"All true language is incomprehensible, like the chatter of a beggar's teeth."

(Artaud, 1947)

"At first Woman was sitting indoors in a chair. Then a window-shape at the upper right established a wall and distance—but she could have been outside a house as well as inside, or in an inside-outside porch space. This state of anonymous simultaneity (not no-specific-place but several no-specific-places) is seen more clearly in the few "objects" which appeared, then disappeared around the seated figure. De Kooning claims that the modern scene is "no-environment" and presents it as such. To make his point, he opened a tabloid newspaper and leafed through its illustrations. There was a politician standing next to an arched doorway and rusticated wall, but remove the return of the arch—the wall might be a pile of shoe boxes in a department store, or "nothing." The outdoor crowd scene with orators on the roof of a sound truck could be the interior of Madison Square Garden during a prize-fight. The modern image is without distinct character probably because of the tremendous proliferation of visual sensations which causes duplicates to appear among unlikes. The Renaissance man saw and visualized, let us say n things. Today, fed by still, cinema and television cameras, we experience n to the 100th power, and, of course, the ns become similar because our brains become numb to their differences. Distinctions weaken. Finally the environment of the modern artist—the objects which he names in his pictures—appertains to the pictures only."

(Hess, 1953)
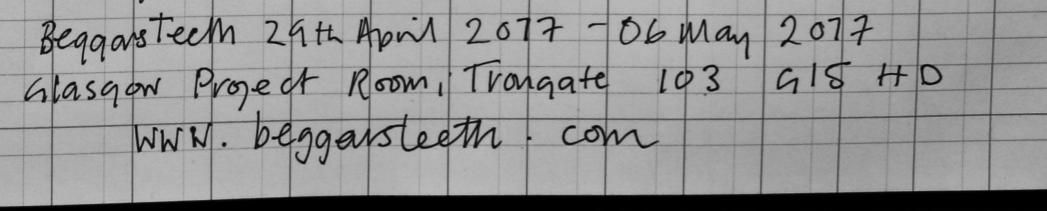
I remembered I've been here before. In this space. Had I forgotten? I performed here. What was there? There was a box, there was a magician, there was a glass of water, there was another magician, there was another glass of water. And there was a disco track. It was a trick. So now an iteration? What are the differences? "how different differences get made, what gets excluded, and how those exclusions matter."

(Barad, 2007)

yellow painting as topography

Part 1/ beginning
demarcate the room

Part 2/ moving paintings

lift one painting off the wall      carry thin lines,      repeat three times.
          for them                                    follow the pattern of lines.
                    audience member                      Repeat this process for 2nd,
3rd, 4th audience performers,            all moving together to create the
                              performance space

Part 3/ singing

              translated song,                      belly line, according to the vocal
emphasis

Part 4/ return of paintings
              one by one take the          will step in line with the
from them to return

End

Zones for movement


| thin line | simple walk | holding painting to front | |
|---|---|---|---|
| thick line | parallel jump | holding painting ahead of body, | side of audience |
| zig zag line | arms out | to side hand showing palms | no painting/ or holding |
| painting to front | | | |
| faces | whole body leaning in direction, | three positions | painting held as partner/ or no |
| painting | | | |
| belly line | rounded | walking in an arc | belly |

*[handwritten]*

Fiona Robertson  -  Steven Anderson- Carrie Skinner
Beggarsteeth 29th April 2077 - 06 May 2077
Glasgow Project Room, Trongate 103  G15 HD
www. beggarsteeth . com

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