

## **AWAITING PERFORMANCE MANUAL - DRAFT**

### **DETAILED INSTRUCTIONS & LOGISTICS FOR PERFORMERS**

The information contained in this document is solely for the use of the performers. This is a private text that should not be circulated. Please respect this intimate process, based on mutual **trust**. ***Trust is both the foundation and the building block of public art.***

Two foundational quotes:

***We are not afraid of placing people in a zone of healthy discomfort, of not-knowing. That is the ground for building, for beginning to know.***

***Do not give in to apologizing for the fact that “nothing happens.” It would be like apologizing for time, the seasons, the arch of the night. Of course, at an unseen level everything happens, if you experience the purity of time, the details of place, the culture of waiting; your deeper self.***

### **I-COSTUMING**

Planning what you are going to wear, where and how you are going to dress, protecting your silence, and your first public appearance...

**IA-Dress:** Select a set of vintage, modern, or contemporary white pieces that are comfortable and warm. Try the entire ensemble many days before the performance, so that you have time to replace something that does not look, fit, feel right. Remember that you will wear it for 12+ hours. Make sure that you can live in that “skin” for that long. Not too tight, not too baggy is good advice. It should allow you to move. Wear layers; it may be cold. Think of hiking-like situations. Wear walking shoes. It is an uphill climb on a hard cold floor. (We will never step on the grass.)

**IB-Dressing:** Select a private quiet space where you can dress without clutter, distractions, disruptions. The performance does not begin on the street nor on Capitol Hill. The performance starts the minute you begin to dress, the moment you begin to ***inhabit the persona of a walker***. After you dress, look at yourself deeply in a mirror. It will be the last time you see yourself for 12+ hours. The next time you see yourself, your body will show the passage of time, and experience. Ask yourself: Will I be any different after this? How?

**IC-Manifesting:** Plan for who is going to see you first? If family, friends, and neighbors are going to be your first witnesses, prepare them for what they are going to see, and ask them to **respect** your silence. You are to remain in silence from the moment you dress to the end of the performance. (But remember: ***silence is not the absence of sounds; silence is the absence of distractions***. So it may be appropriate to ask for help, or to answer a question

that helps your performance. ***There is a right silence and a wrong silence. One is about punishment and the other one is about clarity. Wear the silence of clarity.***)

**ID-Glitches:** If something unexpected happens, you have a choice: you can let it annoy you and spoil the moment, or you can previously have decided that whatever happens, regardless, this moment is unique, precious, fleeting. **This moment belongs to you.** This is a moment of consciousness in which you are crafting your life the way you want it to be, even as you must be **generous** at all times. So you are going to take a deep breath and **flow. Flowing is your mantra.** You have decided that nothing is going to disturb you; that nothing is going to rob you of your inner and outward **peace.**

**II-Route & Distance:** ***Everyone and everything assigns us a body. Can you be the body of silence; can you embody silence?***

**IIA-Starting Point:** Make sure that you plan the time that it will take you to walk slowly through the city, without rushing, without hurry, so that you arrive at the bottom wall of the Capitol South Steps at 6:00 PM, or a few minutes earlier. Trace the walk days before, timing yourself. (And remember that when we are nervous or excited, we tend to walk faster.) Your destination is the wall that has the bronze inscription: **STATE OF UTAH.**

If you are not starting from where you dressed, plan ahead how you are getting to your starting point (public transportation, a car). If you must take a car, please have someone drive you. But that someone must respect your silence. (It should neither be a chatty nor awkward ride.) It should be **silent by mutual consent.**

**Protect your silence throughout the entire process. Think of allies rather than adversaries. Recruit your loved ones into your silence. Make them responsible for your silence; the loving guardians of your silence. Your silence is your most precious contribution to the performance, to your audience. Your silence gives you a body; your silence gifts them with bodies.**

**IIB-Distance & Obstacles:** Make sure that the distance between your starting point and the gathering site is manageable. Do not exhaust yourself when the performance is still so young and you have 12 hours to go, regardless of your ability to take breaks throughout the evening. If you have chosen to walk “a public route,” in terms of a historical route that may be followed by the press or university students with video/cameras, please remain in focus; do not let them erode your concentration. If someone gets in your way or even tries to stop you, slow down, stop if you must, smile, but walk around and beyond them in silence. **You are not an entertainer.** You are a walker, an embodied metaphor. (Those

who follow you can explain to the curious what you are about, inviting them to follow you too, or to “come see the performance later. It’s going to be a long night.”)

You may walk alone as a solitary walker, or you may invite as many people as you want to follow you. That is your choice, based on the kind of walking experience you want to have. Just be sensitive to your potential followers, making sure to explain to them that following you will turn them into performers. Because people will look at them following you. **Your followers will expand and complete your walking performance.**

**III-Approaching, Gathering, Turning, Dividing:** The Individual within the collective at no loss to his/her identity

**IIIA-Approach & Pairing:** Depending from where you approach the bottom south steps of the Utah State Capitol Hill, you may begin to see other performers in white simultaneously approaching it. It is up to you, if you want to catch up with them (though you must never “power walk”), or if you prefer to approach the site alone. You may plan ahead of time to meet with another walker along the way, arriving in two’s or three’s. But consider the logistics of this meeting. Because one of you may arrive to the planned location (street corner, etc.) before the other. So plan what you would do if that happens, in terms of standing still until your walking partner arrives.

However, if you leave meeting and walking together up to chance, consider whether you would accept the company of a performer who unexpectedly approaches you along the same route. Generally speaking, I recommend walking some part of the journey alone. Give yourself that experience, even if later you meet up with someone. It will make the meeting all the more comforting, after having experienced some solitude. (Solitude is not the same as loneliness; solitude is an important performative experience through which one can discover much about the self.)

**IIIB-Gathering as a Collective: *Collectivity should never result in a loss of individuality. Remarkable individuals are the future of the collective. Enforced sameness at the sacrifice of the individual results in the eventual death of the collective.***

When you finally have a view of the bottom wall of the south steps, please be careful crossing the street, as it will be rush hour and the traffic may be fast and dense. We will have a hired traffic police-person during the first 3 hours of the performance. S/he may give you right of way, or not. Regardless, pay attention to the incoming traffic from left and right, and to civilians gathered. This may be your

first encounter with the public. Do not be intimidated. This is a very visually powerful moment for you.

Once you cross, please join the group that is assembling in front of the wall. Come to a stand by each other comfortably, in silence. Please do not greet people. Keep your focus and hold your head high while looking at the wall. (In monastic Zen Buddhist tradition, monks and nuns meditate facing a blank wall, emptying their minds.) The wall is your friend, it will shield you from onlookers. At that point, you are still giving your back to the gathering public.

There will be a long pause until everyone has arrived. Stand relaxed; shift your weight from left to right if you need to. No one is scrutinizing or judging you. You are beginning to await, to embody the awaiting. Remain in a peaceful stillness no matter the noise. If the performers fill the entire area in front of the wall, pedestrians can always cross the street to get by; or walk up and down the steps right and left of the wall to get around you. But, should police ask you to move, comply in silence without losing your concentration. Continue to be focused but generous.

**IIIC-Turning & Looking:** After the long pause, Ernesto (who will be at the front of the wall) will turn around to make sure that everyone has arrived. If people are still missing, he will stand looking at every one of the performers for as long as necessary. Once (almost?) everyone is there, he will nod noticeably. At the **nod signal**, everyone will turn around at the same time to face the city and the public. Please pick something or someone (a point in the sky, the mountains, a building, the city, family, a friend; better yet, a stranger) and look at it, them, him, her calmly. Breathe deeply, perhaps sigh softly, and once your body settles comfortably into that choice of gaze, begin count up to 12 slowly. Do not rush.

**IIID-Dividing Left & Right:** After you finish counting, nod gently as an acknowledgement to that person or point on the landscape, as if nonverbally saying goodbye for now, and begin to walk to the left or to the right, depending on your closeness to the left or to the right steps on either side of the wall. Trickle away; let it happen organically. Do not get anxious and begin to check around who is going to move first, next, last. You can leave alone or with others. After the count of 12, leave when it feels right; no rush. Enjoy both holding the gaze and marking the parting; but walk away like someone shedding an unnecessary existential weight, even if sadly. You may want to stay behind and be the last one to leave, bravely holding the space alone in front of all the people. Or you may want to be the one first to leave, to get away from people and reclaim your solitude.

**Listen to your body; from now on, please listen to your body. At all times during the performance, if you are ever in doubt, slow down, pause, but**

**never abruptly. And then ask your body: what do you want? Where do you want to go?**

The performers that walk to the left as they face the city will enter the right side of the steps. The performers that walk to the right will enter the stairs to the left of the wall.

**III-E-Adapting Your Walk:** After you climb that first set of stairs, you will enter the next performative level or plane. You are now inside **Jacob's Ladder**. You have gone from being a pedestrian to embodying aspirations, dreams, expectations, desires, wants, longings, yearnings... Therefore, your walk should change. The walk with which you crossed the city will now become even slower, more self-aware, self-conscious.

The performers that climbed the right steps will begin to walk into the right side corridor, left and right of the railing (which you may ignore or hold on to). The performers that climbed the left steps will cross the cement field above the wall, giving time for the others to flow into the corridor, not causing a bottleneck. Just look ahead and slow down, pause and wait if there is some momentary crowding. (This is why we should not rush the parting of the gaze at the beginning.)

If the public has crowded the area above the wall and individuals or groups stand in your way, continue being generous; be patient and walk around them if you can. If they do not move, stand still until they do. Eventually they will get the hint that the performance has shifted its course and this field is now a performing avenue. Sooner or later they will move out of your way. Just give them time to catch on. (And don't be stern about distracted children. Smile into their eyes and flow through their flow.)

**IV-Beginning the Great Counterclockwise Flow (First Round): The bulk of the collective will flow counterclockwise all night as a loose group .** As the collective enters the right corridor leading up to the Capitol building, a first set of previously designated performers will begin to take their places by the lamps standing along the corridors. **These positions of formal stillness will last half an hour each.** They can be entered and exited smoothly (like people at a bus stop). The cue to enter and exit them will be a soundtrack emanating from speakers (at the base of 6 of the lamps) that will issue a whisper/murmur for about 1 minute every half hour.

**These positions of formal stillness evidence the first layer of the performance: our oneness with the architecture, our integration into place. They form the bones, the skeleton, of the body of the performance. Our great flow, on the other hand, evidences the second layer of the performance: the metabolism of the city, our social contract, as well as the blood flow of the body of the performance.**

**IVA-Railings Revisited:** Remember that all the railings throughout the entire area (avenues, corridors, steps, balconies) can be used as props for support, particularly as the night gets long and your body gets tired. Regardless of your mind's goals of endurance, your body may increasingly appreciate them as the hours unfold and **time gives you an unexpected body**. You may even use the railings to walk part of the way with your eyes closed (though I do not recommend ascending/descending stairs with your eyes closed, no matter the railings).

Be aware that Capitol building officials may use the three doors at the front of the building all night long, so please do not block them. However, **feel free to touch the architecture (a wall, a column), like when you place your hand on a chest trying to listen for a heartbeat. But consider the gesture. It is not a game. It is about listening through the hand.**

**IVB-Organic Pauses:** Performers in the great counterclockwise flow may also pause. But these pauses are not the formal half-hour periods book-ended by sound. These pauses are **arbitrary**, dependent on the body, and may be as short as seconds or as long as hours; whatever the performer needs or wants. **This unpredictable individual choreography within the choreography is the third layer of the performance: the unknown, the unexpected, *your active imagination, the unconscious*; the being-in-the-moment, sensitive to your thoughts and emotions as they make you flow, pause, flow, stop some more, organically. Surrender to it; do not be a robot. When overtaken by an unexpected memory or emotion, stop for as long as you need to. Do not hide the self under poses, marching, touching. Do not pretend.**

**IVC-A Circular Option:** *Everything we do (in terms of flowing and pacing throughout the performance) is counterclockwise, retracing time, undoing time, dismantling time, undoing collective and personal history, undoing memories.*

There is a circle in the midst of the great flow. It symbolizes a smaller, private more intimate flow. The circle is split in two levels by stairs. Performers may break from the up and downhill flow and walk this circle as many times as they wish. (If a performer wants to walk the circle all night long, that is okay.)

**V-Pacing the Vast Unexpected Field:** When you stand at the bottom of the South Steps looking up the hill, you may think that the avenue and the grass run uninterruptedly to the Capitol building's wide steps. But halfway up the climb you begin to realize that there is a vast field cutting across the ascent, originally planned for crowds to gather. This field constitutes an opportunity to interrupt the great flow and pace from left to right (and right to left), counterclockwise. **This is the fourth layer of the performance: a pacing, a plateau, a mesa, a break**

**from the flow, a break with the social contract, a desire to be above the crowd, marking a different territory.**

However, please note that this field has **gridded flooring**. Those who wish to interrupt their ascent and descent may walk its perimeter, which is 2 squares wide (the railed corridors leading up and down the hill are only two squares wide). They will leave the center of the field open. The point of leaving the center area open is to establish a formal route and avoid meandering. It also provides the public with a space in which to stand out of your way. (The public is going to be in your way most of the time. We will always be flowing in the same direction, counterclockwise, but the public may flow against you, clockwise.) Performers may pace on high for as long as they wish. This vast field is also one of the few spots on the architecture where you are less confined, where the architecture is less prescriptive, because the grid is dark, old, worn, subtle.

#### **VI-The Capitol Steps, Columns, Corridor, Balconies**

**VIA-Climbing:** The Capitol building's wide steps are divided into 5 sections by railings. We are only going to engage the two sections to the left and to the right, always leaving the central corridor empty as a symbolic **absence** (like the empty chair left for Elijah in Hebrew households), and as a nonverbal invitation for non-performers to use it. Please climb the right steps without hurry, feeling the downward pull of the gravity in your body. Hold on to the railings if you wish, particularly as the night gets long. You can pause along the steps, but never sit on the steps. (The only place to sit, as prescribed by this architecture, is the 2 stone bench area at the base of the South Steps.)

**VIB-The Columns:** (Continuing with the first round. Reaching the top.) As we walk past the building's massive columns, a second set of pre-appointed performers will take their place in-between them, only one in-between each column, in the middle, allowing enough space right and left for others to walk through. They too are part of the oneness with the architecture, as the performers that stand by the lamps. These performers standing in-between the columns will also hold their formal stillness for half-hour periods. They will only exit their positions (to be replaced by others from the flow), when they notice that one or more of the performers standing by the lamps leave their positions. These performers will probably be too far away from the speakers to hear the soundtrack, so they will visually depend on the movement of the performers by the lamps to know that it is time to flow on.

Please be advised that this "changing of the guard" is meant to happen without anxiety, without hurry. The half-hour sound marker is **an invitation to move**. But some performers may decide to stay in position for another half hour. So it is beautifully unpredictable how many performers will actually move in and out of

their formal positions of stillness every half hour. (This too is part of the third layer of the performance: the unconscious.) **The entire performance consists of a common set of very simple clear rules, an austere visual language, but it is left to the individual to make choices. It is the difference between a prison and a monastery, the first is a place of punishment, the second is a place of freedom, both within walls. They can be the walls of a fortress or the walls of a deep well.**

***We are nothing but the city on the hill. We are not dancing. We are not acting. There is a visual language, but there are unhurried choices. We are simply taking the stuff of our daily lives and calling it art, turning it into art: the way we wait, the way we walk, the way we stop, a breadth, a gesture. It is a terrifying thing to do. It is a very simple thing to do. We are generating an experience that is not rehearsed, nor to be repeated.***

**VIC-The Capitol Colonnade: *Cloister* (noun) - A covered walk in a convent, monastery, cathedral, college, or university, typically with a wall on one side and a colonnade open to a quadrangle on the other.**

The Capitol building colonnade, which forms a cloister fragment, is the only place of shelter and greatest light (quite comforting in the midst of night-long darkness) in the entire experience, and the highest point in the ascent; its culmination. It is book-ended by corner stone balconies left and right. All performers will converge there sooner or later. It is the turning point at the very top of the hill. It is a narrow intimate cloistered corridor. Performers may linger there for as long as they wish, standing against the building's walls (with their backs to them, or standing sideways, touching them gently, perhaps with their eyes closed...), looking out from its two corner balconies, before eventually beginning their descent.

**VII-The Descent, More Options, and the Bottom Turn:** Completing the first round of the great counterclockwise flow...

**VIIA-Back to the Stairs:** As you now face the city from above, please take the stairs to your right as you begin to descend, once again, leaving the central axis empty. (Performers will be ascending the stairs to your extreme left. NOTE: You are going down the wrong way if people are coming up the stairs you are descending. But if you find yourself against the flow, just retrace your steps humbly and correct your way.)

As we descend this first time around, more preselected performers will take positions by the lamps to the right side of the field (as they come down) and along the way, completing the oneness with the architecture. When a sound is heard marking the end of the first half-hour, that first group of performers who were preselected to do this initial round of formal stillness will have the freedom to remain in their positions or to flow on, and be replaced by others walking by.

**Do not be worried if this system takes a while to work. The performance is 12 hours long. Let it settle into itself, let it find its form, giving things time to work out, like slowly peeling an onion.**

**VIIB-More Options:** As you descend back into the great flow, please be aware that you can enter the counterclockwise pacing on the upper field, and that as you descend further, you can enter the smaller circle .

The performance is going to be documented by **photographers** and **videographers**. If you do not wish to appear in the documentation, just walk away from the cameras. If you are caught in a position of stillness and cannot leave your post, just turn around. This is not rudeness. They will be advised that some performers may chose to do this. We have several volunteers ready to handle the press, but, of course, we cannot control everyone. A van, lights, and an anchor with a microphone may show up asking questions and taping. Designated individuals will handle them. But if they come your way, just do whatever is right for you, in terms of allowing yourself to be documented or not.

A photographers' meeting will provide **guidelines** on how to document the performance from the perspective of this particular practice, in terms of the silence and solitude of the individual performers, usually documented from the back, to protect their identities, to avoid consuming them. Performance art has a very rigorous set of documentation parameters. The performer is not the destiny of our attention, but a sign pointing to landscape, or some issue. The documentarians should never distract a performer, nor be in the way of the public. Those documenting the performance should not do so from their point of view (consumerism), but from the point of view of the performance (contemplation). Not everything needs to be documented. (Please tell your family and friends to exercise visual discretion. Just like you would never take a photo inside a theatre, during a play or dance on a stage, being outdoors does not mean that we can be visually violated.) This countercultural practice is mostly about the ephemeral.

**VIIC-The Bottom Turn:** We top-turn behind the brightly lit colonnade of the Capitol building. We bottom-turn along the lower field flanked by the two oval benches, above the STATE OF UTAH wall. That bottom turn is going to be the only place where we can meander, wander, ramble a bit in the entire flow. Because that is the place where the most public may gather, enter and exit, seeing us as an uphill view. So, rather than formalizing that bottom turn, I am leaving it up to your sense of direction. It is the closest point to lower ground. In the *Kabbalah*, the Hebrew mystical narrative that attempts to imagine the body of god, the body parts through which god comes into contact with the human condition are feminine and made of clay. They are the clay feet of a mother. So our bottom turn is an **anchor** where our formality dissolves momentarily as we

come into contact with the public. (Expect contact all along the way. Just be generous, patient; do not lose your silence and focus, even if they take your picture, even if they ask you if they can take your picture. Do not answer, be still, allow it to happen; or reject it respectfully by moving on. But be aware that word spreads quickly that you're the one performer who allows people to take your picture, so you may be flirting with disaster.)

### **VIII. And now, we start again. That was just our first round of flow and stillness...**

**VIIIA-Exploring the Place & Other Bodies:** As the night unfolds, as the hours roll by, go deeper. Explore the space more and more. Feel free to pause where you have not paused before, to look from where you have not looked before. Try to walk with other performers, to experience their steps, speed, slowness. Pause next to someone. Be still next to someone. Walk or stand in solidarity with someone you know, with a performer you do not know. Walk with a group. Let a known or unknown performer approach you, to walk with you, to stand with you. There is plenty of time for solitude during the evening. But make sure that you also experience solitude. **Do not be afraid to walk or stand alone.**

**VIIIB-Repetition:** A durational performance based on walking and stillness does not have a narrative arch with a dramatic climactic peak and post-climactic drop. "Nothing happens" in this performance. It is about a body walking nowhere. But as the body walks up and down, around and around, the place gets deeper. The field becomes a well. The horizontality becomes a verticality, an abyss, a height. If you surrender to this repetition in place, the place opens up, outside of you, inside of you. You open up. Monasteries are places of repetitive manual labor, of simple industry, so as to allow the mind of monks and nuns to be free to wander, hover, fly, fall, sink deep, get lost, empty, find, be found, be filled.

***The night is both a mantle and a well.*** The only things that will visibly happen, other than the passage of time on your dress, on your body, will be nature and the city. The moon will climb. The stars will appear. Clouds will drift by. The temperature will drop. Car traffic will diminish. Viewers will go home. People will walk their dogs one last time. House lights will be turned off... Eventually, the sun will begin to rise. The moon and the stars will fade. The traffic will return. Dog walkers will return. Office personnel will return. Nature and the city will be the outward signs of the passage of time.

So..., **please consider what are you are going to do with your mind?**

The body walks for 12-hours, but what does the mind do for 12 hours?

1-Do you begin to harvest memories of waiting, memories of loss, memories of mourning, memories of sadness, memories of pain, memories of joy, weeks in

advance, waiting to unleash them at the start of the performance within yourself, on yourself, to experience, explore, and feel them without restraint?

2-Do you begin to harvest issues, or a single issue, weeks in advance, to look at it all night long from every possible angle, like a long profound complex meditation?

3-Do you patiently tell yourself the entire history of your life, in the greatest detail, like someone at the point of death? Do you want to die tonight, without anyone noticing, and be reborn tomorrow, without anyone noticing? What are you seeking from this experience? Do you spend the night critically remembering and reviewing your autobiography so far? Rejecting parts, rewriting parts, giving it a different ending?

4-Do you spend the night looking at this site, at this place, knocking at its doors, ripping the fabric of reality as has been constructed so far: unpacking, decoding, dismantling it, and reconstructing, rebuilding, recreating it anew?

5-Do you spend the night trying to see nature through the human veil, seeing the sky, the clouds, the moon, the stars, the dark mountains, the wild life that crisscrosses the city late at night, seeking the water buried underneath?

6-Do you spend the night in mental conversation with someone you loved but is gone, or still here but unavailable? Do you spend the night talking with ghosts and lovers?

7-Do you spend the night asking forgiveness from everything and everyone you have left behind, abandoned, dismissed, rejected, trampled, hurt, betrayed, abused, molested, tortured, damaged, killed? Do you spend the night forgiving everything and everyone who has left you behind, abandoned, dismissed, rejected, trampled, hurt, betrayed, abused, molested, tortured, damaged, and killed you? Is this a night of repair, of healing? Is it a night of presenting to all the evidence of past crimes?

8-Do you spend the night emptying the mind of everything and everyone, breathing deep, breathing light, just breathing, letting thoughts come through like waves, washing away, like tides, returning again and again to the empty mind? Consider the mind. What are you going to do with it for 12 hours? Give it a task. Give it no task. But plan the mind.

**VIIIC-Emotions:** If strong emotions surface, allow them to flow. If you feel sadness, if you feel like crying, if you feel rage: **allow yourself to feel**. If your crying feels like it might become uncontrollable (sobbing), consider taking a break for as long as you need to. The same if you suddenly feel like screaming, running, jumping, shaking, prancing, cartwheeling, dancing. But if this is something you can contain without repression, without doing violence to your body or mind, remain in the performance and **experience your internal weather patterns with humility**. It is important information about your deeper self that you may not experience every day. As for others, if you see someone crying, let them be.

(Please Note: There will be a **green room** where a volunteer can help you. It will be parked behind the Capitol building. There will be a cell phone, blankets, water, warm drinks, fruit, and granola bars: hiking food. If you have special dietary needs, you can create a food bag labeled with your name and have a loved one take it to the green room at the start of the performance, for you to consume later during your break/s.)

**VIIID-Breaks**: This is not an endurance piece. No one should get competitive about the amount of breaks they took during the piece. There is no price for taking no breaks. You are free to take as many breaks as your mind and body need. But in order not to disappoint yourself, ending up taking many more breaks than you thought you would need (because we often have high notions of our incredible endurance), I recommend sleeping as much as possible the night before. Try to take the day off on Thursday, or work only until noon. Some people try to practice water rationing and fasting weeks/days before a durational performance, making their bodies ready for a long “journey through a desert.” But we also want to avoid fainting spells due to dehydration or low blood sugar, even as over-hydration is destructive of your performative focus. Don’t faint on us.

When you take a break, sustain your silence. Do not break it by trying to chat with others resting at the same time. Do not start comparing notes on how the performance is going. You will have the rest of your life to talk about this brief moment. Do not be too quick to analyze, to dissect it. Let it be. If the green room attendant asks you a question trying to be too helpful, just make a nonverbal gesture of yes, no, or thanks. If others are speaking, respect their reasons, do not be judgmental, but stay at a distance to protect your silence. Be compassionate about those who must talk; sometimes it comes from nervousness. But avoid the nervous. And if you are nervous, anxious, it is okay to leave. **There is no failure other than not listening to your body.** And if someone forces you to break your silence, do not resent them. Just go back to it.

Do not fight sleep. Do not start falling asleep on your feet. Go get a caffeinated drink, or take a catnap. Or go home. You can always come back at dawn.

**VIIIE-Leaving and Re-entering the Performance For/After a Break, or if You’re Joining Us Later**: Performers will start and end the performance as a group through the left and right steps of the bottom wall of the Capitol Hill South Steps. If you are leaving to take a break, or coming back from taking a break, or entering the performance late (to experience the basic 4 hours or more), you will exit/enter/re-enter through the corridors left and right of the Capitol building. The building has two wide lamp-lit corridors running around its sides, leading to stairs to the back parking lot where the green room will be parked. (Please Note: It is a bit of a walk, so if you need to use a restroom, do not wait until the last minute.)

## **IX-Conclusion: Sunrise, Descent, Pause, and Walk**

**IXA-Light:** Enjoy the sunrise. If you have lasted all night, or simply returned for this moment, savor this sunrise like no other. Look for it across the sky. Look at its reflection on the Capitol building, on the white clothing of your fellow performers. See how they catch the sunrise.

**IXB-Descent & Last Group Pause:** Shortly after sunrise, Ernesto will begin to descend slowly. Look for him casually with your eyes. Again, no anxiety, no hurry. Ernesto's descent will be the cue for everyone to begin to descend SLOWLY back to the foot of the wall where it all began the night before. We will congregate again in front of the wall with the STATE OF UTAH inscription, facing the wall. Once everyone has come down and the group has gathered, Ernesto will turn around. After checking that we are all there, he will nod. Everyone will turn around, look at someone or something, breathe deeply, settle into their stillness, slowly count to 12, and then begin to walk away. Hold the stillness for as long as you want. Be the first one to leave, the last one to leave.

**IXC-Final Walk & Coming Out of Your Silence:** Please plan your final walk. If you live far away and know yourself unable to walk home after a 12-hour performance, make plans for someone to pick you up at some point along the way, several blocks beyond the Capitol. Perhaps several performers can be picked up by one car. If you can walk home, enjoy the fresh morning walk. Perhaps you wish to walk away with another performer. But please remember that you have been in silence for 12 hours.

So, consider your first voice:

- 1-What are going to be your first words? What do you think they are going to be?
- 2-Who are you going to speak to first? Can it be anyone, randomly? Should it be a special person in your life?
- 3-Would you like to preserve your silence a little longer? You can, you know.
- 4-Would you like to go home to eat in silence, and go to sleep in silence, waiting until later to begin to speak again?
- 5-What does your voice sound like after not hearing it for so long?

This silence belongs to you. It is for you to end it, to break it, not for others to terminate it for you. Consider the end of silence.

**X-Conversation:** The University Museum of Fine Arts will hold an open conversation one week after the performance between the performers and the public. You will receive an e-mail soon with the exact date. Please consider participating. You may wish to write down your experience shortly after the performance in a journal. We are also working on a website for texts, photos and videos to be posted at:

[www.awaitinginsaltlakecity.com](http://www.awaitinginsaltlakecity.com)

And remember our e-mail address: [awaitinginsaltlakecity@gmail.com](mailto:awaitinginsaltlakecity@gmail.com)

**XI-Our Host:** If it rains, if it snows, if the temperature drops dramatically, we will try to weather it. No one should risk their health, but, at the same time, we are not that frail. We are a hardy people. We will monitor the weather until the last minute and be in contact with you if there is a concern. But we await for spring.

**Recommended Reading:**

*Wanderlust, A History of Walking*, by Rebecca Solnit

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