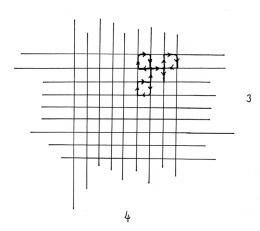
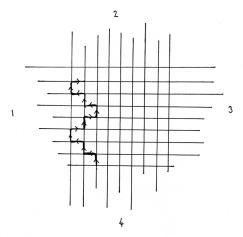
## Border For Rhodri Davies, Ko Ishikawa, Seijiro Murayama, and Yumiko Tanaka Tokyo, November 2015



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Example: performer 1, 00:00 - 30:00



Example: performer 2, 02:00 - 30:00

Start from any point in the grid

A single line of a square in the grid, equivalent to a single movement, denotes a period of two minutes, a time-keeping device will be required to keep track

A performance of thirty minutes will last for fifteen movements, or changes in direction

Start times between four performers need be staggered like so:

1.00:00 - 30:00 (15 movements)

2.02:00 - 30:00 (14 movements)

3.04:00 - 30:00 (13 movements)

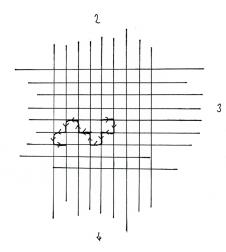
4. 06:00 - 30:00 (12 movements)

Performers can decide upon this order in any way they see fit

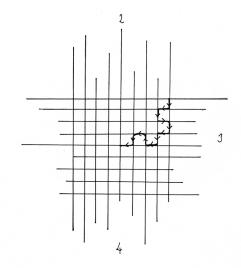
Performers should plot their movements through the grid ahead of time, and not deviate from the route during performance

Transitions from one direction to another, from 2 to 1 for example, need not be exact, and may bend or bleed, as if the line drawn through the grid curves around points, this can enable smooth or abrupt changes in direction

Performers need always move in a different direction from the last, for example, from 4 to 2 to 3, but not 4 to 2 to 4



Example, performer 3, 04:00 - 30:00



Moving in the direction of 1 denotes the 'regulation' of an instrument (using an instrument and/or objects in a way that is pre-prepared, either by yourself or another, the dynamic should be framed and soft)

Moving in the direction of 3 denotes the 'deregulation' of an instrument (reacting to others and to things, filtering objects through instruments and other objects, drowning others out, disassembling)

Moving in the direction of 2 denotes the 'regulation' of an event (Tidying, fixing, stillness, helping)

Moving in the direction of 4 denotes the 'deregulation' of an event (Making a mess, breaking, movement, interrupting)

Moving in the direction of 2 may consist of, for example, arranging objects, polishing alabaster, painting a chair, rolling rocks along foam, cleaning an umbrella... Performers should note that any action chosen for this particular event, and moving in the direction of 4, should be one where sound is as equally present or absent as all other parts of the action; 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

As the performance progresses the dynamic should remain unstable