

Experience I

with audience

gary mckenzie

the entire experience series
is dedicated to: ~~Pauline Oliveros~~
pauline oliveros

Experience I

text:

the piece is to be realized outdoors at such an location as a park, plaza, or an outdoor pavilion, or an outdoor theatre, where there exist an abundance of natural and man-made visual objects, and where an abundance of natural and man-made sounds occur.

the piece is to be realized within a specific performance area, consisting of a circle, the diameter of which can be anywhere from 50 to 200 or more feet.

the audience is to be placed equidistantly from the center of the circle.

each chair should be placed enough distant apart to allow the members of the audience to walk to and from their respective seats. the use of chairs is optional, however if the audience is to sit on the ground, then markers are to be placed at each seating position.

the piece whould be realized during ideal weather, when it is neither too cold, nor too warm, so that the members of the audience can be relaxed and comfortable. mild or calm or still weather, such as at late afternoon through sunset, would be an ideal performance condition.

the piece is to be realized as one of two versions. the version that is to be realized must be determined prior to the realization.

instruction for version A: version A is to be realized within a fixed clock time, (the fixed clock time is different with each realization). the fixed clock time is to be determined prior to the realization.

the audience is to be seated before the realization begins. there should be no allowance for late-comers.

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text continued:

instruction for version A continued: each member of the audience is to be given a copy of the "audience instruction" when entering the performance area, or each copy of the "audience instruction" can be placed on each chair, or at each marked sitting place.

the realization is to begin at a specific clock time, and regardless, of what occurrence, the realization is to begin exactly at the time that is specified for commencement.

the specific duration of version A must be determined prior to the realization, and the duration that is realized is to last the exact length that has been specified.

the specific duration is different at each realization. the duration that is to be realized could be printed on the "audience instruction", so that the audience will know the duration that is realized.

at the beginning of the realization, an assigned person can optionally enter and be seated at the center of the circle, and is to remain at the center of the circle and realize the duration of version A, and then is to exit from the center of the circle at the termination of the realization. otherwise there is no signal to indicate the beginning, duration, and termination of the realization of version A.

the realization of version A is to end

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text continued:

instruction for version A continued: at a specific clock time,
and regardless of what sound or
occurrence,
the realization is to end exactly at
the time that is specified for termination.

the members of the audience must remain
seated until the realization of version A
is terminated.

instruction for version B: version B is to be realized within a
fixed clock time,
which is to consist of a duration of 3,
6, 9 or 12 hours.
the fixed clock time is to be determined
prior to the realization.

version B is to begin at a specific clock
time,
and regardless of what occurrence,
the realization is to begin exactly at
the time that is specified for
commencement.

the members of the audience are to remain
outside of the performance area until
the realization begins.

when the realization does begin,
then the individual members of the
audience can, at will, enter the
performance area,
and are to be seated at the chair or
marked sitting place of their choice.

each member of the audience is to read
the "audience instruction",
which is to be placed on each chair,
or at each marked sitting place.

Experience I

text continued:

and could be printed on the "audience instruction",
so that the members of the audience will know that the realization
is within a fixed clock time,
and that the audience must be seated prior to, and throughout
the realization:
or so that the members of the audience will know that the realization
is continual,
and that the members of the audience are to individually enter,
realize, and exit from the performance area, at will, as the
realization is in progress.

for the realization of either version, each member of the audience
is to enter the performance area and be seated at the chair or
marked sitting place of their choosing.

having been seated,
each member of the audience is then to read the "audience instruction".

having read the "audience instruction",
each member of the audience is then to realize the piece.

instruction for realization: each member of the audience is to sit
in the position that is the most
comfortable and relaxing for each.

each member of the audience must relax
their entire respective bodies,
and must become so wholly relaxed so
as to have relief from all tension,
and so as to seem weightless;
and each member of the audience must
relax their respective minds,
which must become so wholly relaxed so
as to seem to be clear of all outer
thought.

during the process of relaxing the mind
and body,

Experience I

text continued:

instruction for realization continued: each member of the audience must evolve to a condition of perfect peace and stillness within themselves, and in relation to their surroundings.

each member of the audience must evolve to such a condition of peace and stillness, so as to hear the essence of that peace and stillness; and so as to hear the inner sound vibrations that are within them.

each member of the audience is to become conscious of, and active with the inner sound vibrations that are within them.

each member of the audience is to meditate on their inner sound vibrations, each as the structure, duration and intensity in which they occur.

the meditation of the inner sound vibrations can only be realized from within an individual member of the audience.

each member of the audience is to become conscious of, and active with the "natural" and "man-made" sounds as they occur.

"natural" sounds are those sounds that occur from nature, such as the sounds from animals, birds, insects, people, or sounds that occur from wind, trees, leaves, water, etc.

"man-made" sounds are those sounds that occur from the invention of man, such as the sounds from automobiles, vehicles, airplanes, jets, machinery, etc.

each "natural" sound,

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text continued:

instruction for realization continued: and each "man-made" sound, consist as the structure, duration and intensity in which they occur, and each "natural" and each "man-made" sound is to be realized as they occur. each "natural" and each "man-made" sound could occur separately, or several could occur simultaneously.

an individual member of the audience can meditate on one "natural" sound, or can meditate on one "man-made" sound, each as the structure, duration and intensity in which they occur.

or an individual member of the audience can meditate on several "natural" sounds, (each as the structure, duration, and intensity in which they occur),

or can meditate on several "man-made" sounds, (each as the structure, duration and intensity in which they occur).

or an individual member of the audience can meditate on several "natural" sounds combined with several "man-made" sounds.

each individual member of the audience when meditating on several "natural" or "man-made" sounds, can form any possible combination or structure with the "natural" or "man-made" sounds as they occur.

although each "natural" sound and each "man-made" sound can be heard by each member of the audience, the meditation of each distinct sound, can only be realized individually.

all sounds, as the structure, duration and intensity in which they occur, form

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text continued:

instruction for realization continued: the sound content of the piece.

any combination or occurrence of sound is possible.

each individual member of the audience will hear each sound differently, and not every member of the audience will be aware of each sound,

and each individual member of the audience can form any possible combination or structure with the "natural" and "man-made" sounds, as they hear and meditate upon them.

the meditation of the sounds: each as the structure, duration and intensity in which they occur, can only be realized individually, and must be realized with discipline and skill, and in such a condition of perfect peace and stillness, that each member of the audience will be at one with the sounds as they occur.

each member of the audience is to become conscious of, and active with the visual objects that are within and about the performance area.

any visual object at any distance, that is seen in the direct eyesight of an individual member of the audience, forms the visual content of the piece.

each visual object that is realized must appear in the direct eyesight of an individual member of the audience.

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text continued:

instructions for realization continued: each member of the audience can look in any direction, at any moment during the realization of the piece.

although any visual object, at any distance, can be realized, each member of the audience should concentrate only on those visual objects that appear within and about the performance area.

"natural" visual objects are those visual objects that occur from nature, such as people, birds, animals, insects, flowers, plants, trees, etc.

"man-made" visual objects are those visual objects that occur from the invention of man, such as automobiles, airplanes, buildings, fences, machinery, etc.

some visual objects are fixed, such as buildings, trees, flowers, plants, fences, any visual object that is immovable.

the structure of each fixed visual object is formed as they exist, and must appear in the direct eyesight of a member of the audience to be realized.

other visual objects are moving, such as people, birds, animals, insects, automobiles, airplanes,

any visual object that is in motion. the structure of each moving visual object is formed as they occur, and must appear in the direct eyesight of a member of the audience to be realized.

the path of each moving visual object consist of the structure in which they occur.

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text continued:

instructions for realization continued: an individual member of the audience can follow the path of any single moving visual object, until it disappears,
or can follow any portion of the path of any single moving visual object;
or can follow simultaneously the path of any two or more moving visual objects, (each moving in the direction in which they occur), until each disappear;
or can follow simultaneously any portion of the path of any two or more moving visual objects, (each moving in the direction in which they occur).

an individual member of the audience can follow the path of any moving visual object,
and then can switch to follow the path of another moving visual object,
or can switch to follow any portion of the path of another moving visual object,
or can switch to meditate on any fixed visual object.

an individual member of the audience can meditate on any fixed visual object and then can switch to follow the path of any moving visual object until it disappears,
or can switch to follow a portion of the path of any moving visual object,
or can switch to meditate on another fixed visual object.

or an individual member of the audience can meditate on any single moving visual object, simultaneously contrasting with any single fixed visual object,
or simultaneously contrasting with any several fixed visual object,
or can meditate on any several moving visual objects, (each moving in the direction in which they occur), simultaneously contrasting with any several fixed visual objects,

Experience I

text continued:

instructions for realization continued: or simultaneously contrasting with any single fixed visual objects.

certain visual objects, such as people, animals, birds, insects, automobiles, airplanes, etc. will produce sound as they appear in the direct eyesight of a member of the audience.

the sound that is produced combined with the appearance of the respective visual object producing the sound, consist as the audio/visual structure in which they occur.

any sounding visual object, when appearing in the direct eyesight of a member of the audience, consist of the structure in which they occur.

an individual member of the audience can combine any single silent visual object with any "natural" or "man-made" sounds that occur, or can combine any single sounding visual object with any "natural" or "man-made" sounds that occur;

or an individual member of the audience can combine any several silent visual objects with any "natural" or "man-made" sounds that occur,

or can combine any several sounding visual objects with any "natural" or "man-made" sounds that occur.

any combination or occurrence of visual objects is possible,
and any combination of occurrence of visual objects combined with the "natural" and "man-made" sounds, is possible.

Experience I

text continued:

instructions for realization continued: the concentration of any single visual object,
or the concentration of any single visual object combined with the "natural" and "man-made" sounds that occur,
or the simultaneous concentration of several visual objects,
(each as the structure in which they occur),

or the simultaneous concentration of several visual objects combined with the "natural" and "man-made" sounds that occur,

and of forming any other possible combination or structure of visual objects,
or of forming any other possible combination or structure of visual objects combined with the "natural" and "man-made" sounds that occur,

can only be realized individually,
with each member of the audience realizing the piece their own individual way,
with each member of the audience evolving their own unique experience.

as each member of the audience can only realize the piece individually, and as each individual member of the audience will evolve their own unique experience, the realization of the piece will have an entirely different concept with each individual member of the audience.

however, for each individual member of the audience to evolve their own unique experience, it is necessary that each member of the audience must evolve to such a condition of peace and stillness, so as to be at one with their surroundings, and so as to be at one with the visual objects that occur, and so as to be at one with the inner sound vibrations that are

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text continued:

within them,
and so as to be at one with the "natural" sounds that occur,
and to be at one with the "man-made" sounds that occur.

with each member of the audience having evolved to such a condition
of peace and stillness and oneness,
and each member of the audience having evolved their own unique
experience,
each individual must realize that the total experience is that all
is of one mind.

gary mckenzie
july 15, 1976
santa monica, ca.

Experience I

audience instruction:

an outline:

the instructions printed on the "audience instruction" will be different for each realization.

each printing of the "audience instruction" should contain the following:

- a = the time and place of the realization
- b = the size and type of performance area used for realization.
- c = the instruction, as quoted in the text, for the version that is to be realized,
including the fixed clock time, that is to be realized,
and the specific clock time that is to begin the version that is to be realized,
and the specific clock time that is to terminate the version that is to be realized.
- d = and should contain in full detail, the "instruction for realization", as quoted in the text.

any other information that would be of value for each member of the audience to evolve their own unique experience, should be printed.

a copy of the "audience instruction" is to be placed at each chair or marked seating position.

it is mandatory for each member of the audience to read the "audience instruction", before each individual realization begins, and it is mandatory that this rule be printed on the "audience instruction".

gary mckenzie
july 15. 1976
santa monica, ca.