*that day*

*zoe katsilerou and al schneider*

*“This poem is concerned with language on a very plain level.*

*Look at it talking to you. You look out a window*

*Or pretend to fidget. You have it but you don’t have it.*

*You miss it, it misses you. You miss each other.”*

*-John Ashbery, “Paradoxes and Oxymorons”*

This piece is concerned with memory on a very plain level. This creation is concerned with time on an everyday level. This performance is concerned with language on a very plain level.

This piece is concerned with memory on a very complicated level. This creation is concerned with time on a very illusory level. This performance is concerned with language on a very intricate level.

This piece has no thoughts about itself, and neither should you. It will talk with you, it will not be speaking with you. It will use words, it will say nothing. It is not concerned, but it takes care to take care.

This piece is communal. The sounds you will have heard have come from numerous sources, they have been asked for, they have been found, they have been created. They are memories found, refound, created, recreated. They are memories ordered and reordered. They are memories simply narrated and distortedly uttered. They are memories and not memories.

We are memories and not memories. We have been ordered and reordered. This piece is our response to these sounds. It is a response which comes from prior experience, from insignificant experience which shapes a new momentous experience, a new experience creating a new memory. It is a response which comes from a very banal place, a place of the everyday, a response to the quotidian strangeness.

To hold all of our memories within a day, to hold all of the memories which could possibly be associated with what we encounter in the everyday, is an overwhelmingly usual task. We are participating in this overwhelmingly usual task. We are reproducing this overwhelmingly usual task. We are remembering and reordering this overwhelmingly usual task.

We have devised this piece through intentionally reordering our everyday reactions into something coherently disjointed. We have placed ourselves within a day, amongst the memories encountered within that day, and have arranged ourselves as objects within the cacophony, where reaction is experienced simultaneously as autonomous and automatic. Reaction and non-reaction are experienced as adjusting and readjusting a memory within the everyday.

We are concerned with memory on a very plain level. We have no thoughts about ourselves, and neither

should you. We will speak with you, we will not speak with you. We will use words, we will say nothing. We are not concerned, but we have taken the time to take care.

Zoe is responsible for the reordering of our sounds, with some input from Al. Zoe and Al have worked together through the devising process to respond to sound and pre-existing or unknown memories, and to compose physical scores. Dog has remained a constant observer. Pencil decided to be part of it. We would like to thank Pulp Productions and other creature collaborators from Washington, Greece, and Glasgow. We would like to thank our memory. We would like to thank you.