

1.

Two performers are to provide ready-made recordings – *not as an attempt to span a bridge between reduction and the reality they were cut from, rather as a distinctly unsentimental material through which the utilised form emphasises its now electronic complexion* – issued as a seemingly inert content, the dispersal of which is reliant on the motion and direction of the performer.

Recordings may be gleaned from any situation and are to be opened as an initial situation perceived as a reduction of 2 + 2.

Notes on dynamic are implicit in the implications of a difference reduced to its simplest yet most paradoxical expression.

2.

Four performers construct their initial sounds as observations redolent of the atmosphere already always arriving.

After some time, *at a snails pace*, the four performers begin to react to a one toward becoming two – *creating a folding structure where difference is not loud rather thought* – as each performer adapts their sound toward the same other in continuity, the other continues to adapt to their same other and so on.

A tree is as complicated as a word heard as conjunctive event and infinite encounter, creased between commentary and the perpetual residue of balance and scale.

Notes on dynamic are implicit in the implications of a difference reduced to its simplest yet most paradoxical expression.

A tree
is as complicated as is
A word

Written for Angharad
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Sarah Hughes, Daniel
Jones, Kostis Kilymis &
Paul Khimasia Morgan.
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Patrick Farmer