

Border, 1st arrangement
Solo performance for speaker
Tokyo, November 2015
Aarhus, December 2015

For Lotti Closs

A scale model of a grid (six squares by six squares) needs to be made. This can be achieved using twine on a wall, a black board, wood paneling, glass, etc. Material for performance of readings and events, as detailed below, can be arranged on and around the grid in any fashion as long as no squares remain empty.

To select material from and around the grid the performer should role three dice. The first dice denotes the x co-ordinate (1-6), the second the y co-ordinate(1-6), the third specifies the length of the reading/event, 1 = 10 seconds, 2 = 20 seconds, etc. This procedure can be undertaken during the performance if wished, if so, a number of contingency periods need be allotted. The duration of the performance should be at least 15 minutes. Depending on the length of the performance, dice rolls can be halved, if a 6 is rolled, then this can denote 30 seconds, 1 can denote 05 seconds, etc.

Once the square on the grid and the length of the particular reading or event have been selected, the performer must then role the three dice again, this is to decide which direction to move through in the square itself, selecting an aspect of either a reading or an event.

A dice roll of:

3-6 = Move left

7-10 = Move up

11-14 = Move right

15-18 = Move down

Move left (3-6) denotes performing the 'regulation' of a reading: reading and speaking various texts from the grid in a manner that is pre-prepared, either by yourself or another, the dynamic should be framed and soft.

Move up (7-10) denotes performing the 'deregulation' of a reading: react to the space, erase text as it is spoken, correspond, cut, trace, combine.

Move right (11-14) denotes performing the 'regulation' of an event: tidy, fix, throw, balance, still, rearrange.

Move down (15-18) denotes performing the 'deregulation' of an event: web, break, mouth, mark, move, place.

Moving up or down a square in the grid can consist of, for example, arranging objects, polishing alabaster, writing on objects, performing other short scores, throwing at text, funneling, writing at writing, reducing.

Performer should note that any actions chosen for these particular events should be those in which sound is as equally present or absent as all other parts of the event; in other words, the event should not be chosen for its sound alone, the sound should be a side effect of the duration of the overall action.

For all four movements, the performer is free to be equally absent as present. As the performance progresses the dynamic should remain unstable.