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.
I...
V...-
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 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
NOTATION
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.