

Cally deleted the pitch (the bit about Anne Carson) on waiting, preparing or silent, handling moments of error, playing parts back to front, handling unscheduled things.

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“The clock may be said to have made possible not only the historical re- nascences of the fifteenth and sixteenth centuries, but the whole of what we call the modern world-by introducing the use of quantitative methods for ordering and correlating the episodic fluxes of nature into the cultural equation.”

SANFORD KWINTER

¹ How things travel when they are left alone

Maggie moves in brisk, ultra-physical variations, an exhausting choreography. She comes in and out of poses, timed precisely to meet the 42-second beep. Her rapid choreographic sequence invokes a Gladiatorial figure; she swipes, hooks, rolls, tackles, scrums. Between moments of robust movements, she appears to give up. She stutters into silence, into a dead time, in which she seems only to be waiting, resting, and attending to her spine. She walks out of the frame, drinks water. At other moments she arrests her gaze. She poses on one knee with an arm gallantly stretched over her head, her back towards the camera, her head peering over her shoulder, gazing in the camera's direction as if ready to be consumed.

From time to time, Maggie holds her breath, poses still, staring into her hand as though it is a phone, then collapses into a heap when the stillness becomes too much for the lungs to endure. Her breath, her movement, and her bodily intent were captured by a radio mic she wore while she delivered her dance to the camera. So were the radio frequencies of various phenomena that passed through the airwaves and radio spectrum. During this first and only take, the mic was left open. No sound engineer was assigned to monitor the recording to keep it clean. Her solo becomes an acoustic imprint carved into a sonic spillage of mobile phone waves, microwave, and Wi-Fi routers in the crowded radio wave soundscape.

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Later –

A crackling noise spits out from a Fohn media scale speaker with sounds of breathing and swiping.

² Part 13: resilience

Uh, this is so annoying. But like, anyway, I am good at voice notes. And I'm very bad at. Well, whatever. So okay, I've got Anne Carsten book in front of me. And it's Anne Carsten, *Decreation*. And then the subtitle of *Decreation* is *poetry, essays, opera*. And yeah, and it's published by Jonathan Cape London. And it's from 2006. And the book is *for her students*.

And the section I need to go to is in a chapter that I think is called *sublimes*. And on the first page of the chapter, called *sublimes*, there is a picture of some men and some women. No two men and one woman standing in a room. A pretty small room, they're wearing relatively formal clothes, the men are wearing overcoats, and the woman is wearing like a formal dress and heels, I guess they look like they're going to work or to do some kind of business. Also in the room, there is a whole load of paint tins on the floor. And the paint tins are extremely messy, very used, dripping paint around the top. Paint has also been splashed across the walls, as if somebody has just thrown the tins of paint across the walls. But the three figures (the men are standing with their backs turned to the camera. And then the woman is like staring off into the distance as though she's looking at the men but she's not really looking at them). So it's basically these well dressed people that, in an odd sort of room, that could be a studio, where there's paint strewn everywhere. But it seems like nobody, none of these figures have thrown the paint, since none are covered in paint. So it's unclear how this paint spilled, or if it is about to be spilled more. And then underneath the image, it says

everything might spill.

So it's this weird standoff between these figures, and, and this paint that hasn't like leaked on them.

I've been staying, for some years, with *everything might spill* as a kind of a promise, I suppose.

And then the book continues.

And starts to think about

oh, wow, this is such an interesting part.

So there's this really cool moment in this chapter,

which is a subtext called 'outwardly his life ran smoothly'.

And it's about how Immanuel Kant, the philosopher, and windows and how Kant had one bedroom window which he kept shut all times to forestall insects.

The windows of his study face the garden, and on the other side of the garden was the city jail. And in the summer, the loud choral singing of the inmates would waft inside. And then

Carson says that Kant asked that the singing be done *sotto voce* and with windows closed.

Kant had friends at the city hall and he got his wish

I was really interested in that idea of like,

how your life would run smoothly.

But it might only be because

you were powerful, and you didn't let the world leak inside your window

and then it continues.

Okay, actually, it's not in that chapter.

It's actually

a bit later, I think where she talks about it.

I thought it was in the chapter on the sublime but it's not.

So where is it? It's

Oh my god, I'm so unprepared as usual.

What the fuck is it?

³ Blank

EXCERPTS FROM NOTES TAKEN BY GLORIA FROM 3 X ARCHITECTURE OF CARE MEETINGS HELD ON ZOOM, with Cally Spooner, Gloria Di Risi, Hendrik Folkerts, Michelangelo Miccolis and Maggie Segale.

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Importance of naming the genre in order to understand the conditions of it

Tentative name of the genre: *outsourced performance in the museum*

There are connotations in this naming that someone sends the work away from them to somebody else who can do it better than them - which is not really the case. It is more a continued interaction, not a passing off - which is probably one of the reasons why something went wrong in Cologne

How important it was for Cally to be in the room with Will and Hendrik for the talk in Cologne

Importance of being present

Being able to give feedback on the spot so that a piece of work can maintain a state of rehearsal, negotiation, rather than just being a fixed piece that needs to be done - intuiting and adapting to a situation

A lot of contextualization - all the practical stuff on travel, detail of project, time, location etc should be taken care more in detail and communicated better

These labors are invisible and normalized but are very important

It is not a gig but continuous relations over time

Outsourcing can be a part of it but does not capture the entire feeling of it

Elongating and extending things over a long period of time, protects you from jumping from one gig to another

Gig energy is a different thing, it is a dispensable energy to some extent, which is very different from the way Cally thinks of her collaborations

There is an idea of bringing some exactitudes of a profession into a state of rehearsal - like Melody rehearsing or doing totalization, bringing all her precision and curiosity and willing to break that down into the work

This kind of work is only possible when people are talking to each others, it is a conversation

When did the performance come off stage? Immersive theatre

At some point dance was brought into the museum - Tino Segal - around 2005

first thing: there is never a stage, the performance often happens amongst both other artworks and the audience. This is a major difference. What happens when a dancer shares the same space as a sculpture, an object, another artwork

Claire Bishop coined the term Delegated Performance :

Roman Ondak, Santiago Sierra, Dora Garcia

Performance works in which non professional performers were hired to do actions in the public sphere

⁴ Like light and heat

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02'48"⁵ JACKAL

"You're flirting with the reaper's scythe."

Bristol Bears prop Max Lahiff has argued that rugby union lawmakers should either get rid of the jackal or "make peace" with injuries that may result from **the turnover technique**.

The jackal turnover is when a defending player attempts to strip the opposition player of the ball on the ground while supporting their own weight, with their head often low to the ground.

...

"If you jackal, you're flirting with the reaper's scythe (injury-wise). That's why it's such a heroic skill. No way you're getting around making it 'safe'.

"You're bent over-focused on the ball and some savages are en route to decapitate your ass. Make peace with it. Or get rid of it," Lahiff tweeted.

<https://punditarena.com/rugby/eoin-harte/bristol-prop-jackal-safe/?amp>

And some films of jackling

<https://m.youtube.com/watch?v=sBv9Faeh3>

This one is good. Stage 4 is very helpful to understand

<https://m.youtube.com/watch?v=iXFYUXCpOWY>



And

<https://www.newmuseum.org/exhibitions/view/cally-spooner-on-false-tears-and-outsourcing>

Choreographic instruction to remain at all times:

"intimately bound and violently separate"

⁵ Photos from my dad

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“the pressing need for a language with which to articulate the interdependencies that allow art to come into being.”

“[Language], insofar as this figure assumes any number of roles and positions—and is indeed defined by their malleability—ought to be understood as a loose embodiment of the pervasive precarity that makes art serviceable to institutions. [Language] is underpaid and overworked, useful until useless, overlooked and replaceable”

“The mutability of [language] has become increasingly evident as artistic work itself has diffracted, [...] described [...] as a shift from products to projects in the aims of art- and exhibition- making. This development irrevocably complicates the material relations through which art production takes place”

⁶ PHOTO

04'12"⁷

“the pressing need for a language with which to articulate the interdependencies that allow art to come into being.”

“[the score], insofar as this figure assumes any number of roles and positions—and is indeed defined by their malleability—ought to be understood as a loose embodiment of the pervasive precarity that makes art serviceable to institutions. [the score] is underpaid and overworked, useful until useless, overlooked and replaceable”

“The mutability of [the score] has become increasingly evident as artistic work itself has diffracted, [...] described [...] as a shift from products to projects in the aims of art- and exhibition- making. This development irrevocably complicates the material relations through which art production takes place”

NOTES FROM GLORIA CONT.//

Tino Segal turn:

Trained performers, dancers, actors, musicians, run by a director, who is typically the visual artist

Naming them in order to compare the role to the ones coming from other fields, cinema, dance etc, and take also their support structures

In cinema for example you have credits, everyone is credited for their job, including the person cleaning the floor. There is a whole system for that - OFFSHORE was playing a bit with that idea

In theatre it is the same, you have programme notes

The architecture of care and organisation are therefore very visible

When art imported all of that into the museum not only it did not import all the architectures of care in place but it also did not import the credit structures

The protocol in the artworld is the caption: artist, year, medium, duration

You never mention the workmanship behind its fabrication

There is something very sleek and minimal about it - it comes from modernism, it is very masculine

Single author who makes a distinct object, with discrete dimension and details, ready to circulate

When these conditions are exposed it is a very active and deliberate choice.

Interfaces, crediting structure and contracts - these are all part of manuals of care

Labels, press releases, booklets, handouts, wall text

That's where you have space to make active decisions on crediting. None of these things are given as part of a protocol

Ex. Maggie's solo - Cally named it after Maggie naturally as Maggie very much choreographed it with her.

In the artworld there is a currency that is attached to just the name of the artist.

Michelangelo

Thinking about when collaboration becomes very much an object of study

Slowly he starts to get credited for his own contribution but for a long time it was not like that

Image release: what do you do when your image as performer starts to appear in catalogues, websites etc... and you mention the artist, the location, all the things that are perceived as a currency, but not the name of the performer

Anne Imhof, Maria Assabi started crediting performers also in images captions for magazines etc

Maybe live work should not adapt to the conventions of static artworks

Cally started to increasingly embed the performers' names in the materials of the work. It is not additional material

⁷ PHOTO

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MAGGIE'S solo

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NOTES FROM GLORIA CONT.

Repertoire work is important. It is part of a different stage in the career of an artist. You can rely on previous works, you don't always have to make new works. You can trust repertoire work and use time to research on new projects etc while previous works are being shown around

importance of drafting a tech rider of what a repertoire work needs

For example: Maggie's Solo is an intense piece so it has different conditions from other repertoire works. Maybe it is not a durational work in a museum to be presented throughout the day, it is supposed to be for a captive audience

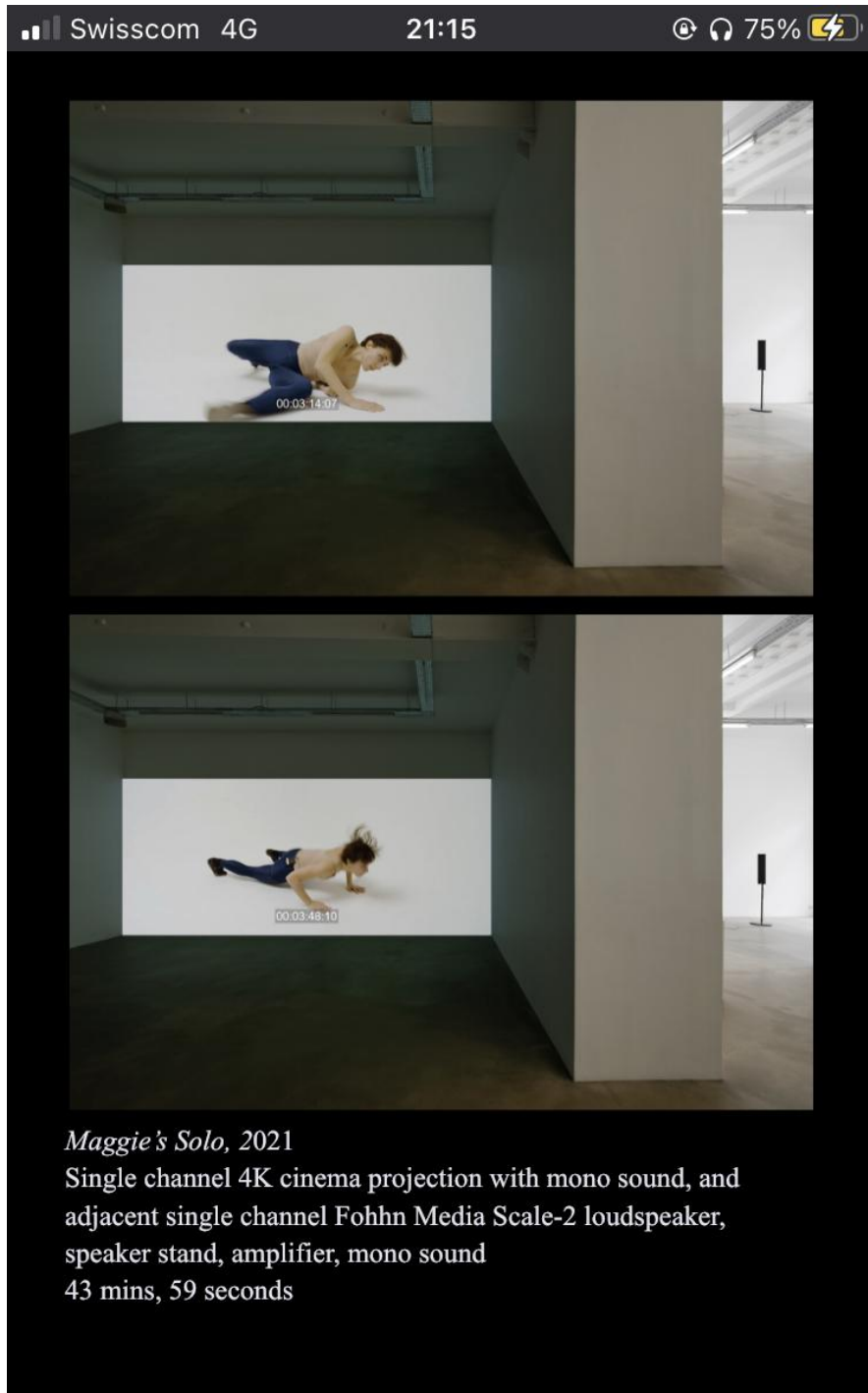
Dead time is for a captive audience, a committed audience, it is supposed to be difficult, fragile, with many details, it comes from Anne carson, temps mort, it is very different from on false tears and outsourcing

It is important to communicate that and let the institution know what they are presenting and the conditions of it

It takes time to understand what the conditions of a piece are. You go with the process and understand them by doing it.

Performers are still among the most precarious figures in the artworld but also in cinema etc unless u become a superstar. It is tricky to carry roles that are still a bit invisible / behind the scenes

⁸ PHOTO



Maggie's Solo, 2021

Single channel 4K cinema projection with mono sound, and
adjacent single channel Fohhn Media Scale-2 loudspeaker,
speaker stand, amplifier, mono sound
43 mins, 59 seconds

⁹ PHOTO

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06'18"¹⁰

STILL LIFE



¹⁰ Stretch

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<https://www.harunfarocki.de/films/1990s/1997/still-life.html>

A

INSTRUCTIONS FOR DANCING STILL LIFE ON A SINGLE BREATH II

Solo body is arranging itself into a composition, modelled on advertised food. One arm is raising, as though to take a selfie. Mouth is opening slightly. Solo body's parts are compressing, yet the parts are also separating. This is painful, especially for the lower body parts, in particular the hips which are impossibly compacted, dislocated, and useless. The subject is missing. Eyes directed toward the one raised hand are gazing, barely blinking. *Living creatures are before this gaze... Perhaps only the insects can survive* [1] in this visual economy.

[1] Norman Bryson ponders the power of immobilising, petrifying, and objectifying everything in that unrelenting universe of death; the visual, *Chardin and the Text of Still Life* (1989).

A single and correct diaphragmatic inhalation is avoiding the thorax. Lungs are filling up to 80 percent of their total available inspiratory reserve volume (but no more than this), with 21 percent oxygen, 78 percent nitrogen, 0.04 percent carbon dioxide. Hyperventilation will not work, that is very last century. *The apnoea, contrary to what one might imagine, needn't fill the lungs entirely* [2]. Inhalation is stalling. Breathing is stopping. The body is immobilised, mesmerizingly still. Thirty seconds are being counted precisely. *Partridge, hare, fish and molluscs appear intact... With their breath... Snuffed. Out* [3]. One, two, three, four, five, six, seven, eight, nine, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29 ... 30.

[2] Stefano Tovaglieri (stats unknown) & Umberto Pelizzari (1.89m, 84kg, lung volume 7.9), *The Manual of Freediving On a Single Breath* (2001).

[3] Norman Bryson ponders once living objects with their breath snuffed out, *Chardin and the Text of Still Life* (1989).

Now, exhaling. Respiration is travelling. It is moving and dismantling the composition modelled on advertised food. Arrangement is loosening and unfolding, as limbs and torso are relaxing. Killer gaze is faltering. Spine is meeting ground, and inertia plus weight are being experienced at a deep level of bone. This is an exercise in somatic stillness as movement. Whoa! It is totally cosmic. Ok. Maybe not. Maybe. *We are bound to each other; we are bound to our bodies, and we are bound to gravity* [4]. Now, time is becoming anatomical space on the ground. Multiple dimensions, in the billions, might be unfolding. *This may take a while. Maybe forever* [5]. The body is waiting.

[4] Susan T. Kline collaborates with duration, gravity and patience in *A Movement Technique, A Healing Technique* (1989)

[5] Ibid

¹¹ Dear Kevin Spacey

07'42"¹² *STILL LIFE STOP*

ARCHITECTURES OF CARE

Handling live work pre-production, present and post

PART III

Documenting live events

¹² Dear Kev I'm feeling supernaturally bad

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INSTRUCTIONS FOR DANCING STILL LIFE ON A SINGLE BREATH

Transcript Divas
www.transcriptdivas.co.uk
Phone: 020 755 88846

TAKE-1-MAGDALYN-SEGALE WIP AUDIO MIX 0.3

[Start of recorded material at 00:08:12]
[00:08:13] [Beep] Still life.
[00:08:14] Slow, regular, slightly louder breathing.
[00:08:21] Slow, very soft breathing.
[00:08:30] Soft deep intake of breath.
[00:08:31] ~~Stretch~~, no breathing ~~stretch~~s. [Static].
[00:08:54] [Beep].
[00:09:13] Very soft murmur.
[00:09:14] Soft exhale, measured soft breathing.
[00:09:21] Deeper breaths in and out, becoming more audible.
[00:09:24] [Soft chime].
[00:09:36] [Beep].
[00:09:42] Heavier breathing, slightly faster and louder.
[00:09:48] Deep breaths in and out.
[00:10:00] Very deep breaths in, audible sigh out.
[00:10:14] [Static]. Very deep breathing, with sighing on the exhale.
[00:10:18] [Beep].
[00:10:35] Very, very deep breathing, audible inhale exhale.
[00:10:37] Very audible (vocal) inhale and exhale, deep breaths, measured.
[00:11:00] [Beep].
[00:11:02] Deep breaths; very, very long sighing exhale.
[00:11:42] Stop.
[End of recorded material 00:00:11:45]

¹³ Stretch

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Line of acceptance
Forms of acceptance

¹⁴ Notes on humiliation

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09'48"¹⁵

Dear Cally, could you tell us a little of the unprescribed methods of Reggio Emilia, and how such methods might transfer to methods for producing scores?

The Reggio method does not have a curriculum fixed and designed in advance. You have teachers, children, and the environment. The teacher's role is to expose the children to the environment, say, a local supermarket or a wood, then the teachers follow the children's lead and start to respond/ build a curriculum in response to whatever interests the children express in response to the environment.

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The principal educational vehicle in Reggio Emilia method is long-term, engrossing projects which typically take place in the outside world, in a variety of environments. One famous Reggio example includes the extremely long term mapping and study of a local supermarket, driven exclusively by the observation, questions, study of the children aged 3 to 6, but facilitated by the pedagogues by, say, arranging regular field trips to the supermarket, including at night when it was closed and organizing meetings with staff.

By steering, documenting and arranging children's findings, long-term projects can continue over weeks or months, in well-considered environments, leaping from one possibility to the next. In a project that extends over time, children are not hurried sequentially from one different activity to the next, but encouraged *to repeat key experiences, observe and re-observe, consider and reconsider represent and re-represent* while the pedagogues focus on the fine line between observation, non-interference, and keeping the project moving yet always child led via an Emergent curriculum — a communal *activity* — in that it arrives as a "joint exploration between children and adults who together open up topics to speculation and discussion". The usual pedagogical codes of roles and strategies, teachers, parents, children and environment are ruptured.

But as for creating scores, I am not sure. Because the curriculum changes constantly.

"A child might have traveled to school, seen a dead bird by the side of the road on the way, picked it up, taken it to my classroom, and that would be the lesson for the day." This might have included drawing, dissecting, finding nests, making nests, studying eggs, exploring the history of flight, the principle of Newtonian physics, experiments with gravity, the architecture of feathers, the presence of birds or wings in myths and legends — and history, the construction of wings, the dramatic presentation of the role of 'the bird', the singing of bird song. Project work helps a child study every feasible dimension of a subject's environment, its anatomy, its climate, its diet, its sound, perhaps for an entire school term.

10'30"¹⁶

¹⁵ So Baboons

¹⁶ And that is what dying of shock is
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Can you speak specifically about the role of observation and note taking ? Is the observation of oneself in action, in the field, best done by oneself or are observations of self by others possibly more prescient? Could both be synthesised, perhaps?

CS: So in this case the documentation always has to be done by the teachers. In documenting the children's work the teachers are able to reveal/ show the children what the children have themselves done, what they have understood, and what they have grown. Teachers thus in some way transcribe or translate what the children are doing; pass it back to them.

Elsewhere, at the level of art making, i'd say it is definitely, 100% better to have someone else observe and note take on one's work, because having to write and reflect on ones own work is risky, since it can make the work unpalatable, which is what is so worrying about the PhD need to 'write up'. 'over thinking something' is a really key term – especially when the essence of the work is its landing/ arriving in the margins of last minutenesssome.

children don't need to think about what they do nor analyze it in any detail and in fact the teachers don't either; they frame what the kids are doing, put a label on it, a short description, associate it with other children's work, so the kids can remember what path they have taken, where they have been, where they can go next. It's mapping, really. Visual teaching strategy to create clarity around the children's emergent thinking and understanding, ie their intellectual development. A sort of map of retrieval. That is the main task of the teachers. To set up encounters with the world, that the kids can experience, understand, then can retrieve by mapping their experiences, so they can choose where to take the process next on the basis of that map. I guess Lawrence Halprin would call the teachers process leaders, in some ways. Maybe.

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Intellectual development arrives when a child's extraordinary, mysteriously brilliant pre-operational super power of *symbolic representation* is *directed* by adults whose task is to help this super power emerge; be *read and responded to*. Symbolic representation/ intellect manifests polyvocally, motorically, emotionally, sensorially via a polyphony of fluently communicating languages from around the age of three: dancing, balancing, stick selecting, stick handling, digging, extreme jumping, den construction, tree climbing, knot-tying, painting, drawing, singing, music making, pretending, to name a few of the hundreds of languages. None of these languages can be graded, rated, ranked, judged. They are not measurable.

Symbolic representation can only be achieved in practice. It is forensic; moving between responses, following leads. It's a gritty, uncoded place, where emergence is recognised as bright, vibrant and tough, and where it pushes and breaks through *with cultivation and support*.

In post-war Reggio Emilia the local community realises that learning can be held and framed by a consistent and creative documentation of a child's work. Less an inspection, this documentation is a process, an action – a verb – "a systematic act of collecting, interpreting and reflecting on concrete traces of learning" (Gambetti). It is the marking/ registering and framing of their efforts. Documenting samples of the children's work, displaying their drawings, creating frameworks for comments with the odd bits and pieces they find in the woods, all displayed respectfully, makes their learning process recognized, appreciated, which is to say documentation *regards them*.

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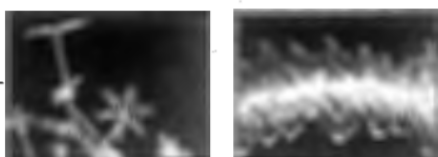
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How is education a score, or does it *simply* require scores? Are speaking humans scores? Or is that perhaps too top-down a notion of engagement?

CS: I think education requires frameworks, which I guess could be called scores. I don't think humans are speaking scores though. I think scores are strict, simple parameters and rules within which wild and unexpected living events can unfold between people who are gathered together and working in the same space time simultaneously (such as during speaking / conversation) and who in this condition respond to the framework together and emerge their work together. The score is usually strictly time-boxed, so that combined focus can happen within set amounts of time — time frames that are possible to handle and not exhausting — and then at the end of the school day there should be no homework. In OFFSHORE, we used to make a rule that everything we did, including the planning for the next day, and the reflection of what happened the day before, or even the reflection of what happened 240 days ago, should happen within the framework of the dance floor we'd laid, the walls of the room, and the time we had set (usually 7 hours, with one hour for lunch and no one was allowed to be late!). There was also a rule that no one should discuss work outside of the framework, so that the conversation would be completely joined up, and no one would miss anything. When gathered, everyone has to turn off their phone. We are not allowed to document or Instagram an OFFSHORE session because those not on Instagram would lose the thread of a conversation if it developed elsewhere out of the room. So I think of education, and the Regio method like this: fixed parameters which give considerable space to move during periods of time that people can focus together, in shared space/ time/ coinciding.

doubleoperative.files.wordpress.com

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1.8

Free crystal growth is a product of both complex nonlinear dynamics and specific constraints: geometric instabilities of water, air, temperature, and saturation gradients. Each design perfectly expresses not only the state of one of the universe's neighborhoods during a specific interval in time but also the snow crystal's own particular historical trajectory within it. Because the snow crystal is literally the product of "time," in its growth and design are one.

hexagonal matrix to catch more than their share of the external weather conditions.⁸ The resulting build-up takes place disproportionately on these humps, so that the snow crystal will always have six sides.

¹⁷ More wolves

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[from Sound American no. 29, *The Roscoe Mitchell Issue*. Zeena Parkins conducts interviews with Mitchell's ex-'advanced orchestration' students. Here, Christopher Luna-Mega describes—following an invitation from Mitchell to write parts of a composition for the Iceland Symphony Orchestra—choosing the improvised trio, [Splatter](#) [Roscoe Mitchell, Craig Taborn, Kikanju Baku, 2014], and the conversion into scores for an orchestral piece.]

Christopher Luna-Mega: [...] I chose *Splatter*, knowing it would be challenging because of what's going on in it. On that piece, Craig Taborn is actually not playing piano, he's playing electronics. But if I achieved what I thought could be achieved with this piece, it would be an incredible experience. And then we went from there.

ZP: I was intrigued by the profound difficulty of transcribing Craig's parts. This is where your skill of translating water or wind came to the fore, because you're dealing with a translation that is not just identifying pitches or the rhythm. Perhaps it's like translating poetry from one language to another, where it's not always possible for literal one-to-one translation of meaning. Its musicality, and its sensibility.

CLM: The decision of how to deal with that component came at an interesting time, as this project opened the door to automatic transcription for me. In this type of transcription, software identifies the harmonic spectra and their different onsets and offsets. It's giving you the content of what the software is getting, which oftentimes is different from what the user's ears perceive. [...] A good friend of mine, Max Tfirm, helped me to devise a patch on MaxMSP to be able to enter *Splatter*, and it gave me some pitch data of the electronics.

ZP: of course it's only giving you one aspect of the content.

CLM: It's giving you, let's say, undigested sonic data. The ears are still very necessary even with that.

ZP: You are making musical decisions about the content and feeling of the sound based on the data that you have collected, and then you hear how it interacts with the other instruments. It's very complex.

CLM: It is. The automatic-transcription-derived portion of the score was limited to one section of the piece in which the strings play different clusters [emulating] the timbral clouds that Craig was generating in the electronics. It ended up being material that I liked [...]. It made formal sense, but it didn't germinate into a process of larger consequences. If I had a year, and maybe some assistance, the full electronics would have been there.

I was happy with the piece. And of course, it became something different than the original *Splatter*. It felt similar to my translations of nature into instrumental music. The complexity of the noise characteristic in nature is reduced. It's like a lo-fi version of nature. This is not in the pejorative sense, but in the sense that the complexity is reduced to a degree. This reduction in complexity can actually help the listener understand complex phenomena a little bit better.

The orchestral version* of *Splatter* makes it sound more intelligible for people who are maybe not used to that kind of sound. I see it as a strength of the piece. But there are some weaknesses as well, because I did not grasp that potency, that energy of the untamed sound. And by untamed, I don't mean that Roscoe is not taming it—we know how obsessive he is with his sound—it's more of this wildness that is in the piece...

ZP: What would it take to translate that? You translate wind after all. How do you put a frame or boundary around it to identify and shift it from one context to another?

CLM: It's still a question I'm asking myself. If I were to do another improvisation piece, either Roscoe's or whoever's, I would probably use notation strategies that are a little bit less determinate.

ZP: Okay, so that's something to talk about, because you're making a translation between sensibilities, not just between the sounds. When you go into an orchestral environment you encounter musicians who, for the most part, are not improvisers. They're trained to receive their musical information on fully notated scores, and they are very good at making the translation of those notes on the page into music. What happens when you begin with a piece that was generated from an improvisation[?] How would you articulate that?

CLM: It's got many aspects to consider. There are many ways of controlling a sound. I know Roscoe controls his sound in a way that there's going to be a high degree of noise, but in the conservatory, control means a higher degree of pitch. Pitch is essential. Noise is undesirable.

¹⁸ A lot of people fail

DEADTIME ("Maggie's Solo") with Cally Spooner and Will Holder

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All writing is on view at <https://tinyurl.com/yey3d9fd>

this is going totally off topic but. My son saw a duck up close about a week ago. It was really tame, used to people because it was a duck in Valentino park, and because my son had crackers to eat the duck came even closer, so we got a really good look. We were all four of struck by the ducks feet which suddenly appeared so uncanny, really detailed. They were normal duck feet. kind of orange, webbed, but for some reason we all zoomed in on the feet and talked about

them for a while, I guess we sort of field studied them. later that evening my son drew a picture of duck, he is 3 so it was a pretty broad, abstract. duck, drawn in one single line (straight take body) but definitely duck shaped but still, could have been anything. but then he drew the feet and they were SO precise. super detailed. I don't know why i bought this up, I should delete immediately. but perhaps it's something to do with experience, of felid study and practice

and how if you know a duck only theory, even as a super haptic DPI image, you probably wouldn't have felt and known that experience of duck enough to draw such detailed duck feet. Those feet were the most true thing i've seen in ages.

that is to say: the kid was suddenly literate in the knowledge and language of 'duck feet'

¹⁹ KIDNEY PICTURE

13'18"²⁰

Oh here

Ah, okay. So it's in a chapter called *Foam: essay with Rhapsody on the sublime Longinus and Antonioni*.

And then there's a sub headings chapter sub heading that says spill SPILL. In caps.

Anne Carson says the sublime is a documentary technique, documentary of related to or relying on documentation. Objective factual, says the Oxford English Dictionary.

Longinus's treatise on the sublime: This work is *an aggregation of quotes*. It has muddled arguments, little organization, no paraphrase, double conclusions. Its attempt at definition is incoherent or tautological, its key topic - passion - is deferred to another treatise which does not exist. You will come away from reading its unfinished 40 chapters with no clear idea of what the sublime actually is. But you will have been thrilled by its documentation.

And then on the next page, she says, to feel the joy of the sublime is to be inside creative power for a moment to share a bit of electric Extra Life with the artists invention to spill with him.

Consider another example. When Michelangelo Antonio he was filming a story of a love affair with actress Lucia Bossi in 1950. He found he had to step out from behind the camera, crossed the set and adjust her psychology himself.

And this is a quote from Antonino. Seems really dodgy.

how many blows Lucia took for the final scene. The film ended with her beaten and sobbing in a doorway, but she was always happy, and it was hard for her to pretend to be desperate. She was not an actress. To obtain the results I wanted, I had to use insults abuse hard slaps. In the end, she broke down and wept like a child. She played her part wonderfully.

Now this is Anne Carson again: in between Antonioni and Lucia in the doorway as an area of danger. It is a documentary danger. I mean this in two ways. Documentary implies cinematically a preference for factual over fictional subject matter in the preparation of a film. When he steps from behind the camera and crosses down into story to improve the Lucia Bode with his wonderful slaps, Antonioni plunders a boundary between her and her part.

Foam is the sign of an artist who has sunk his hands into his own story, and also of a critic storming and raging in folds of his own deep theory.

Antonio's films involve different kinds of playing with the passionate moment, different ways of spilling its contents. He enjoys for example, drawing attention to Off screen space by placing a mirror in the middle of the scene so that you glimpse a stray piece of the world there. Or he likes to give you two successive shots at the same portion of reality from close up, then a little further away, scarcely different, yet noticeably not the same. He also uses a procedure called *temp Mort* by French critics, whereby the camera is left running on a scene after the actors think they have finished acting. When everything has been said, when the scene appears to be finished. There is what comes afterwards, the actors continue out of inertia *into moments that seem dead*, the actor commits errors. Antonioni likes to document these moments of error, when the actors do unscheduled things, back to front as he said. *The possibility of foam*. He began opening out the frame in this way while working on *A Story Of A Love Affair*. Later he took to letting the shop run even after the actors had made the exit, as if for a while something might be still rustling around there, in an empty doorway.

²⁰ Elsewhere 5.30pm

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much
anyone else knows any

particular.

In the midst of all of this, provoked by all of this: LOVE.

The question of love. It will come in: it, too, will present itself. Not as a basis for care, since so much meaningful care-taking gets underway without it. But, nevertheless, it will push you to consider it, wonder about it and doubt it.

Outside, in the air, or readable, at home, on the internet: an essay titled 'A Properly Political Concept of Love.' In it, Lauren Berlant writes: 'Maybe I should say what I always say, which is that I propose love to involve a rhythm of an ambition to stay in synch, which is a lower bar than staying attuned but still hard and awkward enough.'

Love proposed as *involving* a rhythm. As an involvement of rhythm. Or, a rhythmized involvement. But where the accent falls not on synching – falling into synch and staying there. (For what if the tempos of the other were *constantly* inconstant? What if, due to their age, their vulnerability, their needs, they were defined by *intrinsic* variability?)

But on this ambition – the rhythm not of the other's but of *one's own ambition* – to stay in synch.

(To *stay* in? Or to seek and re-seek? Falling in and falling out. Recognizing that falling in anticipates falling out – and staying is like this.)

It was

²¹ Troubled Tlme mix (transcript)

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²² Troubled Tlme mix (transcript)

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²³ soundtrack for a troubled time

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²⁴ 3D prints

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²⁵ STILL LIFE

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Starting tomorrow, Will and Cally will write for an hour a day, [here](#), about, alongside and in assistance to “Maggie’s Solo”—a solo as much as a constellation.

Maggie Segale and Cally Spooner speak at Assistances, April 15 2023

[transcribed notes written by WH]

16.25 2016 New Museum 3 dancers. 2020 N.J. brother’s bedroom studio
Uncommissioned?

Walker — Paradox of stillness. 4hr durational work “We can do this apart”

16.32 “Dance in the Museum” Minneapolis dancers. Our work has to be “teachable”, shareable

16.34 Instructional film. Walker person* understood + made it possible...

16.36 (Still Life Farocki)

Image-making

Memento mori, pears

Still life of body

Selfie pose

Klein technique

= spine roll

M. Swiss lust. Public progr. = study

Studied Susan Klein in NY

— mediated back and forth

16.40 M: body not only in relation with/ translation of
but embodied philosophy

Friction of these things coming together that belong in separate spaces

-

Dance training ~ ritualistic idea of... right studio right clothing — existing and made in the space it’s meant for

16.45 Film. Live stream production. Away from body—unaware of what it’s doing to the body... exhaustive

16.47 Germany—I didn’t understand it properly—Düsseldorf~it wasn’t possible...”unspecific conditions of visual arts institution” Always at distance. Injured.

Conversation—what was not being facilitated or mediated → protocols

M. “training becomes the discipline”

M. “Arch. of care” adaptable but there are specifics. Team. Communication. Conversations. H,M,G, perspectives.

C. Crediting

16.54 Chr. what work could no longer be made due to A of C?

Crediting—caption. Small adjustments to conditions.

²⁶ Self tracking

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²⁷ Dear Kevin Spacey from the perspective of an actor

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"It is likely that, if you are reading this, you are an artist or art student; work in the arts; follow art out of cultural curiosity, or for professional gain. In other words, you probably fall on one side of what writer Janet Malcolm once icily characterized as the 'gap' between the 'tiny group of people who consider themselves the professional art public' and the 'ordinary *literate*' person."*

An attempt to find a form which scores an audience's understanding.

Or: An ongoing attempt to find a form which complements an audience's prior knowledge.

Or: The audience is part of an ongoing formation of meaning.

As in: does an audience need *scoring*?, or do we ask them what an experience *means* to them?

"Ongoing", as in: always in the present, under the present conditions. What the audience brings to the space plays a major role in the present conditions of it (the space). [[please join us on May 30, 6pm!!!!](#)]

Or: What the audience brings to the space plays a major role in its present conditions.

Or: [...] plays a major role in the present conditions of the work in the space at that moment.

Do we "need to know" what it is an audience brings (cf. Flint Jamison, Artists Space... cookies?)

"silently vanishing into a puzzle-vault, the LiDAR's data is as mysterious and numinous backed up as it is a lived, spatial experience." If you tell people something on a need-to-know basis, **you only tell them the facts they**

need to know at the time they need to know them, and

nothing more. Essential or necessary

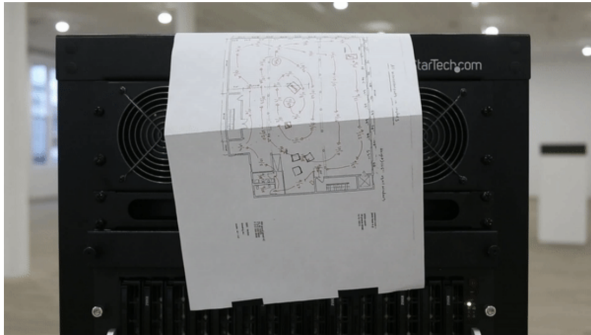
["In short: how does an *art space* contribute to the public good?

In the 448-page dossier at the heart of *Jamison's* exhibition, we read an earnest untangling of..." google's two lines of search result compressing Frieze article]

[Steve Kado's review](#) especially ekphrastic in its "opulence".

[NB. Steve is a good friend of Flint]

"People also search for [William Pope.L](#), [Deana Lawson](#), [Lucie Stahl](#), [Tommy Hartung](#)" google advises us.



[A moving gif of a paper diagram blowing from the wind of a computer device. The top right corner of the machine reads, "StarTech.com"]

When it is a given that an audience is in need of additional information?

When that 'given' seems to be problematic, in the artificiality of its ritual.

As in: The audience receives [and reads] a written invitation to encounter a work. The audience arrives in the same place as the work and automatically searches for explanations/ context/ augmentation/ score. Or: in the absence of the audience's presence, material is produced to represent/ publish/ "encounter" the work online/ in print.

Kate Briggs, invoking Dewey, speaks of this as aesthetic experience. (will go back and re-read, another day).

"It is likely that, if you are reading this, you are an artist or art student; work in the arts; follow art out of cultural curiosity, or for professional gain. In other words, you probably fall on one side of the 'gap' between the 'tiny group of people who consider themselves the professional art public' and the 'ordinary *literate*' person."*

* Review of Flint Jamison in [Frieze](#) ["Rarely has [accounting](#) been so thrilling." LOL]

²⁸ IMAGE floor plan

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The idea of scores takes hold very quickly and people seem to grasp their function very readily.

What is more, most people enjoy performing scores—for many they hark back to childhood games and treasure hunts and for that reason they are a great deal of fun.

Energy usually stays high and much excitement is generated.

There is always a great deal of curiosity about scores and particularly the intention behind them.

For that reason we usually explain the objective of each score while presenting it.

Please note that we do not ever explain what we expect the results to be, or prejudge what we think people will do, or tell how to perform the score. That type of explanation tends to close the score down!

It is the objective in a most general way which may be described.

It is also important, we find, to avoid long explanations about scores or elaborate discussions about them.

It is important to allow people to get into the score themselves and find their own methods and discoveries as they perform it, in other words, to take on responsibility for themselves.

In that way their input into the score and its impact on the group will be much more valuable and have more meaning to them.

It is precisely the variability of response which leads to creativity. Open scores exhibit a reverence for difference.

Closed scores inhibit difference and exhibit a lack of trust on the part of the scorer.

²⁹ IVANKA TRUMP TRANSCRIPT

³¹ IVANKA TRUMP TRANSCRIPT

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³² L R HE WINS

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'Romance' [Keston Sutherland, as [C:], responds to a set of short texts by Jasper Bernes, Joshua Clover and Juliana Spahr]

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins.... — William Wordsworth, "Preface to the Lyrical Ballads"

So first there is the break, the moment that cannot be contained; then time passes, one achieves some distance, one brings the surfeit back into thought, patiently reproduces its intensity but now as representation, as form. One realizes the truth of the original moment, but in a measured way. The measure, the bringing to heel of the original overflow, is precisely Wordsworth's break between language and real life.

[C: The interpretation of Wordsworth's compositional practice as a "bringing to heel of the original overflow" is strikingly contradicted by the passage of the 'Preface' here produced to corroborate it. Wordsworth does not say that poetry originates as overflow and is later measured out into thought, representation, verses, or whatever is its destination. Wordsworth says, plainly and emphatically, that poetry is the spontaneous overflow of powerful feelings; the overflow is not the origin and there can be no question of its being brought to heel or in any other masterly style tamed or patted down. On the contrary, Wordsworth says that the origin is taken from emotion recollected in tranquillity. First in the sequence of poetic 'gradual production' comes recollection in tranquillity, and from that origin, when composition is truly active and really works, comes the spontaneous overflow. Poetry "is" that overflow; poetry is not the effluent or froth it strands in ink, but the action of the very flow itself.

Bernes, Clover and Spahr say that this process starts with a "break". Possibly they mean to suggest an association with Althusser's "coupure épistémologique". But Wordsworth on the contrary says that writing is "gradual": "tranquillity gradually disappears [...] emotion [...] is gradually produced." The image of powerful feelings emerging gradually and by degrees from a sort of chemical "reaction" involved in poetic contemplation might call to mind Maine de Biran's philosophical account of the formation of habit through the repetition of mental and physical acts. Wordsworth wished for poetry to be like a habit in that sense, a natural emotional and moral fluency acquired through steady and active exposure to objects and relations whose inherent power to deeply shape life will gradually grow into a conscious power the more intimate the poet is with its exertions. In something very close to Hegel's sense, poetry for Wordsworth is how "substance becomes subject": not how objects are consumed or absorbed in our representations of them, but how the strength and meaning of our relation to objects grows (extends, flourishes, becomes more complex and contradictory) the more of our lives we give to knowing them: that is, describing them, working to extend their natural eloquence, letting them speak for us and for themselves. The rule early established by Wordsworth in 'Lines left on a Yew Tree' (1795) is that no object that might in any sense be called "living" should be an object of contempt:

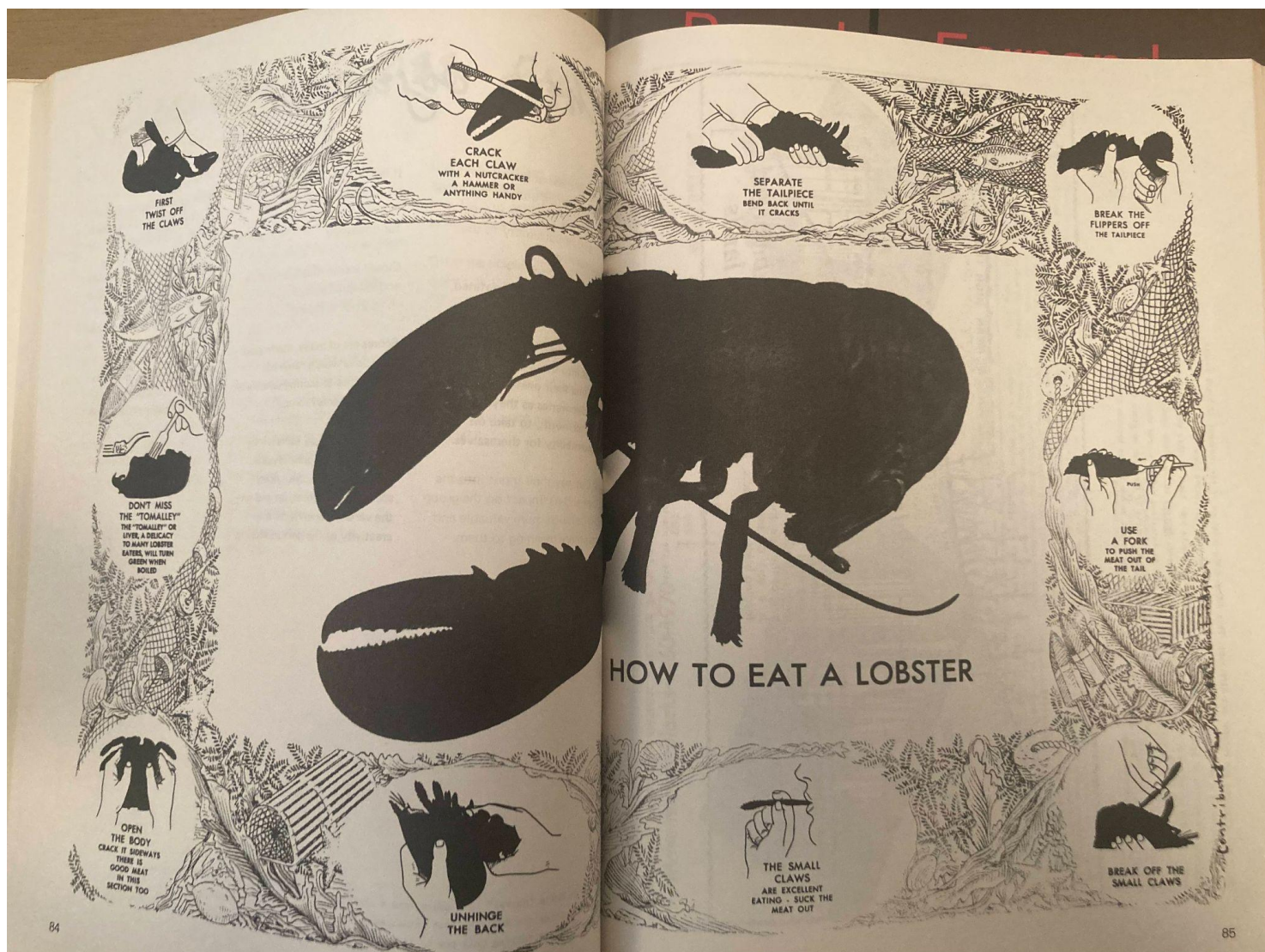
³³ Dear... drink a glass of water

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If Thou be one whose heart the holy forms
 Of young imagination have kept pure,
 Stranger! henceforth be warned; and know that pride,
 Howe'er disguised in its own majesty,
 Is littleness; that he, who feels contempt
 For any living thing, hath faculties
 Which he has never used; that thought with him
 Is in its infancy. The man whose eye
 Is ever on himself doth look on one,
 The least of Nature's works, one who might move
 The wise man to that scorn which wisdom holds
 Unlawful, ever. O be wiser, Thou!
 Instructed that true knowledge leads to love;
 True dignity abides with him alone
 Who, in the silent hour of inward thought,
 Can still suspect, and still revere himself
 In lowliness of heart.

This passage deserves substantial comment. But for now, note the description of progress in the poem's single most axiomatic line: "true knowledge leads to love." The progress is gradual, it works in stages, it is not a break but a pursuit. It's worth bringing in some lines of Wordsworth's poetry, not simply to help us think about what he might mean by "gradual", but also to help us understand the whole meaning and climate of his thinking in the 'Preface'. Bernes, Clover and Spahr extract from the 'Preface' a schematic account of poetic production, set out with rigid logic like a workday: first the break, then time passes, then distance is achieved, then the surfeit is brought back into thought, where the poet who is its master pats it down into "representation" or "form". The image is not of thinking and feeling growing gradually and in stages as the "growth of a poet's mind", but rather of a kind of ideological production line. What starts in this schematic overview as disjunction or rupture ends up suborned into mere art. The function of art is to bring the break to heel.]

³⁴ That is to say in West London



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³⁶ WINNER HIP

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⁴⁰ he wins caption

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⁴¹ Stretch

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⁴² six hours live

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⁴³ MOTHER MOTHER

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⁴⁴ NOTES ON THE SCORE

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⁴⁵ FURTHER NOTES

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⁴⁶ MOTHER MOTHER

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32'12"⁴⁷

STILL LIFE STOPS

DEAD TIME

DEADTIME

Dead Time

Dead time

Deadtime

Apollonian / Dionysian

⁴⁷ Dear I am tired

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⁴⁸ Stretch

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Prescribed material limitations as score

e.g. the surface area and depth/width of grooves ensure that a 12" vinyl record, played at 33rpm, can contain *no more* than 23mins of sound (without significant loss of quality due to too many too narrow, too shallow grooves compressed on a side)

⁴⁹ Part 12 negligence

“In addition to the intimate register of sounds made by Segale within the choreographic sequence seen on film, the device picked up and recorded radio frequencies between New York City airwaves and any radio interference transmissions near Minneapolis, where the film was shot.”

Hello. It's C. Yes! Except, that's a mistake. She was filmed in New York.

⁵⁰ MM14H

⁵¹ Dear... the train is sold

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The *DEADTIME* score is a 63 page document.
Each page contains images...

The works in *DEADTIME* have thusfar been referred to as “repertoire”.
Thusfar fourteen works have been conceived for the repertoire.
Each work can be made public, or “shown,” separately.
Each work has its own arrangement, prescribed by a score.
Each work in *DEADTIME* is arranged according to the *DEADTIME* score.

These might be written through a mode of *motoric physicality and symbolic representation*

The *DEADTIME* score is 63 pages.

Each separate score is therefore also 63 pages.

Each score is adapted for the circumstances of a showing.

the work is somehow adapted for the showing, the score never changes

but on this note: what do you both mean when you say, "score the audience"?

*thinking about how the Reggio Emilia pedagogical was a progressive and dazzling, yet local response to Italian fascism that worked towards developing the **intellect** of children, by creating spaces in which the hundreds of languages of children (which largely belong to the world of motoric physicality and symbolic representation) could be seen, read, watched, interpreted, documented and steered by teachers, who could respond to them but not feed them a curricular rather they might find an emergent curricular by following the leads and the intellectual discoveries and curiosities of children.*

Anti-intellectualism is a creator of and product of fascism. does an audience need scoring? yes, because we all need scoring, steering. but no one needs the curriculum given to them in advance so that, everything is already known "in advance" (performative).

but on this note: what do you both mean when you say, "score the audience"? its a bit paradoxical, no? as something needs to be anticipated but any successful scoring would need to be open to whatever the reaction of the audience turns out to be aka a constantly changing thing, and contingent also?

YES!!!

except not at palace enterprise

Each page denotes a period of 42 seconds.

During a showing of any *DEADTIME* repertoire, a beep is heard, every 42 seconds.

The beep has a frequency of 600hz, and lasts for 2/10th of a second.

DEADTIME (“Maggie’s Solo”) is a digital film, made in 2021, in Charles Billot’s white cyc NYC studio.

This film was originally conceived as a score, a training video to instruct other dancers how to carry out “Maggie’s Solo”

DEADTIME (“Maggie’s Solo”) consists of moving image and sound.

The moving image component is a document, filmed on a steady-cam, of Maggie Segale, following a choreography, arranged using the *Deadtime* score.

The audio component comprises the audio that was picked up by contact microphones on Maggie Segale’s body, while dancing.

To exhibit the audio component of *DEADTIME* (“Maggie’s Solo”) public, two speakers are required.

The speaker model is Fohn Scale-2 from the *media* series.

The speaker model is Fohn Scale-2 has a dedicated amplifier.

The beep emits from one speaker

⁵² Bedtime beats

DEADTIME (“Maggie’s Solo”) with Cally Spooner and Will Holder

The exhibition at Kunstraum Leuphana University Lüneburg

opens on May 30, 6pm and closes on June 28, 6pm.

All writing is on view at <https://tinyurl.com/ycy3d9fd>

The audio component, emits from one speaker.

This speaker is placed at the height of Maggie Segale's torso, when she is standing.

The Fohn *Scale-2* from the *media* series has its own wall-mount/ stand

When mounted to the wall, the wall is understood as partly mediating, or re-mediating the work.

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⁵³ Stretch

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Both their political visions are rendered in bullet-point format. Sunak is “delivering ... against five priorities”. Starmer has ditched the language of pledges – understandably, as pledges have a vexatious tendency to sound like “promises” that people will then want to hold you to, and make a judgment on your character if you renege. Instead, he now has long-term objectives and goals that will be “measurable” so voters can check against performance.

There is a moment in the film *The Truman Show* when Truman, who has no idea that he has been the subject of an elaborate reality TV show since his childhood, grows frustrated with his wife, who regularly slips into chirpy praise of household items they are using. Unaware that she is advertising goods for the show’s sponsors to a hidden camera, he asks: “What the hell are you talking about? Who are you talking to?” This is how it feels to hear politicians talk about delivering, missions and securonomics. Who are they talking to?

In the answer to that question might lie an explanation for the creep of corpspeak. They are not talking to anyone in particular, but trying to address what they perceive as their weaknesses and vulnerabilities.

⁵⁴ Phone rings

⁵⁵ Prologue, hello, who is it

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May 2022. *““The use of time to organize human bodies towards maximum productivity”. I have absolutely no problem with this other than the fact that my 5th Lower vertebrae has compounded into my sacrum and I am absolutely compressed. Spine appears to have collapsed. A bit. vertebrates fell into each other, at the bottom of spine to; there is no a movement between the different parts. Instead there is a fusion of bones and muscle; rigid and locked. My pilates teacher said, “oh shit. You need to see an osteopath”. I looked in the mirror and watched myself roll down, but the lower half of the lumbar just sort of pivoted in half and the spine mobility was lost. Prognosis, like diagnosis, is possible because of a set of signs. The spine lost life because it lost articulation.”*

Since writing this I regained some articulation.

Spinal Articulation refers to exercises where spinal vertebrae sequentially articulate on one another from the coccyx through the bodies of the spine to the head and from the head back to the coccyx. The spine can articulate from extension through neutral into flexion and vice versa.

⁵⁶ Oracle

"Klein Technique™ is a corrective approach to movement and dance techniques. It works on the interface of body work and formal dance training, and aims at helping people physically re-educate themselves, teaching them to move from muscles of deep skeletal support. Over time this approach develops increased efficiency, power, range, and ease in movement, which becomes an integral part of each person's life. Klein Technique™ teaches people, in part, to mobilize and energize the foundation and semi-foundation joints of the body. This enables an individual to correct difficulties, which arise in these joints, and helps them guard against the resulting compensations in other body parts. In class much attention is focused on the coccyx and sacrum. The pelvic floor muscles are awakened, and one learns to initiate movement from below the center of weight, and the tail, the end of the long lever of spine. The pelvic floor muscles are awakened and gained control of. All sagittal movements such as walking, running, and leaping find their initiation in the coccyx (the foundation chakra) via the pelvic floor muscles, with the sacrum following in a figure of eight motion. In these movements, the weight is then transferred side-side from the sacrum through the pelvis out to the greater trochanters down the bones of the legs through the feet and into the floor. Once these connections are found, articulation and integration result in the proper sequencing and ease of movement. All this is eventually done, not by rote, but with conscious control and understanding. Each aspect is worked on in great detail, always working to separate and articulate each part so the body can eventually be integrated into a well functioning and organically connected whole. After some degree of stability and connection is achieved in the lower body, the upper body (the head, neck, and torso) becomes the focus. Here, we begin freeing the shoulder blades from the ribs in order to allow the shoulder girdle to sit softly on the torso, and increase movement and expression. The torso (the center of lightness) is the root of expression and communication. It reaches upward and outward and needs to be free to glide on the ribs. Finally, we work to integrate and connect the upper and lower halves through the diagonals and spirals of the body. We work to integrate the thrusts and counter thrusts in the body: the dynamics between mobility and stability, lightness and strength, soaring upward and being rooted to the earth. Our classes focus on: the spine, the sacro-iliac joints of the pelvis and the sacrum, the hip joints, the rib heads via the shoulder blade articulation, the head, the neck, and the feet. Working on these brings movement, breath, energy flow, and health to the body. The aim of these classes, however, is primarily efficiency and beauty in movement. We want to teach people to move properly in order to increase their longevity and possibilities as dancers, as movers, and as people. I believe that the body can dance and express without being in constant pain, and that the life of a dancer does not have to be short and end in injury. The main thrust of the work is to teach people to use their bodies fully and totally – to properly initiate movement, and then allow it to sequence unobstructed through the body. We very often help people work through injuries, which are preventing them from pursuing their careers. We concentrate on key connective, integrative, and supportive muscles such as the pelvic floor, the psoas, the hamstrings, the external rotators and the external and internal obliques. Breath is of prime importance, as is attention to space and the support of the spatial planes. All this comes back to the ultimate aim of increased connectedness, flow, and balance on the levels of both body structure and energy." Susan Klein

⁵⁷ A critic writes click bate

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From 'the pitch'

CALLY DELETED THE PITCH

this hasn't happened yet.

tired of looking into the future... but *needs must*.

⁵⁸ The oracle is exhausted

The cartography begins somewhere deep and unfathomable between the kidneys and the hips, in a large muscle attached to the bottom of the thoracic spine, just along the lumbar. The muscle runs through the pelvic bowl over the front of the hip joint, then attaches at the top of the femur. It connects my spine to my legs and the top part of my body to the bottom. You could say: this is the muscle that allows ears to meet hips, and jaws to meet livers. It is a mysterious agent that conducts complex exchanges between body parts by transporting internal intra-actions and communications through the core and lower part of the body. This muscle is called the Psoas. Growing out from the human midline, the Psoas is a messenger for the central nervous system and it is widely understood to be an emotional muscle. It is a mysterious agent, quite unfathomable. Most people don't know they have one.

To remain healthy, the Psoas needs space to move. Located in **the deep core** of a body, the Psoas is “a switchboard”. It transports and facilitates internal interactions between body parts by supporting the flow of nerve messages, blood, hormones, emotions, and energy. Such flow depends on the Psoas remaining lively and loose, that is to say, the Psoas must stay soft and **uncompounded, with space within it and around it**, so that it can move substances and qualities around the body. But locating the Psoas is not easy, it cannot be massaged, palpated or touched. Unlike surface muscles— a quad, a bicep—which pop out and publicize their presence, you cannot flex or release the Psoas. It is buried **deep inside**. To the naked eye, the Psoas is hidden, and so, to locate this muscle, **to bring it into this cartography**, we must observe *not* the muscle itself, but tangible and visible symptoms it causes elsewhere if the Psoas has become compounded; stiffness in hips; reduced circulation in legs; locking in the lower back; diminished feelings; unwillingness to move.

“How can one study the emotional development of society? Such a study must be closely related to the study of the individual; the two studies must take place simultaneously.”

⁵⁹ IMAGE credits

⁶⁰ Irrefutable evidence

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⁶¹ Dear... you are not exempt

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⁶² IMAGE - murderous fountain

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43'24"⁶³

SPINE ROLL

"performative patriotism"

44.14"

END OF PERFORMANCE

⁶³ disparities vaguely sync up

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