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MACELES, 6 APRIL 2019, 11:39 a.m.

Dear Joany,

Wow, we have finished up the last working week intensively! We talked and talked and talked, analysed, exchanged, feedbacked and all other means to improve and develop the work. Intensity is no doubt the word. The work with all its information needs to settle and be digested. Especially with such subject matter, the quality of performing and the targeted texture, it is NECESSARY to calm a bit. Like I told you, in order to see more clearly, I need some distance. Just to have some time to NOT look at it and then turn my focus slowly back to it with a fresh eye. It makes me think of Hamlet, where the whole social circle at the castle is focussed on 'what is going on', and this comes along with an augmented intensity and there's few or no fresh eye on things. The situation gets tangled up and becomes deconstructive. Mahabharata of course that is very dramatic, in the work it is far from that, nevertheless it can feel very much like that. And that is also a lot to do with the personal connection we have with the work. We are not just connected to the work as a job, ~~too~~ we are searching to understand and underpin the slings and arrows of life 😊. By taking some neutrality towards the work, helps to see more around and more inside of the work too. It provides space to add layers to it and makes it possible to touch the work later on with more ease. Maybe like putting a precious toy a bit on the side and later coming back to it and pick it up with new energy 😊. Well, I am talking very much for myself, cause I feel the need to do so. In performing the solo, it is some different story: actually the work starts now, hehehe... Only by now actually you are able to start working on how to deal with your energies in the piece, how to balance the scenes, to play with the frame work, challenge yourself physically, let go of thinking of agreements, bring more texture to and detail into the choreography, understand the states and reflect upon the state of performing in this