

OFFSHORE
IN KINGSTON

OFFSHORE GLOSSARY

OFFSHORE

A structure that enables EVERYONE (some of whom will have met before, some of whom will not have met) to maintain a state of rehearsal, over a number of days, in public.

EVERYONE

A group of performing persons who are paid to create an ALIBI and in doing so activate OFFSHORE.

ALIBI

A public performance or exhibition commission for AUDIENCE.

AUDIENCE

Persons who visit the ALIBI.

OPEN

EVERYONE exchanges, or manipulates STANDARDS.

STANDARDS

Performance repertoire that is resolved and can be scored.

ANNOUNCED MOMENTS OF TENSION

Whilst being OPEN, EVERYONE momentarily pays attention to the room and to each other. ANNOUNCED MOMENTS OF TENSION are mini-exercises in activating the weighted attention needed to be IN COMPANY.

IN COMPANY

EVERYONE activates their attention towards one another to perform a combination of STANDARDS, the order of which is not decided on in advance. This combination is a PLOT-FORM.

PLOT-FORM

Always just beginning, or yet to form, a PLOT-FORM arrives from the improvised decision-making of EVERYONE when IN COMPANY. PLOT-FORM comes from the theatre and is unlike industrial and commercial Platforms, that function through adoptions of use and produce reliance as forms of control.

YESTERDAY

EVERYONE talks about what happened IN COMPANY, the day before.

XXX DAYS AGO

EVERYONE talks about what happened IN COMPANY, XXX days ago.

INVENTORY

List of all resolved STANDARDS.

OPEN INVENTORY

List of unresolved STANDARDS.

ORATIONS

INVENTORY is performed from start to finish, in no particular order.

AGAINST THE PERFORMATIVE

A lecture or a reading group.

GRADATIONS OF CONTROL

A workshop on scoring STANDARDS.

READING THE READER

EVERYONE reads THE READER.

THE READER

Selected reading material, generated or suggested by EXTERNAL INFLUENCES, printed and perfect bound for EVERYONE.

AUDIENCE READER

Selected reading material from THE READER.

EXTERNAL INFLUENCE

Persons who contributed to building the organising principles of OFFSHORE through a number of GATHERINGS, but who are not paid to make the ALIBI.

GATHERINGS

Public transdisciplinary gatherings with philosophers, artists, writers, scientists etc., which defined and shaped OFFSHORE.

ROTA

A human-scale matte black vinyl wall ROTA, stating the number of days OFFSHORE has assembled the times at which all items in this glossary take place on a given day.

ARCHIVE

That which is left behind when OFFSHORE disassembles.

OFFSHORE ROLES

LEGIBILITY COORDINATOR,
ACCOUNTANT, ALIBI BROKER
& FICTION WRITER
Cally Spooner

ORGANISATION, CARE
Meret Kaufmann

DANCER, ARCHIVE
Maggie Segale

DANCER, ARCHIVE
Jasmine Attié

DANCER, ARCHIVE
Alice Mackenzie

DANCER, ARCHIVE
Juli Brandano

DANCER, ARCHIVE
Stève Paulet

DANCER, ARCHIVE
Emily McDaniel

DANCER, ARCHIVE
Dina Khuseyn

KEEPER OF SPACE & TIME
Jesper List Thomsen

READER WRITER DRUMMER
Lynton Talbot

SOUNDTRACK & RHYTHM
Chloé Turpin

METABOLISM
William Crosby

METABOLISM
Joe Zeitlin

SCORE TECHNICIAN
Roland Brauchli

PSYCHIATRIST
Dr. Isabel Valli

ERASURE, TOUR GUIDE,
ORDINARY MAN
Michelangelo Miccolis

INVENTORY OF STANDARDS *

(in no particular order,
not subject to change)

TOUR OF THE ROTA
A tour of the ROTA

THE JACKAL
A four to six person dance

DUET
A one person dance with one
person's voice

DRAG DRAG SOLO
A three person dance

TRANSFER OF KNOWLEDGE
Two bodies, from two groups,
share knowledge and build a
manageable, exchangeable solo
for a new foreign body

AN EXCHANGEABLE SOLO
A solo built from the knowledge
of two non-exchangeable groups

DEFECTIVE BABOON, THE
BABOON WHO WON'T GIVE UP
Impromptu reading of the
transcribed words of Dr Chuck
Feldstone, Texan behavioural
psychiatrist

BEDTIME BEATS
A hotel alarm clock

HOT 97
Live stream radio

6500K 30000 LUMENS
An artificial daylight condition

36.5°C
A room heats to as close to
healthy body temperature as
possible.

BY ALL ACCOUNTS THIS WAS
A VERY ORDINARY MAN
An ordinary man handles
soap and language

WARM UP
A continual warm up

WE THE COMPANY
Aggressive business literature,
counter to OFFSHORE's spirit

AGAINST THE PERFORMATIVE
A lecture

OPEN INVENTORY OF STANDARDS *

(in no particular order,
subject to change)

PASSED TIME
Bronze or stone casts of
handled soap

WE RUN SHORT
ON LONDON BRICKS
A blue window filter, mostly
used in construction and to
protect from heat, voyeurs
and bricks

SCORCHED EARTH OUCH
A song

METRE
Music for Cello

STILL LIFE
A tour of Paul Cézanne's
painted apricots

DEAR KEVIN SPACEY
Erased and censored fan mail

SHIT-POST
Series of contemporaneous
postings relating to the present
future culture wars and the
erosion of language

AN EXPANDED
DIAGRAM OF POWER
to reverse engineer an ALIBI

UNITED IN STOMACH FLU,
LONDON WEEPS
An operative fiction, our present
condition, re-presented as a
novel-in-progress, written by
the LEGIBILITY COORDINATOR,
ACCOUNTANT, ALIBI BROKER
& FICTION WRITER

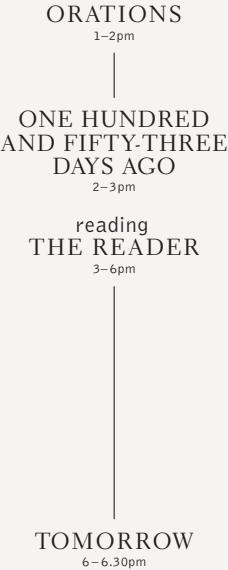
ALIBI
Stanley Picker Gallery
Kingston University London
23, 24 and 26 April 2018



ROTA

DAY 8

Offsite



Roland Brauchli
Michelangelo Miccolis
Maggie Segale
Lynton Talbot
Juli Brandano
Jesper List Thomsen
Emily McDaniel
Cally Spooner
Alice MacKenzie
Meret Kaufmann

DAY 9

Here



Chloé Turpin
Joe Zeitlin
William Crosby
Roland Brauchli
Michelangelo Miccolis
Maggie Segale
Lynton Talbot
Juli Brandano
Jesper List Thomsen
Emily McDaniel
Cally Spooner
Alice MacKenzie

DAY 10

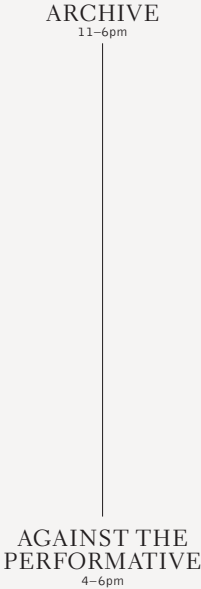
Here



Chloé Turpin
Michelangelo Miccolis
Maggie Segale
Lynton Talbot
Juli Brandano
Jesper List Thomsen
Emily McDaniel
Cally Spooner
Alice MacKenzie

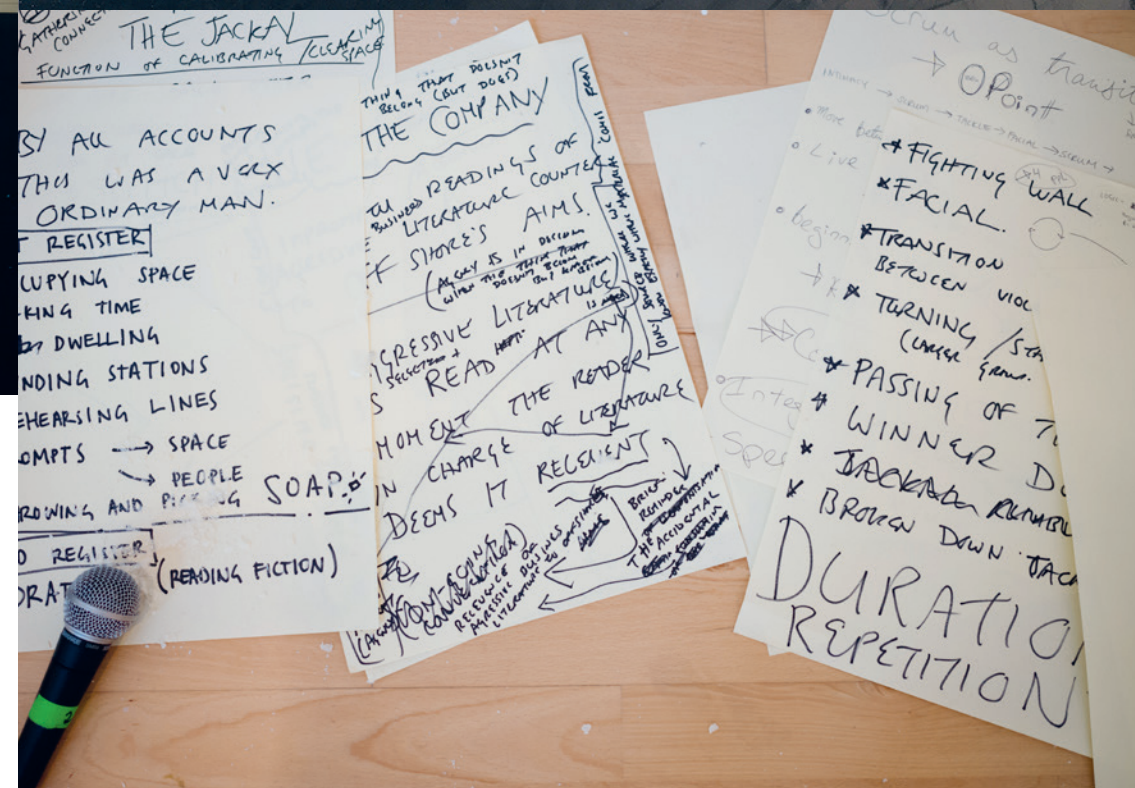
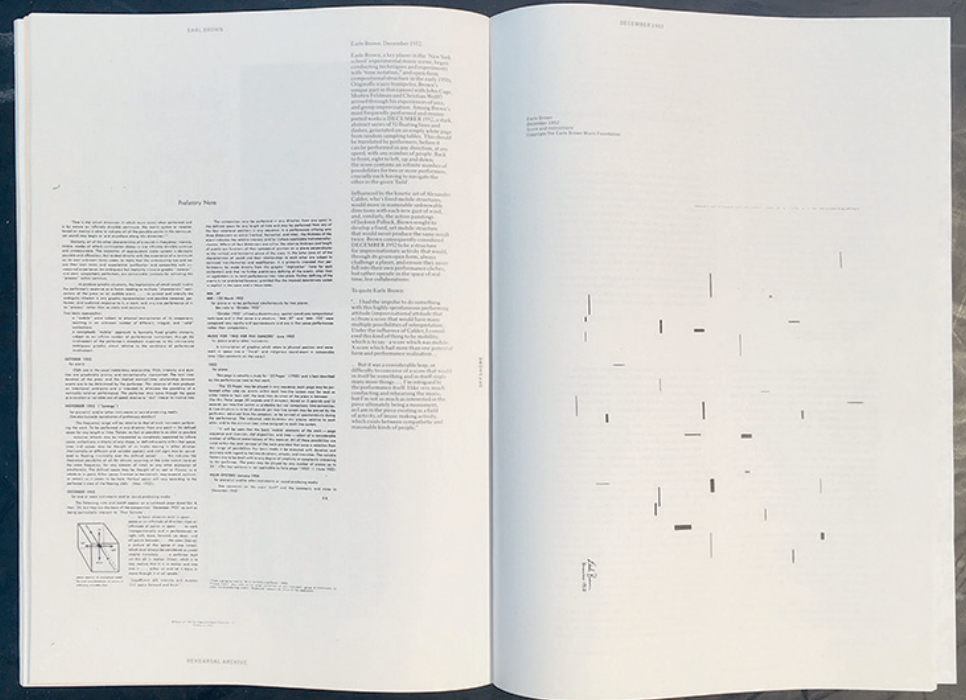
DAY 11

Here



Cally Spooner

READER and scoring of STANDARDS



ANNA HALPRIN

Since the late 1970s Anna Halprin has been creating revolutionary directions for dance, inspiring artists in all fields and has created more than 150 dance theatre works. Anna influenced New York's Judson Dance Theatre, one of the seedbeds of postmodern dance. She also collaborated with such innovative musicians as Terry Riley, LaMonte Young, Morton Subotnik, and Luciano Berio, as well as poets Richard Brautigan, James Broughton, and Michael McClure. Defying traditional notions of dance, Anna has extended its boundaries to address social issues, build community, foster both physical and emotional healing, and connect people to nature.

In response to the racial unrest of the 1960s, she brought together a group of all black and a group of all white dancers in a collaborative performance, *Ceremony of Us*. She then formed the first multiracial dance company and increasingly focused on social justice themes. When she was diagnosed with cancer in the early 1970s, she used dance as part of her healing process and subsequently created innovative dance programs for cancer and AIDS patients. An early pioneer in the use of expressive arts for healing, she co-founded the Tamalpa Institute with her daughter Daria in 1978. The Tamalpa offers a programme and workshops for healing, education, and social transformation which has been brought into classrooms, businesses, hospitals, mental health care settings, hospices, prisons, and disadvantaged communities, among others.

"As a dancer, I realized that my body was my instrument and that my body contained every possibility of every other art form..."

"After my cancer I was less interested in performance as an art event. Instead, I wanted to apply what I had learned about healing myself to other people and large communities, including dancers and non-dancers alike. I began working directly with an AIDS group, at a time when physical contact was feared, and with patients at a cancer facility."

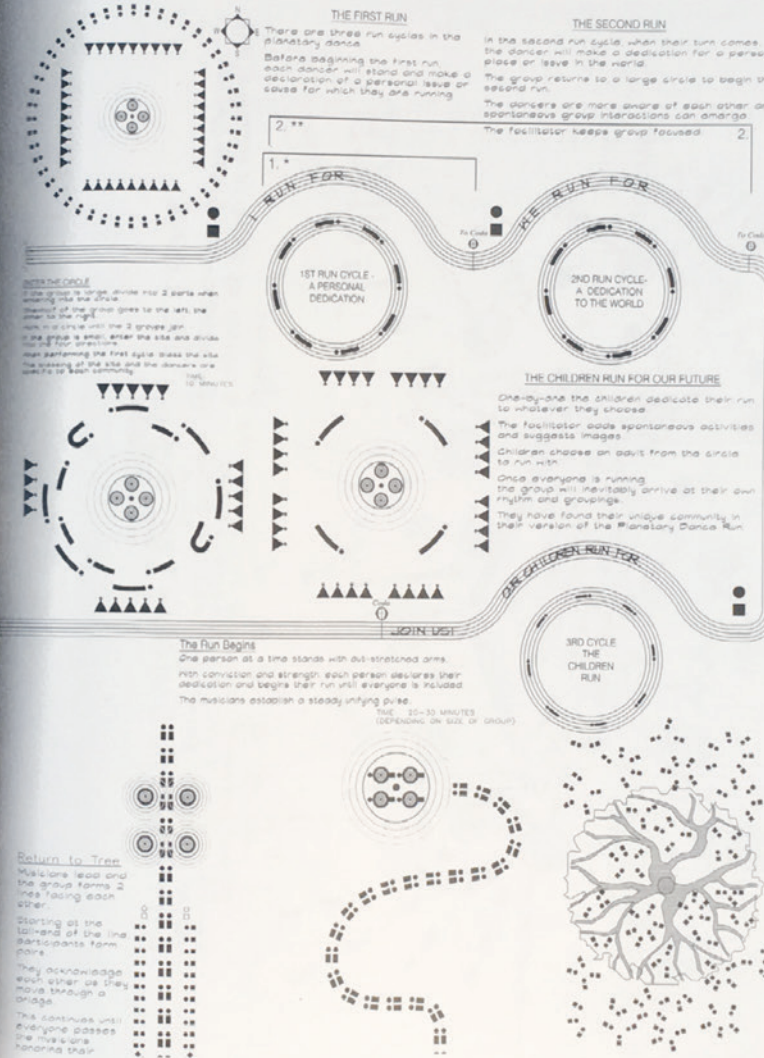
"What interests me is an art that is connected to life, where the social, political, spiritual, and aesthetic threads are all interwoven in a real way..."

Anna Halprin and Rachel Gander
Film, 1987, 2457 Feet, CMV/USA, 2010



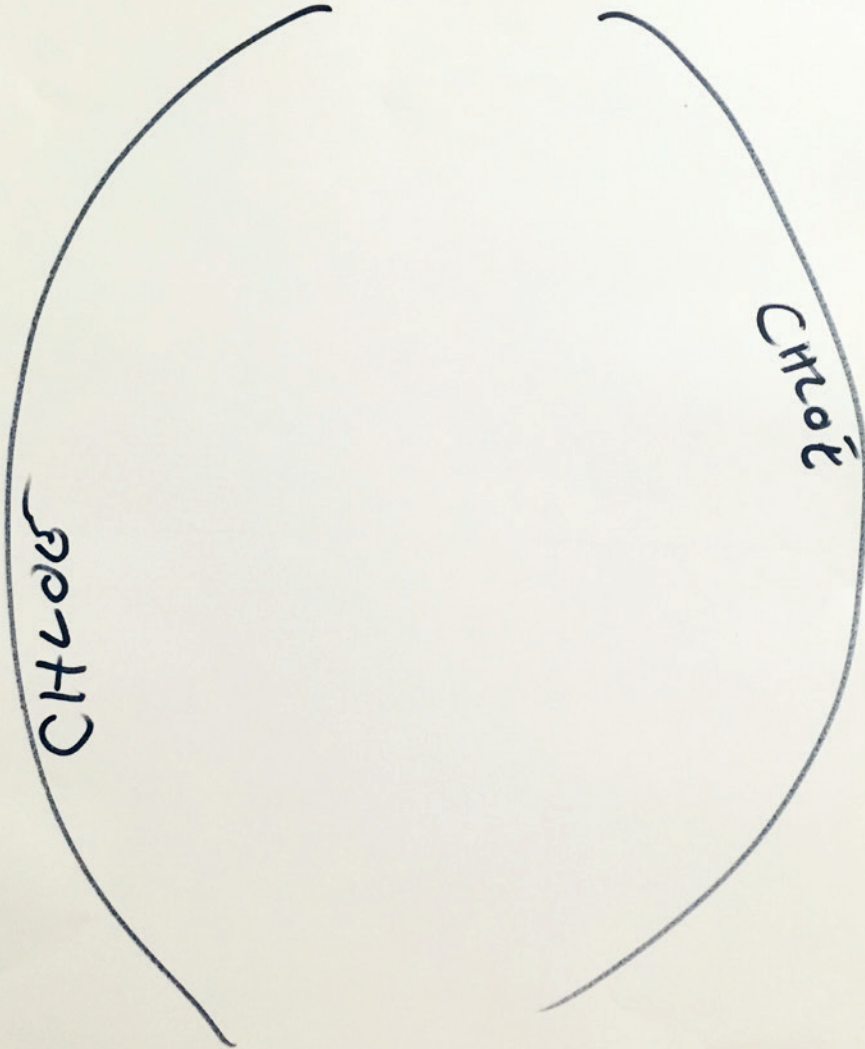
A SOCIAL BODY EVENT

Anna Halprin
Planetary Dance
Score, 1980
Anna Halprin Papers,
Museum of Performance + Design, San Francisco



A DURATION.

← ABSTRACT →



SWEAT SHAME OUCH,
 A BACKDROP.

SWEAT SHAME OUCH

VOICE

RIDE CYMBAL AND MIC

A	D - D - D
B	D - F - D
C	D - F - E
D	D - F - A



A
 AB
 ABC
 ABCD

SWEAT SHAME OUCH
performed IN COMPANY



AN EXCHANGEABLE SOLO
performed IN COMPANY



TRANSFER OF KNOWLEDGE
performed IN COMPANY



BY ALL ACCOUNTS THIS WAS A VERY ORDINARY MAN
performed IN COMPANY



WARM UP
performed IN COMPANY



BY ALL ACCOUNTS THIS WAS A VERY
ORDINARY MAN performed IN COMPANY



THE JACKAL
performed IN COMPANY



THE JACKAL
performed IN COMPANY



EVERYONE exchanging or manipulating
STANDARDS while OPEN



AGAINST THE PERFORMATIVE.
A lecture on resistance by EXTERNAL INFLUENCE
philosopher Howard Caygill
for AUDIENCE and EVERYONE



GRADATIONS OF CONTROL
(a workshop on scoring) with David Ryan
for AUDIENCE and EVERYONE



SWEAT SHAME OUCH
presented to EVERYONE during ORATIONS



EVERYONE exchanging or manipulating
STANDARDS while OPEN

OPEN





OFFSHORE IN KINGSTON



