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## MOVEMENT / WRITING // MOVEMENT / THRIFT

*from EX WHY ZHEE*

*Translation -how to get from one to the other; how the compositional principles can share a common concern for the production of meaning (and therefore, the constitution of the social body). Invention & critique; the inspiring of pleasure and the contesting of prefabricated imagery; cut across boundaries; refuse the limits: keep moving. The following material draws from B.A.'s text Unit Costs (A Score for Movement), written in direct response to movement possibilities and 'modern dance' limitations and from S.S.'s composition, Lack of Entrepreneurial Thrift, a movement performance piece informed in part by the varying possibilities of translation (or transformation) of parts of Unit Costs.*

### LACK OF ENTREPRENEURIAL THRIFT

1. 1st movement, **TORSO SLING**. *Parallel interest in concealment.*

The piece begins by standing off to the side of the performance space but still visible, back to the audience. (Normal focus = norms, convention, stiff centrality.) (Peripheral vision = off to side.) (Hidden point, or origin - or else, material is constructed right before our eyes, not just referred to.) *Bulletoid. Some progress detoxified inconsequentially decisive putty.* Fling the entire body out into the space using only the momentum that can be initiated from the torso. (Capture attention by pushing forward only certain aspects of language: parts of speech, of syntactical construction; deletions.) (Certain parts of speech are typical motivators, clues to settled context, creates a stiffness. Others are more fluid followership.) The legs are restricted to being a landing instrument. *IQ test benediction leg shot from guns. Frame frames frames seldom are so.* Torso movement possibilities: make an arc, thinking of head as starting high then dipping below waist to left and using momentum coming up to right to lift body into air. Or arc above waist by starting with head low and swing it to outside

body, up and over. Or, start bending over and come straight up with torso. Arms react, but do not aid. A problem for self: how to get out into performance space without cooperation of expected mode, i.e. legs. (Spine materializes in use.) Armlessness. Starting with back to audience presents the issue of division between performer / audience and immediately sets the priority of movement motivation. Personality / actor becomes material / body. (Attention captured progressively - doesn't just incite prefabricated images.) *Depends too much on personality. Stake through heart kills most vampirish tendencies of audience.* Takes about ten torso slings to bring body to a central visibility.

2. **HANDS RUN.** *Amphetamine insults. She is being retooled.* Take a profile facing entering direction and shape body into a racing position - upper body inclined forward in straight line. *Marching papers. Why does salt increase tomato temperature.* Arms go straight and locked rigidly behind body. *Mr. Wizard demonstrates transplant.* Wrists are limp. Rise on tip-toes and run in place quickly - which causes hands to shake at the rate of foot movement. (Interconnectedness of parts of a writing - doesn't occur 'off the page' tended to, or administered to, by familiar referents.) (Nor even by letting us decipher prior connections between mental imagery keyed by the words.) (Odd hierarchy of energy and agency - caboose is in charge.) *I take hermeneutics to the cleaners.* The whole point becomes to show something else - other than what the shape looks set up to do. This move parallels **TORSO SLING** because it looks like a race to where the first movement began and mobility of leap is defeated once again. *Little wet nurse shoes rev up real estate.* Thwarted visual expectation through resistance to 'Go!' focusses attention on a whole body in service to just the hands. Feet move hands. *Elbow practices ignition.* Only motion shows connectedness of unconnected body parts. *With a shifting plume of radiation.*

3. **PERCUSSIVE JUMPS.** The object is to freeze into gesture at the top of a jump. *I think you should stick to modelling. 'Oh, you want to make me a deputy!?' 'I've got to arrest somebody.'* And not to initiate the gesture until at the apogee for sure. (Flash frame at point of max charge - make

the point: focus: by tightening up all the writing I language around it.) (Spatialize it - stoptime - a more diagrammatic insistence.) *Possibility of mobility is overrated*. And to let gesture deteriorate, go out of shape before starting down. *Rapid utterance & not too pointedly sweet pulp*. The tight time policy forces constrained, tense quality that doesn't allow a gesture 'theme' to generate itself. (More customary structuring of time could imply a reference to customary structuring of time 'outside' the performance - gestural 'theme' on the basis of pre-fab narrative.) *Constriction. Rope-a-dope stolidity snatch at proofs*. Similar to randomly shuffling frames of film stills of a movement sequence, the jump being the frame line. *Choke-mute*. Broken gesture creates a line of comment about audience 1 performer distance since this is also the 1st time in the piece the audience is faced directly. *Irritated previous century*.

8. GYNECOLOGY. (Maximum separation, difference, use, meaning - plus shift directions.) *Spine predates fellatio*. Starting with side to audience, roll over onto back back like a dead bug. *Hambone funk fork plague*. Grab knees with hands and spread legs wide. He still fussed with his bones. Cricket leg double pump. Turn by hopping onto fleshy parts - found by arching back and not grinding spine. (What is the fleshy part of the language, so that being grounded on it would prevent overuse of the usual central axis - fleshy verbs, spine . . . subjectified . . . nouns?) *C (literary)*. Turn until crotch faces audience. Relaxed, comfortable but punchy on the jump. ('Relaxed' - free from insistent centralizing strain of nouns, conventional selfhood. And 'punchy' - triggered by fluid moving parts. Not being 'upright', writing can afford to be more abrupt.) *Sudden spine anticipation*. (What makes persons?)