Liam Mooney

Oasis

for many performers, plenty of time

- **Dry ice is placed in balloons.**

  Dry ice will have to be crushed to some degree to fit through the balloons' necks, but care must be taken here, as dry ice crushed too finely may sublime too quickly. Insulated gloves must be used in handling dry ice. Funnels will be useful here, too, as will hammers (or other tools for crushing the dry ice).

- **Balloons are tied off and placed in resonant spaces.**

  These spaces should have walls sufficiently strong to contain an expanding balloon. These can be PVC pipes of various lengths, for example. However, these CANNOT be containers that are completely sealed, since they might explode. Multiple balloons should not be placed in the same space unless the space is sufficiently large to accommodate them without being too acoustically deadened. For small spaces, balloons will have to be placed quite quickly after being tied off, or else they may not fit.

- **Dry ice sublimes, filling the balloons with CO_2 gas.**

  Balloons are not to be disturbed during this process.

- **Balloons pop, making sounds.**

  When (and whether) this happens depends the nature of each balloon, the space it is placed in, and the dry ice. The actual sounds produced will be related to the resonances of the spaces.

Most of the duration of the performance is spent filling and placing balloons. These are fairly quiet activities, and extraneous noises (wobbly tables, squeaky shoes, etc.) should be minimized.

The form is open. The texture is likely to be sparse in any case, even with every performer working constantly. The performance should not end while any viable balloons (those properly prepared and placed) have yet to pop.