

Postcards in Attention
For skin and sound

Practice (if you like) in any order, for any duration, each panel.

The performance will be in a pre-determined order for pre-determined durations that you will be unaware of. You will respond to the panels prompt until the screen changes. Panel 3 will always come before panel 10.

You may use any means of sound production you like

Play an excerpt from a piece of music you like to play,
from memory

Start by creating movement up and down in your torso, using your core. Imagine this shape extending into a circle. Your movement dictates tempo, you can choose to vary or keep this tempo the same, any change in it must be felt in the movement first.

When you are ready, play sounds (in any way) only striking when they fall roughly on your imagined circular movement, in relation to the graphics. The bottom of your circle is always your downbeat.

Repeat circles at will, or play in any sequence



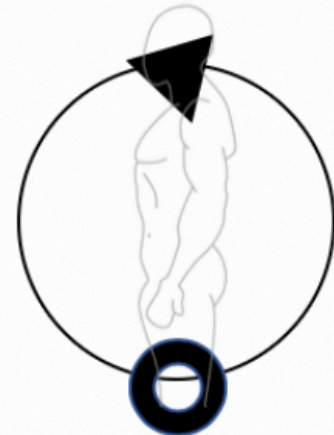
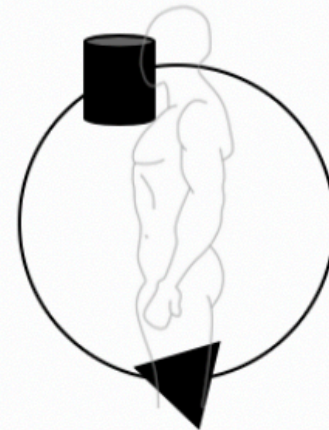
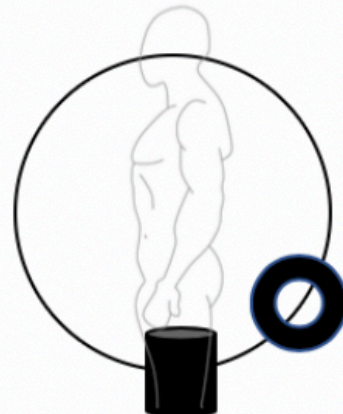
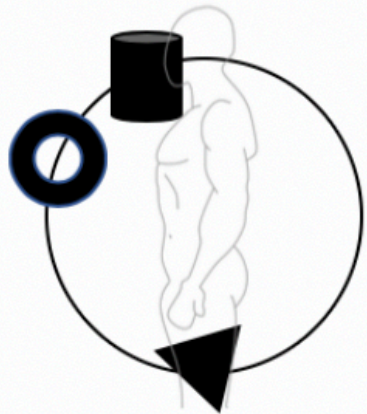
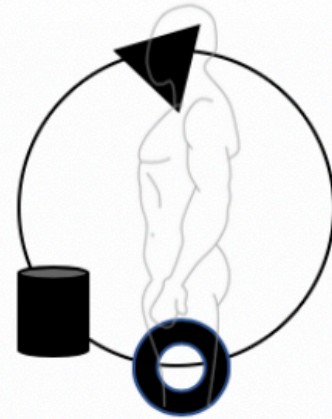
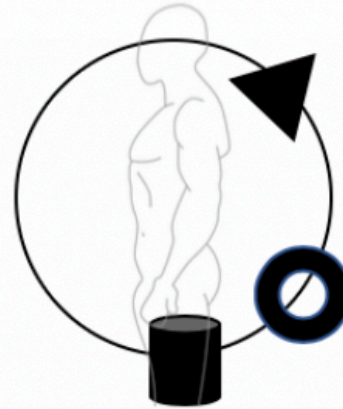
Big resonant sound



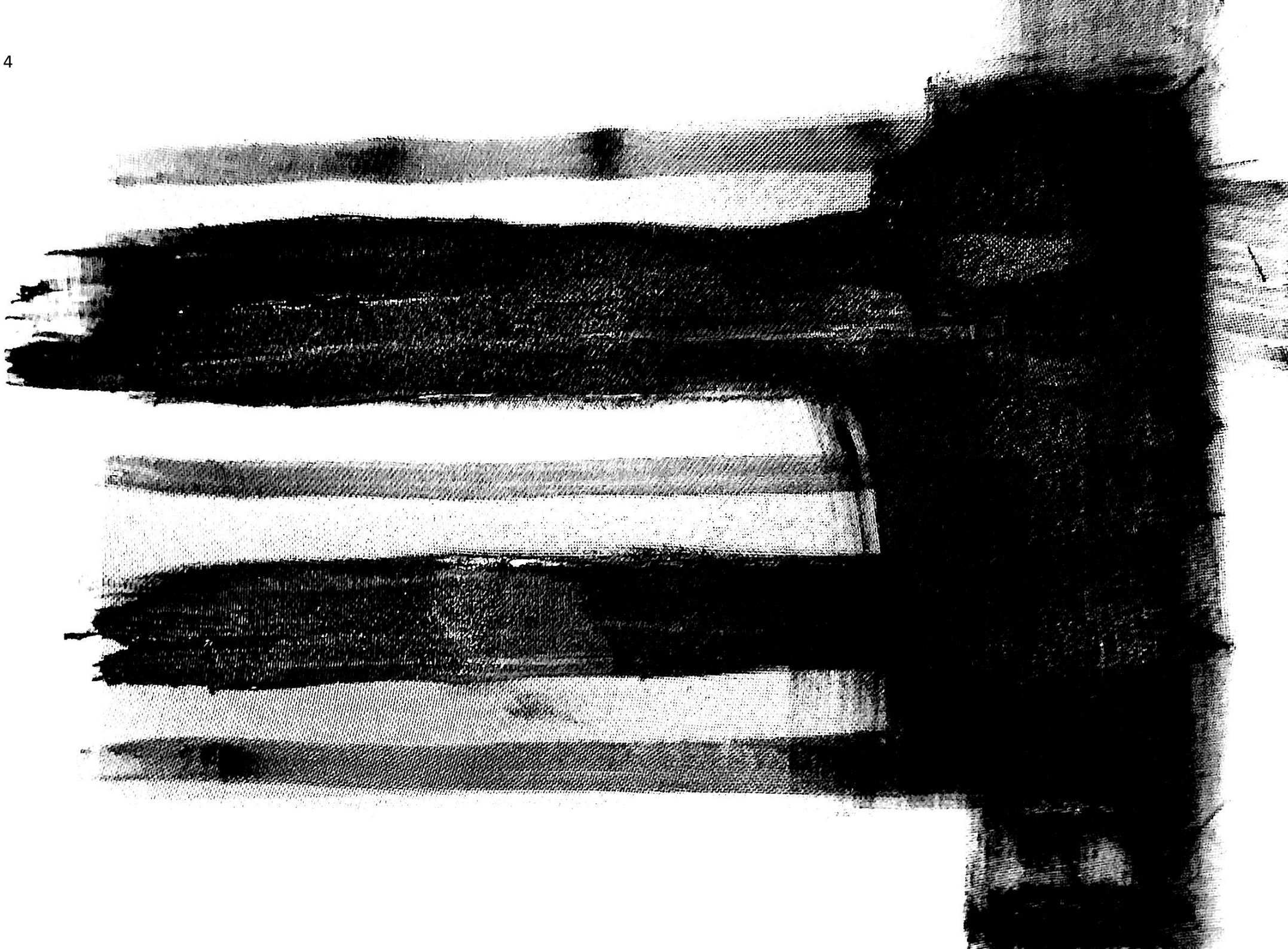
Short sound



Helping up beat to resonant sound



An Improvisation, as free as you like



<p>A man is supple and weak when living, but hard and stiff when dead. Grass and trees are pliant and fragile when living, but dried and shrivelled when dead. Thus the hard and the strong are the comrades of death; the supple and the weak are the comrades of life.</p> <p>Therefore a weapon that is strong will not vanquish; A tree that is strong will suffer the axe. The strong and big takes the lower position, The supple and the weak takes the higher position.</p> <p>LXXVI, <i>Tae Te Ching</i>, Lao Tzu</p>	<p>Women should be pedestals moving pedestals moving to the motions of men</p> <p>Or they should be little horses those wooden sweet oldfashioned painted rocking horses</p> <p>the gladdest things in the toyroom</p> <p><i>Women</i>, May Swenson</p>	<p>You may forget but let me tell you this: someone in some future time will think of us</p> <p>-Sappho</p>
<p>ra terra ter rat erra ter rate rra ter rater ra ter raterr a ter raterra terr arattera ter rarattera te rrarattera t errarattera terrattera</p> <p><i>Terra (Earth)</i>, 1957 Décio Pignatari</p>	<p>Here all the leaves alift aloft, full o'liefing, fell alaughing over Umbrellone and his parasollieras with their black thronguards from the Country Shillelagh. Ignorant invincibles, innocents immutant! Onzel grootvatter Lodewijk is onangonamed before the bridge of primerose and his twy Isas Boldmans is met the blueybells near Dandeliond. We think its a gorsedd shame, these godams. A lark of limonladies! A lurk of orangetawneyman! You're backleg wounted, budkley mister, bester of the boyne!</p> <p>-<i>Finnigan's Wake</i>, James Joyce</p>	<p>Saluton, antaŭuloj, jam pasis via horo...</p> <p>Kuragon, homofratog de ciu hautkoloro la tempmirago, kiu dialgis nin damninde nin fine rekunigoa!</p> <p>Kag dume, palpe, blinde,</p> <p>ni venas, iras, eroj en ceno kies finon,</p> <p>ne formas ni nek vidos, Kuragon kaj obstinon!</p> <p><i>Lingua franca: from La Infana Raso - The Infant Race</i>- Bill Auld</p>

Respond to any or all of these texts, in any way you wish

Any subdivision you like
Rotate through pattern
Continue to repeat
All other decisions free

5 5 7 5

5 5 5 7

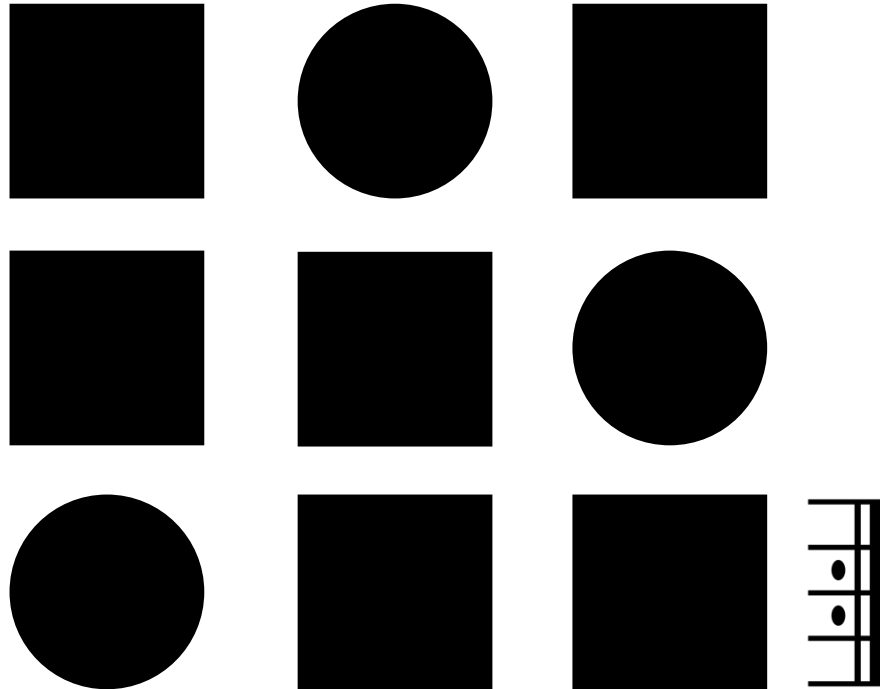
7 5 5 5

5 7 5 5 

Silence

Listen, respond to anything you
hear, or just listen

Create and memorize a sonic pattern to be associated with the square graphic
Create and memorize a sonic pattern to be associated with the circular graphic
Rotate through created memorized patterns following graphics
repeat



Try to re-create your
free improvisation from earlier,
with your eyes closed

Prepare or sight read at your own personal needs, mediate impossibility in whatever way you think is best.

Two staves of music. The left staff contains a complex, fast-moving melodic line with many sixteenth notes. The right staff contains a simpler line with trills (marked 'tr') and accents (>). To the right of the right staff is a small keyboard diagram showing the fingerings for the notes in the trills.

Two staves. The left staff has the lyrics "ser Er" under the notes. The right staff features a complex rhythmic pattern with many sixteenth notes and rests, some of which are circled.

Two staves of piano music. The left staff is a complex, fast-moving piece with many sixteenth notes and slurs. The right staff features two triplet markings (3) over groups of notes, a circled note, and a dynamic marking 'p sempre'.