

1) POINT – ARTIST:

- A. A woman, Artist - age 30, wears jeans and a t-shirt, sits on a stool in the middle of the stage.

2) LINE - PROCESSION:

- A. Five women, ranging in age from 19 to 21, process into the gallery. They each wear jeans and a t-shirt with an insignia, a circle, a flower with four hearts and a neoclassical column. They carry packages, beautifully wrapped in polychromatic cloth.
- B. They enter the space, sit down in a circle and place their delicate packages on their laps.

3) CIRCLE - YOGA:

- A. Artist stands to tell a story.

I am Artist, founder of the group, the Empathics. During one of my walks in the woods, I came across a pile of bones at the base of a tree. I passed the location many times before but had never encountered her body. At the time, I did not know who the bones belonged to. My pupils and I (she gestures to the women around her) set up a greenhouse to excavate and study the site.

Gradually we discovered that the bones were sent to us by what we believe is a future utopian world. We have taken to calling this world No Place.

We established an Institute for the Analysis of Empathy to study No Placean culture and biology. Anthropologist Rachel Lears has been kind enough to help us by completing an Ethnography of No Place.

- B. Each woman unwraps her precious cargo and we realize that she carries a polychromatic neon bone. The bones are laid out in the center of their circle and, once assembled become a No Placean skeleton.

One of the young women takes off her jeans and T-shirt. Under her street clothes, she wears a brightly colored form fitting body suit covered with symbols. She lies next to the skeleton and closes her eyes. The other four women also remove their garments. They wear similar body suits, each in a different color, blue, red, orange, yellow, and purple. They begin to do yoga around her body.

- C. Artist describes their activity.

This practice is called Utopia Conjuring Therapy, it enhances flexibility and allows us to enter into a sophisticated empathetic relationship with the people of No Place.

- D. The dancers take turns lying in the center of the circle and continue their yogic ritual. After each woman has spent time in the center of the circle, the Empathics stand and make the circle larger.

4) RECTANGLE - AUTOMATIC DRAWING:

- A. Artist lays out a rectangular sheet of white fabric in the middle of the circle. The five Empathics lay down on the sheet, face down, one next to the other as if to make the imprint of a painting by Yves Klein. They lie quietly on their bellies as Artist brings out objects that look like abstracted parts of a No Placean body.
- B. The Empathics use the objects and their bodies to create a variety of images on the rectangular sheet.

NOTE: This portion can not be scripted yet because it will be choreographed (March 3 – April 1) in a series of workshops with dancers at University at Buffalo.

During these workshops, the dancers and I will watch the Ethnography of No Place. After we watch the Ethnography, I will give the dancers a number of objects to work with. The objects will be elements found in 20/21st Century abstract painting and sculptural and performative practices that evolved out of that painting.

The dancers objective is to use the objects and their bodies as elements of painting and choreograph two performances. The first performance will be made with fluid gestural objects (Hesse, Pollack, etc.) and the second with geometric objects (Kandinsky's later work, Malevich, etc).

5) EXPANDING THE FIELD - WORKSHOP:

- A. Artist invites the audience to participate in a workshop.

As we prepare to commune with No Place, we invite you to create a garment that integrates you into our community. There are directions at the work stations behind you. You are welcome to stay regardless of if you choose to participate or not.

- B. Audience members make Empathic shirts at workstations in the space.
- C. The Empathics put on masks and costumes that approximate the No Placean Self.
- D. Artist remains an intermediary between the real and fictional world.

6) REBIRTH - RITUAL:

- A. The Empathics reenact the Birth Trilogy from Womanhouse.
- B. Artist returns to the stage and begins to speak.

The Empathics have been reborn as the No Placean Self. We will now perform a ritual that will enable you to commune with No Place. We have given you a pictographic guide of our ritual, feel free to follow the gestures we create.

- C. The Empathics move into the scripted material.

NOTE: See attached page for a pictographic script.

I will be working with the dancers at University at Buffalo to choreograph this section. The dancers will be given the pictograms and asked to interpret them as a modern dance.

- D. When they complete the ritual, the five women leave the stage and the lights go out.

7) The Land of the Pleasure Machines: Animated Video Projection

SYNOPSIS: This animation is the creation myth of No Place and tells the story of how this utopia was developed out of a violent over consuming dystopia.

The Pleasure Machines (PMs), descendants of humans and their machines, developed No Place to try and re-generate their lost organic bodies. Flesh parts were replaced with machine parts to more efficiently satisfy consumptive capacities. As the Pleasure Machines became more efficient consumers, they consumed much of the world's organic material. To replace land, they built elaborate mechanical island complexes. The PMs live on these islands, which might best be compared to some combination of shantytowns, luxury-condominiums, and the Disney castle.

At some point in this history a few of the PMs decide that they no longer want to be machines. They redesign one of their machines and create No Place inside of a biodome.