

# Pulse

**MARY COBLE**

**PULSE**

Performance by  
Mary Coble



MONOMYTHS, Stage 7: Ordeals  
September 15 to 25, 2016

In *Pulse* Mary Coble climbs to the top of the Cinesphere at Ontario Place each night in order to repurpose it as a beacon of resistance. Once at the top of the Cinesphere, the lights that illuminate the dome will be turned off, and Coble will transmit a series of Morse Code messages into the darkness. These messages are received by collaborators who are situated on the ground, and who then relay the messages on using their own light source, around the site, from person to person, in a human microphone relay created with

light. The transmitted messages are composed of statements and chants used in recent and current protests and fights for civil rights which will be selected from the artist's archive as well as in collaboration with local community. This collaborative gesture of solidarity merges activist and nautical language to amplify a collective call for action.

# International Morse Code

1. The length of a dot is one unit.
2. A dash is three units.
3. The space between parts of the same letter is one unit.
4. The space between letters is three units.
5. The space between words is seven units.

**A**



**B**

**—**

**•**

**•**

**•**

**c**

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**•**

**—**

**•**



**D**

**—**

**●**

**●**

**E.**

**F** . . . — .

**G**

**—**

**—**

**•**

**II**



**I**



**J**



**K**







**M**

**—**

**—**

**N**

**—**

**•**



**P**



Q



**R**



**S**







**U**



**V**



**W**



**X**



**Y**



**Z**

—

—

●

●



**ONE VOICE**



no more business as usual

act up fight back

no justice no peace

we gonna be alright

when the revolution comes won't be no police brutality

when the revolution comes won't be mass incarceration

Ferguson to Palestine racism is a crime  
money for jobs and education not for mass deportations  
for those who can't we raise our fists  
hands up don't shoot  
free our sisters free ourselves  
bigotry has got to go

I believe that we will win

we won't go back

the whole damn system is guilty as hell indict convict send those

killer cops to jail we are the queers the mighty mighty queers

black lives matter

who's streets our streets  
one voice  
people first people first  
say it loud say it clear refugees are welcome here  
shame on you

we ain't gonna stop til people are free  
undocumented and unafraid

show me what democracy looks like this is what democracy looks like  
however we dress wherever we go yes means yes and no means no  
we are lesbians we fight for love

fight back fight back fight back

we're here we're queer we're fabulous don't fuck with us

we're pissed we're gonna seize control

our bodies our lives our right to decide

welcome refugees refugees are welcome here

hey hey ho ho ableism's gotta go  
what do we want justice when do we want it now  
what do we do stand up fight back  
get up get down there's a labor movement in this town  
we say no to racist fear muslims are welcome here  
claim our bodies claim our right take a stand take back the night

police brutality shut it down mass incarceration shut it down  
the new Jim Crow shut it down the whole damn system shut it down  
racist sexist anti-gay fascist bigots go away  
resistance is justified when people are occupied  
the people are rising no more compromising



## NOTATION

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The year-long 14-part MONOMYTHS series is conceived and curated by Jess Dobkin and Shannon Cochrane.

MONOMYTHS invites a diverse collection of artists, scholars, and activists to revise Joseph Campbell's conception of the hero's journey through performance art, lectures, workshops, and other offerings. This new assemblage of non-linear un-narratives proposes a cultural, political and social feminist re-visioning of the world.

The MONOMYTHS perception of the universal journey dispels the notion of the lone patriarchal figure on a conquest to vanquish his demons — both inner and outer — in consideration of community, collectivity, and collaboration.

While each MONOMYTHS stage stands alone, the work of each presenting artist is interdependent and connected. These independent visions, when stitched together through the audience's collective presence, form an exquisite corpse of a larger experimental narrative.

Coble's *Pulse* fits into MONOMYTHS journey at Stage 7: Ordeals.

Coble's response to illuminating this stage of the journey suggests the necessity of challenging seemingly inaccessible structures and systems (social, political personal), while insisting on the interdependency of a collective effort by employing the communication of multiple bodies, versus attempting to cross this personal bridge alone. Refraining from a heroic narrative of conquering an iconic structure, the piece lends itself to chance and even possibly, failure.



*Pulse* is also in recognition of the lives lost and forever changed  
at the Pulse nightclub shooting, 2016.



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