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to tell you what might be difficult to stress in a dialogue: in this research / in the research I'm doing, I'm interested in exploring anachronistic forms of collaboration. By that I mean a form of relation between actor and director, that has almost entirely disappeared from my own practice (for various reasons) but that does persist "out there" and might be of some value again in the future. What I mean by that, is that I'm interested in seeing the relation between actor and director as something different than a "happy marriage" of two full-grown autonomous authorships.

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director is left alone in the rehearsal space, there is no work to do either. Again, this is an anachronistic conception of both profession, but I'm consciously bracketing all sorts of autonomous variants that came with the postdramatic turn in theatre (and the social turn in the arts). You coming from the dance field will know your fine share about expanded practices. For the theatre I would say that by now directors are mostly engaging as director-curators, director-facilitators, director-hosts, director-community workers. All possible ways to escape the co-dependant relationship with the actor,

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human interest and more than that, on a feeling of sympathy, a feeling of acceptance. In the same way the director can help the actor only if he is just as emotionally and warmly open to the actor as the actor is in regards to him." (, says GROTOWSKI)

However, in the work we're about to undertake, I can see a more dynamic notion of asymmetry. 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~~ have hopes that my transference will also be documented. And that

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as as a means (rather than an end in itself) had gotten obvious. Suddenly, people were no longer willing to defend this "method" by pointing at the outcome (the great film, the great art piece...) Instead directing started to loosen up about the product, stressing the process (the premiere as the place "where we arrived after 6 weeks") and ultimately attempted to treat actors as human beings, that are an end in itself. (Paradoxically this theater of auto-biographical accounts has led to other forms of exploitation and invisibilisation.) But I'm drifting ... What I mean to say is: I have hopes, that we can work with the notion of care, respect and acknowledgement of

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*

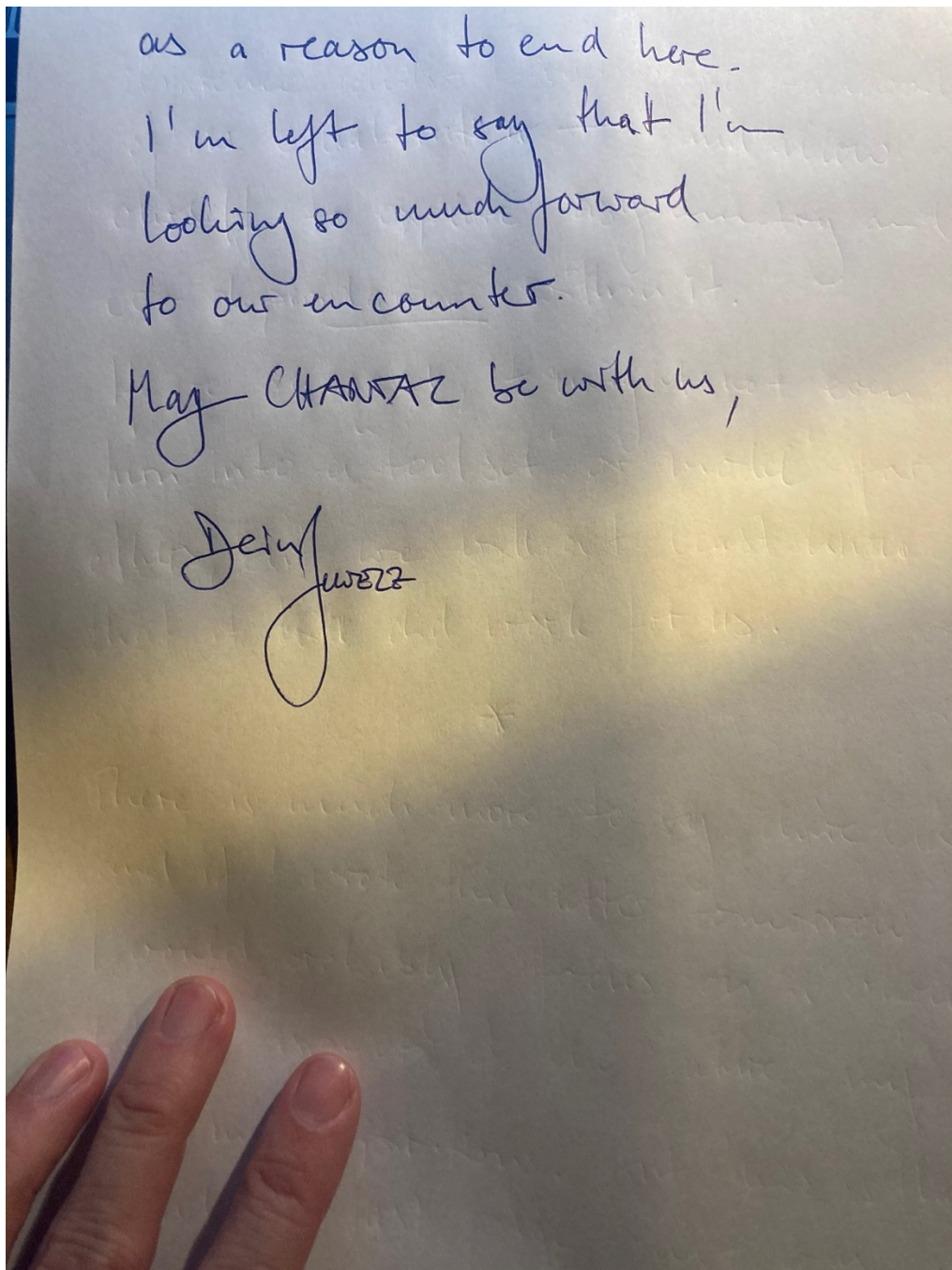
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as a reason to end here.

I'm left to say that I'm looking so much forward
to our encounter.

May CHANTAL be with us,

Dein

JEWELZ