

DRURY SCORES 2001 - 2018

Progressive scores

these scores involve multiple steps. In many cases, they require other scores to be performed within them, and those internal scores are interchangeable within limits.

Alphabet performance (2014)

2 or more people create an act or series of acts for every letter of the alphabet. They do not share these acts with one another until the performance (and thus rehearse alone).

In their private rehearsals, each develops or learns a series of scores and learns to spell out the instructions for those scores in their alphabet.

They perform together (over a series of days) until they understand and communicate in each other's alphabets and are thus able to together perform the scores described in them.

No acts/movements may be used in the performance of the scores outside those acts already present within the alphabets themselves.

B. Run, for two or more performers (2013)

One performer runs out of the performance space. Who this is should not be determined prior.

The performer continues to run until she gets completely lost in the streets.

Meanwhile the other performer(s) does/do something she/they cannot perform without the other performer.

Once lost, the running performer continues to run, now toward wherever she thinks the performance space is. In the simplest terms, the dancer uses the instruction to run to get somewhere so that she has somewhere to get back to, thus transforming an otherwise arbitrary choreographic demand 'to run' into both the creation and resolution to a problem of time, space, distance, flight, and return unseen by present 'witnesses' in the 'performance space.'

The score resolves upon her return.

C1. The forgetting dance, 1 year. (2014)

A performer learns a dance for 4 months

A performer forgets the dance for 4 months

A performer performs the forgotten dance 1 time per day for 4 months, accepting all alterations that arise as they arise.

The 'show' is on the last day of this year of work.

C2. The forgetting dance, 6 months (2014)

A performer learns a dance for 3 months

A performer forgets the dance for 3 months

A performer performs the forgotten dance at the end of this 6 months of work.

D. Aftermath (2014) for Cologne

In private (rehearsal):

A performer makes a simple action (5 seconds or less), and records it.

The performer slows the video down to 10 seconds, and using audio recording, describes exactly what she sees within the 10 second video as if she is giving instructions

Using these instructions, the performer performs the act at 10 seconds, video recording, and then slows the video down to 1 minute.

The performer audio records description-as-instruction for the 1 minute video, and uses the 1 minute of audio instruction to perform again while again video recording.

The performer slows this video recording down to 5 minutes. Audio records to the 5 minutes with description-as-instruction

And etc.- continuing same process toward 10, 15, 20 minutes.

In public (performance):

The performance shows each of the series of videos one after another

This is followed by performance of at least 20 minutes following the last descriptive-instruction audio. A chosen audience member or whomever can film.

After the show finishes, and the audience drinks or watches other works, the performer takes all the videos and reduces all versions to the original time (5 seconds or less). All videos are then played simultaneously (overlaid or on different screens) in loop in the aftermath of performance, so their execution at the original timing can be compared.

Increments of time-expansion may be changed to suit the performer's curiosity.

E. Video from the inside of an action (2017)

Start to try to film a movement from its inside.

Which means that instead of discovering the inside of movement by filming you discover that movement isn't so much about the body as you thought- in it, the body is used as a reference point for sensing other things too- the room spinning, perhaps, or feeling the air moving... (by moving yourself through it).

When you talk about the history of movement everybody tells you, "well it must have been solved when they invented film," but you must think, not so much. The most interesting parts of movement wasn't ever there to be seen.

You think you can tell yourself this much: From the inside you feel the outside (why else have a body?), movement experiences the former to produce the latter. So movement wasn't ever entirely about being seen or being done but about doing anything to make something else be done to you in turn (encourage something outside yourself to become itself animated).

So you start these little film experiments trying to push the experience into the visual (the last place it wants to be), each time you do it you make one version.

F. Neurotic Dance (2012)

A performer performs any actions/movements incessantly (she cannot cease doing things) while repeating two thoughts incessantly in her head and forcing herself as much as possible to believe in them and execute their belief:

"I must perform the greatest thing that ever happened."

"I cannot perform the greatest thing that ever happened."

G. Exactly as I imagined it (2013)

A performer stands in front of the audience doing nothing but imagining a performance.

The performer continues to do so until every aspect of the performance is completely memorized, until every aspect is completely prophesied and internally rehearsed.

The performer, once completely prepared, performs the performance externally.

H. Direct Action (2007)

One performer sits in the space

Another performer tells her to "do something" repeatedly.

The performer instructed to do something listens to the instruction until such a time as her body responds directly to the instruction.

I. Socks (2011)

With an audience, a performer performs a dance that requires that she wear every sock in the room but not at the same time.

Every sock she takes from a foot she replaces with a sock she is currently wearing.

J. Autobiography (2001)

A performer lists out every major event in her life

She creates an (unaffected) act for every event listed

She strings the acts together

She perceives the space as a page

She writes the performance across the space as she would write it across a page, left to right, top to bottom. Should not be performed right-to-left unless she writes Arabic as a first language, same kind of thing applies to other languages.

K. Bad Translation (2009, for Lunch Poems)

A performer chooses a book of poetry and with movements translates the entire book, word by word into a string of dance material.

This may be used as random material for other scores, or simply to remember the book.

Alternatively:

It can be used to translate the book of poetry back out of dance and into words by a second performer.

(For the less rigorous, a single poem can be done.)

L. Ball and Chain, Recycle, Same Same but Different, or Formulaic (possible titles are endless according to work produced) (2009)

A body of action-based or movement material is created for the purpose of answering the question, "does (my) dance need different kinds/acts of dancing?"

For better or worse that material is used for every performance one creates after that fact

Until one cannot, and then note why.

M. Glitch game

The performers walk a pattern in the space, memorizing the pattern as much as possible as they walk, noting not only their own actions but the actions of others.

When one performer feels she can memorize no more she says "uncle."

The performers begin again, attempting to do the material again exactly the same.

Any mistakes seen by any performer in themselves or others should be corrected and the correction (whether verbal, tactile, etc.) and response should also be memorized as it is now a part of the piece.

Once the performers reach the 'uncle' again it should be said by the same performer and the score should commence again.

This process continues: performers continue to compile the corrections into the material itself in subsequent reiterations of the material. Corrections to the material thus become a part of it.

The material is completed when it is performed twice without any further correction/ alteration.

When this happens, the performer who recognizes it says 'uncle' after the initial 'uncle'.

The 'uncle uncle' stabilized work is then performed once again with a chosen piece of fantastic music.

* For reference to the American English slang use of uncle: https://en.wikipedia.org/wiki/Say_Uncle

N. Stuffing

This score necessitates a vast body of improvisational material that should have been performed, notated, shared, and discussed amongst performers.

The performers begin with 10-30 minutes of material, attempting to re-perform various acts from the gathered material from previous improvisations as those acts occur to them (do what you remember when you remember it).

The performers re-perform the 10-30 minutes of material as exactly as possible, but stuff another 10-30 minutes of material into the already extant 10-30 minutes of material in the second round. This means, if performers are doing 10 minutes of material, they perform both the previous and the current 10 minutes of material within 1 stretch of 10 minutes (both at the same time).

Again, in the 3rd round with 3 bodies of material in the same quantity of time

Again, in a fourth round with 4 bodies of material

Again, again, and again until it is not possible to continue. One person may decide it is impossible to continue, and when they decide that is the case, they say, 'uncle.'

If the performers choose they may make notes between the 10-30-minute runs.

O. An Autosopic Gargoyle (Gremlin) (2014)

This is the score wherein the performer turns herself into everything present, then creates of herself a second body able to traverse her spatial self, and then visualizes into the space the annihilation of the former by the latter. The score is done via a visualized doppelgänger (which is a being conceptually related to autoscopy (a term for experiences of seeing a place from a perspective outside one's own body) through the further concept of heautoscopy (seeing one's own body at a distance).

It should be done by a single performer. Or, single performers should be scattered as much as they can be scattered. Lost, maybe, but in determinate spaces, places that have concreteness to them, or a quality of the finite— unless a performer really wishes to take on the task of destroying the sky in her mind.

First, the performer believes that she is integral to the place where she is. She extends herself to include as much of the space in her sense of self as she can. The audience, the walls, the other performers—everything is included in her sense of self. And then, from her body, a creature emerges. This doppelgänger has been created to destroy the space. It begins somewhere in the space, with the surface, tearing away at the space, surfaces give way, insides and structural supports are exposed. But the space is a body, the body of the performer. The duty of the performer is to manifest this concept, to visualize it, and then to observe it as it transpires.

Note: (a) In medieval architecture, gargoyles conduct rain away from the roof and sides of cathedrals to protect them from water damage. They are often elaborately carved as hybrid beasts, devils, dragons, or other such figures. Some say they are a depiction of evil that protects from evil. Some say they refer to a dragon slayed by St. Romain whose head was hung on the wall of a church. Some say they were used to strike fear into the hearts of common people. Regardless, gargoyles are the means by which the grotesque was figured into the functionality of the holy design of cathedrals.

(b) In the 1920s, British pilots from the Royal Air Force appropriated the term "gremlin" from English folklore to describe a malicious creature that damages aircraft. The doppelgängers of

the performers, like gargoyles (interstitial to the space) are also like gremlins. They are saboteurs of the machinery of place.

P. Total Enthusiasm.

The score operates on the notion that all one needs for a great performance is faith in faith. Its performer will think of 1 terrible idea for a performance. The best indicator that the subjectivity of 'terrible' is applicable to the performer thinking up the idea is if the performer herself doesn't actually want to do the idea.

The performer creates a performance space around herself through the enactment of this idea, wherever her faith in faith is happening, that place becomes a center.

When the performer begins to perform the idea, the job of any/all other performers is to support the performer's faith in the idea as much as possible. There are three forms of possible support: encouraging (think of this as sideline support), doing with (think of this as stage-bound support), interacting (think of this as the kind of support which orients the central performer in space regardless as to stage or sideline and thus gives her spatial orientation via her connection to another). The most important factor for the support is that it behaves as an infection, drawing all performers into 1 or 2 cohesive expressions of support at any given moment.

On the other hand, a raised fist from any particular performer should silence all activity in the room excepting the central performer.

Single instruction scores

A. Vertigo Vomit (2012)

A performer spins until she vomits

B. Space Masturbation (for Lorene Bouboushian, 2011)

Taking 'masturbation' in both senses of the term (physical, metaphorical): as a self-satisfying physical act toward orgasm, and as a self-satisfying mode of performing for audience, do everything and anything to everything and anything in the space until it is too horrible to continue. Oh, I remember, and then do it longer than that.

(basically I think she's been doing this score ever since)

C. Everything, everything (2010?)

The performance is one in which absolutely everything in the room is moved to its center, including all present living beings.

Best performed in a venue with a really bitchy space manager. (This was the night I met Brian McCorkle, and he was space manager but tried his best not to be a bitch though there was a beautiful white piano in the space he was trying to protect)

(D, E, F, G are from a series called Being with Them, 2010-, performances for the street, mostly for the nighttime. They were pieces meant to deal with documentation so I don't mind the videos of them, though I only still have a few because the computer with them on it crashed long ago).

D. Laying with the Homeless (2010)

To lay with a sleeping homeless person as long as you can in the street. (slowly got better at this one but it was hard at first)

<https://www.youtube.com/watch?v=p3sG1x0hKfw&t=3s>

E. By them for them (2010-)

To give your camera to a person on the street and ask them to document while you perform for them. And then to show them anything you can think of.

Duck pond jump by/for Emmanuel

<https://www.youtube.com/watch?v=bx6sYYygPhI>

Conservative dance at Borough Hall by/for Gareth, Erica, Jay

<https://www.youtube.com/watch?v=SKQtGbPRLhs&t=2s>

F. Roll (2010 -)

To roll as gently as possible through the city, to give it your softness.

<https://www.youtube.com/watch?v=rspbjGN8Eoo&t=5s>

G. Unjustified Circumambulation

Find a single, repeating act with which one can circumambulate a monument that gives no honor to the monument.

https://www.youtube.com/watch?v=790VZ3M_0AM

H. Know nothing of the other (2009)

Never dance together until the show.

<https://www.youtube.com/watch?v=FhjSJCF5zsM>

Perspective Scores

I suppose these are ‘thought-based’ scores. But for me, they’re the only kind of theater in which I engage. What I do in them is convince myself of a perspective I myself don’t necessarily believe and try to walk around in it for a while. I use these as underscores for other scores, as orientations for perspective that might churn out unexpected results.

In many ways, I would say these scores also emerged because I could never learn to dance without suspending my own ideas about the world and allowing myself to be inhabited by the consequences of others ideas, to literally live with other people’s ideas inscribed upon my body through forms of dance training. And, I became interested in what that was doing to me, and in trying to do the same in new ways to others. Or, at least, in giving such aspects of dance voice, so that the narratives driving dancing bodies would be at least be consciously iterated in the minds of dancers as a game, rather than interred into their psyches as some kind of silent infection that they never perceive while enacting.

These scores also grew stronger in my practice when I spent more time with performance artists. I was disillusioned by the common performance-artist perspective that one’s performance must always be true to oneself. That one needs artistic autonomy in order to be authentic. I understand the critique of predetermined art genres, but I also have felt that performance artists tend to encapsulate themselves in a very naive sense of exceptionalism. The thing I respect in dance is that, because it demands indoctrination and submission, it also

gives this opportunity to see that you aren't what you think you are. To change what you think you are. The trick is to not lose your ability to fight back against that submission even as you continue to engage with it. So, one of my basic solutions was to build these scores, and thus do actively to myself what dance had been asking me for the 20 years of classes I attended.

A.

Consider the arts as a form of infantilization— the only external evaluation source that exists for the artist is the encouragement or discouragement gleaned from others' opinions (at varying degrees of intimacy and non-intimacy). Children and artists develop with encouragement. We are waiting for reinforcement.

One is a grown up when the concrete world isn't in the shape of a parent. When the action doesn't depend on the crowd of devotees. When there is no stage mom. When the marathoner runs by herself, and it is still 26.21875 miles without streets lined with fans. We know this. And yet. In the absence of true strength we create an internal system of moral(e) support. We make a quick-fix.

Think of it this way: Though the audience may or may not love you, here is where you make a piece of art (the nature of which is) to love you. It loves you for performing it. It believes in you (through its instructions to the other performers, through the devising of the choreographer— put all of these aside!) and it is concrete because it is externalized from people.

The work itself protects itself by protecting you. You protect the work of art by following the instructions to protect the work by protecting yourself. The underlying necessary operations are belief (in oneself, in the piece) and internalization. You internalize, you believe, nothing else matters—certainly not the external presentation, which by the logic of this system, should arise as a byproduct of your faith and trust in yourself and the artwork in which you reside.

B.

All the acts are manifested through generalizations. All the generalizations resemble each other in that they are generalizations. All acts will look vaguely like all other acts because of this fact.

C.

Training gives the body to the mind. Training works when it materially manifests itself in the sense of its user, when it becomes the sense of senses. The issue for training is that of being witnessed. It has no body of its own; it can only be subjectively inferred, so is deduced through the indicators associated with it.

Like common sense, training's sense for senses is one that, once attained, functions by being obscured from perception. The trick of virtuosity is that of naturalization, once mastered a skill becomes a seamless surface, the clues as to how it functions concealed behind its flawlessness. In such a case, it is smooth glass.

D. Inside of an action (2017)

Start to to to perform a movement from its inside.

Which means that instead of discovering the inside of movement you discover that movement isn't so much about the body as you thought- in it, the body is used as a reference point for sensing other things too- the room spinning, perhaps, or feeling the air moving... (by moving yourself through it).

The most interesting parts of movement wasn't ever there to be seen.

You think you can tell yourself this much: From the inside you feel the outside (why else have a body?), movement experiences the former to produce the latter. So movement wasn't ever

entirely about being seen or being done but about doing anything to make something else be done to you in turn (encourage something outside yourself to become itself animated).

E. A score for a person seeking solitude who is not alone from the place where they seek solitude but are not alone

The point is not to make the person feel observed but to arrange the world to be there with them in a way that they will not necessarily see but might (not by necessity) feel.

Think of yourself as a groundskeeper for their actions. Leave their grounds in such a way that they might think for a fleeting moment that something is amiss, so that the way things are might influence the way they conceive of what they are doing with their solitude.

Do something the person has asked of him or herself, and when you do it, do it in such a way so that the action speaks back to them.

F. A Last Score

Make a score as if it is the last one. Either/ all:

The last you make for someone

The last you make at all

The last time you do something

Etc.