

**ELEMENTS
OF
PERFORMANCE ART**

**THE TING:
THEATRE OF
MISTAKES**

ELEMENTS OF PERFORMANCE ART

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ELEMENTS
OF
PERFORMANCE ART

by
Anthony Howell and Fiona Templeton

Derived from exercises contributed
to workshops by performers with
The Ting: Theatre of Mistakes 1974-76

The text, layout and illustrations for
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GREY SUIT EDITIONS

THE TING: THEATRE OF MISTAKES

Performers and Artists 1974 - 76

Nicholas Bechgaard - David Beglin - Joseph Beland - Richard Bernas - Robert Birch - Paul Bloom - Susan Bonvin - Paul Botham - Terry Brooker - Dierdre Busenberg - Paul Bush - Virgil Calaguian - Vanessa Carter - Vicki Chick - Jane Clark Lyn Conetta - David Coxhead - Roy Cramer - Charlotte Crozet - Madelaine David - Janet Davies – Di - Mike Duffy - Patrick Fetherstone - Anthony Fletcher - Bob France - Alan Fuchs - Cissy Gill - Anita Gosh - Penny Green - Mickey Greenall - Majorie Hamilton - Dorian Hawkey - Susan Hiller - Jill Hinds - Anthony Howell - Deborah Howell - Bob Janz - Rebecca John - Glenys Johnson - Malcolm Lazarus - Signe Lie – Tom Lowenstein - Marita Ludlam - Janet Maloney - Chris de Marigny – Mayla - Julian Maynard Smith - John Mitchell - Lindsay Moran - Pat Murphy - Debbie Nelson Annabel Nicholson - Mike Nyman - Neil Ormond - Deborah Osborne - Jane Osborne - Helen Osborne - Mike Owen - Jo Parham - Miranda Payne - Ruby Payne - Sharon Payne - Tracey Payne - Axel Pedersen - Oliver Pickles - Susan Quigley - Carlyle Reedy - Sandra Rogers - Brigitta Roth - Barbara Schwartz - Frances Schwartz - Gann Sharkey - John Sharkey - Kate Sharkey - David Spathaky - Stephen Strawley - Sylvia Stevens - Peter Stickland - Robert Stuckey - Wendy Sullivan - Fiona Templeton - Howard Tong - Amikam Toren - Christina Toren - Steven Trower - Anita Urquhart - Amanda Welch - John Welch - Caroline Wilkinson - Heathcote Williams - Sylvia Yeoman and others.

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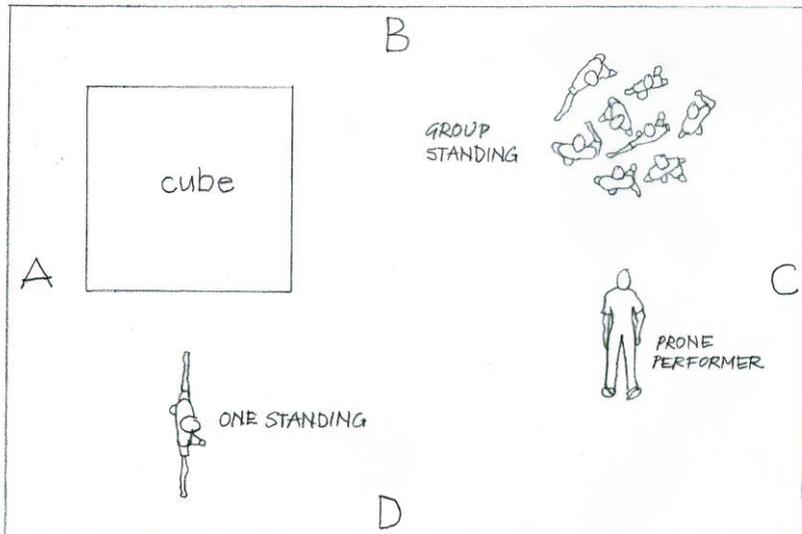
Notes towards an introduction

1. A solid state drama

Situations exist in the round.

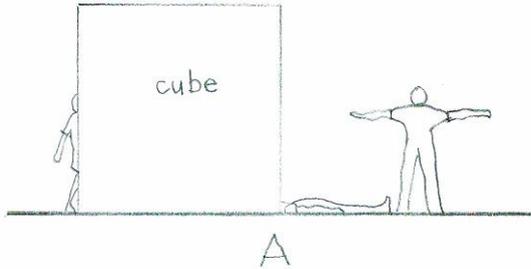
Any performance conceived for the proscenium arch presents a situation as a single surface.

Here is a plan view of people engaged in an activity.



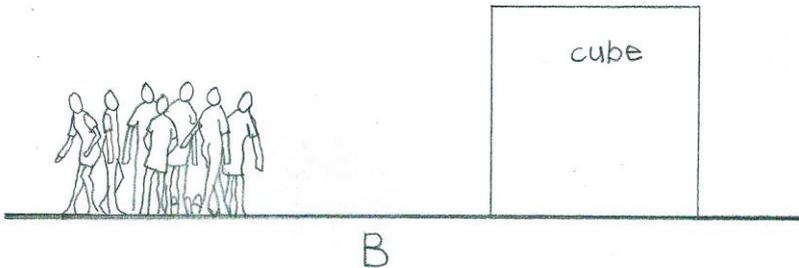
All the action can be seen and the prone performer is the most visible

Here is a view of the activity from the centre of side A



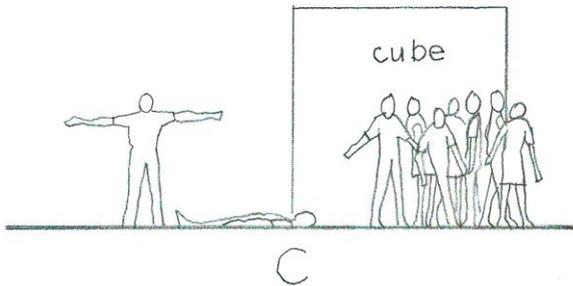
Very little of the action can be seen and the solitary performer is the most visible.

Here is a view of the activity from the centre of side B



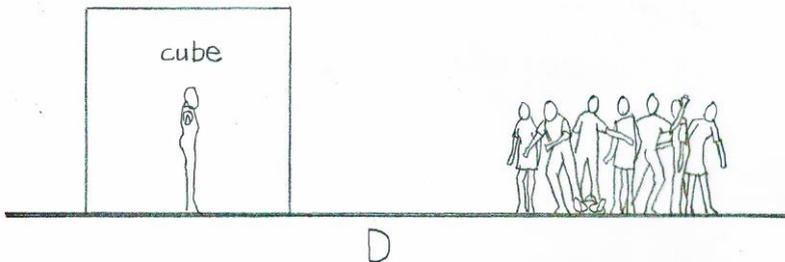
Now only the group of performers are visible.

Here is a view of the performance from the centre of side C



From this position all the action can be seen.

Here's a view of the performance from the centre of side D



All action is visible, but the prone performer is mostly hidden.

None of the views of this performance are in any way similar to the other views.

The view we have depends upon our vantage point.

If the performance space occupied a square mile, hearing would be affected as drastically as vision.

“Theatre in the round” has come to be the term by which we refer to any performance viewed from more than one side.

Several devices suggesting theatre in the round have traditionally been used as ways of presenting a mass of people with a single view of the performance. Other performances have been created so that they may be viewed from every possible point around their perimeter.

If we consider “theatre in the round” in the latter sense-even doing without raised seating, so that it becomes difficult to see every action from any one place-we may imagine the performance space simply as a circle, or a square, or any other shape the performers choose for the manifestation of their activities.

Thus “theatre in the round” (or in the square) becomes the concept for a situation to be looked at from many points. Any performance conceived for the proscenium arch is wasted when performed under the terms of this concept of performance in the round (or in the square)-whether it be a dance or a drama or a combination of both.

(Of course it may be possible to organise an “in the round” production of a performance written for the proscenium arch so that no aspect of the main action is lost wherever any member of the audience may be sitting - but then the concept of theatre in the round /or in the square/ has been wasted on the performance.)

A new sort of performance must be considered for theatre in the round: a performance where the point of view of the spectator is an integral part of the drama, an integral part of the dance.

(As if cubism were turned inside out.)

Thus “main characters obscured by a crowd” might be a moment in the drama seen from one point of view at the same time as “main characters with a crowd in the background” might be that moment in the drama seen from the opposite point of view.

One might visit the performance again, simply in order to change seats.

There need not be any seats.

Some spectators might spend the whole of the performance walking around the performance space, catching aspects of as many different dramas as there were points of view.

Now a dance has developed: the seated spectators and the travelling spectators. (Many performances are dances between seated people on one side of the proscenium arch and active people on the other side.)

Many thinkers have considered these ideas. One aspect of performance art is that it tries to work with these ideas.

2. Periods and situations

“Performance art is an extension of all the specific properties of each particular art into the general arena of action in time and space. Performance is the term covering a multitude of activities ranging from sport to dance and does not exclude the exploration of concepts and strategies. The art of performance may be a manifestation of any of these activities, or any combination of them.

Performance is the action of art.”

Statement: November 1975

A place may be built to contain performances of a specific nature.

A time can be set to present performances of a specific nature.

A performance may be built to assert a place of a specific nature.

A performance can be set to discover a time of a specific nature.

We seem to inhabit a world where the measurement of space is largely referential (110 miles from London to Birmingham), where the measurement of time is largely a matter of broadcast synchronisation (the “speaking clock” synchronised to Greenwich Mean Time).

But other measurements of time and distance come about in everyday matters: the kettle boiling in the time it takes to do the washing up, the distance one can carry a suitcase before needing to put it down to rest one's arm.

Space may be expressed in time: time may be expressed by performers.

Complex structures, types of physical clock, depending upon the actions of people and the spatial and temporal relationships existing between them, or between them and various phenomena, or simply between phenomena-these may be created by a performance. The Megalithic stone circles suggest that such performances were one of our earliest ways of coming to terms with time and space.

A performance may last the time it takes for one performer to move along a set route: each turn that performer makes may constitute the end of one act and the beginning of another.

Working without a watch and without a tape-measure, the performance artist may come to rely on a sense of “performance time”-where yards are expressed by strides and feet by paces, where minutes are expressed by holding one's breath and seconds are expressed by counts, where time and space are expressed by any means which may be devised.

If the sides of a square are thirty paces long it will take a performer moving at thirty counts per pace about an hour to walk all the way around that square-one count being approximated with one second.

Variations of time, speed and distance can be explored within a metronomic framework set up by a single performer, or set up by performers working in relays. Speeds may be contrasted with other speeds, spaces with other spaces. This is a different art to that which strings together a series of dances, each with its own tempo, in a performance between set hours on a particular stage.

A performance of a new ballet may take place on the stage of the Royal Opera House between chosen hours. A company of artists may perform below an oak tree, in the shade cast by that oak tree, for as long as it takes for one of them to climb up to the top of that oak tree.

A space and a time may define a performance: a performance may explore space and time.

Performance art may make enquiries about the nature of space and the nature of time.

3. Being, not acting

“Instead of acting, the performers use exercises to create the possibility of extending their own behaviour into the arena of the action presented to the public - thus the only drama the performers are involved in is that of their real lives at the time of the performance. The “drama” visible depends largely on the audience reading their own interpretation into every situation made manifest at the same time as they watch the performance as if it were a game watched/or the first time - having both to elucidate the rules and judge how the game may be progressing.”

Statement October 1975

An actor can perform “an aged performer”, just as an actor can be wearing a pillow.

A performer can be an aged performer, just as a performer can be about to have a baby.

An actor attempts to assume an identity: the character unfolding in a narrative of effects whose causes are usually presented intact.

What is an identity? Is an identity that by which anything is identified?

If you were taller than me I might identify you as being taller. To someone taller than yourself you might be identified as being smaller.

Has one an identity? Has one a series of identities? We continue through a series of actions.

One can decide to assume an identity beforehand and yet not have that identity whilst performing. Even if one can believe in “an identity”, could one ever assume it?

One can attempt to “paint a character”, but can one believe in character? A playwright seems to create many characters, what is the “character” of the playwright?

Possibly I think of myself as “I”. Possibly you think of yourself as “I”. We are each of us referred to by each of the personal pronouns when considered from other points of view. Imagine how these shifts seem to the author when he reads over this paragraph.

In performance art, the “identity” of the performer, just as much as the nature of the drama or the situation, depends upon one's point of view - how he or she behaves, considered from what one may have perceived of their behaviour. And this is how any member of the audience perceives the performer. And this is how any performer perceives another performer.

One may perceive a preparatory move and not perceive its outcome. One may see effect without cause. I am not saying that cause is not there: I am suggesting that one may not perceive the cause. A great deal of intense drama, and some of the earliest, has its roots not in the effect of causes but in the dilemma of mistakes. Even a world with the firmest understanding of cause and effect has difficulty in coming to terms with its daily quota of accidents.

There can be the enactment of “a drama of mistaken identity”. There can be a performance where some members of the audience “identify” with the performer who makes a mistake.

Mistakes are fate. Drama has more to do with mistakes than with the enactment of cause and effect.

A large number of plays depend upon the effective enactment of mistakes and coincidences - the coincidences being happy accidents. Performance artists may attempt to cause a great number of mistakes and coincidences to occur.

One performer can perform an action and may remember certain facets of that action. He or she can attempt to repeat or reverse those facets of the action that are remembered. Another performer can attempt to reflect that attempt at reversal or reflection.

Acting may suggest meaning. An action may seem to have had meaning later.

The action happens. A narrative is supposed.

One can be acting as if an accident one is supposed not to know about were about to happen, or one can be performing when an accident happens.

Facets of a character can be assumed and presented in a narrative. Facets of a performance can be the reversal or repetition or reflection of another's actions.

Action versus “acting as if.”

One can enact sabotage. One can sabotage another's actions.

The supposed reflection of an assumed character or drama - or the attempted reflection of another performer or performance.

Let one performer attempt to repeat the behaviour of another performer-being, and attempting “to be each other”, rather than acting and pretending to enact a character. The first concern precedes the second, since any other person could easily be his or her sort of a king of queen.

Much of the drama written for the proscenium arch depends for its effect on “the suspension of disbelief”. Where disbelief prevails there is no suspense. Innate suspense happens when a blindfold performer walks towards a row of banana skins - no suspension of disbelief is necessary.

Performance art explores these possibilities: action as acting, acting as acting, acting as action, action as action.

4. Performance as art

Consider your speed... *“Think before any new movement. Think of yourself, where you are, what you are about to do. Think of the other performers, where they are, what they may be about to do. If in doubt stand still. In an open situation like this, with no 'plot' for anyone to hang on to, every action you make may be read as significant: fidgeting, straightening your vest, looking around etc. Whatever you do, do it with consistency.*

Negative energy is as useful as positive energy. The grand gesture you make depends for its effect on the restraint of the other performers and vice versa - even if you can't see them and they can't see you. Remaining motionless for an extremely long time may allow another performer to read your position and use it in their own performance. Listen and look as much as you do anything.

There's nothing wrong with moving fast. But first ensure your speed of movement will not lose momentum (unless loss of momentum is specifically intended) Short bursts of swiftness, with stretches of stillness to recuperate in, are much more useful than vague gesticulating that tails off into nothing but an amble. Ensure that your swiftness does not create a formless noise factor or too loud an interruption, this may threaten the chances of others hearing the triggers. The best way of moving fast is perhaps to move swiftly with your body but to keep your feet firmly rooted to the ground. If you move fast at random other performers may not be able to read your

path and collisions may occur. Remember that some performers may be moving backwards (of course, collisions may be specifically intended)

Slowness can be very slow. There's nothing but beauty to be gained from a performer taking an hour over a progression, or remaining motionless for two hours.

The triggers are there to create fundamental agreements between performers. So that each may to some extent calculate what another may do. Decide on your itinerary, your exercises and your reactions before moving into the performance space. Events may well change your plans, but at least you have a blueprint from which to create modifications. If you are uncertain and moving, the uncertainty will show. When standing still or lying down many doubts may be resolved without uncertainty damaging the performance.”

Introduction to the performance at
The Cambridge Poetry Festival, April 1975.

There has always been high art and low art - high art attempts to be conscious of itself and its value, low art is unconscious.

No sense of judgement is implied here by the terms “high” and “low”. One would not say that trees were better than grass, or grass better than trees. There is low art and there is high art. Each feeds off the other.

There are high artists who engage in low art. There are low artists who attempt high art. There are high artists who attempt low art. There are low artists who engage in high art.

Here is a sketch of the recent history of high art.

A common misconception of history is that there were churches and services and that high art was the servant of these places and activities, that high art was concerned with the trappings and the symbolic representation of the belief, manifested in pictures and in effigies.

High art was not just these. High art was the whole of it.

Art was these places and these activities. Art was the church: the book, the service, the building, the belief, the effigies, the symbols.

High art was the servant of all, it was not concerned simply with certain particular aspects, it was the servant of the church in all aspects.

The religious exercises (kneeling, lying, standing up and sitting down, touching the ground with one's head, singing, walking in procession) these were art. They may have helped (or even been) the birth of each faith - before the faith had books, paintings, effigies, it is likely to have had exercises.

When the beliefs lost their meaning, when the exercises lost their strength, when the symbols emptied, high art began to emancipate itself from the church.

(Being the church, this was very difficult.)

Certain aspects of art succeeded in emancipating themselves: the background, the decor, the pictures and the effigies, the music and the liturgy.

Pictures became painting, painters pushed painting into the foreground. Effigies became sculpture. Hymns and chorales became symphonies and songs. Liturgy became literature.

But the exercises ceased to exist.

Only preparatory drills for war, physical health and sport continue to gain the approval of serious application. Drills inspired by competition.

Nothing wins in art. Winning implies being better or faster than one's near or not so near equivalent. Art is simply there, without equivalent, and may simply be the action and its exercise.

When the church was dismantled, what remained of the art of action turned into ballet and theatre - a sort of moving picture, framed by the proscenium arch. The proscenium arch was such a grand prominent frame that it ensured that the art of action would remain in the background for a long time.

Perhaps all the high arts have changed so radically they none of them continue to exist as what they have been. The church was a whole - high art is now a series of isolated aspects, each changing and growing in different ways.

One of the ways the art of painting has been growing is beyond painting. The art of sculpture has been growing beyond sculpture, and literature and music have also been growing beyond themselves. In growing away from each of the other arts, each art has been growing beyond itself.

Just as mathematics has been growing beyond itself into meta - mathematics.

All this growing away from each other and growing beyond themselves has been most invigorating for the arts: they have become higher, even more conscious of themselves and their values. Each has come across new definitions of itself and has changed by learning how to change. Being able to change is gradually becoming accepted as a sort of constant - suggesting the emergence of a people more able to adapt to circumstances. Only the art of what people do, the art of action, has been left out.

The art of action may only be supposed through the arts of making such manifestations as objects, music and literature. How difficult it proves to suppose the action from the trappings - especially now that the art of making objects has grown beyond objects, and the art of making music has grown beyond music, and the art of making sentences has grown beyond sentences.

Most have abandoned their more gross manifestation for a possibly more useful task: the art of making objects has interested itself in the art of stimulating the making of anything, the art of making music has interested itself in the art of stimulating the making of anything, the art of making sentences has interested itself in the art of stimulating the making of anything.

What use is an object if all the making of it must change before the object is completed, and all the use for it be changing? What use is music; what use is a sentence?

Everywhere in art we are entertained by exciting possibilities of making.

Only there is no art of action.

This is one of the concerns of performance art - the reinvention of the art of action which is the art of the exercise.

The exercise is not a drill done for some more obvious purpose. The exercise is done for itself. Doing something for itself is a very deep purpose.

The exercise is action. And without action nothing made can be begun.

5. The amplification of the present

“In a theatre we might conventionally expect to find an active body that ignores a passive body that pays attention to the active body. If we reverse these roles we have an active body that pays attention to a passive body that ignores the active body.

It is as if the point of focus retained and displayed any reaction to its display.

Where the artist plays a refractive role in the expression of any reality, no matter how that reality may be of his creation, the art of the model barely carries the stain of process, as both product and protagonist create each other.

Performance art may be a reinstatement of the model.”

The Art of the Axiom as the Art of the Muse.

Fiona Templeton: March 1976

A coat is not a body. One cannot drink a cup. A body can fill a coat. Liquid can be drunk from a cup.

It is unusual to dislike art. It is usual to consider certain manifestations not to be art. When people say they dislike art they usually mean that they consider some manifestation calling itself art not to be art.

There is an emptiness special to coats. There is an emptiness special to cups. When a lot of people say they dislike contemporary art and mean that they consider the

manifestation calling itself contemporary art not to be art they may be saying so because contemporary arts seems empty to them.

The emptiness of cups and coats and contemporary art: each to be filled - by a body, by a drink, by an image, by an insight, by an action.

One might complain about this emptiness if one had nobody, if one had nothing to drink, had no images, no insights, no activity.

Empty people invest contemporary art with the sense of their own emptiness – it is there because that emptiness is the “matter” they bring to fill it with – that becomes its content.

A reversal has taken place. Once art was a plentiful supply of images, insights and actions - there to be poured into people. Art was the body and the person was the coat. Now it is art that demands to be filled. Isn't it better that the person is now the body?

Perhaps more than any other art, performance art runs the risk of supplying the body and expecting people to be the coats.

But performance artists hope to be able to supply the performer with a coat to be filled by the body of his or her actions.

(Such performers may then build a performance to be invested with the images, insights and possibly the actions of those who watch the performance.)

This emptiness that expects to be filled by the subjective content invested in it may well be what the great prognostic systems and

places were intended for-that amplification of the present which has always been confused with (and dismissed as) a projection into the future.

(Of course one may come to some decision about the future when one's presence is amplified by art which is no more than a structure for stimulating that amplification within oneself. This is not to say that such a process is a projection into the future.)

Many of us thirst for such amplification of our presence-in order to come to a decision, in order to carry on being, or simply for its own sake.

But almost everywhere this natural thirst - confused with some adherence to spurious prophetic claims - is dismissed as spurious in itself. The thirst is not spurious, only there are sources that make spurious claims.

Contemporary performance art makes many claims, some of which are bound to be spurious. At best, contemporary performance art attempts structures for the amplification of the present.

6. Rehearsal towards an idea

“The Status Quo: Instead of rushing through the performance, extricating oneself from one dilemma after another, consider that one's first individual dilemma equals the collective status quo. Remain... inside that dilemma, do not attempt to extricate oneself by random improvisation (listen to the words for a while, and try, without moving, to get a general sense of the performance). Only move if the situation changes. Every individual attempt to extricate oneself from one's dilemma alters the collective status quo.”

From Modifications to the Performance at
the Cambridge Poetry Festival, April 1975.

A solid state drama, enquiries about the nature of space and the nature of time, being, not acting, the reinvention of the art of the exercise which is action, attempted structures for the amplification of the present.

These are broad phrases, but is there an idea?

One may perform a series of actions, each invested with the particular nature of one's own behaviour and way of thinking. The quality of these actions then depends on the particular quality of one's own behaviour and way of thinking.

One may formulate an idea precisely, and then adopt a series of actions that adhere strictly to the precise dictates of that idea.

The quality of those actions then depends on the particular quality of that idea.

One may imagine the possibility of an idea without being able to formulate that idea (if it exists) in any precise terms. Then one may perform this action and that action, sometimes adopting a series of actions, sometimes not, changing the actions as the idea grows, changing the idea as the action grow. Sometimes the idea achieves some precise formulation-if there is an end to this process. Sometimes there is no end to this process, no end to the growth of an idea.

One may carry out actions or perform a series of actions and thus create a context for the growth of an idea. But one may or may not be aware of having created that context, one may or may not be aware of the growth of that idea.

Performance art is concerned with rehearsal towards the formulation of an idea which may or may not exist although the possibility of its existence might be imagined even when that possibility has not been imagined.

The solitary performer in the initial diagram will be seeing the situation only from his or her point of view, a point of view which may be as limited as any point of view that is facilitated by sitting on side A, B, C or D. It is as limited as any of the other performers' points of view.

When two or three people sit together in silence that silence becomes apparent to each of them without any of them having articulated it. The silence exists without anybody having

brought it into being. To sit on one's own in silence is another sort of silence.

And this idea which may or may not exist. Perhaps this idea will become apparent as a manifestation. Perhaps that manifestation will be a performance.

Perhaps there are many ideas, and perhaps there are to be many ideas, each related to another-but no idea that encompasses all other ideas.

There is much rehearsal, and there are many performances.

Anthony Howell: March 1976

Using the Book

This book may be used to make performances.

Immediately after this section there is a page of contents (modified to include only the chapters containing exercises or ideas specifically concerned with the practicalities of performance).

On that page will be found six varieties of performance exercise or idea:

CONDITIONS
6 + exercises



BODY
12 exercises



AURAL
6 exercises



TIME/SPACE
6 exercises



EQUIPMENT
6 exercises



MANIFESTATION
6 exercises



The exercises may be considered in the same way as one considers the dishes named on a menu in a Chinese restaurant.

Any selection of dishes adds up to a meal: any selection of exercises and ideas adds up to a performance.

The exercises are there to be attempted as much as to be read. The ideas are there to be applied. Chance may be a good initial method by which to choose the exercise or exercises to perform and the ideas to work towards (dice throw being the suggested method of chance selection).

Say there are six performers - number the headings of the chapters (CONDITIONS, BODY, AURAL, TIME/ SPACE, EQUIPMENT, MANIFESTATION) one to six. Throw the dice alternately until six chapter choices have been made. It is not essential that each chapter is represented in the outcome.

Now each performer throws again, to pick one exercise or idea from the chapter he or she chose - more than one performer may have chosen the same chapter, this does not matter.

Make a performance out of the six particulars chosen.

If there are more than six performers, then by some method of chance selection choose six to initiate the performance: if there are less than six performers, either choose fewer exercises or double up on the dice throws.

If the equipment necessary for any exercise is unavailable, jettison that exercise and choose another. In like manner, jettison any exercise whose instructions the performers unanimously consider impossible to perform for any reason.

Any other method of choosing exercises (e.g. keeping a balanced representation from each chapter or weighing the balance in favour of a particular chapter) may be employed instead of the method suggested.

It is as viable to make a performance using as few exercises as possible as to make a performance using as many as possible.

The performer who chose the instructions under any one heading may decide between any alternatives presented by those instructions or may leave that decision to chance.

While choice by chance should only be employed by unanimous agreement, it is suggested that choice by chance be employed for all group decisions upon which there is not unanimous agreement.

Decide on the duration of the performance before starting.

CONDITIONS



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CONDITIONS



1. EXERCISES

EXERCISE EXERCISE

Invent an instruction:

- a. to be carried out by one performer
- b. to be carried out by a specified number of performers
- c. to be carried out by any number of performers

The instruction may concern:

- a. the conditions of the performance
- b. the body of the performer(s)
- c. the aural (verbal, musical) aspects of the performance
- d. the time and/or the space in which the performance occurs or any aspect of speed and/or distance
- e. the equipment performers might employ.

The instruction may be a simple action or a complex action broken down into its simplest stages. The instruction may be less than an instruction: the contribution of a piece of equipment, of a floor pattern, of a word to be recited.

The exercise proposed by your instruction(s) may have time values specified when concerned with body values, conditional values when concerned with equipment, aural values when concerned with spatial values or any other combination of values.

Time may be expressed a) adverbially (do this quickly or slowly) b) in terms of the clock (do this for x minutes) c) in

terms of action (do this for as long as it might take to do that).

Space may also be expressed in various ways.

Exercises may be designed to accommodate the number of people, the abilities of the people, the time, the space and the equipment available on the day of the workshop or performance.

Exercises may be

- a - self-contained
- b - adaptable
- c - evolving out of another exercise.

Exercises may require they occur in isolation: exercises may require the simultaneous performance of another exercise.

Exercises may be headed with a memorable title and/or with a reference number, they may be typed or written clearly and presented in duplicate - one copy for a file.

Exercises may be created for particular circumstances that are not require to be filed. Exercises may be delivered aurally, and they may be forgotten as soon as performed or sooner.

EXERCISE PERFORMANCE

1. An exercise can be performed by a single performer, by two performers, by a chosen number of performers or by all performers.
2. An exercise can be performed for the duration of the performance or for a certain amount of time during the performance. It can occur once or a number of times.
3. An exercise can be performed anywhere in the performance space or in a certain part of the performance space.

4. One performer may be engaged in performing several exercises simultaneously: several performers may be engaged in performing a single exercise at the same time. One performer may execute several exercises one after another: several performers may execute a variety of exercises at the same time.

5. Certain exercises may be found to be particularly suited to performance in conjunction with other exercises: certain exercises may be found to be particularly suited to performance in conjunction with no other exercise-in general, AURAL exercises are best performed while the performer remains motionless (unless that particular exercise demands motion), BODY exercises are best performed while the performer remains silent (unless that particular exercise demands sound), certain of the EQUIPMENT exercises are designed for the use of a sculptor moving and/or manipulating objects in an ordinary way and under no physical or aural constraint, many of the TIME/SPACE exercises are specifically designed to be performed in conjunction with other exercises, and the MANIFESTATION exercises refer to an over-all consideration of the performance within which many exercises may be employed.

6. All or any aspects of the manner in which an exercise is to be performed (any of the above considerations or any other considerations may be decided by chance before the performance, as may the decision to include or exclude any particular exercise from a performance.

7. Exercises may be invented, altered, practised, elaborated upon, simplified or abandoned. The instructions governing any

exercise may be adhered to or broken. Exercises may be exchanged during the performance or certain aspects of particular exercises may be exchanged during the performance. Exercises may be reversed, repeated or reflected by performers.

8. Progression to a point where an exercise is to begin is in itself an exercise in progressing to the point where that exercise is to begin. Action subsequent to the conclusion of any exercise is in itself an exercise inaction subsequent to that exercise.

9. An exercise is not performed in preparation for anything other than the finest execution of itself, and is not chosen to be performed in preparation for anything other than the finest organisation of its inclusion within that performance.

10. The content of a performance is the conjunction of the exercises included in that performance with the performers engaged in the performance of those exercises.

11. The meaning of an exercise rests in its execution. The reason for performing an exercise is simply in case there is a reason.

EXERCISE ALTERATION EXERCISE

Alter one or more aspects of any of the instructions for any exercise. e.g.

An accumulative aspect might become a diminishing aspect and vice versa.

Time and/or number limits might be decreased or increased. Specified physical actions might be substituted for other actions.

Triggers might be altered or create a contrary effect (a freeze

might become a jump).

The over-all condition might be changed-height might be limited, or space or number of performers.

Dual reactions might be created within the same exercise, either for one or for more than one performer.

The sequence of a set of actions might be reversed or altered. Direction or method of orientation or change of direction might be altered (an exercise that requires right angle turns could change into an exercise that required 45 degree turns, an exercise performed in a circle might be performed a long a straight line).

A group exercise might become an exercise for a single performer and vice versa.

Whenever possible the medium might be changed – a verbal exercise being adapted into a physical exercise and so on.

2. How Long, how to Start, how to End, how to Be



Decide prior to any performance:

1. How long the performance is to last

The duration of any performance may depend upon

- a. An intuitive assessment of a previously agreed length of time by one or all of the performers.
- b. A pre-ordained count, or counted series of regular actions, by one, some or all performers - e.g. a walk of so many strides taking so many counts for each stride.
- c. The achievement of an "endgame" intrinsic to the particular piece that is being performed.
- d. Conditions extrinsic to the performance (management, transport considerations etc.).

2. When, how (and where) to begin

e.g. So many counts after a chosen sound/action either by one, some or all performers, or possibly by one, some or all members of an audience,

employing a particular method or particular methods of entry from a chosen point or from chosen points on the edge of the performance space.

3. When, how (and where) to end

e.g. So many counts after a chosen sound/action either by one, some or all performers or possibly by one, some or all members of an audience,

employing a particular method or particular methods of exit at a chosen point, or at chosen points on the edge of the performance space.

4. Whether the performance will be

a. A Field:

e.g. a single continuum of performance exercises with each member of the group performing for the same length of time according to the same instructions over the entire performance space.

b. A Series of Episodes:

e.g. an episodic arrangement of performance exercises with members of the group performing for different lengths of time according to different instructions at certain times or at certain places within the performance space.

c. An Episodic Field:

e.g. any combination of any of the above two conditions.

3. Ironic Narrative



During any piece where actions and words have been occasioned by the employment of exercises and depend upon formal triggers:

Rather than imposing a pre-conceived "sense" upon the form, try to discover the "sense" emerging through the form.

How far may actions and words seem narrative-products of causes, a string of causes and effects - when actually the only actions and words available are those which are permitted within the strictures of the form?

If such a narrative seems to be emerging, permit it to develop while maintaining all performance strictures

4. On and Off Areas



Having chosen a place to perform, decide which areas in the locality are "ON" and which are "OFF".

OFF: Areas "offstage", the surroundings of the performance space, for planning, preparation, relaxation, audience etc.

ON: Areas "onstage", the performance space itself, where the performance is going to take place and where the performance continues even when there is no one present. Everything that happens within the "ON" area is part of the performance.

Any performance exercise that is to be focused on may be put up on a noticeboard in the "OFF" area.

It may aid the performance if the borders of the "ON" area (the performance space) are delineated in some way-with masking tape, chalk, rope etc.

In certain instances, no designation of "ON" and "OFF" areas may be possible or wished for-certain performances which involve the public or the totality of the space, certain performances in places used by the public-in such cases it is best to consider the entire area as "ON".

The simplest shapes of geometry may be the most sensible shapes for the performance space, particularly at an early stage in performance - squares, circles, rectangles, triangles, lines etc. These shapes may bear some relation to the over-all shape of the area and/or some relation to the number of performers.

5. Referee/ Audience



Decide on the ratio of audience to performers at any workshop or performance, or for any exercise or piece.

Examples:

A solo performer: a large audience.

An equal number of audience to the number of performers.

A large number of performers: an audience of one.

Or any other ratio or division.

Further examples:

An audience of women: a performance by men.

A performance by women: an audience of men.

All members of the audience above a certain height: all

performers below a certain height.

All performers above a certain height: all members of the audience below a certain height.

Other divisions might be arbitrary but useful due to some limitation

e.g. on space: for example, division by colour of hair, by ability, by seniority, by weight, by time of arrival/departure, by chance, by position in the room (this half performs, the other half watches), by digestive necessities, by race, rank or creed.

Another possibility: a large number of performers: an audience of none, and vice versa.

Decide, when possible, whether those not performing are referees or audience. This decision may be made by chance.

If referee(s), chance might be employed to decide how much of a say the referee has in the manner of the performance (whether he or she may stop the performance, may ask the performers to freeze while some point is elucidated, or whether he or she may make comments only at the end of the performance).

6. Trigger Possibilities



Before performing any exercise, decide:

1. When to start performing that exercise and/or when to start performing that exercise again.
2. When to stop performing that exercise and/or when to stop performing that exercise again.
3. When to modify that exercise and/or when to modify that exercise again.
4. When to stop modifying that exercise and when to stop modifying that exercise again.

Any of these decisions may be required in a performance, and any of these decisions may be made in accordance with chosen triggers. The exercises are designed either with intrinsic triggers, or their instructions state that they are to be performed at and/or until any chosen trigger, or a trigger may be employed if necessary.

Trigger Examples:

Either perform, modify or stop performing exercise x

for the duration of the performance.

for as long as it may take you to count to a chosen number.

for as long as it has taken or will take to perform exercise y.

for as long as you can see performer A.

for the duration of exercise z etc.

at a touch.

at the sight of Performer A in contact with Performer B.

at a sound or at a silence.

at the sight of a particular movement. at a particular word.
at a change of light etc.
until the exercise you are performing exhausts you.
until you make a mistake (2, 3, 4 mistakes etc.).
until all other performers are prone.
until reaching the edge, centre or chosen area of the space.
until reaching the end of any particular series of actions or
counts demanded by the exercise.
until all other performers are performing the same exercise.
when all other performers start performing exercise y.
when performer A enters/leaves the performance space.
when any two performers speak simultaneously.
when you can see no other performer.
when chosen members of the audience stand up/sit
down/cough etc.
when travelling in a straight line etc.

Any trigger can apply to one, some or all performers or to any exercise. Practically any aspect of a performance can be employed as the trigger for another aspect of the performance.

Decisions as to which trigger to employ for what aspect of which exercise may be made by chance. Triggers may be the common knowledge of the group during a performance. Secret triggers may be employed during a performance.

BODY



1. Angles/ Curves

1. Take up any position that employs one angle (and its complement). One at a time, add angles equal to the original angle.

Or

2. Take up any position that employs one curve (and its complement).

One at a time, add curves equal to the original curve.

(Equal angles or curves may be two dimensional - parallel or symmetrical limbs viewed from one sightline - or three dimensional - in any direction from any sightline.)

3. Choose triggers:

- a. for when to perform this exercise and/or
- b. for when to add each new angle or curve and for when to subtract each new angle or curve added.

4. Freeze if you come into contact with any performer engaged in the same exercise. Choose a trigger for moving again, and, on that trigger, one angle or curve at a time, substitute each of your angles or curves either for that performer's angles or curves (if you can see what they are) or for the angles or curves of any other performer engaged in the exercise.

5. Alternatively, two performers may perform this exercise by taking up a single shared angle (and its complement) or by taking up a single shared curve (and its complement).

2. Contact Exchange



When two performers touch they freeze for a moment, then turning very slowly each touches on their own body the part that was touched on the other performer, and touches on the other performer the part that was touched on their own body.

This will normally necessitate breaking the original point of contact. Remain in this position until a further trigger.

3. Duplication/Opposition



1. Duplication –

for two or more performers, facing down the same line.

Duplicate exactly the position and actions of the performer in your sight line. The performer who leads with a movement is always the performer who cannot see the other or others. When part of the leader's body is obscured those following hold that part of the leader's body in the same position until the leader's becomes visible again.

When the movement causes the leader to disappear from the sightlines, the performer who can now see no other performer takes the lead. The slower or the more consistent the movement of the leader, the easier it is for those following to achieve an apparent simultaneity.

2. Opposition –

for two performers, facing each other.

One performer executes a movement, then the other executes an opposite movement in response, and then initiates a movement to which the first performer in turn responds. Thus initiation alternates with each pair of movements. ab.ba.ab.ba. etc.

A response can oppose either the final position of the other performer, or the movement by which it was achieved. It can be opposite in the part of the body it uses, in the direction it uses, in the speed with which it is performed, in the number of times it is performed, in the space it covers, in its dynamics (e.g. balance v. imbalance), in its reference, in whether or not it has a reference, or in any way the second performer chooses, so long as it is readable by the other performer who will have to distinguish between the opposing movement and the one he or she is to oppose. The performer who is initiating should end a movement in a position from which he or she can see the next initiating action of the other performer.

4. Dynamic Tension



Clap your hands and throw your arms and body into any position. Now attempt to move or strike a pose while pitting one set of muscles against another (e.g. biceps versus triceps).

At the very height of your effort pass from a physical to a mental strain by attempting to relax the muscles as gradually as possible.

When a state of utter relaxation has been reached suddenly clap your hands again and throw your arms and body into a new position.

Again pit a set of muscles against another.

Perform "Dynamic Tension" alternately to yourself ("inwardly") and towards another ("outwardly"). On the outward exercise, attempt to catch another person's eyes, letting the glare of the physical effort become a substitute for emotional expression.

This exercise may be performed against the wall.

5. Falling Down and Getting Up



1. Falling Down

Choose one trigger at which to fall down. For example:

- a. Fall down if touched in any manner-try to have fallen down before the performer touching you moves again.
- b. Fall down at the sound of a scream or at the sound of any loud or abrupt noise-try to have fallen down before the noise ends.
- c. Fall down at the sight of any abrupt movement-try to have fallen down before the abrupt movement ends.

2. Getting Up

Choose one trigger at which to get up. Remain prone and motionless until that trigger occurs.

Choose one consistent method of getting up. For example:

- a. *Parallel movement*: get up, keeping one side of the body parallel with each other, only employing parallel movement to enable you to rise (e.g. both knees move parallel, both arms, both shoulders etc.).
- b. *Speed Times*: get up by moving so slowly no one can see you moving or get up extremely fast and then freeze for as long as it would have taken you to have got up so slowly no one could have seen you moving.
- c. *As an Object*: get up by being lifted up and placed on your feet by any other performer or performers. Before being placed on your feet you might be carried or dragged to some other area of the performance space if the performance were to demand such displacement.

6. Freeze



Any number of performers

To freeze is to remain as immobile as possible.

Slight adjustments - such as neck, eyes, mouth and finger movements - become conspicuous actions during a sustained freeze, and therefore ought to be avoided: an exception may be granted in the case of mouth movement which can hardly be avoided if one is performing an AURAL exercise at the same time as sustaining a freeze.

To avoid such slight adjustments happening inadvertently, relaxation of the body into a position of maximum comfort for the chosen freeze should take place immediately prior to the commencement of that freeze.

Positions which may appear comparatively easy to remain motionless in over a short period sometimes prove intensely difficult to sustain over a longer period.

In performance, a freeze is a magnet of negative energy, and, by comparison, keys up all speeds of movement in that performance (for instance, a run will appear faster than normal when performed past a performer frozen in the act of walking).

A freeze is not a blank period of performance time. It may be used to consider the possibilities of a subsequent series of actions in a performance while still taking active part in that performance.

Choose one of the following possibilities:

1. Continuous Freeze

Performer or performers (possibly chosen by chance) freeze in one position for the entire performance.

(Performers who volunteer for the continuous freeze might work out a rota to choose who performed this exercise at each rehearsal, while the performer or performers who were to perform this exercise in the performance might be chosen by chance from among those volunteers.)

2. Progress to Motionlessness

Perform any simple progression. Gradually decrease speed until completely frozen. Freeze in the last position of arrested motion for the duration of the performance: thus fixed in a progression "that never arrives".

3. Any Freeze Exercise

Choose a trigger for freezing during the performance, then either freeze on that trigger for the duration of that performance or choose a trigger for commencing movement once more or freeze for a chosen length of time and then commence movement once more.

7. Head Turns



If you see a head turn, turn your head through 180 degrees.

If you cannot see anybody else, walk as far along your line of sight as possible, then turn your whole body through 180 degrees.

8. Horizontal and Vertical Exercise



Any number of performers.

Be horizontal, either on your back or on your front, legs together, arms by sides.

Be vertical, feet together, arms by sides.

Perform: A or B, A and B, multiples of A and B.

if a. be horizontal and parallel or at 90 degrees to any edge of straight demarcation of the performance space or along any radius of a circular performance space.

if b. be vertical at any spot in the performance space that creates an imaginary line between you and another performer (also performing this exercise), the line to run parallel or 90 degrees to any edge or straight demarcation of the performance space or along any radius of a circular performance space - if there are no other performers of this exercise you may stand wherever you wish.

If changing from a horizontal to a vertical position (or vice versa) employ a consistent method of moving for the transition.

Choose a trigger in order to decide when to start and when to cease performing this exercise, or when to start and when to cease performing any or all parts of this exercise.

9. Interruption Rule



Choose one or other of the following possibilities:

1. When engaged in action: If any other performer begins an action immediately cease being active. Freeze either until all other performers have been active or until the occurrence of a chosen trigger permits your subsequent action.
2. When engaged in a particular action: If any other performer begins an identical action immediately cease performing that particular action.
3. When speaking: If any other person (or performer) begins to speak cease speaking immediately.
4. During a particular speech or aural exercise: If any other performer starts an identical speech (or employs identical words) cease speaking immediately or alter your vocabulary immediately.

10. Moving Statues



More than two performers

One performer moves at a time until

- a. he or she touches another performer
- or
- b. he or she is halted by an obstacle
- or
- c. he or she chooses to stop moving.

If the performer moving halts by touching a motionless performer the performer thus touched may not be the next to move.

If, by accident, two performers move at the same time, both performers should cease moving immediately upon their realisation of this accident. Then neither may be the next to move.

11. Progressions



Decide upon one consistent method of travelling (e.g. walking, jumping, crawling etc.).

Choose a particular distance (e.g. the length of the performance space) and a specific line to travel along (e.g. a line down the centre of the performance space).

Perform that method of travelling over that distance along that line.

Choose five possible ways of altering the method of travelling chosen. For example,

- | | |
|--------------------------|-----------------------|
| 1. Backwards | as slowly as possible |
| 2. Sideways | as fast as possible |
| 3. Prone | smoothly |
| 4. Carrying a weight | in a series of jerks |
| 5. Negotiating obstacles | with eyes shut |

Perform the original method of travelling and/or

The original method plus each of the alteration possibilities (e.g. walking backwards, walking with eyes shut etc.)

and /or

The original method plus any two of the alteration possibilities (e.g. walking backwards slowly, walking with eyes shut carrying a weight etc.)

Decide before performing this exercise whether you will employ a consistent method of pausing in order to recover from or

avoid exhaustion, or whether you will employ this exercise without pauses in order to arrive at exhaustion.

This exercise can be modified to explore a single action (e.g. standing up).

12. Sound faces



Two performers or more

One performer makes a sound determined by a facial expression.

Without looking at the first performer, the second performer makes a face that he or she considers may correspond to the facial expression implied by the sound made by the first performer.

Now either

1. The second performer makes a sound determined by any facial expression and the first performer makes the corresponding face – and so on or
2. The second performer makes another sort of face (without sound) and a third performer makes the sound suggested by that facial expression while another performer, not looking at the third performer, makes a corresponding face – and so on.

AURAL



1. Extending Sentence Duet

2 performers

One performer says a word. The second performer repeats the word and adds another word, either before or after the original word. The first performer repeats the first two words and adds a further word either before or after them-and so on.

Depending on the conditions of the performance decide whether to add words before or after or before and after the original word so that the word string extends according to a chosen method.

Do not add words between words already spoken.

Sounds may be employed instead of words.

- 1.** As a memory exercise: Don't write down the words spoken. The first speaker to notice a mistake repeats the word string backward as far as possible, then says a new word as the start of a new string. Speakers continue alternately. Keep the construction of the extending sentence as simple as possible - aiming for a sentence of some duration.
- 2.** As a metronome exercise: Write down the words spoken. Perform the exercise additively (each time adding the new word after the words repeated).
- 3.** As a syntax exercise: Write down the words spoken. Keep the construction of the extending sentence as complex as possible, adding words before and after the words already spoken.

2. First Conversation Piece



Two or more performers. Minimum duration an hour.

Each performer chooses one verb each.

Make sentences employing the verb you have chosen and/or the verbs chosen by other performers plus any or all the pronouns and the auxiliaries.

Sentences may be:

A command

A statement

A query

A negative command

A negative statement

A negative query.

You may also employ phrases or single word ejaculations (i.e. fragmented forms of the above).

In addition to the verb chosen, the auxiliaries and the pronouns you may use any other part(s) of speech bar nouns, adjectives and adverbs.

After 10 minutes each performer may choose one more verb to employ either together with or separately from their original verb and/or the verbs already chosen by performers and/or any new verbs chosen by performers.

3. Mutual Sentences



Nouns

Verbs (gerunds, participles etc.)

Prepositions

Articles

Pronouns

Conjunctions

Adjectives

Adverbs

Any other parts of speech

1. As a duet:

Choose a part of speech or several parts of speech each. Speak at random, attempting to create mutual remarks or sentences.

2. With a small number of performers:

Choose a single part of speech each. Speak at random, attempting to create mutual remarks or sentences.

3. With a large number of performers:

Choose a single part of speech each, then each choose a single word as an example of the part of speech chosen. Employing only the single word chosen in each case speak at random, attempting to create mutual remarks or sentences.

4. Pitch/Volume/Speed Slides



For the duration of a performance or sequence:

beginning at the lowest pitch you can, make each utterance slightly higher than the last, or

beginning at the highest pitch you can, make each utterance slightly lower than the last,

or

beginning at the softest volume you can, make each utterance slightly louder than the last,

or

beginning at the loudest volume you can, make each utterance slightly softer than the last,

or

beginning at the slowest speed you can, make each utterance slightly faster than the last, or

beginning at the fastest speed you can, make each utterance slightly slower than the last.

5. Slowed Songs



Any number of performers.

Each performer chooses any verse of any song he or she knows (you do not all have to use the same verse at the same time).

Sing that verse:

1. Taking as long over each note as you would to sing the whole of a phrase.
2. Taking as long over each note as you would to sing the whole of the verse or the whole of the song.
3. Repeating each phrase for as many counts as there are words in the first two phrases of that verse or song.

6. Text Exercise



Read a text during any performance. This may also be used as a METRONOME if the text is of a particular length.

Choose any method for reading the text and employ that method consistently throughout the reading.

Suggested methods of reading:

1. A straightforward reading.
2. Reading the text backwards-word by word or sentence by sentence.
3. Reading with a chosen number of counts creating a gap of silence between each word or between each sentence.
4. Reading the text faster and faster or slower and slower.
5. Reading the text as a duet or two, three or more readers alternating a chosen number of words or sentences.

Readers might share one of the above suggestions (possibly reading the same text, each with a different count for the gaps between words or sentences or one reading forwards while another reads backwards), or readers might combine any of the suggestions (possibly reading the text backwards with gaps between each word or sentence). A group of readers might decide on a consistent choral method for reading a text.

Texts may be chosen by chance.

Triggers activated by the movements or immobility of other performers engaged in BODY exercises might be used to decide when to read and when to fall silent.

TIME/SPACE



1. Body Box

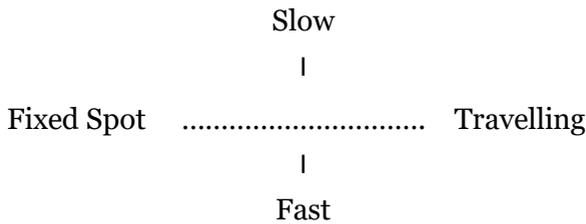
To measure out an area for performing:

All performers involved lie head to toe in a line. Half of their combined length forms the side of the square to be marked out.

Any other methods of measuring out an area with lengths or actions of the body (or its parts) may be chosen instead.

Such measurements may become part of the performance itself.

2. Body Speed and Travelling Speed



Possibilities

Perform any body exercise slowly as a means of travelling across any distance.

Perform any body exercise fast as a means of travelling across any distance.

Perform any body exercise slowly while remaining at a fixed spot in space.

Perform any body exercise fast while remaining at a fixed spot in space.

(To remain at a fixed spot in space, keep at least one part of the body at any time in contact with a fixed spot, e.g. if leaning away from that spot;

or keep the centre of gravity of the body above a fixed spot, e.g. if jumping off that spot or if standing with one foot on either side of that spot etc.).

You may decide, having practised each of the above possibilities for any one exercise, which possibility allows the optimum expression of that exercise; then perform that one consistently.

Remember that your body may be moving fast while you are travelling slowly, and so on.

3. Gaps Exercise



Extend the duration of a sequence of units by increasing the number of counts between each unit or series of units.

Diminish the duration of a sequence of units by decreasing the number of counts between each unit or series of units.

Or:

Extend any sequence of units by increasing the number of units between each gap.

Diminish any sequence of units by decreasing the number of units between each gap.

Additively increasing:

1, 1 + 2, 1 + 2 + 3.....

Subtractively decreasing:

.....3 + 2 + 1, 2 + 1, 1

4. Lines of Direction



1. Consider that your travelling traces a path through time and through space.
2. Consider constructing a travelling pattern by employing a consistent method of executing turns whenever you find it necessary to turn.

Suggestions:

1. Turn by employing right-angles.
2. Turn by revolving on the spot a chosen number of times before changing direction.
3. Move in a straight line, then, when you meet a wall, object or edge of the performance space turn and leave the surface at the same angle as you met it - as a ball would bounce off a wall-thus creating a ricochet pattern of movement.

5. Speed Scale



The following rates of movement are based upon five points in a hypothetical speed scale: further rates of movement might be deduced before, after or between any of these points.

1. Remain frozen, either for the duration of the performance or for as long as it might have taken you to travel any distance you may have travelled within the day.
2. Move so slowly no one can see you moving.
3. Move at “normal” speed, that is, without considering the speed of your movement at all, or moving at what you consider to be the aggregate pace of people walking or performing everyday actions.
4. Move at the highest speed you can perform a chosen action at a regular pace without tiring within the duration of the performance.
5. Move as rapidly as possible, so that when travelling “here” seems synonymous with “there” - allow a frozen RECOVERY TIME in the event of fatiguing actions.

Out of the five rates of movement suggested here, either choose one rate of movement and perform all actions according to that rate for the duration of the performance or choose two rates of movement and perform all actions according to one or other of your chosen rates of movement.

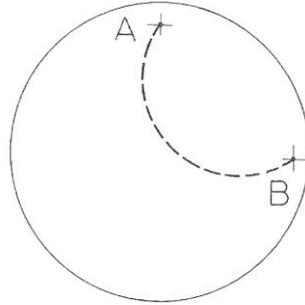
6. The Centrifugal Circle and the Centripetal Circle



In a circle where movement becomes slower towards the circumference:

the quickest path between two points is an arc curving towards the centre;

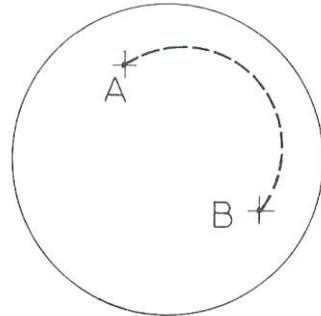
the slowest path is along or towards the circumference.



In a circle where movement becomes slower towards the centre:

the quickest path between two points is an arc curving towards the circumference;

the slowest path is through the centre.



Equipment



1. Chosen Object Exercise

1. Write down a list of types of object that might be employed in a performance.
2. Choose by chance between the types of object on your list.
3. Create an exercise employing the type of object chosen (or a particular object of that type) and some aspect of an exercise chosen by another performer-that other performer having been chosen by chance in cases where there is more than one performer.

2. Furniture Exercise



Use one (or multiples of one) basic article of furniture within the performance area.

1. Use it (them) functionally: e.g. sit on the chair.
2. Use it (them) for space delineation e.g. standing on a rug constitutes immunity from performance laws.
3. Use it (them) for their properties e.g. making a sculpture out of tables.

3. Light Variations



1. Natural - Employ natural light to delineate the time/space boundaries of any piece and/or employ any alteration of natural light to create triggers to be responded to during the performance.

2. Artificial - Turn lights off and on at specific intervals during a performance, either

a. starting with long periods of light: short intervals of darkness - concluding with long periods of total darkness: short intervals of lightor

b. starting with long periods of total darkness: short intervals of light-concluding with long periods of light: short intervals of total darknessor

c. starting with long periods of light: long periods of total darkness-concluding with short intervals of light: short intervals of total darknessor

d. starting with short intervals of total darkness: short intervals of light-concluding with long periods of total darkness: long periods of lightor

e. any combination(s) of abcd, or combination(s) of any two or three of the four methods, or steady rate of any half of any one of the four methods (so that what may have been suggested as start or conclusion only is now extended to last the length of the piece), or combination of halves, or steady rate of any single aspect (light for the length of the piece, total darkness for the length of the piece)or

f. any possibility suggested by abcd and e - the light being

switched off abruptly or the light being dimmed softly, either method of switching as the regular method of dealing with light for the length of the piece, or any combination, development or alternation of switching methods.

3. Natural/ Artificial - Any combination of artificial methods abcde with any of the factors of natural light. Any ratio of artificial light to natural light. Any mixture of artificial and natural light.

4. Object/Subject Exercise



Become completely limp and allow yourself to be treated as an object.

Treat every other performer as an object.

Performers may perform **Object Exercise** for the duration of a performance or at a trigger e.g. when touched by a performer using **Subject Exercise**.

Performers may perform **Subject Exercise** at a trigger or for the duration of a performance, moving freely among other performers (i.e. not subject to any laws of the performance) to use them as a sculptor uses equipment or materials, and leaving the performance area when not doing so.

5. Off the Ground



Use any means of getting off the ground

for a moment at a time e.g.

by jumping

by using delicately balanced equipment such as a stick

for a short time e.g.

by being supported by another performer

by using equipment that is difficult to balance on such as a ball

by using equipment that requires an effort such as holding on to it

by using equipment that is gradually dismantled

for a long time e.g.

by using a permanently raised part of the performance area

by using equipment that is solid and stable by using equipment

that is gradually built.

This exercise may be applied by a performer who is moving freely as a sculptor to performers that he or she is using as objects.

6. Properties of a Prop



1. Consider any object for its possibilities in performance

2. either (i) during the performance

or (ii) prior to the performance

or (iii) within the performance area

or (iv) outside the performance area

3. a. for the properties of the object (size, weight, colour,

number, sound, texture, if it can exist singly, if it can exist without performers, what else is necessary to it etc.)

or

b for the function of the object (everyday, personal, possible, contextual etc.)

or

c. for the action contingent to the object (by it, with it, to it etc., destructive, constructive, with one user, with more than one user, whether action is necessary, whether action is ongoing or needed only to set up the possibilities of the object, whether action is possible, whether action can be triggered by it, whether action can trigger its use, whether a change in action- or speed, place etc.-can be triggered by it or can trigger its use, whether action connected with it is constant or changing etc.)

or

d. for the quality of the object (whether it is the optimum expression of its function, its properties or the action contingent to it etc.)

or

e. for the relation of the object to the rest of the performance (the proportion of its properties to those of any other ingredients of the performance, the necessity of its function, the possibility of its action etc.).

MANIFESTATION



1. Free Sessions

To be performed at regular intervals

No instructions. Invent rules for yourself if you wish to.

After the session analyse the performance. Describe the nature of the liberties taken (e.g. cooperation, imposition, disintegration, construction, activity, passivity, tedium, excitement) and discuss whether the nature of the space in which the session took place was particularly suited to the exercise of such liberties.

Suggestion:

It may be helpful to decide on the exact limitations of the performance space before starting and perhaps to agree that on entering the performance space each performer will freeze for half an hour or will incorporate a half hour freeze into the performance or that there will be some particular consistency during the piece, involving one or all the performers. It is probably worth considering the amount of time anyone spends on the floor during a free session, especially sessions incorporating a half hour freeze. There is a danger of the workshop turning into a dormitory.

Other Suggestion:

Avoid all prior consideration and insist on there being no prerequisites for entering the performance space.

2. Reflection



Choose any of the following possibilities:

1. Let some aspect of the performance reflect an aspect of the performance.
2. Let all aspects of the performance be reflected during the performance.
3. Divide the performance area into the performance area and its reflection.
4. Divide the performance time into the performance time and its reflection.
5. Let no more than half the performers instigate original action.
6. Let all performers, but one, instigate original action.
7. Let all action by performers be reflective of the action of persons present who are not performing.
8. Choose any other possibility that employs reflection.

3. Repetition



Choose any of the following possibilities:

1. Let some aspect of the performance be repeated during the performance.
2. Let all aspects of the performance be repeated during the performance.
3. Let the remainder of a performance be a repetition of an initial performance.
4. Let the performance be composed of a single action repeated.
5. Let one performer do nothing but repeat a single action during the performance.
6. Repeat the performance.
7. Repeat all the repetition repeated during a performance.
8. Repeat some or all aspects of the performance to exhaustion.
9. Choose any other possibility that employs repetition.

4. Reversal



Choose any of the following possibilities:

1. Let some aspect of the performance reverse an aspect of the performance.
2. Let all aspects of the performance be reversed during the performance.
3. Divide the performance area into the performance area and its reversal.
4. Divide the performance time into the performance time and its reversal.
5. Let all performers reverse original action.
6. Let one performer do nothing but reverse original action.
7. Let all action by performers be the reverse of the actions of persons present who are not performing.
8. Let the performance reverse from the time of its commencement to a time previous to its commencement.
9. Choose any other possibility that employs reversal.

5. Sabotage Piece



One person enters a limited space and performs any action. A second performer joins in after the first has had sufficient time to establish the initial action. The second person may also perform any action.

A third performer watches the "drama" that the first two have created between them-they may or they may not be consciously performing in relation to each other. When this drama seems to have established itself the third performer enters the limited space and deliberately "sabotages" their performance.

After a period of resistance, having attempted to continue activity despite the presence of the saboteur, the first performer quits the performance space.

A fourth person watches the new "drama" that the second performer and the saboteur have created between them. When this seems to have established itself the fourth person enters the space and performs a fresh act of sabotage.

This is sabotaged in turn by the first performer, and so on.

Before the performance everybody should state how much physical violence they are prepared to put up with.

As each performer quits the space that performer should be blind- folded and given a whistle. Detecting an apt moment by audible clues alone, the blindfolded performer blows the whistle once. At the blast on the whistle all other performers freeze. At a second blast everybody may start moving again. The blindfold is

then removed and tied over the eyes of the next performer to quit the space.

6. Solo Performances



This exercise may apply to all or one performer(s).

Choose your own exercises, your own sequences, your own reactions to triggers, your own triggers to which to react, irrespective of those being used by the other performers. However, this is not a free session and your choices must be made prior to the performance and consistently adhered to.

You may disregard over-all triggers only with the unanimous agreement of the other performers.

You may or may not choose to make your choices known to the other performers prior to the performance.

