



Biarritz, 17 SEPT 22

Dear Taru,

I actually haven't used the term *ecoscene* before, even if I have playfully introduced an excessive number of tentative concepts like e.g. *Deep Stage* or *Stage as Milieu*, among neologisms and reformulations; All those, plus other more like paradigm-shift articulations such as *Redirecting or Reacclimating the Stage* - which can be found in the glossary in the doctoral publication - are all engaging with the artistic method/output that emerges when asking how to reset 'the stage' on the brink of environmental collapse, from a revised time ecology. Or, how the notion, and therefore the practice, of *staging* mutates through larger-than-humans-could-possibly-grasp conditions; and thus, how to renegotiate the human aesthetic production of 'theatre-making' considering rescaled networks and temporalities beyond the exclusive human sphere, beyond human history and perception, and therefore, as you say, beyond "the art spaces founded on the modernist cut of abstraction and detachment". Artistically, it has actually been very much about how to organize the unavoidable failing of this theatrical/scenographic radical opening-rescaling...

I remember a discussion I had with a colleague who once quoted my research by saying that I would claim that "Everything is theatre". I argued I never ever said that! Instead, I did say "There is nothing outside of the stage any longer", which is different for me. It comes, as you guess probably, from Derrida's famous adage "There is nothing outside the text" (which is paradoxically contained as we know somewhere *as text* - written or spoken), and is for communicating a counter-

performative statement, that there is (or was) a stage but there is not... It is a way to try to express the *ecoscenic* paradox of theatrically working with, simultaneously, continuity and discontinuity.

It is maybe about finding or producing a *cut* (as you say), but you are right, not the modernist one, but rather a paradoxical cut that does not interrupt a multiple and fractal flux. I believe that there cannot be theatricality without a "form" of a distance. But a non-disruptive detachment. Welcoming the contradiction. Poetically, hopefully. And that might be the *ecoscenic* challenge, isn't it?

I am writing from and by the Atlantic Ocean. I am visiting my mother in Biarritz, in the Basque Country, where I grew up. The postcard is a screenshot of a Google Earth's view of the main beach here, which is also now just in front of me. They have been testing a new technology of seawall here; curved waves bumpers made of composite materials, placed on the top of the beach, that absorb the shock of the waves and return their movement in periods of submersion. September is my favorite month here. It is soft, less touristic, and with, often, big beautiful waves. Now is also the time for large tidal amplitudes, and, therefore, for taking long walks through the successive coastal beaches and bays at very low tide. Yesterday, during one of these walks, I shot a new series of these glyphs carved by the sea in the sand.

Tomorrow, I am heading to Barcelona where I am going to work on 3D prints of 'sceanographies' with a friend-architect. More soon then.

With *sentiment océanique*, Vincent