

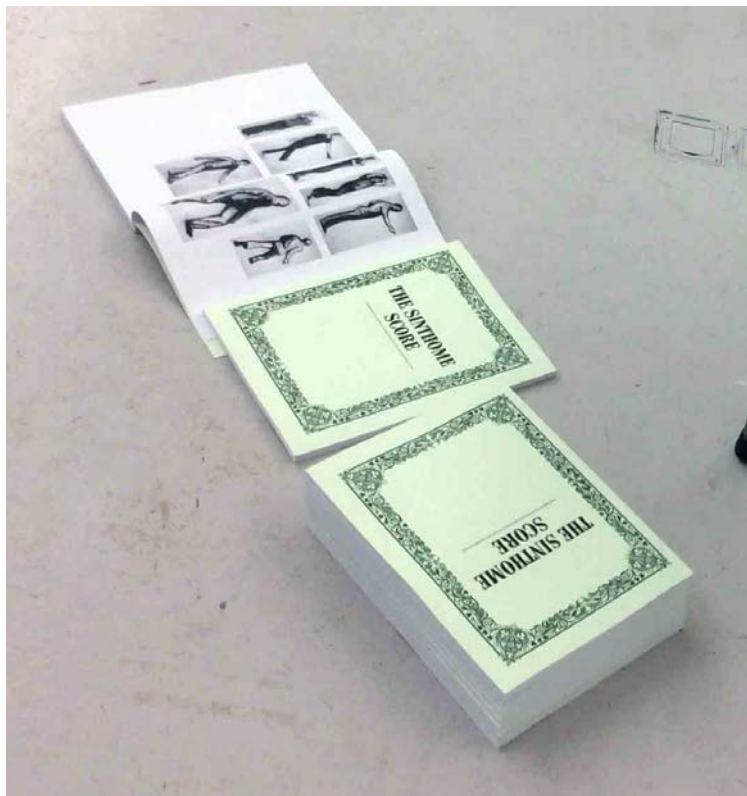
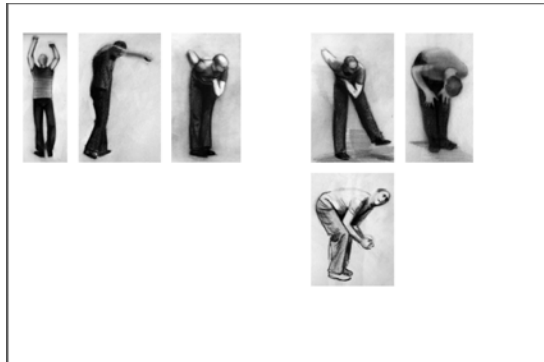
*The Sinthome Score*  
description

*The Sinthome Score* is a performance.



It allows a few different formats.  
In all of them there are two essential elements: **the score** and **two performers**.

# The score:



The score is made of text + drawings depicting sets of movements.

The text is one of the transcriptions of the seminar XXIII of Jacques Lacan, “Le Sinthome”, “unofficially” translated into English (I have made previous to that an “unofficial” translation into German-).

This text is divided into 10 chapters.

For each of those ten chapters I have drawn a set of movements, appearing at the beginning of the chapters.

The score is a **performance prop**. It is exclusively made and used for the performance.

Very attractive visually, it is a digital print produced in as many copies as needed for each occasion the performance is made. The number of copies depends on the duration of the performance (longer performances need more performers and each of these performers needs a score) and the audience expected –who are potential performers as well-.

The best way to understand the function of the score is to compare it to the books of psalms in a church: people take them, use them to sing, and leave them back where they found them.

### **The performers:**

Inspired by *Le Sinthome* statements...

*As for example, in short, psychoanalysis, nothing more, a short circuit passing by way of meaning; the meaning as such that I defined earlier of the copulation, in short, of language since it is from that that I support the Unconscious: **from the copulation of language with our own body.***

*There is something which one is astonished to see is no longer of any use to the body- not a body, but the body as such: that is **dance**. This would allow me to write the term '**condensation**' a little differently ...*

... there are two roles in the performance: **reader** and **mover**. Each chapter being read by the reader is accompanied by the corresponding set of movements performed by the mover, from chapter I to chapter X, from set of movements I to set of movements X.



The ten sets of movements are formulated so as to be performed by any type of person, without previous training or rehearsal, of any age and physical condition. It is just enough to pick up a score and follow it. Idem for the *reader*- there is no concept of “reading well”; and the difficulties, and repetitions, when pronouncing certain French terms or technical words are welcome.

Therefore, anyone is qualified to perform the *Sinthome Score*, either as *reader* or as *mover*. There is a lot of freedom for the performers. The performers can switch roles



(*reader-mover*) when they wish, and they can agree on which chapter they prefer to start with. They determine the rhythm, cadence and speed of both reading and moving.

There are no rehearsals for this performance. There is a long meeting where the artist briefs the future performers and discusses with them the intention of the piece. The main point to understand is that *they are not performing for an audience but for each other*- therefore the performance is never triggered by the presence of the audience; it happens in relation to the two performers, they play for each other, unmindful of the audience.











