

# CRANE & CROCODILE 2.1: Domestic Interrogations

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## ACT I

Everyone sees it  
Games  
Situation Analysis  
The Runway Ring  
Sugar Plum Fairy  
(with small abomination)  
The 6 Mass Extinctions  
You're Not Alone  
Abomination #2

**\*\* coffee break \*\***

## ACT II

Animals (when will I be a  
beautiful swan?)  
The Rabbit Hole  
Risky Business  
(the mouse king is dead)  
Abomination #3  
What are you thinking?  
Obscenities



## Avant-Garde and Pseudo-avant-garde Typologies

Abstract expressionism

Angry Penguins

Aleatoric music

Asemic writing

Biomechanics

Butoh

Cinema pur

COBRA

Conceptual art

Constructivism

Contact Improvisation

Creacionismo

Cubism

Dadaism

De Stijl

Drop Art

Epic theater

Expressionism

Fauvism

Fluxus

Futurism

Graffiti

Gutai

Happening

Hungry generation

Imaginism

Imagism

Impressionism

Incoherents

Invisible Theater

Land art

Lettrisme

Les Nabis

Lyrical Abstraction

Mail art

Minimal art

Musique concrète

Neoavanguardia

Neo-Dada

Neoism

Neue Slowenische Kunst

Orphism

Ontological-Hysteric Theater

Pop art

Poor theater

Postminimalism

Postmodern theater

Postmodern dance

Postcontact

Prakalpana Movement

Primitivism

Rayonism

Release

Serialism

Situationism

Stridentism

Superflat

Superstroke

Suprematism

Surrealism

Symbolism

Tachisme

Theatre of Cruelty

Theater of the Absurd

Theater of the Ridiculous

Universalismo Constructivo

Viennese Actionism

Viewpoints

Vorticism

over the rainbow in your head

the sound of snow falling

just stuff it and go buy something

## ROSE ON CHANCE

Scrapbooking the words of others, these segments were not assembled by chance.

Chance operations generate poetry independent of author's will. A chance operation can be anything from throwing darts to rolling dice. In Cunningham's 'untitled solo, a series of movements were written on scraps of paper and choreographed randomly. Cage and Cunningham became interested in the use of chance in the 1950s, influenced by the English language publication of the "I Ching," the Chinese book of changes. Changes...

I still don't know what I was waiting for  
Every time I thought I'd got it made  
It seemed the taste was not so sweet  
So I turned myself to face me  
But I've never caught a glimpse  
Of how other must see the faker.  
Responsive devotion.

An ancient divination text uses cleromancy to determine an outcome randomly. The 64 hexagrams, are each accompanied by a description, often cryptic, akin to parables. Receptive influence.

An Anthology of Chance Operations became the manifestation of the impetus for Fluxus. Fluxus had a strong current of anti-commercial and anti-art sensibility and was heavily influenced by Cage, who believed that one should embark on the piece without having a conception of the eventual end.

*Sublime Success if you keep to your course.*

### SITUATION ANALYSIS:

This is a time for dealing with reality as it is, not as you would have it be.

If you realize that in this situation you are the receptor, not the transmitter of the stimulus, you will find yourself reaching goals that seemed unattainable under your own steam.

If you persist in futile efforts to be the Shaper rather than the Shaped, you will completely miss this unique opportunity.

"Careful thinking just isn't enough to understand our minds' hidden failures."

## 20 ROUNDS

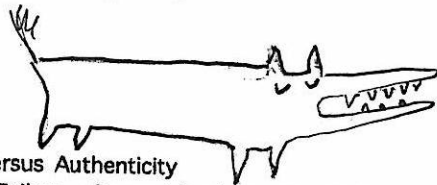
- #1 Duration versus Authenticity
- #2 Embracing Failure, after not having seen her for a very long time.
- #3 Virtuosity killed the cat
- #4 Patriot Games
- #5 8 gestures and 8 tempos
- #6 History versus Impulse (Impulse as History)
- #7 The Real versus The Point
- #8 Stuff you say in the lobby versus stuff you say at the bar
- #9 Anthems versus Balladas
- #10 Asleep behind the ( \_\_\_\_\_ ) ?
- #11 Cutout clouds on pulleys
- #12 The Middle Ages vs. Middle Age
- #13 Dog sniff dog (after Marie Overlie)
- #14 Like versus Dislike (after John Cage)
- #15 Turning a new page
- #16 Beloved and cherished
- #17 Sugarplum Fairy Headline
- #18 Fluids versus Solids
- #19 Building the new America under the hot hot sun versus twenty rounds is coming to an end
- #20 Sometimes you have to kill a rat, versus how do you know?

CAGE d/Ally  
 :17 - :38  
 1:35 - 1:47  
 2 - 2:27  
 26:56 - 27:30 or 27:43 or 28:06



(the perpetrator weeps)

While on tour in John Cage's VW bus, dancers in the Cunningham company would throw the I-Ching using stalks of yarrow. I romanticized Cunningham dancers enough to take interest in the I-Ching, but not enough to procure the requisite dried yarrow. So I threw it with coins.



### **BUDDHIST NUMBERS**

Three Characteristics of Existence  
Three Pillars of Dharma  
Three Poisons/Defilements  
Three Refuges  
Three Types of Dukkha  
Four Bases of Power  
Four Form Meditative Absorptions  
Four Foundations of Mindfulness  
Four Heavenly Messengers  
Four Noble Truths  
Four Highest Attitudes  
Four Right Efforts  
Four Stages of Enlightenment  
Four Taints  
Five Aggregates  
Five Daily Recollections  
Five Faculties and Five Strengths  
Five Hindrances  
Five Precepts  
Five Things that lead to Awakening  
Six Senses  
Seven Factors of Enlightenment  
Eight Worldly Dhammas  
Eightfold Path  
Ten Fetters  
Ten Perfections  
Twelve Links of Dependent Origination  
Twelve Links of Transcendental Dependent Arising  
37 Wings of Awakening

### **COUNTDOWN**

The 10 commandments  
The 9 to 5  
The 8-fold path  
The 7 deadly sins  
The 6th sense  
The 5 golden rings  
The 4 noble truths  
The holy trinity  
The second chance  
The first world  
Nothing

**WORK HARDER!**

head in the clouds

"at NYCB, Nutcracker generates about 40 percent of the annual revenue.

It also traffics in blatant and offensive stereotypes. Dressed in harem pants and a straw hat, eyes painted to look slanted, the white man playing "Chinese Tea" jumps out of a box and bows; two white women, wearing chopsticks in their black wigs, dance with their index fingers pointed in the air. In a dance conceived as "something for the fathers," a woman portraying "Arabian coffee" slinks around the stage in a belly shirt, bells attached to her ankles. (Choreographers in different genres continue to reinterpret it; in Austin McCormick's Nutcracker Rouge, "Arabian" is a pole dance.) " — Alice Robb

# OPF

4 Arm gesture

4 piqué foot rond de jambe

arabesque, pas de chat, arabesque

2 piqué turn 3X (arabesque)

Step step sautenu

arabesque, pas de chat, arabesque

piqué turn 3X attitude

arabesque, pas de chat, arabesque

2 piqué turn 3X attitude

Step step sa sa

arabesque upstage / turn bourée 3X

sa sa

(grande battement / attitude turn

double hop turn

emboité

3X

bourée

andé dan turn

double

piqué foot rond de jambe

3X piqué turn w/ beat

Step step double

arabesque / bourée 3X

2 pirouettes turns, 4 emboite full circle

tuosity norms popularity social psychology joining mediocrity lineage recognition

incidents autobiography don't expect applause

**Cretaceous mass extinction** caused by an asteroid. half of all species and most dinosaurs die.

**Triassic-Jurassic mass extinction** 20% of marine families, most mammals, many large amphibians, and all non-dinosaur archosaurs go extinct.

**Permian-Triassic mass extinction** 90% of all species perish

**Ordovician-Silurian mass extinction** an ice age wipes out brachiopods, eel-like conodonts, and the trilobites.

**Late Devonian mass extinction** three quarters of all species on earth die out.

**Sixth mass extinction** we are currently experiencing the worst spate of species die-offs in the past half-billion years.

\* National Geographic, "Mass Extinctions: what causes animal die-offs?"

#### ANALOGIES & REALITIES FROM ROY SCRANTON'S "LEARNING TO DIE IN THE ANTHROPOCENE"

Baghdad is a city the size of Houston.

Climate change is a terrorist.

Admiral Samuel J. Locklear III is aware.

Tomas E. Donilon, National Security Advisor, is aware.

James Clapper, Director of National Intelligence, is aware.

Methane is a gas twenty times more warming than carbon dioxide.

The human species is a geological force.

The meaning of life is still a question.

What is good is still a question.

Philosophy is contemplation of death.

The dead have no worries.

Carbon fueled capitalism is a zombie.

We are already dead.

**An Autobiographical Statement**  
**John Cage + Rosemary Hannon**

I once asked Aragon, the historian, how history was written. He said, "You have to invent it." *My father was an insurance writer.* When I wish as now to tell of critical incidents, persons, and events that have influenced my life and work, the true answer is all of the incidents were critical, all of the people influenced me, everything that happened and that is still happening influences me.

*My mother, a pharmaceutical sales representative, loves the theater and the ballet.* My father was an inventor. He was able to find solutions for problems of various kinds, in the fields of electrical engineering, medicine, submarine travel, seeing through fog, and travel in space without the use of fuel. He told me that if someone says "can't" that shows you what to do. *From my earliest years in school I was amazed at the conformity of people and I tried desperately to fit in. I was always a little different or odd.* My father also told me that my mother was always right even when she was wrong. She was never happy. Sometimes she would leave the house and say she was never coming back. Dad was patient, and always calmed my alarm by saying, "Don't worry, she'll be back in a little while." *In Kindergarten when I drew what I wanted to be when I grew up, it was a ballerina. At twelve, my first paying job was in a San Francisco Ballet production of the Nutcracker as a tiny soldier with shaking knees, lighting a canon.* Neither of my parents went to college. When I did, I dropped out after two years. *Later, watching a video of Martha Graham saying, "It takes 20 years to make a dancer!" in that dramatic way of hers, I knew I could never be made into that kind of dancer. I kept dancing anyway.* Thinking I was going to be a writer, I told Mother and Dad I should travel to Europe and have experiences rather than continue in school. *I was in college studying the history of the avant-garde, watching videos about Cristo, and reading Joseph Campbell and Lao Tzu and Chuang Tzu, and teachers inspired me to make a project process that was my own.* I was shocked at college to see one hundred of my classmates in the library all reading copies of the same book. *I began collecting discarded objects on the streets and at yard sales and interacting with them.* Instead of doing as they did, I went into the stacks and read the first book written by an author whose name began with Z. *I imagined the stories, the lives that the objects represented. I started collecting stories too, stories about objects from anyone who'd volunteer. Not only was I physically reworking the objects, I was building new stories.* I received the highest grade in the class. That convinced me that the institution was not being run correctly. I left.

In Europe, after being kicked in the seat of my pants by José Pijoan for my study of flamboyant Gothic architecture and introduced by him to a modern architect who set me to work drawing Greek capitals, Doric, Ionic, and Corinthian, I became interested in modern music and modern painting. *At the same time, I was performing in strange collaborative art experiments that took place in coffee houses and gallery spaces in San Francisco.* One day I overheard the architect saying to some girl friends, "In order to be an architect, one must devote one's life to architecture." *I was in college and I took all the dance classes I could.* I then went to him and said I was leaving because I was interested in other things than architecture. *Abortion-number one. Those were the years of the Loma Prieta Earthquake, the AIDS Red Ribbon Project, the Oakland Hills Firestorm, and the Rodney King riots.* At this time I was reading *Leaves of Grass* of Walt Whitman. Enthusiastic about America I wrote to Mother and Dad saying, "I am coming home." Mother wrote back, "Don't be a fool. Stay in Europe as long as possible. *I was working on feminist themes. Before I left school, I completed my piece, "Yard Sale", which was largely about waiting to be saved.* Soak up as much beauty as you can. You'll probably never get there again. *After college I spent several years working in computer graphics, first at television stations and then for corporate branding strategies and conferences.* I left Paris and began both painting and writing music. The music I wrote was composed in some mathematical way I no longer recall. *I found it compositionally interesting and soul sucking at the same time.* In Sevilla on a street corner I noticed the multiplicity of simultaneous visual and audible events in one's experience producing enjoyment. *It was the beginning of my long quest to reconcile a working life that offers sustenance with creative drives that adhere to no market norms. I had long since given up my escape fantasy about running away to the convent, which seemed a much more real and suitable escape for me than any circus. Abortion-number two.* It was the beginning for me of theater and circus. *The drive for absorption and organization is a twenty-year quest. Abortion-number three.*

coffee tea or me

Help Yourself



Conversation with Shyam

Channeling the muse vs. self portraiture

Identity and sanity

Historical perspective & originality

Social responsibility

Invisible infrastructure, things we take for granted

Flying cars, Fake snow

We can't see stars because of pollution

Beijing can't see the sky because of pollution

Madelyn Albright & Gloria Steinem tell women they are traitors if they don't vote for Hillary Playing the game

Is complexity more vulnerable than simple systems?

2nd law of thermodynamics, entropy, cockroach, Nautilus

As we get older things feel more complicated, now less energy

Time is an illusion – past/present/future all exist right now

Time & narrative – time as dictator or animal – demanding in performance

Perception of time through spatial metaphors

Time is the enemy, at the mercy of time

– your perception –

Saying yes and no and time repercussions

Will of artist to interrupt perception of time (duration)

Intuitive, spontaneous knowing – the muse?

About time for a performance

How to change mental organizational habits?

Thinking about death as a way of changing perception

You are not the body.

Are you the body?

You are the soul in the body, racism, sexism, disease changed

Car as body – soul traveling through

What belief works for you?

Fear and control – relax, things are out of control already

Who are you? Name, sex, race, nationality.

Soul = nothingness?

In India they say it's inauspicious to look at an eclipse

Seeing sun in reflected water, we are god

Reincarnation is small conception of self

Not the old man in the sky

I am the universe experiencing itself

Time is an illusion, its all happening now

What happens to time & gravity when the ultimate deity is lying in a bath of milk,

and each breath is 100,000 cycles of 400,000 years

Track time for a week

And make these things fit into 5 minutes

## THE RABBIT HOLE

Let a rabbit out of the cage and down the rabbit hole it goes, into that nonsense literature that is my unconscious or its intersection with the collective unconscious... When Lewis Carroll, the English writer, logician, and Anglican deacon published his imaginings of the journey down rabbit hole, in 1865, the US Civil War was ending, ending a chapter in this American struggle. The eloquent Fredrick Douglass stated so clearly, "If there is no struggle, there is no progress." And, "Power concedes nothing without a demand. It never did and it never will."

A rabbit hole is not actually a hole, it is a burrow, a tunnel excavated into the ground by an animal to create a space suitable for habitation or temporary refuge. Mammals, Mammals, mammals; does your spirit animal dive into a hole in the ground, emerge from a perinatal pouch, or hibernate all winter preparing for action?

The Kermode bear, or "spirit bear", is a subspecies of the American black bear and the official provincial mammal of British Columbia. It is noted for about 1/10 of their population having white or cream-colored coats. This color is due to a double recessive gene unique in the subspecies. It is not albino.

Marsupials, an infraclass of mammals, include kangaroos, wallabies, koalas, opossums, wombats and the Tasmanian devil.

Opossums make up the largest order of marsupials in the Western Hemisphere. Of South American ancestry, they entered North America following the connection of the two continents. WOULD A GIANT WALL STOP THEM? Their unspecialized biology, flexible diet, and reproductive habits make them successful colonizers and survivors in diverse locations and conditions. COLONIZERS.

The word "opossum" is borrowed from the Virginia Algonquian (Powhatan) language, and was first recorded in the 1600s by the Jamestown colonist John Smith. The word ultimately derives from the proto-Algonquian word meaning "white dog" or "white beast/animal". Powhatan or Virginia Algonquian is an extinct language. It was spoken by the Powhatan people of tidewater Virginia and became extinct around the 1790s after speakers switched to English. When threatened or harmed, the opossum will "play possum", mimicking the appearance and smell of a sick or dead animal. This physiological response is involuntary (like fainting), rather than a conscious act. When an opossum is "playing possum", the animal's lips are drawn back, the teeth are bared, saliva foams around the mouth, the eyes close or half-close, and a foul-smelling fluid is secreted from the anal glands. The stiff, curled form can be prodded, turned over, and even carried away without reaction. The animal will typically regain consciousness after a period of between 40 minutes and 4 hours, a process that begins with slight twitching of the ears.

# CRANE & CROCODILE POSSUM & GIRAFFE

BIG DOG LITTLE DOG

T-REX & DODO

BANANA KABOCHA

“The idea of “fight or flight” was discovered and coined by psychologist and scientist Dr. Walter Bradford Cannon in 1915, and quickly entered the lexicon. This idea was adopted so quickly in large part because Cannon was a scientist rock star who wrote bestselling books, studied “Voodoo death” and was the first to climb a mountain now, relatedly, named Mount Cannon. It’s also an idea that makes intellectual sense—a dude threatens you, you either punch that dude in the face or you turn and run. Easy.

Studies now suggest that this idea of fight or flight is only one part of a stress response—stress responses are more complicated than punch or run in general, and in women in particular. Fight or flight has been amended to include two less common responses to the influx stress triggers—a hormonal fruit basket of testosterone, adrenaline, cortisol and dopamine. For some, some of the time, this hormonal response that can come into a “freeze”—think of a gazelle that plays dead after being caught by a lion. For others, other times, the response is to “appease,” time is spent trying to quell the threat by behaving submissively—think of a lion trying not to upset a bigger lion.

When scientists began to study stress, the participants, whether rodent or human, were nearly always male. Prior to 1997 only seventeen percent of participants in laboratory studies of physiological and neuroendocrine responses to stress were women. In 2000, a team led by Shelley R. Taylor began to compile the research on female responses to stress. They discovered that the biological response that causes the “fight or flight” response in males is more mitigated in females. When presented with a trigger, women respond with less adrenaline and testosterone, resulting in a lower fear response. They are less afraid than men when under duress. Because the fear is lowered, instead of responding with the extremes—punching, running, playing dead—scientists have determined women generally respond with a strategy all their own—befriend and tend. They calm and deescalate through social interaction and emotions, by talking and then tending to themselves or others. Researchers aren’t sure if it’s something evolutionary—if women are typically primary caregivers and responding to a screaming child by punching it or running away would be a less than successful strategy.

NOOT & HOIRLSO | —or, cultural.”

— Jade Blair

FANFACE & BUCKETHEAD

risky business / mother may I ? (ballet + hit the quan + axis syllabus +  
 wolof + dubstep + trisha brown + "yoga" + popping & locking + jazz +  
 zorba the greek + the charleston + taking a walk + air guitar + air drums  
 + capoeira + contact improvisation + sarah shelton man + yvonne  
 rainer + martha graham)

### Miriam's History of Everything (in 5 minutes)

13.7 billion years  
 but no years at all  
 no time and no space  
 and then all of a sudden, the idea of suddenness.  
 in 1 second: electromagnetism, gravity, nuclear forces, electrons, leptons,  
 quarks—  
 380,000 years for hydrogen and helium atoms to appear (the idea of  
 really slow)  
 one thousandth of a degree can make a difference for compacting these  
 atoms, increasing the power of gravity. a thousandth of a degree made  
 our world, made protons fuse, made the stars. 200,000 years ago: stars  
 being born, stars dying, super novas causing protons to fuse and make all  
 the elements - stuff! planets! solar systems! earth! rocks! water! life!

life is a big mistake.  
 errors happen about once in a billion in the process of DNA replication,  
 and those errors make evolution happen. errors are learning. mistakes are  
 taking note.

65 million years ago an asteroid landed in the yucatan and most of the  
 dinosaurs get dieded real dead, but lots of other critters actually survive.  
 20 million years ago, Hominidae apes split from Hylobatidae. We are no  
 longer gibbons. Just another 5 million years or so to leave orangoutangs  
 in the dust, another seven million to break up with gorillas. Just a brief  
 million more to say our farewells to the chimps, and finally achieve our  
 treasured bipedalism. We are all still hominids, the gibbons and us.  
 Neanderthals shared 99.5% of our DNA, but they are not modern man!  
 Modern man either slaughtered them or subsumed them into their gene  
 pool. \*MODERN MAN\*

Would it be a lot easier to say that in six days an old guy made the world  
 out of nothing? Lights on. Then on Sunday he paused, he reached his  
 hoary hand around and scratched himself. Or we could say that creation  
 is a dreaming elephant, a tortoise with an island on its back, a cosmic egg  
 from which an infinite hamster springs, and is then rent asunder into a  
 continental drift, until a grown woman leaps from its eyeball.

The venus of willendorf statue is one of the earliest known depictions of the human body, the female body. It could be a effigy of a goddess, or perhaps a handle, or a masturbation tool. We call her a venus because apparently Greco-Roman art is our reference point for all art, even though it didn't exist until tens of thousands years after this particular lady was carved. She is very fat and her boobs are very, very saggy. Just a thought on beauty standards for all you freaks following the so-called paleolithic diet. She is also about 25,000 years old, which is precisely the paleolithic era, or iesus riding his pet t-rex if you count in bible years.

The world's earliest representation of a couple having sex is a small carving known as the Ain Sakhri lovers. Because of the way they are intertwined, the sex or gender of the couple is not revealed.

So let's review. History begins with creation and continues to the Deluge, from the deluge to the birth of Abraham, from Abraham to King David, and from him to Babylon— Bab-il, the gate to God. Although the Hebrews translated it to mean 'confusion'...and, indeed, why should that be considered contradiction?— The Babylonian code of Hammurabi is engraved on a basalt stele, which is currently in the Louvre in Paris (of course!) It gives us lex talionis: An eye for an eye, and a tooth for a tooth. An eye for an eye has come to connote vengefulness, but the law was in fact designed to curb vengeance, since, as you well know, we are hard wired to punch back harder than we were punched in the first place. So, eyes and teeth. Turning the cheek came much, much later, but the Gautama Buddha was around long before then. He was paving the middle way and eating milk and cookies at approximately the same time as Pythagoras. 580 "BC", as we all say. 580 British Columbia. better carpentry. bigger cantelopes. before. calisthenics. Jesus is maybe still riding his T-Rex around the womb of God. So he finally pops out, and we all hang around sinning while waiting for the Last Judgment. Why does Christianity keep sneaking into my five minutes? First age, second age, the age of trees, the age of lamps, golden age, silver age, bronze age, heroic age, and iron age, the age when humans live in toil and misery. Children dishonor their parents, brother fights with brother and the social contract between guest and host is forgotten. During this age might makes right, and bad men use lies to be thought good. At the height of this age, humans no longer feel shame or indignation at wrongdoing; babies will be born with gray hair and the gods will have completely forsaken humanity: "there will be no help against evil." (That was Hesiod, y'all.)

A lot of these historical categorizations of the ages of man seems to share a rather pessimistic outlook. The Hindu yugas have us descending from pure and happy Satya Yuga to sinful and ignorant Kali yuga. In Satya Yuga, virtue reigned supreme, human stature was 21 cubits, and the average human lifespan was 100,000 years! Maybe it's the 2nd law of thermodynamics, which I have to confess I utterly fail to understand. A descent into chaos. A descent into complexity. Along time ago, it was very dark. hot was hot and cold was cold, and people often died brutally, the way you've seen gazelles do on nature shows.

PEDESTRIAN RAGE

LAMENTING COMPLICITY

acknowledge implicit bias

### Miriam's History of Everything (in 30 seconds)

bang bang bang  
the universe in the pencil eraser  
the expanding pencil eraser universe  
hydrogen and helium  
two elements inventing an entire universe  
stars being born  
stars dying  
supernovas thankyou  
life  
that was quick  
that was slow  
there was no point of reference  
so it's probably nothing to worry about  
science charts and power points  
conference talks and maps  
would you be more comfortable  
with a turtle? with an island on its back?  
or a gigantic old man who grew a garden, with two idiots, a fruit tree,  
and a scaly worm.  
at what point in the development of life did worms appear?  
it seems i skipped planets, solids, liquids, water, air.  
but it's worth it to get to the dinosaurs.  
bang! swirling soup... dinosaurs! asteroid! ice! heat! plants! animals!  
monkeys! US! us! us! us! us! us! us! us! us! us! us! us! us! us! us! us!  
us! us! us! us! us!

VON ESCHL: Excellent proposal.  
COSSACK: I agree. Remove Poland from the map.  
VON ESCHL: A nation which cannot defend itself has no right to exist.  
shall we leave a small central area around Warsaw for the Poles themselves?  
I'll get all of southern Poland, and Radzivil will get his free Lithuania.  
Silesia as you wish. You Cossacks get a free hand in the Ukraine. Rakoczy  
down to Danzig. You the Germans get all the west, including as much of  
KING OF SWEDEN: Let us agree, then. Sweden will take all the Baltic coast  
VON ESCHL: no.  
COSSACK: Are we not building a grand alliance?  
done, each must protect himself.  
VON ESCHL: We stand together on this day to partition Poland. After that's  
COSSACK: But we can protect ourselves only if we all stand together.  
VON ESCHL: Then you must protect yourself.  
COSSACK: But I do.  
KING OF SWEDEN: We have no fight with Turkey.  
COSSACK (to the king): Is that true, sire?  
VON ESCHL: Nothing.  
COSSACK: What will you do if the Turks decide to attack us?  
VON ESCHL: You most of all.  
COSSACK: We will never surrender to Russia.  
as we will have to, and all the others here.  
VON ESCHL: No one will handle Russia. You will accommodate yourself to Russia  
KING OF SWEDEN: We will handle Russia.  
VON ESCHL: Time. Russia.  
KING OF SWEDEN: What will subdue it?  
cannot remain that way for long.  
VON ESCHL: No, your power. It seems great now, almost unopposable. But it  
KING OF SWEDEN: Are you questioning our intentions?

THE PARTITION OF POLAND

**A NUMBER OF NAKED PERFORMANCES**

Richard Eyer's King Lear  
Vito Acconci "Seedbed"  
Marni Kotak "The birth of baby x"  
Adrian Parson's Shrapnel  
Olivier Dubois' "Tragédie,"  
Incorruptible Flesh (Ron Athey)  
The musical "Oh! Calcutta!"  
Plop Egg Painting (Milo Moire)  
Hermann Nitsch, Action 135  
Mette Ingvarsen's "7 Pleasures,"  
Parades and Changes  
The play Equus  
The musical Hair  
The Puppetry of the penis  
'Mirror of Origin' (Deborah de Robertis)  
I Miss You (Frank B)  
Public Orgy (Voina)  
Dragon (Suka Off)  
Crotch (Keith Hennessy)  
(John Jasperse)  
Fort Blossom  
Yvonne Rainer's Trio A as performed at People's Flag Show  
Doris Uhlich "more than naked"  
Javier de Frutos' Rite of Spring, Transatlantic, Grass, and others  
Rien de Rien (Sidi Larbi Cherkaoui)  
Un Peu De Tendresse, Bordel de Merde! David St. Pierre  
Emio Greco, "Hell"

PINK IS HOW I ALWAYS  
BE WANNABE

## ON OBSCENITY

In 1973, in *Miller v. California*, the Supreme Court declared that the First Amendment does not protect obscene material. Material is deemed obscene if it meets all three of the following tests:

1) the "average person, applying contemporary community standards," finds that it "appeals to the prurient interest"; 2) the work portrays sexual conduct "in a patently offensive way"; and 3) the work "lacks serious literary, artistic, political, or scientific value."

In all this ambiguous verbiage, the only thing that emerges clearly is that for something to be legally obscene, it must be sexual.

For a country in which a percentage of the population would curtail my freedom in the name of the idea that life begins at conception, the USA has a lot of taboos around the moment in which said conception takes place. Taboos that some would kill to preserve.

Such are the obscenities of privilege, of stupidity, and hate.

The political left is accused of being in love with not-knowing, with all things relative and subjective. But isn't it certainty that allows people to bomb abortion clinics? Trump supporters chant "Freedom, freedom, USA" at rallies at which free speech protesters are physically attacked. To what freedom do they refer? Is there a word more relative and subjective than "freedom"? As Josh Billings famously said, "The trouble with people is not that they don't know, but that they know so much that just ain't so."

Why are such obscenities not censured? Why do we so rarely scream back? Because we are unsure? Because we perform our white, middle aged, female identities, and are ashamed? —shame on our bodies, shame on our art, shame on our apathy.

Back in Sweden, where I'm "from", the racist far right party, "Sverigedemokraterna", would eject immigrants and restore our "national Swedish identity". And yet, these folks are known for driving low-riders and listening to American rock n' roll from the 50s. To what identity do they refer? —Hordes of people screaming 'Freedom! Freedom!' as protesters are violently ejected from the premises. The white man punches the black man in the face, and it's the black man who is wrestled to the ground by security guards. I want to scream with all certainty that I don't want walls, not in Berlin, not in Arizona. I don't want apartheid, not in Johannesburg, not in Gaza, not in San Francisco. I do not want state sanctioned terror. But we do not know how obscene we are, or how monstrous we may become. And if history repeats itself, is it because we did not understand, or because we thought we *did*?

— Perhaps we forget, as my cousin says, that if education and democracy were a sure vaccine against radical ideology, the Holocaust would never have taken place. My grandfather would have lived. My grandmother's five sisters, each would have lived. And I would be unborn.

In your next life, would you rather be the victim or the villain?  
Shame on the body, shame on the identity, shame on the politics,  
shame on the fear.

It is common now, to call Trump fascist, to argue about whether he is best compared to Hitler, or Haman, or Ahasuerus. These are febrile attempts to name what is happening. We do not yet know how obscene we are. Or may become.

The word Obscene comes from the Greek for off stage. Offensive things like murder and sex, one shouldn't show on stage, and are best laid out in long expository monologues. Not only *should* you not show these things, but you *can't*. Some degrees of intimacy or horror cannot be abstracted or represented. It is the very attempt to reduce them to a sketch or a scene that is offensive. In Claude Lanzmann's film Shoah, Jan Karski tells that in the Warsaw ghetto in 1942, naked bodies lined the street: "They were corpses. Naked corpses lined the streets, because the bereaved had no money to pay the burial tax. Emaciated mothers breastfed babies with bulging eyeballs. The clothes of the dead were traded for an onion, a cracker."

It would be obscene to understand this.

And not understanding leaves us vulnerable and frightening.

And we long for certainty, and all the future is uncertain. We don't want walls, and we don't want genocide. Torture, apartheid. State sanctioned terror. But we do not know how monstrous we are. Or may become.

From prehistory to this performance, we are propelled by evolution, by history, by trends and collective impulses over which we had no control. Can we hope to control the future of our world, when we do not control our own aesthetic?

Below the heaps of obscenity lies a profundity of wonder. We feel around in the darkness for free admission that we do not know how this will end.

"I must write to them about beauty,  
and the urgency to avoid it."

— John Cage

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CONTACTS  
Although we do not know where to next,  
we consider this work to be still in progress.  
If you have thoughts or feedback,  
please get in touch!

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