

it falls, it exists when it is laying horizontal on the floor, it exists when it is rotting and being hollowed out, it exists when it visually disappears under the snow and it exists when it becomes part of the new soft fertilizing soil of the forest. As it is - or as it should be in my view - for the scenic work. Practicing this state is practicing a state of one-ness, practicing to be ONE, with all around, and we perform, share to be one. How wonderful that is being in such practice, and INSPIRE people. The work of being one in relation to all around is a work we actually all have to do in life, and (superficially, cosmetically) society wants us to do the same, but this is another discourse and directs more into the direction of structured paradigms and compose designed mechanisms for the sake of growth and, total expansion and wealth (I didn't want to use development here). With our dance, theatre and performative practice we can rehearse and make this small of performative document as likely to nature as possible. I am not saying that the work tries to be a forest or a description of nature, but to let the work function as nature functions; in and by itself, all elements related to each other and co-creating. It might be something that people call God, magic or divine. ~~And we as performance practitioners have the opportunity to rehearse this, try to make that happen: The rehearsal is the preparation of on the way to let it happen when the audience comes in. So the audience witnesses the sensitive state through an abstract imaginative window called theater.~~ And we as performance practitioners have the opportunity to rehearse this, try to make that happen: The rehearsal is the preparation of on the way to let it happen when the audience comes in. So the audience witnesses the sensitive state through an abstract imaginative window called theater.

RELATION
NATURE
&
CHOREO-
GRAPHY

Yours,

Relation nature -
choreographic desire

