

Let the Sea
Eat Me:
To Perform
a Ferry

Let the Sea Eat Me: To Perform a Ferry

Performance scripts & written
material to be spoken
Mohamed Abdelkarim

Editorial Statment

This book is part of a collection produced and cared for by Esmat. *Esmat—Publishing List* is a collection of printed material that takes inspiration from fictional characters and the feelings they call up—loss, longing, infatuation, gratitude, love, jealousy. This book and others in the list form a constellation of feelings that embodies the entanglements in our sense of self and the processes of erasure and reinterpretation that form selfhood.

Here, we shift our attention to the figure of the renegade who leaves land behind and heads to the sea or leaves civilization to take refuge in the vast desert. Migrating, through space but also through languages and bodies, the renegade relates to geography, time, history, camouflage and society through constant movement. Stability is an aggression. Fear is a friend and a motivator as the search for new fictions, new lands, new realities, new promises continues.



Prelude

As a visual artist interested in performance, my practice led me to think about and investigate my process with texts (writing them, collecting them, collaging them)—under the umbrella of performance—as an inscription of different formats like theater, sports, song and poetry.

I assume that the text is the first space in which I perform, and writing is the first act I perform. This book presents eight scripts from my long-term performance project, it demonstrates different acts and gestures of writing (text) in the shape of scripts, instructions, and scores. Texts are written before and after performances. In this book, I am reexamining the act of writing: writing leads to speaking, writing leads to moving, writing leads to doing.

The scripts are meant to be spoken and pivot around a clustering of acts, keywords and movements: the body, leaning/tilting, narrating; history, serendipity, drowning; swimming, pulling, othering; fictioning, becoming, and floating.

The whole book is written in English (an acquired tongue). My exophonic writing process with English is motivated by gestures of struggling, floating and drowning in/on language, contemplating as I go the language—English—when it carries traces of Arabic and other languages.

Delegation

Chapter 1
(012 — 023)
Body,
Language,
Image and
Other Things
That Can
Be Used

Chapter 2
(024 — 057)
When It Comes
to Truth, I
Wouldn't Dare
to Tell It

Chapter 3
(058 — 067)
Council
How Many
Renegades
Do I Still Have?

Chapter 4
(068 — 073)
Fiction as a
Quality We
Have

Chapter 5
(074 — 077)
Let the Sea
Eat Me

Chapter 6
(078 — 100)
Floating on
a Surface
of Words,
and Never
Drowned in
the Meaning

Chapter 7
(101 — 105)
The
Body

All the texts in this book are performance scripts. Some of these texts I already performed and some not yet. I assume that the reader/the performer can read this book aloud in a room or a public event, alone or in front of an audience.

For the silent reader, the instructions could merge into the body of the narrative. The staged play could morph into a story; the movement scores could refer to bodies other than your own.

You are welcome to perform these texts, add or hide or hack or infiltrate or translate or sabotage or turn them into a song or a play or an essay or whatever format that takes up the notion of performativity.

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Abdelkarim.**

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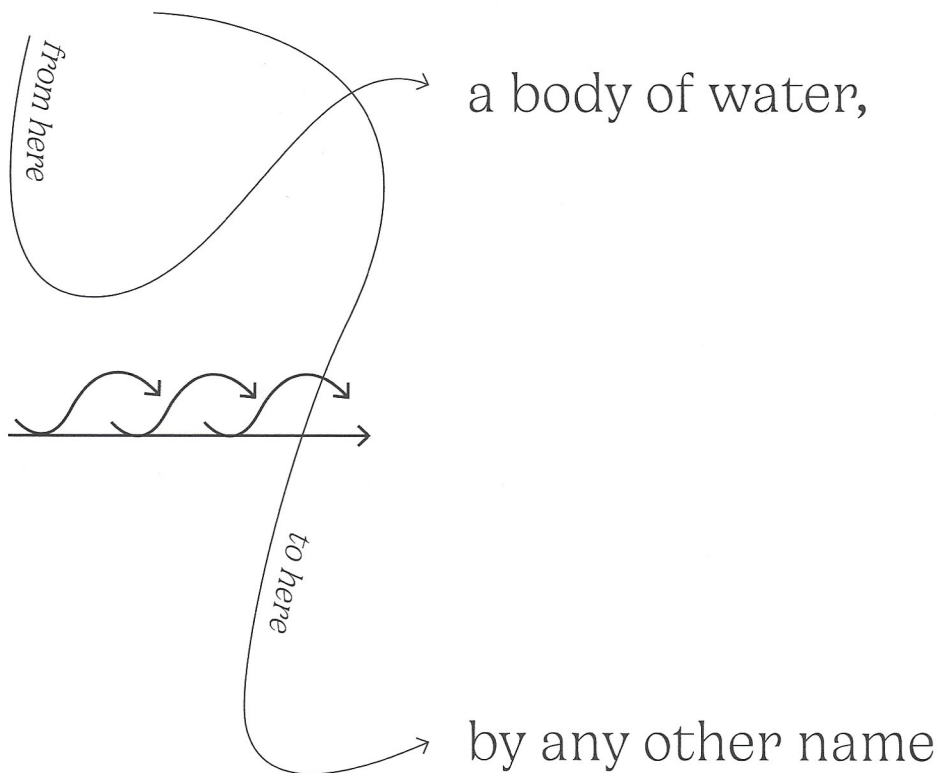
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By Mmakhotso Lamola

In response to one of the chapters in
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Scan me!

By Mmakhotso Lamola (2021).

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Do the Letter “O” With Your Lips

By Jessica-Maria Nassif

In response to one of the chapters in
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Scan me!

By Jessica-Maria Nassif (2021).

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OF THINGS
TO COME

“Pale Blue
and Green,”
These Are
the Colors of
Abandonment
and Dreams

By Omar Adel

In response to one of the chapters in
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Scan me!

By Omar Adel (2021).

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A Case of an Artefact

By Phumulani Ntuli

In response to one of the chapters in
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Scan me!

By Phumulani Ntuli (2021).

In response to one of the chapters in
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