



TABLE OF CONTENTS

OUTDOOR

INDOOR

COLLECTING

Sound Score for Late Fall Sidewalk

Try to make continuous noise of leaves moving while walking, with no space between the sounds of steps.

Score for Wooded Trail

Find two trees that are close enough together to be touched by the outstretched length of the body if lying between with arms out.

Use this limited space to create a 7 minute dance in which the body attempts to be horizontal as much as possible.

Score for Nun Buoy

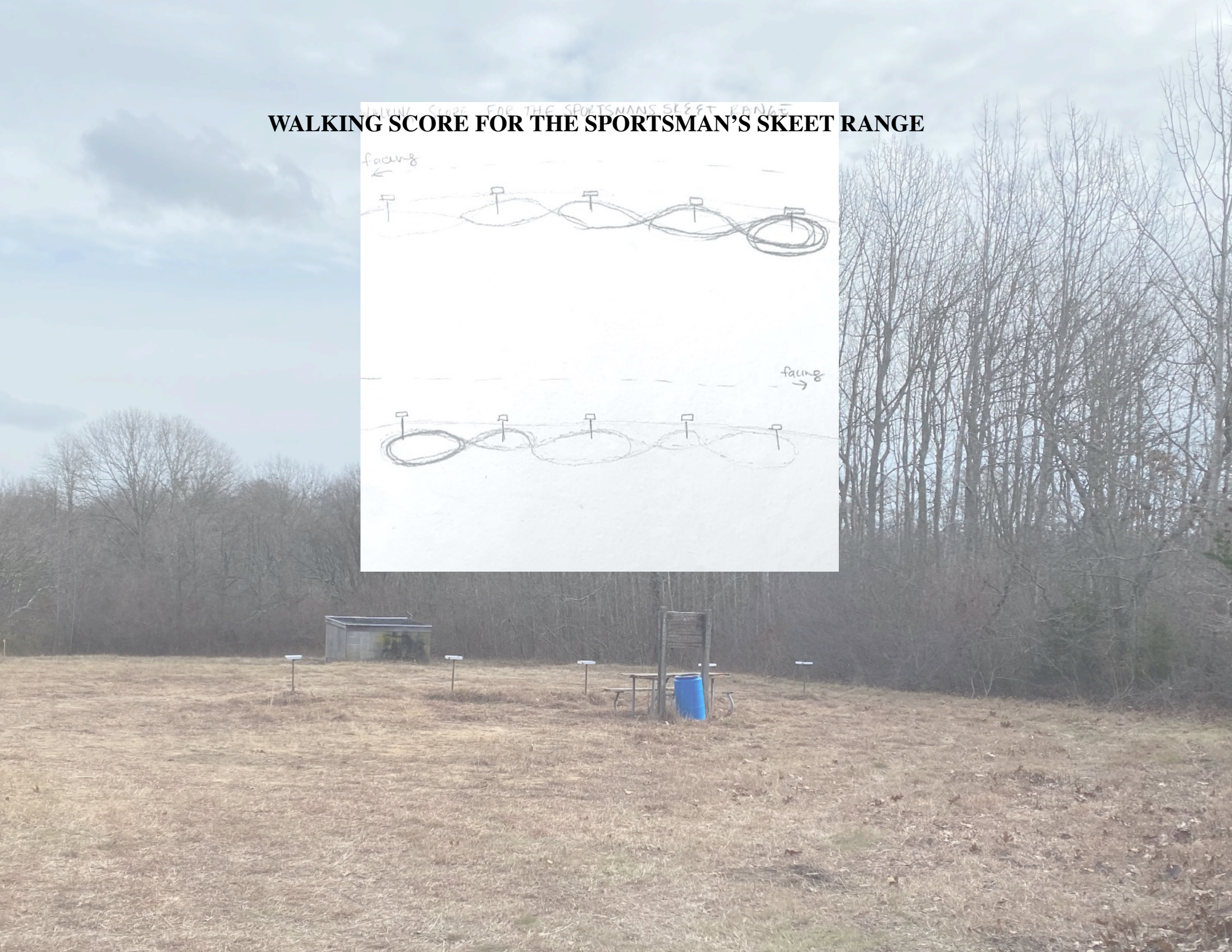
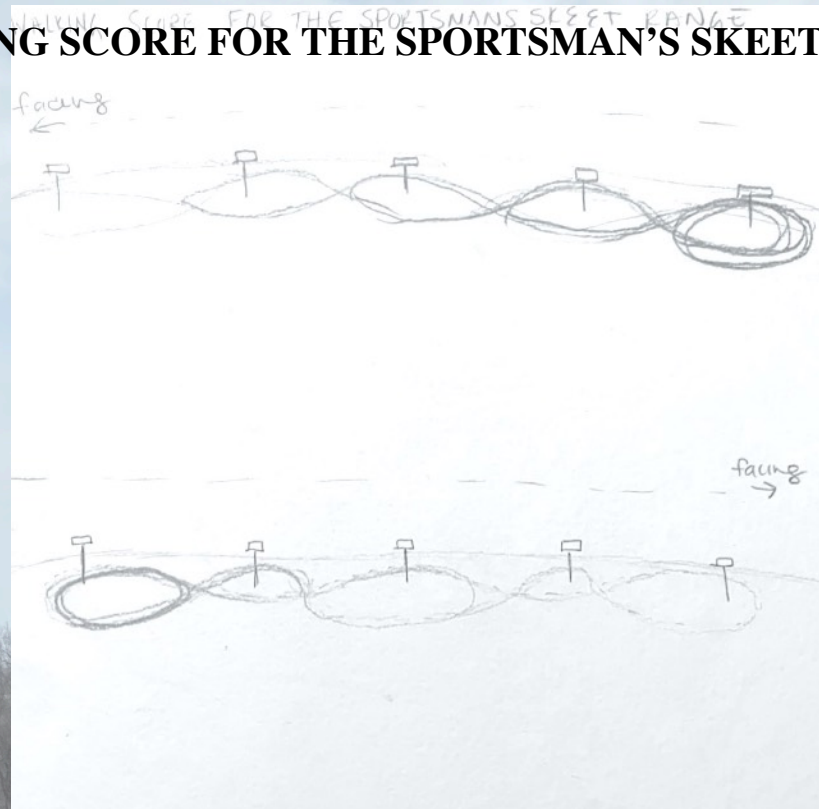
When you become aware of the constant horn of the nun buoy, allow it to become the sound for a dance. Move to the inconsistent beat: at first only move when the horn sounds, using the in-between silence as a cue for stillness. Then allow it to be a more rhythmic dance.

Score for Trespassing

Allow your interest in a particular site to take you into a space you believe you're not allowed to go. Once you settle on a site on another's property, stand in stillness for 3 minutes with eyes closed, observing any nervousness or tension. Then allow this feeling to inform a one-minute improvisation, moving the eyes and body as you respond to both the site itself and your internal thoughts. Attempt to repeat the exact one-minute dance again. Then leave quietly.



WALKING SCORE FOR THE SPORTSMAN'S SKEET RANGE





Score for Passing By the Ferry Parking Lot

There are a collection of square-shaped indents at the top of the ferry parking lot.

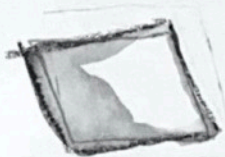
As you walk toward the ferry, place your left foot on each indent, taking three steps in between. The distance between steps will decrease as you go, so perhaps take a running start.

The rhythm: ***LEFT STEP STEP STEP LEFT STEP STEP STEP....***

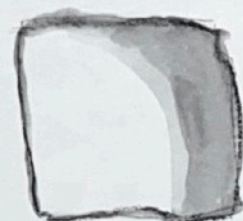
Continue to where you're going after the indents; don't pause. If you miss a step, you can start over or forget it.

If you are walking away from the ferry, do the same thing with the right foot stepping on the indents. The distance between steps will increase. The rest of the score instructions are the same.

Always keep the majority of your body as close to the water as you can.



Left foot, Toward



Right foot, Away

Scores for Ferry Parking Lot Lanes

5 dancers begin at the top of the ferry parking lot holding rectangular red towels, one dancer in each lane.

All dancers take 16 steps, put down towels, and somersault.

Dancers 1 and 3 repeat the steps and somersaults to the end of the lane and then turn around.

Dancers 4 and 5 repeat the steps and somersaults to the end of their shorter lanes, then turn around.

Dancer 2 repeats the steps and somersaults but turns around with 4 and 5 before the end of their lane.

The journey back to start is 16 steps, lay down towel, and then lie face down flat. Count to 8. Repeat until you are back to the top of the parking lot.

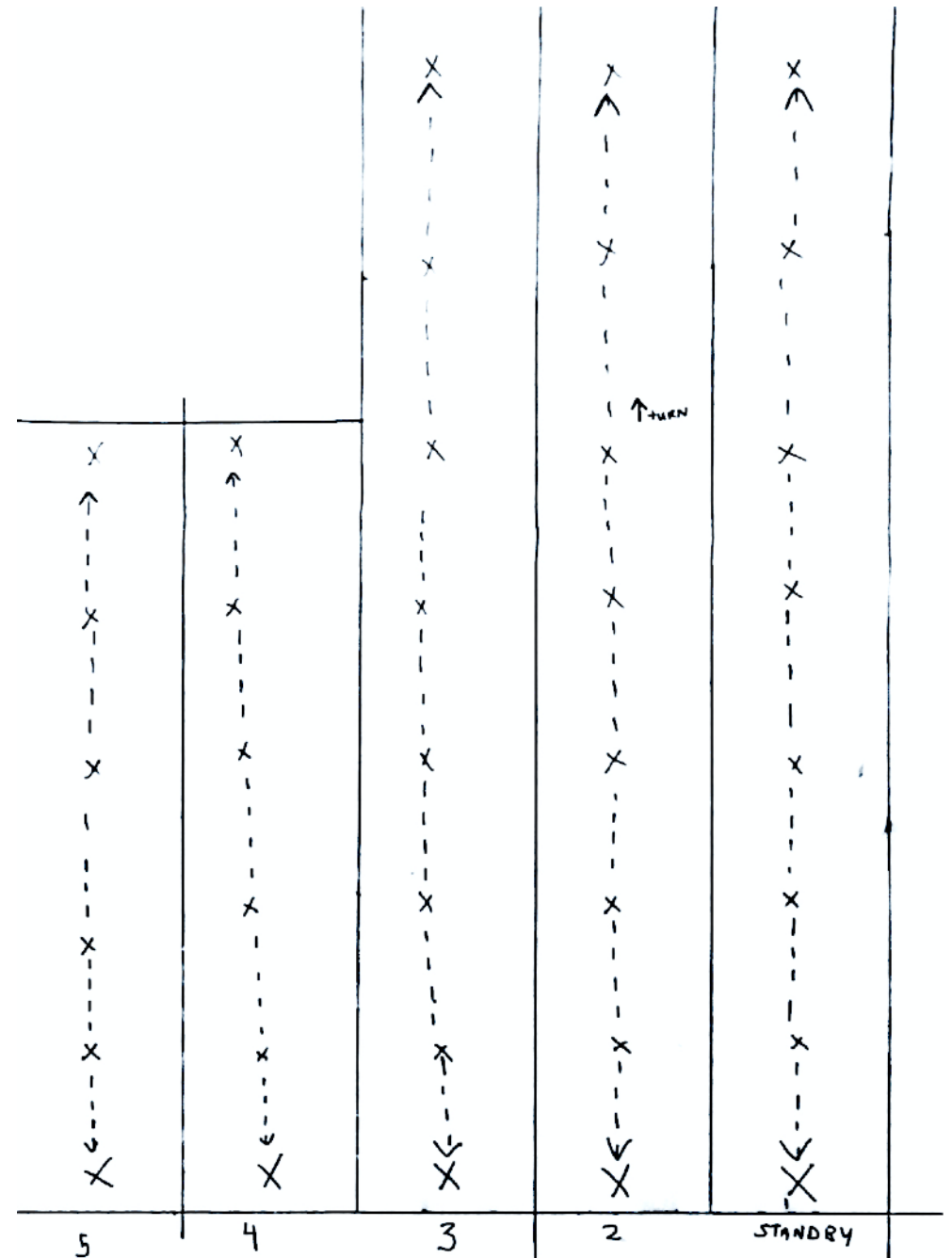
All dancers repeat their pathways back and forth at different intervals depending on when they arrive at their "end."

Dancers 2, 4, and 5 stay together and Dancers 1 and 3 stay together.

This repeats for 20 minutes. After 20 minutes each dancer may choose to leave their towel somewhere in their lane and continue to simply walk back and forth.

Then, they must choose to stand or lay face down and wait for all dancers to stop.

When all dancers stop the piece is over.



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 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.

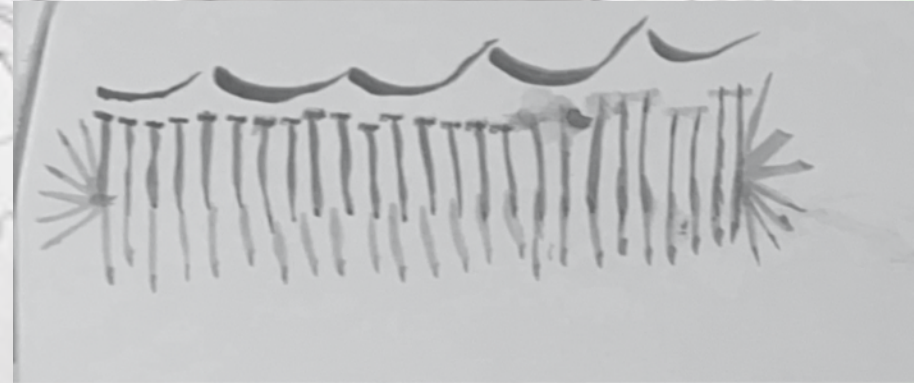
Roll back to “start” with the feet facing the ocean. Again, attempt to stay as perpendicular as possible.

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 is encouraged.



Score For Elizabeth Field Airport (yellow line)

Thinking of the line as a divider, attempt to do the same improvised dance to the right and left of the line

Imagine you are [an airplane, a giant, a long distance runner] over the course of your improvisation.

Score for Rock Platform at Elizabeth Field Airport




Line
Drama
Bow
Line
Drama
Bow

Repeat in 4 directions
Then Reverse Trajectory.





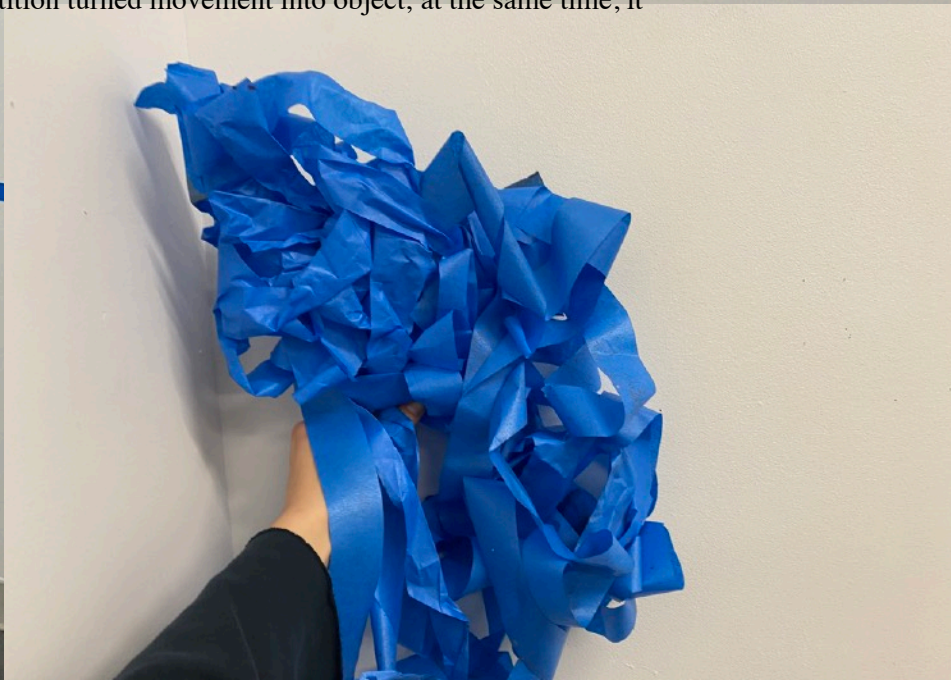
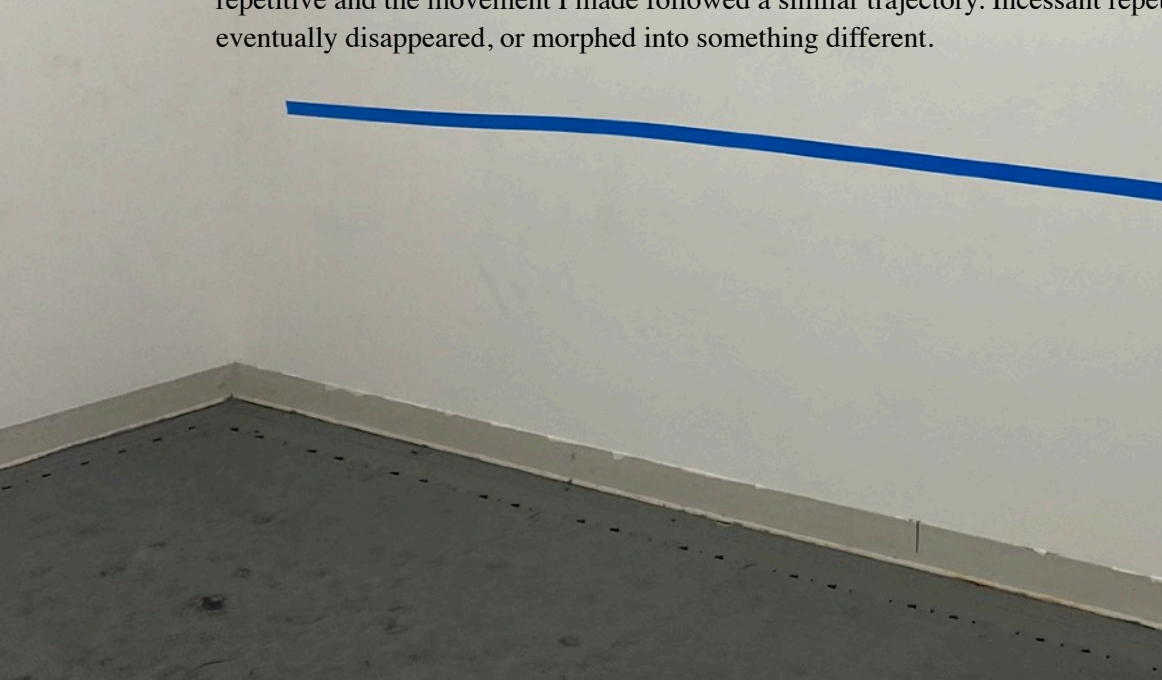
INDOOR/STUDIO



I came to Fishers Island with a single roll of blue tape, a set-design element I had used previously to divide the floor into a four-part grid. After a single day, the concept of division seemed less relevant, but certain shapes and directions did called out: right angles and the horizon.

The horizon on Fishers Island is pervasive. In the winter, it feels like it's always sunset and one's attention is always on the horizon line, where sky meets sea, where the sun will disappear into, where night will appear imminently, always in a few minutes. Instead of digging into the standing body's inherent verticality, its potential for length, I pushed for width, for horizontality.

As best I could, I took cues from the sun and the water and their meeting places. The transitions that occur on horizon lines are relentless and repetitive and the movement I made followed a similar trajectory. Incessant repetition turned movement into object; at the same time, it eventually disappeared, or morphed into something different.





GROW + RECEDE

HORIZONTAL

WALL HANGINGS

4 SQUARE - POSSES





ARMS