

si tu

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Zagreb, March 2017

angela rawlings

si tu

a poetic response to Marjana Krajač's  
choreography *Variations on Sensitive*

















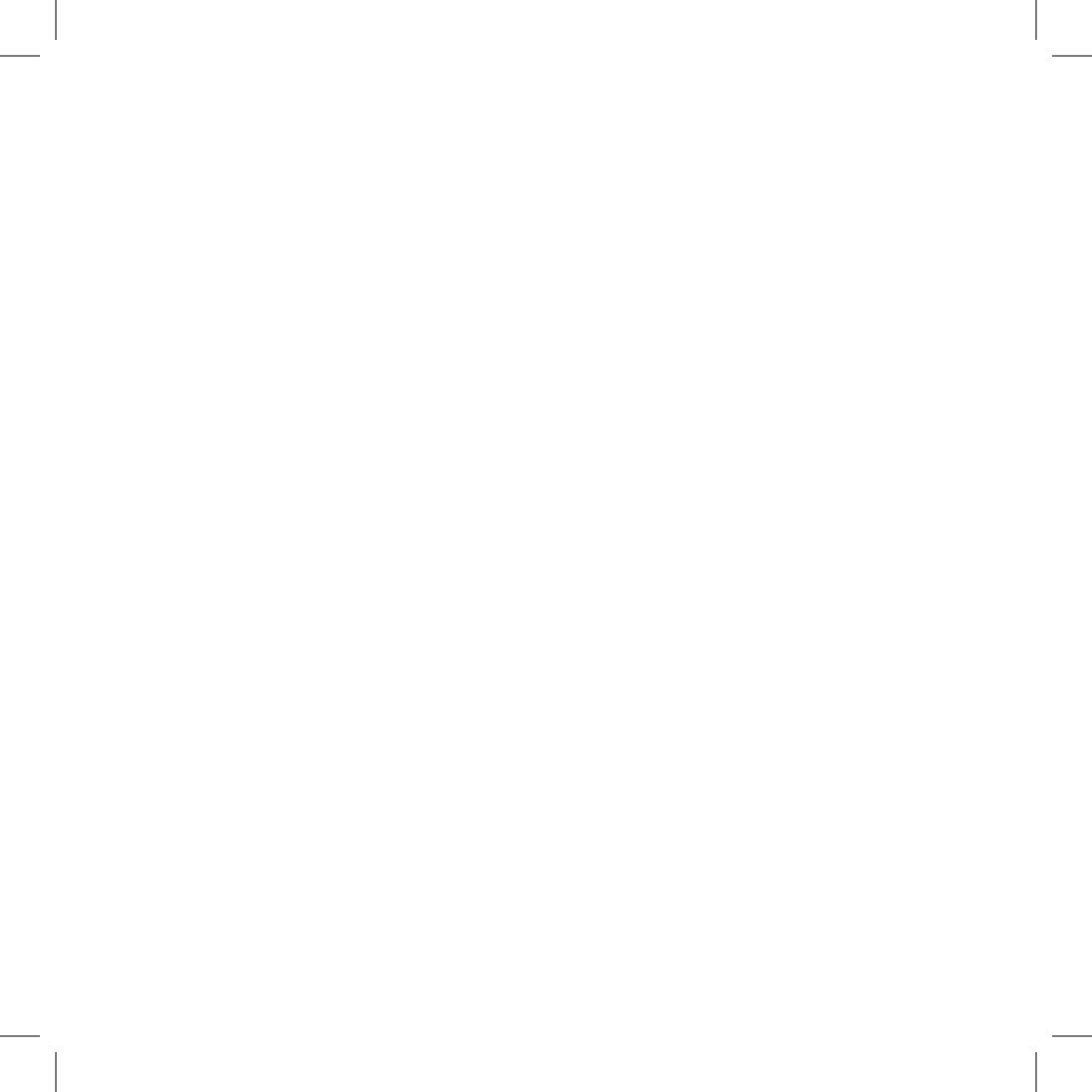






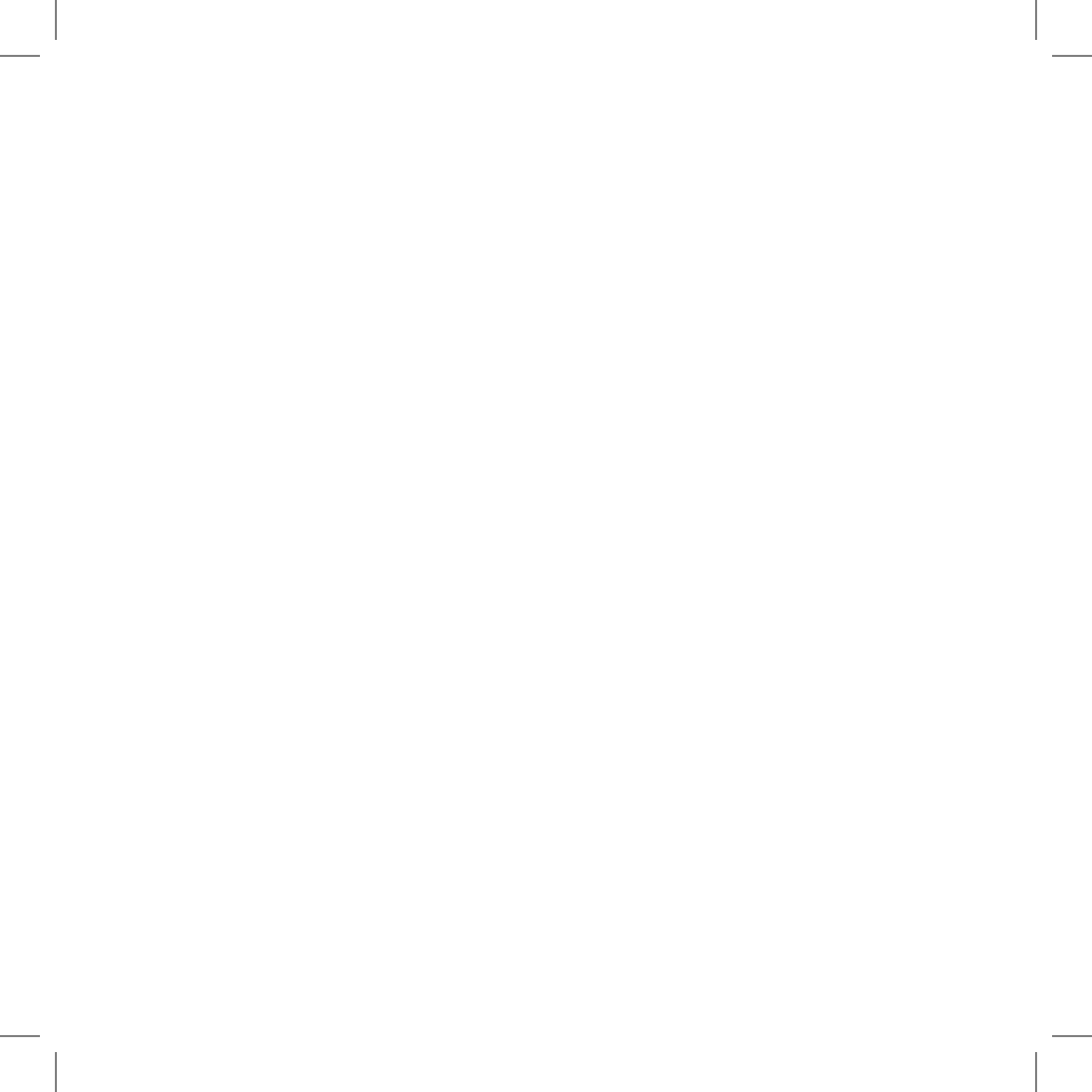




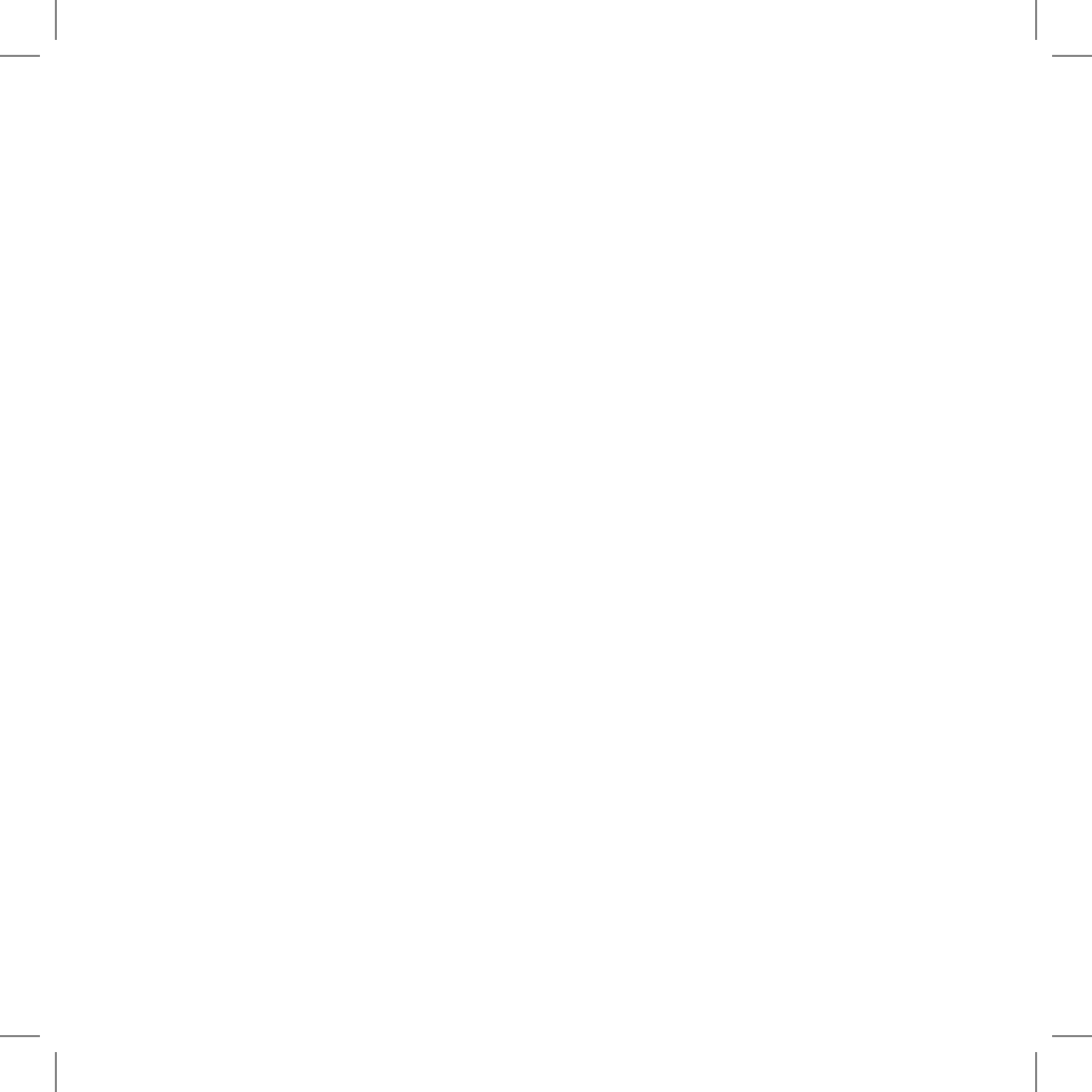




si tu



A written improvisation composed by angela rawlings to the structure of Marjana Krajač's durational choreographic work *Variations on Sensitive* performed by dancers Irena Mikec, Lana Hosni, Mia Zalukar, Katarina Rilović and Irena Tomašić at the venue of House of HDLU (Meštrović Pavilion) in Zagreb (Croatia), on June 14th 2015.



Cherries. A little late. Lectures, questions.  
Answers. Square. Cylinder. Black cherries, green  
lawn, grey floor. Concrete. White. Dome. Sprung  
floor, taped. Concrete. Delineated space. Sunlit.  
Articulate.

In a square, a circle, a square. In a circle, a square.  
On a square, collective flesh-form ideogramme.  
Articulate through joints. Elbow, shoulder. Hip.

How to without conjuring narrative. How to  
ensemble. How to endure the never-quite form.

Had come.

The words, first, like cherries. Not bent to, not leaning into to form association. Not to assert not-quite. Cherries have not-quite to do with girls.

Piano.

Beyond a square in a circle, beyond a circle in its outer circle: echo. Voices. Five girls not-quite a circle, not-quite pillar or prostrate—their ideobodies angled towards, not-quite directed. Not-quite directive.

Sweeps right arm, long, across chest, pulls hair of other. Massages neck with hand, then shoulder with knee. Mouth to arm. Embrace.

To understand joint, one must. To understand, one must bring cherries a little late.

Okay.

So, after contact: piano. Body explores articulation. A body explores another body's capacity for articulation. Which part, exactly, moves? Knee. Mouth. Foot under chin. Perfunctory rite. Wrestle. Several in the uncomfortable position of an ungentle encounter. How like the quire.

One understands bruises. Not the first time. Girls want cherries like they want words.

After a time, the violence so steady that bruises. Written as plain as that. Worn through any exploration of or need for. No afterthought cherry. Contact of violence.

Which is to say the way a lecture throws around wordbodies in tactical elision towards a something with cherries suspended and eventually bruises.

But hi. Didn't we all wear what is identifiable to each

other. Relationality. Didn't we all try to meet here.

Body thrown at/against body. Where are the girls are.



Chanterelles.

na

Rečeno

Ti su

e onoga

iz

Ti su

Long enough to witness bruises  
form and bloom red-blue  
beneath the surface of the  
offer.

To put the mouth on.  
To put the mouth on it.  
To put the mouth on iz.

But as professionals, one  
is not always so worried  
about the safety of  
professionelles.

Then she tried to do to herself what others would do to her. When others would come again to do this to her—bruises. Irritation. Yes, she had learned how to do it well enough to herself. Human nature social construct.

Beyond a square,  
a circle: a wall. Lean into.

Tailbone. Would  
Would not have access not  
have access to still

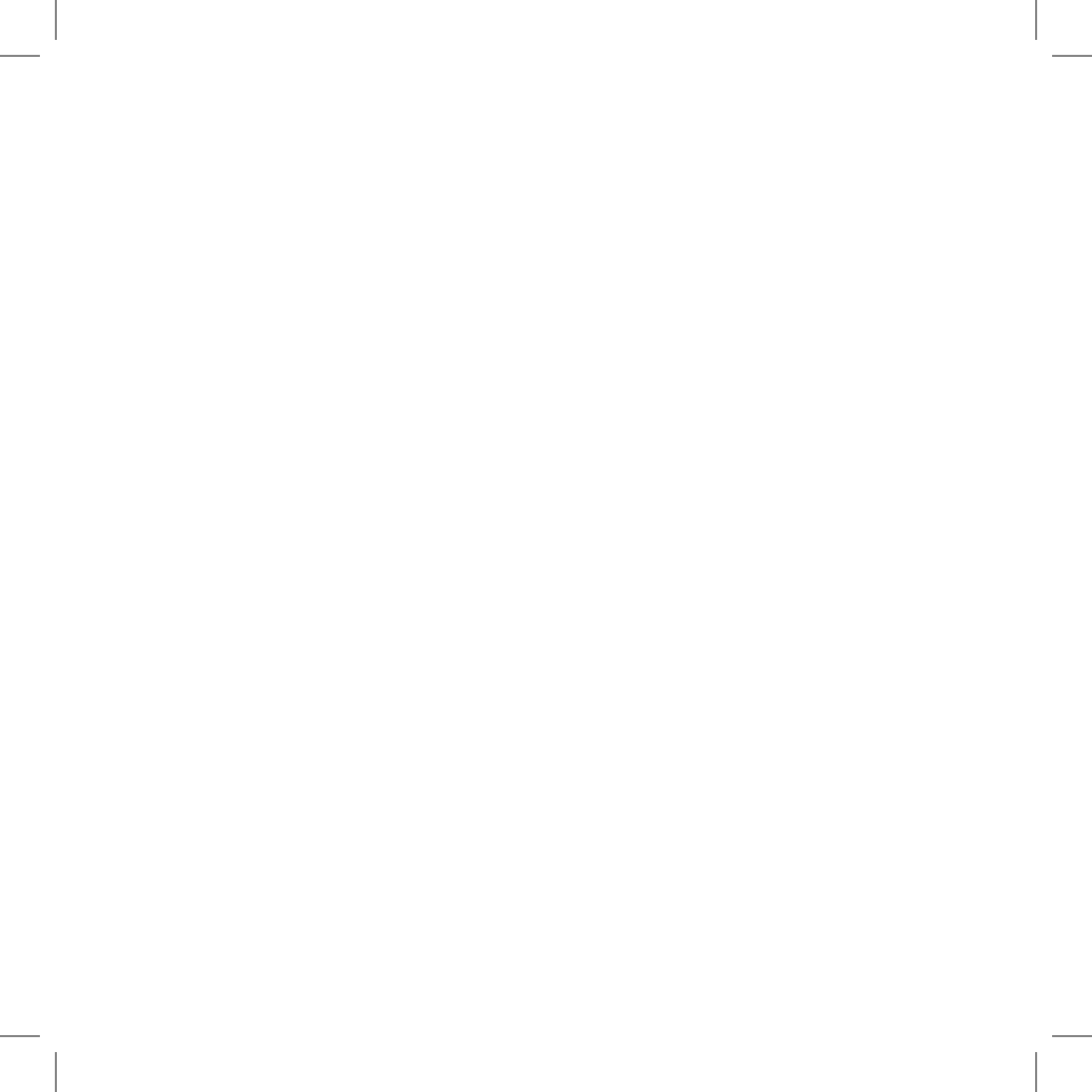
WARM HARD SURFACE OF

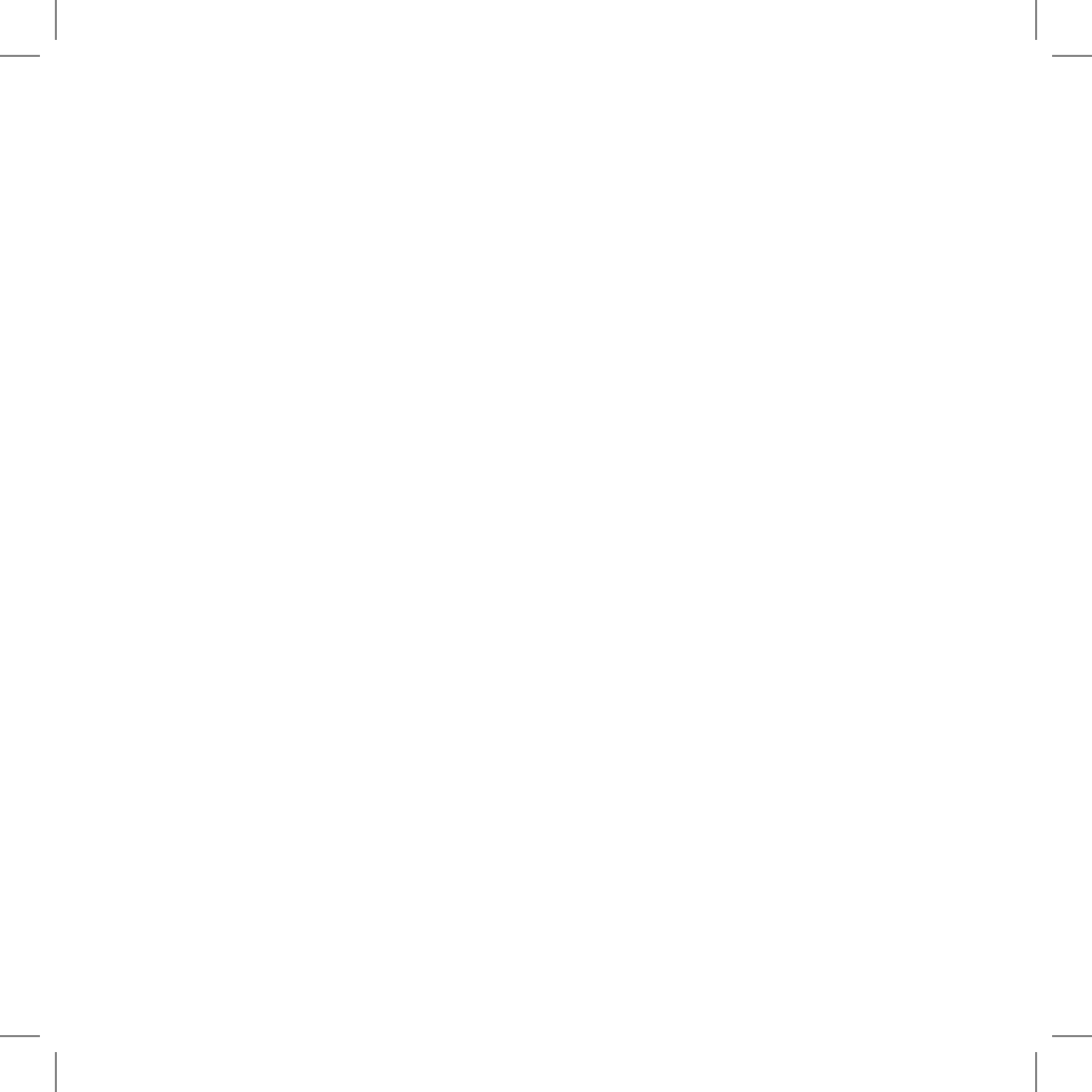


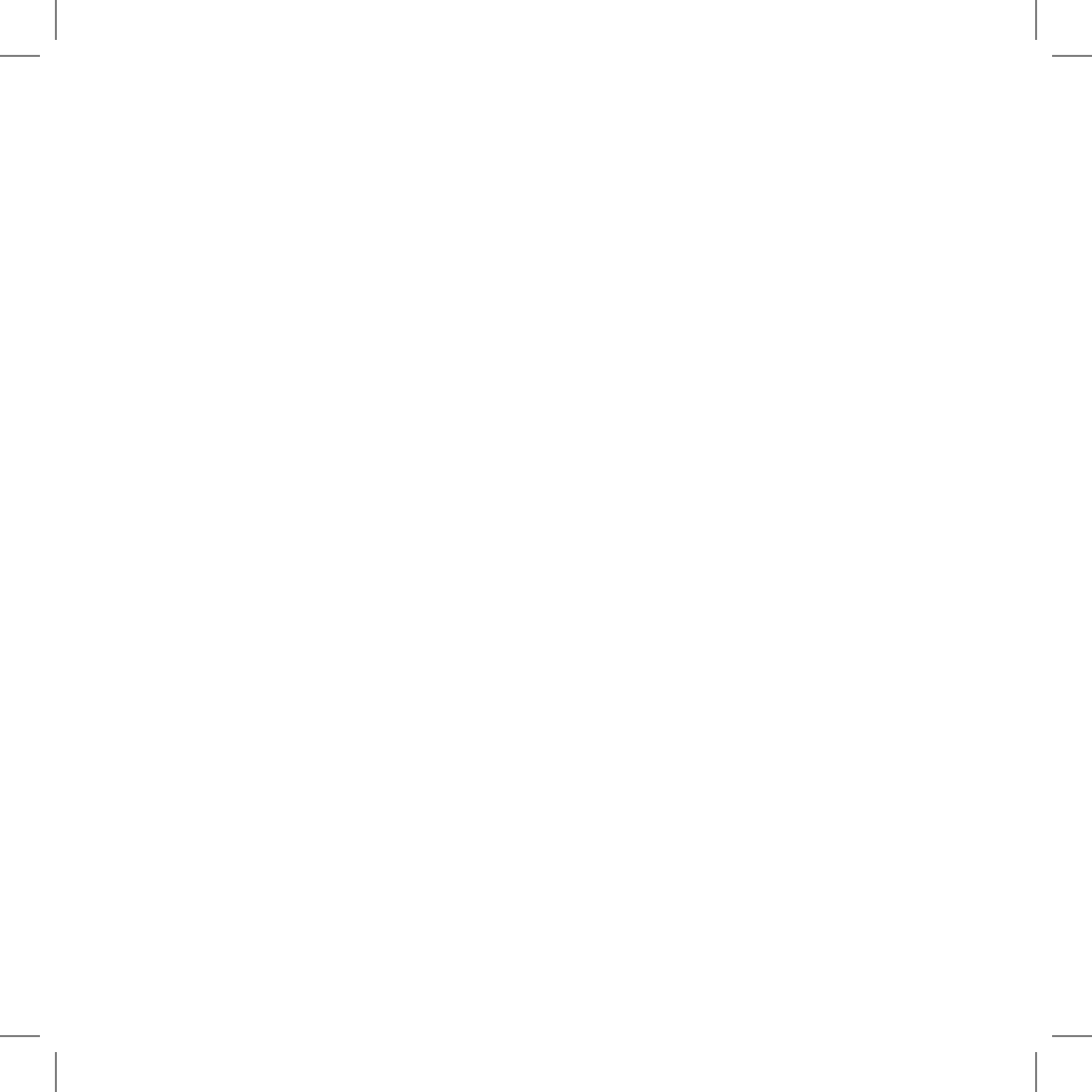
believe that Movement is possible

TAKEN CARE OF

Okay. So







to, to, to sit here.

to iz here.

probably want cherries  
like boredom in the  
coming river

bodies a part of it iz

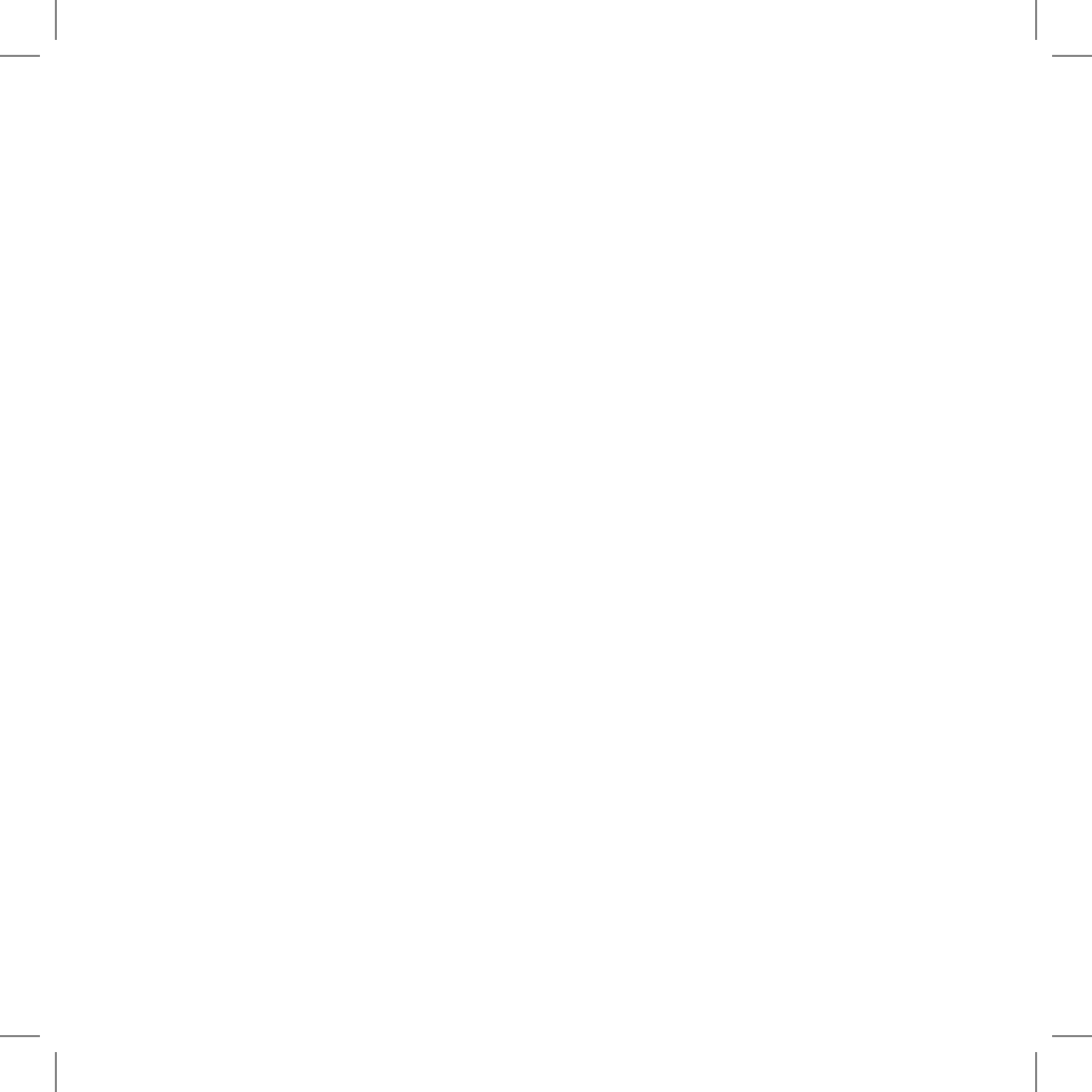
Piano okay so hi ti su



In Amsterdam, dissolved grids through the  
real-time mapping of actual citizen  
movement through daily life. Could map  
what is like laying down. Okay so figured  
out structure now understand is time for  
understanding what communication iz. But  
is a girl a grid, legs two by two, could see  
the bruise materialize around her right eye.  
Bruize. All could see, blue lines wrapping  
beyond expectation of where blood should  
course in citybodies.

ONLY ~~A~~ after all  
NA

dead? or | surrendered?  
| ?  
|



had even forgotten (how)  
to breathe  
( ow)

hand up (yes) question (e)

onoga

( n a)

body  
body

yes?

body  
body

yes?

yes?

yes?

body

body

body



na

e

body

body

body

body

pq

body

body

yes?

←

←

←↑

yes

←

→

yes

yes

yes

yes yes

→  
→

yes

yes                      yes  
yes      sey    yes

→

bd

pg



bd

bd

pg

VOICE

(the bodies

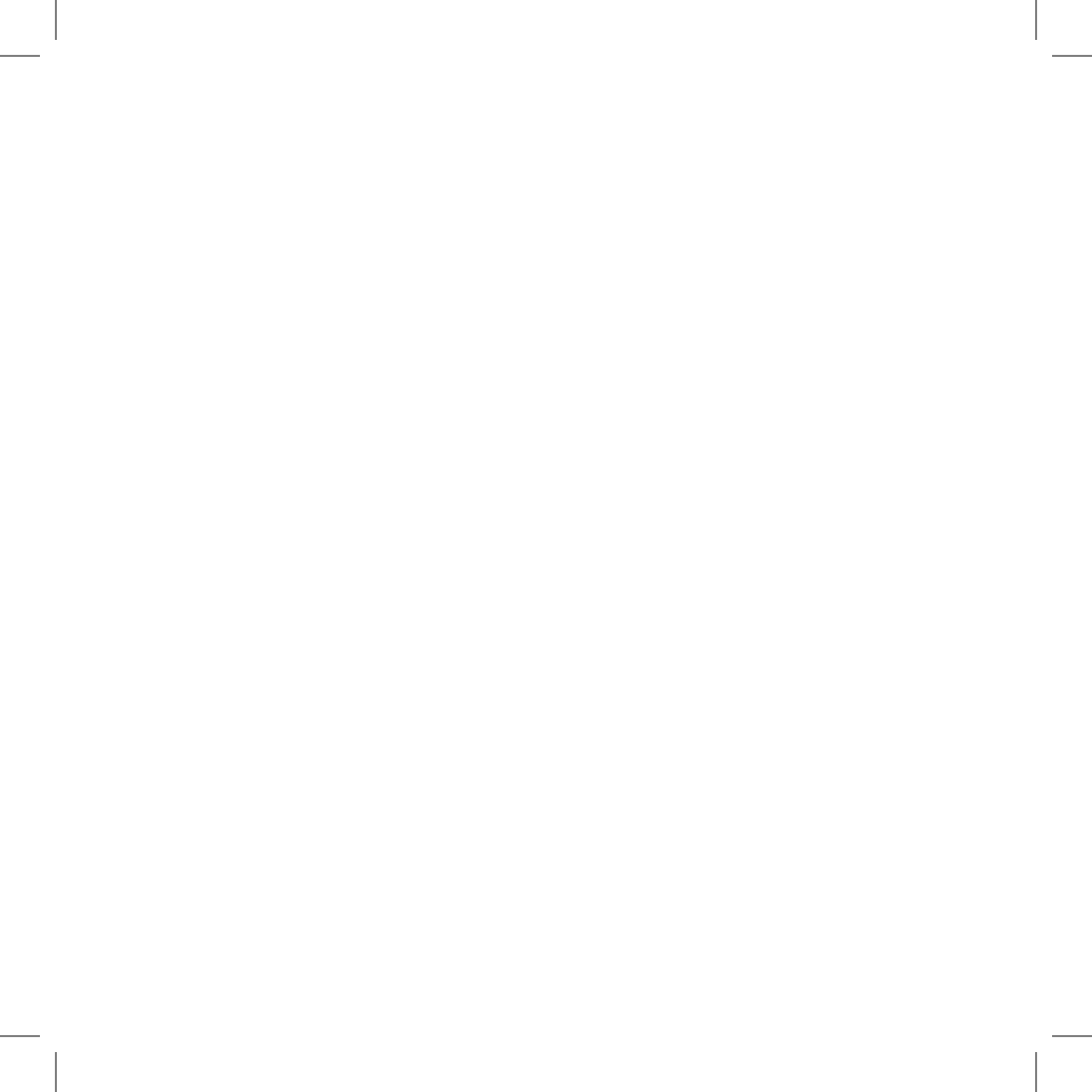
continue a part)

i n s t i t u

yes?

arms   legs?

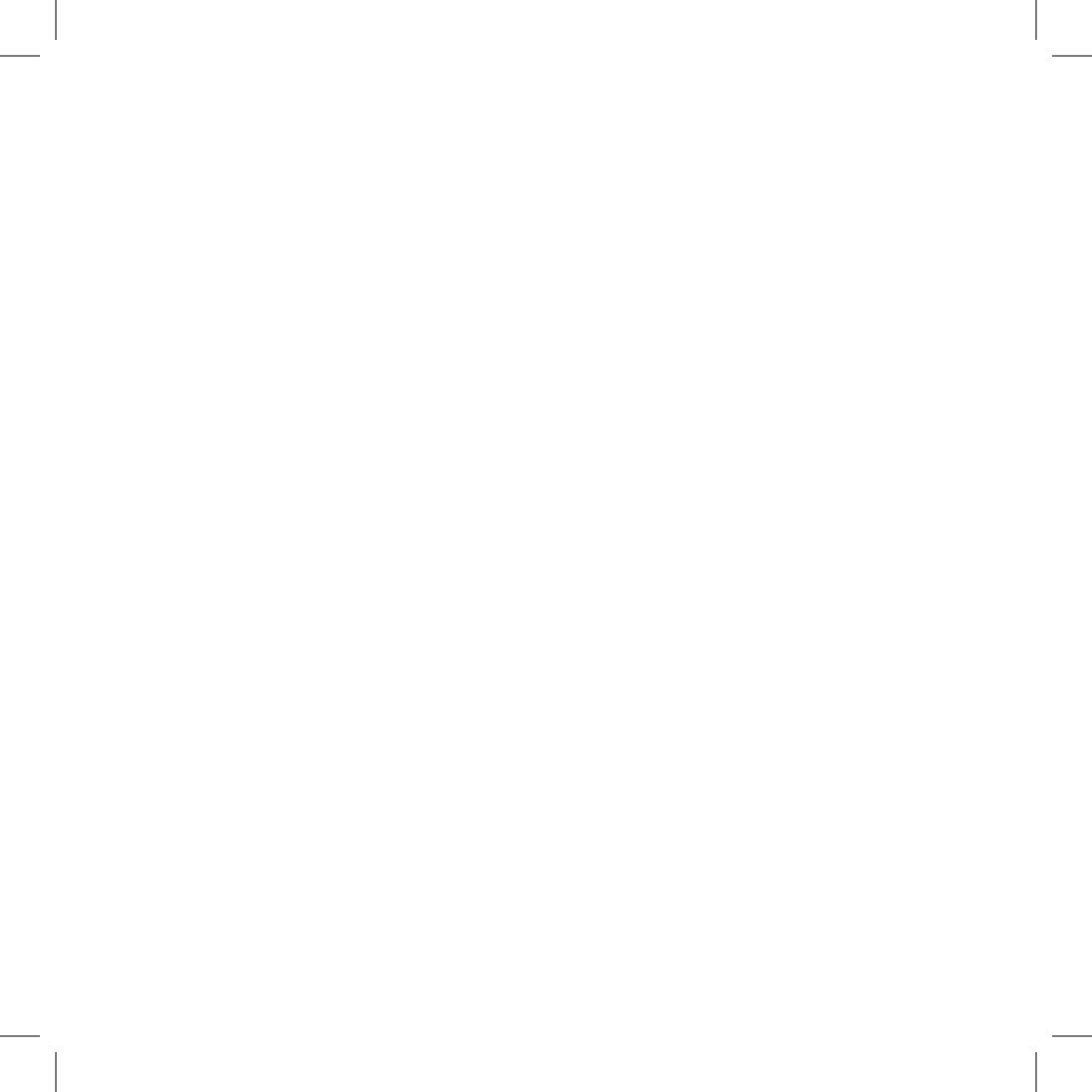
yes?



remind with which the  
perfunctory calm elicits  
the bruise yes yes yes?

even a leg

yes?





rolls

follows

URED

s

$\check{s}$

z

s

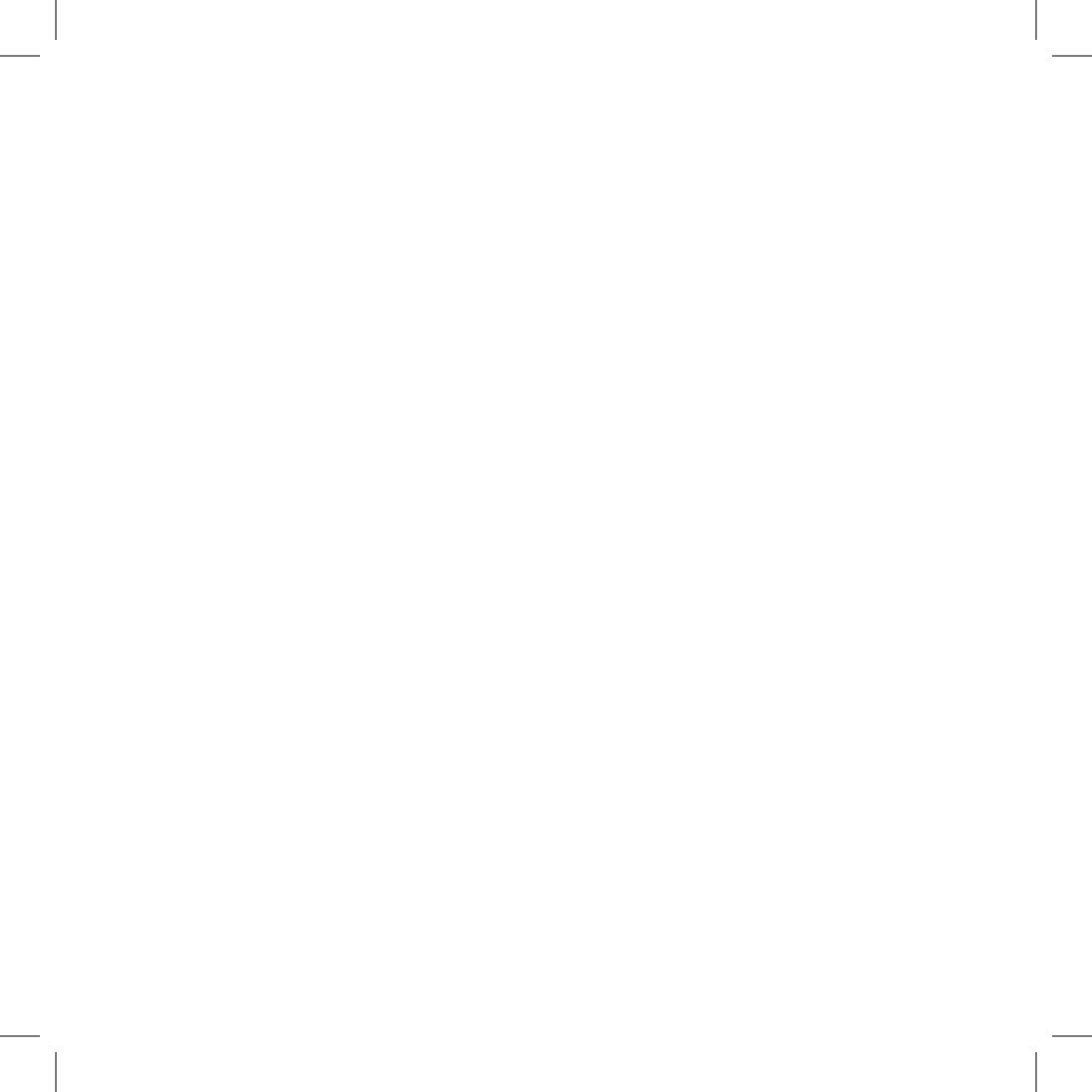
bd

okay so

ured beyond-until the č ž š  
š š š

TWO FOR

THREE AGAINST





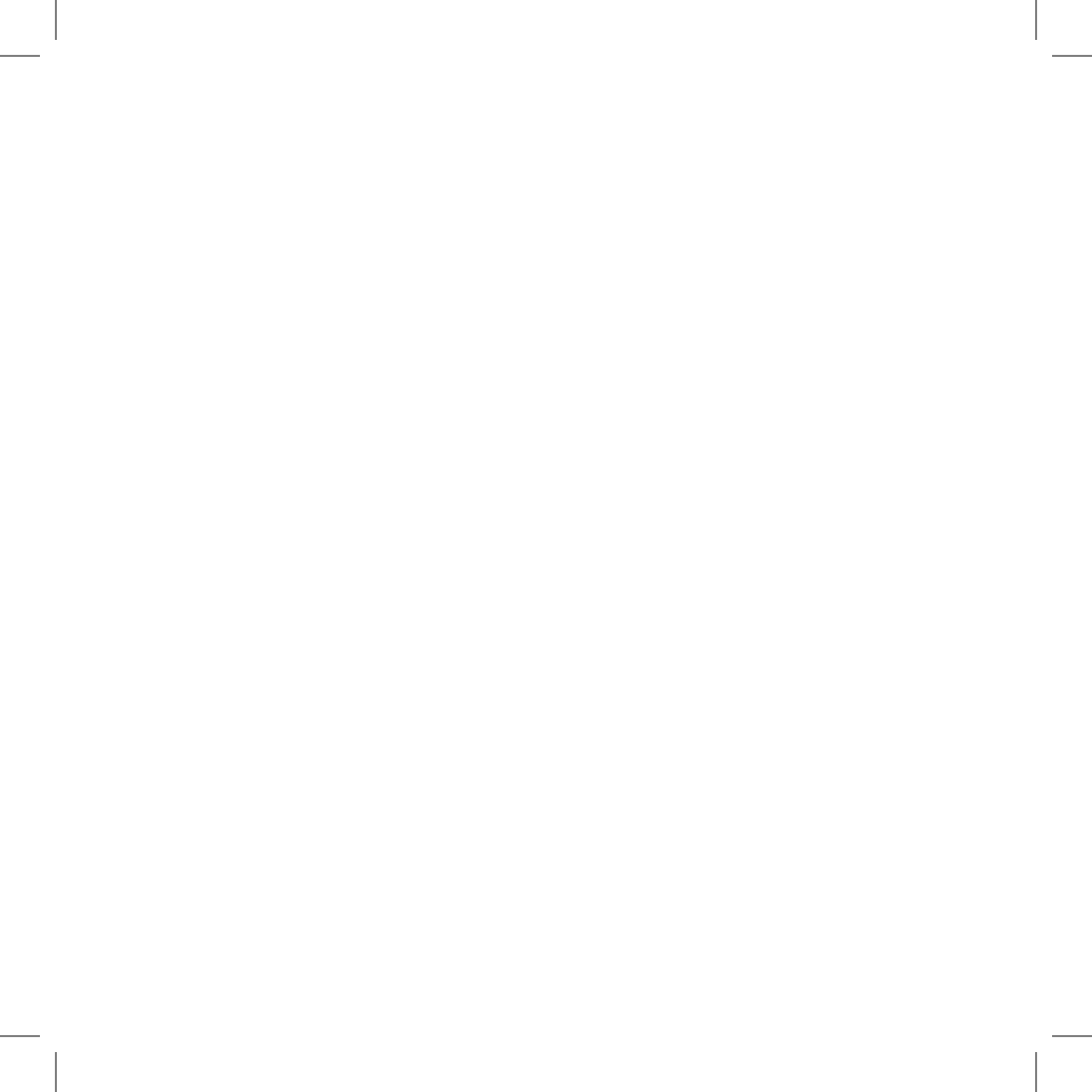
until the bodies  
until the bodies worn with bruise  
until the bodies  
bodies  
the bodies worn with bruises  
til the bodies bodies with  
bodies with  
bodies with  
the bodies worn  
l th br  
the o  
bodi  
dies or  
until the body dies or until  
the body dies or until the body  
the body  
with bruises  
until the body dies with bruises  
until the body dies with bruises  
or we agree the body dies  
with bruises  
we agree the body dies  
with  
the body

č



cherries

chanterelles



š

š

with eyes bruised  
with eyes closed

$\check{S}$

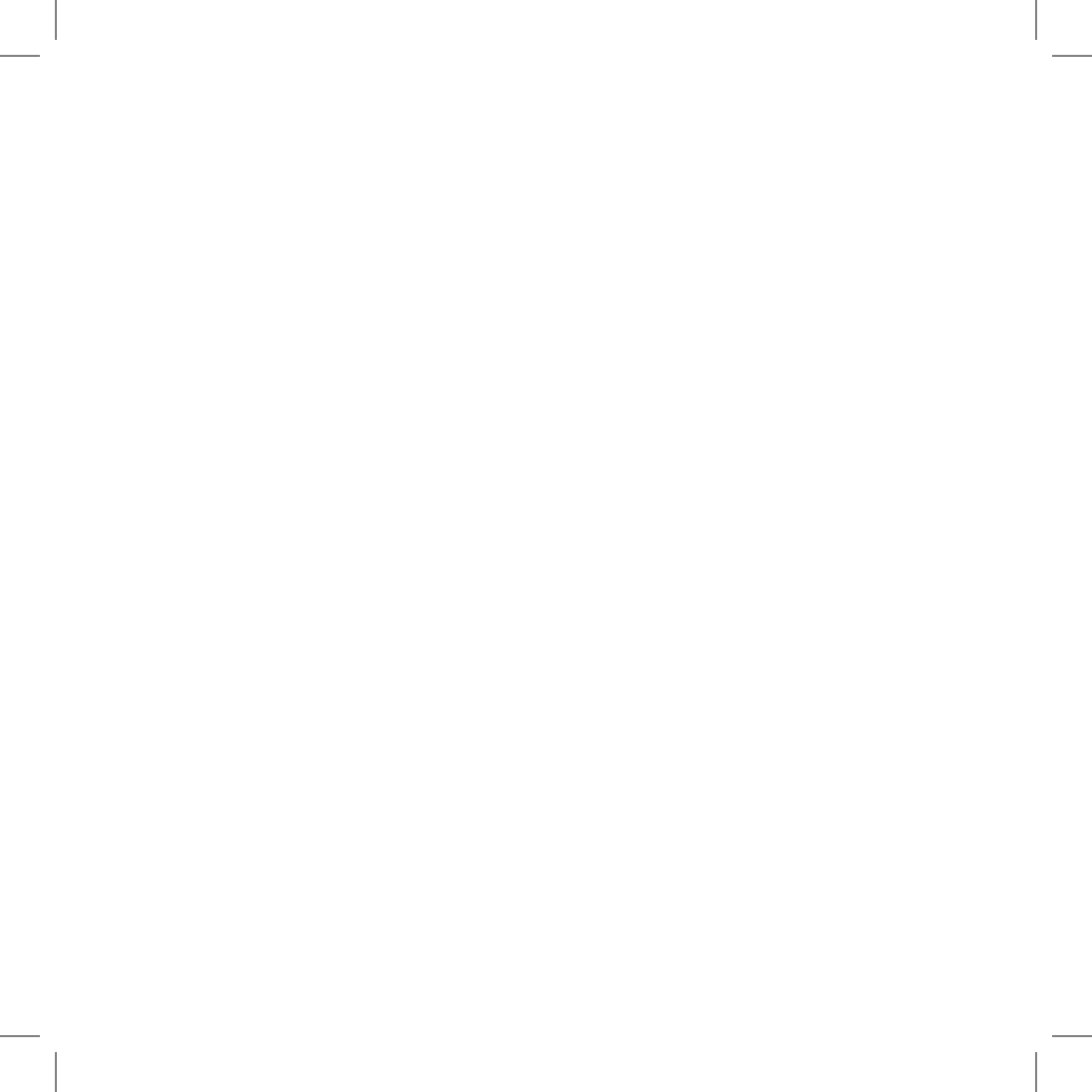
$\check{S}$

$\check{S}$

$\check{S}$

$\check{S}$





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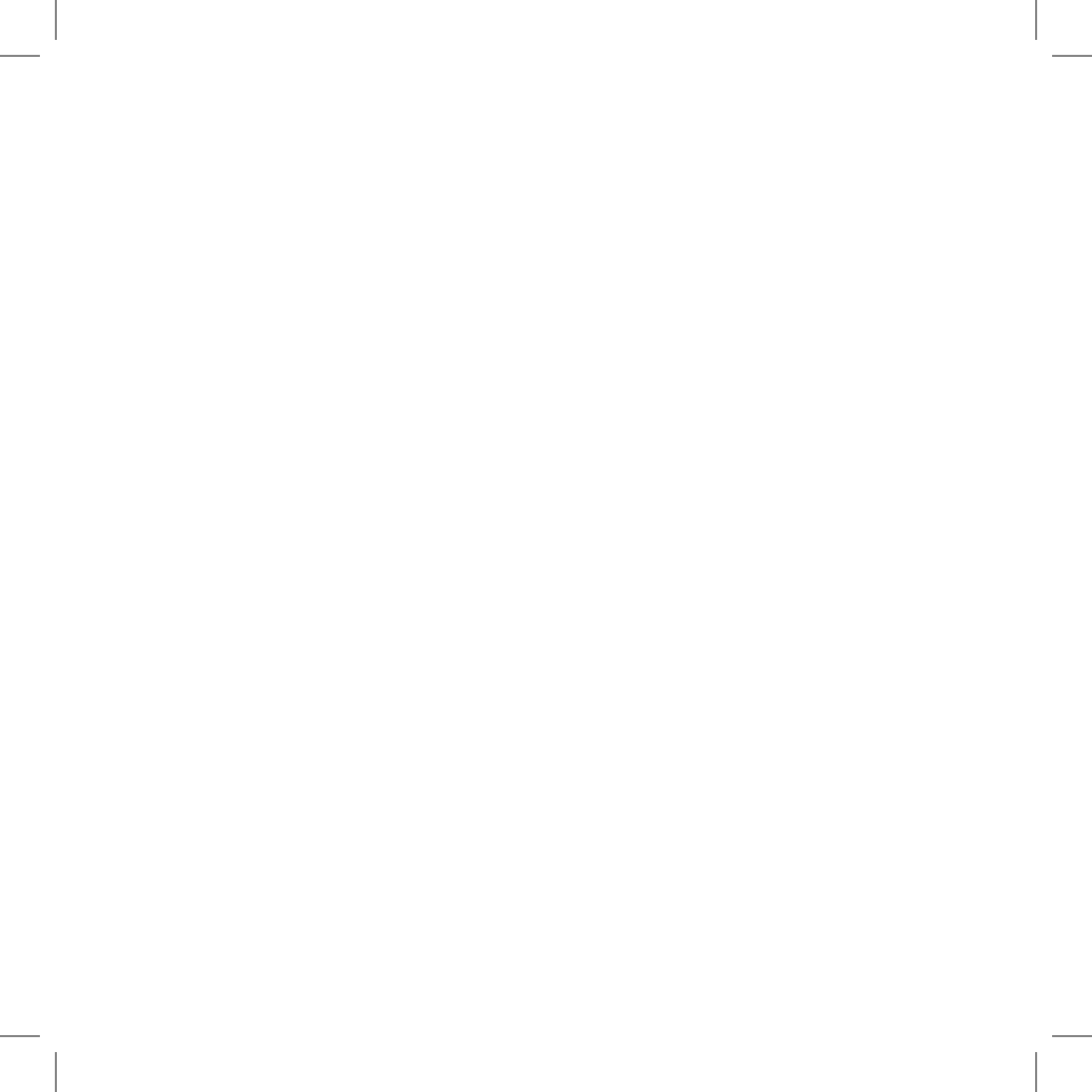
▼

For the layout of the book, angela chose a square to mimic the white space of the dance's installed sprung floor. Letters and words traverse the space as parts and bodies.

▼

▼

Typeset in Perpetua, for the endurance quality of the performance.



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kulture



GOVERNMENT OF THE REPUBLIC OF CROATIA  
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VARIATIONS ON SENSITIVE

AUTHOR AND CHOREOGRAPHER: Marjana Krajač

DANCED BY: Lana Hosni, Irena Mikec, Katarina Rilović, Irena Tomašić, Mia Zalukar

MUSIC: November by Dennis Johnson in interpretation of R. Andrew Lee

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