A teal-tinted photograph of a harbor scene. In the foreground, a person is seen from behind, looking out at a large number of boats docked in a harbor. The background shows a densely built-up hillside with many windows and balconies. The overall scene is busy and detailed.

# R.I.C.E. C E

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## Into Magnificence

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R.I.C.E. on Hydra  
The Choreography of Humans  
22—30 September 2013





UAL  
ANISM



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# GO ...

Everybody must go ...

# COME ...

See and experience ...  
the Body of Hydra ...

A space between, a space inside knowledge ...  
Where we don't know ...  
and it's ok not to know ...

# WE ...

Don't know ...  
What rice-on-hydra is ...  
But when we look on each other ...  
With a fresh sense of wonder ...  
We tend our garden ...  
And the rains will come ...



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# SOMETHING NEW ...

Something alone ...  
Your own hidden possibilities ...  
Unwitting dancers ...

# TURNING THE WORLD ...

*Into  
Magnificence ...*



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3

**SKINS**

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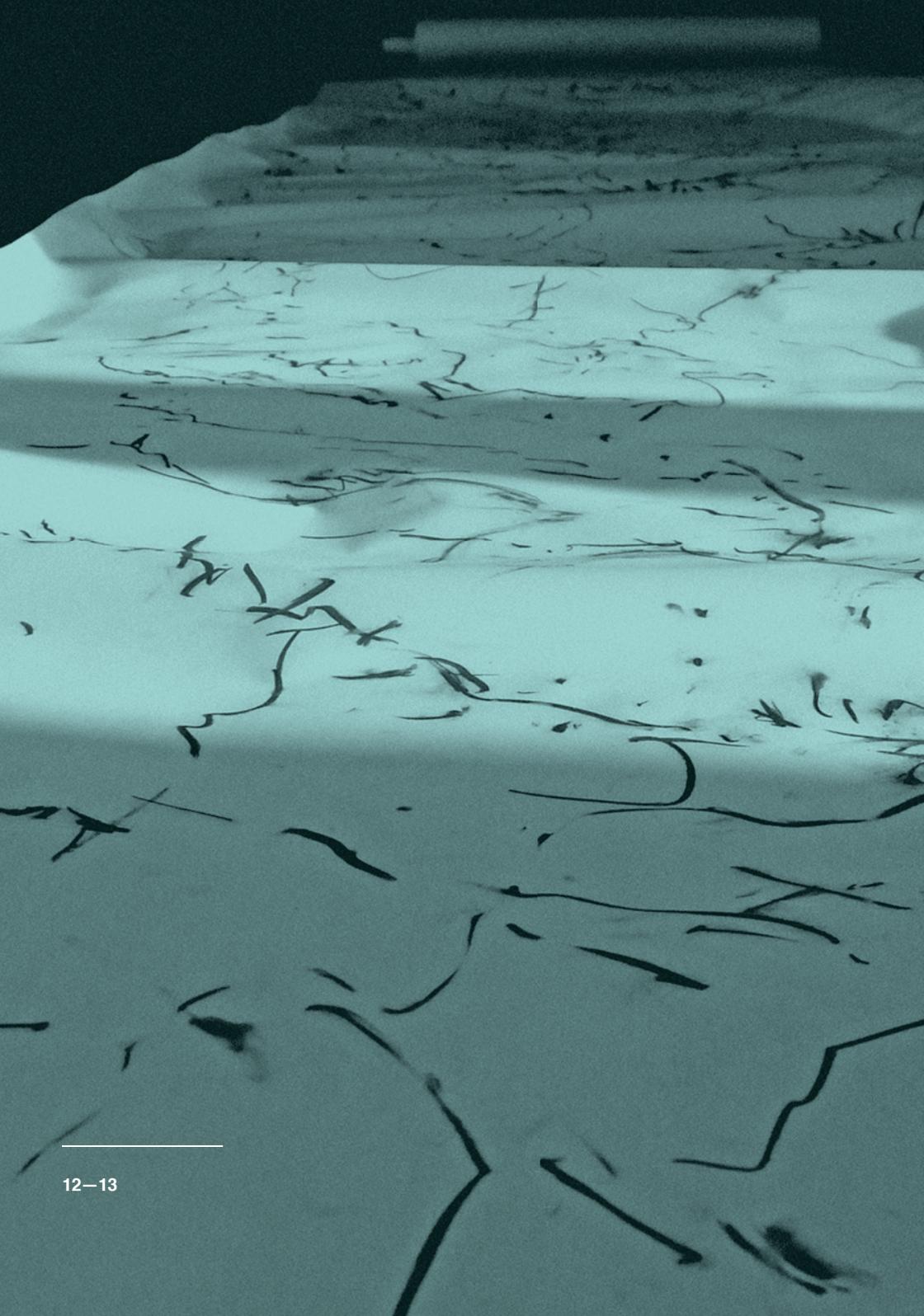
the political  
problem of  
**'being with'**  
other people

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**R.I.C.E. is a new cultural initiative on the island of Hydra in Greece. Dedicated to exploring the CHOREOGRAPHY OF HUMANS ...**

September **2013** ...

**R.I.C.E. provided a home to invited artists and thinkers to live and work amongst the community of Hydra. As a unique hybrid of FESTIVAL and THINK TANK, R.I.C.E. placed artists without the framework of 'stage' or the mandate of 'spectacle' into the heart of HYDRA PORT.**



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**Hello, dear Steve,**

**Thanks for transforming  
Hydra for me: back to its  
realities, its bones  
and blood.**

**Yes, our paths  
will meet again.**

**Barbara**



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**Abandoning art as  
mere entertaining  
commentator to the  
grand spectacle of our  
unfolding society,  
R.I.C.E. pursues new  
forms of civic life and  
social ethics that  
emerge from the basis  
of embodied reality:  
re-sensing and realigning  
demos—the  
collective body—within  
democracy.**





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# Jerusalem

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# SUPPER AND SONGS





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NIGHT WILL  
NO LONGER FALL,  
**AND THE**  
**INHABITANTS**  
**OF THE CITY**  
WILL NEED  
NO LAMP  
NOR LIGHT  
OF THE SUN ...

---

**THE LEAVES  
OF THE TREE  
WERE FOR  
THE HEALING  
OF THE  
NATIONS**



always keep someone in your

act

act

stand, more as a philosophy

self/other with

do not resolve, do not judge.

---

# psychiatry at a time of crisis





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One day Rothlin injected LSD into a lab chimp and then reintroduced the animal to its colony.

**Within minutes the place was in an uproar.**

The chimp hadn't acted crazy or strange, per se; instead it had **blithely ignored all the little social niceties and regulations that govern chimp colony life.**





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**WHERE  
ANIMAL LABOR  
IS A MEANINGFUL  
MEASURE OF  
SPACE ...**



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**the womb-  
like state of  
early infancy**



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*on the  
seashore  
of endless  
worlds ...*



---

What does Bateson say  
in ‘Economy and Flexibility  
in Urban Civilization’:

**‘... the ecological ideas  
implicit in our plans are  
more important than  
the plans themselves,  
and it would be foolish  
to sacrifice these ideas  
on the altar of pragmatism.’**

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# the circus animals desertion



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**Based on emerging dialogues and exchanges with the local community, R.I.C.E. entangles life and art, offering space and time to recursively observe, reflect and act. The outcomes are concrete (social choreographies, lectures, performances etc.) as well as ephemeral.**

**R.I.C.E. aims to unearth transformative choreographic processes through meaningful exchanges with the local community as well as with each other.**

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40—41







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**The first move might be to recognise that stories of fixed and knowable worlds are themselves built on these islands of performative stability I just mentioned.**

**These stories are intrinsic to our ways of inhabiting them, shoring them up, extending and repairing them. But then the question arises of how to imagine the world differently; how to break the spell of cognition and language and to enliven instead our imagination of performance and emergence?**

**The strategy I want to follow here is to think of some simple examples—models—that stage vividly ... aspects of an ontology of becoming.**

**These are the sorts of things that it helps to have in the back of your mind if you want to grasp BEING WITH as an interesting problematic.**





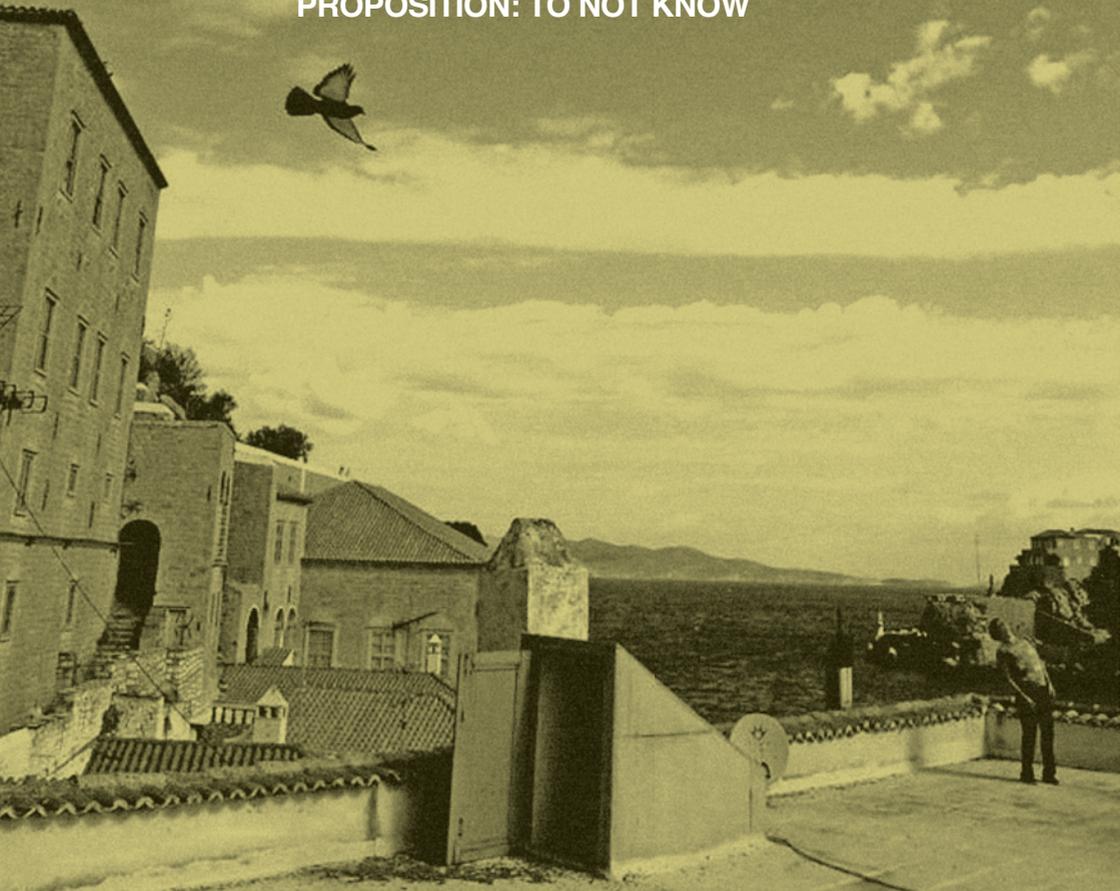
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# 1

## DANCE AS WE REALLY KNOW IT ...

Everyone has a sense of how to dance. This is a call for dance as it is first encountered, neither told nor taught, for the spirited suspension of normative life, untouched by rationality. This Dance knows nothing of acquired knowledge. Simultaneously specific and universal, Dance wraps itself around all living, to dispel life of all its assumptions, inadequate cognitive frames and prevailing truths.

PROPOSITION: TO NOT KNOW



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*For me ...  
It's the only life ...  
I've ever known ...*

*And love is only ...  
One fine star ...  
Away ...*

*Even though the living  
Is sometimes laced with lies ...*

*It's alright ...*

*The feeling remains  
Even after the glitter fades ...*

**SV**