

Timed Arien

in Two Parts

by
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based on Two Intermedia of Dick Higgins

'Timed Arien' reorganizes the letters that make up the word Intermedia. This transformation now gives rise to the idea of the measurement of duration and the German plural for 'aria' (as in a staged opera). Part I and Part II can be performed sequentially or simultaneously.

PART I:

écris -or- "First Write"

In the air, with one finger, 'write' the following Higgins text, beginning high on tip toes, then gradually getting lower and lower. Each performer can then chose to do ONE of the following sets of actions:

1. Read aloud each individual inscription AS it is being written.
2. Read aloud each individual inscription AFTER it has been written.
3. Read aloud groups of inscriptions AFTER they have been written.
4. Read aloud the entire inscription AFTER it has been written.

Each performer should repeat this piece SEVEN TIMES. Each time, decide either to perform it as another set of actions, or as the same set. Sit at the conclusion of all actions.

ris
ris
ris
ris
ris
ris
ris
ris
cris
écris
ris
ris
ris
ris
ris
ris
ris

PART II:
Glasslass -or- "Now Read"

1. Read aloud the text to Higgins' *glasslass* EXCEPT the letter 's'. All occurrences of the letter 's' should be read silently in the mind, but keeping in time with the rest of the text. All performers should begin simultaneously, independently choosing the speed at which to read.
2. Once each performer has come to the end of the text (individually of course), read it again, this time reading aloud ONLY the occurrences of the letter 's'; all other sounds should be read silently.
3. Once each performer has come to the end of the text, read it again, this time reading everything aloud. Sit at the conclusion of all actions.

Performance Possibilities:

1. Each part can be cued by a single person by exclaiming "First Write" and then "Read" (either aloud or through a visual medium)
2. The performers can be placed quite separately from one another.
3. The performers can be placed in a circle around the art objects of Higgins which directly reflect the nature of this piece. These objects can be those that carry the texts used, or they can be other objects.
4. The performers can be placed around the room facing different directions.