

- Come, come to the mirror. Look at yourself... come closer.

Here you are...

What do you see ? Where does your look go first ? Your eyes, your mouth, your nose,....?

- Look deeply.

- Who do you see ?

- Look even deeper then...

Have you noticed that wrinkle before ? And this little light in your eye.

- Can you define the texture of your lips, their colour ? And the ones of your skin...

- Here !

- Did you see it passing through ? That expression. What was it ? Can you name it ?

- Look further into the details of your face, you will find it back.

- Don't try to catch it, you have to let it go, to let it grow so to see it.

- Here it is. Do you see ?

- Look deeper into it.

- Let your face deforming itself in it. Don't try to keep anything you know. Just let you be swallowed.

- Here you are... Don't hold you back...but stay focus.

Your look starts to blur...and your individuality ?

- Vague...cloudy being... here it comes.

- The emotion.

- Can you feel it designing itself in between your wrinkles ? Deforming your face little by little.

- Your forehead, your eyebrows, your cheeks...

...slowly metamorphosing.

- Don't be afraid, just breath.

Breath in it, let it come to you.

- Loose yourself for a second...

- Who were you during that second ?

- You see it's already gone. No need to worry. It won't eat you, but it might lasts...

- As a remain, a deaf memory.

- Another possibility.

...another to be

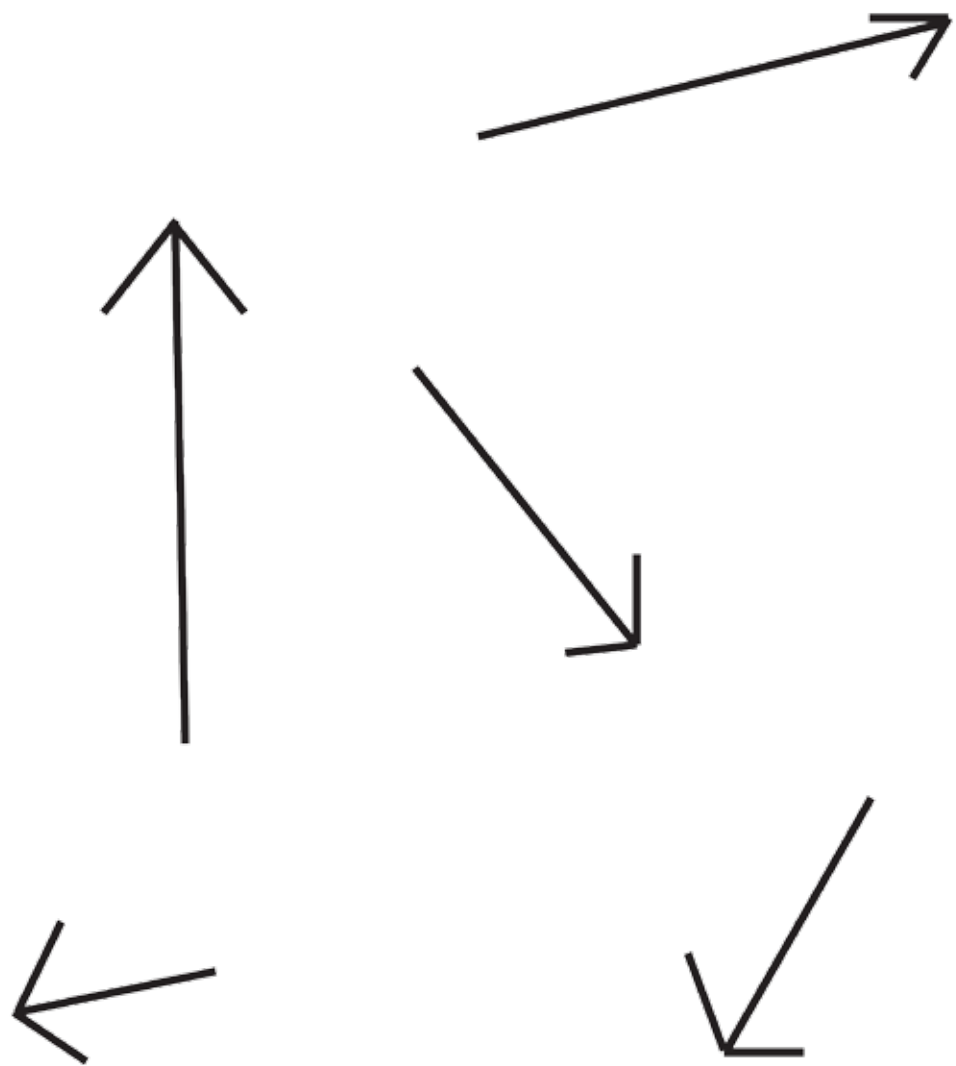
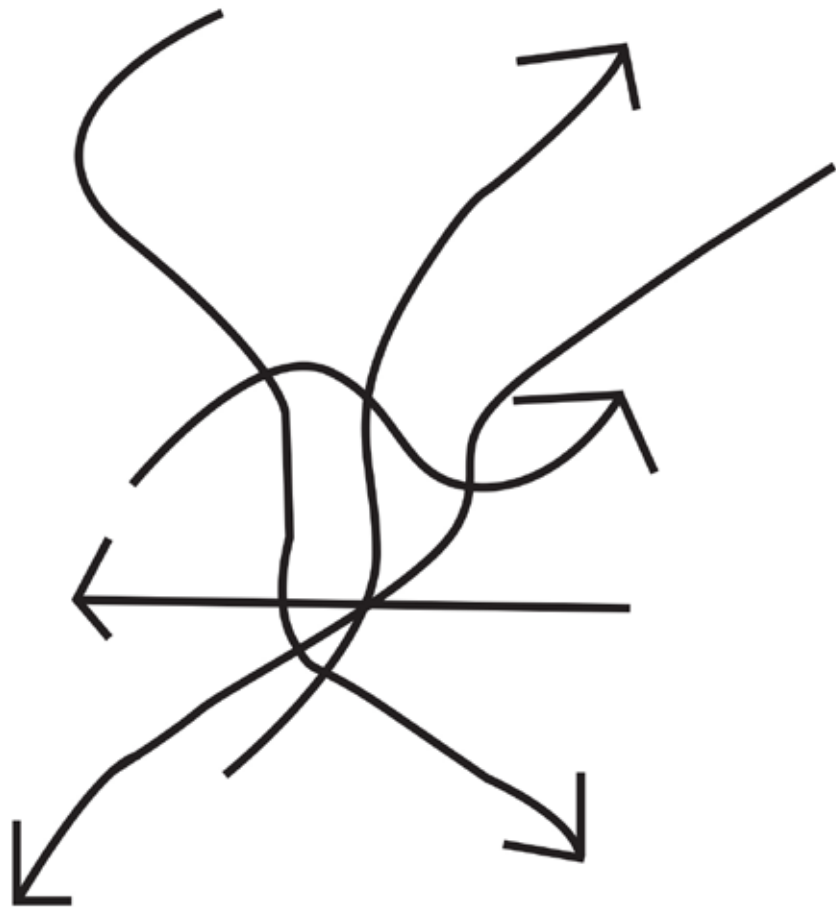
META-MORPHING

In the corner of my nose, in the external cavity of my left nostril, I see a disdain that keeps growing as this little hole deepens. In the blue of my eyes, that my stared look and my suddenly rigid eyebrows make cold I see determination and if I dig deeper I see a hidden angriness. A deep roar ready to ignite itself in a vivid and nameless hatred. At this very moment, in the abyssal black of my pupil darkening my whole face, I discover an unexpected thirst for domination and a disturbing joy for evil. In the right corner of my mouth, a little bit above the upper lip, I can guess a shy and round wrinkle which grows in confidence like a hug. And when my relaxed forehead half-closes my eyes in a soft look I see love, warm, caring, undifferentiated.



**LOOK FOR YOUR BLIND SPOT IN
THIS BOOK . TAKE YOUR BLIND
SPOT OUT FOR A WALK . TELL YOUR
BLIND SPOT A SECRET . PASTE UP
YOUR BLIND SPOT SOMEWHERE ON
THE WAY . SAY HI TO YOUR BLIND
SPOT WHEN YOU PASS BY AGAIN**





Invite four things around you to join you in a huddle.
Those can be bodies, objects, plants - whatever you feel attracted to in your proximity, where you are right now.

You can lay on each other's bodies. Try to find a comfortable position, where you can close your eyes.
Ease down your head, your arms.. your body parts onto the ones of the other things close to you.

Feel your breath
and try to feel the breath of the thing which is closer to you.

With one of your hands, reach the surface of another body and touch it.
Keep your hand there. Try to feel the quality of the body material that your hand is touching.
How would you take care of that material?

With the hand that is touching the other body, make a gesture to take care of that body material.

Moments of conflict and crisis are ripe with creative potential, it is rare we ever have a stronger motivation to exact the sculpting gesture of change.

You are in an argument with a lover, or family member, coworker, or dear friend. Yes. It happens. If not now, no fret, it will happen again.

Perhaps you have a friend, or therapist, family member, or counselor with some mutuality that is helping to mediate the problem between you, perhaps even by simply being stuck in the middle.



step 1 – Find an image
It could be any old image
Maybe its one that helps describe the situation of your conflict
Or presents a visual metaphor for the way you're feeling

step 2 – Invite, in a simple straightforward way, your antagonist to select an image of his or her own
With a similar criteria of selection

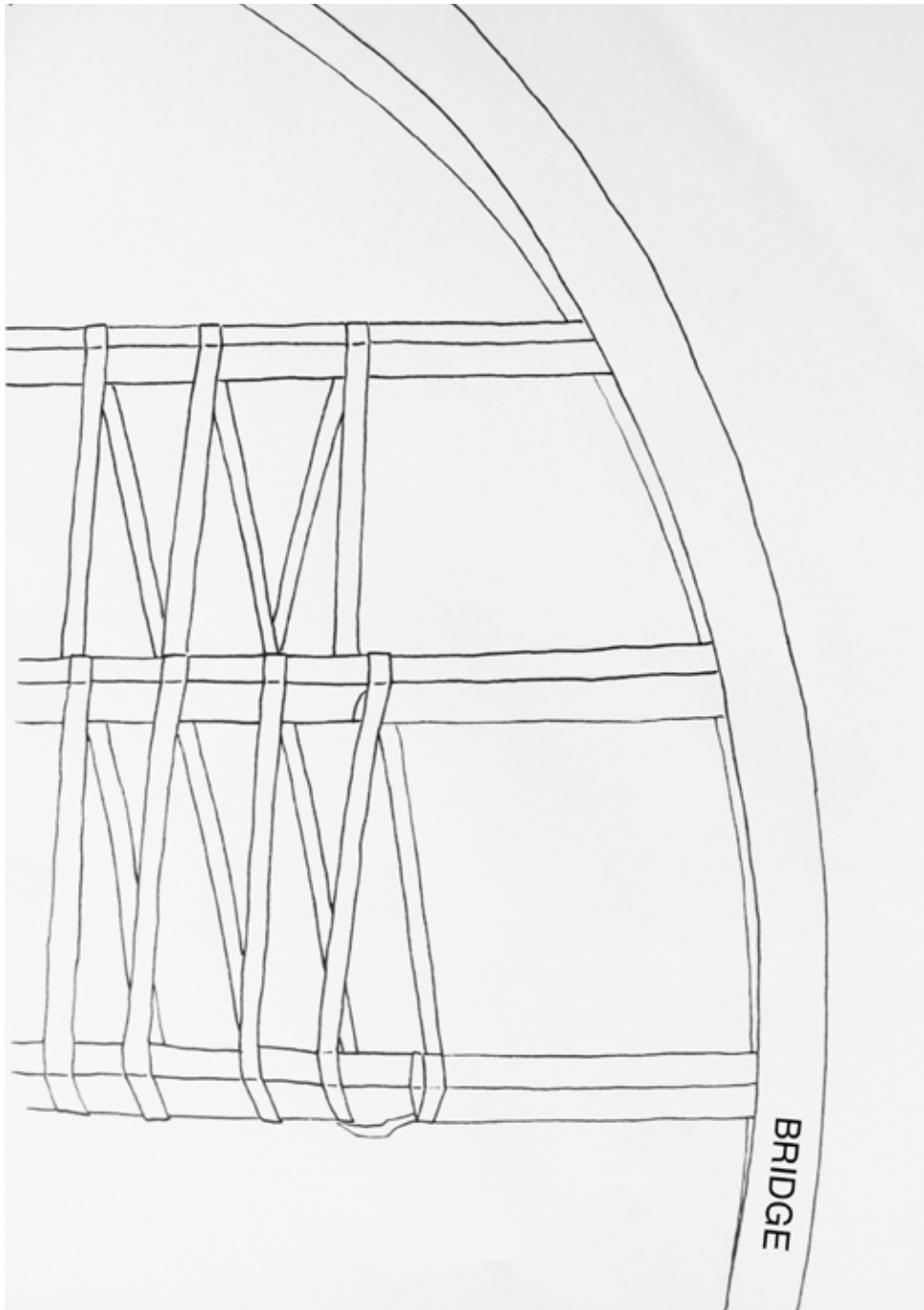
step 3 – Do the same, with that mediating person that connects the two of you in the in-between

step 4 – Collage the three images together intuitively in what ever way that seems best to arrive
Work quickly but with care

step 5 – Once finished, look and see what is there

step 6 – Do what you will





Hey,

sorry for my late question, I completely forgot the bubble score!
Do you think art is a way to find back what civilisation took away from us, from our animal instinct ? Could art be a way of rediscovering and so connecting to a more visceral being ?

Dear,

I found the answer to your question today:

A chimney build of bricks, about 15 meter tall, was partly held together by 5 orange tie down straps. The chimney was trying to resist two forces, its own molecular rotations and the gravity of the Earth, the orange straps looked tiny on this massive object.

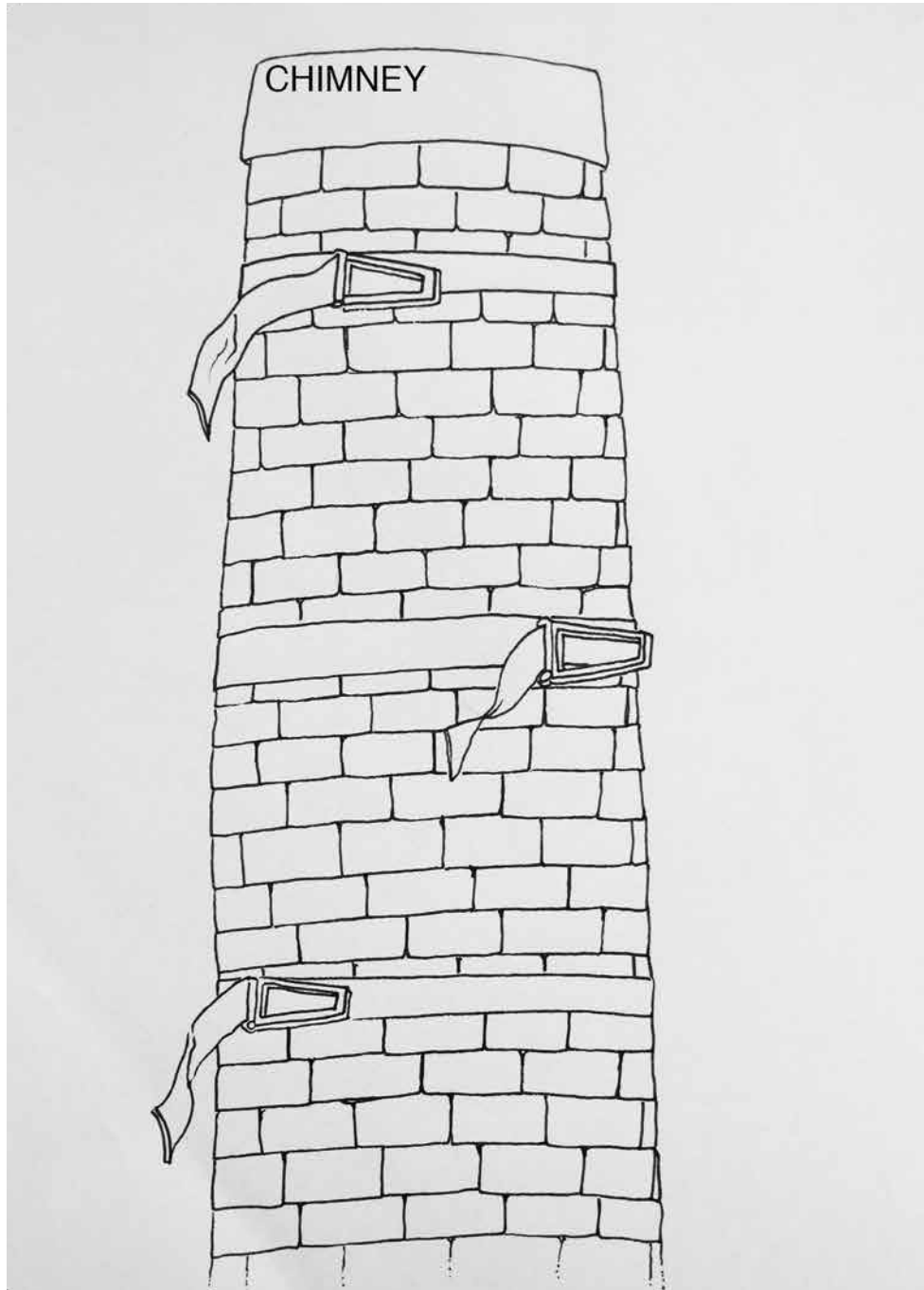
I would like you to pick up three objects at your current location, as big as possible, and hold them with your arms and chest and spin around as fast as you can.

Hello hello,

There are some striking overlaps between the chimney, the whirling dervish and my washing machine: Wet clothes are spinning inside while a rainbow-colored lashing strap holds everything together from the outside. Every wash cycle, the two forces battle until the machine dances. What are the two opposing forces that make you dance?

Hi,

sorry that I have to write back from the future but there was nothing in the past or present that could make me dance like this: I passed over a rail way bridge today, heavily modified in terms of style, durability issues and traffic infrastructure. In order to slow down traffic, a naked area bordered by concrete blocks blocking two of four lanes, had been made all the way across the bridge, vacant space for biking and photography. On each side of the road the bridge was supported by four arches, made of concrete like the rest. The arches had obvious problems holding themselves together, so they were all held together by straps that looked like loose shoe laces.



SPEAKING WITH TWO VOICES

player A, player B, a listener/viewer, a microphone, a list of questions

Players A and B and viewer/listener can exchange places as desired.

While A reads and answers one of the questions in the list. B is not in sight of the viewer/listener and is holding a microphone, the viewer/listener can only see A but listen to both.

The questions should be of biographical nature and allow the player to expand on their own stories and views. (i.e. *talk about an event that made you shift your perspective on something or somebody at a given point*).

While A attempts to answer the question, B speaks on the mic by doing a 'director's comments' to what A says; taking selected words from the speech and expanding on them according to their own associations. Sometimes B confirms and supports A's report, while sometimes goes into his own opinions and associations.

On the I allow Isabel Burr Raty to watch this material

Signature

spiritual
porno

gra

phic?

have your phone with you
make sure that you can record with it

sit on a comfortable sofa
inside
an intimate space

1. watch this video <https://vimeo.com/185199234> password: halfdays
2. film yourself with your phone giving free impressions
3. sign the doc in next page
4. upload your images in wetransfer
5. send them together with the signed doc to my email isabelburr.raty@sacrofilms.com
6. feel free to contact me

THIS SHOULD BE TRUE

Write down or record yourself, or simply speak to your audience about your experience. Try to construct this testimony in much the same manner as you have experienced it - via multiple temporary centers of attention. What knowledge appears and in what form?
Form a new text that appears from this sharing moment.

TRANCE-TEXTING

.....:..... ::.....

INTENSE MEN

Find a recording of a lecture or a speech you are currently interested in. It is advised to begin with one author per track instead of many, for example, a recording of a panel. Score participants can all be movers or can divide themselves into the viewers and performers and/or viewers-readers of the text selected (in case it is transcribed) and performers

ONE DOES NOT CARESS THE WOOD TO CHOP IT, OR?

Improvise to the text you hear as you would to a song. Observe your strategies, how you are affected, as well as how you affect the text-sound in the space with the aid of your movement. Also, don't observe at all. Viewers – same instructions apply.

SEMI DISSOCIATION

To begin the score, just before you play the track in a space, a studio, where it's possible to move freely, take 5min and pretend you don't know who you are. You don't have to do anything, just play with this thought. Time the 5min.

For what is called reality will be shattered
never again becoming a common understanding of things
between those who hide from the fear of not sharing and those who enforce
sharing for fear of being alone
- in one's mind, one's body, one's universe.
Reality will be a schizophrenic vision, liberated of bureaucrats of knowledge
and analysts of time frames.

And each and every one of us
will be compelled to search
what we already know we will find.
Becoming obsessed with guessing
which sound will we hear next
And which words will we speak next
And which images will we see next.

But, hear me as say, that the darkness which foresees is not the darkness of
the closing eye. The darkness of the night as it falls, or the dreams, as it is
remembered. It is the darkness of the ceiling of glass which reveals its fragil-
ity, and in doing so, makes you look up while forgetting the hard ground in
which you stand. And that is why it will still be important to sweat on your
feet and feel neck pains.

This is The Glass Ceiling Prophecy, revealed throughout the Bubble Score, by
a thread of texts, performances and questions, and through which each one
can find ways for acting in the world. As a prophetic score, it presents, at the
same time, this world and possible worlds. Historically, prophets emerged to
counterbalance the power of kings or state rulers, and prophecies were seen
as disruptive tools for they claimed knowledge and an authority divinely
given. Women and men prophets proclaimed their messages as guidance,
warnings, counsels and traced new possible paths for life. The Glass Ceiling
Prophecy sparkles the inner vision of the most decaying eye while scores a
few minutes of your attention. Ask someone to read it for you, or read your-
self to others.

Hold up your eyelashes and be prepared to see further.
For we have been here, waiting for something that would present itself to us,
and behold something approaches, something unravels. Slowly, dragging,
that is the way the hidden things present themselves. It is much like a cut
through the skin or the opening of a fruit: It flows.

Don't focus on either here or there, let your mind wander, let it warm up
For only when letting go of borders -
No in, no out - we will see that
distance is a matter of time
(which is already lost).
And that, although we dream out of synch,
and distort the past as a way to conquer life,
and try to never end the game
of becoming hours, days and years
our skin - as much pale, or as much dark -
will still altogether rot
and our minds will be the place of velveting nightfall.

It has been whispered that retaining light would make it possible to see through, to see further.

But hear me now:

it is known that only what is immersed in darkness enlightens the foreseeing eye.

Light, as it becomes more dense by multiples visions, will blind those who thought they were ready to see it all.

So let's pace ourselves.

For it will come the time when, the impossible becomes a recognizable shape and the rain, which sounds through the windows, becomes a rhythm and words, cast as a spell, fulfill their duties and magicians launch how-to manuals and fingernails cease to exist,

for the period of claws is long gone

And we will see the great affliction that will cover the world

- soft, homogenous, numb -

It will be during this time that all the instruments that once pierced and stitched will be confiscated

and people will ask

"Could it be that caring was an act of violence?"

And a great weakness will follow, but only to the hopeful ones

For their drive to engage with movement

- the only condition of it all -

will make them feel their bones static, their mind stuck and restless, their desires addictive and diseased.

And every vibrating, receptive and responsive surface that remains will give rise to a mirrored reflection of infinite texture and detail.

And in looking upon closely we will see the multitude of lucent fragments, all different, and we will celebrate the distinction!

And we will want to touch it.

And we will try to rub it in ourselves.

But before that,

ours will be a world of

forging mysteries

and retelling of stories

The wish to remember will become a thing of the past and,

It will be then that alarms will go off.

Alarms that will resonate within every breathing creature

who dared to watch the sun

and it's endless turns

and having counted those turns, used it as a marker

and for every creature the alarm will sound different

But there will be no personal fortunes anymore.

And people will say it is only white noise

that which everyone else hears.

And there will be a dispute

between air and information

having the world shrunken and having space become a matter of elections

Some will argue in favor of the air

claiming it the beginning of all things

And others will argue in favor of information

claiming it the reason for all things

And even so, every side is full of good intentions,

being for themselves or for all others,

this dispute will continue for more than a thousand days

And it will, somehow, be the carrier of the novelty,

which will put the world in motion again.

But then, weather forecasts won't serve as a model anymore

Neither scientific interpretation or pattern events

Neither perception or observational models

Scores for Dreaming #22:

INTENT, TIME & PLACE

Scores for Dreaming are ways to unfold the knowledge about a particular question or topic through the imagining and experiencing body of an individual or a collective. **Scores for Dreaming** enable us to access what the body already knows. They make our implicit knowledge explicit.

Be quiet, become the mirror of the world.

Intent

Imagine an item you need or desire. Imagine its specific form, color, size and so on. Go out and walk the streets of the city, only following green traffic lights, as you walk towards your goal. Stop when you have encountered what you aimed for.

Time

See a drop of sunlight drop from the blue sky and stop right in front of your eyes. See it elongate until it has become a horizontal oblong shape. What happens to time?

Place

Decide to be at the right place at the right time. Keep this door open by thinking of it.

1.

I am made of

.....

I am made of

.....

I am made of

.....

I am made of

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2.

I am made of

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I am made of

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I am made of

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3.

I am made of

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I am made of

.....

4.

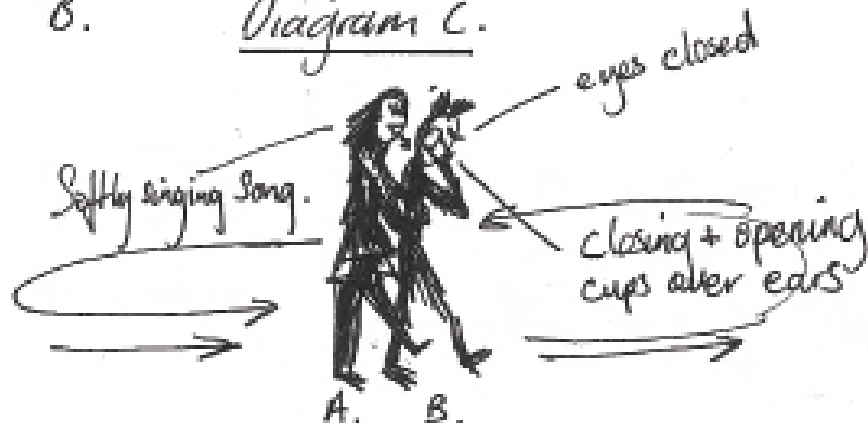
I am made of

.....

4). Moving into Symbiosis.

Person B. now lifts the cups to their ears and does the opening and closing movement to receive the sound from behind. Person A. sings a song (lullaby) from their childhood gently into the nape of the neck of person B.

B. Diagram C.



Person A. guides person B. from behind with hands on hips while singing a soft song, while person B. closes eyes and opens + closes the cups over their ears while allowing themselves to be guided.

5). Continue for 10 minutes, Then swap roles and repeat in an anti-clockwise way.

Echoes of Childhood

Symbiosis: The movement of liquid or any molecular substance, to-and-from one place to another through a semi-permeable membrane. A symbiotic relationship, where the boundaries between 2 people become transpermeable. You become Me, I become You.

What you need:

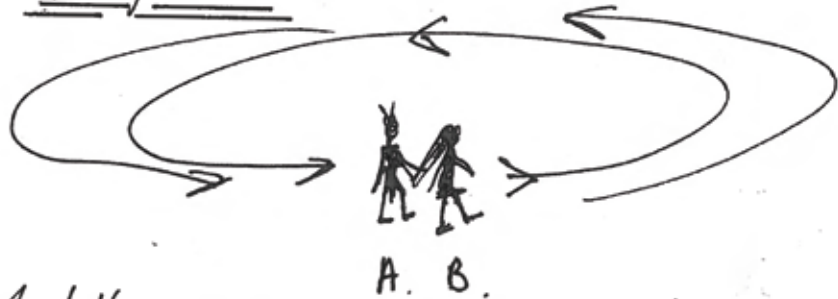
- * An even number of people (minimum 2)
- * 2 cups (plastic) per couple.
- * A minimum of 30 minutes.
- * A quiet place.

1). Practicing slow walking in tandem

Find a partner, decide who's A and who's B. Walk slowly in a circle with A behind B. in an anti clockwise direction.

Slow down until you are taking 1 step with every in-breath and every out-breath.

Diagram A.



A. follows B. for about 5 minutes or until you're walking + breathing in synchronicity.

2). Practice moving cups over ears

Place the cups over your ears and pivot them forwards, opening and closing them to receive sound from behind you.
See Diagram B.



Diagram B.



(Person A. and Person B. practice this alternatively)

3). Starting the performance.

Person B. keeps the cups and you both go back to the slow circular walking as before, until you again fall into synchronicity. Then person A. moves close behind person B and guides them by gently holding their hips. Person B. closes their eyes and allows themselves to be guided.

See Diagram C.

"ma non troppo"!



...it's from Concerto
Symphony
Ballet



FINE

D.C. al \otimes

arco \otimes \otimes

Violin Vn
& Cello cel & 4 C.b.

Secs
ad libitum.

Limite

Slow d. \dots allargando
ritenuto

Sempre f

Ca 78 ... to ... Ca 120

Voice 1.
Voice 2.
Voice 3.
Voice 4.

anche
oboe (ob.)

invisibile



PP \leftarrow \rightarrow PP
mf

(:A to B:)

mp

1.

accel ... poco ... e ... poco

2.

Vn Solo

Vn I. Part 1.

Cel. 1.
Cel. 2.
Cel. 3.
Cel. 4.

Allegro - a tempo
 $\frac{4}{4}$

Ca. 120 mm 5"

δ δ δ

tutti anonymous

f. 2

We are going down and up by escalator in many places, in the entrance of Metro stations, in big shopping malls, in the airport and etc.

The stairs carry you from A to B while the level smoothly changes. It is a familiar unwritten rule to standing on one side of the thread, usually on the right side if you want to wait and on the left side if you want to increase the pace.

There is a line of people on the escalator. They are looking straight ahead.

As the faces of the people are invisible to each other the passengers become anonymous.

Time matters. The duration of reaching the each turf of the stairs is precise.

Standing on the step makes you keep a certain distance to the next person.

Choose the escalator you usually use in the city or the one you prefer according to its height, form or location.

Step on and stay almost still as you reach the end.

When you reach B go to the other lane and resume A again.

Tilt your head to the right, left, up and down.

Try to figure out how invisible you are.

Move your whole body completely to the sides in four directions.

Constantly do this.

Find the rhythm of your movements. Stay with the rhythm as long as you wish. Then modify it! Compose a new song out of it.

Change the position of the body on the same step, moving from right to left and vice versa.

When you descend try to step backward to slow down your tempo and vice versa to increase it.

Go down and up several times to encounter different people as many as possible.

Get closer to them or make the distance wider.



TO CUT

H
E
A
R
T



TO SEND

O
V
E
R
A
L
L



TO TEAR

*F
O
L
L
O
W*



*Y
O
U
R*

TO CRUMPLE