

**DISRUPTED SELF CIRCLE**  
**(a work for video. From. . '120 SELF-CIRCLES. . PROGRAMMES & INVESTIGATIONS 71.')**

**Mike Parr**

Sit on the ground among trees and bushes. Draw a 'Self-Circle about yourself on the grass. . using lime. Sit huddled In the 'self-circle'. An assistant should attach lengths of string to your clothing and to your body (as your hair, ears, fingers ,toes) ... these, lengths of string should be then extended out of the 'self-circle' and attached to the end limbs and branches of the trees and bushes in the immediate vicinity of the 'self-circle'. The work is best performed on a day when the wind is blowing in gusts and from every direction.

TECHNICAL INSTRUCTIONS: The cameraman should be positioned near as possible to the person sitting in the 'self-circle'. . however he must always remain outside the 'self-circle'. When the person in the circle has been attached to the surrounding bush . . and as he sits still in a huddled position. . videoing should commence. While videoing, the cameraman can move around the 'self-circle', taking in all the action The work can go for a longtime . however, perhaps it is best limited to the duration of one good gust of wind. The cameraman should try. to record the abrupt alteration in the body posture of the huddled figure. At no time should the performer in the 'self-circle' react subjectively to the stresses on his body . . as far as possible. . the performer's body should be a way of recording impassively the stresses inflicted on it from without.

The performer has the status only of a marionette and should try to remain impassive, lapsing back into his huddled posture as the demands on his body ease.

**M.Parr (1971.)**

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