

It's like the "floor
pattern" for the
stones - this
close up & actually
out there on that
floor, looking
like stones! -
can be nice part
of dance. to
have the opportunity
p. 12

to see them quietly
in a kind of a
pattern ~ When
I'm talking about
When I said
to Alyssa ~ go
ahead & knock
them apart as
you wish & she
came up with
the 5 stones up
p. 13

one

the diagonal (one
by curtain '02 was
that in the end
go around?) -
bank of them in
one location - with
a key stone as
an X that marks
the spot... Will it
become built in some
spot each time??
or is that variable?
p. 14

All of this in much
food for thought
that I haven't begun
to state here....
A thought: There
will be a dance
after the stoning?
But before (& how quickly
does this happen
& how does it "2"
When more stones
get scattered by
p. 15

Dancer's feet (perhaps)
after they have
picked up stones
from the "wall", placed
them on floor -
(then - throwing
stones at Alyssa -
Does it happen
from wall or from
those on floor?)
What about a pause
p. 16

before Alyssa begins
building do
see, register stones...
(won't have to be long
but could be very
important)..

Alyssa had said
about ^{first} separate
stones that, in some
way, securing them,
secured the wall for her
Established it ^{or maybe}

two

If we longish
ecclesiastic
at beginning -
beginning of
Casals, they
look at audience,
dropping any sort
of gesture they
have & will begin
again, without
the "innocence"
or variety of
before -

(How about 2nd
piece on Montserrat
to open piece?
It's very nice
Hard to go into
Casals opening c
it tho!)

An inspiration!
These are just
Catholic, women
p. 19

First part is ecclesiastical
is more religious
when Casals comes
in becomes more
profane (yet is
a little religious
reminder)

Ultimately, the stories
are not religious
or profane, but
the sub + journal.

Alyssa for
Thurs. rehearsal

Be aware of
exclamatory gest^{ures}
Feel like there is
a thread-through
sense of vision
about this that
drives the building
p. 21

three

even this the
source of vision
will vary from
outside you see

There is a sense
of continuity,
on your guess do
your mission here

-Don't be afraid
really power

In terms of
Alyssa building
she should have
a chance with
it... before
interference... if
may be she has
a go at 2x,
that is, after
they store her
(if she builds while
they move)... getting
back to original!!!

Cross refer to →
1/30/88

"Watching Greens
tape of 'O.S.' ^{by} _{4/20}

Continuing
in 2/1/88
in Schaeberle:

Made change
in ^{music} tape: Went
p. 41

back to interrupt
during 2nd mt.
(which places
the stoning ^{at} later
now: a phrase
or 2 later)

It feels good...
5 of them (I
see 6 altogether
now) resume when
p. 42

~~four~~

they left off =
the dance...
During the
interruption, I can
see a Roman
slide coming on ^{the}
to the 5 of them
freezing in a ^{stun}
light probably
just on, Alypa
(+ slide)...
p. 43

Must choreograph
certain phrases
for Alypa to
use...

How will stoning
happen...

p. 54

Mallory - "Voices of
Silence"

... starting p. 216

The individualization
of shooting (the unwith-
ing imprint of his private
drama on every man's
face) that prevented
Western art from
becoming like Byzantine
mosaics, always trans-
cendent, or like Buddhist
scripture obsessed &
unwieldy. The features...
p. 59

five

12/15/88

Watching "O.S." top
(particularly, Spain)

Now, I'm seeing
that "line" of stones
behind dancers...

Then, seeing another
young dancer,
stepping over last

Score, approaching
Avelina in the
opening...

The strength of
of "saves"
in Spanish tape
is evident; in
Gunsboro the
"saves" were
unspecific to
Hgoed B score

Muri's strength
in the dimensions
(even tho she does
"deflect")
in other words,
'dimensional'
looks & feels
right for this...
Maybe, look at
Muri's ~~last~~ phrase

SIX

Differences, again,
between Spain
& Gunsboro, it
seems to me, were
simplifications
of original material

The horizontal
phrase in 2nd
mut. is much
like an anticipator

of the throw...
Also ^{the} couple in
2nd mut. has
more here in
Spanish version
Impro. tape

side across
back
down

E - by
down - side across
open

ending in cubic
tension

turns of body
parts into a
direction, having
rest behind, makes
for interesting
material

F

exaggeration
of body part
"hicking" in
what I used to
call the 10 + 7
ct. phrases in
part 2. As
well as suspending
the "passe"
etc; passe - 1-3,

seven

Step thru 4,
lock up 5, 6
the side - " " 7, 8
" " " 9, 10

Are the Romanesque
now the upper
body in the
twist, say, to
front or whole

body undifferentiated
except maybe
head (arm)

Whole horizontal
circling (cycling)
for taking stone
from wall.

cried out its message
to the crowds in the
market place (p. 726)

The true nature of
Romanesque art eludes
us so long as we
regard it as a legacy
of Byzantium.
(It's neither less skillful
nor more successful
form of B.A.) ...

Have to take account
of forms retained
as well as those done
away with.

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Romanesque sensibility
was bound up in
new development of
humanization.

Romanesque means
far more than the
totality of art facts
produced during
Romanesque period.

Creative genius of
Romanesque, like that
of all other arts,
resided in new elements
it brought in — We

eight

have learned what
these were first by
studying R. as a
whole & then by studying
Gothic Art, to which
it led.

Ornamental tho' it be,
every great R. figure,
as compared c its
Byzantine next of
kin, is humanized;
tho' essentially religious
it is no longer esoteric.
Romanesque is rather

p. 70

a synthesis not a
consequence of forms
that it took over —
no more than a fire
is a combination of
the sticks that fed it

Figures, we describe
as popular (or folk)
persisted during full
flowering of Romanesque
The primitive sculpture
of Europe (& the
"primitive" periods, when
the 1st spark of

p. 71

art was kindled in the darkness of unknowing, have been steadily pushed back during the last 100 yrs.) is revealed in these figures, & it is begun to find its way into our Museum Court walls... These figures elude art history all the more because they tend (so far as we can judge at present) towards

P. 72

the expression of any obviously selected aspect of man. In transforming them, Romanesque art rescued them from the sporadic & accidental & incorp. them in its massive unity. And in so doing Christianized them — the even on the capitals of Church pillars of these figures have the aggressive heathenism of Pagan fetishes, very distinct

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nine

from the staid Roman allegory, hence comes (in certain examples) heathen figures, looking like they're converted. In some Romanesque heads, even the late ones these elem. forms still lurk behind the orderly lay-out of Romanesque. Yet they were being steadily pushed back...

P. 74

now that art had become one long unflagging effort to make each form reveal its latent intimation of Christ's presence everywhere... All art entered on that long life of Christ & found its inspiration in whatever had assoc. to the tragedy on which man's hope is founded.

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