

TABLE OF CONTENTS: CHAPTERS 1-5

CHAPTER 1, PRIMARY PROCESS BASED EXERCISES

CHAPTER 2, PEDESTRIAN MOVEMENT AND BODY LANGUAGE

CHAPTER 3, MAKING IMAGE AS GESTURE AND FORM, PART ONE

CHAPTER 4, MAKING IMAGES AS GESTURE AND FORM, PART TWO

CHAPTER 5, OPEN FORM COMPOSITION/AESTHETIC COMMENTARY

APPENDIX: THE HOTEL ROOM SIZED ROUTE TO FITNESS

CONTENTS, CHAPTER V

OPEN FORM COMPOSITION/AESTHETIC COMMENTARY

Page#/Title

474. Advanced Process Based Work

470. Wap Some A Dat Stuff...

476. Where Are We Now?

478. It's time to Care

479. It's Time for The Ethical Reformation.

484. There's a Voice Crying in the Wilderness

493. Notice

494. Documentation, Extreme Performance Situation

497. Off Balance and Reflexive Choice Making

- 498. Emotional States as Choreographic Mode**
- 501. The Scientific Model of Body Study**
- 502. True Confession**
- 505. A Strange Paranormal Moment**
- 508. A List of Words...Survival Activity**
- 509. Get Thinkin' Planet X Survival Kit**
- 512. Higher Thought**
- 513. Dances for Humanity, Strength**
- 514. Practice: Journey for a Figure, Part One**
- 530. Practice: Journey for a figure part Two**
- 545. Practice, Sayings**
- 547. MOD, Personal Development of Hierarchical Structures for Living**
- 551. Open Form Composition**
- 552. Choreographic Levels on which Forms May Be Opened to Create
Open Form Composition**
- 555. Summary of Open Form Composition**
- 556. Definition: Responsible Anarchy Is Present When...**
- 557. An Example of Responsible Anarchy—Access to Idols**
- 569. Dance for Humanity, Vision**
- 570. Next:...**
- 571. Picture, The Eyes of Innocence**
- 572. Article, The Eyes of Innocence (documentation)**
- 573. Responsible Anarchy Occurs...**
- 575. Something Wild in the Hand**
- 580. Picture, Closet**
- 581. A Closet Full of Images (documentation)**
- 583. A Time Seeking Its Name—The Ethical Reformation**

- 584. Responsible Anarchy Performer's Perception to Communication**
- 585. Theoretical analysis of Performer's Perception**
- 589. Useful Words?**
- 593. Dance for Humanity, Composition**
- 594. MOD'S Concepts...To Know**

ADVANCED PROCESS BASED WORK

TO BEGIN THE CHAPTER, Let's look back at an example of European post-modern writing, "WAP SOME 'A DAT STUFF IN DA SUCKER 'N NUKE IT" ...and give a thought to how times have changed....since then. This work was written BY MOD in 1991, at the time of the demise Post Modernity ...when Post Modernity was giving rise to the most insolent possibilities in theater and there were no ethical questions in most people's works.

Then, Europeans were beginning to consider a new continent of unity and power, and expansion, and were looking forward with both idealism and tried and true cynicism. The title, “WAP SOME OF...” refers to “putting something in the microwave to heat it.”

In 1991, Wealthy Europe was expanding, and not thinking of issues we face today, the billion starving within the world population of 6.78 billion, the potential for a huge catastrophe from planetary movements and earth crust shift in the next ten years, plus the rate of HIV rising world wide.

We’re suffering from drought conditions in North Africa, South Russia, and South China, and worst of all, the general malaise in the West, boredom and disillusionment. And Global warming may bring huge floods to every country in the world during the next twenty years and beyond. Back there in the “Nineties,” there was a possibility to be frivolous with one’s art work, and to joke about life’s realities. The following writing was, published back then, and was a call to order, as one after another, disastrous events ensue. The writing for this event was as disastrously naïve and “bald” as the time was; an example of Post Modern Work, multi-dimensional referencing instant and flippant imagery shifts and referencing anywhere-fast.

Here, see the example, the program notes for the piece, “The Thread of the Plot”

“WAP SOME ‘A DAT STUFF IN DA SUCKER ‘N NUKE IT”:

...FIGURE...DISCOURSE...FIGURE...DISCOURSE...

THE SPIRITUAL ASPECT SCARES ME...

I REMEMBER DETAILS...

Things coming back to me

What I believed as a child...

How you learn from everything...

What people and animals have been around me, surroundings, plants, animals teaching me...more mysterious things...

Not understood...

The grandmother and the stone, the death bed, acrylic sticks and a feather

The funeral cremation vision...I couldn't see his face.

People went nuts around me.

Do you know the story of the trumpet?

Do you know the story of the eagle?

The moving toy...the cracking picture...the werewolf...and the door...the dog Mickey on the moon(table) and flying.

The dead dog on the railroad tracks without a head...

Find the head, it's decomposed behind the ears.

My own little way of prayers.

It's all there in the movies. Peter from the street with the wig on...

It just depends on how close up you are...

Details coming back. Chaos, anti-code...

BUT where lies responsibility? Work is coming out mixed in between the lines of social responsibility and communication on one side and on the other side chaos, disorganization and anarchy.

It's pressing. You know. Aids is pressing.

Social and economic environments are pressing.

Pressing. Depressing. A change of voice is necessary.

What is this ANTI-CODE?

...which is everywhere expressed and being performed?

Figure...discourse...figure, discourse...figure, discourse...

The figures are abstract, exist in time and space just for themselves.

Discourse is the line that connects. We anticipate the future through discourse, and we remember the past. It's all there in the movies.

"Guess.

Guess you're like me...looking for danger.

I'm not looking for anything but a good cowboy.

Then you got it, Ramrod.

It's a good lookin' piece you got there. Can I see it?

Maybe you'd like to see mine. Nothin' more beautiful than a good gun except a Swiss watch an' a woman from anywhere.

You ever had a good Swiss watch? Go on, try it.

Alright, I will.

Keep goin'.

You're good maybe as good as me.

Puts the two of us on top of the hill.

I'd leave the room for a third.

Is he that good?

Taught me."

(dialogue from film, Red River Valley)

So, what are we seeing? She burned a flag. He drew her on a tractor behind in a cart, looking like a pregnant woman, and this was nothing new. Old Stuff. She perched naked on a rafter, covered with feathers....again old stuff. Installations. Audience participation. Ritual...

Old stuff.

So what's new?

Nothing.

Nothing under the sun.

There is nothing that hasn't been seen and appropriated into the capitalist art market. People have died on TV before our eyes. It's not a game. We have seen missiles guided along streets and exploding before our stupefied and amazed faces. It's unreal and displaced, and more art than news, because it makes fantasy real.

Kill.

There's nothing new under the sun.

Sometimes the mistakes are new.

When something goes wrong in the theater and the performer is left not knowing what to do, sometimes there's a second of reality that has a freshness and breath of believability. But of course, it's all a mistake. As soon as imagery is made, it becomes part of the marketplace, and is complicit, fulfilling the needs of appeasement for the sensationalist craving audiences and entrepreneurs.

Amusement

Entertainment

Appeasement

Sucks.

I'm getting caught up in one of those discussions I hate.

Mix dog meat with any image from any time, with any other, coupling them on the screen, especially giving weight to sentimentality...

Oooh I feel things...

Feelings ride high on the back of emotional deprivation.

The kiss me-slap-me aesthetic of the seventies gave rise in the eighties to the search for technical brilliance, escapism, and avoiding the issues of a gradually depressed world economy.

And it's the Nineties!

Not at all gay. Looking forward is hard. No more clean water. No more clean air. The turn of a century...some hope within the EAST-WEST dialogue, but negated by the failure of capitalism.

The failure of capitalism...

The having of goods has not made life richer. It has made life more decadent, removed from human values.

And now there's a takeover of huge proportion as capitalism wins. WINS. Not that there's anything against it. After all, we all want to have THINGS. But it's not going to work. Having things, even if it can be worked out, is not the way forward.

So comes the artist as spiritual monger, entering the marketplace to demonstrate that there is a humanity somewhere, underneath it all.

Like me.

Want me.

Pay me.

I represent your unattended search for humanity...your wish to preserve culture beyond materialism. I am your artist...

I present your images.

We treat each other badly.

It's in fashion. It looks like life.

Let's sell the artist as a commodity.

SELL HER

So what?

What are the aesthetic concerns of the piece?

Figure...discourse...figure...discourse...it's impossible to fit it all together.

So what is a nightmare, anyway?

It's time to resist.

There's no harm in trying. But it probably won't work. Computers may think, but they don't feel. They can't take the imaginary leaps that we can, based on the truth of feeling and sensation in a synapse of perfect mystical harmony of body and mind.

Dangerous ground. Sounds like a mistake...is there really any room for optimism? But they're damn powerful. Computer logic wonderful explainable powerful...is there any hope? (Written 1991)

2010 WHERE ARE WE NOW?????

AS one may see, the post-modern era was an irresponsible era that gloried in decadent amusements. Post Modernity was a decadent period, rising from the prosperity of the sixties, seventies, and early eighties in America. Within the post-modern vocabulary were the concepts:

--Anything goes with anything else--so art works defiled fine forms, and beauty was thought to be an irrelevant aberration.

--The potential that an art-work had, to shock its audience, was more important than communication and being meaningful.

--A person was known by what s/he possessed, not by the values s/he supported.

--And personal image became a dominant quest for many individuals.

--The power of the objects with which many persons sought to surround themselves became their personal identity.

--Identification with objects and appearances (especially appearances of degradation and misery) became quite normal.

--Self-mutilation, tattooing, and hard-edged metal gear were frequently seen, particularly in European culture and some parts of America.

--Some performance artists chose to mutilate themselves in performance as their art-work.

--Black clothes dominated youth culture in Europe and some young persons in other lands.

The idealism of the mid eighties (witnessed in events like Band –Aid, 1984, with Bob Geldof and others creating a world phenomenon to encourage gifting for starving persons in Africa,) occurred in the midst of a down-turn of enthusiasm for gifting within a shrinking world economy.

And now it's A QUARTER OF A CENTURY later.

The wake up call happened some time ago.

Environmental disasters threaten.

Over one-seventh of the world's population is starving.

And we are witnessing a huge change in social values.

Most persons of solid income are gifting in some way or other to help those less well off than they are. There is a general wish to be informed, (whether we achieve this is another question.) But the time of the previous writing, 1991 is long gone. We are faced with possible environmental disaster. And the world wide human loss is enormous. HIV is a huge threat. The human race is fragile, but, fortunately, we seem to be no longer living as if oblivious to the facts of life around us.

There is, of course, no reason to fear. What fate holds in store for us is inevitable. But we would like things to be different. Most people deplore the situation in North Africa, and many other places world-wide with their incredible poverty, sorrows and terrorism. And we deplore the situation in the USA where we are seeing children living

rough on the streets. And we deplore the situation in South China where so many are living through drought. And there is a genuine call to conscience from which the whole world will benefit, if we MOVE. And we have to MOVE NOW. It's not adequate for us to continue to WANT. We need to change perspective to appreciate and care for what we HAVE. And knowing what we HAVE we must care to SHARE. We have to protect resources world-wide. We have to make conscious efforts to accommodate the struggles of others to survive. These others are our greatest resource for the future. The ETHICAL REFORMATION is upon us, and we have to meet the challenge of this time in order to set up, and fulfill the social calendar:

***IT'S TIME TO CARE... FOR ONE ANOTHER,
ACROSS ALL BOUNDARIES OF WEALTH,
NATURAL RESOURCES AND DISTANCE. WE
ARE TRULY A WORLD CULTURE NOW. IT'S
VERY IGNORANT TO THINK THAT WE CAN LIVE
IN A FEW IVORY TOWERS AND NOT BE
BROUGHT TO OUR KNEES. EUROPE AND
AMERICA ARE GROWING UP. WEATHERING
WELL, AND HIGHLY DESIROUS OF IMPROVING
RELATIONSHIPS AT HOME AND ABROAD. AND
EVERYONE'S POWER AND LOVE IS NEEDED,
TRULY NEEDED, AT HOME AND WORLD WIDE.***

THE AXIS OF POWER HAS SHIFTED TO BE BETWEEN THE ORIENT, PARTICULARLY CHINA, AND THE EUROPEAN UNION, RATHER THAN BETWEEN THE UNITED STATES AND EUROPE, AND SOUTH AMERICA IS DEVELOPING RAPIDLY AS ANOTHER HUGE WORLD POWER, WITH BRAZIL LEADING THE WAY.

IT'S TIME FOR THE ETHICAL REFORMATION.

Ethics guide belief to the right, and productive orientation. WE NEED A WORLD GOVERNMENT WITH AN ETHICAL PERSPECTIVE.

We are already a world population. Let us quickly realize that national boundaries are futile. We need a world governing body that has the power to direct resources to the most needy. And we need the emergency power to set up work and aid where it is most needed. The governing body could be set up according to population, territory, and present national wealth, these three in proportion, with each nation being rated according to the same scale, so that all may enter without feeling either a sense of loss or a sense of degradation. The rich among us need to become more satisfied with what we need, and less obsessed with what we want. The poor among us need to become more aware of the value of work, and become able to join a dependable work force. Work

needs to become a shorter-term prospect, with 30 years being enough of a working life, allowing for much longer maturation and educational development before entering the work force, and the potential for entertainment to become a fulfilling and extremely diverse contribution to every life.

Entertainment needs to become more and more virtual, with sharing of personal perception in the virtual world replacing large scale events that in the future will be more and more a source for spreading disease and encouraging lack of responsibility. We need to pay people to study—everyone to be educated for some worthy participation in social structures. New courses need to develop based on self-sufficiency, the education and resources for this being necessary in the new virtual world order. Self-sufficiency will include environmental and cultural education, as well as ethical positioning. And everyone must have a role in this new world order. If we fail to do this we will run into such heavy conflict that the next world disaster will be when humans once again end up killing each other in W. W. III. And the cause of this W.W. III will be either gross religious intolerance as a repetition of the time of the Crusades, or materialistic conflict with natural disasters destroying so much land and property, that there will be huge competition for what land and resources remain, with hoards of displaced persons being left to die.

The Middle East conflict has to end. It is driven by mutual fear, mutual greed (re: oil,) and mutual

mis-understanding of religious values. Historically, all religions descended from one monad-based culture, arising from worship of the power of Sun and Nature and there we can lay all our struggles to rest. It is unnecessary to repeat the Holy Wars. The Crusades failed, as any invasion of other's territory will always eventually fail. No one group will triumph if its stated aim is to make all conform to one position, be it political, social, or religious. The only way forward is mutual respect. The whole world should invest in Highest Cultural Values, and Fair trade. Equal respect should be given for every culture's achievements whatever they are, as each culture has something to teach all others. Every culture's achievements should be respected, though this will in the future take on the form of documentation of the past as influence for understanding in the present time. We are rapidly moving towards one world. The United States should open the doors to immigrants, and set up real jobs that we need done with good pay for everyone who is able to work. We should move world wide towards a half day's work for 3/5 salary, and stopping work after 30 years, thus giving many more people jobs—and freeing the mature to lead society, to write, to direct, and to support youth to its highest dreams and attributes. A small percentage of the world populace, persons of high intellect and great cultural contribution especially in the sciences and the arts should continue working for forty years to establish a lineage of continuity. Generally, we should work fewer hours, not getting burned out, and increase productivity radically. Both men and women should be equal in our work force. Our primary industries should be TECHNOLOGY, COMMUNICATION,

ENVIRONMENT, HOUSING, ENTERTAINMENT, FOOD PRODUCTION, RETAIL/GOODS PRODUCTION, GOODS DELIVERY, EDUCATION, MEDICINE, LAW ENFORCEMENT, GOVERNMENT, TRANSPORTATION, —AND ALL ASSOCIATED ENDEAVORS. We should rely on virtual entertainment to satisfy us within our local areas, and not need huge mega-centers of anonymity and crime. We should move to solar power. We should not want to or need to travel so much, depending on technology for contacts. We should de-centralize population, and create new communities fearlessly and also gently. We should spread the internet as fast and as wide as possible, and we should provide instant translation for every language spoken in the world. This could be done with a universal converter, and should be developed immediately. I want to speak personally to anyone in the world directly through translation within the next ten years. This is the only hope for survival through the 22nd Century. We need as interim resources, the language/currency of an international system that will allow anyone to meet anyone else and share. This will allow all goods world wide to be available over the internet. We should honor the religious relics, signs, and symbols, of every faith and have places for worship so all are welcome to carry out their own different beliefs which the wise will all attribute to a monad force that can be called One, God, Yahweh, Father, Mother, Nature, whatever anyone wants to call the All Powerful. We need to acknowledge that all faith is the same faith in the One Great Power. We need an international policing force, as well as international government. We need international airlines, international city and regional planners, and

international monetary planning. All these should have centrally controlled management of international background. We should allow our youth to meet in beautiful and practical settings for CAREFULLY CONTROLLED mass entertainment. Anyone should be “banned” (shut off) from access to web, persons, and public facilities for periods of time, if they do not conform to minimal rules of decorum. We should create positive, but not financial incentives for ALL-- in recreation time—holidays to beautiful places, and rewards for excellence—and these may be up-dated technological or practical necessities, AND SHOULD HAVE SYMBOLIC WEIGHT more than material value.

This scenario allows for free trade, open competition for jobs, stimulates cross cultural knowledge and the ability to communicate in many languages, that would demand further higher education, before going into the work force.

No one knows if we will all be here through the next decade. There is going to be a huge upheaval on earth as we face the extreme loss of life through starvation, the HIV epidemic, and drought and flooding that is likely to come within the planetary upheaval of the next six years. But very likely, many will survive. So we need to think long term...Pro-Humanity thoughts!

A lot of things need to be OVER.

The rich nations of the world cannot continue to waste.

We don't need to waste food.

We don't need to live in a culture of obsolescence where things are thrown out before they wear out. Let's love our favorite old clothes!

We don't need war, strife, torture, or the infliction of suffering.

We do need penal code decisions that are clearly not avoidable... these should occur in the area of social restrictions, not physical violence.

We need solar energy.

We need social and sexual education that brings all to understand the needs of others, crossing all borders of nation, belief, age, sex and ability.

THERE'S A VOICE CRYING....

IT'S THE VOICE OF INNOCENCE..... (2004)

Of Future Generations who didn't cause and didn't perpetrate the economic, social, medical and environmental disasters of today...

There's a new sensibility abroad. It takes into account the effects of these disasters for the individual.

The new sensibility:

It's time to care.

If we could identify it clearly it would be easy to find its name.

WHAT IS THE NAME OF THIS TIME?

Something about NEW FIT CULTURE. What we know achieves new proportions. How do we recognize the "person" instead of the "name"?

We know the name, but have to re-invent it. It's the same cloth cut anew.

Some are calling it neo-modern... I am calling it THE ETHICAL REFORMATION!

...with an international spirit.

...With a return to archetypes and symbols, reading the symbols of experience...

...and putting individuals in contexts with commentary on their point of view

...with meaningful work...

...and popularization of psychotherapeutic enlightenment and sales of meta-context...that satisfy everyone's requirements for ethical models

...and formal models for new housing, new business organizations and new governments

...we need a world monetary system

...we need new forms of education that put emphasis on international as well as regional guidelines for living) filled-in with human constructs of emotion or feeling, and sensation (these are rarely taught in present environments world wide.)

...we need formal systems to help us understand unpredictable changes

...and we need to search for validity in the midst of both satiation...and poverty

...we need hard edges and CLARITY

...and to support the search for the declension of emotions and experience...we need the arts—music, dance, literature, the fine arts—we need many more art products and many more artists

...and neo-narratives of psychology or context...

...and the mixing of metaphor and abstraction...(mix the cold abstraction with the sensitivity of metaphor)

...and the declension of beauty...(beautiful as a rose, intricate revolving dance of rose petals)

...We will not have, in the future, everything real; but must be satisfied with virtual essence as we already are in film and television entertainment. Many companies today could work just as well as they work today, as groups sharing resources through the internet.

...and reflections on the urgency of present, personal history...with value given to all persons and every species of life's forms

...and discussions of work within work places... (“to discuss” not only to “describe”)—as satisfaction comes from being “recognized,” and this demands real evaluation in work places

...and we need pro-serious public humor,

...and the means to express anguish,

...and public revelation

...and pro-ACTIVE, NON-SENSATIONALIST RESPONSE to crime

...and media evidence of human behavior, declined as sign, replacing and re-DIRECTING devalued symbols AS TRUE AND PRIMARY INSPIRATION

Some people are calling this time “Neo-Modern,” but that’s not exactly right. This time is not clearly neo-modern.

The modernists were:

Anti-representation

Anti-metaphor

Anti-humor

Anti-symbol

Anti-historic memory

They were:

Pro-abstraction

Pro-purism

Pro-the machine aesthetic.

We’re in a different time from Modernity.

Yet again, different.

We’ve got figures and discourse all over the place at the same time. We accept complexity of discourse and world wide equality within in a world of proximity everywhere...through the internet.

And we're not clearly post-modern either...

Mainly because there's a cultural backswing against the all-parts-equal-reference-anywhere...extremity of articulation of the post-modernists where anything went well with anything for the sake of creation of shock values..

...though we may continue to see....semiotic formal analysis...and double coding of style in aesthetic discourse... as valuable through their reflections on the true complexity of existence.

The backswing has to do with the desire to express a:

POINT OF VIEW

PERSONAL attitude ...

SOCIALLY CONSCIOUS WORK...

Could there be a category of work / life style that refers to recent developments but without negating the modernist and post-modernist points of view? A tolerant blend?

WHO CARES?

What's in a name anyway? Nothing. Really. But time is moving on and there's a new sensibility abroad nearly everywhere and this sensibility is difficult to describe and discuss without specific location.

"Time" is not the constant, except as within very specific regional or social ghettos of experience.

Time's a social and mathematical problem. Logistics!

"Let's burn down the hotel!"—from the Post Modern Vocabulary, just doesn't do it...

Neo-Modernity?

Here is an example of what we can do with neo-modernity. I am asked by a lovely and intelligent bearded lady to do a circus act. Yes. For real. Here is what happened:

I stand with my hands in front of my body, hiding my face in one arm, concealing my breasts and genitals with my arms and hands, eyes closed, my legs crossed and I whisper...

"I am in a box...make of wood." ..perfectly still...

(there is actually no box in the space).

There are long pauses between each sentence.

Only my mouth moves, as little as possible:

Whisper: "My hands and feet are tied." (no rope)

"I smell the smell of boiling oil,

and I hear the sound of bubble and hiss

as a huge vat of cooking oil

boils just above my head and to my right."

(no oil, no fire)

"I cannot move."

“I am about to be destroyed.”

“I am terrified.” (Very long pause)

(continue to whisper, pauses between statements:)

“This must be a magic act with a way out.”

“They never kill the magician...”

“It’s too terrible to be true.”

“I cannot believe they will pour it over me.”

“Yet, this is clearly their intention.”

“ I could die doing this.”

“Why did I volunteer?”

“I trust the Magician. The one whose name begins with the letter G.”

“Surely I shall be saved.”

Then, releasing the image, un-collapsing the body, opening eyes, dropping arms, breathing easily, stepping out of place, to the side, in free swinging natural movements, and speaking directly to the audience in a totally normal voice:

“But this is only an illusion.”

“...a trick...a slight of hand...(or body...)”

“In fact,”... “This is only an illusion.”

“As I step from that space and circle my arms, up the front and open to the sides. I take a huge breath, and speak easily. I say, ‘It’s only words, and it never really happened at all.’

“DA DAA!” (reference to the Dadaist movement of France that had as its purpose to ridicule meaninglessness.)

(THIS “skit” was performed at the height of post modernity by myself, as someone who was already deeply disillusioned with the lack of deep resonant meaning that European post modernity offered in its physical extremity and risk, without rational need or responsibility). It must be noted that the American post-modern movement was much less tortured, and had an optimistic edge to it that the European context never supported. I began to use the description of European post-modernity as the “Kiss me, Slap me aesthetic.”

At releasedance.com you will find, near the end of the book: The Post Modern Papers.

BUT MORE IMPORTANTLY, LOOK AT THE BOOK, “RELEASE, SEVEN ZONES OF CONTEMPLATION...” ON WEBSITE “RELEASE DANCE” AS IT PUTS FORWARD A TOTALLY UNUSUAL PERSPECTIVE INTEGRATING TWELVE ZONES OF COMPREHENSION, NINE OF WHICH ARE BEYOND THE THREE DIMENSIONAL WORLD. AND THIS HAPPENS TO COME FROM A WOMAN WHO BECAME AWARE, AFTER WRITING THIS TEXT, OF THE EGYPTIAN OER GNOSSIS THAT PROVIDES TWELVE ZONES FOR CONSIDERATION, confirming her already arrived at perceptions.

The AUTHOR'S Post Modern Papers trace Post-Modernity from the eighties and separate it from the optimistic, late modern aesthetic that became the dominant form of American aesthetic practices of the same era. Late modernity, in its somewhat naïve optimism, never hit the streets of Europe. Late Modernity allowed for the participation with nature, the gleaning of information from inter-personal dialogues, a desire for the "real" the "actual" and "the legitimately profound;" whereas post-modernity denied hierarchy so nothing was either good or bad, but just there to be thrown next to any other object or quality. (RELEASE DANCE WEBSITE).

Having experienced both of these forms in my own works, (and as an American living in Europe) I can say that the shock value of the post modern constructs was highly engaging with audiences; and the depth, simplicity and profundity of the late modern work was also highly engaging. But they were (are) certainly not the same.

European choreographers availed themselves of one or both of these as useful techniques for finding new vocabulary. But, choreography coming from people who had studied Release in Europe, myself included, gave rise to any and every psycho-physical manifestation, and so was able to include all the wonderfully dastardly inventions of European post-modernity as one of many possibilities.

This particular article exists in this context as an opportunity to realize how long it is since a new movement in arts practices has occurred, and also to indicate another article, placed under "ARTICLES" on

my website that traces aesthetics from Romanticism to the Present, from a European perspective, and names this time the “ETHICAL REFORMATION.” Under the Ethical Reformation both Europe and the USA are approaching once again similar artistic territory.

As communication of values gains respect again, and world crisis looms in financial areas; as poverty and starvation, and possibly enormous pressures due to climate changes or even earth upheaval due to inter-planetary forces may occur, we cannot afford the postmodern blasé aesthetic. We have to be relevant, focused, and sincere. Responsible artists today need to offer solutions for hardship, through compassion, real caring, and universal love. This puts Contact Improvisation and Release very high on the list of techniques for concerned persons to study, also from an international perspective.

I believe we are in a “new – fit” culture as world starvation rises. As bad weather threatens, and we pass through the next six years of extreme weather conditions, and heavy losses from HIV, many may not survive. We are likely to become threatened by flooding, Tsunami, heavy wind, volcanic action, drought, and possibly earth crust shift. As this is an unstable time, lawlessness is a great potential. There is little anyone of us may do, about this threat of “heavy weather,” but a spirit of helpfulness to one another is going to be greatly appreciated as always.

The West is in economic crisis, the East is growing but unable to keep up with population explosion. If you are reading this you are probably not one of the one in seven

people starving world wide today. Many are in need from a global perspective.

I ask only one thing from my readers...please, I beg you, live gently. Let no harm come to others from your hands. Through this simple act, love will follow you everywhere, while earth and all its inhabitants will be none the worse for our having been here

NOTICE: GET TO WORK, AND CREATE FOR YOURSELF A VALID EXISTENCE, INFORMED BY CREATIVE PURSUIT, PHYSICAL CARE, PROTECTION AND CONCERN FOR OTHERS.

DOCUMENTATION: EXTREME PERFORMANCE SITUATIONS, RESPONSIBLE ANARCHY

The importance of “Faust, by Pessoa” was in its concept, “Responsible Anarchy.” This is a form of invention where:

Responsibility = pre-ordained decisions that must be followed and honored. (The LAW)

Anarchy = individual decision making according to what the participants in the piece desire. (Individual WILL)

THE BALANCING OF THESE: RESPONSIBILITY AND ANARCHY, LEADS TO THE CONCEPT THAT I HAVE

PROPOSED AS THE ONLY POLITICAL FUTURE FOR
THE ENTIRE WORLD:

RESPONSIBLE ANARCHY

THIS CONCEPT WAS PUBLISHED WITH MY WORK FAUST, BY
PESSOA, AND PERFORMED IN 1992-3. IT IS MY DREAM THAT
EACH INDIVIDUAL WHO READS THIS TEXT WILL UNDERSTAND
THAT THE SILENT REVOLUTION IS UPON US AND WE ARE
CALLED TO ORDER, TO BE OUR BEST SELVES IN THE PRESENT
MOMENT.

Responsible Anarchy—RA, (MOD) became known throughout Europe as a minor effect in the intellectual landscape. RA became known as a concept demanding that intelligence is attributed to the general population, (not a concept that all governments support.) In MOD'S creations for dance, the performers LIVED the RESPONSIBLE ANARCHY throughout the piece, and were fully responsible for their own choices on stage. This was achieved in the process of creation, where "Responsible Anarchy" existed as a social system in the work, as each person "lived" during the performance. They were asked to "live" their roles, rather than "perform" them. They had a full range of experience from "completing a totally set form" to "free choices" based on their own judgment of the best outcome. Open Form directs the work, and is scored process based work throughout the performance. Decisions of the dancers when they have the freedom of choice, (and this is more than half of the time,) are taken with respect to the concept Responsible Anarchy.

"Responsible Anarchy" is a form where four architectonic levels occur as compositional zones simultaneously, and performers may be asked to open form on none, one, or all of those levels. With all four levels open we have improvisation and with none of the levels open we have set form.

"Responsible Anarchy" is also suggested as a form for life, and it may be especially useful through the short-term future as we

proceed through drought and storm conditions. In this form, one balances the need to be self-responsible with the need to serve society. Sacrifices must be made to allow for the common good of all. Some characters react differently from others.

As in all Faust productions, the performers descend into Hell, but in this version they are redeemed and they return to innocence with a dance at the end, each person holding an apple...arousing the desire for the recovery of the Garden of Eden. The piece is "invested" in the belief that innocence may be recovered, if one is able to meet temptation and, even if having experienced delights of the carnal world, choose for the ultimate good of all. The piece is accompanied by the beautiful poetry of Pessoa, and this resonates through the work with precision and clarity that astounds the listener.

The composition of the work is sectional. It occurs on four levels,

--moment to moment,

--groups of moments,

--sections

--and total form.

1. If asked to make form open, **moment to moment**, a process is useful, like, "find a chain of short, still moments that respond to your continually changing environment." Here there is the least possible amount of advance decision making while still having advance decision making, and this level is very close to lightly structured improvisation.

2. Opening at the next level, **groups of moments**, one builds the work live, using small chains or phrases of already created materials that now exist as "groups of moments", and s/he chooses live in performance what order, and in what way to place them in space. Or one participates in a series of very short term processes. This may happen with great detail of participation occurring during each process, bringing participation close to set

form. (The effect of great detail in the definition of a process makes it closer to set form.)

Opening at the next level, **groups of moments compared**, one has a choice of how longer events, or even sections, may be placed in order. This level was not opened in the performance of Faust, and the sections, though happening differently during each performance, always remained in the same order. The accumulation of imagery changes greatly on the moment-to-moment level, and on the groups of moments level, but the overall communication of the work remains somewhat the same each time it is performed, through the constant ordering of parts.

Opening at the highest level, would be to re-organize the total meaning and flow of information entirely, every performance, and though it would have been very interesting and challenging, it would have meant the destruction of the onward flow of meaning, that is essential to the Faust narrative. So form remained closed at the highest level.

So, the essential communication of the Faust by Pessoa became, by choice and necessity, a series of imaginative passages, each of which offered a chance for the dancers to explore the life of Responsible Anarchy, through the images and energies of movement processes, but the processes themselves remained the same during each performance, as did the summative meaning.

Off Balance and Reflexive Choice Making...

Once you're "off balance" you're committed to movement. Process based work that deals with "off- balance components" is usually very interesting to perform and very interesting to see, as it contains dangerous elements that, once begun, have to be finished.

The ‘best’ dancers are extending sensory awareness at all times, in all movements, and enjoy “off –balance,” and physical invention on minute scales, every rehearsal and every performance. Small changes in timing—minute changes!—are apparent to great performers, as they live their roles. And whatever they do is done as a continual invention, not a repetition.

COMPLEX EMOTIONAL STATES AS CHOREOGRAPHIC MODE

Psychiatrists and psychologists know very well how complex the nervous system is in its functioning. Small chemical changes or exposure to irrational or punishing behavior can create impossibly dire situations within the body-mind. But, as it happens, practically every case study would provide infinite models for performance work.

A psychotic state is physical. Grief is physical. Pride is physical. Jealousy is physical. Disorientation is physical. By considering these or any complex emotional states as being physical, incredible and valuable physical work may result.

In my work “Faust by Pessoa” I played a street urchin. This figure did not actually occur in Pessoa’s writing but in his lifetime would have been often seen in Lisbon. This “kid” as I thought of him, carried a branch about as tall as “he” was. I imagined he had been beaten for stealing; that he had no respect and no boundaries; that he was somewhat un-coordinated, perhaps from brain damage caused by being hit repeatedly. This figure is background in the dance, enriching it with ‘sideshowes’ as when, lying down, he balances his branch on his foot, turning it around in circles as it balances on his toes, and stopping it, he lets one end rock dangerously down toward his head and back up. He is crushed under the men’s weight after trying to keep up with them in their

wild drunken running and yelling. He is always present in group scenes, but has no solo. He “hides” on stage, as a street child learns to do on the streets and is only visible when he is alone and focused on his games with the stick.

When creating “Pessoa” I dealt with subjects like nostalgia and sentiment. The poet Pessoa was never nostalgic. He was excruciatingly observant, and acute in his choice of words. But his time was nostalgic. The early industrial revolution bore witness to the beginning of devastation of landscapes, all over Europe...to the loss of power by landed gentry, to the sales of great homes to industrial magnates, and to the growth of the middle class that began to seek power through the vote. The astonishing vulnerability of Pessoa’s Faust, reflects his existential, esoteric and social life, and during this time, from this perspective, Pessoa is truly alive in his great poem.

We performed his “time,” in the presence of his words.

“I love as love loves, I do not know a reason for loving...”

The simplicity of his speech and the depth of his sentiment, makes his writing sublime. Apparently Pessoa knew at least one particular woman well, his “Maria”, and most of the women in my piece, ‘Faust by Pessoa “ played Her, taking on different aspects of her possible existence—therefore taking on different aspects and projections of women of that time. Two of the women played “Goethe” and “Jesus” as live but fictional figures.

Each of the men had a part that was derived from a persona that was likely in Pessoa’s time. One played Faust. So it was Faust in the city of Portugal, in the time of Pessoa, and in existential complexity of imagination that we played. I scored the piece in

process based work from beginning to end, one hour and twenty minutes. We played/performed/danced his world as his writing was presented on tape.

The woman who played “Goethe” was a reference point for the original writing of Pessoa, who was well aware of Goethe’s writing when he created his own humanistic Faust, thus she was somewhat detached from the piece, on an individual track. Though the role of Maria was shared throughout the other women in the work, one person played her particularly in the role of the innocent archetype of his imagination, and this Maria and Pessoa have a transcendent moment of communion as they dance at the end of the piece.

In order to perform this piece, each dancer had to produce live on stage, a complexity of set and improvised forms that demanded huge study, commitment and freshening for each performance. The work was performed in Lisbon, Arnhem, Dusseldorf, Oslo, and Copenhagen, and several places in England, always with great success. There is video of this work, as an example of process based work, and the original breeding ground for Responsible Anarchy.

I would say Faust by Pessoa was one of my greatest challenges to date. The performance of open and closed forms created such complexity and demanded so much imaginative input from performers, that they were often exhausted while touring. One could never credit the performers enough when they offered to play such difficult and challenging roles.

We actually found that it was hard for people to leave their roles behind and “just live.” I hope to be able, at some point, to offer the Faust by Pessoa online as an example of how detailed Open Form choreography for performance may be. Complexity occurs

not only physically, but emotionally, mentally, and socially; and also, dance and theater blend on the dance stage. The pressures of working in 'Responsible Anarchy' where form is guided and then lives its own life during each performance, were huge, and well worth the effort, as all involved did a marvelous job. Everyone met the challenge incredibly well. It's not easy to meet performance challenges that require live decision making, and these people were an exceptional, able, and bright group.

THE SCIENTIFIC MODEL OF BODY STUDY

IN ANATOMICAL STUDY, WE VIEW THE BODY AS MATTER IN STILLNESS,

--AS PICTURES OF BONES, MUSCLES, CONNECTIVE TISSUE, NERVOUS SYSTEM, ORGANS, GLANDS, DUCTS, VESSELS, CELLS OF MANY FUNCTIONS, AS FLAT ON THE PAGE, OR ELSE, AS CADAVERS.

AS DANCERS WE KNOW THE BODY AS:

EXPERIENCE,

AND AS CELLULAR THOUGHT;

WE LET IMAGES RUN INCLUSIVE OF ALL BODY PARTS;

WE SEE THE INVISIBLE AXIS OF THE BODY IN MOTION;

WE SEE THE MUSCULAR SYSTEM AND WHOLE BODY INTEGRATION AS ALIVE, IN ACTIVITY AND STILLNESS;

WE SEE BONE FORMATION AS CONNECTED WITH EXERCISE;

WE SEE THE EXTERIOR SURFACE OF THE BODY AS A CONSTANT SENSORY FEEDBACK ZONE;

WE SEE ALL BODY PARTS INTERDEPENDENT;

WE SEE LEVERAGE OF THE BODY ROOTED THROUGHOUT THE SKELETON;

WE SEE BODY FLUIDS AS CONTAINED AND ALWAYS MOVING;

WE SEE ELECTRO-MAGNETIC LIFE FORCE AS FOCUS FOR GUIDING

ENERGY, IN A THERMO-DYNAMIC PLANE OF EXISTENCE. WE LIVE LIFE AS BEING FIELDS OF ENERGY.

TRUE CONFESSION—preparations 2010-2015

Paranormal Activity...evidence of other dimensions.

I have written of 12 Zones of Comprehension at the end of my book: Seven Zones of Comprehension Coming From The Practice Of Dance, available free on my website: "google" Mary O'Donnell or releasedance.com. Only three of these are in the real world. The rest are projections and speculations from para-normal activity. This is not something that I especially want to deal with or like to deal with, but it has been part of my existence since early childhood.

As an update, not because I wish it to be associated with me in any way, but as a concern I have for the near future, I would like to take this opportunity to whisper something of my thoughts on the projected future of Earth.

I think it's going to be very tough for Mother Earth in the near future. I believe all here have to begin to prepare for the heaviest of bad weather, including the possibility for:

--some mountains of the world becoming potential zones of disastrous quakes and mud slides

--some coastal areas becoming potential Tsunami sites

--some lowlands being flooded and all coastal areas will disappear under water

--some islands becoming zones for earth quakes

--some possible continental drift

--some "resurfacing of earth," due to upheaval in earth's crust...

--the potential for high water coming from global warming

I would like to encourage all who are able-- to imigrate to safer land. People of North Africa are already doing this, of necessity. It may be decided by you—find out where drought or flooding may come and where high seismic activity is occurring already, along with predictions about the future, and leave such places as much as possible.

I would like to encourage all who are able-- to enquire about local water supplies, independent and local means of creating heat, and local means of creating cooling. I would like to encourage all humans to open their hearts to all others so that as many of us as possible may survive. I would like to encourage, for those who are able, one goat per person, for cheese and milk, and the storing of provisions as our great grandparents did for the winter. We also need special police training for the future when there will be huge competition to "have" within a climate of desperation where there will be far too little for everyone. It is possible that huge numbers of people will be displaced and destroyed by environmental conditions.

I would like to encourage ANYONE WHO CAN to support the poor and starving...People who are able to think beyond one day of survival, may be encouraged to stockpile needed items. Go online to see what things might be useful to have, and to think what you are going to do if you meet with disaster. I would like to encourage all alive today to live gently with each other and offer help to those in need on a world-wide basis, as much as possible. If we are in for heavy weather, in the next years, it is necessary for us to assist each other to as much safety as possible.

I would like to encourage all who are able, to find a residence in a "safer" zone if possible, --that is if you live in highly dangerous areas...at least for the next ten years. I am not an activist trying to propagate fear or struggle, and I do not believe that anyone should be thinking that we can out-manuever nature. I do believe that we can do better or worse with our opportunities, and if possible, move some miles inland from the sea, or move away from seismic areas. You don't have to lose your job, just get off the volcano's edge or 10+ miles away from the sea. Undoubtedly, Venice, and the Netherlands, and the great coastal cities of the world will be the hard hit. Nobody can foresee the future, but if there is likelihood of some danger, we can certainly make the best of our chances, share what we have with others, and support our family and friendship structures to be helpful to all, and to support and save all, as far as we are able to do so. I fully realize that this must sound like a strange statement---essentially implying that we have power to "outwit" nature through being careful, and anticipating some aggravation within the near future. I mean this in the most sincere and humble way. Simply spoken: we can take precautions. If there is huge scale upheaval, we are doomed anyway, but if there is moderate scale upheaval we might save most or nearly all of us. I believe it's worth considering where we live and how we wish to live in the future, and to be somewhat prepared if possible.

There are many places in the world where huge poverty and huge population are combining to create enormous problems already. I would wish for world organizations to form, to bring aid to the struggling poor, and to bring medicine and hope to all in need. Immediately, send the surplus of wealthy lands to help others!

I would love to see a world plan to save populations from every racial and ethnic pool. I wish for all here on earth to come together in the belief that Love is the divine force behind social commitment and care. I pray for lasting peace and harmony and intelligent sharing.

Perhaps my concern stems from being deprived of certain things in childhood. As a child I was very happy to play with my Mother's two pans and my brother was very happy to carry milk bottles into the house. I picked up small stones and put them in lines. I went across the walkway and looked behind other Quanset Huts (post-World War II government housing made of curved, corrugated, sheet metal--very cold in below-freezing, snowy winter). I watched my brother and his friends shoot marbles. They dropped knives to see how close they could come to their toes...until I told my Mother. Sometimes we put a blanket over the small table and crawled under this, in and out of the darkened small space. I wore cotton dresses made by my aunts out of old sheets and pillow cases, sometimes with a beautiful quarter inch of lace or "tattooing" around the neck and sleeves—that was good because the small weight of the lace kept the cloth close to my arms--a little added warmth. My severely retarded, injured-at-birth sister Didi sat or lay on the floor, drooling and shaking. We shared mother's milk, Didi first, my brother next, and me last. We were all thin. I have been told that, as a baby, one day I was so hungry I cried and pointed to Didi to be fed so I could have something. And I got fed first. I vaguely remember this. It only happened once, but my Mother held both me, and Didi, and told Robbie to come to her and hug her knees, and she told us that she loved us all very much and that Dad was still looking for a job, but he would find one. She often went without food for us to have a little more. We always had cod liver oil once a week. Baths were in the sink.

I spent every day of my childhood alone, with my small immediate pre-occupations like twisting a button.

But every afternoon in summer, when we were small, Mom took us to the park. Robbie chased ducks, and I sat in grass and Didi sat in her stroller. When it became too difficult to keep us together, Mom stopped taking us out. But Dad got a job with AT&T, collecting coins from public phone booths, and we were "saved." We had food and some clothes. And every Saturday we got to go to the Milwaukee Public Library and to their free children's film program. The world opened up, other people came into our lives. We didn't know them, but we saw them. We took the bus. Dad still picked me up and carried me occasionally, and that was the only continuity with our past. I would never say that I was deprived, because I always had love and respect from my parents who continued to sacrifice until my sister was living in a beautiful, state run institution for the mentally retarded, and both my brother and I were out of University. They paid full fees out of state (additional charges) for me to attend the University of Illinois, and my brother obtained partial scholarship at

MIT in Boston. Eventually, my Dad retired from the executive vice presidential level of AT&T, regional branch, sang bass baritone solos in several beautiful churches in Milwaukee throughout most of his life, and made several tapes of his beautiful operatic voice for our family and friends. I have had the privilege of knowing some poverty and some wealth, so I appreciate the human condition and all its various manifestations. I have learned that there is intelligence everywhere, and there is ignorance everywhere.

I mention all this because I wish people to know that I understand poverty. I never knew poverty as it exists in many places in the world today, but I do have a small glimpse into that bleak and unforgiving state. And so, I have the greatest and most sincere wish for this life time,—that we may care for each other to bring all humanity out of the state of poverty. How we may do this is, first, up to each of us.

Initially we must have the strength to attempt to provide for ourselves. Take decisions—find out what seeds grow in different weather conditions, and stock-pile a variety of seeds. Think HOT. And think COLD...We may end up closer to the sun than we are now—but you never know... Visit survival websites and see what you might do to provide minimal support for yourself up to a year or two. Do you know how to get water in your area if water service is interrupted? Do you know how to start a fire without matches—and how to keep a fire going for a long time by harboring coals? Do you know how to kill an animal if necessary? These are skills I would like to have everyone know. With these three things, water, heat and food you can survive long enough to build a shelter to live in. If worst should come to worst, some people will survive at least for a while. The more the better. And if nothing much changes, then we all know a bit more about survival—and that's not a bad thing...

A STRANGE PARANORMAL MOMENT: I have always known paranormal activity. I've tiptoed away from danger at the last moment. Maybe this comes from the early days of so much emptiness and silence, as well as heredity. I've carried messages of love from the dead. I've known of accidents as they've happened to my family far from where I was.

But, never was there something like what happened to me last night, as I am getting this book together. So I thought I might mention it.

On the night of Sunday, August 2nd, 2009.

Of a normal sleep...

...unusual paranormal activity.

I awoke from deep sleep as the room filled with an inaudible sound—a sort of vibration—unseen—but vaguely blue...this woke me up...

And I never wake up in the night...without huge stimulus. I once slept through a hurricane that blew the roof off over my head during the night and when I woke up in the morning I felt the bed was wet, --thought it was some kind of college kid's prank, --and I struggled out of bed into the cold room thinking that these Belgians are really tough people who don't use a lot of heat. Downstairs, there was no breakfast, only an armed guard. He told me the roof had blown down over night, the building had been evacuated, and he went back upstairs with me, and there, over the bed you could actually see blue sky. That explained why I felt wet in the night. I had slept through a hurricane and evacuation of the building.

So, anyway, when something wakes me up in the night, it's BIG. Recently, in my home in Austin Texas, I wondered at the "sound" I heard, and immediately was awake. I sensed a presence, maybe paranormal. I knew it was not a message of someone's death. It was different. The room filled with an inaudible, constant vibration, somehow known but not "feel-able." I wondered if it could be ultrasound—or what? It was way before sun-up. Palest blue-grey light inside, nearly unseen exposed the crack to outside, under the window to be much darker than inside the room. But I had no light on in the room. There was a vague form of pale blue light, in the room, and I sensed a presence, maybe paranormal? I quickly wondered... and asked, (in my mind.) "Is anyone dying?" I got no answer back. I had no recognition and no fear, but I was sure that I was communicating. It felt like a highly intelligent force, much more intelligent than I. I wondered sort of hypothetically, "What if this source is so intelligent that it can understand what I am thinking?" and "What would I say to such a source?" I was sort of laughing inside, because of course I don't believe in things like this happening—not to me, and not in Pflugerville Texas.

So then I thought, "What would I say, if it is remotely possible that there is some kind of contact going on here? I did this as a little exercise for myself in imagination..."

Still lying down, I began to make the sign of infinity with one hand, then with both hands, then I did the DNA sign (building an imaginary tower with my hands albeit roughly, with both hands rising.) I had no feedback other than the strange, vague, blue light. Standing, (naked from the bed) I showed my senses, eyes, ears, nose, mouth, indicating "in" and "out" and then I showed the 'feeding action' coming in the mouth and out underneath my body. I showed touch on body and arms. I showed infinity standing. I showed walking and moving the body. Then I showed my I- Phone.

I opened to google earth, I skimmed over cities and landscapes, I showed where I am, finding the United States, then zooming in to Texas and then a city-- it was

Austin—and from the center of the city north to the edge, to my home, and out into farmland.

I showed Asia, I showed Africa, and I showed some very large cities. From one city I showed center, out to edge, to farmlands. All the time there was this strange light/inaudible sound/light, and it was much easier to perceive with room lights “out.”

I was very tired and decided to go back to sleep. I did “infinity” with both hands again. I turned-off my phone again, and saw the icons of the “off” cover. I went back to sleep.

When I awoke, there was beautiful blue sky on my I Phone screen, with beautiful small stars and larger stars—bright glittering white against a blue background. It was a wonderful collection of shiny white spots but seeing stars as if in daylight sky. It was as if I could see what would be seen in the night, but in daylight. A beautiful picture! And quite close up. As I watched, doing nothing, the screen moved sideways, like a little movie, that I had not made nor initiated, and over which I had no control. The blue sky shifted round, to focus on a small group of planets, that slowly grew in size until I quickly recognized it as Earth. Then the window closed in on the planet. It went from being a little white speck to being recognizably earth. And it zoomed in to focus on my very own street and home, in full color. It was like seeing a beautiful little movie, from outer space to home.

Does your I-phone do this? Should I take this as a message from harmless and intelligent extra-terrestrials, or a joke from someone very clever, of good will, and close by? At any rate, it was a magical experience.

It was an actual event, however caused. I called my son to tell him of this and he was amazed.

Either believe that over the years I have become comfortable with paranormal activity through training the imagination--though this has never to my knowledge been tested,

...or believe that I am empowered by some ability to listen to natural phenomenon—which I doubt greatly,

or discount me as a total nut-case...and that could be, you know...

I have no idea what the reader will do with this information, but we are in rather strange times, so I choose to believe that there is more to life than we are aware of, both in the spiritual realm and in the physical universe.

Either way, I myself live a life of questioning disbelief, reconciled with, and stimulated by actual perception. I have no way of knowing what went on that night. I wish I did but I don't. I can only recall what I experienced. I was certainly not dreaming.

But what I have understood from actual research, is that there are several sources for information regarding the actual potential for upheaval of life on earth within the next six to ten years.

Because of this I am including my recent perceptions and an advice in this book, as dance, the way I perceive it, is the dance of Life.

Make what you will out of these thoughts.

I cannot say I know more, though I wish I did. If we make preparations that are not needed, no one suffers. But without preparations, all will suffer.

Feel free to discard my perceptions if you are of a mind to think there will be no upheaval within the next 6-10 years, and consider what you wish to do about it, if you believe there may be some upheaval in the near future. For those who are starving but can still travel, walk toward safety. For those who are able, leave the proximity of the volcano, of mountains, especially young mountains, and coastal areas. When you feel tremors, leave the area and be outside, in a quiet and orderly fashion. When you hear on the weather news that hurricane force winds are coming, take extra precautions. Try to avoid living in stormy, extremely low, extremely high, and extremely wet lands. Avoid living in coastal areas and avoid young mountainous areas.

May all good powers go with anyone who has had the persistence to read through this book, because I know it wanders and it “shines.” I know it will not be seen clearly. I do wish I were of more definite and confined mind, but I am not. The complexity of life and perception at this moment in time leads me to wonder...what will the future bring to us all?

A list of words to stimulate you to survival activity on the internet:

Planet X or Nibiru or extra solar planet

Earth Axial tilt and precession

The Anunnaki

Dwarf companion to sun, Nemesis

Expansion of the Universe

**In case we have a huge gravitational pull to the South...OR
Massive earth quakes, and flooding due to global warming or
earth crust shift...over the next six to ten years or more...**

Here is a list of words to stimulate you to activity: (Think about it...if nothing happens you will be able to go camping later and use up all your wonderful supplies !

GET THINKIN'

"PLANET X"/GLOBAL CHANGES SURVIVAL KIT

A COLLECTION LIST—though this unfortunately applies to the advantaged persons of the world who can consider making preparations for the next day...

I apologize to all persons who are struggling with survival on a day to day basis at this moment in time. I know that one seventh of the people in the world today cannot even begin to think of preparing for possible disaster. They are already living disaster. I urge you to be peaceful, cooperative and to walk to the nearest possible source for water...I believe we have a lot to learn about survival from the most indigent persons today, as they are showing us the way to the future. The people of North Africa are bravely eating dung and sucking stones as we of the wasteful rich nations of the world (ironically) are trying to overcome economic pitfalls, learning to economize. The two struggles are not comparable. One is epic and the other is almost frivolous by comparison.

***Save and use every piece of clothing you presently have until it wears out.**

***Save and use every appliance you already have, unless there is a huge environmental advantage to your upgrading to a new appliance.**

***Find a home for all used objects. Throw nothing of any use away, unless it is destined for recycling.**

IF YOU BOUGHT IT, USE IT! Use it until it wears out and is completely useless.

WATER WATER WATER WATER WATER WATER WATER

Find out how to dig a well in your area? You may even go so far as to put in a little well. What I want to do for my home is to get solar heating, and dig a well.

STOCK PILE...STOCK PILE...STOCK PILE...STOCK PILE...

Stock a variety of vegetable and fruit SEEDS across a broad climatic scale for your region. Store Rice, Nuts in shells, Sprout Seeds, Herbal teas, Coffee, Potatoes in bags (store for only 9 months), Dried Meats, Beans, Peas, Wheat, Barley...

Buy mortar and pestle to ground food supplies for preparation.

Make wood flats with clean earth inside to start seeds

Get emergency pre-prepared survival meals for 2-5 days? (May be useful while waiting for rescue or during immediate recovery.) Absolute minimal survival kit is Rice and Water. Next is Sprouts Seeds. Have a large CONTAINER for food that can be locked and that is animal and insect and water proof.

Stock: SALT(cleaning and washing), bandage gauze, band-aids, disinfectant, first aid kit.

Stock: Matches in metal tin, lip balm, water purification tablets, tooth brushes, salt,(toothpaste), potassium chloride + kids dose for nuclear poisoning.

Extra, for comfort: Stock Water FILTERS (and coffee pot) to filter drinkable ground water, Vitamin C, multi-vitamins, body cream, wet tissue wipes, Electrolyte drink, hand and face creams...

Equipment: Flashlight, Camera, Fire Extinguisher X2, Rubber Gloves, Metal Heat Blankets, Gas Masks, Can Opener, Dust Masks, Plastic Bin Bags and Bin for dry storage and young children to sleep in, and PLASTIC SHEETS for building, warmth, and keeping dry. Chemicals for painted rust failure (will happen fast), Combs, Sewing Kit, all purpose TOOL and sharp KNIFE and Sharpener, Radio, Shovel and Garden Tools, Work Gloves, Glass Jars for Sprouts, Cloth to

cover sprouts, Nylon cord-50ft., Plastic Gloves, Solar Dynamic Radio--four way power, Guns? Army Knives, Ammunition, Matches, Paper and Pens/pencils, Sewing Kit, Storage Bags, Batteries, Garden Gloves, Scissors, Four decks of cards—or similar pass-time social materials, Plastic Plates, Cook Stove and Charcoal, Wood, MATCHES and Flint.

I am truly not trying to be a harbinger of gloom and doom, but I'm just trying to suggest that it is possible that our dear Earth Mother is heading for a massive period of unrest. And if this is so, we shall all have to prepare for it, as best we can, with whatever ingenuity and power we possess to use foresight and plan. Once you have got all your supplies in, you have to use them and replace them so that they do not rot or spoil. You have to maintain them, keep them organized and clean, oiled, prepared for use. It's not a pleasant thought—preparing for survival through the next twenty to thirty years and perhaps beyond, but “Fore Warned and Fore Armed” is not a bad policy, and, as I mentioned, you will use many of these things regularly so they will not be wasted.

HIGHER THOUGHT

This is created by referring decision making to a guiding principle, a philosophy or a profound discourse that raises the level of consciousness for all parties to a higher plane of knowledge. All philosophical, religious, scientific and intellectual thoughts, along with psychological well-being and directed sexual fascination occur on this plane, and are valued as primary and important for that reason; as is all other experience that lets us gain insight into our world and our position in the world.

Philosophical thought refers to the higher plane of logical argument.

Religious thought refers to, (and aspires to) the higher plane of canon form highest authority, or highest conceptual level.

Scientific thought refers to the higher plane of abstract reason.

Intellectual thought refers to the higher plane of rational discourse.

Psychological thought refers to the higher plane of interpreting experience.

Sexual fascination refers to the higher plane of profound love.

Anyone has access to the most profound thoughts through the many cultural riches of their own heritage. These riches must be protected, guarded, shared and loved for the future of human kind.

Somehow, we as the human race, have to discover the way to maintain our great and beautiful cultural diversity of human resources, through tolerance, understanding, appreciation of difference, and great love.

There is hope in this universe of ours.

We have only to discover and use the means and the potential of every being on this planet...we live in a cooperative universe full of potential...unused.

DANCES FOR HUMANITY

STRENGTH

Strength is an inner quality that allows others to be supported.

It develops from personal discipline and confidence. As we discipline ourselves, we gain strength and power over our own decisions. We become decisive beings who are not controlled by immediate or irrational desires, but who are able to be free and spontaneous within knowledgeable contexts. Physical strength is clearly necessary in dance, but strength of character is also necessary.

Know how to follow and when to lead...

Know when to withdraw and when to advance...

Know how to be restful and how to be active...

Know when to push and pull...

Know when to support...

Know how to give and take, authority and weight...



Stumbled Upon Greenery

PRACTICE: TWO COMPOSITION CLASSES FROM THE ANATOMICAL REST POSITION: these involve following a verbal chain of thought and images in collaboration with a leader who tells the outline of the story and the participants fill this in with their own imaginative experiences. The reader reads with long pauses between sentences so the participants may take time to rest, realize, understand and use what they wish the offered language. They may also invent their own, totally unrelated sections of work, taking off in any direction they wish...

JOURNEY FOR A FIGURE, IN TWO PARTS

Part ONE

I will direct you with words, and silence. You may use these words to assist you to discover your own meaningfulness...and during both words and silence, discover your own movement...

Lie down on the floor so we may enter stillness...

Just rest a moment in any position, wherever you are comfortable.

Now let's move into the anatomical rest position...

Lying on your back...

With knees bent, and feet flat on the floor...

Head rests in line with spine...

Arms are lying on the floor to each sides of the body, or folded across chest—resting one over the other, or with finger tips resting on pelvic wings and elbows resting on the floor...

Rest...

Rest...

Listen to your breathing...

The body is long and wide...

Breath happens easily...

Body is still...

Knees are bent, feet are as if “standing” on the floor...

The weight of the lower legs falls into the ankles and through the feet in two directions, to the heels and to the toes...

Knees balance, or they may rest together...if legs do not balance without effort...

Weight of thighs falls into pelvic area, relaxing the abdominal muscles and lengthening the spine...

Back is long and wide...

Head is in line with the spine...

Head balances in the center line of the body (that when standing is the central vertical axis)...

Listen to your breathing...

Become the breath...

Surrender to body center, and stillness with no other images in mind...

I will be silent as you rest...

Listen to your breathing...

Be in the immediate present....

Twenty minutes will pass in stillness... as you listen to your breathing...

(20 minutes pass....)

Fall into awareness as you continue your anatomical rest....

(a short time passes)

As you hear the following words, they are background to your experiencing.

Foreground for your experience is your breath moving in your body...

As you listen to your breathing, your body experiences the horizontal of your physical form. And then, you become aware of the center line that passes from the center top of your head, through your whole body length. If you were standing, this would be your central vertical axes. But as you are lying down it is your center line. This center line becomes your primary interest...

Let your bent knees gently down to one side of the body, stretching the spine to twist, as the legs lower to the floor, causing a twist in the whole spine. Continue to follow the twist to complete a slow, free form rolling action.

Following the rotation of the center line, the body begins to rotate, and gentle rolling occurs;

Sensation is your guide...

Continue to explore rolling...

As you explore rolling it will lead to many other actions...as you “image yourself” into the fragments of narrative you hear...

Take all the time you need with any of the images, and feel free to select the images that seem to connect with your own

personal narrative. You are not compelled to use all the images.

You are embarking on a journey of your own perception... where imagination and memory meet to create your own, unique language of movement experience. This does not have to be remembered, rather, just experienced...stay in the present of your perceptions and awareness.

You are the author of your own experience. I am your guide.

Imagine a “figure,”

--a person of history

--or someone you know.

It could be--a mythical figure,

...or a type of person...

--a person who is defined by vocation, as carpenter, farmer, musician, ruler, teacher, any vocation will be interesting...

--or a real person you know...

Who? Make a choice...

Take a short time to “see” yourself as this “figure”—seeing and keeping eyes closed...seeing within your own imagination

...locate yourself as this figure,

...be where you are, with your chosen particular identity...

Embrace this “figure” with all your imaginative powers to make the “figure” real and alive within you. Become this “figure.” Whoever this figure is, s/he comes from you, and your body-mind is the creative force behind and beyond the creation. This figure, S/he, rises from the power of your imagination...and the richness of your mind. As you become this figure, you give over your identity to the power of your own imagination and you live the role you are creating.

Still resting quietly, and breathing easily, accept a choice...who do you wish to be for the purposes of this exploration?

Become this figure.

Remember that you, as this other person, are entering a journey of perception...

Using movement, you will travel AS this figure. You are now beginning a journey, BEING this other person. Be still, or move at any time.

NOW, BEGIN, by imagining that you are at the water's edge, by a small river, and you start your travel going away from the water...walking up a steep path...

Eyes remain closed as you begin the physical journey...if you meet or hear or perceive the presence of someone, along the way, the meeting will create associative value for your own journey. You will continue and incorporate any event that happens, keeping eyes resting closed, and body-mind quiet.

Perceive yourself, being your imagined person, going up a steep incline, that leads to a grassy, hilly-and-flat, pasture.

There...near the top you can see...

the small dirt road along the edge of the cliff that meanders and then leads in-land.

Let your body respond to images, as you are, the figure of your own creation...

Just before you leave the top of the incline, you stop to look down on the beautiful river...contemplate this within your mind's creative force...

You immerse yourself in the sight of the beautiful river and feel the force of your own life flowing through your whole body...You move with the vision you see investing your body with power and strength and beauty...

Now you are in the beautiful landscape above the river...

Your bones travel through hilly areas, sharp curves and deep valleys. Rough and soft surfaces...

Many places are waiting to be discovered...

...discovery occurs in stillness and in movement.

...the mind leads the body, and the body leads the mind on a

journey of physical enquiry...

...what do you see?...

...you climb up a steep rocky place,

...where rough angles jut out of smooth surfaces...

...you smell wet rocks...

...nearing the top, you see mist,

**and through the mist, in the far distance, you see a grassy
land, with hills rising gently from the landscape...**

**Where does YOUR journey take you? What does this field
mean for you? What have you experienced here before? What
do you imagine will happen for you here in the future?
Explore the possibilities of your own desire...**

(longer pause)

**You have time now to experience where your journey leads
...anywhere...body/mind creates experience of your own
desire.**

**Continue to move through and across the landscape of your
own perception...**

**You leave verbal narrative and enter a zone of experiencing
where you see your body as bone surfaces levered and lifted
consequently, as you travel over imagined surfaces.**

**And simultaneously, you experience imaginative wakening,
living form of life experience that is new and still somehow
familiar...**

**Move with the sensation of the surfaces you feel supporting
you, as you find yourself within your personally created
narrative in nature.**

**Let the images of your mind enter your body as you discover
yourself being part of the landscape...**

**As you find your way, you include:
sitting**

resting
rolling,
crawling,
kneeling,
falling,
rising,
standing,
walking,
and moving freely in any way you choose...
It helps to keep eyes mostly closed...

Move as these actions are possible in your perceived
landscape...another person in this space may be to you a
rocky surface...

where you lie down to rest...

and you may become for that person the warmth of the sun...

Be present in your body...

Time passes in physical exploration...

You may enter any thought of place, person or experience...

Always you find yourself in nature, at one with nature...

Time passes. Without words...

As you continue, a question forms...

“What is beyond the Sun for your character...”

As you continue working,

lift your thoughts to the sky to think of the answer...

Continue your movement and imaging exploration, as you consider this question.

—From “how you choose to answer this question” we will know the answer to another question, “In which time period do you imagine you are living...?”

(short pause...)

The question is: What is beyond the sun?

What do you, as this “figure,” choose to imagine?

Do you wish to see the Sun, as the primary force of nature?

Or as your mythical force that gives rise to all life?

Or as your primordial wellspring?

As God?

As light? Or heat?

Do you see beyond the Sun the land of angels and demons?

Or do you see stars in constellations?

Do you imagine huge energy forces?

Or do you imagine Quarks, and Phasers?

Do you imagine Ice Worlds?

Or do you see Interplanetary Forces?

Dance your image of what you see when you

consider the sun as image.

Take time to do this...

Explore, as you adventure into this part of the exercise.

There are many possible answers...

Time passes until you are finished with this part of your exploration... Dance your final answer to the question, "What is beyond the Sun?" and this answer may refer to all that you have discovered during the work time.

Time passes...

Now, return to the landscape you were creating in your mind.

Observe once again that you are in the meadow above the path that leads down to the water's edge.

**You feel sunshine,
and it's summer.**

Nothing cataclysmic is going on right here today.

Your breath is easy.

You cherish the beautiful, rich and providing earth around you.

Experience your appreciation of this planet, earth, on a sunny day, in a field by a cliff that descends to the seaside. Take time with this image...

(time passes)

Cherish the presence of earth as it is today...

**Dance the cherished presence of this day...in movement and
in stillness...**

Now, The huge stellar forces are no longer present...

And you rest back into stillness, in any body position...

Take time to think back over your journey.

Remember

all responses are the correct responses.

Breathe.

(Let time pass here freely, as long as necessary)

And now, Consider:

How have you been thinking...

**As an early astronomer...Were you thinking of the movements
of the sun and the planets?**

**As a painter? Were you thinking of visual patterns made by
the sun and shadow?**

**As an astrologer...Were you thinking of the meanings of the
sun's unseen relatives, the stars and the constellations?**

**As a Physicist? Were you thinking of inter-planetary forces?
Emotionally...Were you immersing yourself in the warmth of
the image?**

**Now, resting, and having finished your exploration, Place
your “figure,” by considering how you were thinking, in a
time period:**

**Today—with the sky as experienced on internet, with Hubble
Space Probe, photographing other “worlds” so far away that
they must have been formed six hundred-million years after
the “Big Bang”?**

**Or, around 1880—with the romantic vision of the sky as
inspirational source for poetry and expression, and somehow
the home of an abstract God,**

**Or, 1500—when the sky was first discovered as having
“planets”**

(Copernicus)

**Or, earlier, with the sky actually was “Heaven” where you
really go to live after you die, in a form that is depicted as
lifelike.”**

All of these possibilities are interesting... and persons will want to explore each or all of them. That will take more individual research.

Time passes as you consider...

Did you enter the place where “Heaven” or “outer space” is? and did you explore movement there? Live, and breathe there? Take all the time you needed there?

This first part of the exploration ends, and there is an interval before the next part begins...(either a break in the workshop, or waiting for the next scheduled class—this may be as long as a week.)

JOURNEY FOR A FIGURE, PART TWO, “CONTINUING AN EXPLORATION”

(To begin, repeat the first section of Class One, from ** to **.)

Now, you are about to continue your journey in nature.

Place yourself again in the time period that corresponds with your interests in the last image class...

**You remember where you were and who
you now again are...
...as you were in our last class.**

We enter the zone of imagined personas and spaces...

**We are in the zone of Exploration,
where fantasy meets with fact,
in imagination.**

**Here, you are traveling...in movement awareness and
exploration.**

**And you are traveling in a particular, remembered time, with
a particular vision, Modern, Romantic, Classic, Ancient or
Primitive.**

Clothe yourself in garments...

Do you carry a weapon?

**What is this weapon? Primitive stick? Sling-shot? Early firing
weapon—some kind of gun? Modern rifle, or handgun? Laser
weapon?**

Or no weapon at all...

The answer to the question gives you information about how you wish to approach the journey through the landscape. The weapon is not necessary, but the detailed imagining is necessary. And it helps to locate your imagining in a time frame. Your choice of a weapon or no weapon also tells you what your social and economic group is, and how you relate to law, order and government in your culture.

To not have or have a weapon in any historical time frame is also a very interesting and powerful choice.

(short pause...)

Now, you know who you wish to be for the journey...

Come back again to your journey in the landscape...

Consider...And Be ready....

Now, I will describe another part of the landscape to you...

and you may enter the verbal description...

with physical experience of your own invention.

But you may also use the verbal description...

To imagine what may happen in this landscape...

**You may create a very “intense version” full of intrigue....
or you may create a “remembered reality,” either from
history or fiction.**

**Feel free to enter the images in any way you wish, even so
free as to throw some or most of them away. Some or even
many of the suggestions will be ridiculous to your
character...ignore these...but as you hear something that is
relevant for you, you may take the suggestion into movement
--or stillness --or ignore it, even if it would be relevant but
does not fit into your present working.**

Listen to the images...

and see if any or all of them inspire you...

to explore in movement:

**We begin a new direction of image making...or to continue
your image processes**

Images...

...a rocky edge of a cliff far behind you...

...a rough, grassy surface, with edges sharply worn away from many years of assault by the Sea's raging waves...also behind you...

...in the distance, a beautiful, hazy, blue mountain covered with trees...

...At some times of the year, this area is full of farmers at work, and at other times it is very empty...It is a quiet and un-disturbed landscape, and then suddenly a flurry of activity occurs and the whole landscape develops into planting time, or harvest time. Of all possibilities, what does this landscape contain for your character? Move or be still, discovering what this landscape contains for you...

Planting consists of new beginnings.

The ground breaking dance...

This equates to commitment, and investment of energy.....

The activity involves turning over the earth into broken lines (furrows) so the seed will meet with soft ground and be slightly covered.....

Cracking, opening.....And it equates to movement

creation, with strong commitment, and purpose...

...repetition...and great care...

Consider the Harvest to come in the Fall–this consists of collection and equates to having security, wealth, and material comfort...

Consider each new development of movement is a “planting and growing...”

...and each point of arrival, having finished a movement sequence or journey, as a “harvest...”

Planting....and harvesting...movement...

Let unspoken energies be planted and harvested...

Questions that might help when finding out how to go from the image into movement process could be:

--Where do you “stand” as this person/character, or “design based element,” in the on-going river of life? Show feeling, or energy, or abstract design, or narrative, or gesture, as you invent and re-invent yourself in the form of this character.

--What are your immediate concerns as you move? Or are

you not having concerns, but fully enjoying movement for the pleasure it offers? Are you interested in finding your next meal? Are you struggling, in rags of fur, seeking a food source with primitive weapons of stick and stone?

Or are you someone from a sophisticated scene in a modern city with an old city center, where you escape from the rat race of competition to enjoy a moment of splendid imagined fulfillment?

As you move and rest, savor the knowing, “this is me” and go on to explore the images that may follow your location of self in this particular time you have chosen.

In your own mind you may be anywhere in time...

PAUSE

What are your possessions?

Who are your family? Do you have friends here?

What is your education? Are you able to read? Are you able

to hunt?

What do you enjoy doing for pleasure?

Allow yourself to experience any and all imaginative freedoms....

Movement answers all questions.

Now there is a path for you..

It goes between trees...

Through a gate in a stone wall...

Into a very old city...with “modern” architecture... from whatever time frame you have chosen... surrounding a very old, walled city center...

There you follow,

the winding inner city streets until you see a very old Palace.

...You enter the dark halls of the Palace, and explore an ancient culture..

Take time to discover this ancient place...

Eventually you find an exit where people are leaving messages for the future. You consider what your message will be...and then you scratch a message on a clay tile that will be dried, fired, and stored along with thousands of others for future generations of visitors to find...remember this message...This is your secret message for humanity of the future...

Leaving the old part of the city, you travel ...

Have you seen:

The busy city of the future?...PAUSE

Shining old streets in sunlight?...PAUSE

What?

Did you experiencing guidance systems where you put in your destination, and become part of a grid of possibilities where all are directed remotely to their destinations with no potential for collision?...

Did you sleep during a dream directed journey? So you were rested for your high level meeting in a few hours?...

Did you look forward to your travel to Outer space--where you will meet friends next week on a space station and

enjoy the privileges of total privacy and comfort?...Is the Moon landing a touristic site on your agenda for this coming year again?...

Are you going to snack on food based in pure energy just before you stop today, so you will be ready for work, awake and truly productive?...

What time frame have you been creating for yourself? Have you sat among naïve worshipers and breathed the sacred smoke of herbs? Smelled the breath of unwashed bodies, in a smoky, primitive cave? Tasted the blood of raw meat?

You are leaving the city as your journey continues, and from the edge of the city, you may go anywhere; anything is possible

--and you are allowed to speculate physically about what and whom you will find there...Is there a graveyard? Is there sand? Do you see a bridge?

(DIRECTION TO SPEAKER: the script always has the potential for inter-active diversions, and the speaker may respond to associations with what she/he sees...but

departures must fit-in with the total shape of the written script...and that is, a journey in nature INCLUDING a visit to a city. (Nature may be defined as being in our time, or the past, or the future)

As you travel, respond to any of the following possibilities as they fit within your own personal narratives:

...from WITHIN YOUR OWN, SELF CREATED time frame:

...dance a message to the space where light falls

(Time passes)

...dance a message to the air in front of your arms

(Time passes)

...dance a message to the woman in her sleep

(Time passes)

...dance a message out into the breeze

(TP)

...dance a message to the weeds and darkness

(TP)

...dance a message after the wild horses run uphill through the trees, and you have to restrain your horse from dashing away after them...

(TP)

...dance a message to the light at the waterfall...

(TP)

...dance a message to the sitting man...

(TP)

...dance a message, to the Great Map Maker, and tell (through dance) the Map Maker one thing that you have seen...and one thing that you have learned...

(TP)

...receive a message from the Great Map Maker...this is the message you have always wanted to receive...what does the message say?...show this in movement...

(TP)

...Leave this message etched in movement, in the hills surrounding the city , on the natural alter of the Palace of

Human Memory...

(TP)

...Ride away from the hills...

(TP)

...Ride down the small road between the rocky cliffs to reach the shore...

(TP)

...Into the water, the horse drinks...

...Rest on horseback like a tired soldier after the storm, completely spent but in a good way...

...Travel by the water, like a ghost in darkness, empty, into the night, looking for rest...

...Sleep

...At dawn, find yourself in full sunlight...

...Still, by the water...

You move in satisfaction, as it seems

fitting to move...

Let your horse run free...

**Watch as the horse moves away from you, gently grazing
and finally stopping to sleep, standing...**

It's time to think about finishing...

As you consider finishing this work,

**Remember the words of the message you received from the
Great Map Maker,**

**and remember the message you left in
the Palace of Human Memory... actually speak the words of
both messages.**

**Think of your horse, running free in nature, ...knowing that
your horse will meet you at some dream-time of the future.**

It's time to think about stopping...

Enter a timeless balance...Balance...

**SLOWLY...Return to daily life in our time, where
imagination is mostly resting; --and functional needs,
work, study, and ordinary life, have great importance...**

.....
It's time to reflect on your journey

Let's get into partners and tell each other about our experiences, or, ...alternatively, for the next exploration, consider a place you remember having been during your experience, and write down your own script to re-discover that place again, re-living it for real through your imagination. (This script could be used for your own next journey.)

(Saving improvisations is impossible, but repeating the subjects of improvisations, evaluating and re-forming these into a bank of experience, that you can return to any time you want to return, is a very valuable experience.

NOTE: OPEN FORM COMPOSITION (MOD) is made from continual rehearsal of focal points of imagery: presence, possibilities, and effective communication of these in many alternatives. In the end, the performer picks and chooses, in the real time of audience performance, the most interesting, relevant and present sources that seem to fit into the actual moment in the real time of performance, as S/he experiences this on stage. Processes in OFC add up to a composition of fields of experience where constantly renewing resources are exhibited in an ever changing environment. It is a wildly challenging form for the dance performer, and produces very fresh and startling results. The scripted work "A JOURNEY" ...just described, could serve as an OFC.

PRACTICE, “SAYINGS”

- 1. SILLY,**
- 2. IRRATIONAL,**
- 3. AND PROFOUND**

Work with a saying that you would put into any of the three categories above. You may make up your own sayings.

EX. “Keep the record playing so the weather doesn’t change.”

(Notice: cherish the irrational and the silly as well as the profound)

EX. “Traveling up the map is harder than traveling down the map.” (comment attributed to Michael Udow).

EX. “Don’t criticize the race horse for being a poor elephant.”

From the context of these sayings, one may appreciate:

- Respect for the irrational and the profound, (though it’s up to the individual to figure out the difference.)**
- The whole range, from silliness to profundity may be read into movement and stillness.**

MOD, PERSONAL DEVELOPMENT OF PHILOSOPHICAL
STRUCTURE FOR LIVING: By the mid 80's as I "tasted"
and "felt" the changes of attitude broadly in evidence where I
traveled with my solo performances, I sensed a huge shift away
from the Late Modern aesthetic. There was a street-wise code of
practice rising, especially in the entertainment industry, where
black clothes dominated video screens, espionage serials filled
prime time, and "underworld" characters began to filter into TV
talk shows.

Why was this occurring? –was the question on my mind. I had
been living at Dartington College of the Arts in Devon, England—
the beautiful south west of the country. I found while I was there
a Theater Department devoted to everything from Shakespeare, to
Chekov, and Alfred Jarry and the "Built Piece," and everything
between, under the leadership of the brilliant Colette King and a
very experimental Writing for Performance Program under the
adept guidance of Peter Hulton. I headed the Dance program,
bringing it into Late Modernity and Post Modernity way ahead of
any other department in Europe, and possibly in the world,
because I was able to write program for whatever I thought the
students needed to study in order to prepare them to be well
equipped and fully ready for survival in the professional field of
dance.

The College was run by an amazing person, Peter Cox who saw

to it that we all met and spoke with each other at morning coffee and afternoon tea. Never was there a more cordial staff. Even our bitter arguments coasted to respect. And here I learned to “beg to differ.” (This means you absolutely hate your opponent’s point of view, but can do nothing about it, so you both hold your own ground and come to respect each other.) It was a rare and wonderful program and the occasional conflicts and debates kept us all awake.

The progressive and exciting program included a whole year of community service in very tough areas of Plymouth and London. At Dartington, in the early eighties, I made a work, “Put Your Foot Down Charlie” that pre-figured post-modernity in dance. It had a script, a non-sequitur plot, that jumped from one character’s life to another’s and ended in un-resolved, bleak impasse.

Responding to the shrinking economy of the eighties, Post-Modernity with its love for extravagant imagery, waste, dark fantasy, and multiplicity of means, made a mockery of wisdom, and common sense became quickly obsolete.

“Who can attest to an aesthetic...
where waste, extravagance, and leveling of cultural and social values dominate—under shrinking economic pressures

and in a climate of human (world) suffering?

I recall the huge impact that Band Aid had on my life as I saw people of huge reputation and wealth get together to support the impoverished poor. This event totally contradicted the culture of post modernity, and provided an incredible alternative—meaningfulness. After this, as early as the mid-eighties, I began to support an aesthetic where meaningful and socially conscious work is important. During this time, I also visited the Dartington base in London every week, to work with local citizens of Rotherhithe. There a street child once said to me, “Why you smilin’ all the time?”

I said, “If I wasn’t smilin’ all the time I’d be cryin’ all the time.” He said, “If I was dancin’ I’d be smilin’ all the time too.” So I invited him and his friends to use our space for their street dance practice.

That was the stuff that set me up as a social fighter for equality in the arts, and a firm believer that there is a place for everyone in the art world. The social commitment of the work that we did in South England and Dartington has never left my work.

When I left Dartington, truly with tears in my eyes, I knew I was doing the right thing for myself and my work. I had to

extend my horizons.

I moved to the SNDO of the Netherlands, where I was able to work with Aat Hougee, teaching Release and Choreography. Then I had, not a mix of dancers, writers, and actor/directors for students, but dancers only. I missed the intellectual component in the study that the writing and acting components had offered my students, but all in all, I loved the new students greatly, and we had a fine time exploring experimental thought through dance choreography. In the Netherlands I continued teaching my own concepts of dance to include:

- “Natural form,” as reflexes, and physical structures of the body,
- Laws of Physics applied to movement
- Body/mind integration
- Holistic Anatomical Study
- Application of architectonic levels of to dance making,
- and the development of a hierarchical structure for living, where humans participate in thought at all levels:

- cellular-----biological +/-
- animal-----basic functions
- human-----full awareness
- responsible-----take care
- anarchic-----dare to individuate

extra-perceptual-----dare to see beyond
reverant -----real and transcendent

In the Netherlands, the brilliant and daring organizer Aat Hougee and I worked under three names: the SNDO, SNDD, and The EDDC. I was seconded to Die Werkstatt for three years, and I returned to work in the Netherlands after Aat left education and moved to Russia. At that time I worked for the Dance Academy of Arnhem, ARTEZ, eventually, leaving my post to retire in July of 2007.

OPEN FORM COMPOSITION—SIMILARITY WITH AND DIFFERENCE FROM CHOREOGRAPHY

OFC is:

similar to choreography, as decisions are taken along specific zones for communication, in both; and Works “speak” of the same general areas of concern each time performed.

But Open Form actually functions on four different levels of time-based creation, and each time Open Form Composition is seen it is different. The step from opening forms to Open Form Composition can only be achieved when you divide form into different

architectonic levels to achieve greater or less similarity between sections by opening form on one, two or three of the compositional levels. (If form is opened on all four levels, it becomes improvisation.) To “open” form on the first or primary level of composition, that is from one moment to the next, one must find a way to have performers make almost continual live decisions during the performance. This can be done through setting a movement vocabulary that combines in many ways and then letting dancers combine it in their own ways in actual performance time, or having an interface, as with a character to play so that the character responds as an individual each time a situation occurs around the character, and this may be an ever-changing event-making response. To “open” form on the next architectonic level, groups of moments combined, one can learn phrases or short units of movement, and recombine them differently in performance. The next level involves sections—these may be re-ordered each performance. The last and highest level is the whole piece. This will be open in form through any of the previously described methods—but note, all levels do not necessarily have to remain open.

CHOREOGRAPHIC LEVELS ON WHICH
FORMS MAY BE OPENED TO CREATE OPEN FORM
COMPOSITION-

--individual movements combine differently each
performance

--phrases/short sections combine differently each
performance

--sections combine differently each performance

IF ANY ONE OF THE FIRST THREE LEVELS IS DONE
WITH OPEN FORM, THE RESULT WILL BE AN OPEN
FORM CHOREOGRAPHY. IT IS IMPOSSIBLE TO HAVE
THE HIGHEST FORMAL LEVEL OPEN ALONE—(UNLESS
YOU SPEAK OF DOING OR NOT DOING THE
PERFORMANCE).

IF you compare “Open Form” with “Process Based
Work,” you have in “Open Form Composition,” the
potential for process based work or set-form at any
level. At any one moment, all through the open form
work, and at all four levels, there will be one continuing
process in mind—signifying the total identity of the
piece, though this process may be very complex, very
specific, and/or very limited. In Process Based Work,
through dividing compositional decisions into the
different architectonic levels, it becomes easy to apply

different processes to these different levels, thus arriving at the possibility to de-stabilize the rules of “set” or “improvised” form—though both of these may occur as part of Open Form Composition.

With Open Form Composition it becomes possible to create a zone that is always changing but has roots and adheres to specific “set” aspects of the choreographer’s choice.

Within Open Form Composition, other concepts have developed for me. The Holding Form (MOD) is a container with two parts. This is a chaotic structure. I likened this to a river flowing through the river bed with the river banks on either side. As the river flows, it gently erodes the edges of the banks, but the banks direct the water into deep channels and small lakes. This means that both the water and the land are shaping each other. This is how the Holding Form works in dance. It has identity, but the identity shifts.

We get the onward channel of communication from the processes of the work as “Responsible” and we get the anarchic interference of these processes through open forms being played by persons who are not in the “holding form” at that moment, and this becomes “Anarchy.” From this I derived the concept

“Responsible Anarchy.” This concept came from the works: “The Thread of the Plot” and “Faust by Pessoa.” It became possible to open and close each dancer’s part differently, and so, relationships could be made that ranged from complete unity and order to complete dis-unity and chaos, and covered much ground between these two extremes. The creation of Responsible Anarchy with Holding Forms and Anarchic assault on form, is a non-fixed context, with boundaries that change, and each performance is an entirely different realization of the potential within the performers. They actually experience risk during the act of performing.

SUMMARY, The Holding Form

After and during the development of Open Form Composition, other concepts were developed by MOD:

The Holding Form

This is the containing essence that defines each level of a work, including moments, groups of moments, groups of moments compared, and the total form. Each moment of work has (is) the Holding Form of its decisions on all four architectonic levels

But all or any of the moments, groups of moments, groups of moments compared, and the total form may have freedoms for choice attached to their definitions. So, there may be an anarchic component for each moment as well.

Looked at from the minute perspective, even a stillness with the breath held will have movement, as in blood flow, nervous system functioning, and the use of the righting reflexes.

Likewise, looked at from the minute perspective, even when all the levels are activated, as in complex physical movement with many body parts moving independently with different definitions for their activity, there will still be underlying similarities that do not change rapidly-- like monthly glandular ordering of the endocrine system in women. This changes very slowly. It may be affected by trauma and stress, but the effects are very subtle and slow, and will not respond immediately to physical complexity in movement unless this happens regularly over a long time, and even then it may be necessary to include hysterical emotional attachments. The meaning here is simply that we cannot ever make totally definitive statements about the body and form, as there is a great opportunity for individual variation.

Also, we could never in a living body find the complete stillness, nor could we find the complete activation, unless maybe this happens in electrocution where every cell of the body is active, simultaneously loses the +/- and dies afterwards.

DEFINITION: RESPONSIBLE ANARCHY IS PRESENT WHEN:

The composite of all moments of Holding Form, includes:

...opportunities that are “SET/FIXED/CLOSED” at all four levels of the composition, throughout the work—

...AND opportunities that are left “OPEN” to Anarchic invention at all four levels, throughout the work,

...WITH BOTH OCCURRING DURING ONE PERFORMANCE WORK.

REGARDING “RESPONSIBLE ANARCHY”:

CLOSED=MADE TO BE THE SAME EACH TIME PERFORMED

OPEN =DECIDED TO APPEAR TO BE DIFFERENT EACH TIME PERFORMED. OPEN FORM IS BEST ACHIEVED IN A

SECTIONAL WORK, APPROACHED ON FOUR ARCHITECTONIC LEVELS WHERE FORM MAY BE OPENED AT EACH LEVEL.

SO: Responsible Anarchy is created through the use of:

A.--SET, PRE-DETERMINED FORMS

and

B.--OPEN, PROCESS BASED FORMS

and

C.--WITH BOTH OF THESE FUNCTIONING AT ALL FOUR ARCHITECTONIC LEVELS DURING THE PROGRESSION OF ONE PERFORMED WORK

AN EXAMPLE OF RESPONSIBLE ANARCHY:

“ACCESS TO IDOLS.”

THIS WORK WAS INTERACTIVE WITH AUDIENCE MEMBERS BECOMING THE PERFORMERS

THE SCRIPT FOR “A TO I”:

WELCOME TO ACCESS TO IDOLS.

My name is Mary Fulkerson (O'Donnell) and this is Helena Costa. We are both here to introduce you to this event. I will be speaking English, and Helena will translate for us into German.

Now, please close your eyes and raise your right hand if you understand what I have just said.

Keep your hands up as we translate into German.

Let's look around and see if anyone cannot understand. Let's sort out HOW MUCH language translations we will need so that we can all understand each other. Some of us can help others...Negotiations follow...

Now we are ready to begin. And anyone may ask for translation whenever s/he needs it.

This performance and the performers in it are about to provide you, the audience member, with different opportunities to experience and inquire regarding yourself and your idols.

It's just after 19:00. Let's go into the theatre.

You see that all the regular seating has been removed, and that there are some chairs that you may use if you wish.

You see that there is a "study corner" created where you will be able to rest, watch, read, write, reflect and listen to special tapes that are part of the performance.

You see that you have a program giving information about this event.

You see that there are performers in the space, already at work.

What are these performers doing as you see them out there? They are not performing. They are working out movement materials across a broad range of possibilities.

They are creating a landscape of possibilities for you to use as material for consideration.

What do their activities suggest to you?

With whom do you empathize?

They are investigating creativity. They are especially looking into the creative moment where an artist decides to act, where thought becomes activity and reality, the synthesis that we know as creative experience.

One performer is concerned with the body as profane material. Another is concerned with the body as metaphor for good and evil.

A third is working with dramatic situations.

A fourth is relating to the traditional materials of dance, through interpretation of images using primarily movement vocabulary. Later in the program you will see work with thought processes that evolves and changes organically from stillness to movement

The performers are here, not to entertain you, but to work out for themselves a task that is highly complex and difficult.

As you see them, they may be models for concentrated work.

You will see them try things out, edit their efforts, try again, and sometimes they will just leave entirely what they were doing, possibly never to return to that material.

They are working as dancers work not as dancers perform.

The performers have been instructed as follows:

- A. Create models of precision and clarity.
- B. Enter a world of fantasy and be present there.
- C. Be open to the public, and let “their eyes” assist you in your work.
- D. Be a representative of any of the many territories that dance, by definition, includes.
- E. In addition, they have been asked to refer to other performance concerns, some that may be outside the usual definition of dance: acting, speech, mime...
- F. Exercise all your options as allowable within your fantasy and definition of performance
- G. Lead the way in daring
 - exposure
 - freeing energy
 - generosity
 - care
- H. Create ambiance
- I. Provide detailed exploration
- J. Create a place for contemplation and discovery regarding each audience performer and their realized and unrealized dreams.

TO CONTINUE: THE PEOPLE ALREADY AT WORK IN THE SPACE HAVE PLANS AND APPOINTMENTS IN THIS PERFORMANCE, BUT THESE PLANS WILL BE AFFECTED BY THE AUDIENCE.

WHAT MAY YOU PEOPLE OF THE AUDIENCE DO?

FIRST OF ALL, YOU WILL ACT AS YOU WISH TO ACT.

YOU WILL NOT BE MADE TO DO ANYTHING YOU DO NOT WANT TO DO.

YOU ARE OFFERED THE OPPORTUNITY TO REFLECT ON YOUR SELF AND YOUR IDOLS, TO PERHAPS REALIZE THAT SOME PEOPLE DON'T NEED IDOLS AND CHOOSE TO LIVE THEIR LIVES ENTIRELY ON THEIR OWN TERMS WITH

THE MODELS FOR THEIR OWN EXISTENCE COMING FROM WITHIN THEMSELVES.

YOU MAY TREAT THIS SITUATION AS A GALLERY OF DANCE EVENTS, WITH THE POSSIBILITY TO ENTER AND LEAVE THIS SPACE AS YOU WISH. THIS IS A REFLECTIVE SPACE WITH SOME ACTIVITIES PLANNED TO ASSIST YOUR REFLECTION.

YOU WILL BE PROVIDED WITH SOME SUGGESTIONS REGARDING HOW TO BE PRESENT IN THIS PERFORMANCE.

THERE WILL BE FOUR SECTIONS OF ACTIVITY.

IN THESE SECTIONS, WE WILL BE CONSIDERING IDOLS AS LOVERS, POLITICAL FIGURES, SCIENTISTS, AND AT THE END THERE WILL BE A "FASHION COLLECTION." ALL THESE SECTIONS WILL BE INTRODUCED AS THEY BEGIN.

EACH OF THESE SECTIONS WILL BE FOLLOWED BY A SHORT PAUSE FOR REFLECTION IN DARKNESS, AND THEN A SHORT BREAK. IT IS POSSIBLE THAT THE CATALYST MAY COMBINE PARTS THREE AND FOUR INTO ONE SECTION. YOU WILL BE INFORMED IF THIS HAPPENS.

THIS PERFORMANCE IS SOMETHING LIKE A ROLE PLAYING GAME, A VIRTUAL REALITY SITUATION, WHERE YOU PLAY YOURSELF ON A QUEST FOR UNDERSTANDING, FOLLOWING SUGGESTIONS FROM THE DIRECTOR, (THE CATALYST) AND HELENA, (THE AUDIENCE DIRECTOR.)

HOW WILL YOU APPROACH THIS OPPORTUNITY—WHAT CHOICES DO YOU REALLY HAVE? YOU MAY DO ANY, SOME OR ALL OF THESE THINGS...

1. YOU MAY CHOOSE WHERE YOU WANT TO BE AS YOU WATCH THE PERFORMANCE. ANY CHOICE IS POSSIBLE, NEAR OR FAR FROM THE ACTION THAT OCCURS AROUND YOU. IT WILL BE VERY INTERESTING TO BE CLOSE TO SOMEONE WHO IS PERFORMING. YOU ARE INVITED TO INVESTIGATE THE SPACE AND DISTANCE BETWEEN AUDIENCE AND PERFORMER.
2. IN THIS FIRST SECTION WE ASK YOU TO MOVE TO THREE DIFFERENT LOCATIONS. JUST TO SEE HOW YOU FEEL IN THE DIFFERENT PARTS OF THE WHOLE SPACE.
3. SOME PLACES HAVE BEEN ESPECIALLY PREPARED FOR YOU. THESE INCLUDE THE BATHTUB, THE BICYCLE (WHICH YOU WILL WANT TO HAVE ASSISTANCE IN USING, THE READING CORNER, AND THE METAL THINGS THAT YOU MIGHT WANT TO SIT ON, AROUND OR NEAR. THESE PLACES WILL HAVE LIGHT ON THEM SOMETIMES. THIS IS BECAUSE YOU AS A MEMBER OF THE AUDIENCE ARE VERY IMPORTANT. WE WANT TO SEE YOU AS PART OF THIS ADVENTURE.

4. YOU MAY WALK AROUND FREELY DURING THIS EVENT, AND YOU MAY TAKE A BREAK ANYTIME YOU WANT TO REST. YOU MAY GO OUT AND DRINK WATER, REST, CHAT WITH FRIENDS. WE WANT TO SEE YOU AS PART OF THIS ADVENTURE.
5. YOU HAVE TWO ASSISTANTS. THESE ARE THE AUDIENCE DIRECTOR, AND THE CATALYST. THESE PERSONS ARE WEARING A FLOWER. YOU MAY ASK THEM QUESTIONS ANY TIME, AND YOU MAY HAVE NO FEAR OF INTERRUPTING THEM IF THEY ARE PERFORMING, BECAUSE THEY WILL ALWAYS BE HAPPY TO INTERRUPT THEIR ACTIVITY TO RESPOND TO YOUR QUESTIONS OR HELP YOU DEVELOP YOUR IDEAS.
6. THE CATALYST WILL MAKE SOME PHOTOS DURING THE PERFORMANCE. THERE MAY BE AN ADDITIONAL PHOTOGRAPHER AT SOME OF THE PERFORMANCES.
7. THIS IS A COOPERATIVE EVENT, SO NO PERSON MAY DESTROY THE WORK OF ANY OTHER PERSON. WE ARE HERE TO FACILITATE DISCOVERY IN OURSELVES AND IN OUR FELLOWS.
8. IN ALL SECTIONS, YOU, AS MAKER OF THE IMAGES IN YOUR OWN MIND, SELECT FROM YOUR VAST STORE HOUSE ANY THAT INTEREST YOU, AND EXPLORE THESE AS YOU SEE FIT, ALLOWING ALSO FOR OTHER PERSON'S EQUAL RIGHTS TO EXPLORE.

MUSIC CONTRIBUTION, CREATED BY JAMES FULKERSON

INSTRUCTIONS:

THE AUDIENCE MAY USE INDIVIDUAL CASSETTE PLAYERS AND HEADSETS CONTAINING TAPES WITH A SUBLIMINAL EFFECT, THOUGH THIS REMAINS UNHEARD. THE EFFECT OF THESE TAPES IS IN THE DIRECTION OF POSITIVE HEALTH. THE TAPES ARE MOST EFFECTIVE IF YOU LIE DOWN OR SIT QUIETLY, WITH EYES SHUT, REMAINING STILL. THE TAPES ARE AVAILABLE FROM THE AUDIENCE DIRECTOR.

THE EFFECT OF THE TAPES IS TO CREATE:

RELAXATION, DREAM STATES

GREATER CREATIVITY, ENERGY

AND HIGHER LEVELS OF CONSCIOUSNESS

THERE IS NO HIDDEN EFFECT RECORDED ON THE SOUND HEARD GENERALLY IN THE PERFORMANCE SPACE.

AS YOU ENTER THE SPACE, THE FIRST SECTION OF IDOLS, "LOVERS" IS HAPPENING ALL AROUND YOU.

THIS SECTION INCLUDES REFERENCES TO ALL SOURCES FOR OUR LOVERS AS IDOLS, AND IDOLS WE LOVE INCLUDING HISTORICAL FIGURES, LITERARY FIGURES, DREAM MANIFESTATIONS OF LOVERS, PROJECTIONS IN REAL TIME OF PERFORMANCE, POP STARS, FIGURES, OR PERSONS THAT MIGHT BE CONSIDERED AS “IDEAL LOVERS.” THE DRIVING FORCE FOR THIS SECTION IS THE EXPLORATION OF LOVE, AS PROCLAIMED IN ALL ITS WAYS, SENSUAL, SEXUAL, REMEMBERED, PROJECTED, REFINED, UGLY, SWEET, SHORT, PERSONAL, PHYSICAL, SPIRITUAL—ENDLESS POSSIBILITIES. YOU DO NOT HAVE TO DO ANYTHING EXCEPT FIND A PLACE FROM WHICH TO OBSERVE THE ACTIVITIES OF THIS SECTION.

BUT YOU MAY FIND THAT YOU WANT TO DO SOMETHING, JUST FOR THE FUN OF IT. LIKE SIT IN THE BATHTUB, RIDE THE BIKE, TELL SOMEONE IN THE ROOM THAT YOU FIND THEM VERY BEAUTIFUL, OR TELL THE WORLD WHO IS YOUR SECRET LOVER—IT’S UP TO YOU HOW YOU DEAL WITH THE SITUATION. JUST CONSIDER WHO IS YOUR IDEAL LOVER AND DO SOMETHING--ANYTHING—ABOUT IT. THAT INCLUDES JUST THINKING ABOUT YOUR IDEAL LOVER AND WATCHING WHAT EVERYONE ELSE IS DOING.

THE SECOND SECTION OF IDOLS, “POLITICAL FIGURES”

YOU ARE NOW ENTERING ACTIVITY SECTION TWO. THIS SECTION INCLUDES ALL THE FIGURES WE KNOW ASSOCIATED WITH POLITICAL POWER. NOT ONLY POLITICIANS ARE POLITICAL. ACTIONS TO PLEASE, TO AFFECT, TO MANIPULATE, TO CHARM, TO CONTROL, TO APPEASE, TO SATISFY, TO REJECT, TO FURTHER ANOTHER PERSON’S CAUSE—ALL THESE ARE POSSIBLE MANIFESTATIONS OF POLITICAL ACTIVITY.

WORDS FIGURE IN HERE. WE INVITE YOU TO WRITE A SPEECH, OR SPEAK YOUR HEART WITH NO PLANNING AT ALL. PAPER IS AVAILABLE AT THE END OF THIS SCRIPT. THE AUDIENCE DIRECTOR HAS PENS FOR ANYONE WHO NEEDS TO BORROW ONE. PLEASE RETURN THESE WHEN YOU ARE FINISHED.

THE WORDS LISTED AT THE END OF THE SCRIPT HAVE COME UP IN OUR WORK, AS THOUGHTS THROUGH WHICH IMAGERY MAY TRANSFORM. LET’S SUPPOSE YOU HAVE A JOB TO DO IN PERFORMANCE, SUCH AS A MOVEMENT SEQUENCE OR WRITING A SPEECH. THEN, LET’S SUPPOSE THAT YOU CHOOSE ONE OF THESE WORDS AS STIMULUS TO CREATE A MIND AND BODY STATE INSIDE YOU. YOU WILL DISCOVER NEW VOICES SPEAKING AND MOVING WITHIN YOU THAT PERHAPS YOU HAVE NEVER PERCEIVED BEFORE. THIS MAY HAPPEN THROUGH ASSOCIATION, THROUGH INTERPRETATION, THROUGH STIMULUS IN WAYS THAT YOU DO NOT UNDERSTAND OR CANNOT PUT INTO WORDS.

HERE IS A SHORT POLITICAL SPEECH INFLUENCED BY THE WORD “WAX.”

“MY BODY IS WAX. IT MELTS AT YOUR TOUCH. I AM NO LONGER MYSELF IN YOUR PRESENCE. I AM NO LONGER ABLE TO KEEP MYSELF IN SPACE AND TIME WHEN YOU MELT ME WITH ONE BREATH...”

THIS SPEECH IS SHOWING THE POWER OF ONE PERSON OVER ANOTHER WHEN TOTAL SUBMISSION AND INTENSE LOVE ARE PRESENT.

IT IS NOT NECESSARY TO USE THESE WORD STIMULI TO WRITE YOUR SPEECH, BUT IT MIGHT BE THAT YOU FIND IT INTERESTING. SOME OF THE DANCERS DID.

WE ARE REALLY INTERESTED TO KNOW WHAT YOU HAVE TO SAY REGARDING YOURSELF AND YOUR IDOLS, BE THEY LOVERS, (PHYSICAL OR SPIRITUAL), POLITICIANS (POWER BROKERS) OR SCIENTISTS (MASTERS OF THE PHYSICAL UNIVERSE,) OR OTHERS.

THERE WILL BE NO JUDGMENT FOR WHAT YOU MAY SAY. IF YOU WISH TO DISAGREE WITH WHAT SOMEONE ELSE SAYS, YOU DO THAT BY SPEAKING FROM YOUR OWN POSITION. YOU MAY SAY ANYTHING YOU WANT ABOUT ART, THE STATE OF AFFAIRS AROUND YOU, YOUR BELIEFS, YOUR SENSATIONS, YOUR PASSIONS, YOUR HOPES, YOUR DESPAIR, YOUR FAITH, YOUR LACK OF FAITH, YOUR POWER OR LACK OF POWER, YOUR POLITICAL RESOLUTIONS, AND YOUR OWN EXPERIENCE.

BY SPEAKING IN PUBLIC YOU BECOME AN IDOL, HAVING THE POWER TO PUT FORWARD YOUR IDEALS AND IMAGES AS YOU SEE THEM. LET’S BEGIN OUR WORK TOGETHER BY TAKING A FEW MINUTES TO WRITE FROM ONE TO TEN LINES—OR MORE IF YOU WISH. WHEN YOU HAVE COMPLETED SOMETHING THAT YOU FEEL ABLE TO READ, COME TO ME AND I WILL HELP YOU, OR JUST GET UP AND GO TO ONE OF THE THREE MICROPHONES WHEN THEY ARE FREE. WE ARE WAITING TO RECEIVE YOUR THOUGHTS. IT IS POSSIBLE, AND EVEN VERY INTERESTING, TO SPEAK AT THE SAME TIME AS SOMEONE ELSE. SOMETIMES THE CHANCE EFFECT OF TWO SPEECHES HAPPENING TOGETHER MAKES AN INTERESTING THIRD MEANING.

AGAIN IN THIS SECTION YOU MAY CHOOSE YOUR VIEWING POSITIONS, AND YOU MAY TREAT THE SPACE AS A GALLERY OF DANCE EVENTS

THE THIRD SECTION OF IDOLS, SCIENTISTS.

ACTIVITY SECTION THREE: SCIENTISTS. THIS SECTION INCLUDES IMAGES OF IDOLS WHO MASTER ELEMENTS (THE PHYSICAL UNIVERSE.) AGAIN, THESE MAY COME FROM ANY SOURCE, FICTION, PHILOSOPHY, HISTORY, TV, TECHNOLOGICAL FREAKS, PROJECTED IMAGES OF WHAT SCIENTISTS MAY BE LIKE, ADVENTURERS, EXPLORERS, INVENTORS, ALCHEMISTS,

SORCERERS—YOU MAY INCLUDE ANY FANTASY FORMS OR BEINGS YOU BELIEVE TO BE RELATED TO THE SECTION. IN THIS SECTION YOU ARE INVITED TO TAKE PART IN A SURVEY.

IN THE BEGINNING THE QUESTIONS WILL COME FROM THE PERFORMERS. AS YOU GET USED TO THE SURVEY IT WILL BE POSSIBLE FOR YOU TO MAKE UP YOUR OWN QUESTIONS. THE QUESTIONS ARE DESIGNED TO CREATE SOCIAL AND POLITICAL GROUPS, BASED IN DIFFERENCES THAT ARE INDIVIDUAL, POLITICAL, CULTURAL, SOCIAL, SEXUAL, AND OTHERS. YOU WILL SEE AGAIN AND AGAIN HOW MANY DIFFERENT GROUPS SHARE PART OF YOUR IDENTITY—YOU WILL SEE THAT YOU BELONG TO MANY DIFFERENT GROUPS AND THAT YOU BELONG IN GROUPS, DEPENDING ON HOW YOU LOOK AT IT THROUGH THE QUESTIONS. AND THE TOTAL OF OUR IDENTITY DEPENDS ON BEING IN SOME GROUPS AND NOT OTHERS.

ONE OF THE MOST INTERESTING THINGS IS HOW DIFFICULT IT MAY BE TO ANSWER A QUESTION. AND WHEN YOU HAVE NO ANSWER, YOU HAVE TO DECIDE WHAT TO DO ABOUT THAT. YOU MAY DROP OUT OF THE SURVEY ANYTIME, AND ALSO ENTER ANYTIME.

IT IS THE CATALYST'S WISH THAT YOU BECOME THE CREATORS OF YOUR OWN SURVEY AND FIND OUT ABOUT EACH OTHER WHAT YOU WOULD REALLY LIKE TO KNOW.

EACH QUESTION HAS TWO PARTS, A QUESTION THAT IDENTIFIES DIFFERENCE AND SOMETHING THAT THESE PEOPLE SHOULD DO THAT SIGNALS TO ALL THE OTHERS THAT THEY DO INDEED FIT IN THAT CATEGORY.

LET'S GET A LITTLE DARING—EVERYONE WHO HAS THOUGHT OF MAKING LOVE TO SOMEONE BUT NOT TOLD THAT PERSON HOW YOU FEEL, PUT YOUR HANDS ON YOUR HEART.

EVERYONE WHO HAS MADE LOVE ON A FIRST MEETING WITH SOMEONE, FLUTTER YOUR HANDS ON YOUR HEART.

EVERYONE WHO HAS NO DESIRE TO LOVE ANYONE ELSE BESIDES THEIR PRESENT PARTNER JUMP ONCE.

EVERYONE WHO HAS BLACK OR DARK BLUE TROUSERS TOUCH THE WALL AND STAND ON ONE LEG.

EVERYONE WHO HAS TAN OR GRAY TROUSERS TOUCH THE WALL AND STAND ON ONE LEG.

EVERYONE WHO HAS NO BLACK , DARK BLUE, TAN, OR GRAY TROUSERS YELL LOUDLY, "IT'S ME! I DON'T WANT TO FIT IN.

EVERYONE WHO WISHES THEY DIDN'T WANT TO FIT IN SO MUCH YELL
"IT'S ME! I DON'T WANT TO FIT IN."

YOU WILL SURELY BE ABLE TO THINK OF SOME INTERESTING QUESTIONS.
JUST THINK OF THINGS YOU LIKE, YOU DREAM OF, YOU'RE HIDING ,
YOU'RE AFRAID OF, THINK OF EMOTIONS YOU WISH OTHER PEOPLE
SHARED WITH YOU, LET YOURSELF BE STIMULATED BY OTHER PEOPLE'S
QUESTIONS, AND YOU'LL FIND OUT YOU'RE ALMOST NEVER ALONE. IF
YOU ARE, THAT'S NOT TOO BAD TO KNOW. MAYBE YOU WANT TO
CHANGE YOUR BEHAVIOR, OR MAYBE YOU WANT TO REALLY ENJOY BEING
INDIVIDUAL ABOUT SOME THINGS....

THE FOURTH SECTION OF IDOLS, FASHION COLLECTION

THIS IS A SUMMARY SECTION. HAVING EXPLORED SOME POSSIBILITIES,
WE HAVE THE OPPORTUNITY TO CREATE A SHARED CONSCIOUSNESS
THAT DEPENDS ON YOU. WE WILL BEGIN WITH A FEW SHORT REHEARSALS
GUIDED BY THE CATALYST. REMEMBER, YOU DON'T 'HAVE' TO DO
ANYTHING, AND IF YOU PARTICIPATE WHAT YOU DO WILL DEPEND ON
VERY EASY TO UNDERSTAND INSTRUCTIONS THAT YOU INTERPRET
ACCORDING TO YOUR OWN INTEREST.

BEFORE NOW IN THE EVENING, YOU HAVE CONTINUALLY FUNCTIONED AS
AN AUDIENCE MEMBER WHO IS ACTIVELY CHOOSING A PLACE TO BE IN
SPACE. THIS SECTION WILL FURTHER DEVELOP YOUR SKILL AT CHOOSING
YOUR OWN PLACE.

IN THIS SECTION THERE WILL BE A PATHWAY OF LIGHT TOWARD THE END,
AND IT WILL BE INTERESTING TO SEE YOU PLACE YOURSELF IN
RELATIONSHIP TO THAT LIGHT. MAYBE YOU GO AS FAR AWAY FROM THE
LIGHT AS POSSIBLE. PERHAPS YOU WALK THE WHOLE LENGTH OF THE
LIGHT PATHWAY. YOU MAY CREATE FOR YOURSELF ANY RELATIONSHIP
TO THE LIGHT THAT YOU WANT TO CHOOSE, AND YOU CAN EXPLORE
SEVERAL DIFFERENT RELATIONSHIPS.

THIS SECTION INVITES YOU TO BE YOURSELF, IN RELATION TO ALL THE
OTHERS IN THE ROOM, AND IN RELATION TO THE LIGHT. EVEN WHEN YOU
SIT IN ONE PLACE THROUGH THE WHOLE SECTION, YOU WILL BE PART OF
THE WHOLE PICTURE.

"FASHION" IN ENGLISH MEANS TWO THINGS. FIRST, AS A NOUN, WHAT IS
POPULAR IN A TIME, AND SECOND, AS A VERB, TO "MAKE" OUT OF
SUBSTANCE OR EXPERIENCE. THE WORDS "FASHION COLLECTION" REFER
TO THE SECOND MEANING OF "FASHION" TO FASHION SOMETHING IS TO
MAKE, FORM SUBSTANCE, OR EXPERIENCE, SOMETHING.

IN THIS SECTION WE ARE ABLE TO FASHION OUR SELVES INTO CONFIGURATIONS THAT ALLOW FOR AWARENESS OF THE WHOLE GROUP AND INDIVIDUALS –ALL AT ONCE. WE ARE ABLE TO COLLECT OUR INFORMATION AS AUDIENCE EXPLORERS AND TO CHANNEL THAT EXPERIENCE INTO CHOICES THAT ARE CONSCIOUS OF A GREATER SPACE AND EVERY THING IN IT. THIS SECTION IS A POSITIONING OF OUR SELVES, AS WE ARE AT THIS MOMENT, FASHIONED FROM EXPERIENCE.

WE ARE SIMPLY OURSELVES, AS WE ARE. AFTER THIS EVENING TOGETHER, WE ARE CONTINUALLY EVOLVING BEINGS.

THERE IS NO CHANCE OF FAILURE. NO ONE IS GOING TO ASK, FORCE, OR PERSUADE YOU TO DO ANYTHING HERE. MAKE NO PLANS. JUST PLAY THE GAME OF FINDING A SPACE WHERE YOU FEEL COMFORTABLE AND AS THOUGH YOU ARE IN YOUR OWN RIGHT SPOT. AND WHEN IT'S TIME FOR THE LIGHT PATHWAY TO BE ON, JUST CONTINUE TO THINK FOR YOURSELF AND MAKE A RELATIONSHIP TO THE LIGHT—I'M IN, I'M OUT, PART OF ME IS IN OR OUT..." WHATEVER YOU WANT."

ALL OF THESE ACTIVITY SECTIONS ALLOW THE PERFORMERS AND THE AUDIENCE TO EXPLORE THEIR IDEAS AND RELATIONSHIPS TO IDOLS. AS THIS EXPLORATION OCCURS, A CHANGE WITHIN YOUR OWN BEING MIGHT OCCUR. THERE IS THE POTENTIAL FOR A NEW AND EXPANDED BOUNDARY OF PERSONAL BEING TO BE CREATED. THIS MAY AT TIMES BE VERY SUBTLE. OR IT MAY BE QUITE APPARENT: AN INHABITATION OF AN "OTHER SOMETHING" (THE IDOL, PERFORMER, OR STIMULUS) MIGHT ASSIST A PERSON TO A NEW DISCOVERY. AN UNIFICATION MIGHT OCCUR BETWEEN THE PERSON AND THIS OTHER SOMETHING. AND AN ASSIMILATION MIGHT OCCUR WHEREBY THERE IS DEVELOPMENTAL CHANGE.

THE PERFORMANCE DEPENDS ON YOU, ON YOUR INTERNAL STATE, ON YOU ABILITY TO RELAX IN THIS ROOM, ON OR ABILITY TO FIND YOUR OWN PHYSICAL PLACE, YOUR OWN WORDS, YOUR OWN GROUPS AND QUESTIONS, AND YOUR RELATION TO THE WHOLE.

YOU HAVE FULL CONTROL REGARDING HOW YOU WOULD LIKE TO ACKNOWLEDGE AND RECEIVE ATTENTION DURING THIS PERFORMANCE. YOU ARE NOT EXPECTED TO DO ANYTHING, BUT YOU MAY RESPOND WITH WORDS OR IN WRITING, OR IN ACTION, IF AND AS YOU WISH. YOU MAY ALSO INITIATE ACTION.

PLEASE REMEMBER THE BASIC PRINCIPLE FOR THIS GROUP WORK: YOU MAY DO ANYTHING YOU WANT TO DO, OR NEED TO DO AS LONG AS IT DOESN'T DESTROY ANYONE ELSE'S PARTICIPATION. THIS IS A VERY LARGE CHALLENGE WITHIN "ACCESS TO IDOLS." YOU ARE ASKED TO BE FULLY RESPONSIBLE TO OTHERS AND TO THE GROUP FORM; AND AT THE SAME

TIME, YOU ARE ASKED TO TAKE PERSONAL RISK, TO ACT IN THE ANARCHIC SPIRIT OF INQUIRY THAT TYPIFIES A GREAT MIND AT WORK. AS YOU MAKE YOUR CHOICES AND DEVELOP YOUR OWN PERCEPTIONS, THROUGH WATCHING, LISTENING, AND WORKING WITHIN THE PIECE, YOU ARE GOING TO EXPERIENCE DEVELOPMENT DIRECTLY RELATED TO THE DEPTH OF YOUR INQUIRY.

DO NOT BE AFRAID. YOU ARE WITH YOUR FELLOW HUMAN BEINGS, ON A QUEST THAT RELIES ON BASIC LIFE SKILLS. WHAT WE OFFER YOU IS A CHANCE TO GIVE A LITTLE THOUGHT TO “WHO IS (ARE) YOUR IDOLS?” “DO YOU NEED IDOLS?” WHAT DETERMINES YOUR CHOICE OF PLACE IN THIS GROUP, IN THIS SPACE?” “HOW ARE YOU ABLE TO BE REALLY YOURSELF AND AT THE SAME TIME RECOGNIZE EVERY OTHER PERSON’S RIGHTS TO BE THEMSELVES?” “WHAT IS THE ‘WHOLE SPACE’ AS YOU PERCEIVE IT—WHERE IS THE BOUNDARY?” WE WISH YOU ALL GOOD ON THIS SHARED JOURNEY OF DISCOVERY. MAY YOUR NEXT FOUR HOURS BE FILLED WITH INTERESTING AND EXCITING PERCEPTIONS AND MAY YOUR DISCOVERIES LEAD TO RICHNESS SHARED.

REPORT: In the performance, the director led the audience members through each section. The audience members were amazingly willing to share their desires, wishes, dreams, interests— we could have asked anything from them. And the parade at the end was always wonderful, each person walking through a long channel of light. Some were very quiet, some fast, some danced in free form movement, some were very proud of themselves and many times they were interrupted by their fellow performers clapping and howling and carrying on, as they walked in the light. It was a heart warming, genuine, funny and sometimes daring event.

The performing hosts for the event took on many different roles and met the audience with every possible option, from mild aggression, to hilarity, to gentleness, and humor.

The event was a great success, especially when at the very end the whole audience was asked to become ENTIRELY SILENT, and then the audience director signaled for the bass player to play the one and only note that she had experimented with and found that actually blew out the flame on a little Bunson-Burner. In the complete absence of any other sound, about a hundred people stood quietly by, and heard the one tone come in and out of focus, and then the sound blew out the flame. It was a stunning little touch where we all cooperated with absolute silence to make this happen. One group wanted to see it again, and of course, it works every time.

DOCUMENTATION, ACCESS TO IDOLS:

Concept/choreography: Mary O'Donnell

Music/James Fulkerson

Design/ Andreas Kochler

Dance improvisation, Musicians, and assistance with choreography:

Marcus Grolle

Kim, Yun Jung

Joao Da Silva, JR.

Katja F. M. Wolf

Sharon Higginson

Ruth von Mengersen

Ilanit Riegg

Marcus Keiser

James Fulkerson

Audience Director: Helena Maria Costa

Catalyst: Mary O'Donnell

AT THIS POINT IN THE WRITING, I WOULD LIKE TO THANK BERTRAM MUELLER FOR HIS EXTENSIVE AND CONTINUING SUPPORT FOR MY WORK, AND FOR THE CONVERSATIONS WE WERE ABLE TO HAVE THAT GAVE ME FORM IN TERMS OF A PSYCHOLOGICAL PERSPECTIVE. THROUGH HIS DEEP BACKGROUND IN PSYCHOLOGY, I WAS ABLE TO HAVE A "WINDOW" TO MY OWN RESEARCH IN THE FIELD OF DANCE. AND MANY OF MY MOST EXTREME EXPERIMENTS WERE ABLE TO HAPPEN THROUGH HIS SUPPORT AND AIDED BY THE SUPPORT OF AAT HOUGEE, WHO WAS ALWAYS READY FOR A NEW EXPERIMENT.

DANCES FOR HUMANITY

VISION

Vision is more than where the eye looks. It is connected with motivation, tracking information, choice of interest, balance, and even identity. Protection and precision stem from careful observation with information provided by clear focus. But there is another vision in the body. This is the vision of intuition. Intuition is the un-seeing vision of the body, as it provides guidance, and direction of receptive learning. This Vision informs us of what we do not see. This Vision connects us with the supernatural, particularly with our beliefs.

I have a Vision of all humanity as one “people.”

I have a Vision of peace on earth, respectful of all life and of earth itself.

I have a Vision of international respect where war and destruction can be seen as obsolete.

I have a Vision of humanity composed of thoughtful, sentient beings.

I have a Vision that there will be enough food for all, and no more starvation.

Use your own thoughts to create movement from your own Vision. Interpret the task as you wish and can imagine. Devote yourself to your Vision, and see what movement forms and energies come from that devotion.



Stumbled Upon Greenery

NEXT:

Following is documentation of my recent works, where Responsible Anarchy has led to interesting cross-cultural experiments. The two pieces that I have done since leaving the Netherlands have focused on performers themselves who are all of extraordinary ability, and great intelligence.

They seemed to grasp everything that I wanted them to know very quickly and served the needs of both works with great ability and wonderful stage presence. Undoubtedly their maturity, and great experience contributed to these being two of my most challenging works so far.

In these two pieces, Experimental Western Modern Dance, Egyptian dance, Afro-Caribbean dance, Release Dance and Contact Improvisation meet to form an exciting blend of styles, with each person entering into solo constructs and duet processes that are made specially for each of them. Both works are watched by a beautiful white haired woman with a pure white parrot on her shoulder. They observe the piece from within.

Having always wished to do multi-cultural works, this has been a real fulfillment of long standing desire.

And the maturity and skills of the dancers, coupled with their well developed presences on the stage, has brought a genuine fullness to the works.

I can only think that there is a huge area opening up for me in the region of cross cultural dance studies and works. Every day turns up something new to explore.

**ARTICLE: THE EYES OF INNOCENCE
2009**

Choreography: MARY O'DONNELL

Co-choreography: Seunghee Yang

Composer: Alan Segal

Performance and Contribution to the Work:

DERRICK LEON WASHINGTON: RHYTHM

JULIE NATHANIELSZ: IMAGE

KENT DE SPAIN: THUNDER

LARIZA: EYES

LUCILA VELEZ: ANGEL

SEUNG HEE YANG: ADDICTION

**LIGHT/SOUND—PERFORMANCE AND PLAYBACK,
THE STAFF OF BALLET AUSTIN**

**MARY'S TEACHING AND PERFORMING WORK HAS
WORK HAS TAKEN HER TO MANY COUNTRIES AND
MANY OF THE UNITED STATES.**

**FROM EXPLORING CHAOS THEORY, MARY MOVED
ON TO DISCOVER THE CONCEPTS OF RESPONSIBLE
ANARCHY AND THE ETHICAL REFORMATION.**

RESPONSIBLE ANARCHY (MOD) occurs when a structure is defined by rules that allow for change according to ethical choice making.

This is different from improvisation, in that with “Responsible Anarchy” (MOD) there is a base of knowledge that flows forward in each piece, and this is always present, like a river flowing through a landscape. Activity that occurs must be both supportive of this flow and questioning of this flow at the same time. the river flows constantly, wearing away and changing the river banks, and the river banks that contain the river, constantly change through erosion and build-up of sediment. There are constantly small changes that may occur, or large ones, due to “flooding,” for instance...and this creates CHAOS on a small or large scale.

In “Responsible Anarchy” choices are made by each dancer/performer so that they are constantly co-creators of the environment being created. They create from individual desire and individual abilities/interests rather than from the direction of one mind. In this way they create, as truly living beings on stage, where the choreographer creates a common ground of experience, for a choreographically led vision, that is chaotically conceived in its essence. Each independent choice the performers make is part of the anarchy of the piece, and each choice that the choreographer makes is part of the responsibility for the piece’s identity. This is a very anarchic structure that Mary has created, relying on independent choice

making from dancers each with their own, international background and different way of understanding dance. Mary has encouraged them to difference rather than similarity. So, what you are seeing is an experiment: what happens when different dance styles/concepts occur simultaneously?

The music is an original score and the composer has used the different dance styles as starting points for the work. There are five voices in the score and each is different from the others. So, the composer has used the same concept as the choreographer, but of course, his voices, being on tape, are always presented the same. This lends a feeling of order to the experiment. And it gives each of the dancers a chance to engage differently with the fixity of the sound world. Each performer has derived an individual approach to the music they hear.

We see each dancer with a different movement style as well as different vocabulary. This is much like watching life on the street. The watcher has to choose where to look, and everyone will have an individual perception of the work. Some things will attract all eyes, and some things will divide audience member's attention.

**THE EYES OF INNOCENCE, CONTINUED,
WRITING PARTICULARLY ABOUT THIS WORK:
“SOMETHING WILD IN THE HAND”**

Assume that time in nature may exist in many perceptual layers simultaneously, and may be perceived by individuals as continuous, whole and flowing into narratives of perception with divisions, sometimes repeating and sometimes changing to reveal ultimately small perceptual detail. For example, in nature the Butterfly sees cellular components for light, making a kind of mosaic puzzle that it experiences as he world. And the rocky Mountain Rattle Snake sees with infrared to distinguish his prey—thus sparing the victimization of certain squirrels. These things we as humans will never see.

These simultaneous layers of perception contain any type of event. There is no need to achieve logic or harmony...time in nature occurs as many, simultaneous chosen procedures, each with its own order.

When time is thought of as being all-in-one-piece, and flows in expected order, we perceive continuity. But as time passes irregularly, without expected order, we perceive difference...leading to many divisions, and in the end, to the ultimate complexity of disorder.

When persons share a space and use different experiential and referential time frames they are seen to move individually, in comparison and different from each other, and we may perceive this as time containing more than one frame.

As this complexity continues any accent or difference can provide a reference, a point of punctuation, and any individuation can become a style or model for existence. NOW...BEING ALWAYS CONCERNED WITH INTERESTING, CHALLENGING, AMAZING AND BEAUTIFUL MOVEMENTS...

...imagine a dance process that has no repeated beginning and no repeated end, and does not lead each perceiver to the same place or attitude while perceiving, due to the multiplicity, complexity and irregularity of the dancer's participation.

...imagine dance choreography as a representation, time frame, or essence of a continuous, un-repeating process...

Then add some "strange attractors." This is a term from chaos theory, meaning events that occur at random moments and change the formal structure and overall appearance of the system. The strange attractor not only changes the direction of logic, it also changes the game.

The strange attractor may be created by:

- 1. An invasion of logical territory:**

Example: Locusts swarm over a field and destroy it immediately

Equivalent on stage: all lights at an unexpected moment go out. The light technician has no fixed cues and is asked to work with light as an independent resource to the piece.

2. Multiplicity, created between several different, independently functioning sources, wears down perceivable order of a totality, as the dance theater watcher continues to seek relationship that is no longer there, and is compelled to find his own independent vision.

Example: a family is on picnic together. Each person of the family is having a very different experience. Watchers observing this from a passing car will not know what is interesting to each person and will see just what interests them.

Equivalent on stage: With each performer on stage having an individual, process based focus, the multiplicity of individual experiencing creates complexity for the perceiver, and individuals in the audience find that they have to choose between subjects to observe. Natural chaos (still teleological, but always appearing different rather than repeated) results, and each person in the audience perceives a different piece.

3. Total resistance to change—

long term repetition—so that, constantly and almost imperceptibly change occurs.

Example: Watching the lunar eclipse, persons wait and wait, engaged and amazed at the subtle movement of the Universe.

Equivalent on stage: A Turkish Dervish turns endlessly on the stage. The audience goes through many different states of consciousness, from curiosity

to boredom to an individual perception to the state of trance.

4. A repeated interruption occurs before order completes itself to fulfill expectations, and causes perpetual anticipation and intrigue.

Equivalent on stage: Games of chance where you put in a coin and get either a prize or nothing.

Persons pick and pick and get nothing and sometimes a person just randomly wins.

Example: Genuine chance processes create a different piece every time the work is performed.

So, how does it go? When the manifestation of these thoughts becomes the ingredients for a performance? I am concerned to alter the state of consciousness within art creation, by creating strange attractors within simultaneous systems, creating a contrast to most choreographic and art works that approve of an organized “something” that appears regular in some way.

Each person performing is like a strange attractor, with process-based work, not “set” material, to perform. The dancers attract the eye of the viewer in different ways and at different times every time the piece is performed.

The piece is rehearsed as process, not as product, and the process is the eventual outcome on the stage.

Oddly enough, this is the way evolution occurs. This is the way the weather functions globally, and this is more normal to living processes than order ever will be. Through my works I explore forms that reflect the untamed multiple consciousness of nature rather than domesticity. (Mary's works don't come from good homes.)

In this piece, *The Eyes of Innocence*, Mary works with people from different national backgrounds, purposely chosen to create the work in their own minds, individually, through their own perceptions and their own choices. Some events will not fail to get everyone's attention, and other events will definitely contain many different attractions—thus many different choices for the audience at the same time.

Following is the documentation of the recent work,

“A Closet Full of Images”

...a closet full of images...

CONCEPT AND CHOREOGRAPHY: MARY O'DONNELL

PERFORMANCE: BRANSON GONZALES

DERRICK WASHINGTON

JULIE NATHANIELSZ

KENT DE SPAIN

SEUNGHEE YANG

AND LARIZA

ALSO FEATURING: PAMELA GLEN, TULIP MARTHA GLEN

STAGE MANAGER: MISUN CHOI

THIS PERFORMANCE IS DEDICATED TO:

MERCE CUNNINGHAM AND JOHN CAGE

...who were great teachers for me in my youth. John “stood up” for my work in 1967 when no one in the Dance Department of the University of Illinois had any idea what I was doing. After performing my first group work John came and told me “That was the best dance piece I have seen in years.” Later, in 1969 Merce let me study in the studio every other Saturday—this was strictly forbidden and you had to be a consequent student, even in those early years. I was able to take his teacher’s course twice, and each time he taught, it was completely different...as I had supposed it would be. I remember on the last day of the second course being asked to do an impossible task something like “make a three minute piece in eight minutes.” I solved the problem by dividing the dancers quickly and randomly into several groups, and one

solo, giving each group/soloist a spatial pattern, and process to do, like “travel this path using arm movements, falls and turns with each person moving independently, and keep an eye out for the others so you travel somewhat together.” I quickly indicated the floor patterns, processes, and there it was. I could not even remember what I had said, but it was a very interesting composition. Go figure, right?

The possibilities of chance composition interested me at a very early age, and I am devoted to these two wonderful gentlemen for all they gave me...especially including the courage to continue to produce new paradigms for dance stemming from outside the conventional tools of dance composition. Merce and John served me as being the examples I have revered throughout my career, never relinquishing the right to explore.

The works you see tonight stem from the concept “Responsible Anarchy” (MOD). This concept is a direct outgrowth of Chance composition, taking advantage of the belief that all material may be valued equally, arranged in order in an infinite number of ways and that, while being different, will nevertheless provide stimulus for an audience. In these two pieces, each dancer, or small groups of dancers work(s) with processes that both describe and limit their activity, and though these processes are the basis for the work, they may be interpreted differently during each rehearsal and performance. They do their work individually and differently each time they perform. So, each journey through the work is different from any other. Even when their processes involve more than one person, they create a Living form (MOD). With a center that holds the consciousness of the piece, and an evolving manner of creation and presentation that makes each performance unique, yet grounded in personal experience of previous rehearsals. In both works you see tonight, the performers “play” themselves, using their abilities as they wish, as they respond uniquely and specially to the series of processes that I as choreographer have set for them. Though I have not followed the directives of Chance Composition, I

have been inspired initially in the late 60's by the freedom of possibility that chance indicates.

During the fourteen years I lived and taught at Dartington College, Devon, England, I worked as a soloist, traveling, performing and teaching. This time as solo choreographer and dancer, along with my experience of making work with students developed into new thoughts and forms for making process-based work. My personal belief in the individual power of each performer has always been profound. Gradually, the thought of "Responsible Anarchy" as an example of a social system/structuring format for dance came into being. I have an article online at the website: releasedance.com (to be found under "articles") with the title of the article being:

"A TIME SEEKING ITS NAME"

THERE YOU WILL FIND AN OUTLINE OF THE MAJOR ART PERIODS FROM ROMANTICISM TO THE PRESENT, AND MY THOUGHTS AS TO HOW THESE AESTHETIC PERIODS HAVE BEEN MOTIVATED, AND HAVE COME INTO BEING. THERE IS THE JUSTIFICATION FOR THE NAME OF THIS TIME:

ARTICLE: THE ETHICAL REFORMATION (MOD)

The form of "A CLOSET FULL OF PICTURES" is opened at the moment-to-moment level, (Level One) and within groups of moments, (Level Two) while the sections remain in set form relationship, with all sections happening in the same order each time performed.

The total form "breathes in time." (Concept MOD the Breathing Form). As its sections are played differently each time the work is performed, expanding or contracting the total length of the piece.

Individual performers may end at slightly different times, as they interpret the length of each of their processes according

to individual preferences. When they notice one person has begun the last process, each may choose when to join or wait.

Level Three, is comprised of sections compared, and occurs through the setting of one section after another, and in this case, level three is set form, as all the sections occur in the same order each time the work is performed.

Level Four, the total composition, flows along lines of similarity, something like “getting up and going to work every day.” Each day turns up different events within part of the day and within short moments. Work with “Responsible Anarchy” simulates the formal complexity of real life experience.

ARTICLE, RESPONSIBLE ANARCHY (MOD)

Each person while performing, is expected to become a “responsible anarchist.” This means that they are continually evaluating what the total form needs and requires (being responsible), and at the same time are making decisions according to personal wish and desire for fulfillment (being anarchic). As performers evaluate on two levels, what the society of the piece requires and what they individually desire, they achieve a complex relationship with each other, and within the society of the piece. This places the work within the “Ethical Reformation” (MOD), as I have called this present time.

Rehearsals consist of :

--exploration of process

--real time evaluation of choices as dancers rehearse and perform,

--growing of a ‘society of figures’ who will “inhabit the time of each performance” individually, knowledgeably, somewhat predictably, and with integrity,

--respect for both, the score’s definitions and opportunities for individual development.

We create a Responsible Anarchy that produces and Active Society on Stage, (MOD) leading to, and further exploring the concept of “Ethical Reformation” (MOD)

Here follows an article of my present concerns that was written some time ago, but now that I have the time to work independently this is one of the many areas I am continuing to pursue:

THEORETICAL ANALYSIS OF PERFORMERS’ PERCEPTION/PRODUCT/COMMUNICATION FOLLOWS...

I LIKE TO MAKE THE HYPOTHESIS THAT THERE COULD BE THREE PLANES FOR EVERY COMMUNICATION;

ON THE HIGHEST PLANE ARE FOUND THE MIND-TO-MIND COMMUNICATION OF THEATER PRODUCT, AND THIS IS IMMATERIAL AND TRANSCENDENT.

ON THE SECONDARY, MIDDLE PLANE, ARE FOUND THE PRODUCTION PROCESSES WHERE IMAGES AND PRODUCT ARE ACTUALLY CREATED, AND THIS IS A MATERIAL PLANE.

ON THE PRIMARY, LOWEST PLANE, WE FIND BEGINNING ACCESS TO EXPERIENCE, THOUGHT AND PROCESS. THIS

IS THE BEGINNING OF PRODUCTION, AN EMPTY ZONE WAITING TO BE FILLED BY EXPERIENCE

ARTICLE/MAP: “PERFORMERS’ PERCEPTION to COMMUNICATION,” DEVELOPED THROUGH THE WORKS OF MARY O’DONNELL. THREE ZONES OF COMMUNICATION EXIST SIMULTANEOUSLY EACH CONTAINING THREE ASPECTS

*** HERE EXISTS A ZONE OF COMMUNICATION:**

A. ABOVE THE PLANE: lies perceptual involvement in the experience of altered states of consciousness

B. ON THE PLANE: Loss of attachment to substance, Loss of death fear, loss of jealousy and possession, loss of need for protection, loss of need to prove oneself, the performer 'becomes the role

C. BELOW THE PLANE—each person as spirit performer, dancer, surrenders to ideas of the work

*** HERE EXISTS A ZONE OF ACTION, CREATION, PRODUCTION:**

A. ABOVE THE PLANE—substance becomes specific imagined structures/presences

B. ON THE PLANE—personas/characters are produced/actions, done/ images created

C. BELOW THE PLANE, Experience becomes substance to be seen as production

*** HERE EXISTS A ZONE OF PERFORMERS' INITIAL PERCEPTION:**

A. ABOVE THE PLANE—Images are explored as creative process, investigations

B. ON THE PLANE—beginning experiences of text, meaning to be transmitted, and concepts of the work--

C. BELOW THE PLANE—totalities of experience in beginning access

CHOREOGRAPHIC VOCABULARY— USEFUL WORDS?

FROM THE EXPERIENCE OF MARY O'DONNELL, REFERRING TO HER OWN EXPERIENCE AND CONTACTS THAT HAVE INFLUENCED HER WORK

1. ANATOMICAL REST POSITION—BODY LIES ON BACK, KNEES BENT, SOLES OF FEET ON FLOOR, ARMS ARE OUT TO THE SIDES OF THE BODY, AT OR BELOW SHOULDER LEVEL, OR WITH ELBOWS BENT AND PALM SIDES OF HANDS RESTING ON THE ABDOMINAL AREA, OR WITH ARMS CROSSED GENTLY OVER CHEST. BACK IS LONG AND WIDE, HEAD BALANCES IN CENTER. EYES MAY BE CLOSED, BUT THIS IS AN “AWAKE” POSITION (PREVIOUS LINEAGE(S) FOR POSITION: JOAN SKINNER APPLYING THIS TO DANCE, SOURCES PREVIOUS TO THAT: MATHIAS ALEXANDER OF THE ALEXANDER TECHNIQUE, ALSO MABLE ELLSWORTH TODD OF “THE THINKING BODY” AND HER STUDENT BARBARA CLARK)

(ALTERNATIVE ANATOMICAL REST POSITION): BODY LIES ON SIDE, THIGHS AT RIGHT ANGLES TO CENTER LINE (LINE THAT IF STANDING IS THE VERTICAL CENTRAL AXIS, BUT LYING DOWN IS HORIZONTAL, PARALLEL TO THE FLOOR), LOWER LEGS AT RIGHT ANGLES TO CENTER LINE, FEET REST COMFORTABLY, ARM ON FLOOR MAY BE FOLDED TO CRADLE HEAD, OR STRAIGHT OUT, PERPENDICULAR TO CENTER LINE OF BODY, OR UNDER HEAD STRAIGHT, PARALLEL TO CENTER LINE

2. ARCHITECTONIC ANALYSIS OF FORM—DIVIDE COMPOSITION INTO LEVELS BASED ON TIME, MOMENT TO MOMENT, MOMENTS GROUPED, GROUPS COMPARED, TOTAL WORK (CONCEPT IANIS XANAKIS FOR MUSIC—APPLIED TO DANCE BY MARY O'DONNELL)

3. CHANCE AS FORM—STRICT METHOD USED TO CREATE IRRATIONAL DECISION MAKING NOT BOUND BY EMOTION, LOGIC, OR REASON, WITH ALL PARTS HAVING THE SAME IMPORTANCE. AUTHORS, JOHN CAGE FOR MUSIC AND MERCE CUNNINGHAM, FOR DANCE

4. CHOREOGRAPHY—THE MAKING OF DANCES.

**5. CLASSIC FORM-- (GREEK) THE GRADUAL RISE TO THE CLIMAX AND THE SHORT
DENOUEMENT.**

**6. CLOSED FORM—REPEATS AS EXACTLY AS POSSIBLE, EACH TIME PERFORMED,
THEREFORE AUDIENCE MEMBERS WILL PERCEIVE THE WORK INDIVIDUALLY, BUT
QUITE SIMILARLY EACH TIME IT IS SEEN,(MOD) OTHERS HAVE REFERRED TO THIS
AS SET OR FORMAL COMPOSITION.**

**7. THE ETHICAL REFORMATION—NAME FOR THIS TIME*, AFTER POST
MODERNITY, A CALL TO ORDER AND INDIVIDUAL RESPONSIBILITY, CALL FOR
RESPONSIBLE GOVERNMENT AND AID FOR THOSE IN NEED (CONCEPT MOD)**

8. FORM—THE ARRANGEMENT OF PARTS INTO ORDER.

**9. THE HOLDING FORM -- INSTRUCTIONS THAT DEFINES FOR USE IN IMPROVISED
SETTINGS... MAY INCLUDE POSSIBILITIES ALLOWING FOR FORMAL SIMILARITY IN
REPETITION ALONG WITH VARIATION, SO MAY BE OPEN FORM WITHIN QUITE
STRICT LIMITATION OR MAY INCLUDE VERY GENERAL GUIDELINES, THEREFORE
OPEN IN A BROAD CONTEXT. BOTH EXTREMES MAY OCCUR WITHIN THE SAME
WORK (CONCEPT, MOD)**

**10. MINIMAL—REFERS TO THE ART STEMMING FROM THE “SIXTIES” THAT
REDUCED AFFECT AND EFFECT AS MUCH AS POSSIBLE IN FAVOR OF PLACING
EMPHASIS ON PERCEPTION AND THE VIEWER’S PARTICIPATION WITH A WORK OF
ART.**

11. LATE MODERN AESTHETIC—HUMANISTIC VARIETY OF MODERNITY WHERE SITUATION REPLACES PLOT AND “WHAT IS” BECOMES OF INTEREST (TYPIFIED IN RELEASE WORK AND CONTACT IMPROVISATION)

12. LAWS OF PHYSICS—DEFINE THE WAY MATTER MAY EXIST IN THE SPACE/TIME CONTINUUM (NEW PHYSICS HAS EXPANDED, DIFFERENT LAWS THAT TREAT MATTER ON THE SUB MOLECULAR LEVEL)

13. MODERN—ABSTRACT ART, BASED ON CLEAN FORM, ATTEMPT TO CONVEY STRUCTURE AS MEANING

14. NATURAL FORM—FORM AS IT OCCURS IN NATURE, MAY BE COMPLEX TO SIMPLE

15. “NEW FIT” CULTURE—PRESENT DAY CULTURE ALWAYS RENEWING ITSELF (CONCEPT MARY O’DONNELL)

16. OPEN FORM COMPOSITION (MOD)—FORM IS NOT SET OR FIXED, BUT REMAINS OPEN FOR COMPOSITIONAL CHOICES ON THE FOLLOWING LEVELS:

MOMENT TO MOMENT

GROUPS OF MOMENTS

SECTIONS CREATED

TOTAL FORM

(CONCEPT MOD INSPIRED BY IANIS XENAKIS' MUSICAL ANALYSIS OF FORM ON FOUR LEVELS, COMBINED WITH PROCESS BASED DANCE, PLUS ADDED INSPIRATION FROM DISCUSSION WITH JOHN CAGE REGARDING "OPENING FORMS" AND DIFFERENCING "OPENING FORMS" (LANGUAGE OF JOHN CAGE AND HIS FRIENDS IN THE ART WORLD) FROM "OPEN FORM COMPOSITION (MOD).

17. PEDESTRIAN CHOREOGRAPHY—CHOREOGRAPHY THAT USES USUAL, EVERY-DAY MOVEMENT IN CREATION (CONCEPT MOD—INTRODUCED AT NAROPA INSTITUTE)

18. PHILOSOPHICAL TIME PERIODS 1880-TODAY, ACCORDING TO MOD:

ROMANTIC 1880-1914

MODERN 1914-1960

LATE MODERN 1960-present

POST MODERN 1985-present

ETHICAL REFORMATION –(WITH RESPONSIBLE ANARCHY AS ITS GENERATING FORCE,)(CONCEPT, MARY O'DONNELL)1989-present

(SEE ARTICLE, "A TIME SEEKING ITS NAME" WWW.RELEASEDANCE.COM)

19. PHRASE—(IN DANCE)--A GROUP OF MOVEMENTS THAT "HANG TOGETHER" THROUGH ANY OF THE FOLLOWING OR COMBINATIONS OF: SENSORY AWARENESS, ALLUSION, SPECIFICITY OF ABSTRACT VOCABULARY, CONTRAST , RHYTHMIC COHERENCE, SHARED CONTEXT, SHARED COMMUNICATION AIMS

20. POST MODERN—A PHILOSOPHICAL ATTITUDE INFLUENCING ART WORKS WHERE ANY COMMUNICATION IS EQUAL TO ANY OTHER, AND ELEMENTS MAY BE PUT TOGETHER IN ANY WAY, CROSSING ANY BORDERS OF LOGIC; HAS NO MORALITY, NO HIERARCHY, NO REASON EXCEPT TO CREATE AND EXPLORE NEW METAPHORS (CONCEPT: ARCHITECT, CHARLES JENKS)

21. THE POST-PROJECTIVE UNIVERSE—A NAME FOR OUR TIME BASED ON EGO CHANGE TO NON-STRIVING, HARMONIOUS BEING; ALLOWS FOR NATURE AND EASE TO ENTER LIFESTYLE, CONCEPT BERTRAM MUELLER

22. PROCESS BASED WORK FOR DANCE—AN OPEN FORM WHERE REAL TIME CHOICE IS MADE IN THE ACTUAL TIME OF REHEARSAL AND PERFORMANCE (CONCEPT DEVELOPED IN CLASSES WITH WILLIS WARD WHO REFERRED TO “MAKING A PROCESS”)

23. REAL, ABSTRACT, AND REFERENTIAL—CONCEPT SOURCED IN WRITING OF PATRICE PAVIS, CREATION AND APPLICATION OF CONCEPT TO DANCE, MOD

“REAL” IS WHAT ACTUALLY OCCURS IN MOVEMENT: PICK UP A PIECE OF PAPER

“ABSTRACT” IS DESIGN BASED ART THAT COMMUNICATES PURE FORM: THE PIROUETTE

“REFERENTIAL” CONTAINS ASSOCIATIVE VALUES AND ALLUSIONS: PRAYING HANDS

MOD APPLIED THIS THEATER TECHNIQUE TO DANCE AND HAS USED IT EXTENSIVELY IN TEACHING DANCE, TO CREATE NEW VOCABULARY

24. REAL-TIME DECISION MAKING- ACTUAL DECISIONS ARE SCHEDULED TO TAKE PLACE, DURING LIVE PERFORMANCE, THAT MAKE A PIECE UNIQUE EACH TIME IT IS REPEATED

25. RELEASE WORK—STEMS FROM THE EARLY WORK OF JOAN SKINNER, IN NYC, AT THE UNIVERSITY OF ILLINOIS, AND IN SEATTLE, BEFORE SHE CODIFIED THE SKINNER RELEASING TECHNIQUE. “RELEASE” IS LESS CODIFIED THAN THE SKINNER TECHNIQUE, THOUGH BOTH REMAIN AS BODY-MIND INTEGRATIVE PRACTICES. FOR INFO ON RELEASE, SEE WWW.RELEASEDANCE.COM OR GOOGLE: M.ODONNELL. FIND 400+ PAGE BOOK UNDER DOWNLOADS. (THE RELEASE CONCEPT MUST BE ATTRIBUTED TO JOAN SKINNER—AND SHE DEVELOPED THE SKINNER RELEASING TECHNIQUE; MOD STAYED WITH “RELEASE.” THERE ARE ALSO OTHER TEACHERS FROM THE EARLIEST YEARS, PAM MATT, AMONG THESE, AND JOHN ROLLAND, THOUGH NO LONGER WITH US IN BODILY FORM, HAS WRITTEN A BEAUTIFUL BOOK STEMMING FROM RELEASE CONCEPTS. THERE ARE MANY OTHERS.) MOD WAS HEAVILY INFLUENCED BY HER GREAT TEACHER BARBARA CLARK WHO DID “HANDS ON” WORK WITH ALIGNMENT AND PUBLISHED SEVERAL WRITINGS.

26. THE RELEASE PROCESS—(ACCORDING TO MOD)

BEGINS WITH:

--20 MINUTE STILLNESS, IN THE ANATOMICAL REST POSITION, WITH IMAGERY THAT BRINGS THE BODY-MIND TO USEFUL ALIGNMENT...

CONTINUES AS:

--THE CONSIDERATION: ONE CONSTRUCTIVE ANATOMICAL IMAGE IN STILLNESS,

--STILLNESS BECOMES MOVING, AND EXPLORING THE INFLUENCE OF

THE ANATOMICAL IMAGE,

And

--BODY-MIND INTEGRATIVE EXPERIENCING, LEARNING, AND UNDERSTANDING OCCURS...AND THIS APPLIES TO ALIGNMENT, IMAGINATIVE DEVELOPMENT, AND CREATIVE CONCEPT DEVELOPMENT, AND ENHANCED ABILITY TO BECOME AND MAKE REAL ONE'S IMAGES.

27. RESPONSIBLE ANARCHY (MOD)—OCCURS IN A DETERMINISTIC CHAOS WHERE "STRANGE ATTRACTERS" SPONTANEOUSLY, WITHIN PRE-DETERMINED CUE ZONES, AFFECT THE RULES OF OPERATION FOR AN ORDERED SOCIAL SYSTEM OF BEHAVIOR.

28. STRUCTURED IMPROVISATION—IMPROVISATION THAT HAS RULES AND DESIGNS SET IN ADVANCE OF OCCURRENCE.

29. THE THINKING BODY—BODY-MIND INTEGRATED FORM EXPRESSED IN WELL BALANCED ALIGNMENT, AND EXPRESSED THROUGH ALL STILLNESS AND MOVEMENT—CONCEPT MABEL ELLSWORTH TODD, PASSED ON TO MARY THROUGH TODD'S STUDENT, BARBARA CLARK

30. TWELVE ZONES OF COMMUNICATION, (MOD) THREE OF THESE WITHIN THE MATERIAL WORLD—SEE “SEVEN ZONES OF COMPREHENSION COMING FROM THE PRACTICE OF DANCE”(MOD)

GOOGLE: RELEASEDANCE.COM

31. WORK—AN ARTIST’S WORKS CONSIDERED TOGETHER, OR AN INDIVIDUAL WORK OF AN ARTIST

31. WRITING THROUGH WORDSWORTH—COMPOSITIONAL EXERCISE: TAKING A POEM OF WORDSWORTH AS AN EXERCISE IN THOUGHT DISTRIBUTION ACROSS DIFFERENT TERRAIN THAN THE ORIGINAL—USE ALL THE WORDS IN THE ORIGINAL POEM IN ORDER, WRITE ANOTHER POEM, ADDING TO THE ORIGINAL, THAT ARRIVES AT DIFFERENT MEANING, BUT NOT THE OPPOSITE MEANING. THE EXERCISE POEM MUST HAVE RE-DIRECTED INTENTIONS OF COMMUNICATION, AND INCLUDE ALL THE WORDS OF THE ORIGINAL. CONCEPT: (MOD)

32. ZONE OF COMMUNICATION—OPEN FORM COMPOSITION CREATES A ZONE FOR AUDIENCE PERCEPTION, RATHER THAN A SPECIFIC MEANING (MOD)

*
*
*
*
*
*
*
*
*

DANCES FOR HUMANITY

COMPOSITION

We are all composers of our lives. Every decision we take has a rippling effect through our existence just like a stone makes in water. This is why we need guiding principles. To compose a life is a daunting task, but few people even realize that this is what we are doing every day. Take a moment to think of your whole life as a marvelous composition that is yours to create.



Stumbled Upon Greenery...

MARY O'DONNELL (FULKERSON)'S CONCEPTS –TO KNOW:

ARCHITECTONIC FORM FOR DANCE, APPLICATION OF THINKING OF COMPOSER IANIS XANAKIS TO DANCE 1967—STRUCTURE OCCURS AS MOMENT TO MOMENT, GROUPS OF MOMENTS, SECTIONS, AND TOTAL FORMS. THESE ARE TREATED INDEPENDENTLY. AND FORM MAY BE PROCESS BASED, OPEN OR IMPROVISED, OR SET ON ANY OF THESE LEVELS.

BREATHING FORM, 1965 STEMS FROM CHOREOGRAPHY CLASS WITH JAN STOCKMAN...WHEN MARY O'DONNELL WAS SEEKING A NEW FORM FOR MOVEMENT AND FOUND A PHRASE THAT DEPENDED ON THE MOVEMENT OF THE ARMS AND CHEST INITIATED BY THE BREATH. THIS WAS BREATH INITIATED AND PROPELLED. MARY EXPANDED THIS MOVEMENT TO A SHORT, WHOLE BODY FLOW OF ACTION THAT TRAVELED AND TURNED AND BECAME STILL AND LOW, FULLY INITIATED AND PERFORMED DURING ONE BREATH. AND THIS WAS THE BEGINNING OF HER **BREATHING FORM**. SHE EXPANDED THIS WORK AS SHE DEVELOPED HER FIRST GROUP PIECE AT THE UNIVERSITY OF ILLINOIS, IN 1966...THINKING IN TERMS OF THE PIECE "BREATHING" DURING IMPROVISED FORMS, RATHER THAN THINKING OF TRADITIONAL FORMAL COMPOSITION WHERE PHRASES COMBINE TO MAKE LONGER UNITS OF WORK.

ONE BREATH, IN BREATHING FORM:

CONTAINS,

IS THE SOURCE FOR,

AND PROVIDES FOR,

A COMPLETE FLOW OF ACTION

A LONG BREATH EXTENDS THE CONCEPT OF BREATHING FORM TO THE FORMATION OF SECTIONS OF WORK.

...THIS DEFINITION WAS REVISED IN THE CREATION OF OPEN FORM COMPOSITION WHERE ONE BREATH MAY BE TAKEN METAPHORICALLY TO MEAN THE CLOSURE IN TIME OF A MOVEMENT, PHRASE, OR PROCESS, WITHIN A COMPOSED WORK.

NOTE: PRIOR TO 1965, THE LIMON PEOPLE WERE SPEAKING OF "BREATHING WHILE DANCING" AND "USING BREATH WELL," AND "MOVING WITH BREATH." AND A PHRASE OF MOVEMENT WAS DONE WELL IF YOU WERE BREATHING WELL,

AND THIS WAS SEEN TO BE INTEGRATED WITH MOVEMENT. BUT BREATH NEVER REPLACED MOVEMENT AS SUBJECT WITHIN THE LIMON VOCABULARY. BREATH WAS SPOKEN OF AS BEING CRITICAL TO THE BEST INTERPRETATION AND EXECUTION OF MOVEMENT. IT WAS ACCOMPANIMENT, NOT SUBJECT, AND NOT FORM.

IN PROCESS BASED DANCE, AND OPEN FORM COMPOSITION, (OFC) THESE THREE HAVE EQUAL PLACE:

1. REAL, PURPOSEFUL MOVEMENT, --DOES AN ORDINARY TASK OR JOB AS IT WOULD OCCUR OUTSIDE STUDIO OR PERFORMANCE, AND THIS IS TRANSPORTED AS IT IS ONTO THE STAGE. EXAMPLE: WIND UP TOY AND PUT IT ON STAGE TO RUN...

2. ABSTRACT MOVEMENT --IS BASED IN SPACE TIME AND ENERGY; EXAMPLE, JETE, PAS DE BOUREE, GLISSADE, ASSEMBLE; OR TURN FAST, FALL SLOWLY AS BREATHING FULLY.

3. REFERENTIAL GESTURE—REFERS TO AND CONVEYS SPECIFIC MEANING, EXAMPLE: PRAYING HANDS LIFT HIGH, AND OPEN TO CIRCLE TO THE SIDES OF THE BODY, AND ARRIVE TOGETHER, CLASPED HANDS SHAKE AND ARE BROUGHT TO ONE EAR --THE APPEARANCE OF LISTENING...

STRUCTURED IMPROVISATION, IS OPEN FORM, PROCESS BASED WORK WITH BOUNDARIES AND CUES THAT ALLOW FOR SECTIONS TO BE PRESENT. IF THIS IS SCORED EXTENSIVELY IT CAN APPROACH OPEN FORM COMPOSITION, BUT IT WILL NOT BECOME RESPONSIBLE ANARCHY WITHOUT A STEP THAT DEMANDS THE EXTREMES OF TOTAL RESPONSIBILITY AND TOTAL ANARCHY FROM THE DANCERS—WHERE BOTH ANARCHY AND SET FORM ARE BUILT INTO THE PROCESS

OPEN FORM COMPOSITION, (MOD) COMBINES OPEN FORMS AND CLOSED FORMS SIMULTANEOUSLY OR CONSECUTIVELY IN SOLO OR GROUP WORK FOR PERFORMANCE. THIS FORM DEMANDS SIMULTANEITY, SO MAY ONLY OCCUR USING FOUR ARCHITECTONIC LEVELS--MOMENT TO MOMENT, GROUPS OF MOMENTS, GROUPS OF MOMENTS COMPARED, AND TOTAL FORM. OTHERWISE IT BECOMES PROCESS BASED WORK OR STRUCTURED IMPROVISATION.)

PEDESTRIAN CHOREOGRAPHY, (MOD) GROUP, PROCESS BASED DANCE THAT INCLUDES STRUCTURE, AND IS BASED IN ORDINARY, REAL GESTURES AND ANATOMICAL MOVEMENTS (EXPOSED AT DARTINGTON COLLEGE AND NAROPA INSTITUTE)

REAL, ABSTRACT AND REFERENTIAL GESTURES FOR DANCE, (MOD)—(INFLUENCED BY WRITING OF PATRICE PAVIS); (EXPOSED PUBLICLY THROUGH PROPOSAL TO CNAAC OF ENGLAND FOR COURSE VALIDATION PROPOSALS)—REAL AS IN FUNCTIONAL, ORDINARY LIFE, ABSTRACT AS IN FORMAL MOVEMENT BASED IN TIME AND SPACE, AND REFERENTIAL AS IN GESTURAL VOCABULARY.

HOLDING FORM (MOD) THE FORMAL DEFINITIONS(S) THAT GIVE RISE TO SPECIFICITY AND IDENTITY FOR COMPOSITION

RESPONSIBLE ANARCHY (MOD) 1991-2, POLITICAL SYSTEM OF AWARE INDEPENDENCE ALLOWS PERFORMERS TO HAVE SET FORM MATERIALS, PROCESS BASED WORK AND IMPROVISATION, ALL WITHIN ONE PIECE FOR PERFORMANCE. PERFORMERS' PARTS ARE SCORED INDIVIDUALLY, AND GREAT COMPLEXITY OF FORM ARISES.

“WRITING THROUGH WORDSWORTH” (MOD) 1992 POETIC STUDY WHERE ONE AUTHOR INVADES OTHER’S WRITINGS TO DEVELOP HIS/HER OWN COMPLEXITY AND RESONANCE, KEEPING THE WHOLE OF THE ORIGINAL AND ADDING SIGNIFICANTLY TO ARRIVE AT A TOTALLY DIFFERENT POEM WITH TOTALLY DIFFERENT MEANING, ALSO AVOIDING THE OPPOSITE MEANING. “THIS IS A POETIC TOOL TO ADVANCE COMPLEXITY IN WRITING EXERCISES.

“SEVEN ZONES OF COMPREHENSION” COMING FROM THE PRACTICE OF DANCE” (MOD) 1998...CONCEPT PUBLISHED IN MOD’S BOOK, GOOGLE: W.W.W.RELEASEDANCE.COM ; SEE DOWNLOADS --ULTIMATELY INDICATES TWELVE ZONES OF POSSIBLE COMPREHENSION.

“ZONE OF COMMUNICATION” (MOD)

--RESULTS FROM AN OPEN FORM EXPERIENCE,

--IS EVOKED BY REPEATED, LOCAL, SMALL SCALE, EXPERIMENTATIONS,

--OR IS EVOKED BY PROCESS OF WORK THAT RESULTS IN RECOGNIZABLE TERRITORY OF COMMUNICATIVE MEANING, THOUGH THIS MEANING IS NOT CAPABLE OF BEING NAMED

--MAY ALSO REFER TO COMBINATIONS OF MEANING THAT FORM A COMPLEX, OPEN--FORM EXPERIENCE, COLLAGE, HAPPENING, IMPROVISATION

***NOTE: SPECIFIC, AND LITERAL COMMUNICATIONS, SUCH AS NARRATIVE AND ABA FORM, EXIST IN A DIFFERENT REALM OF EXPERIENCE. THESE DEFINE EXPERIENCE, LINES OF CONTINUITY AND CONSEQUENT PLOTS, AND ARRIVE AT DIRECT AND SPECIFIC COMMUNICATION.**

THEORETICAL ANALYSIS OF PERCEPTION: “THE PLANES OF THOUGHT” (MOD) 1998, SEE BOOK, “SEVEN ZONES OF COMPREHENSION COMING FROM THE PRACTICE OF DANCE...”
WWW.RELEASEDANCE.COM , FOUND UNDER “DOWNLOADS”

“THE ETHICAL REFORMATION” (MOD)—AS NAME FOR THIS TIME 2002 SEE ARTICLES, WWW.RELEASEDANCE.COM

EVERY PROCESS THAT APPEARS IN THIS WRITING COMES FROM ACTUAL PRACTICAL NOTES AND HAS BEEN USED DURING MOD'S CAREER AS TEACHER AND CHOREOGRAPHER. EVERY PROCESS MAY BE USED FREELY BY ANYONE WHO MAY WISH TO EXPERIMENT WITH PROCESS BASED WORK. THERE IS NO NEED TO CREDIT MOD, BUT YOU MAY IF YOU WISH.

END> JANUARY, 2010 MOD