

On the open seas

Building an island. If symbols describe meaning. 1.Position, place yourself ethically in the situation.¹ Read these symbols, create a narrative. MADNESS, the word was scrawled on the wall 10 ft high in IBM's Arial typeface. Stand.² No dancing in the dance revolution. Send to Coventry, for power camel. Royal PETER and PETER. Nourishing PETER. Nourishing PETER. 3.Stop working.³ Start, only start, don't conclude, don't further, start, only start. If the readers experience of reading is the primary function upon the creation of meaning, perhaps the pre-reading or instructions on "how to read" are the most important.⁴ Pre-reading instructions: Before reading, ensure that you draw parallels from the text to the constant formulation and reformulation of your own self worth, use the parallels of information to strengthen your own understanding of your self worth.⁵ The metaphorical bullets ricochet off the concrete basement theatre's floor, whilst echoing the words "Dance! Dance! Dance!" yelled by the female gunman shooting at the feet of the trembling, shaking, frail, weak, insecure, limbed flying choreographer.⁶ One's responsibility lies not in the taking part but in the opting out.

¹ Imagine that the position existed before your position was placed.

² Stand, or not stand. Is it possible for your action not to be in reference to the preceding instruction "Stand".

³ "I don't understand why you try so hard to break into the system."

⁴ But can one start before one has started, see Cage, Overpopulation and Art

⁵ Please note this clause 5.1

^{55.1} If you are unable to fulfill the requirements of the preceding task do not read this text until you are able to do so, causing a emancipating and fulfilling read.

⁶ PETER 2013.

Printed on the T-shirt of a moving body transcending the normativity of the surrounding objects and monotone sounds were the words “wonderful life”. Look at your situation and focus on the positives and actively move towards them. Fight authoritarianism and deconstruct representation and meaning. OBEY. 2.Tag the word “*Sorry*” all over the city.⁷ If we could make the assumption that the reader is an average reader then we can make the assumption that 50 percent of the populus of readers are better readers. Consider your dependencies, consider the consequence of them, consider your freedom, consider where your “self” is, where it begins and ends, consider your love, act out of love. Steal dance, think about what you think dance is and steal it and dance, do “dance”. If the island had only your loved ones on it, would you be working or would you be living together. And PETER said from behind a cloud “Tis not easy, but tis fun, and not at all important.” Look for discomfort and move to resolve the discomfort.⁸ As the paint started to set they realised that the island was dieing and no longer possessed itself but became possessed by the reader.

⁷ *Sorry*

⁸ PETER 2013

The Ethical Practices vs. Moral Violence Conspiracy.

If they tore your world apart would you intervene...

The fragility of self often lies in the state of meaning, an ethical practice therefore must rely on a deconstruction of meaning to free the self and reclaim responsibility.

Movement can work as a tool to deconstruct the ideologies and identities meaning produces. Movement is a performative act existing in the moment, anything which escapes the moment is representational. But it is the representational that can be worked on in practices like choreographic practices, the practice of creating scores or rules which to act upon. This practice of working on the representation is also where ethical practice lies. As it is the practice of regulating, questioning, deconstructing the rules which underpin action, the formulating of a practice of acting. In the representation lies the potential for authoritarianism, if the representation does not consider the moment, the situation, meanings become fixed. It then can cause exclusion and exploitation of the situation as it does no longer consider it. This means that for meaning to avoid authoritarianism and exclusion and exploitation it needs to move, which requires a practice of moving. The moving allows for deconstruction as meaning loses its fixed position and shifts constantly for the moment, the situation. So an ethical choreographic practice can work on deconstructing the scores and rules which fix: bodies, objects, commonality, thoughts, practices, production and so on, as we put in focus ethical practice and begin to commit to a practice which moves. This is all well and good until we are under threat by the violence of representation and meaning. The moral, rules and scores which are constructed for a collective of bodies

and are defended with violence. These threats take form more often as self policed ideas of normativism and of correctness. The belief in these ideas cause one to not consider the situation, removing a one's responsibilities to be able to act or question ethically. Also more often than not the belief in the violence protecting ideas of normativism and of correctness are supported by physical violence. From the CCTV camera to the entrapment of money as a means for survival. Hopefully through challenging moral violence by using ethical practices and not proposing a new moral there can be a reduction in the violence which inhibits ethical practices. Large manifestations have already occurred with the need of practicing ethics and not producing a solution in terms of a rule or system of moral. For example the Occupy movement, the texts produced by the coming insurrection, arguably the riots in London and aspects of the Arab springs. Movement through a commitment to ethical practices can undermine and disrupt moral violence. Letting meaning move and shift. Allowing bodies meaning to vibrate. It is important that our lives and practices are ethical because if they are not they run the danger of being violent. A ethical practice to adventure, the many experiences we can have in our own ethical lives.

Position, place yourself ethically in the situation.