

Begin on the premise that every item contains a message and continue from there. It's not unreasonable in terms of the heart. It's not unreasonable in terms of the instinct. It is unreasonable in terms of the Constitution. It is not the language employed that counts, but it's the conduct that is authorized. The only search that is reasonable, the only search resulting in evidence that can be introduced in a criminal prosecution that is reasonable is a search made upon probable cause. We aren't told of any other evidence, except running towards each other. Now if the defendant just keeps running, when does the seizure end, do you suppose? At common law, an arrest could be affected in only two ways. Either by physically grasping the person, the slightest touching would suffice, or by the person's voluntary submission to a show of authority. I think, through Terry, that we look at the hundreds of people walking the street by the day because police officers, or a police officer, finds himself observing a situation where he says, as he did in this case, Well, to tell you the truth, I just didn't like them and then I began watching them. Terry v. Ohio, 392 US 1 (1968), Sibron v. New York, 392 US 40 (1968), California v. Hodari D. 499 US 621 (1991). If you have the real thing within you it will become real. Iedere notatie is een afspraak tussen twee of meer mensen. Every notation is an agreement between two or more people.

## *600 Notes*

Dedicated to Sedje Hémon (1923–2011)

Between 1958 and 1965, the Dutch artist and composer Sedje Hémon kept a chronologically ordered (but not dated) record of 600 numbered notes tracing the development of her method of integrating visual art and music such that music could be “extracted” from visual artwork. Keeping these notes in such a methodical, controlled manner was a way of reclaiming agency within her artistic process and life.

600 Notes is a collection of 600 performed “notes”—actual written notes, musical notes, audio notes, and other plays on the meaning of the word. Between the two of us and the people (audience) present, we will perform our notes in a multimedia performance with live and recorded sound, gesture, image, and voice.

These notes fascinate us because of their idiosyncratic methodology—they are a mélange of Hémon’s carefully observed plans and discoveries together with personal encounters of whom she met, artistic influences, and private reflections. Taking her notes as a form, this performance is our way of making new work from our own artistic perspectives while re-contextualizing her work for audiences today.

Marianna Maruyama and Andrius Arutiunian

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