

Some observations/thoughts ... from Constanze...

1. version as starting, getting in, its often loose, looking for finding a way in, not so controlled
2. version as a reaction to what was produces, fine-tuning, shaping more explicitly
3. version often is one that resonates a lot since the pressure of starting is out and its like still reflecting the implications of the 2nd, I like that one a lot

What kind of subjectivity unfolds when performing (a piece) and what is the pieces subjectivity?
Who is subject and who is object?

How would the exercise be different if it would happen live?

recording as kind of disembodied sound, except of the „material“ sounds - actual space (kids, traffic), breathing, material sounds of instrument, I am very thankful for those

I realise how much I am interested in the act of performing more than in the outcome

Does focussing on the „how to“, like how a person relates to a material/process, gives space to a material/process (not as disappearing but as negotiating ones own presence), always have to mean to focus on an artistic ego? I do not think so, for me its more a relational focus instead of an authorship focus...

Repetition as a way to take away weight from decisions as opposed to repetition as a process that may also accumulate more pressure to produce „new“ decisions ...

Its a great tool to explore how my state and process relates to what I/how I perform

To experiment with different grammars within the same material