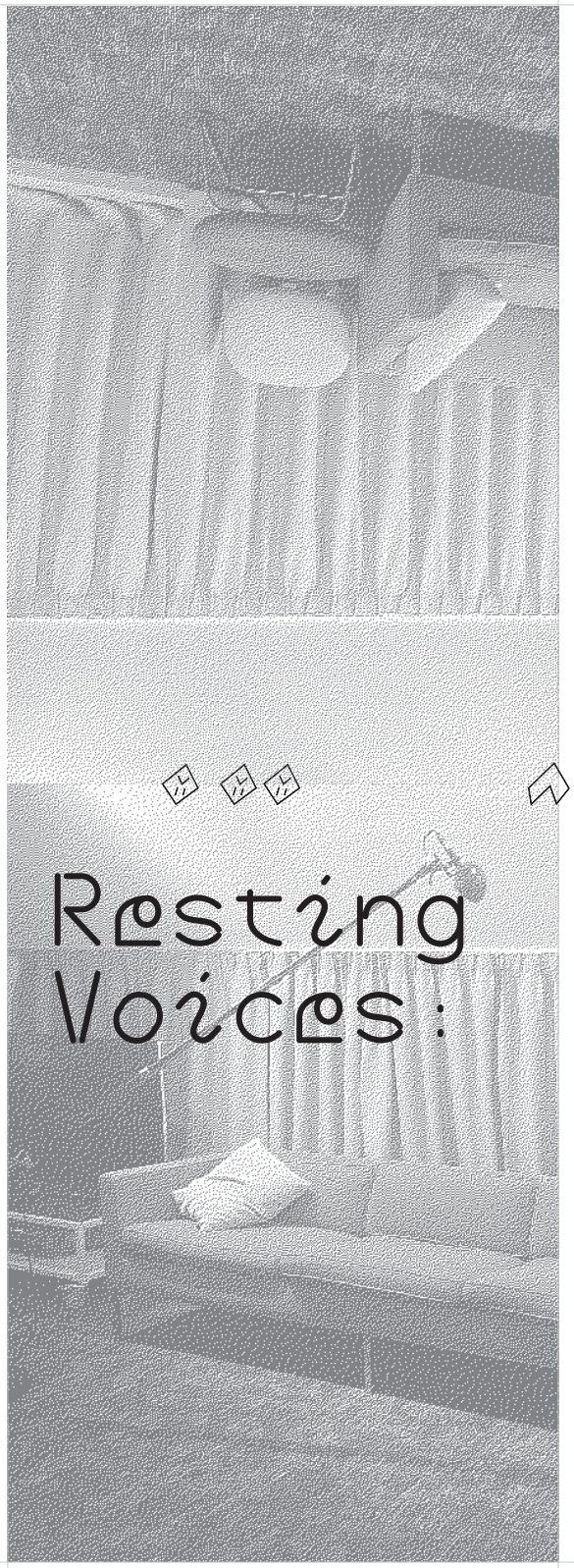
A project by Alix Eynaudi
together with co-investigator Paula Caspão
Funded by: La Manufacture,
Haute école des arts de la scène - HES-SO
in partnership with institutional
partners: Tanzquartier Wien, far• fabrique des arts vivants Nyon; La Grange - Centre ◡ Arts et Sciences ⁘ ◡ UNIL Lausanne; Xing Bologna ❋ Raum Bologna, Centro de Estudos de Teatro, Faculdade de Letras da Universidade de Lisboa
Assistant Research: Auguste de Bourcetty
Inviting Institutions & Hosting Partners: Critical Dramaturgy, Zagreb (Residency); École supérieure d'art et de design Marseille-Méditerranée (Residency); far• fabrique des arts vivants Nyon (Insomnia); Federal University of Ceará, Fortaleza (Haunted Nap at PSI #30); Forum Dança Lisbon (Poetry without Poets); La Grange - Centre ❋⁘ Arts et Sciences ◡ • UNIL Lausanne ((Im) Mobility Salon); ImPulsTanz Vienna (Residency); La Manufacture - HES-SO Lausanne (Residency); PETEC⁘ Association for Theatre and Contemporary Dance Bucharest (Residency); Scene:Bliss (Residency); Tanzfabrik Berlin (Residency & (Im) Mobility Salon); University of Porto, Faculty of Engineering (Haunted Nap at the 16th International SAR Conference); Volkskundemuseum Wien ((Im) Mobility Salon); Wonderfruit Festival Thailand (Residency); Xing Bologna ◡ Raum Bologna ((Im)Mobility Salon)

Guests: Andrea Ancira ❋ Tumbalacasa, Ari Ban, Emma Bigé, An Breugelmans, Clementine Burnley, Daniela Crocetti, Jaba Devdariani • Civil Georgia, Jason Dodge ⁘ fivehundred places, Jérôme Duprez, Mette Edvardsen & Jeroen Peeters⁘◡ Varamo Press, Anne Faucheret, Zoe Francia Lamattina, Joachim Hamou, Sabina Holzer, Myriam Lefkowitz, Raimundas Malasauskas, ida Malfatti, Barbara Manzetti, Les Médusables collectif, Yves Mettler, Nina Pertsov, Quim Pujol, Shivangi Mariam Raj ❋⁘ The Funambulist, Geoffroy Solelhac (CIRS – Sleep Research Center), Nicole Suzuki, Catol Teixeira, Cécile Tonizzo, Ujjwal Kanishka Utkarsh

Resting Voices: A Library in Pieces
Conceived and orchestrated by Alix Eynaudi
Contributions recorded and edited by Paul Kotal
Funded by: La Manufacture, Haute école des arts de la scène - HES-SO in coproduction with boîte de production
in partnership with Tanzquartier Wien
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In solidarity and study with the Bachelor in Contemporary Dance (BAD F) of La Manufacture: Isam Abad Montalvo ◡ Sira Aymerich i Besalú ◡ Alice Gratet ◡ Baptiste Homère ◡ Cyan Huescar ◡ Gaëlle Jeanbourquin ◡ Annaïk Juan-Torres ◡ Paula Ramis Muñoz ◡ Nyala Simpson ◡ Jasmin Sisti ◡ Adina Voldrabova ◡ Judit Waeterschoot
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An oral library lying down.
This project takes the form of a series of listening sessions. Between these gatherings, it remains available as an audio library of „pillow books." Drawn from the archive of the Institute of Rest(s), poets' voices, texts, and scores for bodies that may or may not show up are laid out *au ras du sol* ◡ at ground level ◡ sampled, dispersed, and made available on the floor. These sessions invest in the pleasure of listening detached from the necessity to arrive anywhere. They ask what shape the body needs to take, and whether words can slide under the skin rather than bounce off it. *Bien lire n'est pas lire: c'est autre chose* (misquoted Laura Vazquez).
Resting Voices: a Library in Pieces is part of a series of iterations slid inside the Institute of Rest(s) ◡ a trajectory that has previously taken the form of *Haunted Naps, Insomnias, (Im)Mobility Salons, and Restshops.* It is a thread in the shadow of an often invisible work: gathering the conditions to assemble again and again to redefine the terms, even temporarily, by which we dance, read, and rest. It is mostly with Paula Caspão that this weaving grafts and roots, pausing and restarting, in fits and flows of discontinuity.

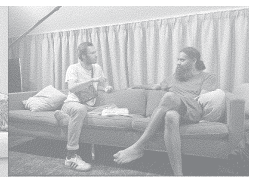
a Library in Pieces

A note on the conditions of the listening protocol: As you work in pairs to slide these words under the skin of your partner, please be aware that the shared library carries the marks of a restless world. Some of these texts emerge with explicitly harsh, violent, or harmful language, including historical slurs and descriptions of systemic trauma. These words are not sanitized, and there is no intention to enforce them. The word "Pet" will be heard by everyone in the room a few times.
As a pair, you are in control of your trajectory. Check in with the body before you pass a text into it, choose which fragments #to air, and allow yourself or your partner to drift away from the text at any moment. Anyone in the room can step out or lower their ears, without saying why.

A bibliography, a reading choir, a chorus of beauty. *des forces en puissance.* In the wake of an oral library lying down, we gather an inventory of voices and pathways operating under the spell of our writing and thought companions. What follows is a *ménagerie* of invocations, spells, and archives spoken mostly in English with a trace of French. These are accented voices, textured by their specific origins and displacement. These are our influences, our inspirations and other caresses, gleaned through a more or less thorough curation.

With the voices of Alex Franz Zehetbauer ✒ Alix Eynaudi ✒ Ari Ban ✒ Frida Robles ✒ Julia Müllner ✒ Kenneth Constance Loe ✒ Lau Lukkarila ✒ Miriam Stoney ✒ Mzamo Nondlwana ✒ Serena Lee ✒ Ujjwal Kanishka Utkarsh

And the authors Alexis Pauline Gumbs ❋ Anne Boyer ❋ Christina Sharpe ❋ Dionne Brand ❋ Emma Bigé ❋ Fahima Ife ❋ Haytham El-Wardani ❋ Ibtisam Azem ❋ Jenny Odell ❋ Joshua Idehen ❋ Kathleen Stewart ❋ Krista Tippett ❋ Lauren Berlant ❋ Marouane Bakhti / Mirene Arsanios ❋ Noelle Kocot ❋ Ocean Vuong ❋ Pamela Sneed / Saidiya Hartman ❋ Shivangi Maryam Raj ❋ Fred Moten ❋ Valentina Desideri ❋ Stefano Harney ❋ Vanessa Machado de Oliveira ❋ Vinciane Despret



Notes on Recordings

June 23rd at 10:24 AM: Ujjwal reads while sitting on the floor in the Tanzquartier library. There is a heat wave outside, and the air conditioning is running at full blast. Paul is booming from underneath, I am lying down, and Ujjwal reads to me. He first reads from the book *Songbook: Collected Works* by Joshua Idehen. Everyone will read from that book, from that song. Wait a minute, there is a long discussion between Ujjwal and Paul regarding the technical equipment. They have been working together for a while now: does it have a fixed memory? We did two takes. The publishing house is Bad Betty Press, 2024.

At 10:52 AM: Ujjwal reads from *Ordinary Notes* by Christina Sharpe. He reads from the Lucida section, starting at Note 108. Published by Daunt Books Publishing, 2023. This time Paul booms from above. Ujjwal sits cross-legged on the floor, holding the book. Next, Ujjwal reads from *The Funambulist* magazine, issue #47: *On Forest Struggles.* He reads the preface by Shivangi Maryam Raj. Next, Ujjwal reads from *The Hundreds* by Kathleen Stewart and Lauren Berlant, published by Duke University Press, 2019.

Credits by text, 2026

ARSANIOS Mirene, *The Autobiography of a Language*. New York: Futurepoem, 2022.
Read by Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

ARSANIOS Mirene, *Notes on Mother Tongues: Colonialism, Class, and Giving What You Don't Have*. Brooklyn, NY: Ugly Duckling Presse, 2020.
Read by Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

AZEM Ibtisam, *The Book of Disappearance* (Arabic: سفر الاختفاء / Safar al-ikhtifā'), first published in Arabic in 2014, translated by Sinan Antoon. Syracuse, NY: Syracuse University Press, 2019.
Read by Lau Kukkarila, at Lau and Alix' place, in Lau's room, on the 23rd of July 2026 (morning). Kenneth Constance Loe at Reaktor, in the hidden room, on the 24th of July 2026.

BAKHTI Marouane, *How to Leave the World* (French: *Comment sortir du monde*), first published in French in 2023, translated by Lara Vergnaud. London: Divided Publishing, 2024.
Read by Ari Ban, at Paul's place, in the workspace, on the 19th of July 2026 (1 PM). Kenneth Constance Loe at Reaktor, in the hidden room, on the 24th of July 2026.

BERLANT Lauren and STEWART Kathleen, "Chicago & A Return", in *The Hundreds*. Durham, NC: Duke University Press, 2019.
Read by Ujjwal Kanishka Utkarsh, at the Tanzquartier Wien library, on the 23rd of June 2026 (10:24 AM).

BIGÉ Emma, avant-propos, *Mouvementements : écopolitique de la danse*. Paris: Éditions La Découverte, 2023.
Read by Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM).

BOUMEDIENE Samir, preface, *La colonisation du savoir : une histoire des plantes médicinales du « Nouveau Monde » (1492–1750)*. Vaulx-en-Velin: Les éditions des mondes à faire, 2016.
Read by Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM).

BOYER Anne, "No", including "Against the Police" by Miguel James, translated by Guillermo Parra. *Harriet Books*, Poetry Foundation, April 13, 2017.
Read by Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM). Serena Lee, at Reaktor, on the 17th of July 2026 (3 PM). Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

BOYER Anne, *Garments Against Women*, including the poem "A Woman Shopping". London: Penguin, 2019.
Read by Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

BRAND Dionne, *The Blue Clerk*, Verso 14 (p. 75) and Verso 55. Toronto: McClelland & Stewart, 2018.
Read by Mzamo Nondlwana, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (afternoon).

CAMPT Tina M., introduction, *Listening to Images*. Durham, NC: Duke University Press, 2017.
Read by Serena Lee, at Reaktor, on the 17th of July 2026 (3 PM).

DESIDERI Valentina and HARNEY Stefano, the invocation chapter of "A Conspiracy Without a Plot", in Jean-Paul Martinon (ed.), *The Curatorial: A Philosophy of Curating*, pp. 125–136. London: Bloomsbury, 2013.
Read by Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

DESPRET Vinciane, chapter 3, pp. 86–90, *Autobiographie d'un poulpe : et autres récits d'anticipation*. Arles: Actes Sud, 2021.
Read by Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM).

EL-WARDANY Haytham, *The Book of Sleep* (Arabic: كتاب النوم / *Kitāb al-nawm*), first published in Arabic in 2017, translated by Robin Moger. Kolkata: Seagull Books, 2020.
Read by Julia Müllner, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (late morning).

GREAVES Adjua Gargi Nzinga, *Of Forest and of Farms: On Faculty and Failure*. Brooklyn, NY: Ugly Duckling Presse, 2020.
Read by Alex Franz Zehetbauer, at Reaktor, in the main hall, on the 17th of July 2026 (noon).

GUMBS Alexis Pauline, the chapter "Rest", pp. 149–150, and p. 155 (on walruses), *Undrowned: Black Feminist Lessons from Marine Mammals*. Chico, CA: AK Press, 2020.
Read by Alex Franz Zehetbauer, at Reaktor, in the main hall, on the 17th of July 2026 (noon).

HARNEY Stefano and MOTEN Fred, "Mikey the Rebelator", *Performance Research: A Journal of the Performing Arts 20*, no. 4 (2015), pp. 141–145.
Read by Alex Franz Zehetbauer, at Reaktor, in the main hall, on the 17th of July 2026 (noon).

HARTMAN Saidiya, "The Plot of Her Undoing", in *Notes on Feminisms*. Feminist Art Coalition, 2020.
Read by Frida Robles, at Lau and Alix' place, in the entrance hall, on the 23rd of July 2026 (4:35 PM).

IDEHEN Joshua, "The World According to Your Mum Doing the Washing", in *Songbook*. London: Bad Betty Press, 2024.
Read by Ujjwal Kanishka Utkarsh, at the Tanzquartier Wien library, on the 23rd of June 2026 (10:24 AM). Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM). Alex Franz Zehetbauer, at Reaktor, in the main hall, on the 17th of July 2026 (noon). Serena Lee, at Reaktor, on the 17th of July 2026 (3 PM). Ari Ban, at Paul's place, in the workspace, on the 19th of July 2026 (1 PM). Lau Kukkarila, at Lau and Alix' place, in Lau's room, on the 23rd of July 2026 (morning). Julia Müllner, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (late morning). Mzamo Nondlwana, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (afternoon). Frida Robles, at Lau and Alix' place, in the entrance hall, on the 23rd of July 2026 (4:35 PM). Kenneth Constance Loe at Reaktor, in the hidden room, on the 24th of July 2026. Miriam Stoney, at Reaktor, in the back stairway, on the 24th of July 2026 (1:29 PM).

IFE Fahima, *Maroon Choreography*. Durham, NC: Duke University Press, 2021.
Read by Mzamo Nondlwana, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (afternoon).

KOCOT Noelle, *Under Gemini*. Berlin: Fivehundredplaces, 2020.
Read by Ari Ban, at Paul's place, in the workspace, on the 19th of July 2026 (1 PM).

LOE Kenneth Constance, "Equilibrium for a hot minute", in *New Singapore Poetries*, edited by Marylyn Tan and Jee Leong Koh, p. 57. New York: Gaudy Boy, 2022.
Read by Frida Robles, at Lau and Alix' place, in the entrance hall, on the 23rd of July 2026 (4:35 PM).

MACHADO DE OLIVEIRA Vanessa, *Hospicing Modernity: Facing Humanity's Wrongs and the Implications for Social Activism*. Berkeley, CA: North Atlantic Books, 2021.
Read by Lau Kukkarila, at Lau and Alix' place, in Lau's room, on the 23rd of July 2026 (morning).

ODELL Jenny, *How to Do Nothing: Resisting the Attention Economy*. Brooklyn, NY: Melville House, 2019.
Read by Julia Müllner, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (late morning).

RAJ Shivangi Mariam, preface, *The Funambulist*, no. 47, "On Forest Struggles", 2023.
Read by Ujjwal Kanishka Utkarsh, at the Tanzquartier Wien library, on the 23rd of June 2026 (10:24 AM).

RANJANORO Marie, "Black Feathers, White Ink", translated from French by Chanelle Adams, *The Funambulist*, no. 53, "Thread of Translations", 2024.
Read by Frida Robles, at Lau and Alix' place, in the entrance hall, on the 23rd of July 2026 (4:35 PM).

SHARPE Christina, "Lucida", note 108, in *Ordinary Notes*. New York: Farrar, Straus and Giroux, 2023.
Read by Ujjwal Kanishka Utkarsh, at the Tanzquartier Wien library, on the 23rd of June 2026 (10:24 AM).

SHARPE Christina and GUMBS Alexis Pauline, conversation, *The Funambulist*, no. 39, "The Ocean: From the Black Atlantic to the Sea of Islands", January–February 2022.
Read by Alex Franz Zehetbauer, at Reaktor, in the main hall, on the 17th of July 2026 (noon).

SNEED Pamela, *Funeral Diva*. San Francisco: City Lights Books, 2020.
Read by Mzamo Nondlwana, at Lau and Alix' place, in Alix's bedroom-office-living room, on the 23rd of July 2026 (afternoon).

TIPPETT Krista, interview with Ocean Vuong, "Ocean Vuong: A Life Worthy of Our Breath", transcript of a podcast episode. *On Being with Krista Tippett*, original air date April 30, 2020.
Read by Kenneth Constance Loe and Alix Eynaudi, at Reaktor, in the hidden room, on the 24th of July 2026.

YIN Q., "Night, Mistress: Sex Work and the Design of Time on the Clock of Capitalism", *The Funambulist*, no. 57, "The Night", December 2024.
Read by Alix Eynaudi, at Paul's place, in Mathilda's room, on the 26th of June 2026 (11 AM).

June 26th at 11:00 AM: At Paul's place, we are in the room where the sun streams in. The doors are open, and we can hear the birds and the pond down in the garden. I read from *Autobiographie d'un poulpe et autres récits d'anticipation* by Vinciane Despret, 2021, Actes Sud, *Monde Sauvage* collection, Chapter 3, pages 86 to 90. I then read from the foreword of *Mouvementements : écopolitique de la danse* by Emma Bigé, Éditions La Découverte, 2023. Then, I read from *No* by Anne Boyer, published on the Poetry Foundation website in 2017. I read until the end of the poem „Against the Police (by whom, Miguel?)".

July 17th: Alex is reading from *Undrowned* by Alexis Pauline Gumbs, pages 149 to 150, from the chapter titled „Rest". We are at Reaktor, also during a heat wave. The hall is very reverberant and echoey. It is 12:49 PM; we just sat in the garden earlier, chatting away. From the garden, we can see the back of my house. We have had coffee and water. Paul is booming. The date of publication is missing. Alex also reads from page 155 of the same book, a poem about walruses. This imagination catches my ears: „On a hot day, they turn bright pink to protect themselves with blood. I admire your teeth." Inside this book, a small article is inserted. It was copied in color and in small print; it is an excerpt from *The Funambulist* issue #39: *The Ocean... From the Black Atlantic to the Sea of Islands*. It is a conversation between Christina Sharpe and Alexis Pauline Gumbs, and Alex reads it. Alex also reads from *Of Forest and of Farms: On Faculty and Failure* by Adjua Gargi Nzinga Greaves. This essay was published by Ugly Duckling Presse in 2020 as part of their pamphlet series. Alex reads from *Songbook* by Joshua Idehen: „The world according to your Mum doing the washing." Everyone read and will read this text. I sneeze really loudly. Alex then reads from *Mikey the Rebellator*, a text by Stefano Harney and Fred Moten published in the online journal *Performance Research: On Institutions*. I do not have the date here.

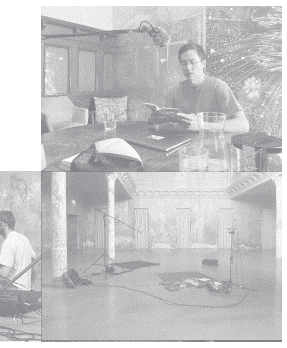
Serena arrives to read at 3:00 PM, completely drenched. I had received a message on my phone earlier that day from my insurance company warning me of an upcoming storm. Upon her arrival, we spent the first hour of the session barefoot, mopping the floor of the gigantic hall: there was a leak in the wall, and water was gushing out of it! Like me, Serena reads from Anne Boyer's new text published online by the Poetry Foundation (poetryfoundation.org).
A playlist is starting to appear: „Venus" by Coltrane in *The Blue Clerk* by Dionne Brand / Roberta Flack in *Tina M. Campt* / Moses in the conversation between Christina Sharpe and Alexis Pauline Gumbs and of course *Songbook* by Joshua Idehen.
Ari reads from *Songbook* by Joshua Idehen. We are at Paul's place; we had coffee on the balcony and spoke about the collections of our ancestors. The weather is turning cold; the wind has started to sweep across the terrace, and the sky is gathering clouds. It is going to rain. We are all happy that the temperature is dropping. The windows are open and we can hear the fridge. Ari reads from *How to Leave the World* by Marouane Bakhti, translated from the French by Lara Vergnaud. It is a dark text. He also reads from *Under Gemini* by Noelle Kocot, a long poem published by fivehundredplaces in 2020, the poetry publishing house of artist Jason Dodge.

We are now on July 23rd, at Alix and Lau's place. Paul and I are recording Lau today, who shares the flat with me. They haven't spoken much yet this morning, so their voices are a little raspy and coarse, a morning voice. They read from *Hospicing Modernity* by Vanessa Machado de Oliveira, published by North Atlantic Books in 2021, specifically the story of the Hummingbird teacher. They also read from *Songbook* by Joshua Idehen, like everyone else.
Lau also reads from *The Book of Disappearance* (Arabic: سفر الاختفاء), a novel by Palestinian writer and journalist Ibtisam Azem. It follows the stories of Alaa Assaf, a Palestinian man living in Jaffa, Tel Aviv, and Ariel Levy, his Israeli neighbor and friend, who finds and reads Alaa's diary after all Palestinian Arabs spontaneously vanish from Israel. It was published by Dar al-Jamal in Beirut in 2014, translated into English by Sinan Antoon (Azem's husband) in 2019, and published by Syracuse University Press, Abi gave it to me when they stayed at my place 2 summers ago. I think of my great-grandmother Charlotte, whose job was to repair and falsify expensive jewelry for wealthy visitors on the Riviera in Nice, "mainly Russians" she said. The windows are open and we can smell the Manner waffles, which means it is going to rain; the wind is coming from the West.

Julia reads from *Songbook*. She sits in the living room in a large armchair. It is the second time today that Paul and I have heard this song. The floorboards in the room crack as I shift positions to take a picture of the scene. Julia reads from *The Book of Sleep* by Haytham El-Wardani, translated by Robin Moger. The book was first published in 2007 in Arabic. Then Julia reads from *How to Do Nothing* by Jenny Odell, a book published by Melville House Publishing in 2019.

Mzamo sits in the living room. They are sitting on a cushion; we drank coffee together and spoke about small things. Mzamo reads, like everyone else, from *Songbook*, and then from *Maroon Choreography* by Fahima Ife, published by Duke University Press in 2021. Then Mzamo reads from *Funeral Diva* by Pamela Sneed. There is thunder outside. They then go on to read from Dionne Brand's *The Blue Clerk*, starting at Verse 14 on page 75. It is in Verse 14 that Coltrane's piece „Venus" is quoted. Mzamo reads from Verso 55.

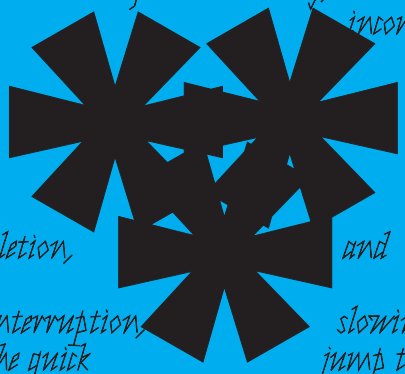
We are still on July 23rd at 4:35 PM. Frida has arrived and reads from *Songbook* by Joshua Idehen first. She is sitting on the carpet in front of the bookshelf in the entrance hall. She reads the text that has become a song: „The world according to your Mum." We just talked about machines: printers, laminators, and air fryers.
Frida reads *The Plot of Her Undoing* by Saidiya Hartman. So many words, it is a list: wanted posters, botanical drawings, microscopic views, itemized babies, unloved, alarming BMI profiles, self-possessed, reasonable, „I think I am my own," „I will," the sanctity of property, squatters, evictions, invaluable rights from foraging to cultivation, populism, „Exterminate all the brutes," asiento, patronymics that identify the true heir. The floorboards are creaking. „Surgical bum, commodities that speak, profit margins, hold your tongue, must also be protected, spared." Frida reads from *Black Feathers White Ink* by Marie Ranjanoro, published in *The Funambulist*, issue number 53. It speaks of grandmothers.





Institute of Rest(s)

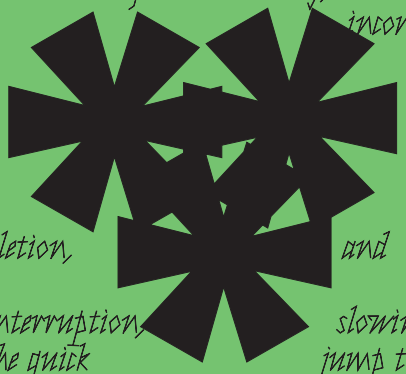
is a research project that interrogates and complicates notions of rest as they are practiced, reimagined, or romanticized in, the age of (self) performance.` Lying down in the extended field of choreographic practice, collective study, poetry, and the philosophy of language, the project sits with rest as an active methodological stance rather than an object of study. It focuses on the production of indeterminacy, incom-



pletion, and interruption, slowing the quick jump to representational thinking and evaluative critique long enough to see what else might land, to hear which dance exists there. This work insists as a choreographic practice of collective study done in the company of Paula Caspão and other beings over a long time, where tracking a thought means allowing space to drift. The project asks questions mostly by reading several texts at a time, unbuttoning dissecting sentences left to breathe through one another's mouths. Some of that reading turns into writing; some of it falls asleep in the undergrowth of Haunted Naps, and some of it dances in the gaps between aired words and the making sense.

Institute of Rest(s)

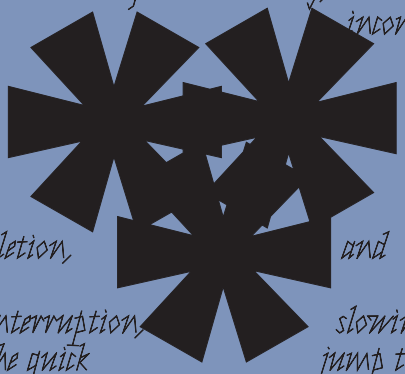
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