

pictures of men

For Patrick Farmer, Bruno Guastalla, Sarah Hughes, David Lacey, Dominic Lash, Samuel Rodgers, David Stent, Greg Stuart, Phillip Thomas, Paul Whitty. Sheffield, Blocprojects, September 9th, 2013.

Each performer should prepare two *positions* - (1) (2) – one, or both, *positions*, can, if wished, relate to the in-directly auditory, though this is only one of many options, as the directly auditory, relating to individual preference, is equally applicable.

For example:

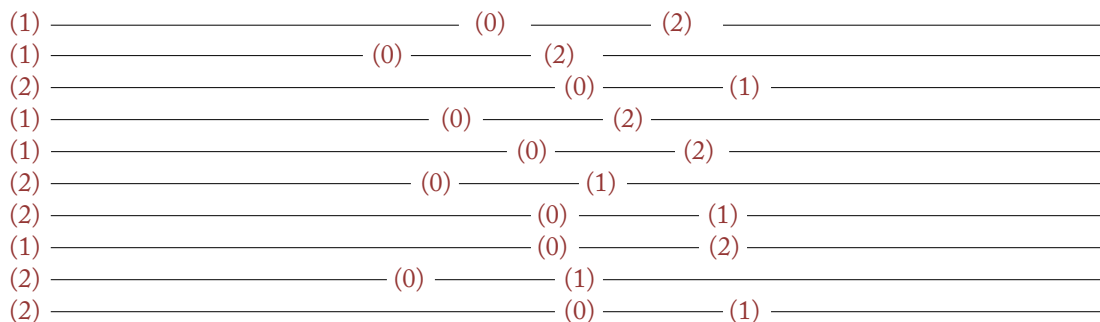
cleaning glass
washing oneself
building a wall
mending a chair
pulling...
listening to a recording (on headphones)
writing a letter
making a solution for cleaning glass
burning a stone
a baroque melody
painting a lightbulb
sawing a drum in half
dismantling a painting
amplifying large sounds in order to make them small sounds
assembling a meal
repairing a car and/or bicycle

Eventually a *movement* - (0) – is to be located between *positions*, the purpose of which is to direct an interval of at least two minutes between (1) – (2) or (2) – (1). The *movement* should be spent quietly. A third position - (3) – which is optional and should occur only once, can be sought in relation to whatever is occurring between *descriptions*, and might occur at any time in conjunction with *position* or *movement*.

A *description* of the *positions* in relation to themselves and each other, in relation to the *movement* (of at least two minutes) that provides a quiet space in between *positions*, is to be drawn up beforehand by each performer. Each prepared *description* should denote approximate positioning of the primary and secondary positions, leading to the amplification of chance, rather than wholly communicative, instances.

For the performance on September 9th, consisting of ten performers, the foundational placement of – (1) and (2) – will be cut into halves. The first five performers, *with surnames A through L*, are to begin with their primary *position*, moving toward their secondary *position*, the second five performers, *with surnames R through Z*, are to begin with their secondary *position*, moving toward their primary *position*.

See example below. Note that this example need not be followed, as it is necessary to be unaware of other performers *descriptions* until they are occurring. In this sense, all *descriptions* and *positions* can be considered both as encounters and material.



Pertaining to the above example. For the performance on September 9th, all performers should begin a *position* at 00:00 and end the subsequent *position* at 15:00. Each *position* should allude to a thing continuous, the *movement* providing an entr'acte, before beginning one's remaining *position*, which need also follow the continuous nature of the entrance. Once an individual performer has moved away from a *position* toward another, the *position* previous cannot be revisited, *see example above*.

The dynamic and nature of the material of each *position* is up to the performer. The length, leading up to and away from the *movement*, need in some way fill the time allotted by the prepared *description*. For example, if a *description* consists of

(1) – 00:00 / 08:00 – (0) – 08:00 / 10:00 – (2) – 10:00 / 15:00

then the *positions* that make up the *description* require a noticeable beginning and end, whether visual or auditory or other, neither *position* can solely consist of obvious inactivity. *Descriptions* can be prepared by any means.

Performers should use stopwatches.

Patrick Farmer
 29.07.13. Nottingham.