

Patrick Farmer – Proprioception, 2015.

*For any number of performers within any means.*

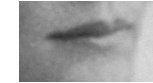
This is a series of descriptions, or pretexts, condensed to a speck, attempting to begin and depict a number of inter-subjective states to eventually arrange – up and up like squares of dark chalk, or trepanated into the back of the skull.

Duration may extend beyond the occasional parameters if required. The more layers one lays, the less certain it should be that there are layers at all.

Material is free unless stated.

The tertiary stratum of the floors are a perspective, not a fact, the diagram being one of any ways of ordering.

Floor 0 05:00	Troposphere / Tropopause / Stratosphere / Stratopause / Mesosphere / Mesopause / Thermosphere / Thermopause /
Floor 1	Stratum Corneum / Stratum Lucidum / Stratum Granulosum / Stratum Spinosum / Stratum Basale /  <i>Ruffini's corpuscle Meissner's corpuscle Pacinian corpuscle</i>
Floor 2	Epilimnion / Thermocline / Hypolimnion / Destratification /
Floor 2.1	Littoral zone / Limnetic zone / Profundal zone / Benthic Zone /
Floor 2.2 31:23	Pelagic / Photic / Epipelagic / Aphotic / Mesopelagic / Bathypelagic / Abyssopelagic / Hadopelagic / Demersal /
Floor 3	Crust / Asphenosphere / Mantle / Outer core / Inner core /



Whistle with a speaker placed inside the open mouth,  
cavity and gum may provide a blanket on top of or  
underneath so the cone may steadily be still

every tone a different space  
silently speak if not to  
whistle

*the clicking of material resulting in a loss of stress / slow / mine the cell into a family business of mechanisms /  
hawking down the chin*

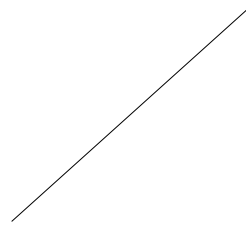
Hot to get it down, struck in the face, several teeth wobble on plywood castors, all this is now recordable. Definitions of grandfather, balloon, pendulum, radio, atomic, game, binary, and cat clocks, carefully lowered onto surfaces of coins, cotton, marble, sand, salt water, hay, blueberries, mace, carbon, fleece, sodden rice, donkey hair, onto pieces of 70 g/m<sup>2</sup> paper covered in names like Judith Pancake, Arthur Beaver, Jimi Bottoms and Christine Clarity, arks of incommensurable vibration, all of which comes from the outside. These effects, if I may interject, spread throughout the body, the materials stretch upon their terminal axis, impacting to an eventual sense of control and movement, the mechanisms co-join and burn into each other, resounding in whatever way we choose to relate to the continuous pressure.

Whistles and other tones of different heights create adverse resonances  
Ricocheting the enclosure open /  
the cell is the mouth of every door

The cilia will eventually smoulder and combust in patterns of sound familiar to their cause, energy is cut and dried and left for later

ears, like kingfishers, are agile  
all sound here, present, imperfect ear  
all sound there, future perfect - intersecting circles  
"it's as lucid as Euclid"

Now, at a point where, one, a little like Corbusier (in short shorts), should feel free to softly drop their little finger repeatedly into the clutches and cough drop of their belly button, relating to a present diverted of its means / walkdown the stairs until waist high to a door handle, this may take years – if the finger becomes lodged, an axe may be required – the means of intense amplification to achieve this end is paramount if one is to decorate the occasion – where the diaphragm may take note of the dissolving sinusoidal apparatus of the lower and upper intestines.



The ratio of the height of the man to the height of his belly button is 1829/1130, or 1.619, and the ratio of the distance between his belly button and his upheld right hand and his belly button and his head is 1130/1698, again, 1.619.

1. C, a grammar of difference – elucidation and obfuscation, a grapheme of condensation absorbed by the body in waves, breaks upon a caravan of vertical camels, the speed of light in a vacuum – rises in all directions. Compressing air ( C ) on one side of the fork ( G ) on the other. The knees knock.



The body is still for a duration



play your body like a piano full of shit

798 look up at the stars

811 look down the throat

843 'record' a room through a cavity in a tooth, *the next one to fall out*

924 noise, to dublin

924 occasionally opening the mouth

967 binary – orange, hollyhock, betelgeuse, limbs darkening

968 keep the mouth in time with its plosives

969 bow shock

970 salt draws water out of the throat, the larynx crystallises like hornbeam in a mine

972 I O 2 1 1 8 *the human universe* I tries to turn ( O ) on its side

973

974 "his gum had turned blue and when he touched it he had the left-eye tooth  
between thumb and index finger. Within a circle of about 100 steps the sea-  
water began to ripple, to foam and to steam and rose in the shape of a cone  
in the air."

976 a bag like cloud lowered and cloud and sea united



Obtain a reflex hammer, or tomahawk, place inside the ear to obtain awareness, in one way or another, of the belly of a muscle, *the muscle spindle*, 33:13: the descending pulse stays in its seasonal layer, one year of refulgent homeostasis turns to its mephitic scrag, and says, rhubarb tickets, with one ear lit by moon light, the other by strip light: press down on the girth of the fiber to obtain static, remove a tomahawk from the ear before it becomes waxy, clean if necessary – find an equivalent in the orientation of 16 ceramic buckets at a distance of approximately 5 miles north by north–west, Zemlinsky’s Op. 19 pouring over the sides of 6, allow for the time it will take to walk between points, only record when no longer audible.

A process of condensation as neat as the ostensible inertia of the imperceptibly sinking body, foot by foot, the excitement of the mechanoreceptors through the exchange of introduction, relapse into stillness; now might be a good time to fill the hole with ice cream\* and after the repast has drained through the skull into the back (as exemplified to the left, rendered moments before the event reached completion, causing the dorsi tendon to pulsate and burn like an astronomical object, lighting up the organs like dust clouds) one might consider the Non–Euclidean nature of mountain climbing, taking care to avoid the sound of violent headaches, reaching again, if this is the case, for the hammer – in order to locate the patellar, all sound suspended until further notice.

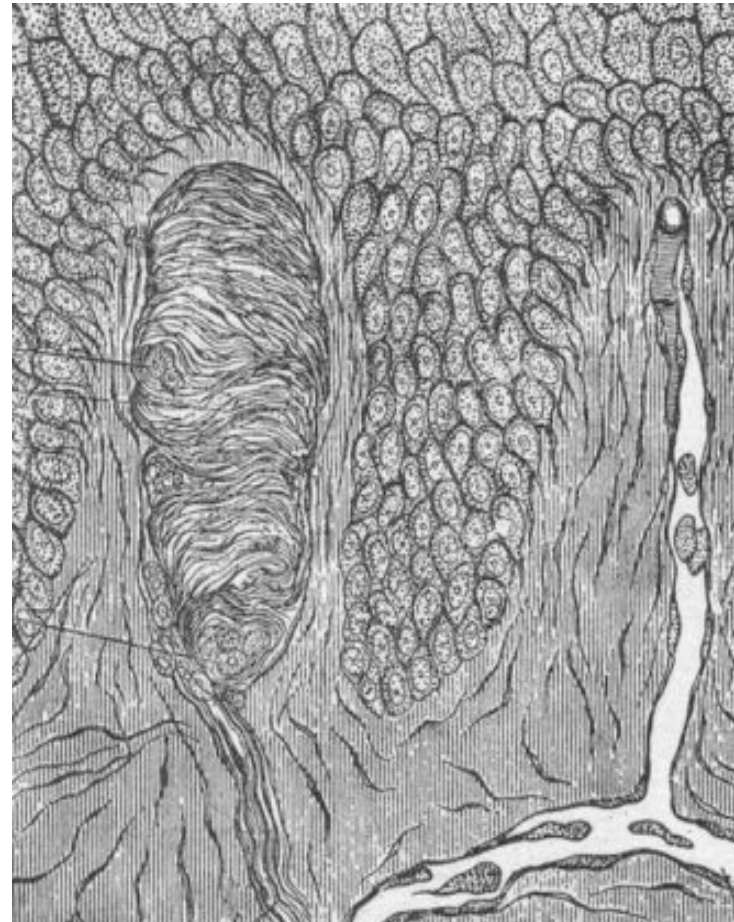
\* *previously trepanated*

Throughout the course of the performance one might consider the presentation, in whatever form, of a body, leaning into the stratum, naturally, in its own time; the predicate of location, time of year, etc, may prove a factor as to the element one subsumes, earth, rock, water – also taking into account what one learnt, by way of swimming, climbing, when one was a child, and whether or not one has a day job – binaural microphones, facing inward, may be worn throughout, if wished.

If one can cajole a partner into coming along with them, a document of the affect of such eccentric and ostensible inertia may be obtained by the creation and conduction of a portable MRI – somehow sending a combination of radio waves and magnetic fields into the horizontal body – creating diagnostic images of chords of plasma – effects of pooling and reflection within the internal atmosphere of constant and unchecked reception.

“from C to shining C”

these letters overlap and interpenetrate



Detail of Jonah the monkey

