

**All. - Lisa Verbelen**

This solo performance, where a young woman her inner world reveals, in a uncensored way, touched me. I admire her presence during the whole piece. In the beginning she was strong and ready. During the middle part she was a bit in her own world, but in the same time she was playing in the moment. Although she reproduced a plan, a composition, she was not afraid to make mistakes. When there were some mistakes, she did react on it in the same time and played a bit with it. Her intention was strong enough to overcome the little mistakes, which made it feel pure. At the end she reached another dimension of her presence, she was even stronger than in the beginning. Maybe not stronger but intensively focussed. At the end of the performance she felt close, she spoke without microphone, she stood in front of the audience and spoke her monologue. In this part, a lot of things came together. Not obviously, because there was space in her monologue, and in the sametime overwhelming. I could digest everything what happened before and lean on her monologue which was also inspiring.

Memesis: This performance was not really about mimesis. Although, in the beginning it looked a bit like she was imitating a popstar.

Semiotics: Her shiny glitter outfit could be a symbol for her as a popstar. I can imagine that by wearing this costume she could relate herself as a popstar. She used a lot of written words, but they didn't have a replacing function. The projection of the words, was on a big hanging circle, which was sparkling white when she was performing her music. That could be semiotic for a moon, if so, than the whole performance could be a cycle, because the moon was appearing three times during the music part. With the visual words, she was constructing and deconstructing. Sometimes she build a story with these words and sometimes they were deconstructed. Then it became a bit abstract and multi-interpretable.

The build-up of the music loop, using her loopstation had a theatrical tension. At first it felt a bit strange and empty. But after a while she played again with what she recorded. This play had a theatrical tension, mostly because she was still playing and joking a bit in the here and now, while the recording and the script was fixed.

The visual words had an dramatic tension, she left a lot of open space to interpret the words. The performance was an absolute representation, because it was orchestrated and she reproduced the work in a way. Even though she made some mistakes and reacted in the moment on them. It was not an original representation, also because she ignored the fact that an object broke.

## Dying Together - Lotte van den Berg

This participatory performance inspired me because it was so safe and honest but still surprising. She managed to create an atmosphere where the whole audience was focused, even though there were people that felt awkward or uncomfortable. She left enough open space to let that happen, she accepted it, that's why it felt safe. She didn't use mimesis, but she used a lot of semiotics. We became the semiotics. Because the actors were asking if individuals would like to represent something, they became a semiotic for that specific thing. Sometimes you were a spectator, sometimes you became a semiotic, but as a semiotic you could also spectate other semiotics.

The theatrical tension was sometimes influenced by deconstruction. The people representing something had to relate to each other, this changed visually but thereby you could also see a way of deconstructing what you just build when someone moved. The virtual world was a big part of the performance by imagining a true story and relating to a specific role. Sometimes you didn't know what someone was representing, as a spectator you could fill the imaginative/virtual space by yourself, or observe the real physical movements in space. At one moment someone was running for a long time, I knew which role he had, but if you didn't know that the whole performance got another theatrical tension. The focus was more on him now. I think we can call this dramatic tension, there were multiple possible storylines and answers on why he was running all the time.

Then there was another part: the in between parts. We represented three cases, but every time in between, there was a zooming out, back to normal moment. You could drink a glass of water, the sound(drone)stopped, and you could feel that we were here and now again. These parts were very important so we could start with a new focus on the new case. These moments were original representations, the actors were human, they were not acting, and the spectators too.

Overall I can use a quote by Mart-Jan Zegers for this performance: *'the performers and the audience were creating reality by creating art.'*