

This book is an Operating Manual for those who may choose to generate operations through the (p)articular theatrical/theoretical apparatus named Embarrassed of the (W)Hole (EotW)

Embarrassed of the (W)Hole Operating Manual

TABLE OF CONTENTS

Introduction.....1-4
Original Process.....5
Subsequent Process.....6

PHASE I.....7-21

Phase I Scores for Scores.....8
Phase I Figures + Example Scores.....9-13
Emergence of the (W)Hole Diagram.....14-15
Phase I Diagram.....16
Chiasmatics.....18-19
Phase I Typology of Operations.....20

PHASE II.....22-105

Phase II Scores for Scores.....23
Use of the Use Survey.....24
Userships in Operation.....25
Use Survey Form.....26
Pathways of Inquiry.....27
Location Coordinates.....28
The (W)Hole Diagram.....29
Operating Userships through Use of the (W)Hole Diagram's Coordinates.....30
On the Columns (A, B, C).....31
Column A: Operating HOW?.....32-35
Column B: Operating HOW SO?.....36-38
 Operating Modes.....37-38
Column C: Operating TO WHAT AFFECT?.....39-41
 Potential Specimen Affects.....41
On the Rows (1,2, 3).....42-43
ROW 1: (de)liberately.....44-55
ROW 2: (dis)(en)(re)(as)semblatively.....56-59
ROW 3: affectively/affectionately.....60-63
Rings Array.....65-66
Process Dirt.....67
Grounding Strata.....69-71
On the Locations.....72
The 9 Locations.....76
 1A/A1.....77-78
 1B/B1.....79-80
 1C/C1.....81-84
 2A/A2.....85-86
 2B/B2.....87-89
 2C/C2.....90-92
 3A/A3.....93-96
 3B/B3.....97-100
 3C/C3.....101-104
Dislocated Matters.....105

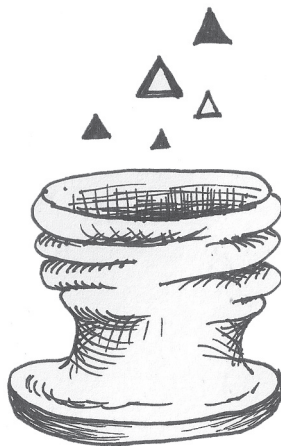
PHASE III.....106-115

Movements Made.....108-113
Sites of Resistance.....114-115

USE SURVEY.....117-145

Use Survey Part 0 (meta-eotw_userinfo).....118
Survey 1A (meta-eotw1A).....119-123
Survey 1B (meta-eotw1B).....124-135
Survey Part 2 (meta-eotw2).....136-137
Survey Part 3 (meta-eotw3).....138-144
Survey Part 4 (meta-eotw_engagement).....145
Survey Results Form.....146

Acknowledgements, Credits.....148-150
Further Reading.....151-152



HOLEs: pages 21, 30, 41, 64

CONCEPTUAL COMPLEX

+

DIA

GRAM

MA

Index # Thinking

- absent-mindedness, 53
 absence of thought, 71, 72, 80, 84
 action, 6, 95, 96, 133, 179, 191, 192, 200, 213, 215
 activity, 72, 122, 123, 125, 129, 163, 167
 actor, 21, 36, 92, 94, 95, 131
 Adams, John, 72, 162
 aesthetics, 215
 affirmation, absolute, 146, 148, 149, 151
 Alcibiades, 175
 analogy, 102, 103, 104, 106, 107-109, 206
 Anaxagoras, 133, 136, 143
 Anaximander, 134
 Anselm of Caterbury, 61, 100
 anticipation, 210
 appearance
 authentic, 28, 29, 30, 38, 39, 41
 being as ground of, 42
 coincidence of with being, 19, 23
 primacy of, 22, 23, 24
 reveals and conceals, 25, 54
 for sake of deception, 39
 semblances presuppose, 38
 truth behind, 23, 24
 as urge toward self-display, 21, 27, 29, 34, 36
 world of, 8, 13, 32
 Aquinas, Thomas, 43, 50, 51, 69, 119, 169
 archai, 120
 Aristarchus, 54
 Aristotle, 6, 8, 20, 33, 34, 53, 58, 60, 84, 88, 92, 93, 99, 103, 105-108, 114, 116, 120-124, 131, 134-138, 141, 145, 152, 154, 161-163, 170, 186, 189, 191, 198, 199
 art, 49, 62, 184
 Auden, 213
 audition, 111, 112, 119
 Augustine, 35, 77, 201, 214
 Augustus, 152
 beauty (*kalon*), 20, 130, 132, 134, 149, 151, 178
 lack of, 179
 being, 10, 15, 26, 27, 51, 111, 135, 136, 144, 146-149, 157, 188, 215
 one, 181, 182
 true, 8
 Benjamin, Walter, 122
 Bergson, Henri, 122, 123, 213, 214
 bios theoretikos, 94, 154, 198, 200
 birth, 83
 Blake, 204
 Blumenberg, Hans, 113
 body, 84, 85, 162
 unawareness of, 163, 164, 206
 Boethius, 160, 161, 163
 Carnap, Rudolf, 8
 Cato, 7, 8, 123, 216
 cause, 25, 26
 Chuang Tsu, 198
 Cicero, 7, 105, 129, 134, 152, 153, 157-161
 cogito, 20
 cogitare, 75

ORIGINAL PROCESS

Phase I

[Pages 7-21](#)

a) Operators practice for realizing operations by composing and performing test scores while developing theoretical position(ing)s and move(ment)s. Materials in this Operating Manual also include example scores and figures ([pages 9-13](#)). The original Phase I involved a "relational march" tour across the USA and many online surveys, which helped compare and contrast ways of seeing, gather materials, and test digital and live interfaces.

Phase II

[Pages 22-105](#)

a) A Use Survey ([pages 117-145](#)) is written and disseminated online. Publics are invited to become Users of the project by completing this survey, thereby generating Unique Userships. Operators take down the Use Survey when they feel they have enough Userships/Users.

b) Each Unique Usership is used in conjunction with the Operating Manual to design "a" performable operation. Phase II interprets Unique Userships into performable operations through responses to the Use Survey, including Pathway of Inquiry ([page 27, page 146](#)), the locating frames of the (W)Hole Diagram ([page 29](#)), and Ring ([pages 65-66](#)). Users may collaborate with, be "presented as," participate in, direct (and so on) Operators, as per their own choice of ENGAGEMENT ([page 145](#))

c) Operations generated by Unique Userships are performed by Operators and Users, often for Spectators, across the time, sites, situations required (original processes were performed across and throughout 1 month and 3 sites). Because there are 122,000+ possible Usership iterations, (even without figuring in the infinities of the write-ins, jpeg uploads, etc.) each operation becomes both as if its "own whole" and "a hole" in the (anti-holistic) system which fails to totalize or wholly comprise operations, even those it presumes to have generated/those that presume to generate it.

Phase III

[\(Pages 106-115\)](#)

a) A culminating opus, "(W)Hole at Last" may become emergent from Phase II arrays of operations, as/if performed. Each emergent culmination or opus should be unique to the Phases I and II pursued by particular Operators and Users.

The originating Operators of Embarrassed of the (W)Hole (EotW) present this Operating Manual in culmination of the project, including three Movements Made ([page 108-113](#)) and some SITES OF RESISTANCE ([pages 114-115](#))

SUBSEQUENT PROCESS

(ON POTENTIAL FURTHER PERFORMANCES)

Is this Operating Manual a "playscript" or "libretto"?

Through original operations of this project, each LOCATION became affiliated with overture and libretto text-type materials (a perch, say) which may or may not (have) provide(d) and/or enable(d) abilities/allowances/motivations/potential to operate. Any and all of the text found in this Operating Manual may operate as both lines (script) to be spoken or sung live and/or as instructions/descriptions/inscriptions/subscriptions (staging directions). Other Dirt (page 67) and Holes (pages 21, 30, 41, 64) may also be of use.

OPERATOR/USERS OF THIS PROJECT (reading/using this OPERATING MANUAL) may:

Go through all three Phases solely as Operators, devising scores-for-scores in Phase I, gathering your own Userships in Phase II and staging your own located operations, perhaps culminating with staging of a reporting opera or "opus" in Phase III. The Use Survey can be found herein (pages 117-145) and any part(s) of it given or taken. Since "mimeticism" was structurally negated throughout this project however, see GROUNDING STRATA (pages 69-71), many processes and procedures seem like they would be next to impossible to reproduce "as such." THUS...

ORIGINATING OPERATORS suspect that any subsequent OPERATOR/USERS OF THIS PROJECT (reading/using this OPERATING MANUAL) may choose to:

Locate yourselves as conflated User-Operators in one or more of the 9 LOCATION(S) (see pages 72-105), staged by the (W)Hole Diagram (page 29) by either taking the Use Survey yourself, or just selecting one or more locations based on personal interest/preference. You might then make your own opus using the overtures and other materials found in your chosen/arrived-at location(s) and using your own Pathway of Inquiry (page 27), referring to this Operating Manual towards devising unique scores and stagings based on and interpreting the correlated informations, considerations, and inquiries.

OR:

Compose a configuration of ROWS, COLUMNS or LOCATIONS (for example, the three "B" locations could be performed together as a three-movement opera). Please also see some OPUS MATERIALS which are DISLOCATED (page 105) and text that might serve as overtures or materials for an opera involving MOVEMENTS (pages 108-113). These materials are included in this Operating Manual to assist (de)liberation, (dis)(en)(re)(as) semblance, and affectivity of further Unique "operas" emergent via operation and use.

OR:

Whatever: any score, selection, configuration, part, or piece of the project may be used in any way as you see fit. For example, operators might select all of the backend correlations from Survey 1B found in the parentheses (pages 124-135) ending up with a long list of STARTS (First...), or use any of the diagrams to stage a "whole" performance. Any part or procedure, when used as a score for a "new" work of performance (opus), is operational as an Unique Usership.

Harmonize with reference pitches.



Use a reliable reference pitch to identify A=440hz. Drone in this tone as a group, triggered by the pitch in its absence. Anyone can stop the drone to compare recording of the current tone with its reference trigger.

Describing: performers describe somehows(s) to someone(s) in particular



Stand in a circle, facing in. Make a consistent "O" face, produce sound inconsistently, maintain the appearance of singing, until nobody is singing.

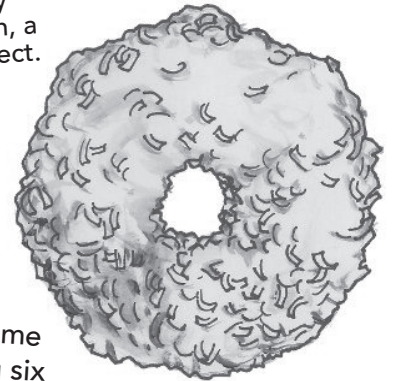
PART ONE: In a circle, consistently-produced sound triggered by consistently-produced sound to the left, counterclockwise until peak speed and consistency are reached.

PART TWO: at least one person drones a low note. Other performers imagine or by replicating what they hear, produce the highest pitches of the overtone series, as in, a series of notes surrounding the first tone, identified as resultant by a listening subject. The "other," "generated" pitches should not be droned, rather "fluttered."

one performer lists names of things, another performer guesses or invents a "category" or typology for the things listed with has the "least" number of descriptive correlations with anything on the list.

a performer says a word, e.g. "highway," the other performers describe its meanings, i.e. "the way when we're high," "a thoroughfare that fits more cars than a road," etc.

performers each list the first three words that come to mind, generating six total words. Another performer or social body generates correlations between the six individually and for all as some form of whole. This whole is named.



Break down words or sounds into parts + record them. Play back to others and invite guessing to identify the source word.

IF identification is not possible, the sounds samples should be further broken down as what is heard by the second group and re-recorded. Any whole words guessed or built become a collective text.

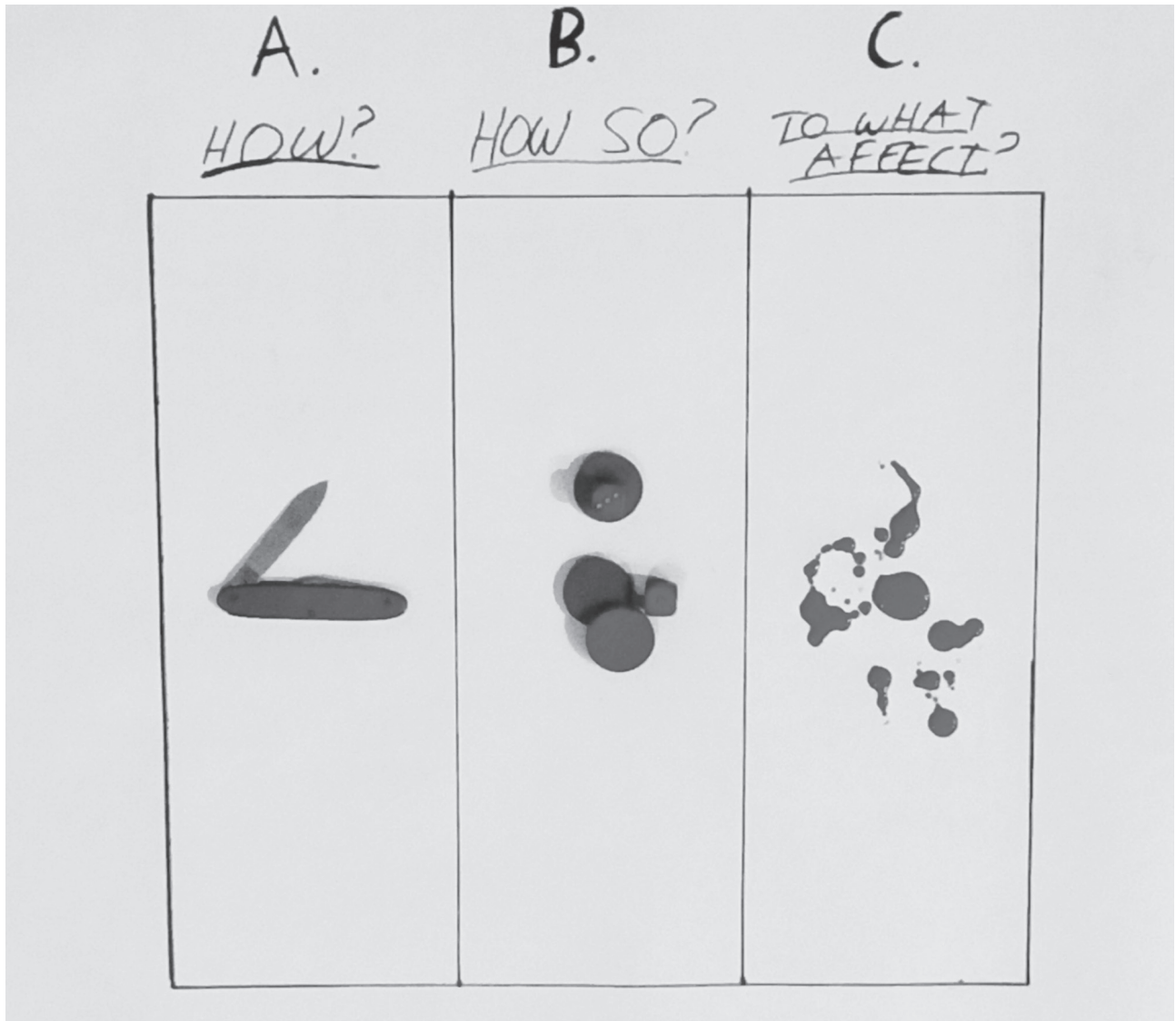
make donuts in public and give them to ppl

Decide as a group on "opposing" word pairs (e.g. wet and dry, high and low). Divide into 3 groups, spatially arranged with two groups standing in facing lines and the third group sitting in the middle. Word pairs should be vocalized as quickly and evenly as possible by the two standing groups, each group simultaneously speaking their group's word. The third group should eventually begin producing either words for the concept in between the meanings of the opposing word pairs or syllables/other words they (seem to) hear. (after Diana Deutsch)



Phase I then moves forward into practical scores and acts, forced into practice by actual locations and sites of performance (times, places, "art" contexts) locating modal arbitrations in relationship with INQUIRY. Our inquiries take up formal rejection of questions as to "WHAT" we will do (tonight or any other night) and find that rigorous avoidance of wholistic, object-oriented, functionalist, and mimetically-bound defaults (re)producing claims to know, carry, wholly understand, control, and otherwise hold operational wholes requires at least a simple replacement order that can steer us away from constant conflation of the practical with the ontological.

"COLUMNS"



Columns "A, B, and C" are correlated with general approaches to operativity of an operation, motivating staging of inquiring operations. Forms of motivating inquiry are oriented to disable (via semantic trickery) some theoretical abilities of wholism, namely, primacy of The What, as instruction for action, general materialism, ontological surety, behavioral engineering. In other words, we avoid any prescription or instruction about "what to do" other than:

opera-te.



PHASE II PREDOMINATELY USES PHASE I METHODOLOGIES IN CONJUNCTION WITH UNIQUE USERSHIPS TO COMPOSE OPERATIONS

This Operating Manual and the Phase II online Use Survey ([pages 117-145](#)) are parallel fabrications. Acknowledging themselves as artificial and arbitrary, both demand suspension of disbelief, ability to “read” metaphorical/analogical and pun-like “carriages-over” between forms and modes, and depend on impersonated/personalized theatricalization of compositional scores, intentions, theoretical positions, moves, and stage(d) directions.

Phase II processes involving the Use Survey are intended to allow an “anti-whole” of many particulars to articulate themselves via Operator and User embodiments of design, self-recognition, and desire. Through (p)articulation, we severally pursue Unique User inquiries as intentionalized (dis)orders. Encountering and using the array of Unique Userships as mobilizations for operations may also allow performers/philosophers to acknowledge the “artificiality” of any constructive, instructive (or deontic) empowerments: at no point, should Operators posit themselves as “neutral,” “accurate,” or “natural.” Rather, the “artificiality” of performed (de)liberation, (as)(en)(re)(dis)semblance, and affection/affectivity may be attended to conscientiously: Operators and Users are forced/forcing, caused/causing, desired/desiring ([see Sites of Resistance pages 114-115](#)), OR WHATEVER: such are the terms of engagement within and without which agents become (dis)organized/(dis)ordered/(dis)ambiguated/(un)articulated.

Some emotional and psychological distress is likely. EotW is trying all too hard not to assign “whole” or “knowable” ways of doing or seeing any-thing. Lack of control, confusion, and conditionality are not always comfortable states. Perhaps subsequent (de)liberations, (dis)(en)(re)(as)semblances, and affections will be able to “successfully” proliferate potential interpretations and possible theories/theatricalizations, experimentally correlating intentions/values/ethics with actions and their anticipated/analyzed/experienced affects and consequences, and stage embarrassing transgressions which acknowledge their own partiality/preferentiality/personality, without becoming so meaningless and absurd that nausea overwhelms all.

C:
to WHAT
AFFECT?



C1, C2,C3: ORIENTING BODILIES AROUND AFFECTS AND CONSEQUENCES IN TIME

INTENTION-SITUATED AFFECTIVE MOTIVATIONS AND MOTILITIES "before operating"

- C1start: INTENTION TO PROLIFERATE POTENTIALS/POTENCIES/POTENTIALITIES**
- C2start: INTENTION TO KEEP ACTIONS CORRELATED WITH INTENDED CONSEQUENCES**
- C3start: INTENTION TO EMBED OR ENSURE EMBARRASMENTS**

PRESENCE-SITUATED AFFECT-TRANSLATIONS AND AFFECTIVE DECISIONS "during operation"

- C1do: TRANSLATION OF EXPERIENCED AFFECTS INTO SEMES**
- C2do: DECISIONS ORIENTED AROUND SIMILAR/SEEMING/PREVIOUS CONSEQUENCES**
- C3do: EMBARRASMENTS EMPHASIZED, MARKED, CONSEQUENTIALIZED**

SITUATED REFLECTIONS AND AFFECT-DESCRIPTIONS "after operation"

- C1halt: RESPONSIBILITIES TO FEELS, MOTIVATING (E)MOTIONS**
- C2halt: CONSEQUENCES AND AFFECTS 'AFFACTUALIZED'**
- C3halt: AFFECTS/AFFECTIONS AUTONOMIZED AND USED INTENTIONALLY**


FURTHER: due to the ontological "what" ("an affect") so easily referenced in this Column, operations do quickly become skewed and twisted by dominant influence from layers of general objectivism, functionalism, and mimeticism, necessitating a systemic way of dealing with *AFFACTIONS* or "factual affects" (see *GROUNDING STRATA* pages 69-104), or the materialization of "feels," "sensations," and "perceptions" as named, autonomized, identified, communicated, translated, intended, marked-type objective/subjective, (dys)functional, or (in)consistent, "things."

This Operating Manual contains the following "affect symbology," which considerably allows some particular forms of (de)liberation, (dis)(en)(re)(as)semblance, and affective operation which generate, use, or require itemized, se(e)med, or arrayed "affects," processes of *affaction*, and other "theatrical/theoretical/theological" operativities. Affect symbologies also allow us to perform some experiments into affect(s) and affectivities that do not fail to acknowledge/recognize/take responsibility for affactualization/autonomization of affect(s) along theatrical, theoretical, and theological lines of inquiry.





operations "Zhen"
screenshot from
video documentation
by Karl Cooney

POTENTIAL SPECIMEN AFFECTS


- 


time constriction (temporal suture)




olfactory affects
- 


realization (temporal moment/pause)




auditory affects
- 

time dilation (temporal fissure)



tactile affects
- 

uncanny affect (anti-semantic sensation)




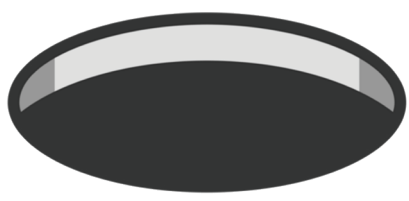
emotional affects
- 

image capture (mental or material)



HOLE: why does the "C" column seem to operate so linearly and redundantly, doubling down on itself in C3/3C? A general assumption about "affect" is that feels are illogical, irrational, impossible to order (etc.). This assumption seems to pitch a terrible chasm between thinking and feeling, transforming "C3/3C" into a void or vacuum OR into a rigorous attempt to control all "excess." What are your thoughts/feelings about this?

ON THE ROWS (1, 2, 3)

ROW IS CALCULATED FROM THE SURVEY SECTION 2 (pages 136-137)

One of three different surveys appears to each User, contingent on their "ABC column location," determined by SURVEY ONE (A=How? B=How So? C=Operating to What Affect?). Collectively entitled **meta-eotw2**, these three surveys use an array of conceptually-associated considerations which sort the User into secondary, methodologically-informed location using the ROWS:

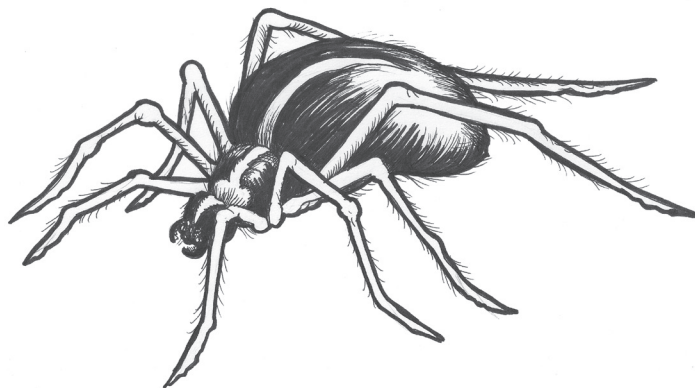
1=(DE)LIBERATELY

2= (AS)(DIS)(EN)(RE)SEMBLATIVELY

3=AFFECTIVELY/AFFECTIONATELY

These three rows complete LOCATIONS on the 9-site matrix (W)Hole Diagram (page 29).

Calculations locating Users into their Row are done by percentage, with User selections and preferences established via questionnaire. Operators should interpret percentages from Survey Two as an indication of a spectrum placement, with methods and fealties to theoretical/theatrical considerations more beholden and beholding fundamentally to fundamental(ist) excavation of the "meaningfulness" or "technique" of a Row when Userships are located nearer the "center," (i.e. approaching "100%" "inside" a Row) and operating more casually, more secularly and discretely in rough homage or partial consideration when Unique Userships show lower percentages as less extreme or less radical affiliations. See also RING (pages 65-66).



We observe our own (p)articulars, inquiries, and wave-forms. We are our own measurement devices and systems. No one else is present. More importantly, no one else cares.

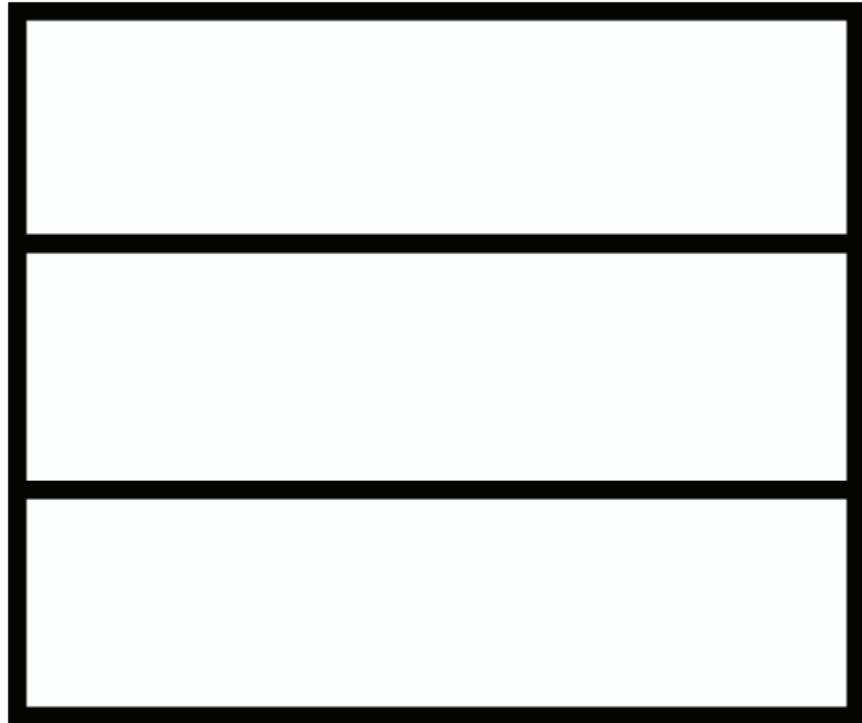
Once located in relation with a deliberate, semblative, affectionate system, choices, images, actions, phrases, and other "materials" for Unique Operations ("performances") may be devised, including texts, objects, "production values," and so on.

How will heuristics, axioms, qualification schemas, options, judgements, and aesthetic parameters hereby translated into stagings to be witnessed, participated in, presented as/by, directed by (etc.) "audience members" or some passers-by, spectators, others? ROWS dedicate us to working through and appearing, as such.

1.
(de)liberately

2.
(dis)(en)(re)(as)
semblatively

3.
affectionately



Relational March operations in Detroit, photo by Valerie Kuehne

ROW 1: (DE)LIBERATELY

1A (see also COLUMN "A" pages 32-35 and LOCATION 1A/A1 pages 77-78): Small changes in the state of the staging system may produce large changes in the objective, functional, and mimetic operation(s) of that system: this is the supposition of some formal methods called "chaotic" and also the general theory motivating "interventions" (in performance art). Such chaotic (altercating) "inputting" and "outputting" agencies, experimentations, and abilities are reliant on (theoretical) nonlinear systems, to the extent that they often designate/design systems as input-output-type models or systems via inputting/outputting-type theatricalizations/methods/ways of seeing. Alternatively, when small changes are seen as processes of exclusion and inclusion, making (in)visible, envisioning, ignoring, and other cognitive and cognition-like discernment(s), and (dis)appearances, such linear, coherent, wholistic input-output modes of systemic may dissolve, re-locating any intentionality or perceived artificiality into processes of change themselves. In other words: the way "systems" are (de)liberated (elements "liberated/ignored/excluded" or "deliberated/defined/included") is more structurally integral than any "inputting" or "outputting" activities which presume a pre-existing operating system.

1B (see also COLUMN "B" pages 36-38 and LOCATION 1B/B1 pages 79-80): Neoliberal governance systems (and "contemporary" theater/dance/music/art industries) maintain two classical conceptions of liberty, one termed "positive" and the other "negative": ONE, the positive conception, is "movement forward," or a positivism that positions (stages, choreographs). Positive liberation may be engineered by states, systems, and institutions to enable people and provide access, rights, and affordances. TWO, the negative conception of liberation removes barriers and opens up, involving some active removal of obstacles to agent-lead (independent and individual, "improvisational" or "natural," say) motion/movement. The "downside" of the former positive form involves "liberations" as a requirements, restrictions, norms, or coercive legislation of the behaviors and ways of being/feeling/seeing/doing required or valued while the latter negative form can become failure or neglect of systems, states, and institutions to protect and ensure the rights, safety, and freedom of some persons (usually due to hegemonies of race, gender, or other de-valuing of identity/ability/authority) who may suffer due to the "free expressions" of those "liberated."

1C (see also COLUMN "C" pages 39-41 and LOCATION 1C/C1 pages 81-84): Liberation may be felt/seen/staged as a psychic and somatic release, while de-liberation may be seen as reducing, restraining, and withholding matter(s). "Liberation" may mean inclusion/involvement/participation or it may mean exclusion/freeing from centralizations/norms/codes... as may "deliberation" refer to either a state of determination/definition or to unknowings/dismantlings. In deconstruction of such binaries (release v. restraint, positive vs. negative, placed vs. unplaced, known vs. unknown, included vs. excluded), "1C" seeks third options, confusing liberation and deliberation in processes affectionately (with "good intentions") compelling, coercing, and "instructing," "helping," (e)moting, reconstructing (etc.) value-lead/ethically motivated and affect-seeking movement(s), usually towards an embarrassing end. Our phantom fourth operativity, however, (dis)appears in forms of (de)liberation involving interest, intent, appreciation, "intuitive" sensing, ethical and ideological motivation, axiomatic interpretation, and other quasi-quantum observer/authorship/autonomy/operator/agency/zero-point problematica. Some matters cannot be seen or felt, let alone "deliberated" (upon). Is there such a "thing" as a "hole"? See also: *incertae sedis* (HOLE on page 21).

