

OPEN SPACE II:

AGAINST IMPROVISATION

(COMMENTARY ON A SCORE BY TILDY BAYAR)

1. The lights in the room may be turned off, or left on, or turned on, as the session begins or at any time during the session: think about how the lights should be.
2. Consider whether you are a soundmaker, mover, markmaker, objectbuilder, verbalizer, receiver, or anything else. Begin as whichever of these you favor being; feel free to switch during the session. However you begin, switch at least once during the session. Spend at least fifteen minutes as an attentive listener/onlooker/observer.
3. a) Relate your actions or sound to those of other people; then disrelate them; go back and forth, from relation to disrelation; be clear as to which you are doing as you change decisively from one to the other.

 b) Respond to what others are doing; then firmly avoid responding to what others are doing.

 c) remain at all times intensely aware of everything that is happening in the entire room.
4. Imagine everything in the room as linked together, and act accordingly. Then imagine everything in the room as distinct, isolated separate islands of phenomena, and act accordingly.
5. When you feel it is time to stop, continue for a substantial while; then, stop, and be still right where you are.

6. Consider all forms of subsequent reflection, retroarticulation, and re-perception via documentation as integral to the session.

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