



Pre-study #3 ANDERS' Director

First presented: 3.12.2023

CIRCUMSTANCE / FACT SHEET / #3

Place: Norsesund, Sweden & Tversted, Denmark

Time: 1 week in February 2023, 3 weeks in September & October 2023

Collaborator: Anders Carlsson (actor and director)

Materials: *The Wheel of Consent* by Betty Martin

"Alcohol and drug policy for staff and students at the
Stockholm University of the Arts (SKH)"

Various Codes of Conduct

SCORE

At the start of our collaboration, Anders and I were still looking for an external “material” as the focal point of encounter; similar to what had been “A Street-car Named Desire” and Chantal Akerman’s “Je, tu, il, elle” in the Pre-studies before. This time though, nothing seemed to “impose itself” and our interest kept on gravitating to our very relation as “actor” and “director”.

After the first workshop (in February 2022) I therefore understood that, this time, “The Wheel of Consent” could in fact be our sole “material” point of focus. As a sort of “text” highlighting our disciplinary constellation.

Critical of the tendency to “manualize” consenting in a cognitive-behavioral matrix, I invited Anders to look for ways of welcoming the agency of the unconscious within the dynamics of the Wheel. For possibilities to “soak it”, so to speak, in the juice of transference. We provisionally entitled a direction of inquiry: “The Wheel of Consent as a Ring of Fire”.

Anders’ familiarity with “Gestalt therapy” in his stage work (based on the teaching of Finnish actor Marcus Groth) seemed to offer technical possibilities in that regard. The hope was to detect the affective expression of the transference in the encounter of actor and director; and possibly even “manage it” by means of an embodiment in the real-time situation that is the rehearsal.

I had already seen Anders apply this skill – of tracking the *gestalt* and using it as a springboard for embodiment – in his encounter with audiences. It provided him with the freedom to masterfully play with timing and syntax of his performance while actively curating the transference at work in the live-set-up of a theater show.

In that regard, the performative position of “the host” seemed to offer him a specific agency. During our first workshop we were therefore still looking for an opportunity in which Anders could “host” a real social situation; and we agreed this should be the seminar I was going to present our research in.

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Ultimately the Pre-study resulted in a “Work Demonstration” during which Anders and I walk our audiences through the steps we deemed necessary to systematically transpose a therapeutic practice (The Wheel of Consent) into a method for theater rehearsals. We do so by facilitating the audiences’ own embodied experience as well as *demonstrating* critical set-ups in which Anders and I assert the disciplinary roles of “actor” and “director”.

We have presented this work demo (which carries the title: “Rehabilitating Asymmetry in the Actor-Director Relation”) as a small “knowledge product” in different live contexts so far. In the online resources, you will also find a version

specifically adapted to the medium of video in which it is presented. The demo is meant to be a starting point for further elaborations by its recipients, a documentation that can serve as a model of practice.

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In the PLAY section below, I am proffering – together with a shortened transcript of the “work demo” in question – its anecdotal backside as well; it is based on the material we explored when imagining a real-life hosting situation for Anders, i.e. before we made the “constructive turn” to a mere knowledge-sharing format.

The texts that were supposed to drive this “hosting” situation were:

Firstly, the “Alcohol and Drug Policy for staff and students at Stockholm University of the Arts (SKH)”, as one of the first communications I received from my department after having been hired as a doctoral candidate in 2019.

Secondly, the “Code of Conduct” of a theater festival where Anders and his group *Institutet* used to be regular guests, celebrated for their transgressive interventions.

The montage of these texts sparked the anecdotal memory of a German director who had his assistant serve him aquavit in a coffee cup during morning rehearsals. A strategy to hide his alcohol consumption from the ensemble and especially from his wife, who was cast in the main role. A “psycho-physical action” – drinking aquavit from a coffee cup – we used as a gestural starting point.

*

As we were rehearsing, my intention was to film Anders' and my interaction, but something went wrong technically, which had the camera take a series of photos instead of recording a video.

The photos taken in fixed intervals of some seconds, in turn, reminded me of the Brechtian "modelbooks" that I had first encountered during my director's training. A somewhat forgotten form of theater documentation, mostly insofar as they are intended as models of practice rather than as an archive.

As British theater scholar David Barnett explains on his homepage www.brechtinpractice.net, Brecht's modelbooks "used photographs that mostly framed the whole stage in order to show both the actors' positions and their gestural relationships to one another." Their function was "not merely to record that [Brecht's productions] had taken place, but to help theatre makers understand how they were made and what they were trying to achieve."

Barnett also presents an argument for the modelbooks' medial superiority over video documentation – even for today's theater:

1. A photograph can pick out key moments in a scene.
2. When taken together, the photographs can represent the way that a scene changes over time, from point to point.
3. Photographs don't attempt to give a sense of what it was 'really' like to have been in the theatre, something that video often attempts, but often fails to achieve."

*

Looking at the randomly taken photos from our rehearsal as part of a Brechtian modelbook, I suddenly found a staging at work; a staging of the *gestural relationship* Anders and I have to each other in the very moment of improvisation.

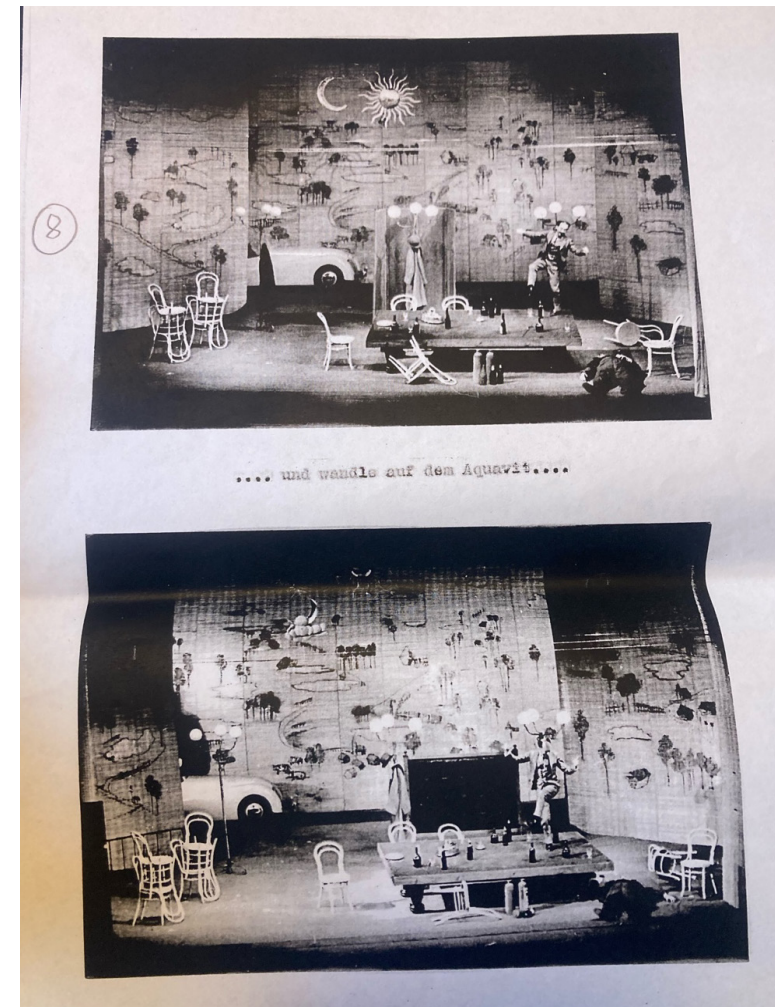
Maybe even a "re-staging of both transferences" at work in the *gestalt* of this specific actor-director dyad. Definitely of its quite long history, now confronted with an invisible third, i.e. the anticipated audience of a research community.

*

In that context, namely the gesture of dropping pants in performative situations, adapted from the emblematic figures of the foothills – Christoph Schlingensiefel in my case – imposes itself as an uncanny detail.

As we later found out through discussions, both Anders and I had at first missed out on the cultural turning point, where this gesture turned from transgressive-but-welcomed to inappropriate; from subverting our gendered authority to allegedly asserting it.

In various ways we have since been made aware of the gesture's problematics, given our positionality; and in our shared rehearsal we obviously try to attune to the new sensibility, working with this only recently installed super-ego position. Both in terms of its internalization (through our own shame) as well as through childish defiance to the outside.



Page from Brecht's modelbook "Mr. Puntila and his Servant Matti". East-Berlin, 1952.

INDEXICAL TRACES/ RELATIONAL ARTEFACTS

homogeneous group. And so on.

As I anxiously seek my own claim to 'dissidence', to being 'a new kind of intellectual', to 'exile', am I not in some sort of transference onto Kristeva, some archaic transference onto the phallic mother, 'more dangerous than the Primitive Father', seeking some reason for my own existence beyond the woman who is everything? . . . And I find plenty of reasons, lots of space. She is Bulgarian; I am American. I do not have Asiatic cheekbones. It is much easier to distinguish myself from Kristeva than from Irigaray who speaks as 'woman' without any specifications.

Just as Lacan's sadistic capriciousness reveals the prick behind the Phallus, the male sexuality behind the supposedly neutral position of authority; so Kristeva's narcissistic self-reference reveals the specific woman (the vulgar Bulgar), the female self-pleasuring body, behind the Mother. The phallic position, according to Kristeva, cannot be avoided. The most subtle, diffuse play will always erect itself. But if 'the phallus can play its role only when veiled', then to refuse and deny the phallic position may mean to veil it and be all the more phallic, whereas blatantly, audaciously, vulgarly to assume it may mean to dephallicize.

At the end of *Des Chinoises*, Kristeva speaks of such a knowingly fraudulent assumption of the position of power: 'a power

Jane Gallop "Daughter's seduction" page 120

father is the phallus—in the form of a penis (her penis, his penis) or a baby—but the gift is phallic, making up for her 'lack' which is a phallic lack. The 'phallic' gift becomes a 'fallacious' gift. There is some insistent link between phallic reasoning, theories of the phallus, and fallacious reasoning. Somehow to try to think the phallus is to wind up with fallacy.

Irigaray asks in her accusation: 'your often contradictory and embroiled statements on the status of the phallus in relation to the real organ or the real sex, do they not have also as their cause . . . to maintain veiled from your gaze and that of others how it stands with the sex organ of your Father in psychoanalysis' (*Misère*, p. 886). The analysts do not want to clear up, to reveal the status of the phallus. According to Lacan, the phallus 'can play its role only when veiled'. To clear all this up is to reveal/unveil the Father's 'Phallus' as a mere 'penis', as one signifier among others, prey to the contingencies of the letter, of the materiality of signification, alienated from the referent. Lacanian analysts protect Lacanian discourse from being just another 'contingent translation'. The stake is the Father's Phallus. To confuse and thus veil the status of the father's 'phallus' is to endow him with a 'Phallus' which he then might give to any daughter, to any analyst.

The daughter, in this case Lemoine-Luccioni, awaits the phallic gift, the fallacious gift. In the sentence quoted earlier she

Jane Gallop "Daughter's seduction" page 99

(Planning, executing)

Account of transference so far

Claire inspired Johannes to use Anders as actor in his 3rd and final study

Anders visiting Johannes in his Jylland home, Johannes presenting his research practice on video,

Johannes and Anders read a letter from Claire about male directors, Anders questioned the quality of Claire's critique

Johannes impressing Anders with his eloquence in writing and hosting his 50% seminar, Anders is impressed but not jealous. Anders borrow ideas from Johannes in his writing, hoping that this will be a fruitful exchange, beneficial for both.

Johannes offers to buy the services of Anders. Anders accepts with enthusiasm. Anders hopes his enthusiasm will please the director/owner. Anders perform more actively for the collaboration since this deal.

Johannes offering opportunities to socialize with families, Anders neglects the offers due to exhaustion. Johannes says he understands.

Anders giving several ideas on material (see WhatsApp) and Johannes not really responding with valorization, -> the director appreciates suggestions and will decide when the time is ripe, holding the actor un-knowledged about the process which will lead to decision

Anders proposing to stage himself as if he was the analyst of the director Johannes, using techniques from Gestalt-therapy in a first workshop

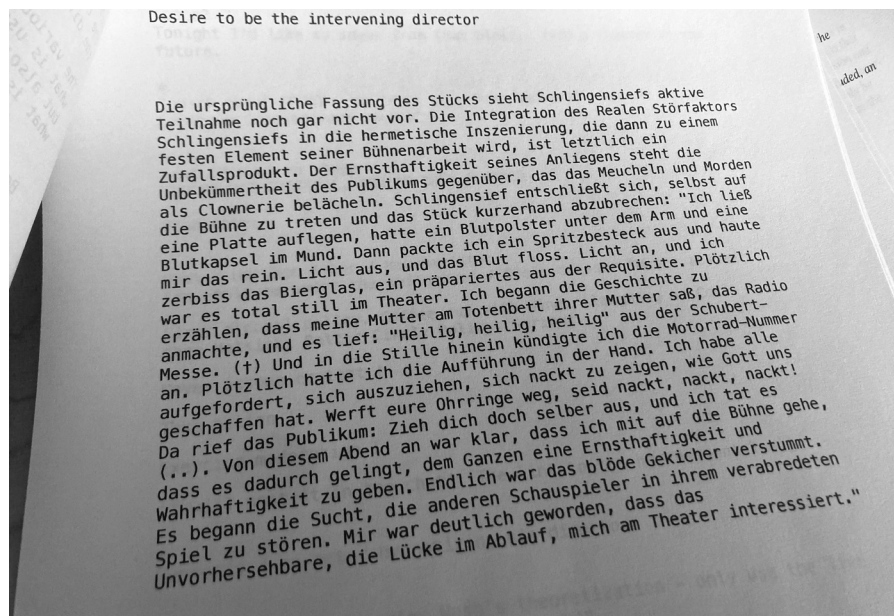
Johannes decides/proposes that the Norsesund workshop is about Anders sharing his practice in the form of exercises, and that they share responsibility for the set-up/stage/documentation

Anders hinting he knows how to provoke transference (in what direction though?)

Johannes feed-backing Anders 25% seminar but not feeling satisfied with his performance. Anders try to convince Johannes that he really is satisfied and have no further expectations.

Anders tells about his sex-life to Johannes

Before the first workshop.
Account by Anders Carlsson.



The "Ur-Szene" in which Schlingensief ruins his own mise-en-scène by stripping during the sixth performance; described by himself in "Schlingensief! Notruf für Deutschland" (Lochte und Schulz 1998, 26-27). For translation cf. the footnote in *Regiebuch 2, Terracing the Territory II*: "the emblematic figure".

RE_DICK_ULIZATION: THE STATUS OF THE PHALLUS IN THE ETHICAL TURN

Apocrypha / Fragment.

A shortcut to tracing the transition from the foothills of *Regie-Theater* to the present day can be found when observing the change in the value placed on exposed male genitalia on stage. Taking the last step in the critical genealogy of directorial agency at hand, I shall briefly attend to this emblematic detail - the actor's flaccid penis - while doing my structural best to not exploit "it" as a mere provocation/obscene intervention, served on the plate of scholarly research. --- (Let's try:)

As we've seen earlier, one of the "20 commandments of Tyskland" asserts:

THOU SHALT RIDICULE THYSELVES.

After our first workshop in February, I picked up the work on the *Terracing the Territory* chapters. This is a small fragment of text that was supposed to provide a transition between the *Foothills* and the *Great Plains*, but which I ultimately could not fit into the proposed topography. It is first and foremost a reflection on Christoph M. Schlingensief, who died in 2010 as one of the last male directors seemingly in control of his own public "castration".

This rule applies especially to the cis-male actors/performers/directors of the foothills era. The "Ur-Szene" described above (Schlingensief's spontaneous intervention in the sixth show of his theater debut) has as many predecessors as successors. Entire shows have been based on the sight of naked male genitalia dangling across German stages (think of Jürgen Gosch's masterful *Macbeth*), and in particular the hyper-masculinist Volksbühne actors have pulled down their pants whenever they reached the boiling point of their subjectivity. "Again and again", writes the contemporaneous critic Robin Detje, "we catch them literally with their pants down" (Detje 2005: 16) in "a Chaplin or Keaton-inspired brand of slapstick based on emasculation and self-humiliation." (Korte 2023: 328)

Paradoxically, this gesture was usually understood as a self-diminishing exposure, even as a twisted form of castration; with the gap between the symbolically charged phallus and the loose organic penis inviting collective laughter. Ridiculization (in the theatrical sub-genre of *Regie-Theater*) could thus effortlessly be transposed into re_dick_ulization.

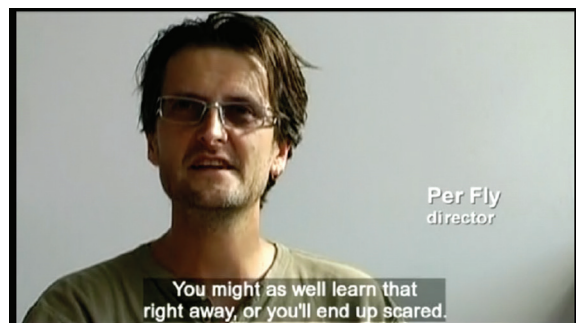
In the context of the present day's heightened sensibility towards the performative iteration of power and its potentially re-traumatizing effects, the gesture of dropping one's pants has become difficult to consider in the light of an emancipatory potential. The gap between phallus and penis no longer evokes comic relief, but alarm: the loosely hanging penis is potentially erect and the actor propelling it over the stages of German state theaters parades the physical power of a perpetrator. Ever since, the "re-" in "re_dick_ulization" rather associates with "re-ification" (of patriarchal dominance).

The actor's or the male director's - implied biologism only adds to our discomfort, ultimately provoking our *ressentiment*: not all human beings have a penis to swing around. Doing so, in consequence, alludes to a triumphant gesture championing sexual asymmetry and cis-essentialism. Not to talk about the implicit hetero-norm repressing the homosexual or female desire that traverses the scene. From a queer vantage point, the only reason why a straight man would enjoy being naked in public is because he asserts males as being "ugly by nature".

In a progressive reading, the actor's exposed penis is thus no longer an object of obscene amusement but rather a site of shame regarding a chauvinist legacy.



Stills from doctoral project of Trygve Allister Diesen: "Being the director – maintaining your vision while swimming with sharks". A six-part video essay completed in 2011.



Per Fly
director

Perhaps you already know the work of PhD candidate Outi Condit in Helsinki, it has some common aspects with your project, especially ideas of instant real-time steering of the actor.

<http://www.outicondit.com/?portfolio=remote-control-human>

actor in SERVE quadrant:

to let yourself be talked through, to submit yourself to a medium of sorts, is to excavate the vessel from its content

remotely controlled like a drone?

steered by a crazy bus driver high on cybernetic phantasmas?

how is the bus driver steering?

is he using the voodoo powers of TRE-trembling to maneuver his actor with his jumping wobbling penis as his remote-control device?

is he using headphones on the actor, giving him live instructions of what to say and what to do? (we have seen this has been an interesting apparatus on stage, but why not stay more traditional?)

let's stick to the basics of actor-director relationship: one (director) pre-scripts the other one's (actor) performance (a performance that as rehearsal happens now, but as a public event only at a later point in time)

pre-scripting, or to play with the etymology of the most generic of theatre notions: "improvisation". The prefix "im" indicates a subversion, an act of negation, and "provideo" is the ability to foreclose the future, to control what is going to happen, or at least steering the performative actualization through directives along the way as it unfolds

a script or a score or any other kind of pre-scripting of the living presence of performance is always text, but perhaps different kinds of texts

Anders' study notes ahead of our second workshop in September 23. Over the summer, I had gotten further with the articulation of the "Wheel of Consent as a method of rehearsals", based on reflecting the work of PRE-STUDY #2. Below, Anders responds to the first draft of my try-outs, sometimes quoting the text directly.

the temporality of directors' input -> actors' output is a linear dramaturgy, but there is no immediacy here since a medium is involved

the actor is not only a channel, but a channel with a parasite, a disturbing noise on the telephone-line between director and audience

according to Michel Serres, communication happens at the expense of a third excluded, an un-invited guest: the parasite

but I would say that art happens when the excluded third is included and invited

apart from being a medium, the actor is also a material thing, a body

the material aspect is already a parasite, a disturbance to immediacy of communication

the actor is situated in-between text and reception (or director and audience) and this in-betweenness is not a completely smooth passing of a message, the particularities of the medium itself adds flavors to the message, suggesting that the actor inhabits a position to infect intentionality in new directions - an "im" to "provideo"

the "im" is not only an embodied/situated/performative HOW, in the logic of: "I will do/say what you ask for, but in ways you didn't expect"

it's rather "I will do what you ask for, but you will not know if I did it because you asked me or because I enjoy it"

director in SERVE quadrant

Johannes: "I found out for instance – on the level of touch – how much of my pleasure (read: joy of directing) derives from being good at SERVING. Setting aside what I prefer and making space for the choice of my counterpart. Contributing to his/her creative process, as best I can. In other words, indulge in being a facilitating director."

the pleasure of SERVING tends to be sensitive to how the serving is received and if it's enjoyed by the other part, and it can be hard to know for sure

is it acting, of both actor and director, which disguises the true nature of the transference love?

the object of desire is not known in the present, only possibly and in retrospect can we gain insights about transference

is it possible to register, track, disclose, unveil processes of transference in a live performance?

Johannes: "The LIVE-DIRECTING method is a way / a promise for me to come out of the dark, to try to be obvious in my desire. I'm not saying that my instructions will be clear, intelligible signals/messages; they will sure be full of subconscious bruise, but I have hopes that my transference will also be documented."

compare to what sometimes is called counter-transference in psychoanalysis: it happens in situations where the analyst cannot help but play out immediate desires, the problem is that these disrupt and threaten to destroy the healing process if not handled with precision and care in the analyst's own analysis with a more experienced therapist. If handled well, counter-transference can be a great asset for the process. But the thing is that things can only be sorted in retrospect, and transparency cannot really be attained in a now, as long as the relation is based on asymmetry. The asymmetry allows one to be spontaneous and the other to keep impulses inside.



As a way to stay critical towards the ideological premises and shortcomings of “consent culture” I have continuously engaged with the writings of Katherine Angel, namely with her 2021 publication “Tomorrow Sex Will Be Good Again”. In the document Anders is quoting from below, I played a language game of *Verfremdung*, reframing her findings within the actor-director constellation.

FROM KATHERINE ANGEL
- PLAY AROUND DOC
(by Johannes)

When did we buy the idea that we know what we want, whether in sex or elsewhere? The rhetoric of consent too often implies that an artistic vision ~~desire~~ is something that lies in wait, fully formed within us, ready for us to extract. Yet our visions ~~desires~~ emerge in interaction; we don't always know what we want; sometimes we discover things we didn't know we wanted; sometimes we discover what we want only in the doing. This – that we don't always know and can't always say what we want – must be folded into the ethics of rehearsals ~~sex~~ rather than swept aside as an inconvenience. p.38f

We don't always know what we want and we are not always able to express our desires clearly. This is in part due to violence, misogyny and shame that make desire's discovery difficult, and its expression fraught. But it is also in the nature of desire to be social, emergent and responsive – to context, to our histories and to the desires and behaviours of others.

We are social creatures; and our desires have always emerged, from day one, in relation to those who care, or do not care, for us. Desire never exists in isolation. This is also what makes rehearsals ~~sex~~ potentially exciting, rich and meaningful. How do we make this fact galvanizing rather than paralyzing? p.39

above speaks for the necessity for actors-directors to learn how to steer transference as a resource for mutual creativity and joy in their relation

an established macro or micro consent may possibly establish the necessary trust to begin working, but can a consent harbor/contain/hold the complexity of transference processes, which to an important extent are unconscious to both parties and only retroactively possible to detect, map, sort-out or attribute?

with Emma Bigé, the dance-philosopher and choreographer, Im-provideo contains the negation of the ability to foresee what will happen, an antidote against what she calls “canned thought” but what could also be called “canned performativity”

the point is that Im-provideo is the gesture/action/cut which creates an exposure of a situation to process, open-endedness, différance, alterity, futurity, otherness, transformation, growing, decay, etc. I guess it's a kind of “bouillon” of segmented experience from my years with “Institutet”, with being a professor and now with being a researcher: A basic and distinguishing movement of performing arts (and particularly acting) is to insist and push the acknowledgement of embodied materiality. We are eating, shitting, fucking and dying animals

(...)

Johannes warning about “sheer combinatorics”:

“In the orthodoxy of the Wheel, there can be no dynamic between the TAKE and the ACCEPT quadrant for instance, as both parties involved would be inhabiting the RECEIVING half of the Wheel simultaneously.

In a similar logic, SERVE and TAKE do not combine, as both parties would find themselves in the DOING half simultaneously, with no one there to be done to.”

- Hey hunny, let's take a walk on the wild side, let's go into
SERVE and TAKE mode... or would you prefer to play
TAKE and ACCEPT with me? Let's get toxic, let's be wild!

A SORT OF INTERIM GUT FEELING SUMMED UP

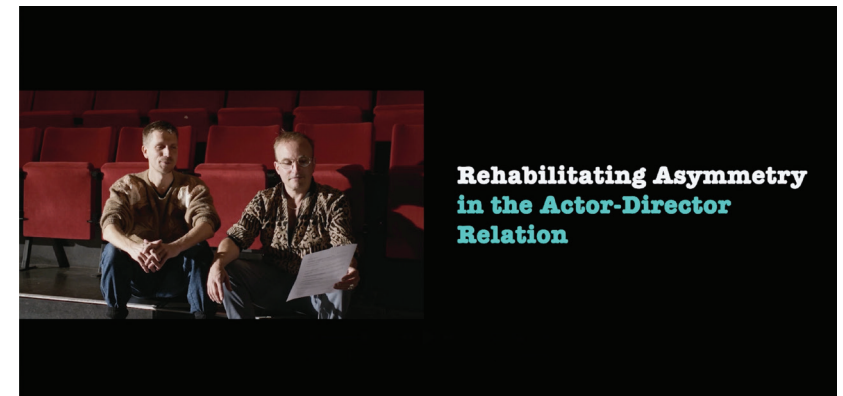
- it would be interesting for me to investigate both the unho-
ly connections between quadrants which cannot live up to
standards of consent

- the shadow territories of consent, can they be accessed with
deliberation or only without transparency?

- not knowing what kind of director-actor-audience appara-
tus we will construct, and taking for granted that it should
have a kind of material as a focal point or objective... my
imagination tends to return to written text, that there is a
kind of "given" for both director and audience, but that the
opening is about the HOW of the moment, a moment which
is open for the agency of director, actor, audience and other
kinds of factors

tbc in conversation <3

REFLECTIONS/ SENSE-ABLE TRANSLATIONS/ PLAY



Work Demonstration: excerpt of the transcript of the video version



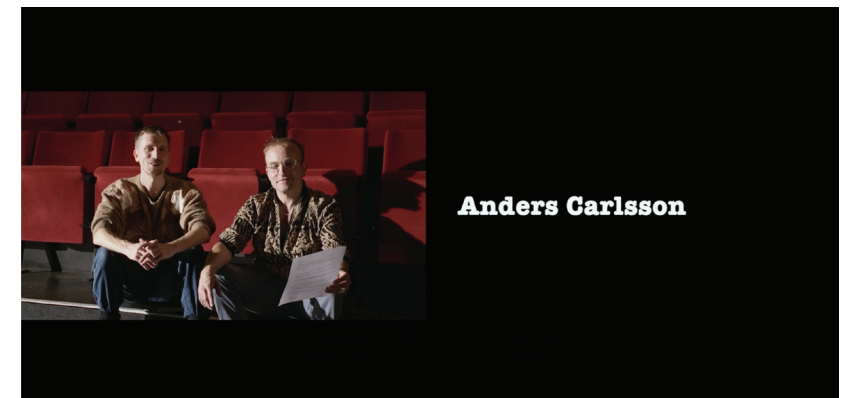
AQUAVIT IN THE CUP:
Rehearsing the COC (Code of Conduct) with Anders Carlsson.

A Brechtian modelbook on the staging of the transference between actor and director.

My name is Johannes Maria Schmit and we're doing this in the context of my research project that is an overall project investigating actor-director configurations.

This is the result of the third PRE-STUDY I've made. The idea of a PRE-STUDY is that it can be applied in a theater of the future. We share our knowledge by demonstrating a practice.

And let me just introduce my collaborator:



, who is a PhD candidate in Gothenburg at the Academy of Music and Drama.

We have been working for four weeks in a laboratory setting with a specific model called the Wheel of Consent. The Wheel of Consent is a therapeutic practice that draws on the practical knowledge of various disciplines of body workers. It has been synthesized by a chiropractor called Betty Martin. In her own words, she is also a "self-propelled erotic adventurer". The objective of our four weeks Pre-study was to experiment with how this therapeutic model could be made – or with Johannes' choice of terms – "transposed" into a rehearsal method.

And we will go step by step, from this therapeutic focus on touch – touching the hand as a beginning –



Actor: Dear Fellow Researchers,



My name is Anders Carlsson, and I am a PhD candidate.
My area of research is acting and I am your host here tonight.

to an expanded realm
of artistic doings of other kinds.
And the purpose is
and has been to refigure and rehabilitate
this asymmetric and presumably problematic
relationship between director and actor.
The therapeutic model
has helped us to de-naturalize or make unfamiliar
this relationship,
as it has been sedimented
through our professional experiences.
We had to unlearn and learn this relation anew in a way.

In my overall project,
I insist on this disciplinary division
between actor and director.
And that is a little bit of a negative response
to what I call "transdisciplinary quick fixes".
Where there is an assumed exchangeability
of those two positions –
that is always put forth as a way to rid
our professions of asymmetries and also antagonisms.

So for this Pre-study I assume the role of the director
and Anders the role of the actor.
And we postulated this relation
between those two roles
as asymmetric.

What we will demonstrate
is how the Wheel can be transposed
to inform a way of working in the theater;
moving from a practice that is based on touch
to a practice that includes also seeing and speaking –
with an increasing degree of complexity.



Initially I would like to discuss some general structures of this event.



Some of you are here as supervisors, some of you are here as staff.
Some of you are here as other researchers.

Demonstration #1



What we want to show you now
is the embodied practice of the Wheel,
the way it has been originally designed.

We will explore the two dynamics that the Wheel offers.

They are always based on two questions.
They answer two questions.
And the first of them being ...
And the second being ...

Who is doing ?

Who is it for ?



The relaxed leaning back
is to tell my body that "it's for me"
and, that it's pleasure and not work.
As Betty Martin says: I am following the pleasure.
The first dynamic of the two is initiated by the question:
how would you like me to touch your hand
for the next three minutes?

I heard this question, and I check in with myself.



However, the policies I will speak about now, apply to all of you.



Employees and students ... employees and students at Stockholm University of the Arts, SKH, are expected...

I know that this is for me.
I set aside what I'm only okay with,
and I go for the most wonderful thing
that comes to mind.
Once I can feel a wish emerging,
I try to be as direct and specific as I can.
So I try to avoid hinting or using "maybes"
or "whatever you want to give".
And I formulate it as a question. "Will you...?"

the request



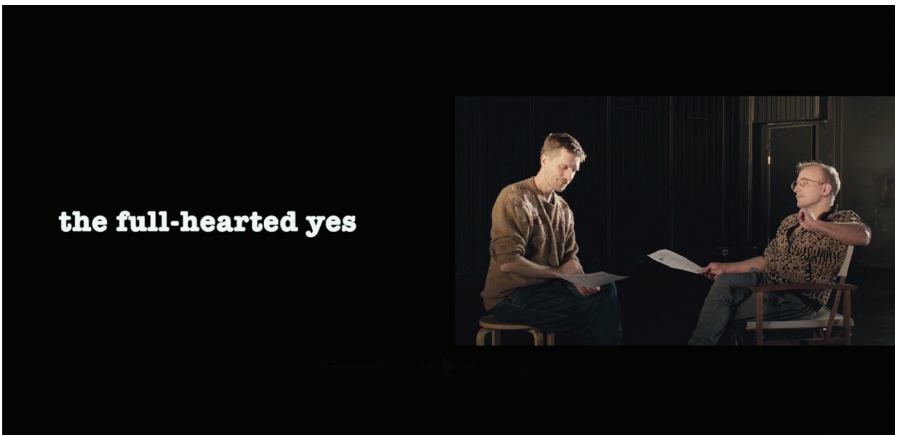
And I take in this request or wish,
and I check in on my end.
I honor my limits.
They could be situational,
for instance, "here", "now/today" "while being filmed".

All these situational limits
play a part in whether I am able to give this.
Because I ask myself the question,
what am I able to give with a full heart?
And it might be that when I ask myself that question,
I need certain clarifications.
Like I need to find out:
Okay, what is it exactly that you want?
Or I need to negotiate the specifics.
For instance, I could say
"I can do this part, but I can't do that part."
And then we do this, we clarify and we negotiate.

Let's say that we have found an agreement.
This consent is then sealed
by the receiving person, me,
rephrasing the request
according to the negotiations or new agreement
and then the giving person
articulating a full-hearted Yes

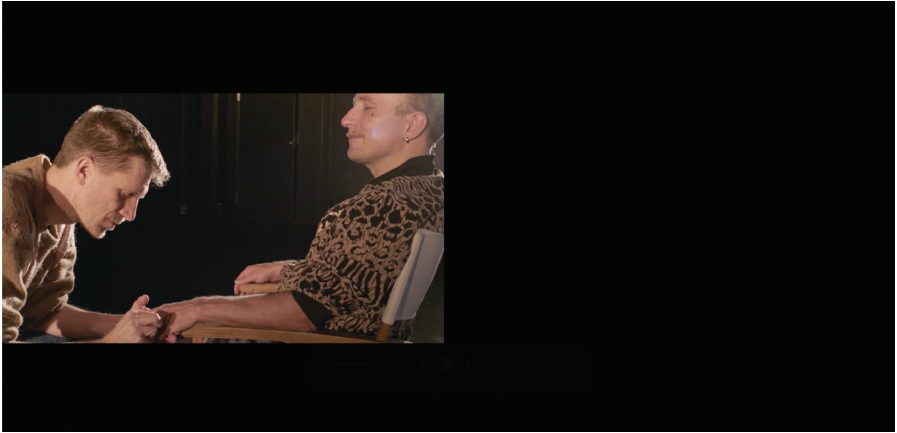


... to take an active part in supporting a good work environment.



And then the three-minute game can start

(...)



(...)





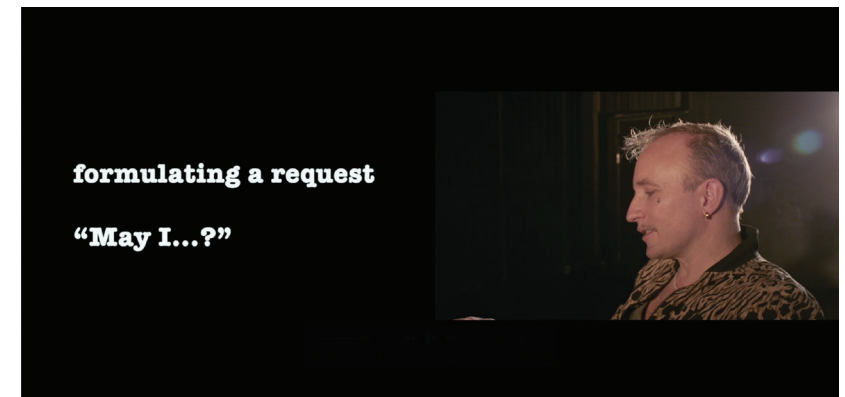
This means a restrictive attitude...



... towards alcohol and drug use.

Now we will show you the other dynamic that the Wheel contains.
And it is a bit more counter-intuitive in the sense that the action that will be performed by Anders is still for his own pleasure.

So while we usually associate somebody doing an action with giving, like “giving something to someone else”, in this case, it will be for his own sake. And I offer my hand to this. This game is initiated by me asking a slightly different question, and we will jump right into it. I’m going to ask you, Anders: How would you like to touch my hand for the next three minutes?



... kind of paint or draw with my fingertips on your veins and try to follow them and explore their patterns? Very lightly.

I take this in,
I consider: is there a situational limit to this?
“Today maybe not...” but I actually...
No, I don’t have a limit towards it.
And I can feel that I’m already able to give you a full-hearted Yes.
So I will set the timer.
For the three minutes to start...
and off we go.

[timer rings]



The employer, SKH, students and all employees, have a joint...



... a joint responsibility ...

And I bring my action to completion.
And it's me saying "thank you".

And I will say "you're welcome".

*

And this is quite interesting
in terms of the situation
with being able to lean
there is a risk
that the person in this presence
or in this dynamic, the person that is doing
actually starts to give.

And I, myself, notice, of course,
that it's pleasurable for me.

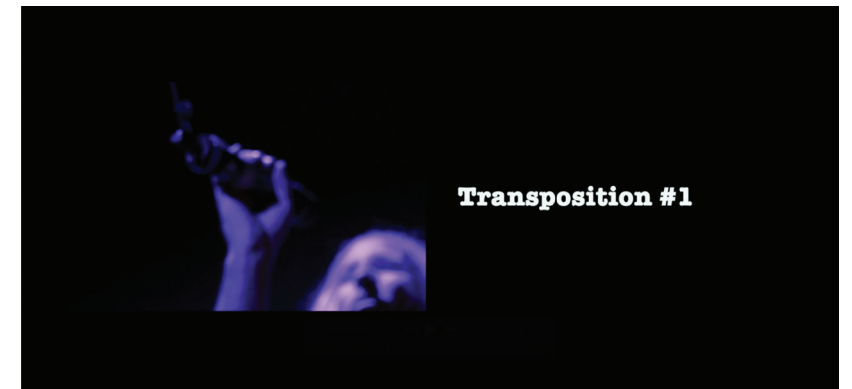
And so there is another type of risk
that is: I assume that "it's for me".

So it's a sort of interesting dynamic
to stay in...

Betty Martin says:
whenever you start giving,
remind yourself
that it is actually for you
in that case.

And we call that position
that I was in here, leaning, TAKING.
That I'm taking this.
It's for me.

(...)



As mentioned earlier, we are here today
to rehabilitate the relationship
between actor and director

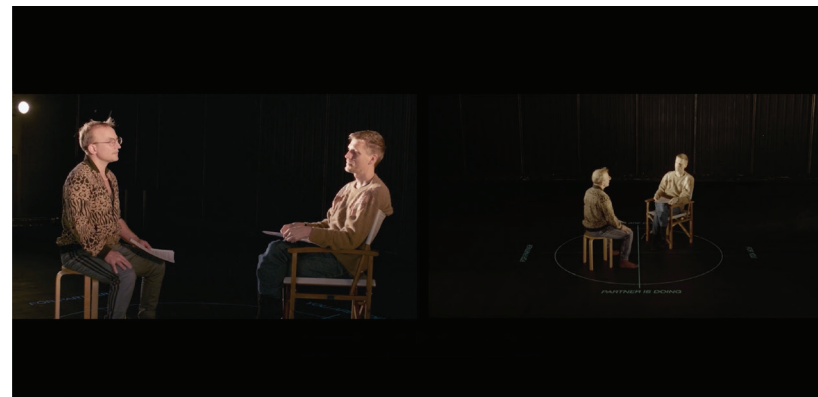


... to promote a positive and creative environment.



And this means a dissociation...

in its asymmetry.
And for this purpose, the TAKE and ALLOW dynamic,
where we are sitting now,
seems to be the proper starting point.



Yes. The TAKE quadrant
especially seems to be extra charged
when it comes
to the position of the director.
Because the TAKE quadrant
accumulates a lot of asymmetry.
The things that are happening in
the TAKE quadrant are “for me”.
So they are feeding into my, let’s say, directorial vision.
And at the same time
it is also me that is “doing”.
I am in control, let’s say, of timing,
of suggestions, of... I have the agency.

So it’s a quadrant that really ...
where two things intersect that have been
problematized mostly in their “shadow side”.
So it’s very hard to tell the difference
between a TAKING
that is within the borders of consent
and the shadow side
that would be “stealing”.

If we now want to rehabilitate
this asymmetry between us,
then it’s interesting to understand that
there is a sensitivity that invests
a lot of attention into the two quadrants
that are on the giving end, where you’re doing things
for the partner.



... from drugs, doping agents and other habit-forming substances.



By entering this event we all agree to respect each other's physical, mental and emotional boundaries within the space.

Now Anders is sitting in ALLOW but there's also SERVE.

In a rehearsal process there can be a group dynamics that identifies with Anders' position very much as somebody that is maybe "pushed over" maybe "enduring".

While this TAKE position is often seen as some kind of, in a colloquial sense, pervert, somebody that has an illegitimate desire. And what we try now with this exercise, playing the Wheel without touch, but still staying in these dynamics, is to train our consent skills, so we can actually manifest this line between TAKING and "stealing" and emphasize it.

(...)

So now we're going to play a three-minute game.
And I'm sitting here in ALLOW.
And I'm initiating this game by asking: "Johannes... here and now, how would you like... or what would you like to do to me the next three minutes?"
Now Johannes is a little bit checking in. Perhaps he has an emergence of... a kind of emerging desire or a request.

Yeah, I have something.

Okay.

And in this dynamic, I will always formulate with "May I...?"

May I, Anders, spin you around like, in a way that you are on the floor and I will, mostly hold you ... we will mostly be in touch by the hands. And I would spin you within this circle that we have now.



We don't tolerate racism, transphobia, homophobia, ableism, misogyny ...



... or any other oppressive behaviour or language.

Not as a consent circle,
but just as a space.
But sometimes I would also like
to spin you on your feet.

Spin me on my feet?

Like like like by holding your feet.
So, like, you would always be more
or less on your spine.

Oh, yeah.
With my spine.

Yeah, exactly.
And I would use your feet to spin you.

A clarifying question would be:
do you want me to be like a beetle
on my back...
offering both my arms and legs perhaps?
And you are going to spin me, right?

Yeah.

And is it important for your enjoyment
that it works?
That we get a spin on it?

Yeah.

It matters in the sense
that I should feel like
it's very easy for me to do this.
I think I should feel ...
I want to feel competent in terms
of being able to produce
a lot of movement
by seemingly little action.

Yeah, I see, I see.
That can depend on the friction
you know, from what I'm wearing right now
and it will not help if I undress,
I think it will be even worse.
Just with those clarifying questions,
I can give you a full-hearted Yes.
I want to try this.

Okay.



Never... assume consent!



Be aware of your prejudices, privileges, behaviours and the space you occupy.

Fantastic.
Then I will re-ask my question:
“Will you, for the next
three minutes, allow me to spin you
by touching both your hands and your feet?”

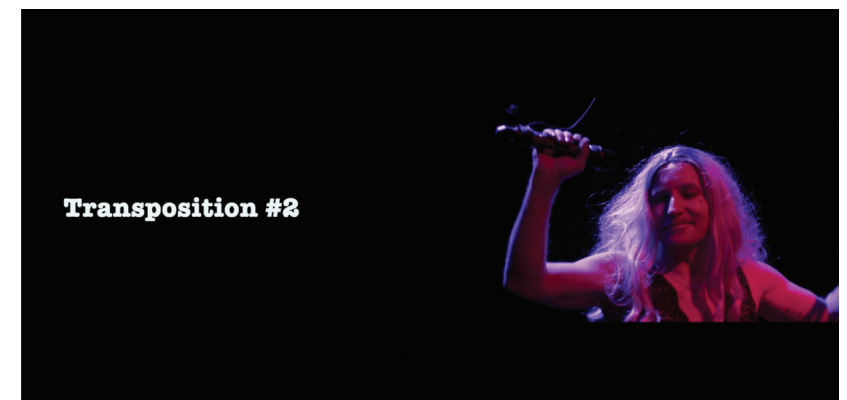
Yes.

So then we get rid of our chairs, right?

(...)



(...)



In our next section,
we will show you some of the adjustments
that we deemed necessary
to turn this therapeutic practice
into a method of artistic creation.



Avoid using perfume !



Never ! ...

And we do that
by doing a first move outside
of the therapeutic practice,
by playing a three-minute game
that doesn't involve touch.

Not necessarily.

Not necessarily. Yeah, exactly.

And we're going to stay,
with this dynamic in TAKE and ALLOW,
we only swapped seats.

And as you know by now it starts
with the person in ALLOW,
Johannes in this case,
asking this question to the person in TAKE
and now in the variation
of this question,
it could be like this:



Instead of asking,
"How would you like to touch me?"
we will just go with "What would you like
to do to me for the next three minutes?"

And what I'm about to do now
is to formulate
something that we have called
a "request" so far.
But let's problematize
that term a little bit
because we found that necessary.
"Request" belongs to a rather cognitive approach



... assume the identity, sexuality, gender, pronoun, health or sickness, ability or background of others.



Director: I think this works really nice. The montage of those two texts and gestures: lenience and retribution.

to human interaction;
IT language or economical language.
And what I mean by that is
that there is a risk of aligning the Wheel
with what I would call a logic of
confidence culture.
Where a lot of emphasis is given to our ability
to articulate,
to know our desire.
“Request” carries this undertone of a
desire completely intelligible to ourselves,
accessible to the subject at any moment,
as if consent was the result of
a symmetric equation of input and output.
And while such an assumption of control
might be productive for therapeutic purposes,
artistic work will not benefit from it, I would claim.
Because we deal with emergence
and loss of control, unforeseeable events,
and so on.
We invite those qualities.
In short, the unconscious.

So how to crank the Wheel
out of this
cognitive-behavioral matrix that we feel
it risks falling into?
In other words, how to soak it
in the juice of an active transference?
One point
of entry for letting an unconscious agency
into the dynamics of the Wheel
is to exchange the term “request”
with an alternative term.

And what this term should do or perform
is the acknowledgment that desire or the unconscious
is not an individual digging
in the depths, in the vertical depth.
It’s rather a horizontal...
horizontally in a Lacanian sense
so that the unconscious is a channeling
of something out there.
Something that is in the air
or because of someone
looking on or a camera being present.
In other words, it is phantasmatic.
And looking for an alternative term, we, of course,



First with the coffee cup with aquavit: "That alcohol policy is just a dull paper, right? ...



... but not the CODE OF CONDUCT !"

need an alternative word.
And the one that we suggest here
comes from the experience
of teaching German-speaking directing and acting students.
And one student,
when we were trying to fit
all these Wheel of Consent words...
when we were trying to translate them,
one student
came up with a German equation of "request"
that she called "Gelüst".
"Gelüst" might not speak to you immediately.
And for now,
it can also stand as an empty signifier.
We will just use it
as a technical term in German.
However, it is interesting to somehow
compare it
to the mother tongues we have.

In Swedish it would be "bøjelse"
and in English "inclination" maybe.

And "Gelüst" of course has yet another ring,
but in German definitely,
It has a kind of baroque undertone,
something of a De Sadian empire or universe.

Yeah, yeah, yeah. The libertine.
It could also have something to do
with perversion or "the pervert".

(...)



After this parenthesis now,



You get this extreme host/hostage-taker energy. This “Dog Day’s Afternoon”-vibe. “Remember: I, Sonny Wortzik, am the victim here!”



I don’t think we are playing a trans-woman...

problematizing the idea of a “request” and exchanging it with the notion of “Gelüst”, we will play our game, and see what that change of term... how it affects our three-minute game. (...)

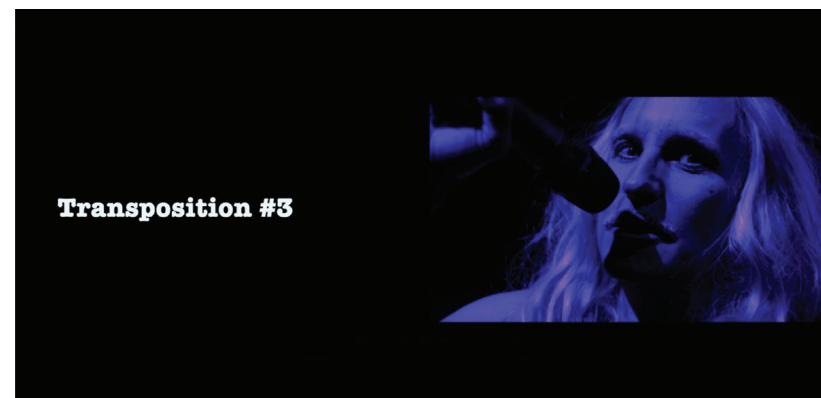


[timer rings]

Thank you.

You’re welcome.

(...)



In our third demonstration, we will mark the disciplinary divide between actor and director with a cut like this.



We can just play a white guy in a wig.



Because if everything has to be respected...



And, in this specific setting –
of an imaginary audience presence –
this situation of rehearsals
can remind us of a Brechtian conception
of rehearsals as potentially public.
And that,
of course, has a lot to do with the notion
that we've discussed about the phantasmatic
of a rehearsal situation
or the shared horizontal space.
(...)

We will now play
two last three-minute games
in our disciplines.
We have arrived at the point
where Anders is – as an actor –
and me – as a director – in the dynamics.
And we start with SERVE and ACCEPT.
Anders in SERVE, me in ACCEPT.
And this is what I call
the default setup of theater,
if you want, but also specifically
of the director's theater.

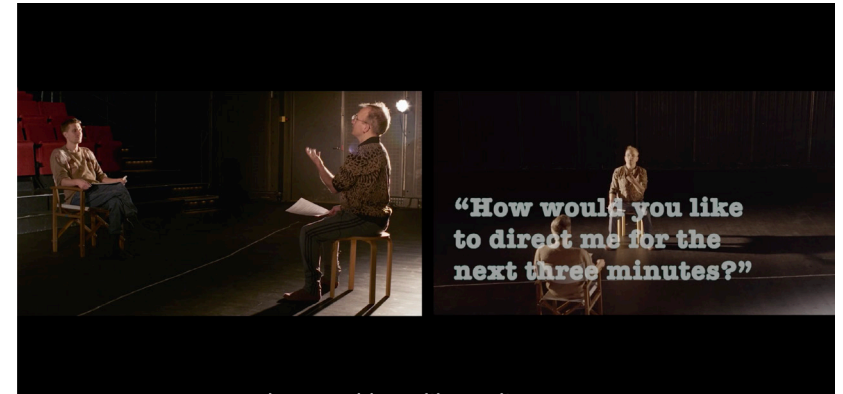
And now in this specific spatial setup
with an auditorium and a stage,
the initiating question will be,



Actor: ... then no assumptions about my identity can be made anyways!



Just because I have a penis... Don't assume anything...



Although Johannes described that as the “default setup of theater”, note that this way of putting the question actually, gives me, the actor, the decision of when the rehearsal begins.

So now Johannes is checking in or has already.

I have something coming.
And in the SERVE and ACCEPT dynamics I start my question by “Will you...?”

Will you, Anders,
hide the fact that you're working
for George?
Like every action
that I will tell you to do
will be informed by the desire
to look good on the camera
now, of this video,
but will you hide that from me?
So will you make me feel
that I am the point of focus
and everything that I say?
That would be
how I would like to direct you.

And maybe if I spin
on and fantasize a bit more,
it could be a
fictional situation
that I direct you into.



... just because you see this !



Yeah, it could be
a situation that I decide upon in the moment
what it should be.
That's my GELÜST.
That's the first thing that I see.

Now some clarifying questions.
You will give me some kind of situation
and I will act for you
but secretly actually
acting for the camera
to look good on the camera,
but I don't necessarily
look straight into the camera?

That would be not hiding it from me.
It's important that you hide it from me.

Yeah. Okay.
Is there more
that I would need to ask on that?

Now Anders is also checking in,
and we're playing on all planes
of an aesthetic limit of an ethical limit.

Nothing more comes to mind,
so I think I'm ready to jump into this.
So you have a full hearted Yes.

Fantastic.

(...)

Your knee has this shot.
And now you look up to the sky
and there's snow coming on you.
It's snowing on you.



Director: That's a twist that makes it really harder to read.



I really like this dramaturgy of inviting the audience by mocking guidelines...



(...)

Thank you.

You're welcome.

What we will do now is play a last game.
And as you can see, we haven't changed
anything in terms of our disciplines.
It's still me down here,
as a director, Anders as an actor.
But we swapped the positions within the Wheel.

So within the SERVE and ACCEPT dynamic,
I am in SERVE now, which is indicated
by me not having anything to lean on.
So I am in the giving half.
While Anders, as an actor, is in the receiving half
And the way it works as a game now
- I have the control over initiating -
and I do that by asking Anders:



... but your oppressive behaviour ??! That's not re[dick]ulous.



It's so nice...



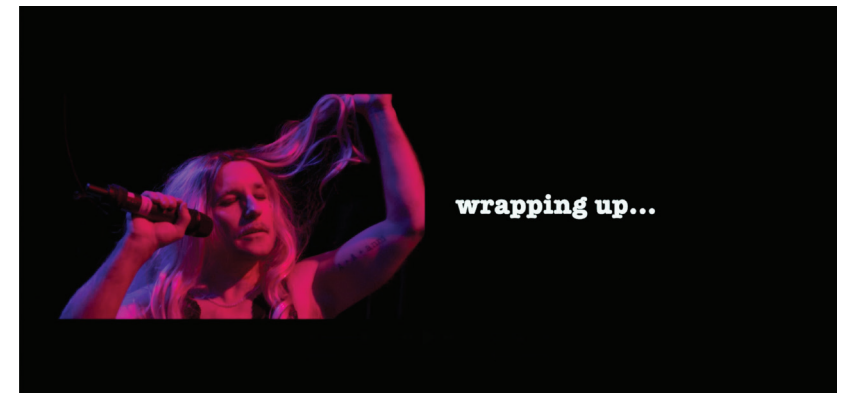
There is obviously a GELÜST coming up.

It's always the most stupid idea that comes first.
But that might be something in it.
So I try to expand on it and see if it...
I would like us...
no, I should formulate it like this.

It's for you.

So will you, Johannes, direct me
for the next three minutes ...

(...)



What we aspired to demonstrate here



“Don’t assume anything ! ... Just because you see this !”



“That’s just your projections! That’s your prejudice!”

was that the Wheel of Consent allows us

to destabilize power positions
without
suspending
our respective disciplines.

And in spite of asymmetry
in roles, function, and influence,
the Wheel of Consent can help us
to trouble the default conceptions
of, for example, authorship, initiative, mastery over time,
etc.

So this is suggesting that – possibly –
trans- or post disciplinary approaches
are not the only way to trouble
or destabilize power
in rehearsal situations.

There is even a utopian scenario
of a split rehearsal day
where the initiative
is redistributed ...
Let’s say, in the morning,
the ensemble would be in the giving half
of the Wheel – that means in SERVE and ALLOW –
while the director is
in the receiving half.
The director would be in TAKE or ACCEPT.
And then in the evening
it would be the other way around.
Let’s say the director would then be in SERVE
– just like I have been in the most recent game –
or the director would be in ALLOW
and the actor in TAKE.

So the initiative, as you’ve seen, of starting
a game is always in the giving half.
So SERVE and ALLOW assume mastery over time.
And in that sense, the morning rehearsal
I’ve just described would only start
when the ensemble,
the actor, is asking the question,
“how would you like to direct me or us?”
And in that sense an essential power of the director,
which is related to starting a rehearsal,
but also cutting off improvisations, is suspended
by the help of the Wheel.



Hihhi!

And that is sort of
one of the promises it makes.
We're not all the way through with
exploring all its possibilities for
an actor director-relation
or for rehearsals as such.
But this is what we got.

*

So thank you.

Thank you.