits the eye dry how clear it is, the tear between E and M
and then*

C
*eyes on a line slicing the air
biting the bit biting the bit your bit my bite your bit bite I'm bitten
my bit bit you the bite of the bit your bit in my hand my hand I bit I
own the bit the bit in your mouth the hand controls the bit my
hand in your mouth*

G *did I offer you the shining metal was it irresistible to you it seemed like that
as you lowered your head so as it seemed as if you wanted it
so I hid the bit in your mouth.*

R *what is it
like
to be ridden*

my search made a halt.

I repeat

J *following*
I *and*
halt

R *the silence*
H *(she's silent)*

I *wait wait wait*
R *don't move*
please stand still

I *back up four steps*

G *she follows my thought*
 I *now she a-parts herself from the way, from the path towards the letter*
 G *for King*
k
 I *as she's backing up step by step step step step*
 J *can't she count*
she slides the corner
 R *there's something wrong with this one.*
 I *one doesn't get anything for free*
you have to work for it
 J *one hasn't made any effort, one isn't listening*

R *she keeps backing up*
all backlegged now
something calls on her
why should I hold her back

G *you prefer to short cut*
you walk corners in the circle

let her go there's no way out anyway
(bent backwards bent heavy hands hoofs bowl cups shoes)

H *the invisible pulls me lifts me stops bends presses, drops me*
15 kg on my tongue, and then
I can never trust them to be there, the invisibles
she seems to think she does this on her own

I *there's some left overs at H*

[title card]

G *the search of the ass and heel and see*
see it
her eyes move freely in her skull
bumping up and down in space in a regular rhythm
the exact thought yo-yoing rhythmically between k and r
kaiser and ritter
in the exact position
in her

R *twoonetwoonetwoonetwoonetwoonetwo*
 I *no*
she's slowing down
she's lost it

here it comes
I have to voice (correct)
leg leg leg leg leg leg leg leg (tap the leg with one hand)
(put the bloody leg on)

R *I took of the gloves*

[title card]

R *our footprints*
there the uneven line
in front of us
their first time, the first line
and
there
a shoulder a knee cap a piece of a footpad
in the dirt in our line
I must have lost them
they must have fallen of

I *turn the shoulder away her turn*
you lost the shoulder

G *look yourself*

I *as you made the turn looked at c and shouldered in*
looked at p and shouldered in
look
the shoulder, there, you lost it
pick it up again

[title card]

I *close her together*
wider with the contact
open the tunnel
let her go in there
push her in push her in
slowly collect her back
keeping her round and down in the neck so the back comes up
come back in neck stays down
now down and now walk
come back
and change and look
bring the neck up

R *I gather*
I ask you to come closer to come in to collection
I ask you to be a part of this collection
I ask you to be collected
You are this Versammlung

I *she corrects herself with the legs*
quarters in shoulders out
right bend collected working
changing legs
ask for the flying change
tap the hind legs to change heads
reward her
her new head
she went willingly
into her new head

[title card]

R *let's per-form*
I *let her perform*
R *we're still here two as one*
G *we know what that performance is about:*
J *the angle of the neck*

R *your breaths*
a moving support
I sit on air
and as air move my legs

let the back search
the curve
of the neck

this – broken – circle