Maceira, 27-03-2019
written in the morning

Dear Joany,

Hope you are doing good. At the end of the day yesterday I observed your energy thoughtful ... You are going and doing very well during the rehearsals, but it is important that the both of us ask the WHY in the work, without creating the energy of even the slightest censoring. WHY?!
I am standing from the outside looking, thinking, listening and of course using (and applying) my experience as a performer and dancer. I am providing and developing the outer frame work, the dramaturgy, the narrative, but you have to pick up equally the responsibility from the inside. I am not saying you are not, but I would like to emphasize how important it is that the performer is engaged in feeling from the inside how things go, what comes after what, why and through which ~~not~~ motivation the performer is doing the action and choreography. ~~and other~~ I can only guess from what is going on, therefor I need to trust you on the observation and state of feeling from ~~you~~ your perspective. When you are able to do that (better), then you will feel very quickly what needs to be done, ~~so~~ you will come up with proposals in any kind of form, without first looking at me, but from INSIDE. Attention! This is a solo work, different (in my work) from a group work. The solo we are making is with, for and on you. You means the body Joany, the mind Joany, the feelings Joany, the memory Joany, the brain Joany ... with a perspective from Joost and his research that we passionately share at the moment.
Like I told you yesterday, my focus is mainly on two things: the dramaturgy of the piece (its construct) and the quality of your performance. The first one is easy to understand: it is about seeing if a section is correct and 'working', what section should ~~be~~ or shouldn't follow up, what the meaning is of a specific part, how it relates to the research and so on. The ~~the~~ quality of performance is bit less evident to understand or to explain. I want to see you as a true

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