

Légendes des images

Esther Ferrer, *Parcourir un carré de toutes les manières possibles*, partition, 1987

Esther Ferrer, *Parcourir un carré de toutes les manières possibles*, photographie, Düsseldorf, 1987

Anna Halprin, *Parades and Changes*, photographie, 1965 © Nicholas Peckham

Anna Halprin, *Parades and Changes*, protocole, 1965 - 2006

Roman Ondák, *Crowd*, protocole, 2004

Scratch Orchestra, *Exemples de Scratch Music*, partition, 1971

Endre Tót, *On est heureux quand on manifeste*, protocole, 1979



Anna Halprin Parades & Changes

Dressing/Undressing & Paper Score/page 1








	activity	people	environment	time	sound
	walk, pause, eye contact (audience member), walk to stage to join others	1/2 of performers	theatre aisle(s)	4 minutes	electronic radio sound
	walk, stand in front of curtain (back to audience)	1/2 of performers	theatre stage		
	stand (back to audience), turn at intervals, pause, pose	all performers		4 minutes	
	eye contact (audience), undress, dress, pose			8 minutes	

- performer
- audience
- assistant
- paper
- eye contact
- curtain
- turn

Anna Halprin Parades & Changes


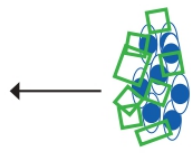
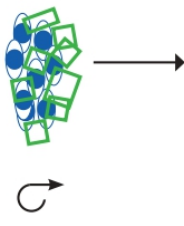
Dressing/Undressing & Paper Score/page 2








	activity	people	environment	time	sound
	walk briskly, eyeing various performers, eventually lock eye contact (w/performer), stop, slowly undress, slowly dress, pose	all performers	theatre stage	8 minutes	'Downtown'
	walk briskly, eyes towards performers, lock eye contact (w/performer), stop, mirror partner slowly undressing	assistant		8 minutes	electronic sound
	roll out paper behind performers	assistant			silence

-  performer
-  assistant
-  eye contact
-  paper
-  audience
-  turn
-  curtain

Anna Halprin Parades & Changes

Dressing/Undressing & Paper Score/page 3

	activity	people	environment	time	sound
	walk, rip paper (continuous & sustained tearing), toss paper (rise & extend), rip, gently rising and falling at random intervals, repeat until all paper is torn	all performers	theatre stage	6 minutes	sound only of paper gathering & ripping
	gather paper, hold paper, group closely, walk straight forward, stop			4 minutes	'Warmth of the Sun'
	turn, walk straight back			2 minutes	

-  performer
-  assistant
-  eye contact
-  curtain
-  audience
-  paper
-  turn

Roman Ondák
Crowd, 2004

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Instructions

(Merci de noter: l'information qui suit est exclusivement pour l'archivage du travail et sa réalisation l'artiste n'autorise pas l'utilisation de ce matériel pour reproduction ou toute publication sous quelque forme que ce soit!)

La performance avec un faux public prend place pendant le vernissage d'une exposition. Cela peut être un vernissage de l'exposition personnelle de l'artiste ou un vernissage d'une exposition collective où prend part ce travail.

De 50 à 200 bénévoles, constituant une fausse audience, sont invités à venir dans l'espace occupé par le public en train de visiter le vernissage de l'exposition. Ils entrent dans la salle tous ensemble (préférentiellement par un accès inhabituel d'entrée, par exemple par la porte de secours, depuis les bureaux, etc.) et, par la suite, se mêlent à la vraie foule du vernissage d'exposition.

Ils peuvent soit:

- Rester seulement pour quelques minutes et puis quitter le vernissage d'exposition en marchant vers la sortie tous ensemble.

Ou

- Rester pour la durée entière du vernissage et participer à son déroulement: manger des petits fours, boire du vin, écouter les discours, et regarder l'art.

10,000 nails in the coffin of Imperialism

A large resonant space.
 Everyone has a block of wood, some nails and a good hammer.
 Each person draws a line on his sheet of dots, and plays any dots he reads while his eye is travelling that line as hammer strokes.
 To finish, a leader - it can be someone different for each slogan - calls out the first slogan in natural rhythm. Then everyone repeats it in the rhythm given. *And so on.*
 Finally the rhythm is played once more as unison hammer strokes, with one shout as indicated.
 Duration: five minutes or so before the slogans.

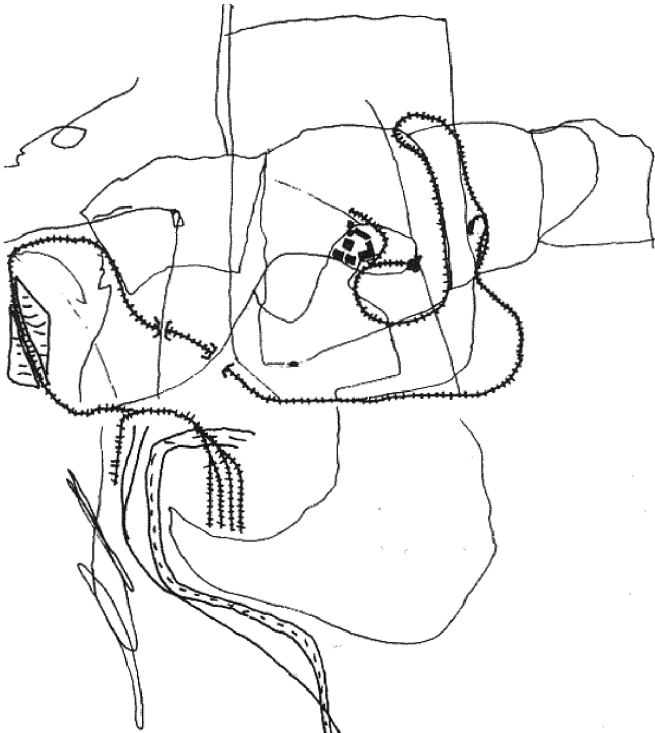
12 8			.	
		One thousand nails	ix	in the coffin of gold
		Two thousand nails		in the coffin of pi war
		Three thousand nails		in the coffin of plush
		Four thousand nails		in the coffin of depression
		Five thousand nails		in the coffin of the dollar
		Six thousand nails		in the coffin of graft
		Seven thousand nails		in the coffin of profit
		Eight thousand nails		in the coffin of capital
		Nine thousand nails		in the coffin of the bourgeoisie
		Ten thousand nails		in the coffin of imperialism

Yeah!

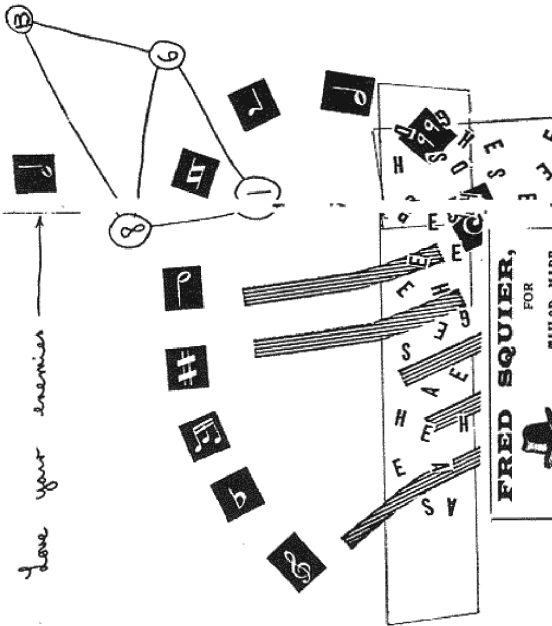
x = hammer stroke

October 71.

Cornelius Cardew: 10,000 Nails in the Coffin of Imperialism (1971).



- E-E
 - A
 - G-E-E
 - E-E
 - C
 - B-E [B-E]
 - B-A-C [B-A-C-B]
 - D-A
 - A-E
 - A-F-A
 - D-A-C
 - C-A-G-E
 - [B]
 - C-A-E [C-B-A-E]
 - G-E [E-G-E]
 - B [B]
 - C-F-C
 - B-A [B-A-B]
- EINSTEIN
 - KANT
 - WITTENSTEIN
 - KLEE
 - POLLOCK
 - BENO
 - BACH
 - MONDRIAN
 - SARTRE
 - KAPPA
 - DIRAC
 - CASE
 - G.M. JORDAN
 - STOCKHAUSEN
 - HOLLIGER
 - TILBURY
 - COOPER
 - TASCO



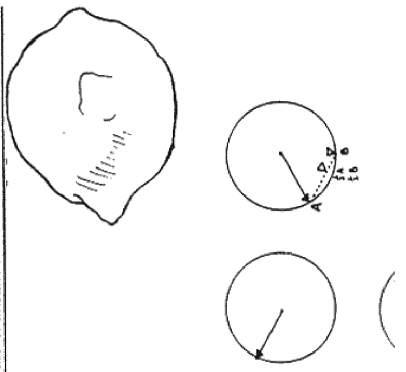
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Event
Assemble an audience by the side of a road or a river. After it has been waiting for some time a piano is driven past (if a road) or carried past in a boat (if a river) - as fast as possible. The piano should be played continuously. The piano should be seen by feet seeing down.

Variation 1: Any sound producing means can be used
Variation 2: 2 Lorrys, boats, etc. drive past 2 sides of the audience simultaneously, in opposite directions.

Water made roads crowded with people walking, also water-aided vehicles such as boats, etc. Only one sound made, usually water, water, water.

Conductor
Select a person nearby and play him - his dress, features, physique, expressions



Scratch Music (1971)



Sweeping

