

DANCELECTURE

“Hello everyone, welcome to *bite apple, take 3 sips of water, look audience in the eyes?*. This is a lecture, this is a dance. This is not a lecture, this is not a dance. I've been calling it “dancelecture” because I like putting words together. I think it does something (putting words together), but then again maybe it doesn't actually do anything.

What if I called this: dancelectureessaypoempicturetext? Still nothing? Oh well, never mind.

Other names about it could I think be:

more about nothing / please stop talking / I keep having dreams about the end of the world / what are we doing here / hopefully / I take at least three names a day / I know it's a problem but I'm not planning on quitting / I don't love you I don't like you / past participants: N / cold, hot, hand / diaries, nobody cares except you / blowjobs, I don't like them / cum fuck suck sob / what are you doing here jack what are you doing / I'm afraid of plastic / it hits you like / no it doesn't hit you at all / I'm faking it / duck it up / no / have you ever even been / more about nothing.

This is an idea that I've been thinking about since about last week and a long time, in which we acknowledge that nothing is actually one thing, fling, flop, flotsam, full stop. But actually a lot, not a lot but alot. Before we begin we've already begun, I want to cite my inspirations. To acknowledge also that nothing exists in a void, as a void, void, but rather we are it, continue to be always have been have I said are, are, will be, aren't exactly, yes that's exactly it. I want to start by citing the sources (not my sources, the sources for whatever this is as I'm recognizing them) and by making an announcement.

This is directly inspired by: Anne Carson's : A Lecture on Corners, every nora chipaumire performance I've seen, Jinsei Sato's idea for the junior seminar presentation last spring, Melanie's performance last week, Jonathan Burrows choreographer's handbook, Miguel Gutierrez period, and every lecture I've ever been to I fucking love it when people talk about things that they know or at least believe in.

Announcement: you don't have to look at me you don't have to listen to me you don't have to be involved you don't have to engage. But. You can if you want to.

One thing I hate about lectures is that sometimes this thing happens where I just start absorbing the lecturers words and ideas and get into thinking that they know something. I want to be clear here, I don't know anything and neither do you. I want to be clear here, I know something about this and so do you.

PART 1: participles: ok lets' get into it

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I'll begin with a passage from the Glenn Ligon reading we did last week, quoting a conversation between Tim Rollins and Felix Gonzalez Tomez that I've been finding helpful in investigating my current struggle to find the need the meaning the point the matter the relevance the reality and the realization.

Tim Rollins: *when do you get to the point that you want to make as opposed to making what you think you need to make or what society needs to have out there? This is a dialectic or contradiction that Brecht suffered as well. All artists interested in social change labour under the **tyranny of necessity**.*

Felix Gonzalez Tomez: *How do I identify the need? I hope that everything I make is needed.*

Tim Rollins: *you are a very political person yet you're very concerned with form and you're not apologetic about it.*

Felix Gonzalez Tomez: *looking is invested with lots of other texts. I do have a very clear agenda in that I desire to make this place better.*

At the 2018 camping workshop with La Ribot she said: "where is the NEED?" I want you to find the need." later as we were salsa dancing durationally and looking deep into eachother's eyes she would yell: "VENGA! VENGA! TELL ME WHAT YOU ARE DOING!"

The title of this piece is "I keep having dreams about the end of the world".

So I keep having dreams about the end of the world. Last night I dreamed that we were in class on the sixth floor. All the sudden we realize that a person had climbed the side of the building up to our classroom. He starts yelling "Or what? Or what? Or what?" at us at the top of his lungs.

We are told to evacuate. I run downstairs through the library and out the back doors. I peek around the corner and there are police cars as lots of commotion. When I turn around he is sitting sadly on the steps looking at me and saying softly "or what? Or what?" instead of answering I hurry back inside and shut the door behind me. I find myself in the library and then I wake up.

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So I keep having dreams about the end of the world. I don't really know why but I think that it's probably because the world is ending. Last night I had a dream that I was barricaded in the Art Alliance at the end of the world. I was sitting on the couch next to Jaimon. We weren't really talking about anything but I guess it was pleasant enough. As pleasant as it can be, at the end of the world. We hear someone knocking on the door downstairs and we know it's the end. It's the end of the world. And then I woke up.

I woke up and thought: "well g-dang shoot, I think this is it, I think the world is gonna end today"

Well here we are again right? Have you seen the seasonal drinks that they're coming up with? They're the same as last October but slightly different. I guess that's how you know, that's how you know it's the end of the world.

The question then becomes: what am I doing? What the fuck am I doing and why (at the end of the world)? So I try to only do good things and things that feel good. So I try to figure out if these are the same things. Lately I've been getting really into this idea of being unproductive. A title for that line of thinking might be "studies in radical slowness and intentional unproductivity in order to UN-do the capitalist structure". Maybe I shouldn't actually *make* anything. That being said I have to admit that I really do love labor. And to add another I really do love labor that doesn't have any point other than the action of laboring and the action of loving.

This is the part in the text where I feel like we have to do some unnecessary actions.

Ok if you want to be together right now stand up if you just want to be watching together you might want to make a pretty big circle. I'm gonna put on up & down by the Vengaboys and then we're going to mosh.