

## Text\_quake (1) & Carpool\_reading

### Background

Petrolio2 is a retake of *Petrolio - accumulation of materia*, a choreographic reading of Pier Paolo Pasolini's uncompleted novel *Petrolio*. *Petrolio* is written in the format of 522 scanned pages of "Notes", numerically ordered, which configure various sets of fragments or plain titles. Pier Paolo Pasolini writes with rational precision, as if the novel was an essay, but also in a poetic, at times very simple, other times extremely elaborate language. His intention was to work on the most extreme forms of language, from the most complex intellectual, to the sparse and impenetrable language of poetry, to the languages that for some readers remains incomprehensible, such as Greek or Japanese, or an entirely fictional language. *Text\_quake*, as well as *Car\_pool* reading restage Pasolini's agenda – thus proceeds to demolish and at the same time reconstruct its own narrative – via the orchestration of collective poetics, and systematic violence.

### Text\_quake

Texts written by and about Pasolini are printed on loose paper sheets, which are then cut to thin stripes and in coherent order distributed over the entire bottom of the *Petrolio2* pool. The stripes disrupt the texts yet leave meaning intact, and turn the bottom of the pool into a disruptively yet consistently written page. Participants climb down into the pool and crawl amongst the words, whilst reading the text in an orderly or disorderly manner. Participants are then asked to select a handful text-fragments they find appealing and regard as relevant. After some time spent crawling, reading, selecting, audiences sweep all text/pages into a messy pile in the middle of the floor. This is performed very quickly, with the immediate destructive force of an earthquake. Words and sentences end up in total disorder and narrative is destroyed. But a different 'body of text' emerges – a text accumulation, brought about by a (fictional) catastrophe.

Audiences are then encouraged to engage in a collective rewriting/resetting of the texts. One word at the time, sentence after sentence the texts are slowly re-assembled. This resetting requires method, patience, endurance and time, but also provides the opportunity to scrutinize the texts in detail. Which facilitates audiences' next task, namely to identify pre-selected fragments from the messy pile and keep them safe. This procedure also lasts for quite a while. Providing all participants with a bodily experience of both the strain and the thrill of the making and undoing of writing – whilst a discourse enduring choreography is brought to display.

(1) The Swedish word for earthquake is JORDBÄVNING - the Swedish word for word is ORD. *Text\_quake* is a poor translation of the Swedish title *Ordbävning*, unable to convey the sudden switch of meaning that *Ordbävning* manages to by the sheer loss/removal of one single letter. At first, the title *Word\_quake* was also considered, yet *Text\_quake* was chosen on the grounds of phonetic preference.

### Carpool\_reading

Once the re-distribution and re-selection of text is completed, audiences are escorted to a nearby parking lot/garage, and asked to sit in groups of 11 in a parked car. In the overcrowded car, participants are forced to hyper-proximity.

Once seated in the car, participant read/recite their selected text-fragments. The reading/ forth goes without script, in a collectively live-edited order, which requires a double attention from each participant. One, a careful listening to other people's readings - as to understand when ones own text at best may coalesce into the common narrative, and two, a careful descry of ones own selected texts – as to decide which ones, and when and why they at best may partake in and contribute to the collective reading. In other words, all participants are forced to both listen and read proposed texts with most attentive care. Purpose of which is the exposure of a collective narrative brought about by a collective, live-edited reading – in turn transforming given texts into a rephrased and joint speaking. Performed inside a second restricted space, in close tactile proximity to each other bodies and voices, whilst oxygen is exhausted and discomfort grows unbearable.

*Text\_quake* and *Car\_pool* reading stage the multiple scatterings and cluster accumulations whereby text is broken apart and at the same time manifested anew. Prime intention of the installation is to force participants to pay attention to proposed text, in turn to allow them to experience the collective effort (and thrill) that the bringing to display of a different choreo\_graphy entails.

*Core themes of the installation are the RUIN and VIOLENCE. Text\_quake simulates the sudden violent force of an earthquake that causes, yet is itself caused by a violent redistribution of matter. The redistribution of text (read & spoken) refers to the redistribution of matter (here words) necessary for the forth going of discourse.*

*Theoretical reference is the concept of RUIN as formulated by Walter Benjamin, namely as the form and the motion by which history proceeds and at the same time remains, in other words as the undoing and reassembling of past, current, and future discourse. With his concept of RUIN, Benjamin paved the way for Jacques Derrida's formulation of deconstruction, which in turn has paved for, or rather dominated the entire trajectory of post-modern, and post-structural theory and art practice, and now this installation.*

*The installation relates to VIOLENCE in terms of the destructive force that enables language to rewrite the world, by the deconstruction and re-accumulation of its constitutive narrative, by the self-inflicted, auto-re-volting re-writing of its own trajectory. Hence, by a choreography that pursues a rational, methodical, relentless reevaluation of given narratives, towards a narrative able to rephrase the narratives it is inscribed within, and itself inscribes.*

*In other words, by the violent act of destruction and re-assemblage of language - by poetics - therefore, VIOLENCE as crucial tool and necessary action, writing and otherwise gesture. In art and/as politics - in choreo\_graphy.*

*Text\_quake and Car\_pool* reading jointly advocate for choreography as practice of demolition and re-accumulation of language, whereby the given is recognized but also rearranged – a procedure by which language opens itself to itself and to the world. And begins to perform the self-revolting movement and reaffirming choreography able to rearrange all the traces amongst which it operates, and is operated by.

*This choreography must therefore be understood as an act of violence, or rather as the self-induced accident which destroys and at the same time rebuilds its own world by sustaining, enduring, challenging and rephrasing past, current, and future choreo\_graphies.*

## Proliferation

A different version of Text-quake and Carpool\_reading may be performed (and has been performed). Instead of over the Petrolio2 poolbottom, the textstripes are displaced over any ordinary floor, in whatever space. Instead of reading whilst crawling, audiences bent over the text and read. Instead of staging the text\_quake, audiences move from selecting the textfragment and directly to re-writing them. In two manners.

- Bodychain – one person lies down on a large papersheet rolled out on the floor and holds a pen, a second person listens to her/his selected texts which a third person whispers in his/her ear, and writes them on the sheet of paper with the first person's hand (pen). Meanwhile, a fourth person pulls the first person along the papersheet, dragging the writing adrift. The re-writing is disturbed, but a writing chain-collaboration is performed, which brings a most intriguing scripture to display.
- Talescripture - see Tails (graphs)

Then, audiences assemble in groups of four and sit at a number of smaller round tables, and there begin a several hours long writing activity. In two manners.

- Lacescripture – each person re-writes his/her own selected fragments on a lace, in between and around gaps and knots – re-writing fails but the scriptures morphs into the fabric of the lace.
- Microscripture – each person re-writes his/her own selected fragments on a number of very small tags – in a narrowly fenced microscripture, and/or on ribbons – in a horizontally running and outstretched microscripture

This text\_quake by multiple writing is followed by a different version of Carpool\_reading. Instead of inside the car, the collective reading occurs in a small and hardly lit room, where participants lay on the floor, on cushions and other soft surfaces, where they read out loud their selected texts, from their laces, tags and ribbons. Words and sentences are hard to decipher. The reading is impeded. Languages dispersed, but the event unfolds a different vernacular – unreadable, often incomprehensible, yet always carefully written, read and outspoken.