

Performance Shorts: (Written between March 2012 – The Present)

- 1) One wash tub is turned upside down in center of a room young male enters and stands on top of it, looks around very proudly, folds his arms looking very self assured. He remains in this manner for a few minutes. He then confidently steps off the tub then kicks it with his foot. He walks away from the tub but not out of the room.  
Female enters room. She walks around for some time then walks out of the room and seconds later returns wearing a hat on her head. All this time the male is ignoring her, arms crossed and appearing to be self-absorbed. The female approaches the tub with a little concern but finally tests its strength by one foot up on it then both and hops on it. Then she sits on the tub with hat on her head. Soon sitting with legs crossed, arms limp and hands in lap, puts head down. And sits for a few moments. The girl eventually lets one arm fall to the side of the tub and taps it. There is a long pause. She continues to have the other arm limp and hand in lap with head down. Soon she starts swaying and rocking, head rolling. She taps the side of tub again. She begins to bend head back and after a few moments the hat falls off her head. Tap, sway, rock, tap, sway, rock...the motion continues for several moments. The male finally looks at her, considers approaching her, begins to approach...but never does approach her. The young woman begins to smile. She is in her own world. Making her own music, enjoying herself almost as if orgasmic on top of the tub. After moments, she gets up off the tub, glances at it, leaves the hat on floor and wears tub on her head walking around the room - enjoying self. The young man walks out of the shadows, slowly attempts to approach her...stands several feet away. He stares at her and continues to stare. Eventually he walks up to her taps on the tub for awhile then gets under it with her...they walk around...with it on their head groping one another while underneath it.
- 2) A young man sits on the floor, knees bent, feet flat on the floor arms straight down both sides with palms flat on the floor. Back and neck slightly bent. Eyes closed. Head is covered with old white blanket, he can't see. A second person walks up to him and bending over all the way to the floor begins to move the seated man by grabbing his feet to help him spin around while remaining seated on the floor. This movement is very slow as if a clock moving; second hand clicking off the minutes. The standing man moves off into the distance after each time he moves the seated man's feet. This goes on for as long as they can endure.
- 3) A woman wearing only undergarments lies on the floor on a blanket or sheet of some sort in the spotlight. She's sleeping/resting - in the same position. Around six people clothed in suits, dresses, casual clothes etc. and barefooted enter the room walk up to the woman and put their feet on her head and face. They stand there with feet on head and face for as long as they want. They begin chatting with one another while feet on her face. The woman continues to lie there. The group tries to very subtly coerce viewers to join them in their activity.
- 4) A dead tree/limb in a cement block sits in a room (mostly empty) where a galvanized bucket/watering can sits near the dead tree. A woman (20's) dressed in all black picks up the bucket/can a to water the tree. She continues to pour water over it, repeatedly and the water just falls off. As more and more water continues to fall off she takes the bucket, fills it up, and stands in it in front of the dead tree/limb. This is repeated as long as she wants.
- 5) Three women and two men dressed in very simple clothing (worn jeans and white T-shirts) sit in a circle back to back. Inside the circle is a pile of latex gloves. The five have their heads tilted back with mouth wide open. They sit for a few minutes not moving, until a man (white, strong, well dressed in black) walks up, puts the latex gloves on then puts his fingers in the mouths of each person one by one. After he has done this as much as he wants he snaps the gloves off and throws them on the floor. In response each participant will then act as they so desire while considering the idea that they have little power.
- 6) Leaning on a wall is a long and thick dowel rod with open tampons. A woman wearing a poofy skirt/dress walks into the room, picks up the dowel rod, places it between her legs, holding it in front and gallops around the room, acting as if she is riding a horse, waving her other arm in the air from time to time. Staring, expressionless all the while. She continues this for as long as she wants. It begins to appear as if she is enjoying it sexually. She takes off her poofy skirt and continues her ride.
- 7) Five stackable chairs face a wall, one is occupied by a woman dressed as a man or in boyish clothing. The remaining chairs are turned upside down or sideways in such a way that they cannot be occupied. Behind the chairs are at least 20 brown cardboard packing boxes filled with heavy objects. The woman stares at the wall for a time. At some point the woman sets one of the chairs up right then sets the chair she has been sitting in on top of that chair and sits on the two stacked chairs. After sitting on top of those for a time she gets up and sets another of the down turned chairs on top of the other two stacked chairs and sits on the stack of three. She stares at the wall again for a time. Then she gets up and forcefully kicks the stack of three chairs. She picks up one of the single chairs left near the wall and begins pushing it around the room, acting as if she is working or doing something important; she is very focused. After some time she installs a hook on the wall that she was previously facing then places that chair on the hook. She then uprights the last chair, faces it toward the wall where the chair is hanging. She then proceeds to obsessively organize, stack, arrange and carry the filled boxes until she is exhausted. Some of the boxes end up stacked on the chair facing the wall. When done/satisfied she stands next to that chair with boxes on it and stares at the wall with the hanging chair. (written specifically for H. Schenck)
- 8) A man wearing all white stands behind a table. On table in front of him is a plate of steaks (stacked at least 6 in. high. On the floor under the table is a woman wearing a plain white shift dress lying down. Her head is underneath and between the man's

feet; she remains still. The man sews the steaks together with kitchen twine to shape a hood. When he completes the hood he places it on the table, pulls the woman out by her feet, pulls her up by her arms goes back to pick up the hood and then places it over the woman's head. From this point they interact with one another as they so desire and as long as they desire. (From behind he pulls her up from the seated position, stands her up, moves in front of her and faces her. He then leads her in a dance around the table. When satisfied he takes the hood mask off her, places it on the table, pulls her back and under the table, and then places the hood mask on himself, goes back to stand behind the table. Action over.

9) A muscular man lies on the floor on top of a large (at least the size of 90" x 102" - Queen size flat sheet) piece of fabric (solid color: chenille, taffeta, velvet, silk - flesh color or some sort of light color white/ivory/peach/yellow). The man vigorously wrestles on the floor with the fabric until he can wrestle no more.

10) A woman wears a house-dress and some sort of hat that covers her face. She walks in a room dragging a cut/torn piece of linoleum flooring...(worn and torn). She wanders and wanders around dragging the linoleum flooring (looking bored). At some point she stops places the flooring she has been carrying down on the floor stands on it and either starts dancing/swaying/moving on it or not. She stops and picks up the flooring then wanders around again. She does these two actions as many times as she so desires until she finally loses herself on the last spot where she puts down the flooring and does a semi-erotic kind of dance until she decides to collapse on the floor.

11) Person 1 wearing several layers of clothing lies on the floor arms and legs sprawled out. Person 2 comes in bends down facing person 1's feet then places their hands on person 1's thighs. After awhile that second person pulls off one of the pieces of clothing (sweater or shirt) off person 1. Person 1 does not move, lies limp. Person 2 puts on the piece of clothing then lies down as person 1 is - (feet to feet). Person 3 enters, sits on person 1 and then pulls off one layer of clothing (skirt/shorts/pants - from lower half of body. Puts that clothing on person 2 who is remaining still and limp. Person 3 then lies as the other but has head in between where person1 and person 2's feet meet. Person 4 enters and lies down the opposite side of person 3. One of them brings hands and feet in and moves to the left bumping into the other and the others respond by bumping into each other. They keep this up until they are ready to stop.

12) IN the middle of a white cube room is a woman wearing stereotypically conservative clothing and pumps between 50 and 60 sits in a chair facing a table. Under the table to one side is an upturned large pot. Under the pot is a BOSE blue tooth speaker device (nothing is playing yet). The woman eventually takes off her pumps climbs up on the chair to the table and stands on the table - limp and eyes closed yet fluttering - giving the sense of a lifeless puppet. The sound begins. The voice is of a woman speaking loudly. The phrases are things such as "cooking and cleaning are the joy of a housewife" or things that many mothers have said to their daughters over time...the obligations of a wife and mother. They are paced and matter of fact. Each time a phrase is heard over the speaker the woman opens her mouth as if shaping the letter "O" and keeps her mouth open until the phrase ends. Her eyes are closed. This continues for several minutes. Eventually the spoken phrases over the speaker get louder and louder and the woman opens her mouth less and less wide, head tilts and she eventually tilts head down and sort of falls limp on the table then slides her legs off the table, standing slumped over the table.

13) Woman 1 is dressed in simple clothing...maybe sweats and barefooted stands in the middle of a room. It appears to be she has overdone her makeup; a little clown-like. Her rouge/blush and lipstick (dark red or orange or pink) is layered on her cheeks and lips and applied sloppily. She stands for a time, sort of slumped and maybe mouth open and eyes rolling in sockets, intermittently attempting to glance toward the ceiling. After some time woman 2 (no makeup and dressed in white t-shirt and jeans barefooted) walks in sees woman 1 casually walks over to her and presses one of her cheeks onto woman 1's cheek holding it there for a time then steps aside and to the left and back of woman 1. Woman 3 (description similar to woman 2) walks in - taking her time - approaches woman 1 then presses her cheek on woman 1's cheek; holding and kind of rubbing for a while. Then steps back and to the right of woman 1. This continues until a total of 6 women have entered the room pressing their cheek onto woman 1's cheek or lips. Woman 1 stands a bit and then falls to the floor. All 6 other women fall at some point they can decide when. After all have fallen to the floor...they each either in tandem or one by one use their feet to scoot themselves out of the room.

14) In the center of a room there is a heavy white rope hanging from the ceiling falling appx 10 inches from the floor. Next to it is a white pedestal appx 4 ft tall). A woman (barefooted and dressed in white carrying something that represents comfort to her) enters the room and walks around it skimming the walls. She does this for a time, around and around - she decides her pace. She might decide to change her direction at some point. After some time she hurriedly dashes to the pedestal and rope. She stands next to them both for a time. She drops her comfort. She then uses the rope to help herself get up onto the pedestal. She stands on the pedestal and soon begins to very slowly turn only using her feet. After awhile she raises her right arm above her head and the other in front of her waist like a ballerina. She continues moving around and around very slowly. She soon grabs the rope and lets it wrap around her until she stops. She stands still for a time then closes her eyes her head tilts down. She remains there for a time. While she is standing in this position music is heard. The music is supposed to be smooth and beautiful but it is distorted and static and cacophonous. The woman starts swaying sort of erratically and inconsistently still wrapped in the rope. The music remains but the volume is turned very low. The woman slowly begins to unwrap herself VERY slowly. She then sits on the pedestal and opens her eyes really wide and stares at the crowd until she can stare no longer.

15) A woman wearing black boy style panties and white tank walks into a room with a clear glass bowl full of raw eggs. She wanders around the room, swaying at times, aimlessly, sometimes forward then back. Taking steps forward then sideways, then back, all the while continuing to cling to the bowl of raw eggs. Eventually she starts smashing the eggs into her crotch first slowly and

deliberately then speeding up the action until she is in a complete frenzy and the eggs end up almost completely covering her. The woman making this action then decides what to do next.

16) A man and woman (barefooted) sit in easy chairs (?). They sit in silence yet are making slight facial gestures indicating they are contemplating something. Every once in awhile they get up, pace the floor, walk around maybe do some odd things like gestures that make no sense at all...appear to be very absurd. Some moments one paces and the other sits and at other moments they both are up and pacing or sitting at the same time. There are moments, when pacing, that they bump into one another yet have no reaction to the interaction. After some time the woman makes a statement that makes no sense whatsoever. The man then acts as though he has possibly heard something, walks over to another side of the room as if looking outside a window or merely into another room. The woman continues to speak in gibberish. The man sits on the floor feet out in front and spread about 33% the woman does the same. They sit back to back. Then the woman gets up and turns the man around so that they sit feet to feet still legs out abt 33% angle. The man eventually closes his legs and thrusts them between the woman's legs. The woman resumes her gibberish. The man remains seated on floor, leans back and starts shaking his legs/feet while between the woman's spread legs. The woman begins to flail her arms - keeping a straight face. The man continues his leg/feet shaking. The woman continues her arm flailing. All of the sudden the man stops, instantly and quickly gets up, moves over to the chairs and moves them so that they are back to back. He then drags the woman on the floor with legs wide and arms flailing and sits her on one chair. She continues her movements. He then gets on the opposite chair and continues his movements. At some point - possibly a few minutes after sitting in the chairs - each one decides to do the movement of the other. They continue with the other's movements until one of them decides to slide out of the chair onto the floor. Minutes or seconds after the other does the same. There they remain "unconscious" - limp like, leaning on the seat of the chair.

17) A man wearing white boxers, a woman wearing white bra and white panties lean back against a wall (butt not on the floor) with bent knee so that it looks like they are seated in chairs. They are sitting about a foot apart. They sit for a time until one falls into the crotch of the other and lies there for a while. The one who has the other's face in their crotch "crawls" out and begins to "crab walk". The other follows on hands and knees trying to catch up with the other's crotch. The two continue and at some point end the action with their predetermined agreed upon ending.

18) Two females lie parallel on the floor/ground touching shoulder and hip; female 1 on her back, female 2 on her belly. After a minute female 1 stretches her arms straight up and moves them as if "pedaling" female 2 begins to arch her back like a cat then bows her back then arches...until the other stops her "pedaling" action. They trade actions, yet in a different way: female 1 remains on her back waiting for female two on her belly to begin the "pedaling" motion. When she begins female 1 attempts arching and bowing her back. Female 2 ends her action, female 2 follows. 1 Remains on back, 2 on belly. As soon as 1 begins "pedaling" motion two gets up on all fours and moves to be "on top of" 1. She begins to arch and bow her back. Female 1 stops and female 2 stops. End action.

19) A group of 8 -12 people age ranging from 18 - 80 dressed in clothes they typically wear. Their faces are emotionless. At some point they all together race into a room full of other people and for 8 minutes they do summersaults, jumping jacks, chorus line kicks, splits, pushups, side stretches, knee lifts, sit-ups, neck rolls, arm rolls, butt shakes, run in place and other types of physical education exercises or made up exercises. At a signal they stop look at one another and act as if no one else is in the room, gather together, and start talking with one another - the sound is as if a rumble. They tighten their group more and more until they cannot get tighter. End action.

20) A small white cube room is full of smoke detectors - installed and scattered on ceiling, walls, & floor. Each detector has a battery that is nearly dead so they are beeping. In the very center of the room is a table with white tablecloth and plates of delicious snacks. People are invited to enter and stay in order to eat the food. The food cannot be taken out of the room. End action.

21) A well-dressed man or woman, (suit and tie with briefcase) stands at a bus stop near a pile of discarded furniture, one of which is a fake leather recliner. The man has a long stick in his hand and hits the recliner at will as long as he wants then walks away leaving the stick stabbed into the recliner seat.

22) A person (adult - male/female/otherwise) walks into a room and sits in a chair that is next to a small white table. On the table lies a white ceramic plate with a dead squirrel on it. The person sits and stares straight ahead for a while until they decide to look down at the squirrel. They then begin to talk to the squirrel asking it absurd questions like "what are you doing there"? "How are you feeling"? "What are you going to do tomorrow"? "Have you had a good week"? "What size do you wear"? etc etc... After about 5 minutes the person picks up the plate with the squirrel on it and sniffs it, with no facial expression. Puts the plate and squirrel back on the table, stands up and starts spinning the plate & squirrel on the table clockwise and counterclockwise for a minute or so. The person then gets under the table as much as is able and crouches for a minute or two. The person then gets out from under the table and sits back on the chair looking forward, expressionless. After about 30 - 45 seconds the person lifts his/her arm and forcefully pushes the plate of squirrel off the table, letting it slam to the floor. The person sits in the chair looking forward. Action ends after a few minutes. Entire performance short should be no longer than 12 minutes.

23) A man no between 5' and 5'5" room (white cube). He wears a white t-shirt and loosely fitting jeans. The wall opposite of his entry has colored masking tape "marks" (no longer than 8") placed at varying heights and distances from each other. Some of the marks extend over the seam where the wall perpendicular to the large wall as well as onto that perpendicular wall. So that the corner is included in the work. The man walks over to the wall, shoe tips touching the base of the wall and nose Tip touching the wall as he leans into the wall (no other body part touches the wall). After standing there a minute or two he backs away and then walks back

up to the wall. As soon as he reaches the wall he turns to his left or right and tries to kick the leg along the side of the wall up to the marks he sees on the wall. He continues this for as long as he so desires (but no longer than 1 hour) going back and forth along the wall. He engages the wall with his feet only. He will interpret this action as he so desires as well. The action ends when he immediately turns around and leaves the room.

24) Rope Piece

a. large rope (10 ft. long?) lies on the ground-floor coiled like a snake in the center of the space/room. A woman emotionless walks into the space/room and walks around the coiled rope several times. While she is walking around the rope a man walks in and walks around outside of her path the opposite direction. They do this until the woman determinedly sits on the coiled rope legs crossed. The man continues walking around the rope until he tires. He makes several attempts to sit on the coiled rope while the woman sits on it but fails of course. The woman then lies down on the coiled rope. As if in complete possession in his hands and holds them for a second or two. Then he bends her knees. The woman then stands up while he is on his knees. She takes one end of the rope and walks to the opposite side of the space/room. He takes the other. They ensue in a tug of war of sorts back and forth...and even round and round – one direction then another. Then each begin to inch toward the center of the rope, simultaneously while continuing to tug at their ends of the rope. When they reach the center they switch places and begin to resume tugging, all the while moving back toward the ends of the rope. When they get to the center of the rope a second woman will meet the man on his side of the rope and a second man will meet the woman on her side. They will then coil the couple who originally had the rope into the rope until they reach the center of the rope. Once they meet in the center at whatever place they are facing whether each other or outside or back to back or otherwise, they just stand there for a while until one decides to unfurl. The other will begin unfurling as soon as the other starts. As they unfurl they walk off in opposite directions until they walk out of sight. The rope is left on the ground/floor for a few seconds. The second woman and man walk in and coil the rope on the floor and carry it out.

b. draped over a large rock with each end opposite the other. A man walks in and walks up to the rope draped over the big rock. He approaches the center of the rope which is draped over the rock and lies face down on the rope on the rock. He lies there for a few seconds or a minute. A woman enters and approaches the rope. She begins to try to pull the rope from one end. After some time of pulling she goes to the other end to pull the rope. The man still remains lying on the rope on the rock. The woman then goes to the first end of the rope and picks up the end and pulls it toward the center of the rock where the man lies on the rope. She then goes to the other side and takes that end and places it atop the rock, man, rope as before. The woman then ties the ends of the rope and begins pulling up. In her attempt the man moves a little. As she continues tugging the man eventually rolls off the rock and immediately gets up and stands beside it. The woman then takes the looped end of the rope and loops it over the rock and tries to move it by pulling across. The man just stands next to the rock. Staring off. The woman being unable to move the rock unties the end she had previously tied and lies the rope across the rock as before. The man remains standing beside the rock staring out into space. Once the woman has the rope over the rock she goes to one side of the rope and stands. The man robotically turns and goes to the other end of the rope and stands. The man picks up his end of the rope then the woman picks up her end. They proceed to tug of war. After some time of tugging and no one pulls the other over to their side, the man drops his end, robotically walks over to the woman's side where he stands on the rope near her end. The woman drops her end and they stare. The woman turns in the opposite direction and the man holds her waist. They both walk off in the direction they both are facing.

c. up high somewhere from a window of a building, a person is holding the two ends of a rope as the rest of the rope loops dangling down. A small crowd of people gathered in a tight group (with woman A and Man A in the center under the window but in the center of the street stand silently. The man with the rope yells something (but not words) as soon as he does everyone but a man and a woman robotically walk out from the tight circle. Woman A and Man A remain standing in the street, the rope either on them or nearby. Either way, after a minute or less one of them (performers decide) Picks up one end of the rope and walks down the center of the street. The other then picks up the opposite end of the rope then walks the opposite direction in the street – rope in hand. Once they reach a point when the rope is relatively taught they just stand blank faced – staring out beyond one another for a minute or so. Keeping the rope taught they move side to side in opposite directions, one to their right then left. Performers decide who starts this action. It is almost as if it is a relaxed swaying action, yet the rope is very taught. This action happens for a minute or two. Then quickly one moves to the center of the street and the other follows. As soon as they are both in the center of the road they both begin the tug of war. As much as possible, they keep a straight face looking beyond the other. They continue tugging until one pulls the other to his/her side. Once this happens the person pulled over picks up the rope, walks away, then walks up stairs where the person in the window who threw the rope down was. This person stands by the person in the window and throws one end of the rope down and out of the window. The person left in the street stares up at them and the rope. Walks up to the rope that is most likely lying flat on the wall of the building/house and lies their body flat on top of the rope palms flat on the wall. End action.

25. A young woman walks into a room with her clothes unmatched, rumpled, uneven, off her shoulders, basically looking disheveled and perhaps having just thrown the clothes on. She walks through the room as if she were afraid someone or thing was there to get her, but not overly so. She acts a little disoriented and at times robotic. She moves slowly most of the time in the room. After 3-5 minutes she walks toward the door as if to exit, but doesn't. Throughout the 15 min performance she makes slight movements toward the door (gazes at it longingly and leans toward moving that direction, or actually takes a few steps but never makes it that way). Sometimes she walks in slow circles and other times she walks in a square. Both those movements are distinct circles and squares. There is a contrast between the clarity of them and her appearance to be out of it; a visible contrast between her "mental state" and her task at hand. She makes an attempt to walk the circle and then the square backwards with little success. Upon

finishing her attempt to walk the square backwards she slowly falls to a sitting position with legs sprawled in the square. Within 20 seconds she is on the floor with her arms under her head, back on floor, and legs spread wide, feet on floor...in the ready position.

## 26. Live but primarily to be a video

NOTE: everyone participating will have “emotionless facial expressions” or blank faces. No smiles, frowns, grimaces, raised eyebrows, etc...

Only other parts of the body will be animated.

One woman is in the northeast corner of the room with a metal box, a dead plant, dirt, mulch, and a pot. She is in the room the entire duration of action 26. She is responding to the materials she has been given.

Two women enter the room. One with a hammer and nails (Taller), the other with loud high heel shoes (Shorter). Taller begins to attempt hammering nails in the wall but is unable, shorter tries to help but to no avail b/c she is too short. The nails drop and roll. Shorter walks to each nail, one by one and picks them up and brings them to Taller until Taller leaves room. Shorter goes up to try and reach nails hammered but to no avail.

5'5" man walks in directly to line marks (painters tape) on a wall. Shorter walks out of room. Woman with white T-shirt and torn jeans (EE) walks in. 5'5" man walks along the wall (not facing toward or away from it). EE stands at end of wall watching him. 5'5" tries to use leg, knees, and foot to reach marks on wall. Goes back and forth 3 times then leaves room. When he does EE takes tape off wall and sticks it on her white shirt. Walks to center of room and faces where the lines were.

As soon as EE reaches center of room woman wearing tap shoes (TapShoes) enters room assess it by looking all over, up to ceiling, down to floor all around, then picks her spot on largest wall. She lies on back, butt to wall, feet extended up and begins her tap shoe routine in that position.

After about a minute of her tapping Tattoo man 1 walks in the room as Tattoo man 2 follows. They both sit down on the floor in middle of the room, backs to TapShoes - sit with legs spread out. EE turns around and leaves room.

YokoOnoGirl wearing black yoga pants and long sleeve black turtleneck and sun glasses, hair pulled back in braid has a brown lunch bag containing a wax paper wrapped tuna sandwich. She slowly walks around the room and finds a corner and stands in the corner while she opens the bag looks inside and stares inside for about 20 seconds -ish. She does not pull the sandwich out. She then closes the lunch bag walks out of the room. 10 seconds later she walks back in the room directly to Chris and hands him the lunch bag with the tuna sandwich in it. YokoOnoGirl stands behind him looking to the right side while Tattoo man 1 opens the brown bag stares into the bag 10 seconds then pulls out the tuna sandwich. Tattoo man 1 tears off the crust placing crust on floor between Tattoo man 2 and him. He then tears crustless sandwich in half, handing one half to Tattoo man 2. They both sit and eat the sandwich (not crust). They doesn't rush; just eats regularly. When done they leave crust on the floor and exit room via the door they entered. YokoOnoGirl leaves as soon as Tattoo men are out of the room.

ShoeTap is left alone in the room 20 seconds - tap dancing as previously described.

BlueShirt & Orange Shirt enter the room side by side but go in opposite directions once entering the room. Blue Shirt uses piece of wood to measure all kind of things. Wall, baseboard, crust, legs, wall center, his head, his arm length, floor, etc... While he is doing this Orange Shirt is pulling down the shoulder of her shirt and looking at it. Left a few times then right. Intermittently H pulls up pant leg to look then down. Orange Shirt keeps doing this until goes to the center of the room. This signals Blue Shirt to meet Orange Shirt there they stand backs toward one another Blue Shirt toward ShoeTap and Orange Shirt toward the opposite wall of Kate - across from the crust on the floor.

Slomo enters the room with baby steps. As soon as he crosses by them nearly brushing them with his body they leave together.

Once Slomo reaches other side of wall he just stands there a bit facing the wall.

After Slomo is at wall for about one minute Spoons enters the room with three spoons clanking them loudly. She makes a racket with the spoons, together, on floor, down low, up high, as shovel, as drum sticks on wall. As soon as she drums on Slomo's back he turns around and baby steps back out of the room. Spoons continues her racket.

Accordion enters the room acting like she is playing the accordion but not exactly. ShoeTap and Spoons are still there in the room. Accordion is blank/straight faced. She wears a man's grey or black suit and tie. Not animated.

While Spoons and Accordion are doing their thing ShoeTap pushes herself away from the wall with her feet and rolls along the wall - feet facing the wall.

As soon as ShoeTap reaches the far corner Spoons and Accordion walk over to her – no actions just walking. They reach out to her to help pick her up. The three stand there for a second then Laura gives each one a spoon. Accordion leading them out, ShoeTap second, then Spoons - they walk out of the room single file.

Room is empty appx 10 seconds.

Shimmer walks in with folded white silky sheet. She takes her sheet walking the periphery of the room slowly and only one time. She then walks to the center of the room shakes out her sheet and lies it over the crust then walks over to a corner and stands straight looking at the sheet.

Room is empty appx 10 seconds

MAN crawls on hands and knees to the center of room gets under sheet and begins to eat crust underneath sheet. Once done eating crust he lets out a big sigh and that is a signal for Shimmer to meet him in the center, pick up the sheet, he stands up and they fold it together.

Shimmer leaves the room. Ruben stands in the middle and stares down the camera. After 10-15 seconds he exits the room still staring down camera but increasingly out of focus.

As soon as MAN exits the room everyone reenters the room acting out what their scripted action indicated but this time all at the same time. Some of the actions may be a bit different than initially but that is no matter. Once the majority of the participants begin to stare down the camera. POV Camera exits the room and Slomo slams the door shut.

End action.

Appx 15-20 min in length

**27) Elixir (Thesis Live Performance) Filmed by Christian Vaszuez and Photography Olivia Themudo. Location: The Gallery At UTA Date: Monday, April 7, 2014 Time: Promptly at 1pm Duration: Between 15 and 20 minutes (NOT TO BE REPERFORMED)**

Foucault mentioned in one of his texts that the wondrous cabbage often appears in paintings. (for example) Why the cabbage? Many write of its mystical powers have the potential to aide us in times of intense desire and need. Thus this interesting yet absurd idea inspires this equally absurd performance.

Participants: Wesley Salazar (UTA) – escort and audio, Uzoma Attah (UTA) cabbage carrier, Lita Bush (UTA) – knife carrier, Paula Tabares (UTA) - the ONE, 2 other UTA participants (Matt Clark & one female) – NOT the ONE, Ezra Thomas the King (total of 7) All participants need to be in the gallery by 12:45 no later.

Description:

This short performance takes an absurd look at the mystical powers of the cabbage. Seen as something unfolding like a flower, historically possessing such great beauty inspiring artists to include them in their paintings charged with such great chemistry including powers to entice and comfort those in need. These smelly vegetables deserve their place in galleries and museums and have proven so over the years.

Script:

1: Lita Bush – dressed in shimmery white, 2: Zuma Attah – dressed in white shirt and kaki pants, 3: Wesley – with black hoodie, shorts, and sneakers. 4. UTA female faculty 5. UTA male faculty 6. Paula Tabares – wearing Dallas Mavs red outfit and stilettos and covering outfit with coat/sweater – her instructions are to not move from the location the artist has chosen for him/her until escorted out 7. Ezra – The king - wearing white T shirt, shorts and barefooted - participant who has been coached by artist – will have a very small flexible white chopping mat rolled in hand as scroll.

Promptly at 1pm audio will be played – a script read by UTA Freshman and Art History major, Wesley Salazar. The script is an announcement preparing the crowd/audience/viewer for what is to come. Two UTA faculty and one UTA art student are planted in the audience as “guests”. When prompted by me (Alison Starr) the procession will begin.

King (Ezra – friend of my husband Jim’s) enters in pomp and circumstance. He walks around the room, head held high for about 15 seconds then over to the acrylic pedestal. He stands counting 10 seconds. After 10 seconds pass Wesley (standing on a step ladder above all) chooses the female “guest” walks up to her and escorts her to stand across Ezra at pedestal. Wesley walks back to step ladder and gets back up on it. Ezra looks at her eye to eye then walks around her as if to check her out then back to his spot across from her at the pedestal. She is not THE ONE thus he looks to Wesley and motions for him to take her away. Wesley does and goes back to his stepladder. Wesley then chooses the male “guest” escorting him to the spot across from Ezra. Ezra takes a little bit more time with him. Looking eye to eye, checking him out. Walking around him. Acting as if he was THE ONE. Yet, the “guest”

Matt Clark" is not THE ONE. Thus he motions to Wesley to take him away. Wesley does. Then back to his stepladder. The third "guest" Paula Tabares then walks up to the pedestal on her own and stands across from Ezra. She wears a kind of ugly sweater or jacket covering her outfit. Ezra checks looks at her eye to eye and walks around her to "check her out". He walks back to his spot. Then Wesley comes over to Paula and removes her sweater/jacket. Ezra immediately puts both of his arms up like a football referee indicating a score/touchdown etc. This signals me (Alison) to signal Zuma and Lita to proceed with their actions.

Zuma (art student) will carry a pillow with head of cabbage. Stands behind Ezra. Then Lita (art student) enters carrying cleaver on pillow. Stands behind and to left of Zuma.

Audio continues but volume is lower.

Ezra will take hairy purse that is on the pedestal and place it beside Zuma then walk back to his spot. He will then pull out chopping mat and act as if about to read/proclaim something. He just holds the mat up in the air for 5 seconds. Then will place it on the pedestal. Zuma will then walk up to Ezra offering the head of cabbage to him then Zuma, holding the pillow, will step behind and to the right side of Ezra facing the Paula/guest. Zuma keeps holding the pillow. Then Lita will offer the knife to Participant 4 then still holding the pillow step behind and to her spot.

Ezra will begin slowly and methodically slicing and cutting the cabbage. The cabbage pieces may fall on the floor, if they do no one will reach down to pick them up. The cutting should only take between 5 minutes max. Once the chopping is done. Zuma will place his pillow to the side (signaling Lita to do the same with her pillow). Zuma will pick up the hairy bag open it. He and Lita and he will pick up the cabbage pieces on top of the pedestal as well as on the floor and place them in the bag. After all the pieces are picked up and placed in the bag. Zuma will close the bag and hand it bag of cabbage pieces to Paula.

Lita and Zuma will pick up their pillows and stand as before behind and to the right and left of Ezra. Ezra will hand the knife to Lita who will place back on gold pillow. Ezra will start processional style leaving the gallery and Lita then Zuma following right after. Paula is still standing at pedestal with bag of cabbage. Participant 4 will return alone take off and fling his robe out into the crowd, go over to Paula/Guest and escort the her out of the gallery toward the Gallery Office. Pillows and knife will be left in gallery office until crowd has left.

END ACTION.

28) For 10 days in a row a group of people 67% black 29% white 1% Hispanic will walk up a mound of gravel and down the other side 6 times. Each one will shout "or get the fuck out" and any combination of these words anytime they please. The white people will be carrying something that could be interpreted as a weapon – large wooden or metal stick, baseball bat, and the like. After the 6th climb up the white will bury their "weapons" into the mound. When accomplished they will walk down to the bottom of the mound and stand facing away from the mound and the others who stay at the top of the mound. Those on top of the mound will then sit on the mound after standing appx 5 minutes. When they sit the white performers will leave the scene. End action is when the remaining performers on the top of the mound. Walk down and encircle the mound facing in standing 5 minutes then facing out 5 minutes and finally fall back and lie down.

END ACTION

29) Inspired by *Woman Throwing Handkerchief in Air, Picking It Up*, from the book *Animal Locomotion* ca. 1887 (Eadweard Muybridge)



A young woman in clothing contemporary to her day and time – can be a dress, jeans and shirt (referencing Bruce Nauman's actions – white T-shirt and jeans and bare feet) enters a room (possibly a black box) behaving as though she is searching for something. In

the center of the room on the floor is a white handkerchief. She takes about 2 minutes looking around, looking all over the room but the floor. She steps on the handkerchief as though she hadn't seen it a few times. Finally she walks to the center of the room and sits legs crossed on the handkerchief. While sitting on the handkerchief she makes several attempts to sit in different positions (attempting the stereotype of a more "lady-like-knees-together-legs-swung-out beside-you") but none of them suit her. After 2-3 minutes of attempt she stands up, looks down and sees the handkerchief. Bending down to pick it up she stays bent over for at least 30 seconds while holding and fondling the handkerchief. She plops down on the floor, handkerchief in hand, sitting legs spread eagle. She takes the handkerchief and swishes it all around her, brushing her legs and arms, face, back and front for about 3 minutes or so. The young woman gets up (almost like a child excited to do something) with handkerchief in hand to make the "last action" which involves a five minute throwing and chase of the handkerchief. She begins throwing the handkerchief wildly and forcefully sometimes chasing and catching, other times allowing it to fall and she possessively grabs it up only to throw and chase again. At times she throws the handkerchief between her legs, others around her waist; she keeps throwing forcefully and chasing and catching with intention and strength. End action is the young woman looking around her as if realizing others are watching then walking to the center of the room and daintily raising her arm with the handkerchief, allowing it to float and drop to the floor. Not looking down at the handkerchief or around anywhere else but looking forward she calmly turns toward the door and simply walks out.

END ACTION.

(written for Lita Bush)

### **29b (Revision when adding Zuma) :**

Young man (Zuma) wearing a dark suit and slick shoes escorts young woman (Lita), wearing sheer gown into an empty room (either middle or front room of BEEFHAUS). He escorts her to the center and stands beside her. Both stand still for a count of 10 – 15 seconds. Then the young woman begins by slowly raising her arm with the handkerchief – as soon as she does the young man turns to face the end of one wall walks over to it and begins walking the length of the wall (on the floor) feet and facing the wall as if measuring the wall or measuring time. When he gets to a corner he slowly turns facing away from the wall yet turning and pauses a minute when facing out...(as if checking on the young woman) but then resumes his "wall walking" until he meets another corner only to do the same. He continues doing this as long as the young woman is acting out her performance. Meanwhile the young woman begins dropping her handkerchief in a variety of ways...beginning a bit simple and a bit passive. She mainly stays in the center of the room for some time. Viewers may begin to interact with her by trying to pick up the handkerchief or catch it. If they do and do not give the handkerchief back to the young woman she will walk over to the young man gently get him and bring him over to the "offender" and they will both stand on either side of the offender until the handkerchief is returned to her. Once it is the young woman will resume in the center of the room raise her arm which signals the young man to return to his "wall walking". After some time the woman will get a little more active by throwing and not merely dropping the handkerchief. She will throw it forcefully up and forcefully down and forcefully out. She will move away from the center. She will try to catch the handkerchief this time. Sometimes doing so and others not. While this is happening the young man will jump up the wall ever so often as if trying to take something off the wall. When the young woman tires (she will push herself physically though) she will finally raise her arm and slowly drop the handkerchief to the floor and normally and casually walk over to the young man. Stand behind him for a second or two. Tap him on the shoulder and escort HIM out.

END ACTION

NOTE: This performance may take 10 or up to 15minutes.

### **30) *All of Our Happiness Lies In Work For You; So Happy!***

In a room (preferably small ie. 8ft x 8ft) are 3-5 people (male and female) dressed in (men's suits white shirts and ties OR in white t-shirts and jeans and barefooted - Bruce Nauman style). Piled in front of them and all around them are linens of all sorts as well as clothing – clothing with buttons, clothing with embroidery, clothing with zippers, snaps, hooks etc. Piles and piles of these linens and clothes almost engulf the bodies. Each person has scissors, a knife, or some sort of cutting tool (each tool different than the other). Each person's task is to cut off buttons, zippers, embroidered ornaments, snaps, hooks, sequins, borders of sheets and anything that makes the clothing or linen complete and usable. Along each wall on the floor is a hammer. There will be hammers in the room (3-4). Also along the wall are piles of paneling nails (or some sort of thin nail). Once someone cuts off all of the elements of one garment/sheet they will get up and take them to the wall and nail them to the wall however they want as a grouping. The walls will become full of these elements over time. They are unable to finish their task b/c there is too much to do.

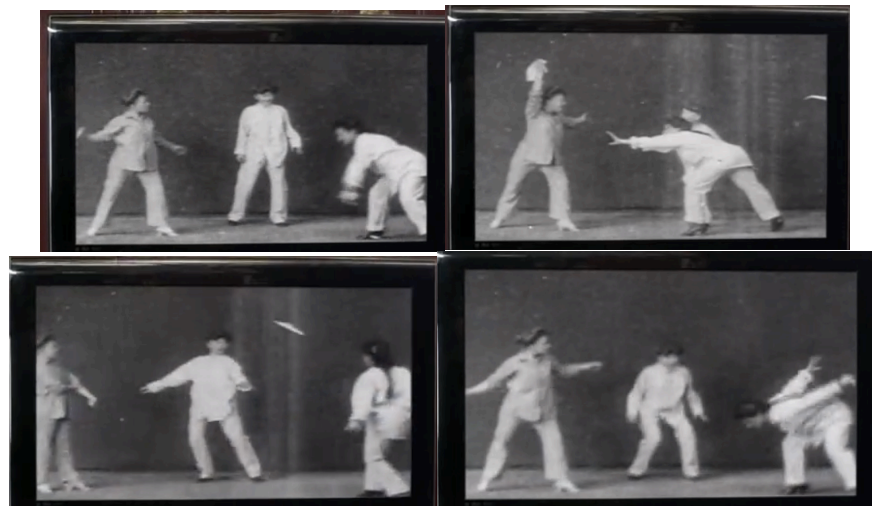
After one hour the people leave the room

Duration 2 hours

### **action 31**

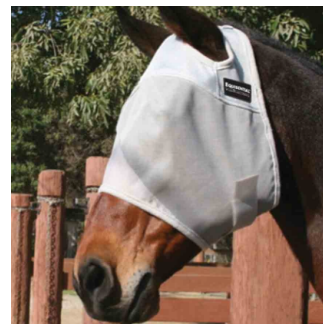
Inspired by a video found on *Family Tree*, HBO television show seen on Amazon Prime, Episode 2: "Treading the Boards". The video is of three women throwing handkerchiefs among one another as if in a dance/trance. There are abrupt pauses and "acrobatic-like" "stunts" as well as odd poses and bows. The video was probably made sometime between the late 1800's through 1920's? Still can't find the original source but keep investigating. The video is actually quite amazing. Worth a look. See image below.





script:

Three people (can be all men, all women, or a combination – it must be only three people though) outfitted like the images below...as much as possible...with masks sort of like these insect barrier masks and wrapped as similar as possible to the “bug rug” on the horse:



Neutral colors are important. The “costuming” must be both loose in some places such as the butt and chest and loose on the stomach and legs perhaps though legs need not be covered. The mask will cover the nose and mouth but eyes merely veiled as in the mask on the image above and below.

Participants rush into a room carrying heavy handkerchiefs. Each one thrusts their own handkerchief up, out, down, etc...in a very forceful manner and using as much of their strength as possible. They are initially interacting with themselves. After 5 minutes they begin to do the same thing with the handkerchiefs but with one another; thrusting the handkerchiefs up and over to either of or both of the other. They need to really claim the space by placing themselves as far apart as possible, as if they are in a circus ring so that the viewer is not in their space. After about 5-7 minutes of interacting with one another they begin to surround the viewers throwing the handkerchiefs up out and among the crowd seeking for participants to catch and throw as well. The action ends when the three initial participant/performers rush out of the room. End Action. Duration: appx 15-20 minutes

**Notes:** as in the images from the early 1900’s included in this action performers are to sometimes move in exaggerated form eg. Maybe sometimes in slow motion or an over emphasized bend or “bowing” motion. Nothing too “theatrical”; more like someone who is not very conscious of themselves and in a trance of repetitive motion, almost as if “insane”.