

B: I relate, but I also go into my own world when I do this task. I feel it all in my whole body. I feel good but also taken in by these feelings.

A: It's very different when people are looking at you, the energy changes. But with the support of others I am not reluctant to show myself, very vulnerable. It was very intense, maybe too much so.

G: I also relate to what colleagues said. The energy but also holding the breath a bit here and it triggered memories from this place. For example pride: you have to close your eyes to go with it. And your vision is completely blurred. You're in the middle of trying to understand what's going on and it's difficult to know what's going on.

— AFTER BREAK —

We speak of how it felt

It was good to realise the energy being so different with people around.

But it puts pressure and introduces questions that I think are too early for this time.

There's a self-discipline of the practice of remembering and of the practice of the body.

G: I've been wondering if we stay totally improvised or if we start recording it, setting it somehow. When it's set it's so much easier to control the relation with the audience.

A: We're doing it for them right? It's not for ourselves is it? When I had an audience talk some time ago I didn't ask any questions I decided I would just let them talk freely. And they spoke of things I didn't at all imagine.

G: It was really about testing the audience and finding out about how it's received, especially with improvisation like this.

G: I was curious about those who have a more difficult time experiencing within and how that was for them.