Thinking of them now and we’ll contact them after this ritual. There’s a ritual I like to do with you. It’s simple and you just have to follow me. It’s transformative. I’ve done it before: we say ‘I’m changing’ and ‘I’m changing’ and ‘I’m changing’ we take our clothes off and tear up the page and the picture and the journal and we stick it to ourselves with the parcel tape (cling parcel tape) all the time. ‘I’m changing’ which we say too loud too loud but it’s just you and me (imagine it) with no clothes on and the Performance Research on Dialectics all torn up and stuck to the parcel tape and it took us ages doing it for ages I’m changing and the tearing up and finding under the parcel tape but keep back this bit because there’s what happens next or tape it in your suitcase. A knee or cheek bruise.

And then we’ve made brief and disappointing contact with the dead friends or lovers or colleagues or family now that you lost during Weird Scéance. Extrait is what turned out to be the last ever performance research project of the Performance Research - Performance Research Vol. 21, No. 3 (June 2016): On Dialectics. It’s interesting because I was talking to Sarah White (not true) about participation and agency at a Long Table in the 11th, 12th floor of the South Bank Centre (Dentatus, 4th December 2011) and I wrote that a turbine (SPill Festival of Performance, 8th October 2014), the Arts Bar and Cafe at Toyko Theatre, London (Tenderloin 3, 11th November 2015), and at the Pit Theatre, Barbican Centre (SPill Festival of Performance, 7th November 2015). It is part of an ongoing work in participation performance practice that entangles precarious fantasies with clay reality and forges a living. In performance practice, the focus is inherent in working with unresponsive participants. They are unashamedly dyspraxic, embracing an off-kilter etiquette, Philip (2006). ‘There can be silence and there can be awkwardness’ performance documentation: P/Art. 84 1:10.

In That’s the Way I Think: Dyspraxia and ADHD Explained (2010) David Grant described dyspraxia as ‘formal disordered processing’ as a layer of a small visible part and a very small hidden part (50). Dyspraxia is the element of clumsiness and associated difficulties with motor coordination. The kinds of difficulties with attention, memory and some tasks requiring fine motor skills (50).

I am diagnosed as dyspraxic, and, according to my diagnostic report, have particular difficulties with imposing order and structure on activities. These 'hidden' parts of my off-kilter objectivity put me in a body-tormented position in relation to certain aesthetic standards for participation performance practices. The chunky, yet imperious imposition of order and structure shows means they exist as factually fragile dictators of my visible clumsiness and disorder. Coincidence in the sense of danger (as I run around with floor plans) covered in slippery fake blood. In a conversation with Carl Lavery and David Willister and art director Lester Zweig, Grabiner explains how they are uncomfortable with examples of participation art but doesn’t endlessly agonisingly possível performances I direct participants towards escape routes in the same way that I direct the individuals who are set to getting to those situations. The information given to them is simply in disorganised and accidental inattentiveness.


There can be silence and there might be awkwardness, we are all working on the Long Table Etiquette’ document for those interested in hosting or attending our ‘Long Table’ events. ‘Long Table’ is Weaver’s experimental approach to open discussion that co-ordinates a range of performance activities and workshops. Dyspraxia, in Neurodiversity in Higher Education: Positive Recognition and Inclusive Practices, David Pollack et al. West Sussex: Wiley-Blackwell, 2011.


Weaver, Lois. ‘Long Table Etiquette’. Available at: sye.sterns.org/wiki. Last accessed on February 16, 2016.