



Issue #1

SCORED
PUBLIC WORKS

Open Call Prompt

When all the resources required for making dance disappear during a pandemic— indoor rehearsal studios, funding, other dancers—how do we proceed? This time has laid bare the extent to which I rely on private institutions to even have a creative practice.

In this moment, making dance is becoming an increasingly public activity. For me, it's also becoming an increasingly imaginative activity: I'm writing and drawing scores for dances that will likely never exist. Perhaps you've been doing the same?

SCORED: PUBLIC WORKS will be collection of scores on paper (diagrams, writing, drawings, etc) that chronicle imagined or real dances sited in public places. The only restriction is that your chosen site must somehow fall under the vague umbrella term “public works”: government-funded environments. From a cursory glance at Wikipedia, these kinds of sites might include:

- transport infrastructure (roads, railroads, bridges, pipelines, canals, ports, airports)
- public spaces (public squares, parks, beaches, trails)
- public services (water supply and treatment, sewage treatment, electrical grid, dams)
- municipal buildings, schools, hospitals

The site can be generic (a dance for a standardized baseball field, a dance for any parking lot) or specific (dance for Citi Field, dance for the parking lot on Atlantic Avenue). If you can incorporate a visual of your site into the score, please do, such as a drawing, diagram, or photograph.

Some other things to consider: Is there an audience and where are they? How are “the public” and passersby involved/implicated? Time of day? Weather? Number of dancers?

Contributors

Laurel Atwell
Phoebe Berglund
Josie Bettman
Juli Brandano
Billy Brandano
Leah Fournier
Amelia Heintzelman
Jeremy Jams
Ariel Lembeck



Amelia Heintzelman and Leah Fournier

Our Scores are in Emails
Leah Fournier + Amelia Heintzelman

12.3.20 AH

I feel like I can't find the width that's what's missing. Too close to the center arms and limbs and arms and legs and arms and legs and limbs and head and tail and skull and pelvis— they are too close.

9.29.20 LF

Everything we make comes from sharing kernels of ideas that then grow into something new. There is no formula, it has been different every time. The trick is that we both need to be interested in the same thing for the thing to grow fruitfully. Sometimes I have an idea that Amelia isn't that into and it fizzles, and vice versa. That all serves as research and forces me to be more clear about my ideas, or if I can't get myself really passionate about it, helps me realize I need to let it go and move on to something else. This winter's process was the hardest, we have never been in such disagreement while building something. But we got really good at expressing our needs and desires, and more confident in sharing our differing opinions. I got better at listening, both to myself and to Amelia. Sometimes I wonder if that yields something that is discordant, but then again, I also think discordance is interesting, so maybe that's ok if that's the case. I like that it's two different people coming to the table to make a thing. I like that tension, it's like adding potato chips to a sandwich, texture is good. I like the reality of imperfection more than the fantasy of smooth sailing.

8.29.19 AH

The two rehearsal videos are from a "phrase" I have been working on. The original dance felt so much easier, because it was not so much "choreography". When reshaping it I find it more rigid and awkward to perform, watching it I see bad acting and a body that is staying too close to its center, losing its sense of presence and ability to shape the whole room. I am curious about how to find assuredness and consciousness in all dancing. I am curious about what dies when I title something as choreography.

4.26.18 AH

Here are updates from the meeting on Monday:

No food or microwaves are allowed in the space, eliminating our idea of using Cheetos popcorn etc. no candles or incense either so we can't play with scent.

Show day June 7th the space will be open all day starting at 7am. Call is 5pm on June 7th, all equipment and lights must be running by 5:30, show runs from 6-midnight. We can take 15 minute breaks, there is a greenroom on the upstairs floor with food and water, they will provide 2 meals show day for the artists.

Supplies we should look at/order to my house:

Sequin fabric for the walls

Giant blow up animals/beach themed things

—I think we should attach these all to the ceiling, since the room is so small this will give us more space and cover the ugly ceiling and mimic the prize games on the boardwalk.

Would it be cool to have a mini pool that we fill with tinsel to recreate "water"? This would take up a lot of room but might be interesting

No update on sound next to us, will try and figure this out once I'm in the space.

I'm going to Coney on Friday afternoon to film and do some "research" more to come!

2.9.16 LF

this isn't even that long

we start in same place, on same plane, heading down the same line (birth), noticing something beyond yourself but still at beginning, move to that spot OR being pulled to many spots (maybe that is what pulls us off our same path, collisions?), create some similarity in our movement, more cohesive duet-like focus - like we all end up in the same place anyway but now we have found human connection to enhance human experience kind of thing. That is my brain vomit literally as I read your score. i see something in my mind... hopefully we are on same page I'm betting we are because we always are.

2.9.16 AH

The score I've been using has been:

1. Section with the clouds
making small shapes noticing something that is far away
2. Lightning starts
what it feels like to wake up
3. lightning with pink background
multiple directions // committing
4. change in the music (last 45 sec)
Circle, spiral, bubble

The score makes so much sense in my head but less written out I think and also doesn't read in the video to me. Maybe we can set more of a technical score as far as movement vocabulary and our individual intensions will come naturally?

10.22.15 LF

currently going through American Gods by Neil Gaimon
guidebook
knowbound travel
fictional context
dripdrip dance

i need to send you this book... need to decide if i want to re-read it first tho.



Josie Bettman

would it be kind of fuck
more holistically reflecti

Memorial to a lost danc

Idk how I would pull this

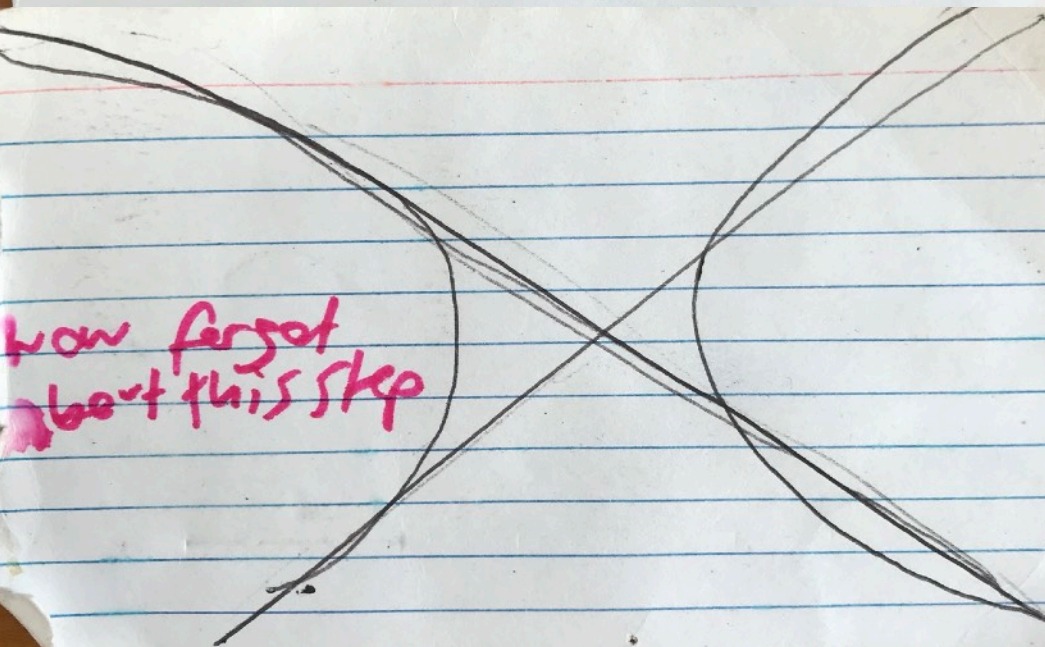
Ooh I'm liking this video
costume day
(MVI0890)

I'm just doing my dance
melodramatic weary to
choreography and find s
used to dance I used to
These shots of my feet a
footage so that only par
the effort the most visibl
Just foot view could be
Damn my ass has gotte
I'm committing to this pr
work on it in the studio.
All the other footage from
It is soothing for my eye
past on my dead fish eye
Symmetry is definitely a

1 2 3 4 5, 6, 7, 8

* changes sides
cross cross with side

If i stop making
the dance goes
away



How forgot
about this step

1, 2, 3, 4, 5 6 7, 8

cross cross skip

skip skip skip ball change
hop hop hop ~~ball change~~
~~no change~~ 2 3 4
~~have to manually shift to~~ other

1 2 3, 1 2 3, 1 2 3, 1, 2, 3, 4

* changes sides
peny + leg

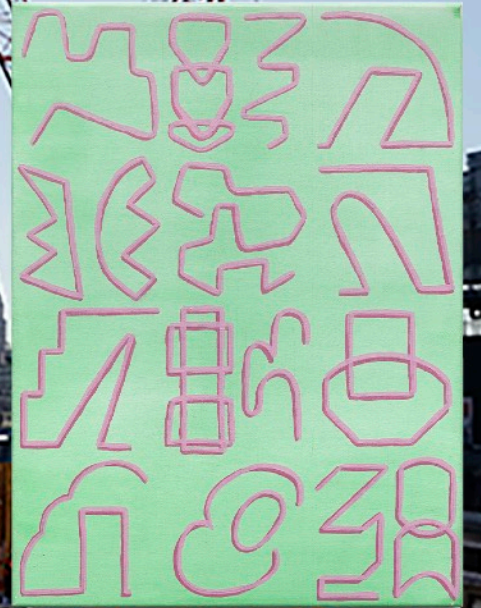
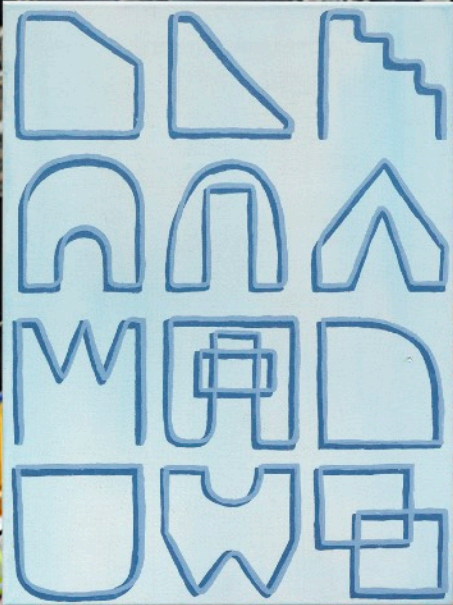
start next step on

Left side *
(right foot)

~~Start on the right foot~~

The background features a repeating pattern of thick, pink, hand-drawn geometric shapes on a light green background. The shapes include zig-zags, squares, and irregular polygons, some of which are partially cut off by the edges of the frame. The overall style is minimalist and modern.

Jeremy Jams





Laurel Atwell



FELLOW FEELING

This public work will be performed at night and on weekends in this gated, mostly concrete, pedestrian space of the PS/IS 045 Horace E. Greene School in Bushwick, Brooklyn. These images are taken from the perspective of Decatur Street, Evergreen Ave, and Schaefer St, respectively. The space can be viewed from three sides and will be viewed by the audience on the other side of the gate. The performers, who will rotate depending on who is available and willing, will break into the space and be in the space for as long as they can until the piece ends, they tire of performing, or there is a need to leave in order to avoid arrest, or they are arrested/asked to leave by a school administrator/police person. Breaking in will be easy and will be figured out swiftly. The audience, if they attend, can attend for free and there will be a table set up on a corner with refreshments and snacks. It will look like a bake sale or a spaghetti dinner or some sort of school function snack table to fit the aesthetic of space that the piece, performers, and audience members are infiltrating. The audience is allowed to talk, take photos, wander around the perimeter, but will not be informed of this unless they ask (each other or the person behind the refreshments table). Dancers and other participants will be compensated by a private donor who will wish to remain anonymous. The budget is open, but can end at any time. The dance exists until funding disappears.

The work itself will have no time. The beginning and end will be elliptical. The work itself will be a set of 86 actions/gestures/steps that can be organized by mathematical equations based on the performer's birth date, current age, name, home address, etc. Each performer will have these equations and will have memorized them as their "identity" within the dance. They will also have a map of the landscape of the space that is predetermined based on their own sacred geometry shape developed from the numbers of the above equations. Each equation will have a tempo it is performed at based on how it relates to the topic the equation it is born out of (ie different tempo for birth date, age, name, etc.). This will have been rehearsed and learned with a metronome, the performers will know these tempos. The sound that will play from speakers from the four corners of the space facing into the space—towards the performers—will have the effect of a binaural beat but has the tempo of each of these equations built into the polyrhythm so the performers can hear the tempos if need be. The performers will travel their personal geometry with the construction of the equations built the day of in relation to the performance date. If they are not doing this personal geometry, they are either laying down to rest, drinking from a large vessel, conversing (moving) with their astral projection, breaking to take in or eliminate resources, or doing the group activity at the top and bottom of each hour. These rituals bleed into one another as they take place in a circle. The performers face one another, do not talk, but at the top of the hour they clap once in unison, lift their arms above their heads, and wait to be called to action. The bottom of the hour is when the performers come into the circle and face outward with their arms extended down into the earth until they turn to clap. Audience members are allowed to join the performance if they would like to participate. They must agree to learn the equations according to their personal mathematics. The costumes are cotton, functional, black, with sneakers. During the day there are no lights; at night there are light towers shining into the space.

-Laurel Atwell, October 2020



Ariel Lembeck

Duets AT H. Von King

* = start / o = finish

Begin Together / end lying down

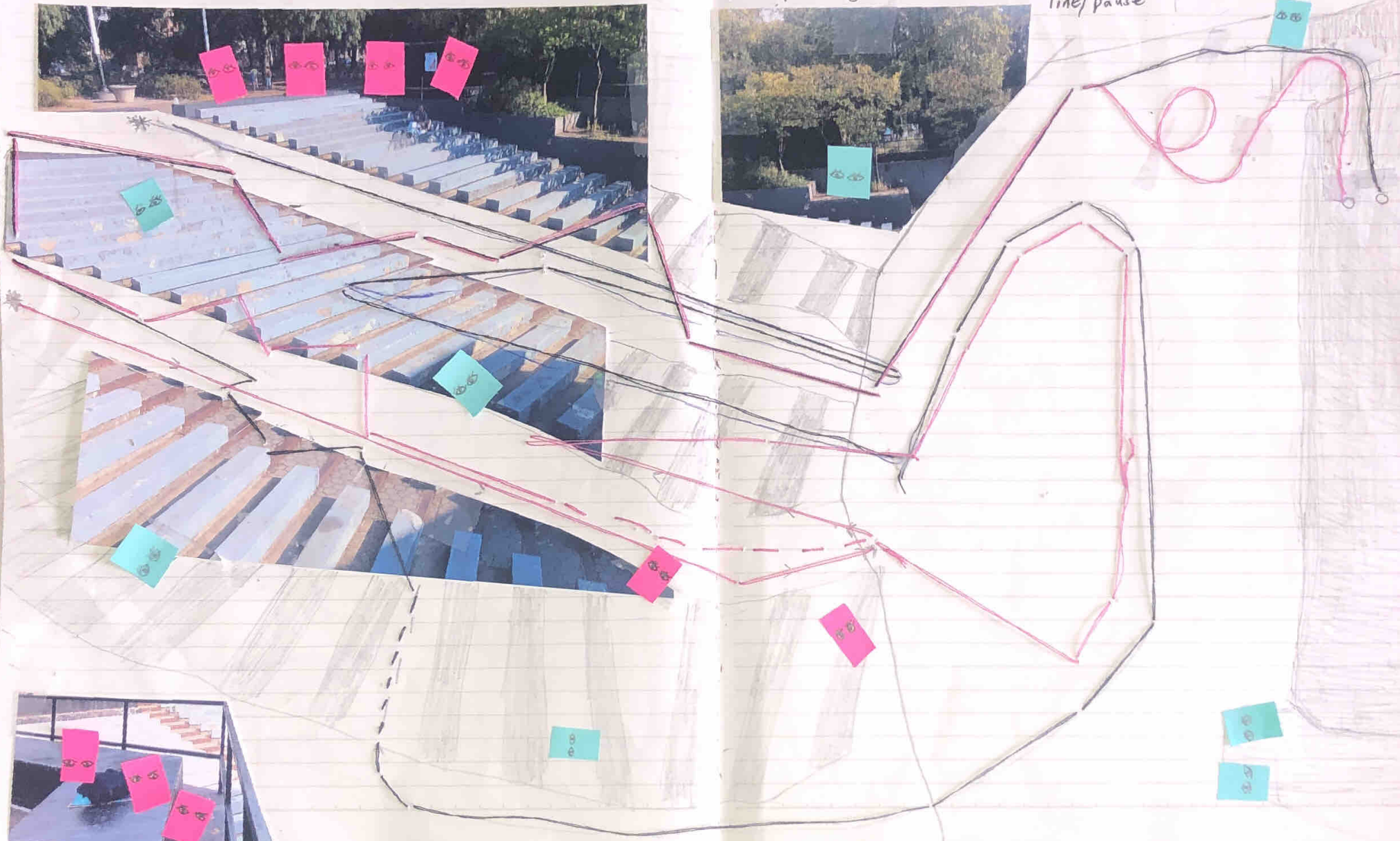
- pathway 1

- shared pathway

- pathway 2

- - - = gestural / shape / line / pause

- mid-day duets
- revolving
- Repeats for the duration of 45 min





Juli Brandano

Scores for the Beach (Created on Isabella Beach, Fishers Island)

Score for 45-60°F Weather (Polar Plunge Score)

Remove clothes and run into the ocean in one continuous motion.

Once there, dunk head underwater once, dive through a wave before it crests. Then dunk head again.

Linger with eyes level to horizon for 3 seconds.

Turn toward the beach and run out.

Put on sweater and do one of the following:

1. a short dance responding to sand underfoot, pantsless
2. put on pants, depart

Rolling Score

Lie down head facing the ocean, attempting to stay as perpendicular as possible. The line you choose as a pathway should be the furthest out line left by a wave.

Begin to roll the body along this line, attempting to stay as perpendicular as possible. If the waves overtake your body, try not to react unless you need to come above water to breath. In that case, calmly rise up stand for 10 seconds and then resume your rolling activity.

When you reach your “end” (this can be a number of rolls, a period of time, or the full length of the beach) attempt to continue rolling in a circle, using the feet as the center of a compass.

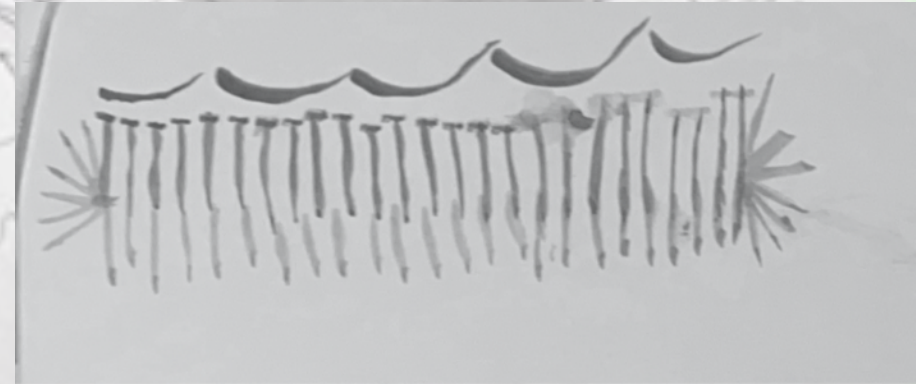
Roll back to “start” with the feet facing the ocean. Again, attempt to stay as perpendicular as possible.

After you achieve one passage there and back, repeat until too cold.

Perfect Circle Score

Attempt to make a perfect circle with the toe, utilizing the stillness of the opposite leg. Repeat drawing circles down the length of the beach.

In the center of each circle, do a two-minute improvisation, shuttling between the heart and the back body as the initiators for movement. Slowness and stillness are encouraged.

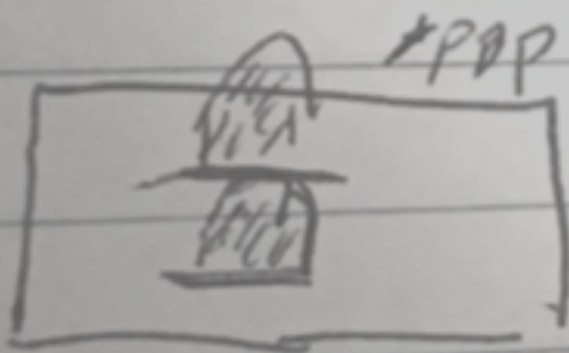
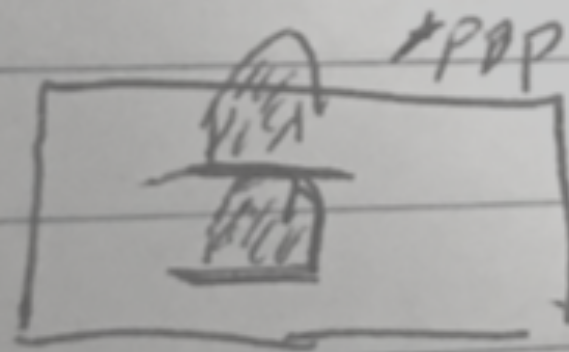
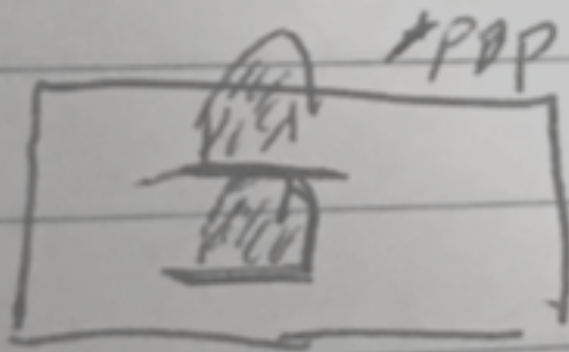
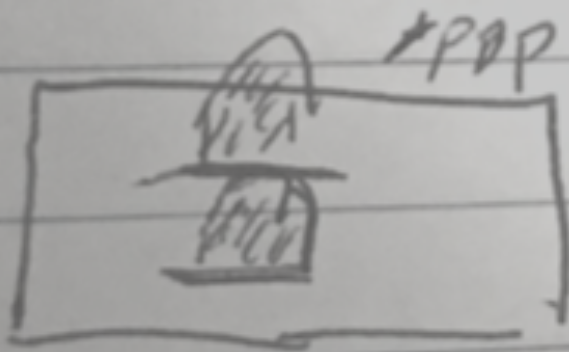




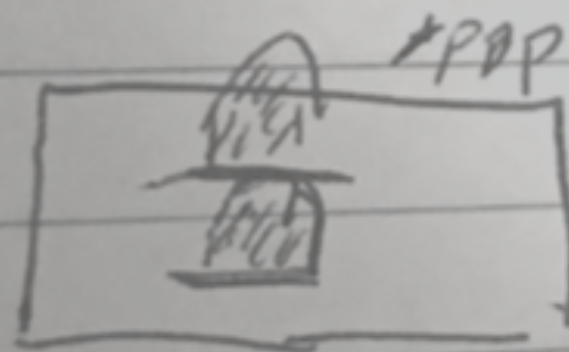
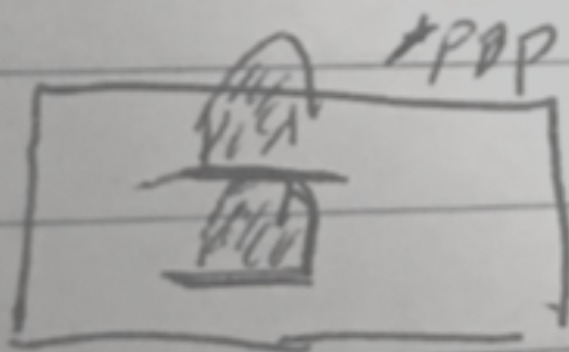
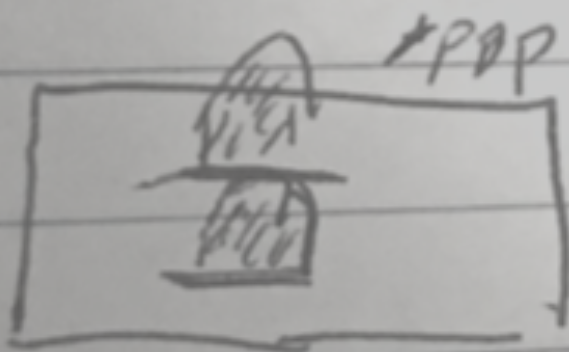
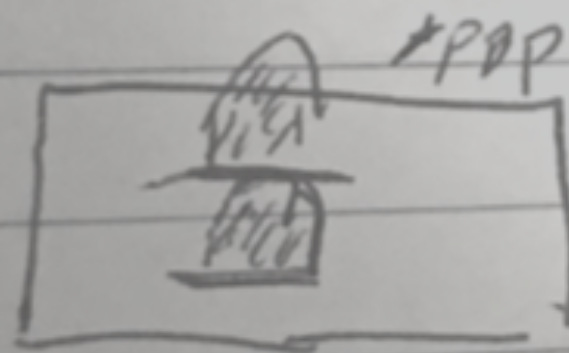
Phoebe Berglund

Score for Parking Lot





Billy Brandano



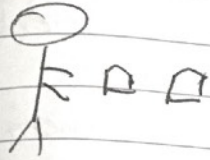
PDP

PDP

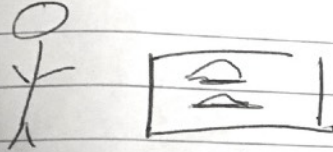
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Stolen Score from Brother's Business School Notes

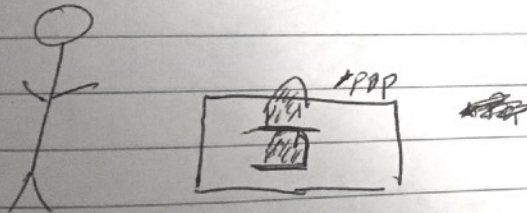
1. Pick up bread



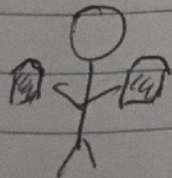
2. Put bread in toaster



3. Wait for bread to toast



4. Enjoy



A tall, slender wooden pole stands vertically against a dramatic, cloudy sky. At the top of the pole is a large, rectangular nest constructed from a dense pile of dry sticks and twigs. The nest is perched on a small wooden platform. The sky is filled with soft, grey clouds, with a bright patch of light breaking through on the left side. In the foreground, the tops of some trees and bushes are visible, their branches bare and dark against the lower part of the sky.

SCORED