

# A MANIFESTO OF "RITUAL PERFORMANCE"

BY

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"RITUAL PERFORMANCE", A MANIFESTO BY

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1. The basic premise of "RITUAL PERFORMANCE" is that the human being is fundamentally a spiritual creature ... a single unit within the entire creative pulse. Our vision of reality must be extended to encompass the unknown, and to reacquaint ourselves with lost instincts that were once integrated in to the matrix of ancient existences.

2. "RITUAL PERFORMANCE" is an act of prayer uniting eternal and contemporary symbols. It is a spiritual purification ... an expression of the sub-conscious, a catharsis.

3. In "RITUAL PERFORMANCE", art is created out of the need to return to origins and primal instincts. Its basic components do not exist solely as decorative forms or as a means of entertainment. It is validated by the traditions of ancient primitive cults and their rites.

4. "RITUAL PERFORMANCE" is a living visual entity ... capable of sustaining pure energy for a given moment of time.

5. The length of this moment can be different on different time-planes. The existence of such simultaneous time-spaces is a fundamental-reality in "RITUAL PERFORMANCE".

6. Each performance becomes a link between now and eternity ... capable of breaking through the time barrier.

## ELEMENTS OF "RITUAL PERFORMANCE"

### VISUAL

1. In "RITUAL PERFORMANCE", the visual elements (i.e.: slides, sculptural elements, body adornments, lighting effects, animal and vegetable materials, etc.) are highly structured, and are individually integral to the whole.

2. They exist as catalysts within the performance to initiate contact with eternal space.

3. Only their relationship with the performer as their maker ... and within the performance will render them sacred.

4. The visual elements remain infused with shamanistic life-blood. As icons, they are not merely documentation ... but conductors of spiritual power.

5. The construction of 3 dimensional visual objects is a ritualistic preparation and initiation into the time-space continuum of the performance. It differs from the construction of conventional art forms in that its existence is not justified solely by its material relationship to museums and galleries ...

ies ... but by its dynamic role as a source of pure energy within the piece. In other words, the final product is a secondary function.

### SOUND

Sound is the wind rustling through corn stalks  
Sound is a baby seal wailing on ice .....  
Sound is a voice chanting...weeping... sobbing  
Sound is the storm ... of clashes ...stomps in the night .....  
Sound is the tintinabulations ... of metal ... against metal .....  
Sound is primal rhythmic sensations ..... physically involving .....  
Sound transports ... on the rhythms of time ..

1. Sound is rendered with natural materials and with electronic instruments ...with synthesizer, strings and percussion, echo machines, loop devices, tape recorders ...to recreate the haunting spirit of nature.

2. Sound is essential to "RITUAL PERFORMANCE". Auditory stimulation on the sensual level is as intrinsic to the piece as the visual elements.

3. Sound is the signature and the voice which reveals the relationships between object and beings ... between nature and man.

It creates a spiritual ambience which evokes images that intensify the performer's role, as well as the power of the visual objects.

4. Music conjures, seduces, and grabs the primal instincts behind the collective unconscious. In its complexity, it carries the entire range of animal emotions, emotion that one time motivated the creation of the caves of Lascaux, Megalithic Passage Graves, The Great Pyramids of Giza, Voo Doo ( unknown ), African, Indian and Eskimo ceremony, the magical essence of our "RITUAL PERFORMANCE".

5. With powers residing in the subliminal zone, the music pierces the core of the audience, uniting them into a single living and breathing entity.

Having awakened the forces behind the collective experience, the performer begins to move

### MOVEMENT

1. The basic movement of the performer and her involvement with the external forces such as the visual elements and the music are highly structured into 4 or 5 simple gestures.

2. These gestures are pivotal manifestations of the ritual's content. Her movement in 3 dimensional space is like the drawing of sacred diagrams. As the pencil is to the

page, the performer is to the performance a vehicle ... a tool.

3. Maintaining a grasp of self, her outward physical appearance is altered. This is a critical point of the performance where she becomes opened to identify displacement ... vulnerable to the trance state. Possession occurs when all the elements have achieved their own life force. All energies focus and merge. They transcend the individual ego reference point to be replaced by the collective unconscious.

4. Her movement transmits primary feelings with a sense of directness and urgency.

5. She is the Shaman, speaking with high deities, which pass through her body as an invisible source of power.

6. Having entered the sacred tableau that she has created, she draws from the combined energies that are present. The metamorphosis has begun. Civilized mannerisms are shed. The animal emerges.

7. Her persona integrates with the spirit of other species and the instincts of creation. She ventures out into space, to other galaxies, to other forms; the possibilities become endless.

8. The movement of the performer draws upon the images of ancient rituals, reminding the audience of a return to the primeval state, the rites of initiation, fertility, and the worship of higher powers.

9. The performer always represents her essence. She is not "acting" a part, but simply manifesting qualities inherent in every living creature ... the fabric of the spiritual self.

10. The emotions and their power exist as constants, and within the performance, set up a resonance of high frequency. Like the performer the audience as witness can be vulnerable, the involvement is a personal commitment.

The world that we enter in "RITUAL PERFORMANCE" reveals the same world that we experience daily. The material and spiritual worlds exist side by side, but the spiritual world must be perceived from a particular vantage point ... a highly charged one, intrinsic to "RITUAL PERFORMANCE".

The world is one. While man's understanding of reality tends to be limited to his own meagre perception ... the universe continues to be one. Only when we can accept the invisible and elemental realities that dominate all existence, can we begin to sense these incredible wonders.

"RITUAL PERFORMANCE" as a REVOLUTIONARY FORM takes this limited and predefined structure, and EXPLODES IT. As it shatters into fragments we see the key to survival. ©

