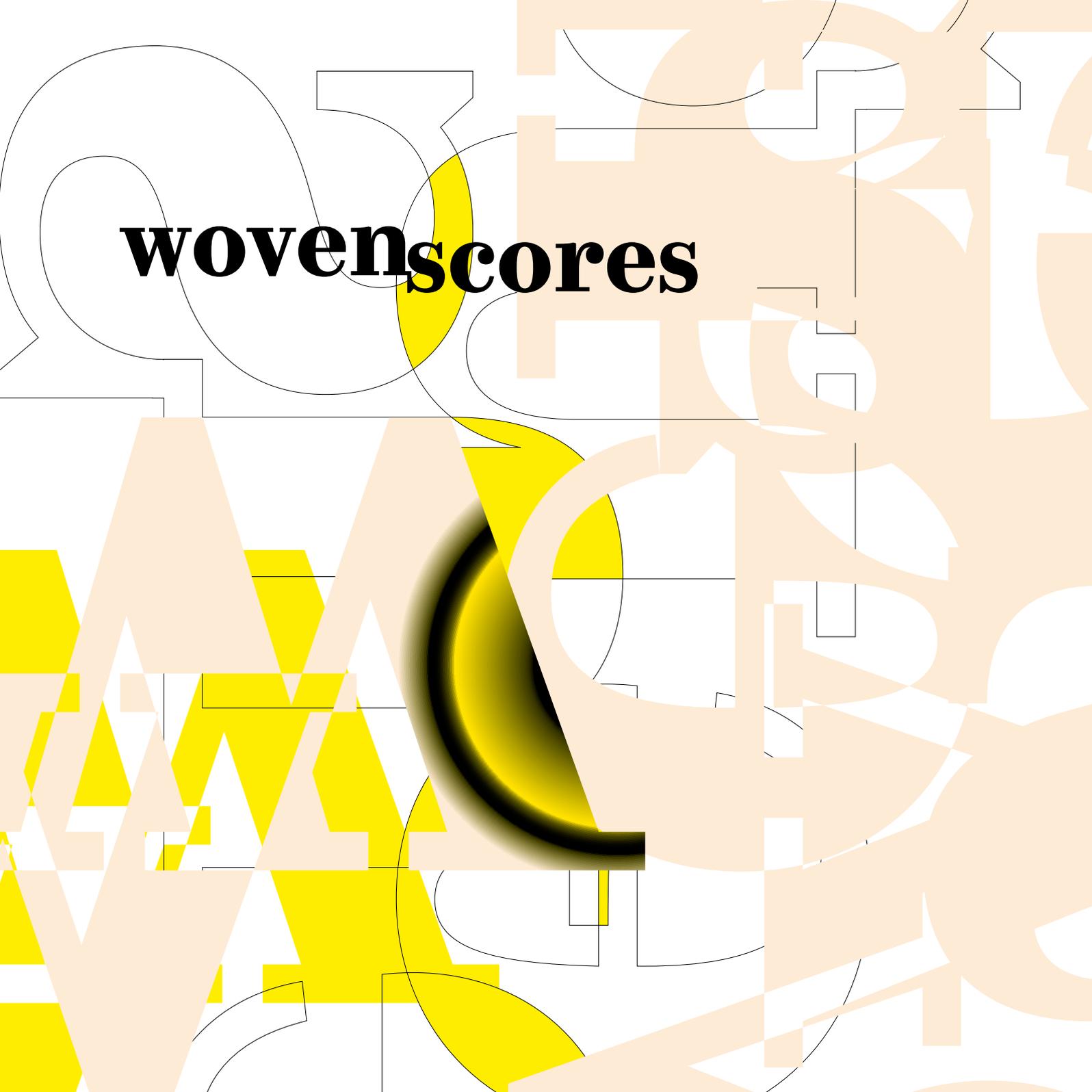


wovenscores



curated by Alisa Oleva
designed by Uliana Bychenkova

This zine is part of “Woven Network / Women Network” – a 6-month virtual art-residence of 7 female artists from 5 European countries exploring the theme of invisible work and reinventing the hierarchic digital web to a real horizontal network, supported by House of Europe and partnering with Platform TU (Ukraine), Intercult (Sweden) and Fablevision Studios (Scotland).

Dear ... ,

Just before the lockdown I was lucky enough to get a re-printed edition of Womens Work. Originally published in the mid-1970s, Womens Work was a magazine that sought to highlight the overlooked work of female artists. Various women artists of the time, working in different mediums, were invited to contribute with text-based and instructional performance scores.

As part of the Woven Network project I would like to make a tribute to that edition of scores. I invite women* artists I know to contribute a score that could be done inside, at home. I then ask each of the participating women to forward the task to one more woman artist they know. I hope it will allow this open call to stretch the network further and outside of my circle of connections.

I am specifically asking for a score that can be done inside to reflect on how the pandemic has affected our everyday lives. During the lockdown I started a series of self-isolation scores that could be done at home. I am interested in how the participating women artists will relate to the constraint of the scores to be devised for the inside.

All collected scores will be compiled into a zine. It is important that this publication can be shared online and the scores from it can be at any moment re-enacted and performed at home, wherever you are.

The score can be in any medium - text / image / audio / etc. Allow the score to reflect your practice and what you feel and care for at the moment.

I look forward to your contribution.

**Best,
alisa**

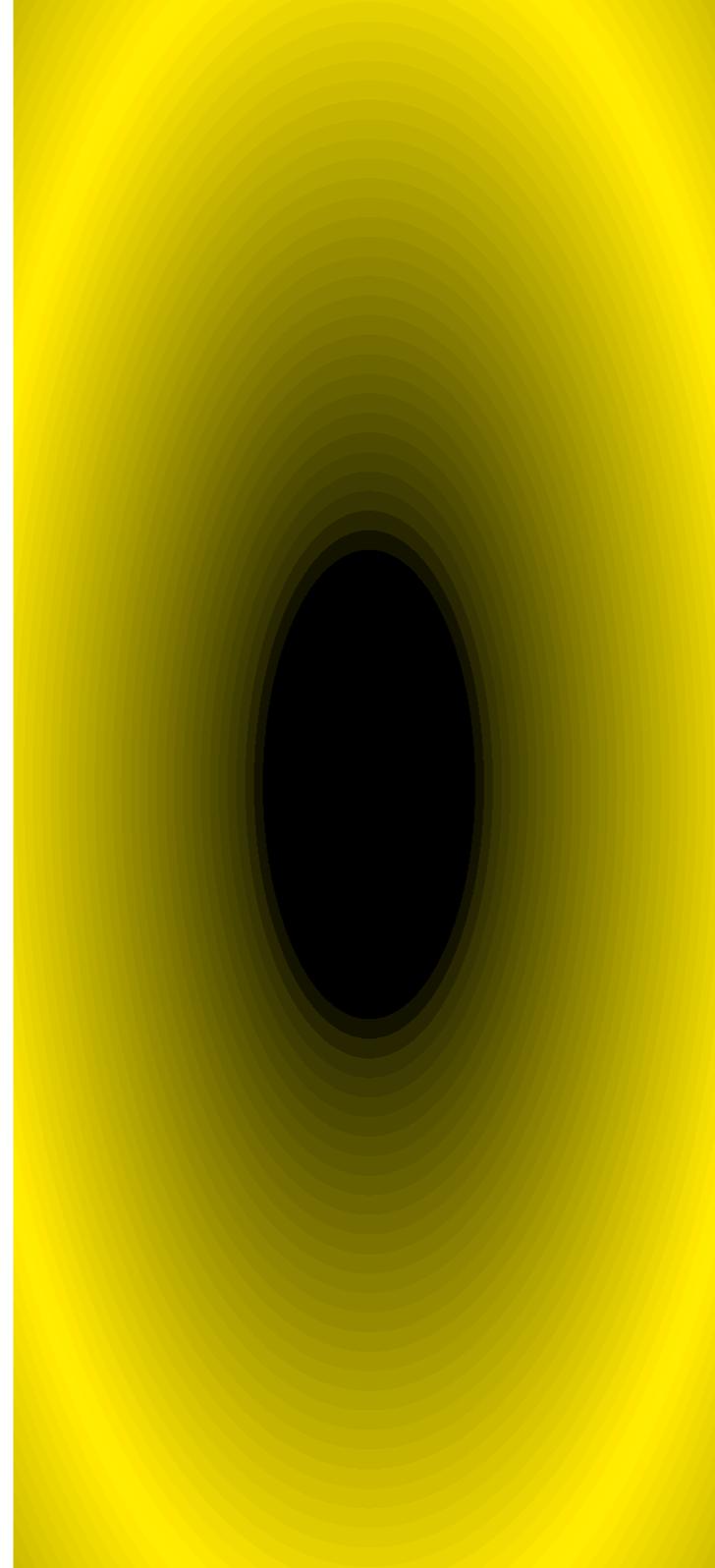
* and those identifying themselves as women

contributors

Olia Fedorova, Kharkiv
Pam Patterson, Bloomfield, Ontario, Canada
Debbie Kent, London
Vira Protskykh, Mariupol
Liberty Rowley, London
Anna Tokareva, London/Auckland
Oksana Kazmina, Kyiv
Claire Hind, York
Rotem Volk, Tel Aviv
Sara Ruddock, London
Kimberley Harvey, London
setareh fatehi, Tehran&Amsterdam
Rachel Gomme, London
Aylar Dastgiri, Tehran
Nauen Park, London
Pamela Dodds, Toronto
Alice Máselníková, Stockholm
Tatiana Efrussi, Moscow/Paris
Sasha Puchkova, Moscow
Natalia Revko, Odessa
Natalie Wood, Toronto
Petra Soor, o~x~o
Dawn Scarfe, London
Jess Blaustein, Hastings-on-Hudson
Dawn Scarfe, London and Jess Blaustein, Hastings-on-Hudson
Helen Stratford, Ely
Play Anywhere Now or Never, UK
Idit Elia Nathan, Cambridge
Maria Pronina, Mariupol
Olia Sosnovskaya, Minsk/Vienna
Iris Garrelfs, London
Jiyeon Kim, Seoul
Emily Furneaux, Glasgow
Jacqueline Donachie, Glasgow
Rohanne Udall, London
Tara Fatehi Irani, London
Dzina Zhuk, Minsk/Moscow
Anja Borowicz, London
t s Beall, Dumfries & Glasgow

WOMENScores

Olia Fedorova, Kharkiv



Go to the bathroom or kitchen.

Turn on the tap at full power, so that the sound of the water drowns out all other sounds.

Start singing the song that used to be your favorite in the childhood but now seems stupid.

Sing as loud as you can while the water's flushing.

Then turn the tap off.

Try not to stop singing loud in this sudden silence.

Sing the song to the very end.

**Pam Patterson,
Bloomfield, Ontario,
Canada**

Imagine you've been closeted for two months - gratefully - in a borrowed space, a place not your own. You are disconnected, isolated, fearful of the very sounds from the flat above you and anxious about the cleanliness and efficacy of the floors, the furniture, the dishes, the table napkins, the appliances - none of which are yours. You gaze out the window onto the busy urban street below watching as a garbage can across the road bursts into flames. You do not feel safe.

You skim your hand over your head - a gesture you often make. Your hair is matted, unclear but you are fearful that you will step in. How shockingly luxurious that moment is! Soap, shampoo, warmth but only for a minute, 15 minutes, 30 minutes. Turn off the tap, step out. Are there residual spots on HER marble wall, HER floors, dirty footprints inside HER shower, by the sink? Still naked, you clean, dry and examine these areas to ensure faultless cleanliness. Still naked, you examine your hair, clean now, but nevertheless still unruly, chaotic.

You reach into a box for clippers, previously used by your daughter to trim her horse's fetlocks before horse shows. You flip the switch and the clippers hum into action. Slowly you move the clippers over your head and bits of hair drop onto the floor, onto your naked breast, onto your belly, over the walls, the floor. Your head is now virtually devoid of hair. You are dry. The room is dry. Your hair is dry.

Carefully you squat down and blow the fallen hairs under the sink, up toward the ceiling, out into the hall, under the carpets, into the books, under the bed, the couch, until they dissipate into the space, almost invisible, but surviving as insidious remnants of your body.

Now dress, pack your boxes, and leave.

Pam Patterson

Debbie Kent, London

Here's my score:

DUST: an indoor score

1. Gather all the dust you can find
2. Collect it in one place
3. Watch any one of these five short videos:

[DUST 1](#)

[DUST 2](#)

[DUST 3](#)

[DUST 4](#)

[DUST 5](#)

4. Touch the dust you have collected for 10 seconds or longer
5. Look at the dust you have collected for 20 seconds or longer
6. Repeat steps 3-5 as many times as you like
7. Put the dust somewhere else

Vira Protskykh, Mariupol

reliving

Go to the room where you feel safe and comfortable.

Take a smartphone or any other devices to play some music. Use earphones to listen to it. Choose your dearest playlist. Think about a life situation you want to change or relive again.

When you chose you story and “sound track” to it, start walking forward, reliving this chosen situation in your mind. With dialogues, emotions and gestures. Try to forget about the space around. Focus on the place in your head. If you have any furniture that can challenge your moving, do not let it make you stop.

When you reach a wall, go back. Back and forth. Back and forth. You can walk slowly or even run. Change your speed due to emotions you reliving.

Repeat everything till the moment you satisfied with how you relived the moment.

пережить

Буть в комнате, где тебе наиболее комфортно и безопасно.

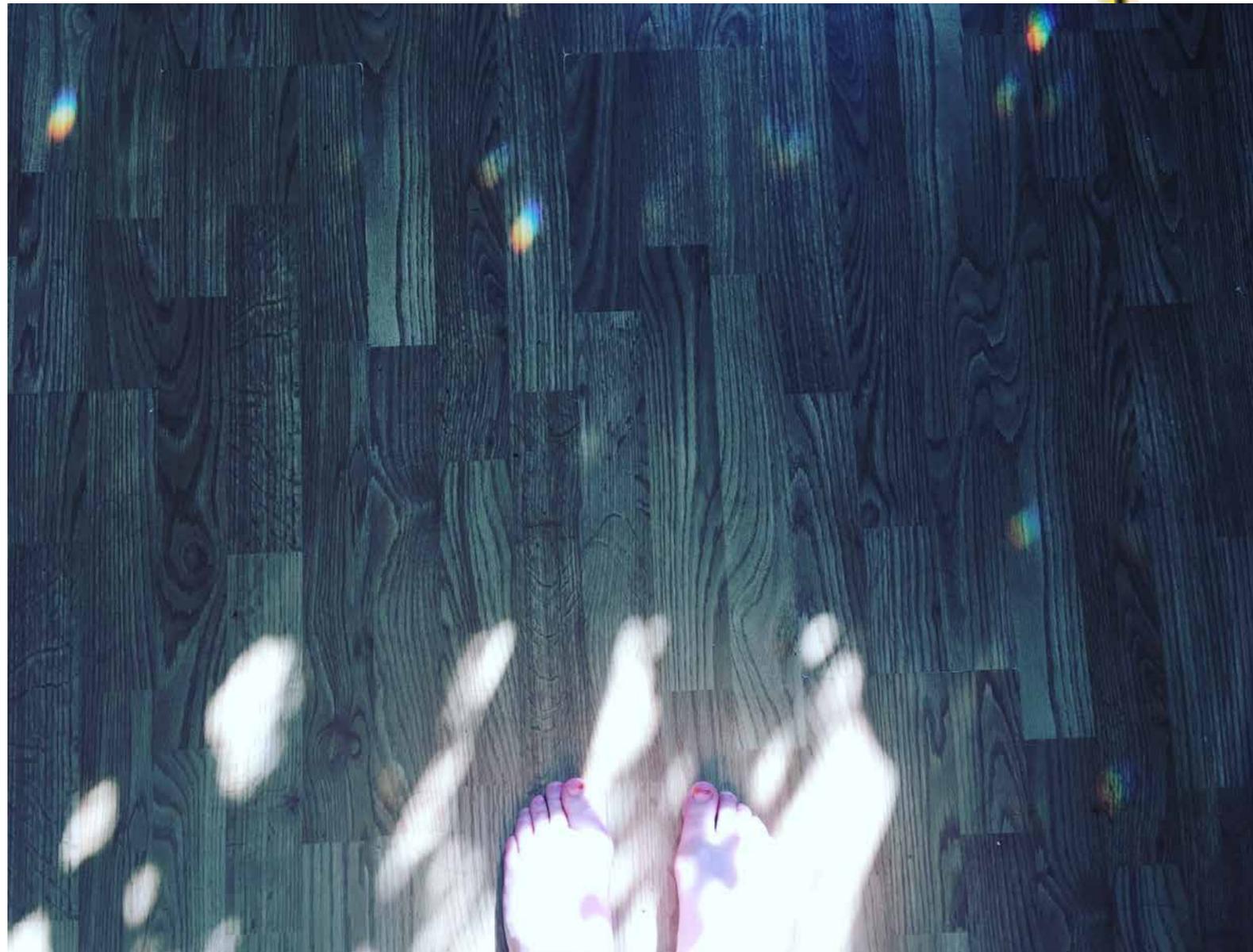
Возьми свій смартфон или другой портативный дивайс, на котором ты обычно слушаешь музыку. Включи дорогой твоему сердцу плейлист. Используй наушники. Подумай и выбери ситуацию в своем, которую ты хочешь изменить или пережить снова.

Выбрав ситуацию и музыку, начни двигаться в комнате. Взад и вперед. От одной стены к другой. Не думай про комнату и про музыку. Воспользуйся его безопасностью и почувствуй свободу. Сконцентрируйся на своей истории, переживи ее полностью с диалогами, эмоциями. Изменяй скорость своего движения в зависимости от эмоций, которые ты переживаешь. Выплесни их через движение: иди, беги.

Если на твоем пути есть мебель или еще что-то, обойди или переступи, но не останавливайся.

Повторяй все движения до тех пор, пока не будешь доволен\-а результатом пережитой историей.

Liberty Rowley, London



Score for Indoors

Liberty Rowley
Instagram @iamlibertyrowley

Window

Look at the Window
Not out of the Window
At the window, see the glass

For Rain

Look at the raindrops on the glass, each one reflects a whole world.
Together they can form a kaleidoscope

For Sun

Turn your back to the window, watch the shadows projected
on to the wall or floor – your own private cinema.
Arrange items on the window sill for the purpose of casting interesting shadows
when the sun comes out. Find glass objects which will split the spectrum into rainbows.
Enjoy the effect of the sun shining on the smears on the glass.

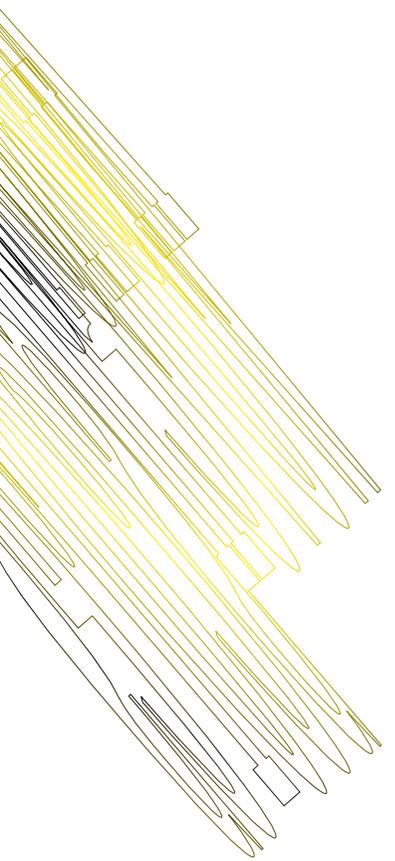
For the Dark

Lie in the bath and contemplate the abstract masterpiece created by the frosted
glass of the bathroom window as it scatters the light from the lamppost outside.
If your window doesn't have frosted glass, make sure your bath is hot enough
to form condensation on the glass producing the same effect.

For non-descript weather

If your window is old, you may be lucky enough to see cobwebs, dead insects,
mould, or other interesting evidence of life in the gap between the double- glazing.

Anna Tokareva, London/Auckland



Do you have a smartphone?

If no, oh. Well!

If yes, practice this score each day of lockdown.

Each time you pick up your phone throughout the day: *(to hope for a notification, check a feed, search for some illusive term, look up COVID-19 stats, follow a person from your past, simply feel its hard slipper-smooth surface, etc.)*

Stop! Pause.

Place the phone in your lap, or on a nearby surface.

Clap! *(with the greatest effort and force, aim for an aural sting, and a flesh tingle).*

Resume.

Oksana Kazmina, Kyiv

Score

Найкраще виконувати вдома (у себе/роди_чок/по_друг)

Коли відчуєте потребу/імпульс, візьміть вологу ганчірку і витріть стіл. Яка температура води, якою ви змочили ганчірку? з чого і звідки сама ганчірка? що ви витираєте із поверхні столу? чи залишились на столі подряпати, вм'яини, сліди від посуду, рук, лапок тварин? чи всі сліди витираються? з яких матеріалів зроблено поверхню столу? які його текстура, колір і запах? що ви робитимете після того, як витрите стіл, що не/поставите на нього? чий це стіл і хто, на вашу думку, найчастіше ним користуються і як? хто його витирали раніше і витиратимуть у майбутньому? який це, зрештою, стіл (кухонний, журнальний, письмовий)? куди ви поклали ганчірку після того, як витерли його? на які думки наштовхнули вас всі ці запитання і відповіді?

Claire Hind, York

Stand Up in **your** Living Room

Build a **makeshift** microphone from a house hold object, something to speak into that amplifies your voice. Create a stand for it to rest upon, head height. Face the couch. Play canned laughter at sporadic moments.

1: Improvise with exaggerated momentum, 2-minute stories from the following prompts:

Things that have gone off

Favourite words and those disliked

A light bulb moment

An unsent letter

Motorway services

These four walls

Rest.

2: Improvise with much less exaggeration, 2-minute stories from the following prompts:

*A time when her voice was **drowned** out*

A Time when her idea was given credit elsewhere

A time she predicted it

A time for her pleasure

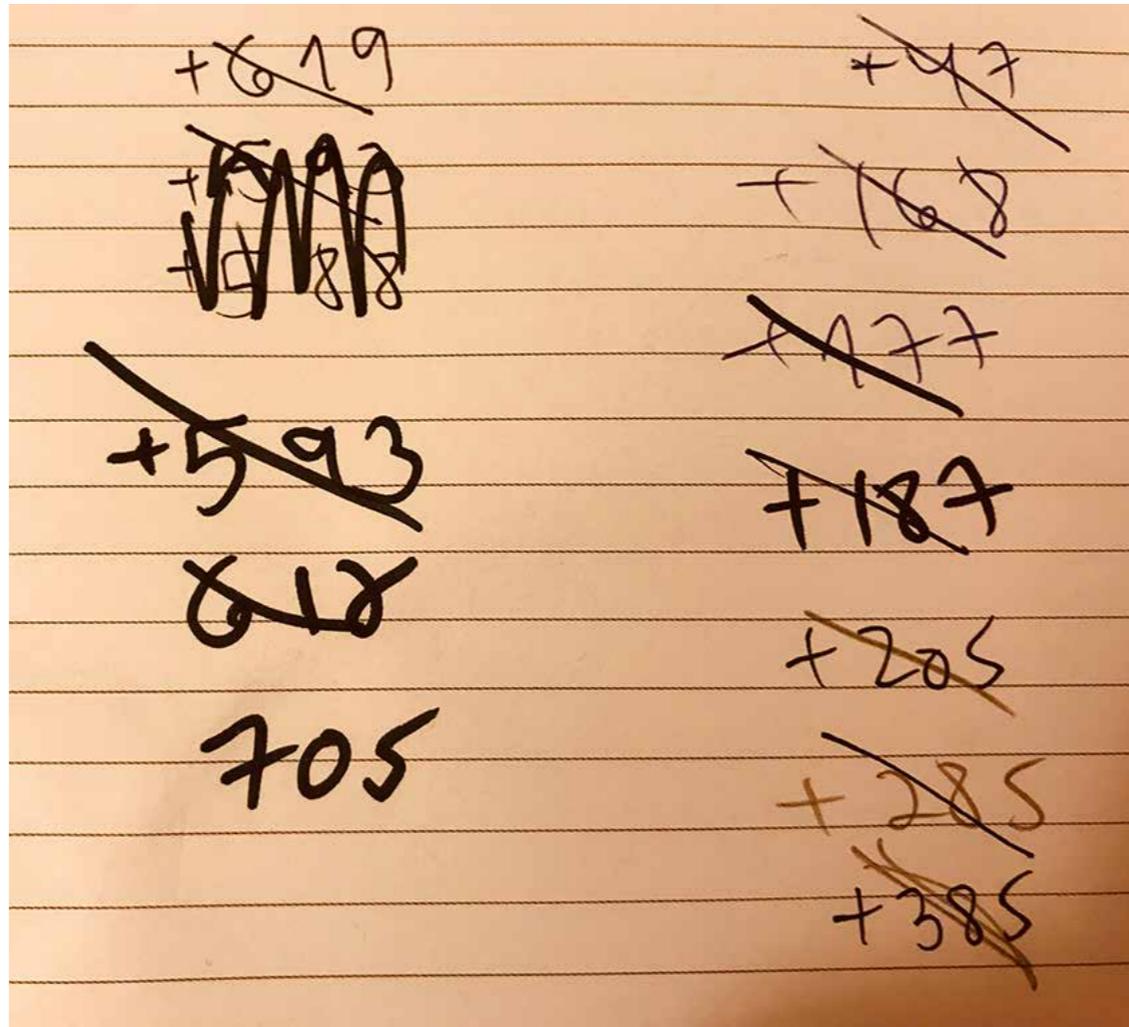
A time she met the animal

*A time **out***

Rest.

3: Return to all of the material spoken, repeat, edit and nuance by putting one story alongside another that does not fit; stories coming together as a mismatch, a play of incongruity. Throughout the delivery interrupt the flow by returning to one of the stories and don't let it go, get more out of it to make a point, letting the humour build and the political aspect stick. Script it with the freedom to improv and find a voice for delivery. Rehearse. Perform and share to anyone who is permitted to sit on your couch e.g. a bubble group. Or, perform to an imaginary bubble; who in the world would be invited onto your couch to witness?

Rotem Volk, Tel Aviv



This is a one month length score.

But you can try it for many more months.

I lived like this for a year when I was a student in London.

It is a strict practice for controlling your expenses or at least becoming aware of them.

It can be frustrating at times, but also very satisfying in others.

Decide on a specific amount of money you are allowed to spend every day.

This should not include rent or bills.

Every time you spend more then the amount allowed- write it down in a notebook or a piece of paper. Write down exactly how much you spent more.

If you don't spend any money on a certain day- you can reduce it from your "debt" to yourself.

Do this for a month.

When it ends- take a look at your list.

Did you succeed?

Has something changed in the way you spend or think of your money?

Sara Ruddock, London

Score for bodies, spaces and whispers

– *Sara Ruddock*

Find a place inside this home that has not been given much attention lately.

Wondering,
How can my//our body rest in this place,
How can this space hold me//us,

What does a whisper sound like here,
What if the space whispers back?

Stay for as long as needed.

Kimberley Harvey, London

“Imprint”

Everything you encounter has your imprint on it
A dog-eared corner, a crinkle, the trace of a thumb print;
There you go, and your hand print fades,
Your voice seeping into the walls; osmosis creating a memory,
The indent left, skin meets this template
Articulating a mark.

Behind you, but person, place or paraphernalia holds on,
Carrying your trace,
A badge, stain or security blanket? You choose.
A fleeting interaction.
Maybe this time, it's one to remember?
Like a child's grip on a wayward balloon being lured by the sea air.

Remember.
Your skin, a journey for the raindrop,
Your eyes drink in the darkness,
Bodies moulded, muscle memory relives
Or silhouettes on walls versus the mirror's memory.
Trails never-ending.
A story unfolding,
Endless history.
What's left?
You.

– *Where have you left your imprint today?*

– *What has left its imprint on you? And where is this imprint?*

– *How does the imprint show up?*

(For example: the memory of a sensation or a feeling, a physical mark of some kind, a change in temperature, texture or shape)

– *How have these imprints affected or influenced your body? What movement do they create, allow for or inspire?*

Think of 3 or 4 specific imprints that have been made on you in your body and explore how these can create possibilities for movement in a way that feels nourishing and comforting to you as the dark evening draws in.

setareh fatehi, Tehran&Amsterdam

wear something that feels good imagine a bluetooth speaker
turn it on
Connect
make a frame in the middle of the room imagine a video projector
Connect it to a laptop
turn it on
turn VPN on
canada800 works well
Select a song
call (i)
Connect
watch
distance
Image
Distance from the image
my distance from your image
the distance between the eyes the distance between the hands the distance between you and
me Social distance
Emotional distance
Class distance
Political distance
thickness of a line
One millimeter
Air distance
4500km
five and a half hours
five days by car

forty days on foot
Focal distance
Time distance
delay
Glitch
forget how to talk
the relation between image and forgetting
the relation between live image and being
you are not here
to be hugged,or smelled
i remember
And i don't want to forget
But maybe i will
You lied down
You look chill
you are safe
You look fine

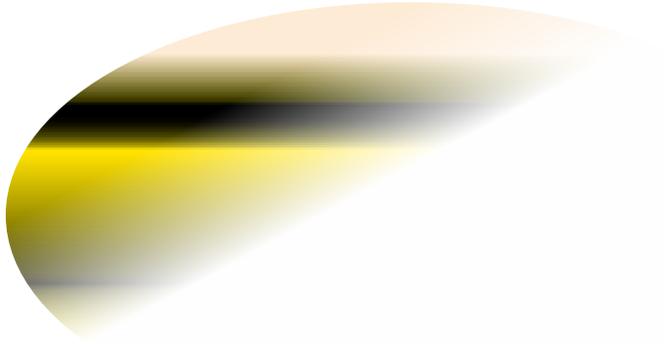
You say you don't have a fever and you haven't coughed or sneezed for a while How many years
have "we" been making these video-calls?
being in front of the Screen
Was it our choice?
who, when, made what choices?
change the light of your room
something changes in my room
it turns pink
orange
yellow
white
see the reflection of your lamp on your phone screen
move it until it comes over my eye
laugh, your teeth appear on the screen; and the screen wrinkles my pupil shrinks
play with the light on my face by moving the light on your ceiling tickle

Can light be hugged?
don't look
maybe see
a sight that your eyes are not alone in them
it takes the head to turn
it takes the feet to walk
It has as many frames and stories as the curves in your space
brush your teeth together with i
talk until you fall asleep on your beds with the lights on
not staring
Squinting
Opacity
Parallax
see all the eyes on the image
Your eyes on my screen
My eyes on my screen
My eyes on your screen
Your eyes on your screen
My camera eyes
Your camera eyes
Close your eyes
you exist, but not here
as a result of complicated choices,
and the choices that has been made for us:
Place of the camera on the screen
Rectangular frame shape
Camera quality
Internet speed
VPN
bandwidth
sanction
Closed borders

setareh fatehi
november 2020

war
Bodies on the air, shattered bodies
Bodies on the water, Drowned bodies
Bodies on the bed, sick bodies
Bodies on the streets, bruised bodies
Bodies in the frames, forgotten bodies
now
Imagine "yourself" made of lenses, liquid, holes, and retina
Imagine "yourself" welcomes "my" "dance" for a little while
یه جوری که تصویر من رو بکوبونه محکم به کف قرنیه ش و از شدت ضربه ش قلبش شروع کنه به تپیدن
Imagine "yourself" pressing your fingers to take screenshots
Shots that can not match the speed of seeing
Shots that do not document what you want
"the choreography then would be many of those moments where "i" danced for your "eyes"
What is there to share? Light, rhythm, heat?
What is there to be changed? Presence, distance or gaze?

Rachel Gomme, London



1. Move backwards around your space. Keep to the edge as much as possible. Take in everything that comes into your vision.

2. Stand in the centre of your space. Close your eyes and turn slowly on the spot, counting to 12. Open your eyes and take in what you see. (If your space has more than one room, do this in as many rooms as you like.)

3. Choose a corner or an edge of your space that draws you. In that place, make a tiny invisible drawing, a secret between you and the space.

Aylar Dastgiri, Tehran

A long time of survey to find a way inside.
The space got into me.
Curious,
Mesmerized.

Do not listen to it,
Just look at it.
Altering,
Moving,
Scanning,
And rendering.
Time is shifting antithetical.
Stop!

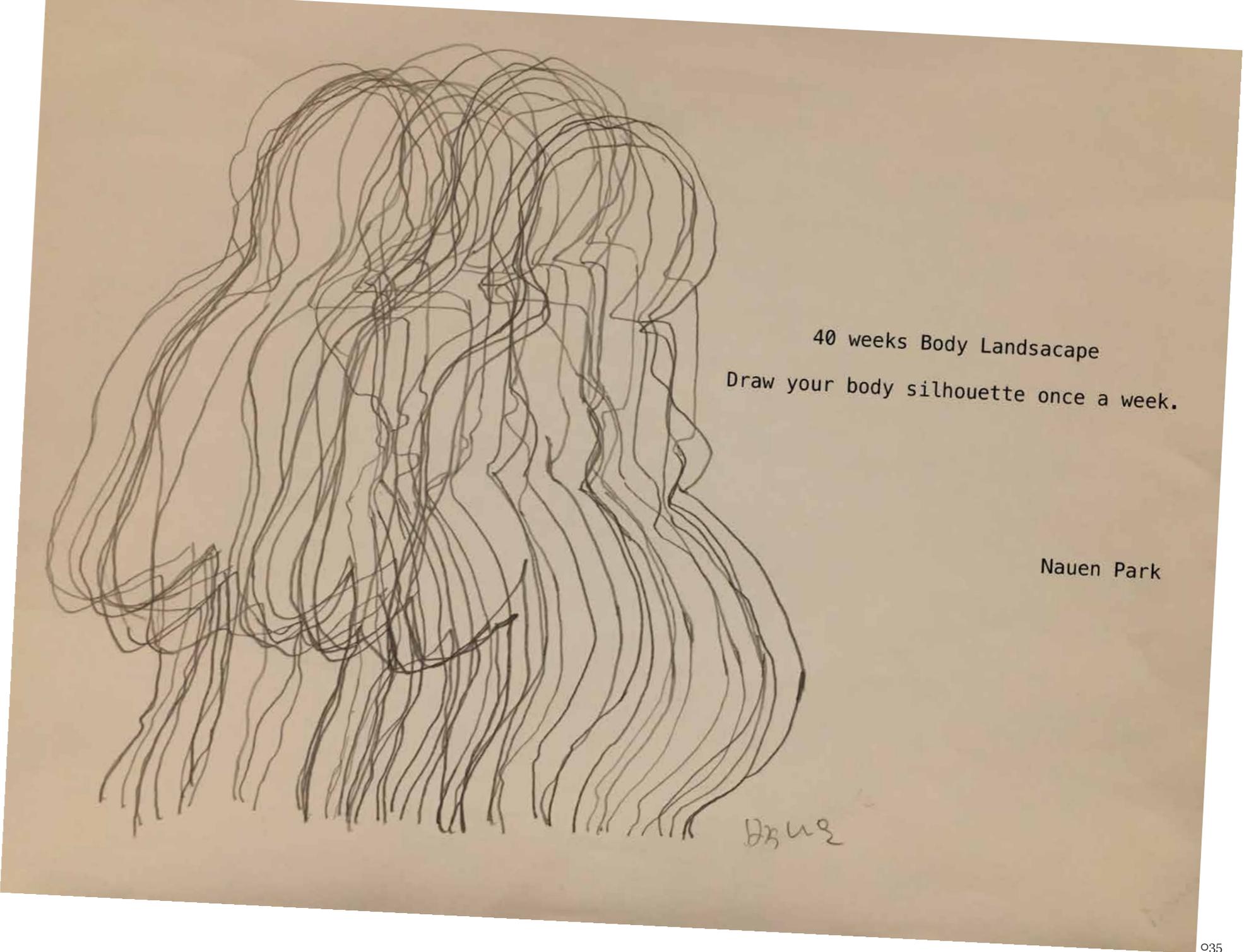
I was all eyes and no ears.
I could'nt take my eyes off it.
Only wondered with it.
Staring,
Stuck,
Painted it so,
That it's alive no more.

Aylar Dastgiri/November 2020

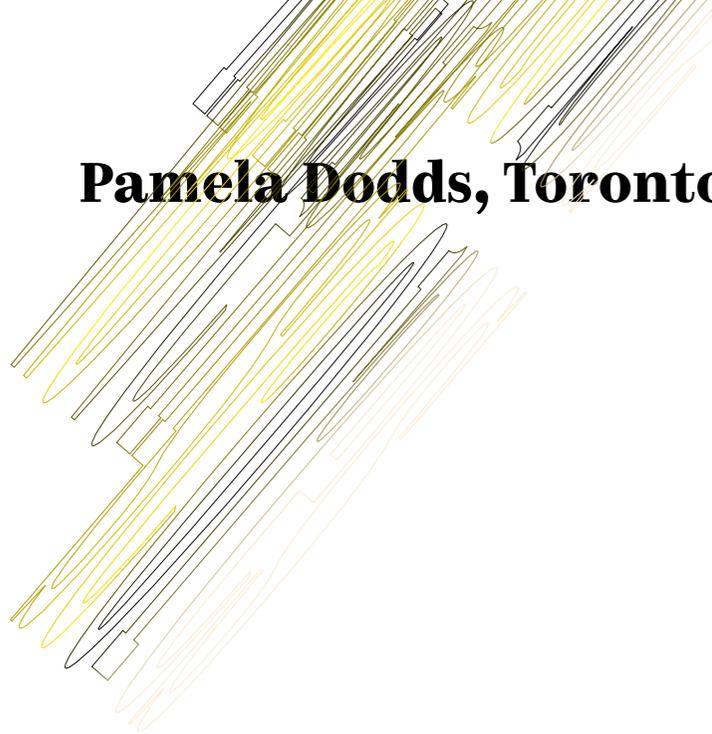


Eyecontact/2019

Nauen Park, London



Pamela Dodds, Toronto



Think of a place or a culture that is unfamiliar to you or different from your own.

Look up information about creative women in that culture or location.

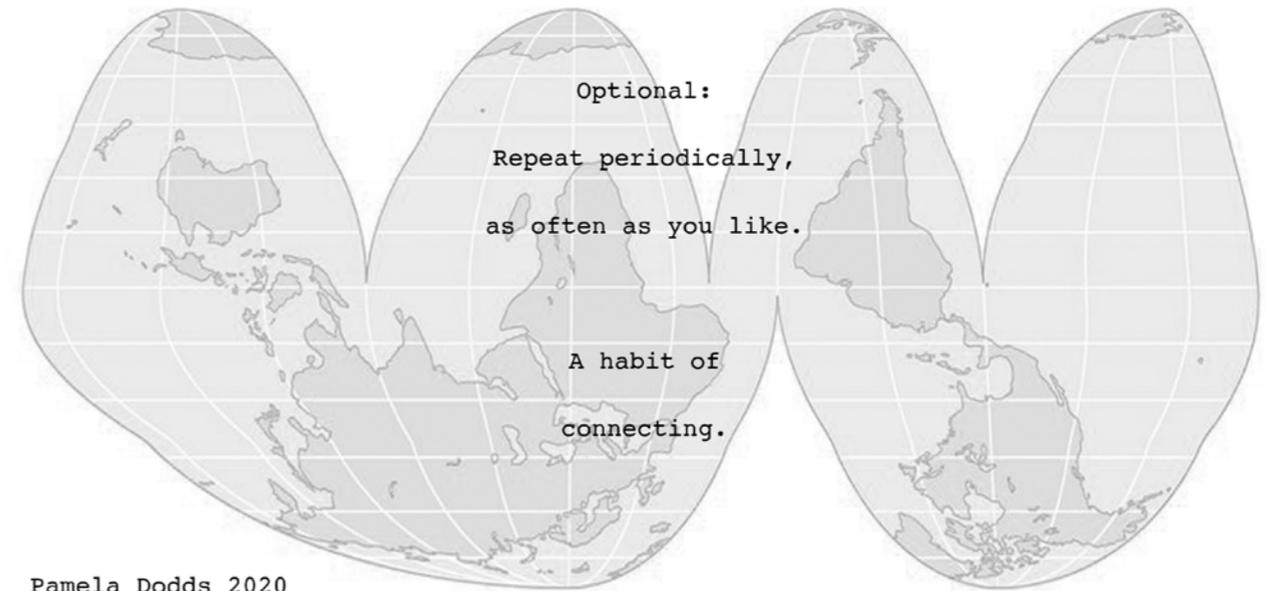
Choose one that is new to you, that you find inspiring.

If her contact information is available, write her a brief message expressing appreciation for her work.

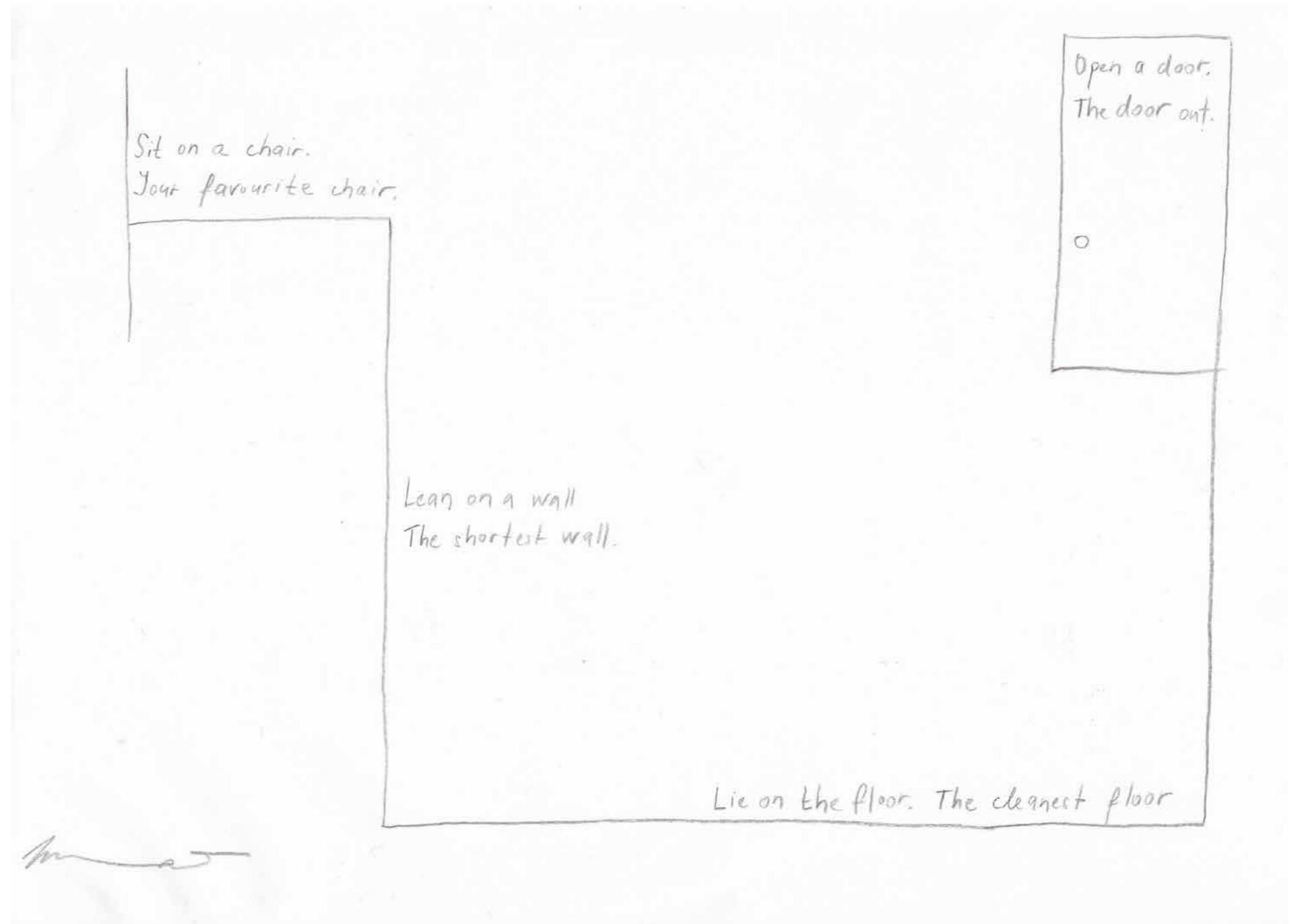
Post an image or link to her work on social media.

Optional:
Repeat periodically,
as often as you like.

A habit of
connecting.

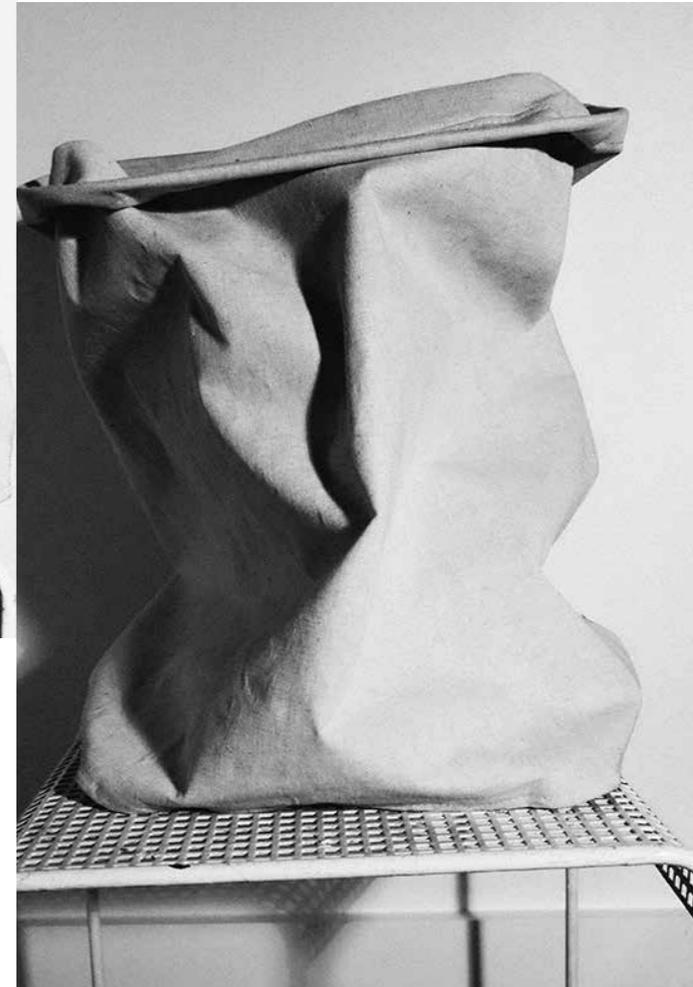
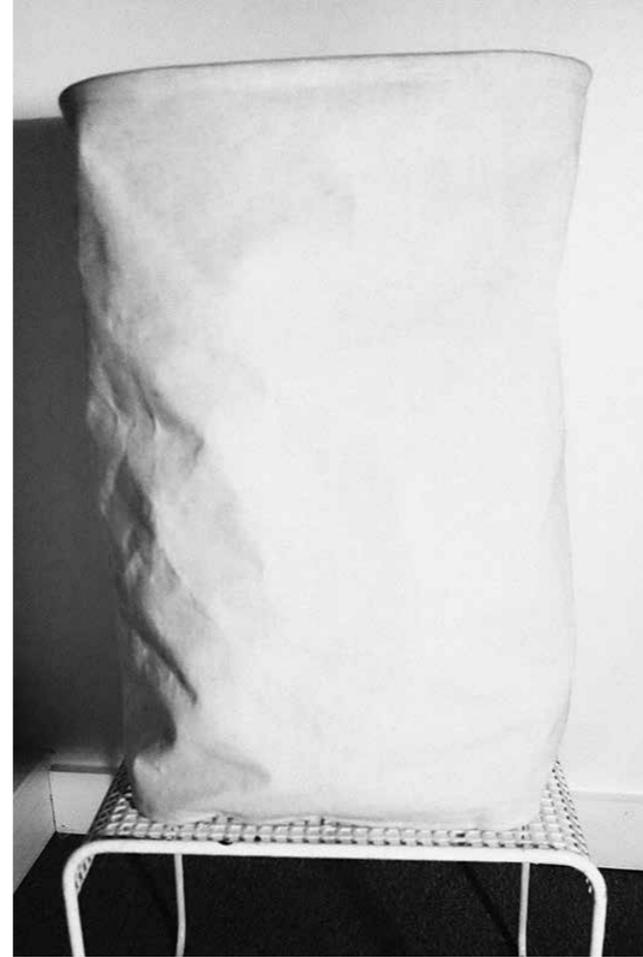


Alice Máselníková, Stockholm

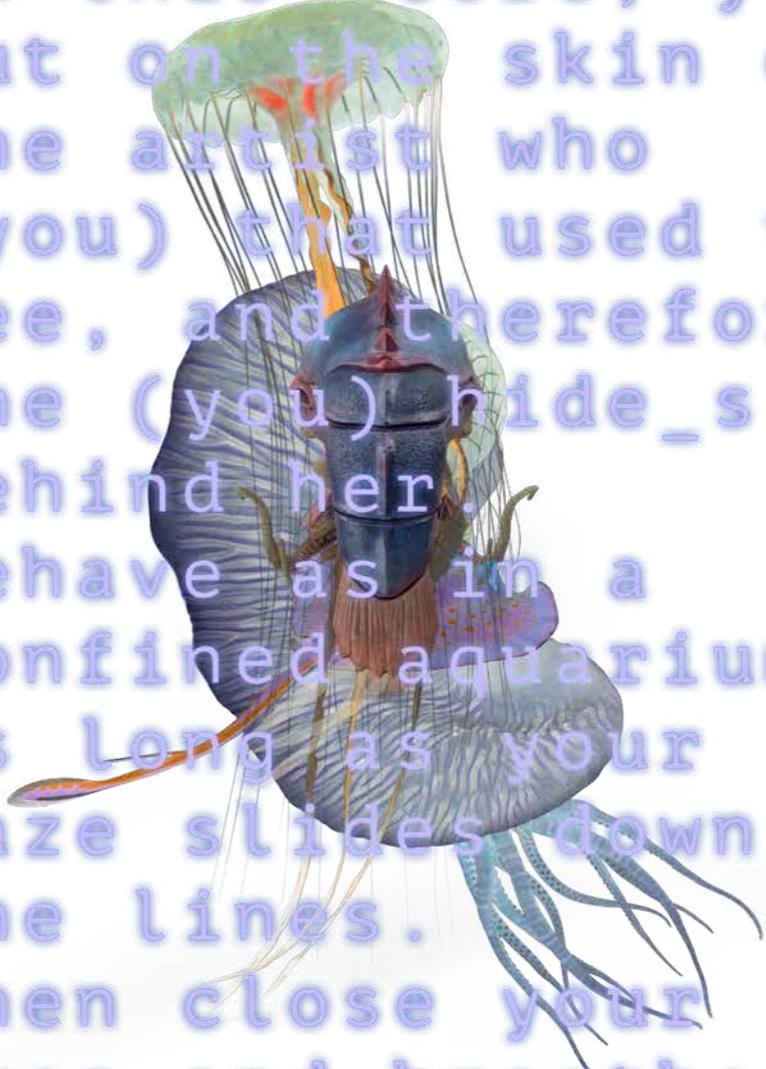


Tatiana Efrussi, Moscow/Paris

1. take a laundry bin and empty it.
2. make your own modernist sculpture.
3. put your laundry back.



Sasha Puchkova, Moscow

A composite image featuring a jellyfish with a greenish bell and orange tentacles, and a dark beetle with a metallic sheen, positioned centrally over the text.

In this score, you
put on the skin of
the artist who
(you) that used to
see, and therefore
she (you) hide_s
behind her.
Behave as in a
confined aquarium
as long as your
gaze slides down
the lines.
Then close your
eyes and breathe
in the water.

Як не заблукати в ковідному тумані

Інструкція

*Якщо ви потрапили у ковідний туман,
керуйтеся цією інструкцією.*

1. Зупиніться.
2. Озирніться довкола і спробуйте зрозуміти, де ви знаходитесь.
3. Якщо у ває є карта і компас:
 - 3.1. Визначте на карті своє місцезнаходження. Вирішите, в якому напрямку вам краще йти, і, знайшовши на цій лінії який-небудь помітний орієнтир, рухайтесь до нього.
 - 3.2. Діставшись до цього орієнтиру, за допомогою компаса йдіть в цьому ж напрямку.
 - 3.3. Повторюйте цю процедуру, поки не виберетесь з туману.
4. Якщо у вас немає карти і компаса, залишайтеся на місці, поки туман не розсіється.

Пам'ятайте:

*Через природу туману відстань
до об'єктів здається більшою.*

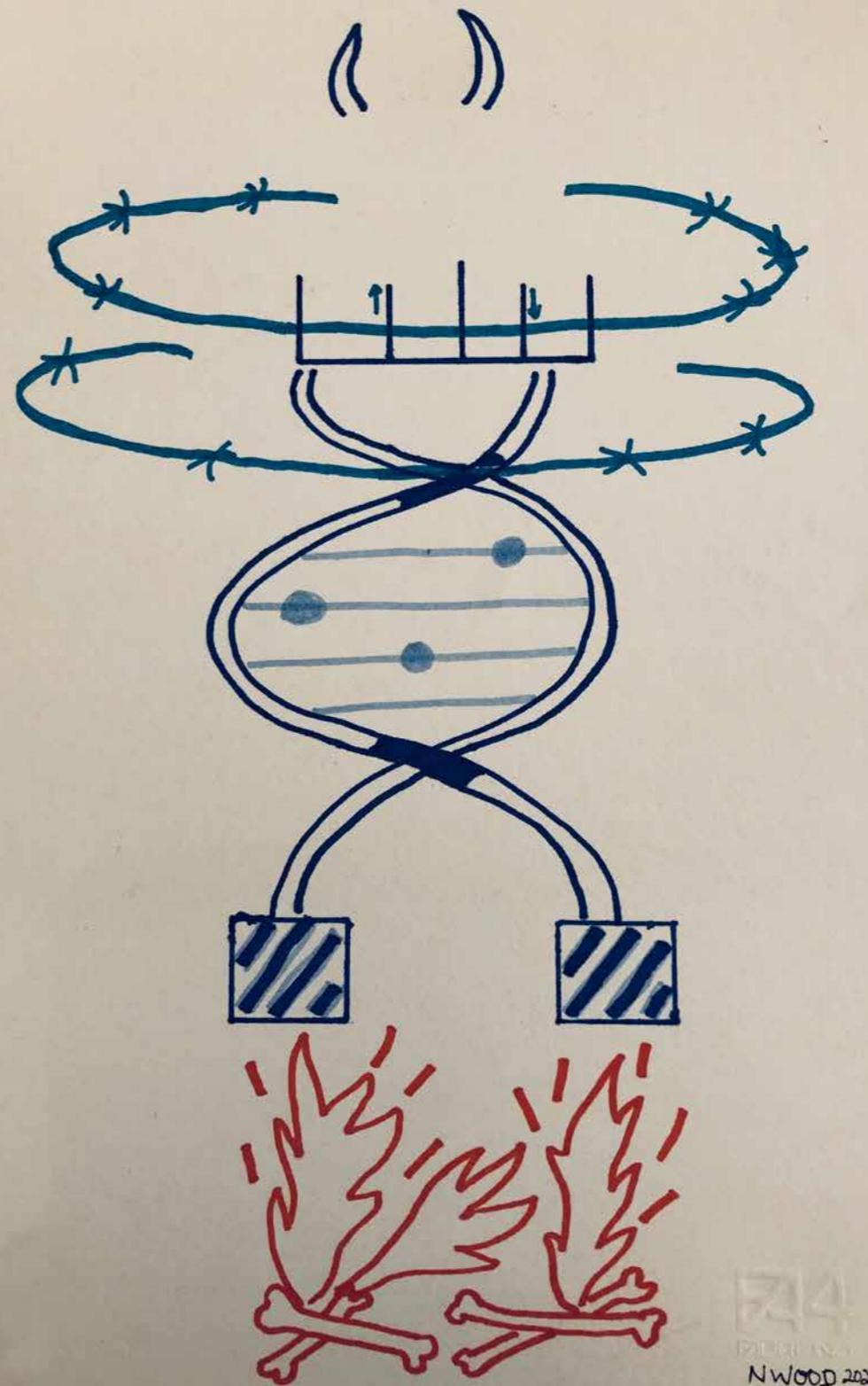
Natalie Wood, Toronto

ABOUT BLUE DEVILS:

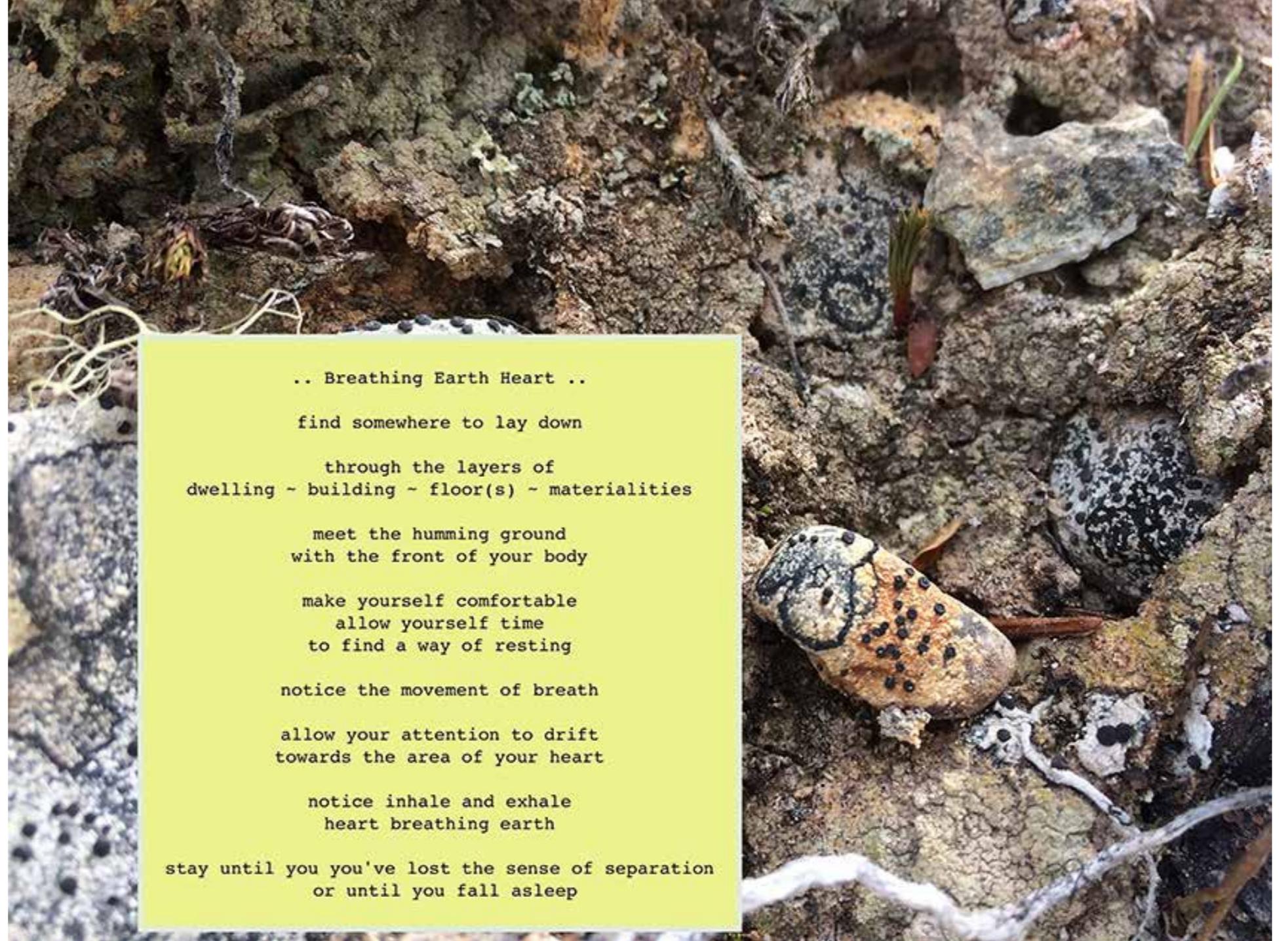
There are red devils, white devils, black devils even gold devils but the worst and the baddest is the Blue Devil. The practice of Blue Devil'ing hails from a little hillside community in Trinidad called Paramin. It's a practice that was developed from the experiences of enslaved Africans as part of the Carnival celebrations that take place yearly in Trinidad.

The Blue Devil is the worst because this devil will make you pay for your role in exploiting and oppressing Black people, other groups of people and communities such as queer people world wide. For one moment the blue devil demands that the tables be turned and has come to get what is owed.

For those in blue - the Blue Devil is a dance and performance that insists on transcending the spectacle and instead focuses on embodying the force of justice.
No Justice No Peace.



Petra Soor, o~x~o



.. Breathing Earth Heart ..

find somewhere to lay down

through the layers of
dwelling - building - floor(s) - materialities

meet the humming ground
with the front of your body

make yourself comfortable
allow yourself time
to find a way of resting

notice the movement of breath

allow your attention to drift
towards the area of your heart

notice inhale and exhale
heart breathing earth

stay until you you've lost the sense of separation
or until you fall asleep

Dawn Scarfe, London



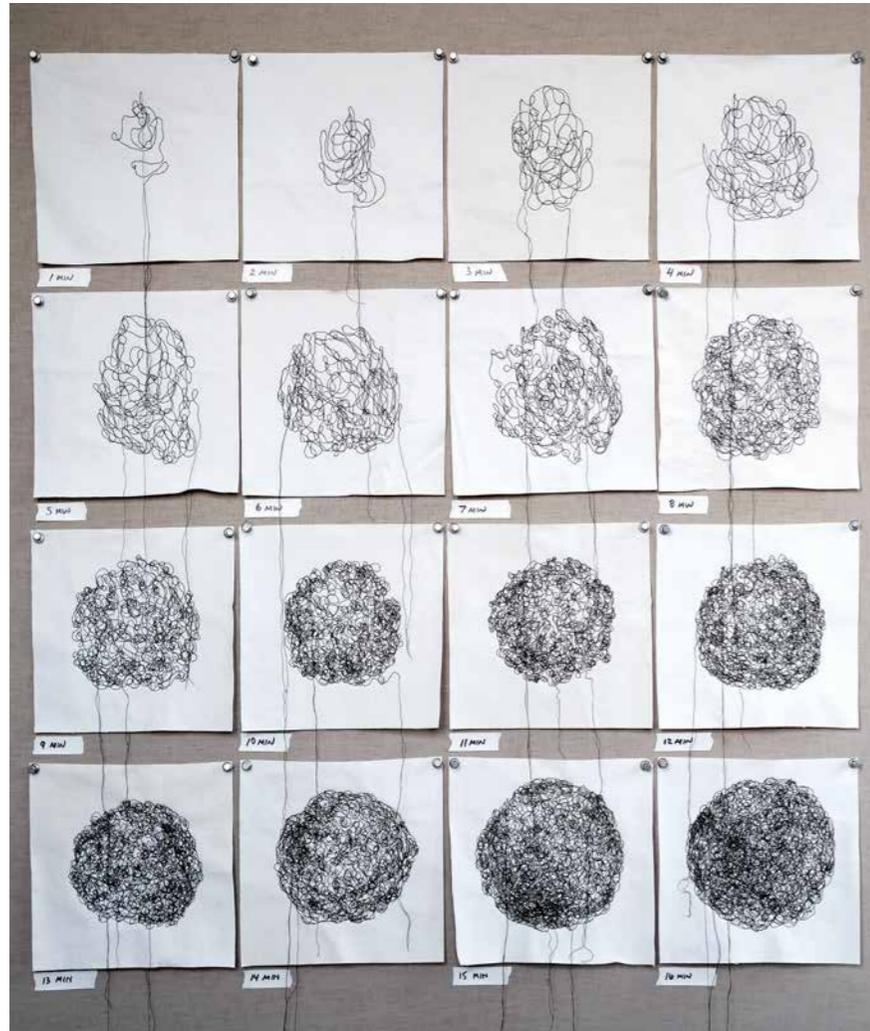
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Expanded horizon

Find two glass jars or glass cups that fit over your ears
Stand by an extractor fan, running tap or pan of simmering water
Close your eyes and cup your ears with the glasses
Press the rims into the side of your head
As slowly as you can, around a millimetre per second, move the glasses
in a straight, horizontal line away from your ears until you can't hear
them any more

////////////////////

Jess Blaustein, Hastings-on-Hudson



Minute Lines

Find a surface to become pages.
Determine a standard size.
Prepare blank pages, ten at least.
On the first day, set a timer for one minute. Locate a starting point on page one. Start the timer.
Draw a continuous line .
Do not plan the line's trajectory in advance. Stop when the time is up.
On the second day, set a timer for two minutes. Locate a starting point on page two. Start the timer.
Draw a continuous line .
Stop when the time is up.
On the third day, set a timer for three minutes. And so on.
Try to reach the ten minute line.
Go further if you can.
Stop when it is time.
Compile your pages.
Set aside all interruptions as lost time.

Jess Blaustein 2020

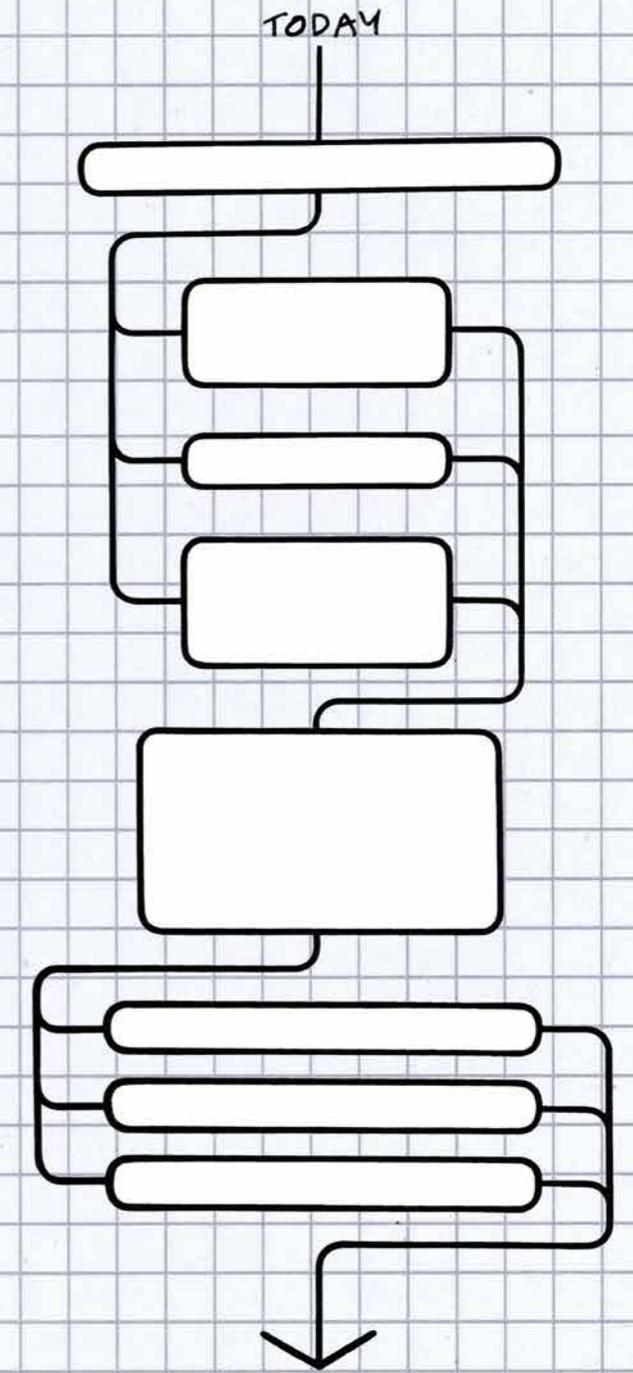
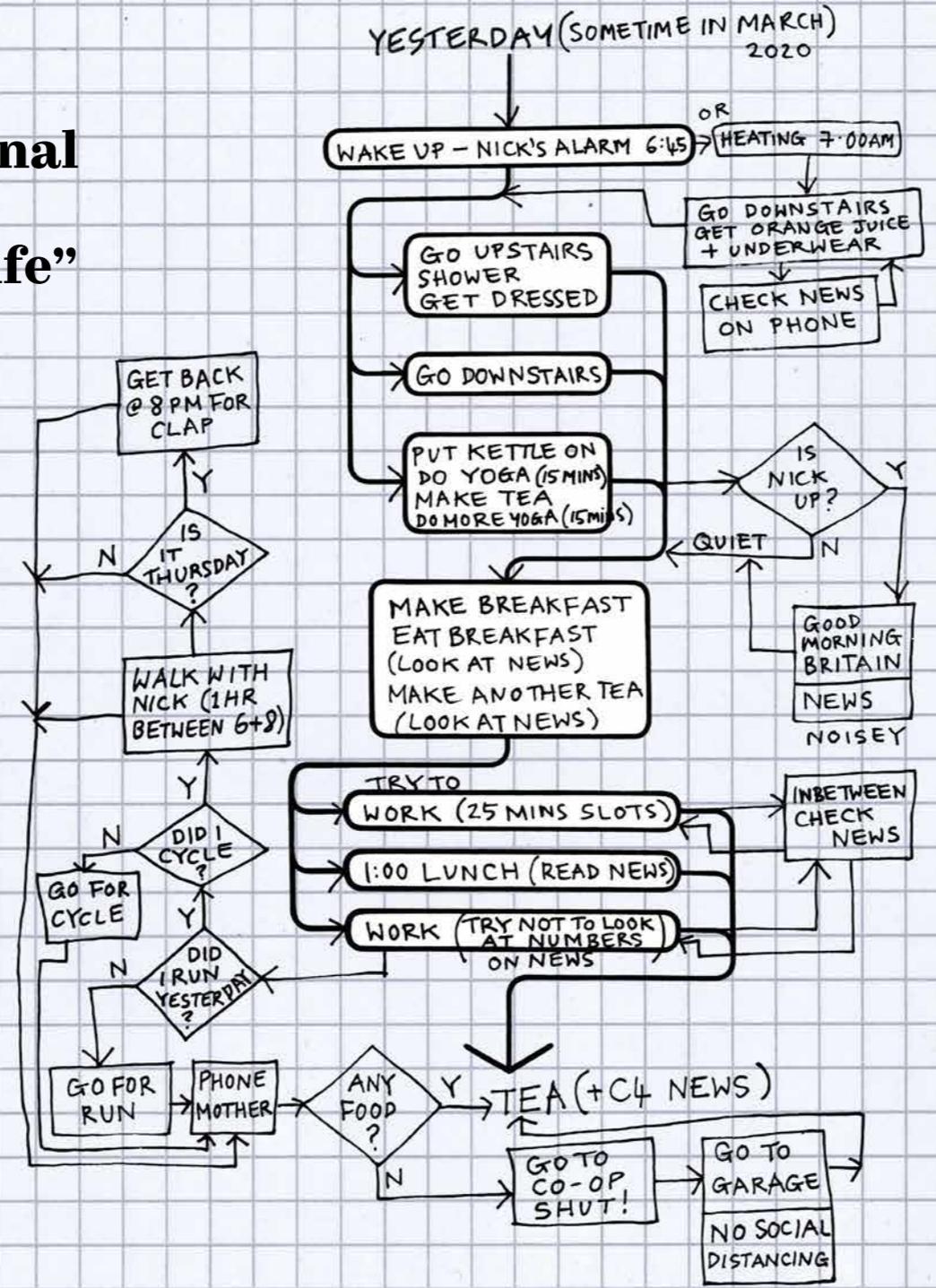
Dawn Scarfe, London & Jess Blaustein, Hastings-on-Hudson

Motion Sensing No. 4

Sync with someone in a different place.
Try to face each other's direction.
Look out a window for 10 minutes.
Draw the movement you see.
Listen out the window for 10 minutes.
Draw the movement you hear.
Compare notes.

Jess Blaustein and Dawn Scarfe 2020

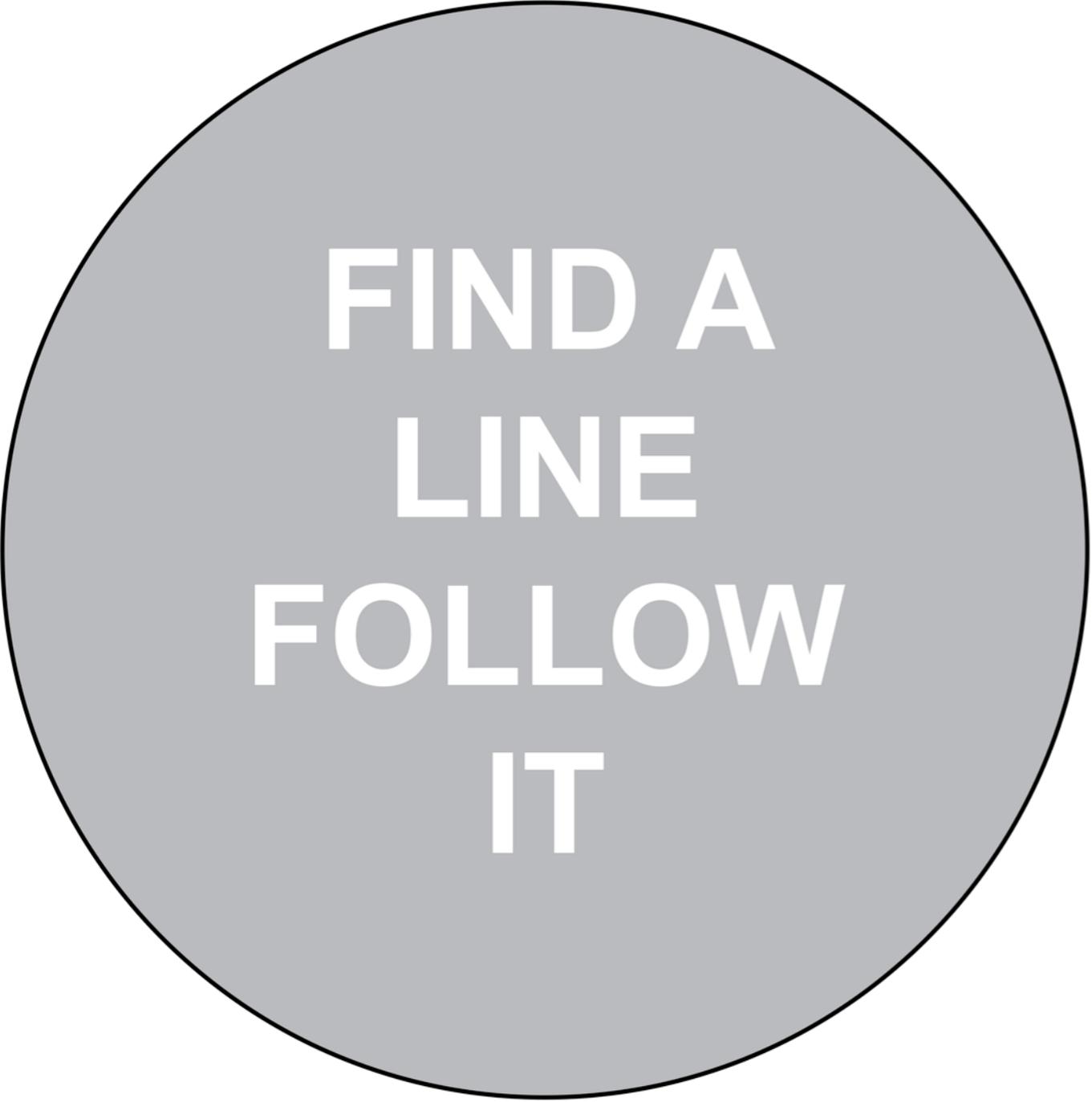
Helen Stratford, Ely
“Organisational
Diagrams for
Everyday Life”



Play Anywhere Now or Never, UK
“Home (Not Quite) Alone 3”



**CAN YOU
PLAY DEAD?**



**FIND A
LINE
FOLLOW
IT**



**DANCE
THE RIGHT
OF WAY**

Idit Elia Nathan, Cambridge

“Three Domestic Counteracts”

FIND OR MAKE YOURSELF A
BLINDFOLD.
TAKE TIME TO SIT BLINDFOLDED
ON A CHAIR FOR AT LEAST
ONE MINUTE.
REMOVE BLINDFOLD AND
MOVE TO NEXT AVAILABLE SEAT.
REPEAT SITTING BLINDFOLDED IN
EVERY SEAT YOU CAN.



CHAIRS AND BLINDFOLD

USE ANY DRY GOOD YOU HAVE
(FLOUR, SUGAR, LENTILS ETC.) TO
MAKE A SMALL MOUND ON
A SURFACE OF YOUR CHOICE.
USING YOUR HANDS (OR KITCHEN
UTENSIL) POKE THE MOUND TO
CREATE ANY PATTERN OR IMAGE
YOU LIKE. WIPE OUT AND START
AGAIN UNTIL YOU GET BORED.



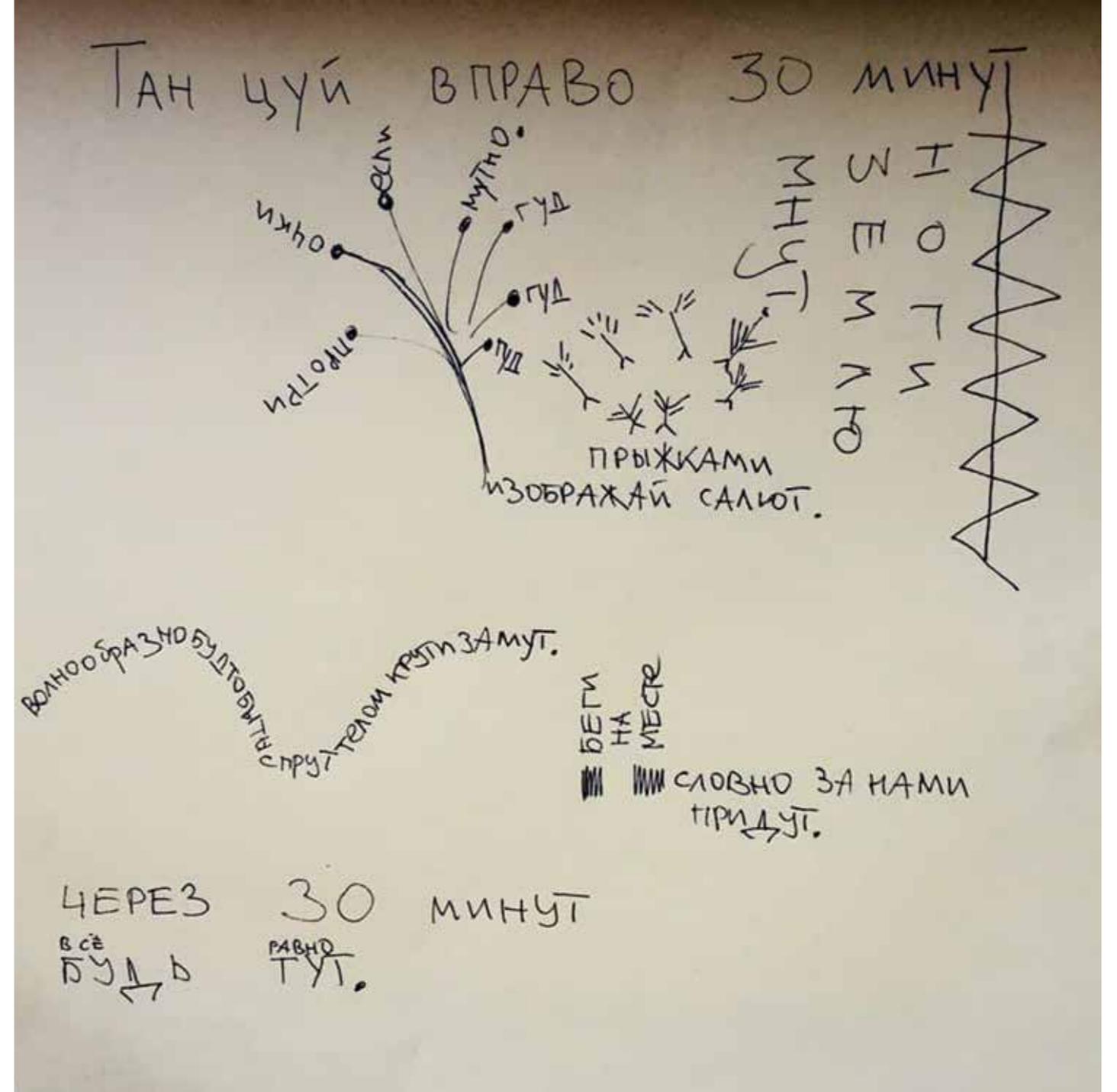
DRY GOODS DRAWING

MAKE A POSTER ON
THE SUBJECT OF YOUR
CHOICE.
STICK IT UP ON A STREET
FACING WINDOW.
REPEAT AND CHANGE
THE POSTER AS OFTEN
AS YOU LIKE.

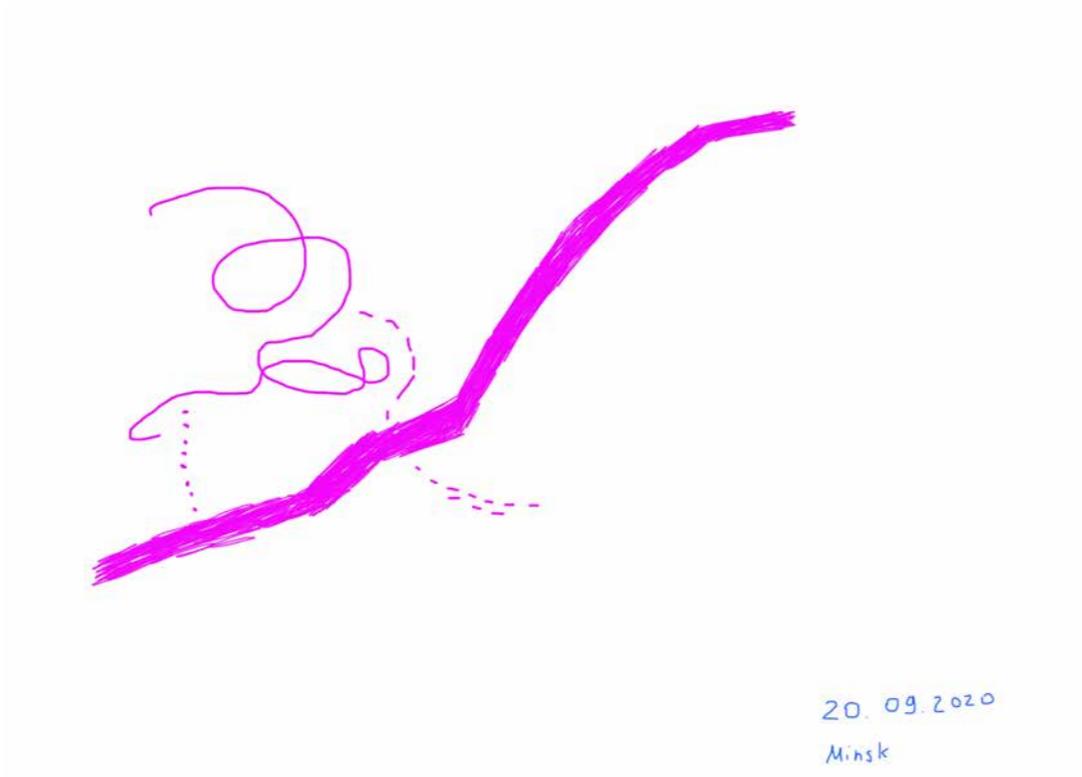


WINDOWS AND POSTERS

Maria Pronina, Mariupol



Olia Sosnovskaya, Minsk/Vienna



Join the protest march,
you wish you were part
of now, with any gesture,
posture or sound, that
feels relevant to you. Let
your friends know, that y

Iris Garrelfs, London



LISTEN
to the transition between spaces,
between rooms,
between the inside
and the outside of your home.

Iris Garrelfs_scores for listening #4

Jiyeon Kim, Seoul

<Amplified Breath on String>

Score

For

Duet

<Amplified Breath on String>

Duration: 10 min

Material: any kinds of string instrument

Sit close enough where you can listen to each other's breath.
If two are physically away, try to imagine the very long wire you both are connected to.

Slow down your breath and keep breathing consciously.
Make your breath to be heard by each other.
Try to tune in each other's breath for a while.

Let each other's silence be heard well.

Then amplify breath with each other's string instrument.
You can bow, blow, brush, and etc.
When you breathe in and breathe out, change intensity and direction.
Pause in between.

Listen closely to the way two breathes are moving.
Try to feel the vibration of the very long wire you both are connected to.

Keep it slow.



Emily Furneaux, Glasgow

Learning to appreciate
- colour

Allow your gaze to settle within a room familiar to you,
imagine it is made up of layers of soft pastel crayons
notice the varying shades, luminosities and densities.

Begin to gently soften the view in front of you -
use uncried tears to dampen and blend;
let your eyelashes become paint brushes -
smudging and diluting the colours,
until your gaze is cloudy and pale.

Continue to do this until all the colours are gone
and only a grayscale version of your room remains.

Sit amongst the grey
Stay amongst the grey
Notice which colours you begin to miss
Think about why you like them, how they make you feel.

Begin to reintroduce the colours into your room,
one by one, allow them to seep back into your gaze.

Notice how much pleasure they give you.

Jacqueline Donachie, Glasgow

Take all of the packets and tins out of the cupboard

and

make

a

tower

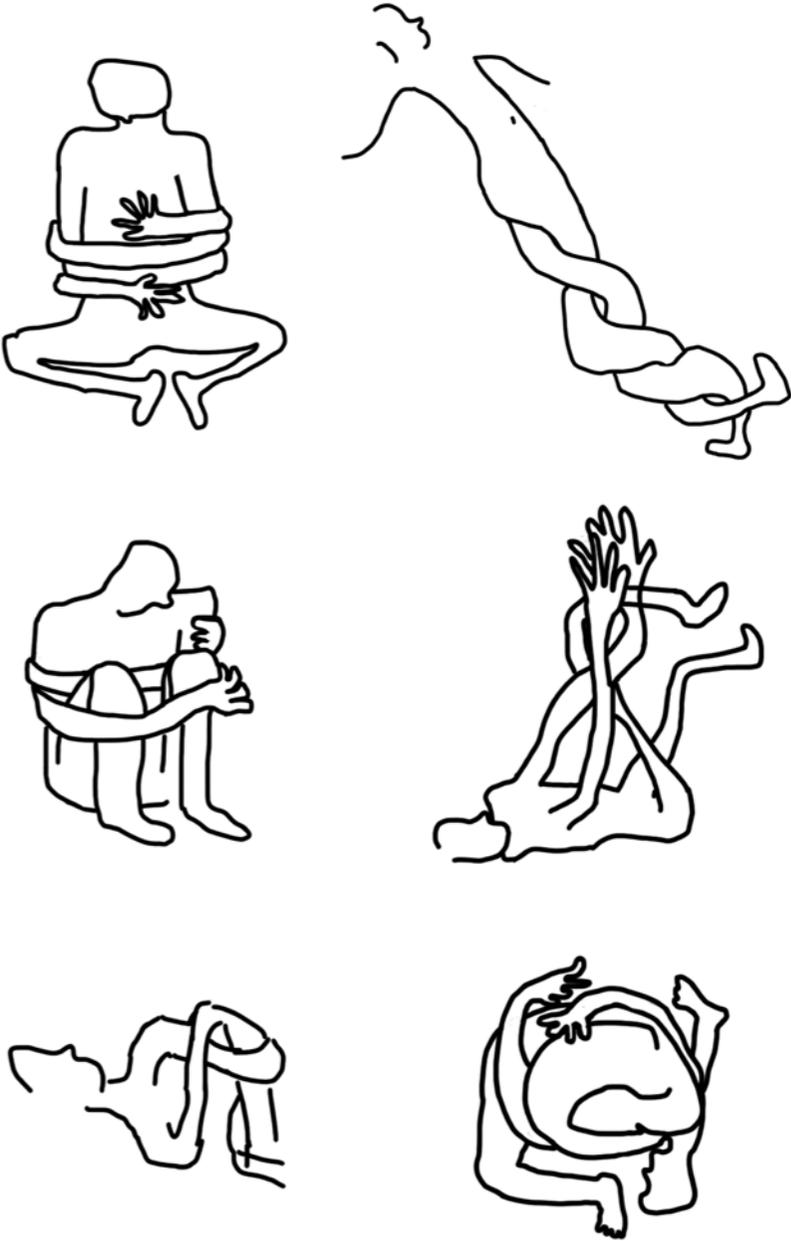
as
high

as it goes.

Only put back in the cupboard what you need or like/

Throw away the old stuff.
Give away the rest.

Rohanne Udall, London

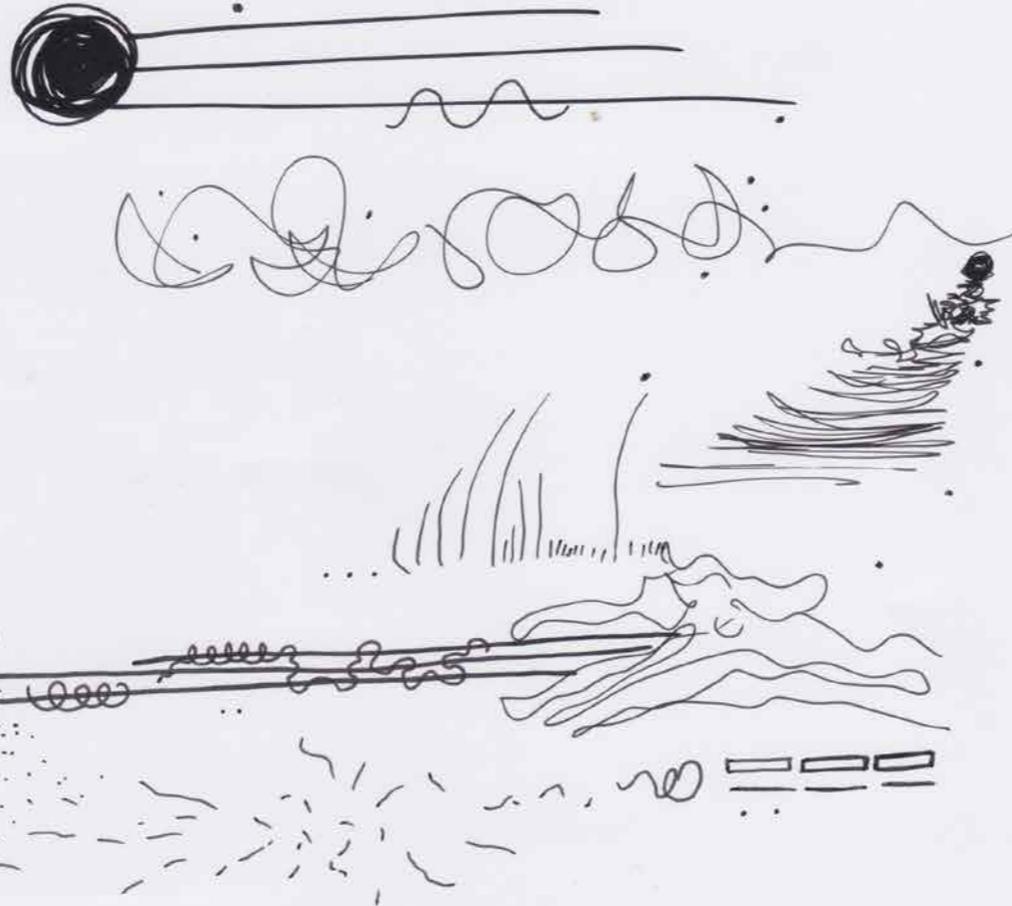


PULL YOURSELF TOGETHER

Tara Fatehi Irani, London

خطها و شکلها راهنمای سرعت، شدت، حوصله،
زیر و بمی، نرمی و سختی، جهت و جابه‌جایی
شما هستند و نقطه‌های کوچک راهنمای رقص
انگشتم‌ایتان.

enter here
محل ورود



The lines and shapes are a guide to your speed, density, patience, pitch, softness, direction or movement. The small dots are a guide to a dance for your fingers.

در حال دنبال کردن طرح روبرو یکی از این کارها را انجام دهید:

- الف) با ماشین لباسشویی آواز بخوانید.
- ب) از رختخواب به حمام پرواز کنید.
- پ) از پنجره رو به بیرون آویزان شوید.
- ت) سازی که ندارید یا بلد نیستید را بنوازید.

Following the score opposite do one of these tasks:

- a) sing with the washing machine
- b) wave at the birds from the window
- p) invent a rhythm on the wall
- t) walk backwards and touch everything

Dzina Zhuk, Minsk/Moscow



Anja Borowicz, London

instructions for unworking :: to be performed bodily and metaphorically

// based on *Simple Sabotage Field Manual*, Office of Strategic Services, 1944 / *Vienna bread : instructions and recipes*, Charles & James Scott, 1909 / *Chaucer's Astrolabe Treatise*, appr. 1391 with modern translation by James E. Morrison.
/// compiled by Anja Borowicz and language model GPT-2 by OpenAI

1 00 000

And if it is possible to put the work on your desk so you can lean on your elbow while you are working, be sure you do so!

Create hazards where none exist.

Pretend to be mentally unstable, or to have an unfavourable tendency towards animals or plants.

Take excessive interest in the sexual habits of the animals or plants of which you are already familiar, or whose habits you imagine will be unfavourable to you if you become acquainted with them.

Attach, or attempt to attach, very distant objects to objects immediately nearer to you. This may take an amount of effort, but will give you time to fix other things of less significance to you at the same time.

Skipping is another method. With sufficient ingenuity a person can skip a day or two of work and make a long run of time between each skip; the method is easy and does not much harm; it will probably not be remembered.

00 1 000

Remove your thumb.

Leave the rest of your fingers of the hand just beside your thumb (and that will be where your fingers meet).

Pull the piece back between your hands and
pass the piece under your fingers and
around your thumb so that
your fingers meet perfectly.

When you feel it is almost done, take a breath in, and then press down.

Be sure not to tear the piece.
A sigh of relief as you untwist it and it's done!

00 000 1

Wait until the shadow of a leaf is cast on the ground and name that leaf.

At sunrise or sunset, the body of a large animal (a bird or a cow, for example)

that is standing on the left of you is to be chosen as the right side of a left square.

By night, someone is to be found in the center of the square on the right of a row of columns.

Wake up, there's a cow grazing on the left of the rows of columns.

Observe.

Do the same for all the quarters of a year, then cut off the thread after 8 months.

The first day you start your day without a fixed star to guide you, go in to the sheep

barn where you will find the four sheep, who are always the same one, for 12 years.

Why? For nothing at all.

You will start with any animal, any object. Start with day, with day, with night, with day.

t s Beall, Dumfries & Glasgow

Act 1

in person, or via voice

1 - Speak this out

to your
friend
partner
roommate
cat

'In the 1970s we had the re-emergence of the women's movement and the sad thing I think is that the same debates were being debated all over again almost in the same terminology as the early 1900s. And they were being debated by people who had no idea of the debates in the past the women of the 1970s hadn't a clue about what had happened in their grandmothers' generation and this has always been the case.'

Achievements have been lost from generation to generation and you wonder how much longer this can go on? Because history has repeated itself about six times over in that respect since 1800.

The women involved in the Chartist movement in Scotland left little that was tangible for those in the anti-slavery movement to take up and the activities of the women of the anti-slavery movement which ultimately lead to those who fought for the vote and political representation their activities have been entirely forgotten about by 1870.

It's very sad. I think we should be digging deeper and deeper into women's history to try and establish what past achievements were in order to know where women are going in the future.'

2 - Re-voice it again,

changing the words about what has been lost

to reflect
your nation
city
family
or memory

3 - (Optional: speak as a call and response)

Quote taken from Elspeth King, (then) Curator of the People's Palace museum in Glasgow, interviewed within 1984 film *Red Skirts of Clydeside*, directed by the Sheffield Film Cooperative. Pls note text is edited for flow / as used within the *Protests and Suffragettes* project artwalks c2015-2020 in Govan/Glasgow, Scotland.

