

**WE FIND THE BODY DIFFICULT TO SPEAK**

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&  
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WE FIND THE BODY DIFFICLY TO SPEAK CAN BE PERFORMED BY ANY NUMBER OF PEOPLE.

IT CAN BE PERFORMED IN ANY FORMAT APPROPRIATE, FOR EXAMPLE: PERFORMANCE; EXHIBITION; DRAWING; SOUND RECORDING; WRITING; IMPROVISATION; VIDEO; PAINTING; INSTALLATION; SCULPTURE; THEATRICAL PRODUCTION; DISCUSSION; READING GROUPS; LECTURE, ETC.

THE SCORE CAN BE PERFORMED AS A COMBINATION OF THE ABOVE.

DURATION IS OPEN.

NOT ALL PAGES NEED TO BE REALISED. IN SOME INSTANCES EVIDENCE OF A PREVIOUS REALISATION CAN BE PRESENTED. OCCASIONALLY THE SCORES MUST REMAIN UNREALISED DUE TO PHYSICAL, GEOGRAPHICAL OR TIME RESTRICTIONS.

# CHAPTER I

OBJECTS AND THEIR RESISTANCE TO FRICTION

DEFINITION ON THE TIP OF A TONGUE

POCKETS FULL

PUSH AGAINST THE MATERIAL UNTIL YOU CAN FEEL IT GETTING HOT

I ENJOY NOISE AND I ENJOY WHEN IT STOPS, TOO

NOISES MADE WITH TWO HANDS

MODESTY OF MEANS

WANDERING AROUND THE SUBJECT

WE FIND THE BODY DIFFICULT TO SPEAK

RECORDINGS OF AMPLIFIED BODIES

SURREALISTS, VAMPIRES AND KINGS ALL FREQUENT SAME SHOE SHOP

THE PERFORMANCE OF THE SOUND

THE SOUND OF THE PERFORMANCE

WHAT CORRESPONDENCE EXCEPT OVER THERE?

IN AN OPEN OUTDOOR LOCATION, BUILD A WALL AND SURROUND AN OBJECT



A NEST OF BATS CLEAVING THE NORNS TOGETHER TO A SLENDER, DELIRIOUS WIRE

LAYING PATHS

BREAK OFF

BAROQUE LIGHT

PUSH YOURSELF AND HUM

SAD MARVEL'S FOUND PORTRAIT

CHANGE A STONE

A MARVELOUS BALL WITH NAILS HAMMERED INTO IT

TAKE APART A DRUM

FILL IT

PUT IT BACK TOGETHER AGAIN

A BEACH WALK WHERE EVERYTHING GOES WRONG

OVERWHELM AN OBJECT

WE NEVER SEE STONES REPRODUCED FROM STONES DO NOT DO THIS AT ALL

DRAW STONES OVER STONES LARGE ENOUGH TO BE THERE AND NOWHERE ELSE

THE WIRES IN THE ROSES ARE BEAUTIFUL

SLOWLY LOWER AMPLIFIED OBJECTS ONTO PILES OF COINS AND ANYTHING ELSE THAT HAPPENS  
TO BE ABOUT

STARS ET CETERA

A STONE A STONE A STONE (BEATING OUT THEIR TIME LIKE A CLOCK)

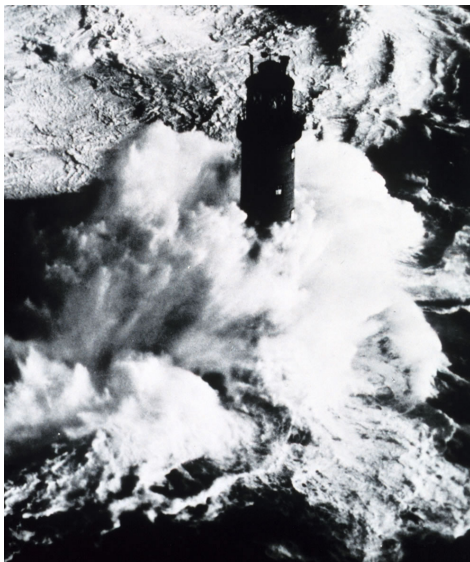
A MELODY (GRADUALLY OR QUICKLY COMING TO A STOP DUE TO LUNG CAPACITY AND RESTRICTION)



LOUD COTTON LIKE SOUNDS MAKE NO SOUNDS

A WHOLE HOLE, SILENCE AS AN ARRANGEMENT OF RESONANCE

A RABBIT RUNS INTO THE BRIAR'S HEART



MEASUREMENT BASED ON THE UNREMITTING  
APPEARANCE OF ABSENCE

ROLL THE COTTON IN THE MOSS

ROLL THE DIAMOND IN THE GRASS

IN THE GARGOYLE'S MOUTH  
A ROCK WITH A STONE CUT THROUGH

A BEAR INDULGED BY ANTLERS

THE COLLISION BETWEEN A MONUMENT ON WHEELS AND A ROOK



LIBIDINOUS PROJECTIONS

FROM THE OTHER SIDE OF A LAKE, A LOUD CLEAR LAUGH!



LIME, THE SOUND NEEDS NO AMPLIFICATION

THE MIRROR IS A MARVELOUS WITNESS

## CHAPTER II

**TO ELECT (THE WOLF)**

**WITH MOVEMENT, SILENCE, COOPERATION**

**TO ELECT (THE KING)**

WITH MATERIAL, AUTONOMY, CONTROL

**TO ELECT (THE FOREST)**

WITH TIME, AMBIGUITY, MULTIPLICITY

**TO LEARN #1**

**BY DEMONSTRATION**

**TO LEARN #2**

**BY EXAMPLE**



**TO LEARN #3**

**BY MIMICRY**

**TO LEARN #4**

BY MAKING

**TO DEMONSTRATE #1**

**AS A GESTURE TOWARDS PERFORMANCE**

**TO DEMONSTRATE #2**

AS PEDAGOGY

**TO DEMONSTRATE #<sub>3</sub>**

**AS PROPOSITION**

**TO DEMONSTRATE #4**

AS STRATEGY

## **To RESIDE**

#<sub>1</sub> IN CONTAINMENT

#<sub>2</sub> IN DURATION

#<sub>3</sub> IN INDETERMINACY

#<sub>4</sub> IN CONSTRAINT

**TO APPROPRIATE**

THE SPRINGTIME OF LIFE



**TO SPEAK**

**A MOTHER'S TONGUE, DISTORTED**

**THE END**

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