

# activate

Title: PUZZLE seminar performance: the theatre of consciousness

Author(s): Maria Lalou (author of *theatre of consciousness* & PUZZLE seminar performance)

Katerina Drakopoulou (co-author of seminar performance PUZZLE)

Maro Zacharogianni (co-author of seminar performance PUZZLE)

Source: *activate*, Issue 2, Volume 2 (Spring 2013).

URL: [http://www.thisisactivate.net/thisisac\\_roeham/?attachment\\_id=1593](http://www.thisisactivate.net/thisisac_roeham/?attachment_id=1593)

Copyright in this work remains with the author(s).

---

*activate* is a peer-reviewed electronic journal in the field of performance and creative research. Based in the Department of Drama, Theatre and Performance at Roehampton University, London, it is run by postgraduates as a forum for postgraduate and postdoctoral scholars to publish their work. Each edition focuses on a specific theme and aims to include a range of new critical and performative practices in relation to it. In addition to these articles, submissions are invited that review contemporary books and performances.

[mail@thisisactivate.net](mailto:mail@thisisactivate.net)

**PUZZLE seminar performance**  
**the theatre of consciousness**

Maria Lalou (author of *theatre of consciousness* & PUZZLE seminar performance)

Katerina Drakopoulou (co-author of seminar performance PUZZLE)

Maro Zacharogianni (co-author of seminar performance PUZZLE)

M: WHAT YOU SEE, IS JUST BECAUSE I EXIST<sup>1</sup>

K: ALL ITEMS ARE

M: WHAT YOU SEE IS INTANGIBLE

K: THE BODY EXPANDS

M: WE WENT OUT

K: HALF AND HALF, IN AND OUT

M: THE SPACE HAS SWALLOWED US

K: I 'VE BECOME A LIMIT

M: STOP

[the operator approaches on stage and changes the TV channel]

K: I MADE YOU DISAPPEAR



Fig.1 view of the stage on the seminar performance puzzle - last scene

. [the end of the show]

... there is a given moment in which live performance 'stops'. The last video projection on stage continues. The operator walks to the stage once again, turns off the TV and leaves the space making herself visible. The audience has taken a position in the plot and narrative, while at that moment there is no director left and it is that moment the audience is 'called' to decide on the end of the show. The

---

1 The differentiation of letter font size in the theatre text is an attempt to signify the sound-loudness of the voice of the performer on stage. Capital letters signify the live speech. The empty lines-spacing are in relation to the pauses

true power of theatre is inseparable from the representation of the power of theatre, even if that is a critical representation<sup>2</sup>, as Deleuze says, in 'One less manifesto'. My thoughts are finding sense through those words, as a parallel implementation of dramatization approach developing the director's role into that of the operator; a technician whose role of duties gives a substance to 'his' appearance. The use of a mirrored object takes a significant role. The show is presented as a continuum of processes visible to the public with the critical juxtaposition on the scenes that happen through handling skills and situations; like when relating the performers perception of body in relation to a mirrored object, the use 'at work' performance of the operator placing it in general terms to the concept of facilitation and other. The core of the accumulated text is based on sight/view of the physical self on the curved mirror along by the possibilities that a situation bring to the cognitive and embodied each moment of time. The seminar performance PUZZLE is based on the relation of viewing and exposure, and the ongoing dialogue between those two. The leading role and main director's tool is a glass mirror cup. By the end of the PUZZLE show, my focus became clear;

*And yet while exposure of a performance act is delivered by a mediated viewing to the public, there is no concept as such of representation (Lalou)*

[what is a seminar performance show]

PUZZLE consists of three different circles of compositions. The first one is a closed format of 24 hours of research between the following 5 units: performer [A], performer [B], mirror object [X], surveillance camera and the operator. The second one is the stage of investigating the relationship of the 5 in relation to the view experience of an audience and within three consecutive performances. After the end of the last show of the seminar-performance on December 16<sup>th</sup>, 2012, the third circle starts. That is the writing sequel as a continuum of the practical experience. The reading of theatrical text and its format comes as a new performed after the play is finished, projecting the system of relations that are exposed in the duration of the play and are considered potential of references to look into what is the theatre of consciousness.

In PUZZLE while a research tool is a glass mirror object, the practical development of representational expression is the reason - the language. The language in visual form, in speech and in writing is exposed and manipulated from the different positions. The word 'view' is exposed, graphically, as a documentation, as well as scenographically with given graphic design, and predisposes on the next moment of time. Using the structure of space and the fact that the stage of the performance is a set of screens that changes direction addressing the viewer's point in some moments to the performers and other to the audience. This operation as the director's (operator's) features and the sequence of active improvisation fragments awakens the conscious of both the performer and the audience. The interaction of the director with the performers is immediate, yet only through the optical reception on

---

2 Gilles Deleuze- "One less manifesto"-1979, *The Deleuze Reader*. Ed. Constantin V. Boundas. New York: Columbia UP, 1993

the screen between viewer (performer) and viewer (audience) where operation notes are written throughout the duration of the play, maintaining in such a way a feature of performed live text that awakens the field of perception, on a narrative form and material detail in the dramaturgy as a correspondence to the performers' actions. It is this particular feature that drives the play as a seminar performance, for both performers and audience, giving a constant feedback to the field of perception.

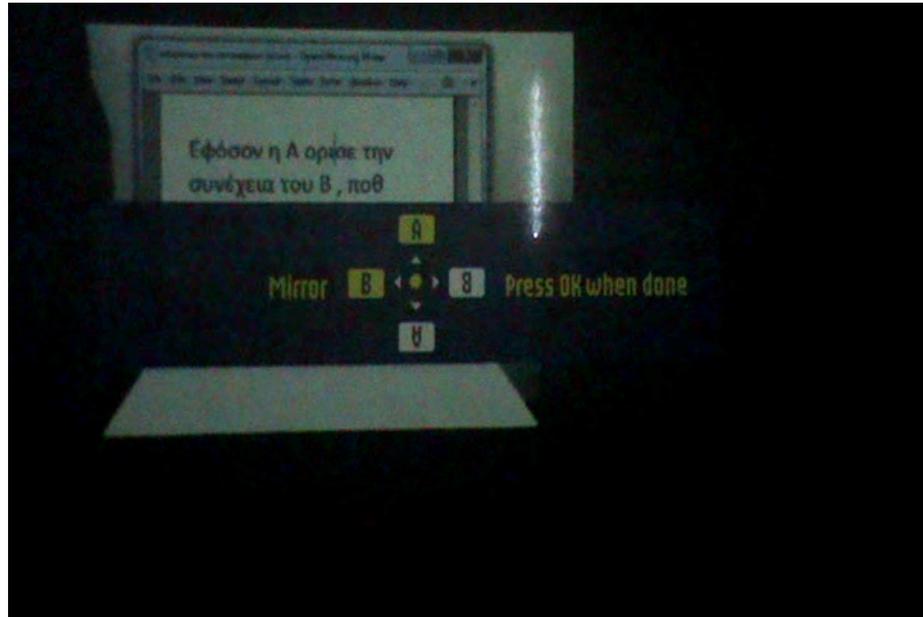


Fig 2. : the space of stage for live director's approach appearing as operations instructions

[the structure of puzzle]

My practise is characterized by a focus on the context and physicality of the science of glass; its ontology and performativity, through the focus in the mirror context and the magnification of glass. Works like *time lapse – 2012*<sup>3</sup>, *supper effect – 2011*<sup>4</sup>, and *a hole in the water - 2007*<sup>5</sup> have developed a framework of questioning the affect of the ontology of the mirror subject on brain neurons. I began the research on the composition of the project 'seminar-performance PUZZLE' in 2010. The seminar - performance was initiated by the constellation of the puzzle group through an open call framing the work's core interest on the idea of cogito<sup>6</sup>. The performers who responded to the call were asked to fill in an application form that was tracing their insights of how they view their performative presence in

3 Performance installation with 7 different stages, with the context that there is no present tense, therefore there is no presence. 3 performers, one with a dual role, 7 rooms, a narration based on anticipation and realignment of time, where one faces reality at certain moments of confrontation with the connection to space. At Arti et Amicitiae, Amsterdam - during Flam Festival 2012

4 The 'supper effect' is an interdisciplinary performance that took place in Amsterdam in the former surgical rooms of the civic hospital of the eastern Amsterdam district, taking its context from the architectural division of space incorporating the context of physical mirroring, the symmetry and antisymmetry, and acting as a live performative lab for mirror neurons.

5 'A hole in the water' is a spatial installation using the physical appearance of mirror and the surrounding of a church space in order to develop the spatial sufficiency/deficiency intriguing the sense of equilibrium and kinesthesia.

6 The Cartesian doctrine of the cogito was therefore bound to lead logically to the assertion of the timelessness of mind, and to the acceptance of a consciousness of the eternal. (Merlau Ponty - Phenomenology of Perception pp.433)

relation to the topic of 'view and perception'. The submitted texts were later used in the first circle of the seminar.

PUZZLE is a project that uses the assiduity of the theatre stage and the applied science of a glass mirror object, as an instrument confronting the narrative and the spectator's perception with the word and use of 'view'. The confrontation happens between spectator as the performer and spectator as the audience, as it is not only the audience that is confronted with the topic of sight but also the performers are directed in such a way that their subject of accumulated dialogues is their sight on the mirror object while that is spectated by a camera. Through the exposure of 'the viewer' during the real event, viewer as performer and as an audience member, I attempt to mentally seduce by outlining the event of exposure, by the projection of the word 'view' on screen and through the constant redirected expression within the dialogue between performer B and performer A. The staging has a dominant part in the scenario. The play starts with performer [B] positioning herself among the audience, and with the operator behind the audience with in an active performance role. Through those two interventions the stage space is marked in a way that places the audience within it and thus directs their perception of being in the performance as an active role.

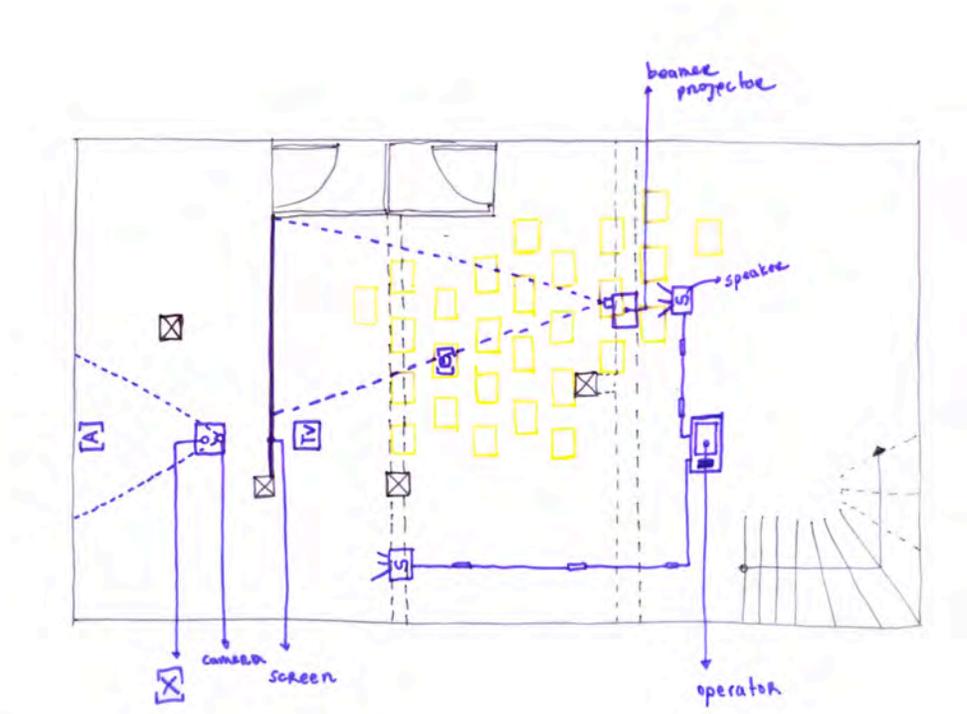


Fig. 3: floor plan of Puzzle seminar performance in FROWN Athens signifying the roles of A, B and operator and the spatial division along with the relation of visual reception and audience positioning in space

Through the spatial arrangements the roles of performers, operator (director) and audience are redirected; in a way that each one's position in space and the structure of the performance mediates, and is mediated through the acknowledgement of the others and the circulation of the narrative's

revolving round the subject of view. on subject of view. The space of FROWN gallery is used by way of a scenographic concept that arranges the audience horizontally allowing for 27 audience members, each one with a different view. On stage there is a TV monitor and a projection screen facilitating the encounter between the operator (director), the audience and the performers. The TV monitor plays a live stream of the performers (A,B) encounter with each other and with the mirror object X. On the projection screen, software platforms such as POWERPOINT and WORD are used along with a series of recorded and edited videos from the first circle of the seminar. Three different formats are used both written and spoken: a pre-recorded text played via speakers as explored and formulated in terms of the first circle of the seminar, a live improvised text performed by A and B in response to questions of their perception and view of each other and each ones own memory and voice aligned with the pre-recorded time, a scripted and a live written text from the operator on the projection screen addressing other times to the audience and other to the performers. The general text guidelines are that the text is there to reveal the poetics of a dry reality based on the consensus of A or B 'on and about' the exact eye reception and cognitive ratio towards the situation; the projection of the image in their brain. In PUZZLE using the term *operator* I negotiate my role as a spectator, a composer and an active performer. The projection screen is an interface, on which my role gets staged, starting with pre-recorded and edited material from the first circle, continuing with the POWERPOINT and later with the WORD platform that generates an improvised text (free posture) and circulation of communication between myself and the actions of the performers. It is that point where my physicality takes over from the position of the technical operator to the accumulated performative sense. In the attempt to place PUZZLE in the convention of theatre, I formed a diagram of relations as a series of scenes, building up the complexity of the relations, engaging the viewer in a structural sense.

[X]	.....	sense of object [X]
[A]+[X]	.....	the [A] and the [X]
[B]+[A]+[X]	.....	[B], [A] and the[X]
[M]=[B]/[K]=[A]	.....	Maro exists and is[B], Katerina is [A]
Operator +[X]	.....	the operator is getting staged disappearance /the 6 <sup>th</sup> scene

PUZZLE – “Theatre of consciousness” is a group experience based in “logic”. The focus of the seminar performance is based on the enactment of a real event within the constellation of two performers aligned together with mirror object and their embodied experience. The access to the development and the exposure of awareness is nevertheless the poetics of raw reality that does not resonate to a rational form of communication. ‘The performative’ starts on the first circle of composition by the introduction of the PUZZLE group. The building up of ‘the performed’ is generated through an initial feedback on the personal texts created in response to the application process and thereafter. As series of situations were introduced by me as the director/instructor of the seminar in

order to process the performative of being in the moment and to start forming the performative space with a first 'reading' of the glass mirror reflective space. We gradually built-up the specifics of the scenographic context and therefore the projected distance from the audience. One of the tools I often use is a surveillance camera that enables a spatial and perceptual distance, expanding the performers' awareness and movement exploration through the idea of the mediated image. The camera delivers a live streaming of their stage presence and action viewed on the TV monitor while their strengthen focus on the use of mental and physical space creates a sensitive and conscious ground of being instead of delivering a prefabricated act. The intensified focus point is on the substance, the act of the mirror reflection and the camera, and therefore on the interaction with the self.

[Theatre of consciousness as in the philosophy of mathematics]

A series of recordings during the first circle of PUZZLE (intimate) has been used in the second composition circle(public).This layer introduces a reference to the past, while exposing each performer to a conversation with her own voice and its interference to her presence. Through this method a continuum is created, where repetition at work, and one can relate to the idea of an algorithmic or even generative form based on the exact time and space reference. Does the exposure of the consciousness of the self, using the distance and mediation of the technological layer as a tool of communication with the self, delete the process of representation?

[past tense-reference-memory]

The camera and screen delivers the action to the audience by means of the event's location and in the sense of a metaphor in the spatial meaning of transfer; in terms of 'where the event is realized' the mediation which is experienced by the use of camera, TV and screen are performing a 'transfer of meaning as a transfer of location'. This situation is nevertheless not a new approach in the art performance history, if we look for instance at one of the founders of mediated performance like Dan Graham in the *Two Consciousness Projection* from 1972<sup>7</sup>. Dan Graham's focus on mediation of materiality and performativity has been marking the points of observer and observation point. The idea of seeing and being looked and of the differentiation of those states have underlined his theory and practise by the use of technological means. Reflecting on to his theory and philosophy of structural layers, I have chosen to use the notion of puzzle both as a resonated system of relations during the performance and as a title of the project evoking by reference an insight thinking, awakening the mirror neurons in the brain. I am attempting to both trigger and suggest a way to focus on the detail and the significant, while looking to the overall, by gradually building up a structure from the elements unfolding. The layers are given in a sequence of time, working form the basic to the complex.

---

7 Dan Graham- *Beyond*, The MIT Press Cambridge, Massachusetts, London, 2009, pp.66



figs. 10, 11  
Performance of Two Consciousness Projection(s) (1972) at  
Nova Scotia College of Art and Design, Halifax, Canada, 1972

Fig. 4: two consciousness projection Dan Graham, 1972

The term seminar performance is used to characterize PUZZLE process in which the very act of the event as an act in progress is raised in the field of investigation to all of those experiencing the phenomenon of viewing. By using the act of critical thinking in this sense through both verbal description and embodied action in the praxis of exposure I attempt to guide the spectator as a viewer of a situation, a member of an audience that is taking part in the event within the active role of perceiving by seeing.

[The relationship between viewing and exposure-the opacity of the object X]  
An object is becoming a subject. What narrative can speak of an actual object; its history, its present, its future and its value during its transformation to a subject? The staged performance follows the structure (morphology) of the glass mirror cup and how it expands its presence to the public through the reflective image, the reflection of the body and face in it. The concept of viewing in terms of both audience and performer is related to the memory that a mirror reconstructs. Mirroring takes place through the exchange of words, through the use of pre-recorded voices, of camera lens and screen, of mirror image on screen, and through the mirror glass as the direct view. During the first hours of the first circle of composition of PUZZLE I attempted to approach the conscious and raw reality generating

a seminar set up and exercises that originate from functions. For instance when the performer [A]= [K] Katerina reads the writing approach of performer [B]= [M] Maro and what in her conception is seen in the mirror object and vice versa. The words are taking the function of metonymy, that connects the outspoken to reasoning. This becomes the 1<sup>st</sup> scene viewed from the audience on the 2<sup>nd</sup> circle of PUZZLE.



Fig. 5: performer A and B are introducing their written reflections to each other by performing each others writing

### the object [X]

K [M]: split / diffusion / curved space<sup>8</sup>

M [K]: thin lines

K [M]: beige colour, fruit

M [K]: gently scratches and small bubbles

K [M]: vibrating surface - colour diffusion

M [K]: eyes / nose / lips

K [M]: reflection - yellow zigzag, drops

.....

M [K]: Something hovers

---

8 [B] = Maro Zacharogianni [M] / [A] = Katerina Drakopoulou [K]. What is written with regular typing small font in the dialogue is heard through a recording capitals indicate the ratio of the two in the last live performance that was recorded in December 2012 in Athens.

K [M]: and everything is covered in blue

M [K]: I open and close

K [M]: the cup is white and would like to be made of porcelain

M [K]: the borders are entangled, the borders beyond purity

(In the next video projection on stage A and B are recognizing the space and themselves. In the video the word 'view' appears. And then the phrase: "I

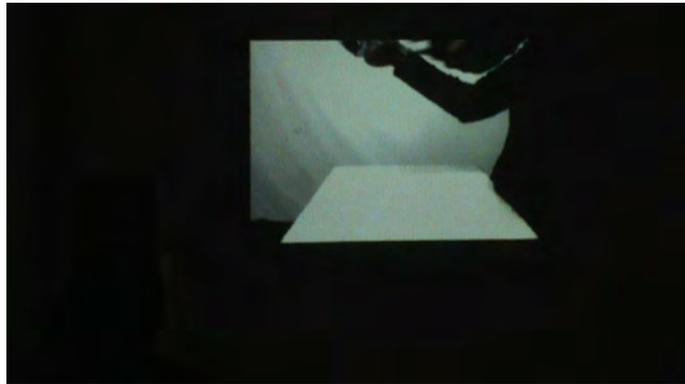


Fig.5 : recorded and screened dialogue between two performers and two objects

*remember / view: in recurrence* ‘

There are now two objects. A and B are creating a dialogue with the objects and them selves. The short appearance of two objects enables the physical investigation of repetition. Towards the end of the video there comes a question 'see me'? The operator turns on the stage lights, then approaches the stage and turns on the TV, now the audience can view the performers behind the projection screen via a TV monitor)

[A] describes to [B] the object in accordance to its mirroring morphology, to the optical rotations / viewing of the object, as the object becomes the space and herself. Each performer tries to perceive how the inner relationship with the self changes through the reflection of the self. How does critical thinking interfere with the perception of a narrative? Does the narrative expression of the object refer to [B] herself or only to [A], a question constantly present through the performance, allowing each viewer to knit a personal narrative on the topic of view, via the sense of exposure.

**the [A] and the object [x]**

M: What? to talk about the object;  
Are we recording?  
Are we talking about the object?

K: Only with speech or also physically?

M: With a reason

K: and develop something like a dialogue?

M: It's crystal

K: it is smooth.

M: Crystal is;



Fig.1 : still form the monitor screen that mediates the live performance to the audience

[the opacity of space]

Through the words of A or B we look and sense - to go back to the words of Deleuze - the dry and distorted reality. It is only the field of vision and memory that affects the development of narrative. The theatrical act is no longer detached from the concept of reality, transmitting figurative illustration of reason and seduction of consciousness, as PUZZLE is composed of the dry realities of the performers [A] and [B] as points of departure. If there is no dry speech there is no poetic speech, as PUZZLE is a work, which evolves the staging interdependency of the character and the intellect. The visual and

audio from the second circle gradually unveil the PUZZLE structure to the audience through necessitating an absolute relation to the moment by the physical elements of the event. Both videos and voice-overs are edited in a way extracting all possible linguistic metaphors and that exposes the dry sense of reality. The discussion / research on the issue of viewing between the two performers, the elements of scenographic composition and the narrative itself, are the poetics of time and space.

*The body tries to change, so that to fit entirely in the mirror and sometimes makes me disappear from the field of vision of the viewer. A constant dialogue between performer and spectator, between consciousness and field angle of the camera. The aspect ratio of engagement is detained from the audience to the performative and is formulated in the role of operator. The exposure of the body of the performer and the exposure of perception of what is viewed in this work is not namely differentiated. The narrative and topic of exposure unfolds its structure and methodology of the first circle of the seminar by all means of viewing and by the 'crafted' words 'view', 'gaze', 'I see', 'disappearing' that directly pose the question to each viewer autonomously, emphasized by the first and second person. Each composed moment in the plot is offered to the respect of ones own perception and ones viewal aspect in relation to the seating position in space.*

M: Come from here where I am, just come

K: It bothers me that I see and other things around us

M: you do?

K: YOUR SHADOW OF THREE TIMES

K: I see something that is a column, can you see it?

M: I'M TO POINT IN SPACE

K: From this point is much worse, I see many more things

M: I see you / YOU ARE MOVING

K: DO YOU PREFER MOVEMENT OF IMMOBILITY?

M: I RUN

K: 1, 2, 3, 4, 5, 6, 7 I SEE MY HEAD 7 TIMES

K: I see you again

M: I see myself and myself.... and I saw aaaa

K: I see us both

M: you walked in you

K: Now you step inside, you see;

Katerina, character [A], and Maro, character [B] progressively investigate through verbal and physical propositions their field of cognition, by means of their navigation within the mirror object [X]. Their

relationship to their cognition field is brought to the centre of interest by challenging the issue of viewing. Their dialectic is interfering with a calculative embodiment in space.

A puzzle in terms of perception; of [A] to [X], of [B] to [X], of [A] to [B] via [X], the audience's viewing at [X], the audience's viewing at [A] through [X], the audience's viewing at [A] via the mediation of [B] characterizing [A], the relation of the operator to [X], the operator typing context on screen concerning the relationship of [A] and [B] through the object [X], the operator's reception of [A] and [B], the reflection of [X] through the perception of [A] and [B] on the TV. There is a deliberate constant feedback from one medium to the other. The roles get confused, the limits are lost, as the object [X], a mirror reflective cup is the one that generates the scope of consciousness.

[a theatre play written after the play is finished]

M: Come from here where I am, just come<sup>9</sup>

K: It bothers me that I see and other things around us

M: you do?

K: YOUR SHADOW OF THREE TIMES

K: I see something that is a column, can you see it?

M: I'M TO POINT IN SPACE

K: From this point is much worse, I see many more things

M: I see you / YOU ARE MOVING

K: DO YOU PREFER MOVEMENT OF IMMOBILITY?

M: I RUN

K: 1, 2, 3, 4, 5, 6, 7 I SEE MY HEAD 7 TIMES

K: I see you again

M: I see myself and myself... and I saw aaaa

K: I see us both

M: you walked in you

K: Now you step inside, you see;

During the composition of PUZZLE Katerina initially develops the relation with the self, then the connection to the mirror object returning to herself and in continuance the relation with Maro, and vice versa. A structure that is gradually built-up and therefore is gradually exposed. The use of a mirror object gives me ideas of an exhibit to the inner self, the way the space is seen, and the view of the

---

<sup>9</sup> This part of the text it is seen at this point for a second time, as in reference to memory, by a repetition of the transcribed text from the second circle of PUZZLE and its affect in this third circle - the writing - which accumulates now

other; exemplifying how to maintain the ratio of structure with a focusing lens to the variations of characters



Fig. 6: the movement of performer B towards the stage behind the screen

### the [B], the [A] and the object [x]

[[B] = MARO is seated amongst the audience, until a certain moment when she starts moving towards the stage. She goes behind the screen. The operator carries in a 'window' from POWERPOINT platform on the screen, covering the object. [X]

In the first slide appears the equivalence:

$$[K] = [A]$$

$$[M] = [B]$$

followed by a series of slides in which [A] says what she sees on [B], while [B] comments if she sees that too for herself. That is the next sequence of slides while on the text there is a ~~strikethrough~~ on the most of the descriptions, emphasizing to single representative concept]

[B] βλέπει την [A]  
συγκεκριμένη, (1)παγωμένες ιδέες  
ρεαλιστική, γήινη, σοβαρή,  
(2)αντιμετώπιση των θεμάτων,  
(3)βρίσκει τα πράγματα, πρίσμα  
αντικειμενικότητας,  
υπεύθυνα, (4)ανάγει αυτό που έχει,  
σταδιακά, (5)σταθερά προς αυτό που  
θέλει να παρουσιάσει  
και τις αρέσουν τα βότσαλα

Fig 7: POWERPOINT slide detail

M: is not frozen

K: no

K: when I see it from here gives me the feeling like it is intangible

M: is immaterial

M: I SEE YOU

K: which side do you like to look at it more

M: from this, and from this

M: is the lonely

K: But it contains so many things

M: inside

ουααο

chchchm

K: I think is more compact

M: IT IS IMMATERIAL

but from here it looks as ... is not touching the table

M: You walk and when I watch it.... now it stopped,  
it follows

K: THIS MOVEMENT FITS YOU

K: I see your hand

M: my hand is that?

K: Oh now I see it!

M: fffsstffftst

K: BACK LEFT AT THE CORNER

M: THERE IS A POINT

M: it is alone

K: come towards me

M: So my head is somewhere in the middle of my arms so ... we are enclosed in it.

K: I SAW YOUR TORSO

M: AND WHAT DOES IT DO

K: MY HEAD S INSIDE

M: I SEE YOU

M: Come by here where I, am just come

K: it bothers that I see other things around us

M: where;

K: YOUR SHADOW THREE TIMES

K: I see something that looks like a column, do you see it;

The viewer witnesses a visual representation of an architectural brain scan. How does the gradual structuring of an action in space influence the performer's cerebral part while evoking a physical trance via research, mediation and improvisation? The encounter is common for the spectator as a performer and as an audience member, yet the performer encounters the camera as an object, while perhaps the audience encounters time as the observer of the situation that the camera confronts. The monitored exposure reconstructs the indirectness of the consciousness via a constructed situation of indirect viewing and approach of speech. The viewer as an audience member is invited to knit the sequel plot and define a narrative of what is shown as viewing within a duration of 50 minutes. The

director's approach as an operator is evident and lies in the area of the stage set. The action of the director at work is immediate, but only intervening optically between the perception of the viewer (performer) and viewer (audience) via a continuum of actions taking place on the projection screen, maintaining a strong feature that awakens the field of perception. Maro and Katerina respond to the text developing a dialogue with myself as the operator. The audience is requested to gather the features on a personal quest and address the evolution in the narrative, while the time frame is gradually updated with new information. The development of narrative passes through the field of vision and of memory.

The performance is open to the approach and evaluation of the public through the re-verbalization and the intrinsic properties obtained via the semiotic of speech and image. The entire project attempts to create an evolution in storytelling by deploying elements as the placement of the audience, the viewing medium of the event by a camera and the key words 'view', 'gaze', 'I see', 'disappearing' which immediately raise the question to each viewer separately on what the composition of the narrative is in respect to ones own perception.

[A last window on the screen that lasts long as until the operator and the performers got to the point of removal of all significance words or talks on screen, with last query. "How does repetition creates continuity, a sequel miscommunication, leaving a gap in the show, creating and promoting the concept of internal dialogue]

"No longer [K] and [M] but [ABX]" End video

M: I MADE YOU DISAPPEAR

I AM A RUNNER, MY FOREHEAD IS HUGE AND MY EYES ARE REVERSED

K: I AM COMPACT AND SMOOTH

M: SPACE CONVERGES INWARDS

K: I REMEMBER YOUR HANDS

M: THER IS NO PLACEMENT

M: I SEE MYSELF EXPANDING IN SPACE

operator: we are recording

M: IT IS CLEAR

K: THIS MAKING ME REST

M: IT IS AN OTHER SYSTEM

K: THIS MOVEMENT FITS WELL WITH YOU

M: LOOK

K: I SEE YOU, I SEE YOU BECAUSE I REMEMBER YOU

M: IT IS SHINY, EVERYTHING FLOATS, SWEELING REDUCING

ONE THOUGHT WANDERS IN SPACE

YOU SHOULD SEE IT

MY EYES ARE IN REVERSE

K: I SEE MY HAND TWICE

M: A SPIRAL MOVEMENT IT'S ENCLOSING MY WORDS

I SURRENDER

K: YOU ARE WALKING UP

M: I AM SURE THERE IS STH ELSE APPEALING

I SEE EVERYTHING

[PUZZLE = architectural representation of a "brain scan"]

Within 24 hours, the PUZZLE group examined how the interaction within a cognitive space can develop temporal sequence and intra personal relationship. The gradual change of spatial arrangements along with the surrender to the field of the performers' consciousness have been exposing my method of how to use the physical properties of a material. How to influence the perception of the cognitive space of each of the performers and by her gradually manipulating her own perception produce to the latter affect, the process of composition in space. While the puzzle team continuously shapes the field of consciousness, the audience/spectator experiences an architectural representation of a "brain scan" through composition and "restructuring" of both the image and the improvisational speech.

## **Bibliography**

Dan Graham – Beyond, The MIT Press, Cambridge, Massachusetts, London 2009

Merleau Ponty – Phenomenology of Perception, Routledge, New York, 2002

Paul Carter – Material Thinking, Melbourne University Publishing, 2004

Francisco Varela, Eva Thompson, Eleanor Rosch – The Embodied Mind/ Cognitive Science and Human Experience, The MIT Press, Cambridge, Massachusetts, London, 1991

Gen Doy – Changing Views of the Subject in Visual Culture, I.B. Tauris & Co London, 2005

Jean Baudrillard – The mirror production – Tlos Press, St. Louis, 1975

David Bohm – Wholeness and Implicate Order, Routledge, New York, 1980

Brian Davis – Science of the Looking Glass, Oxford University Press New York, 2003

Lewis Carroll – Through the Looking Glass, Penguin Classics London, 2007

Maaïke Bleeker – Visuality in Theater, The Locus of Looking, Palgrave MacMillan, New York, 2008

## Links

time lapse – 2012: <http://www.arti.nl/tentoonstelling.php?id=292>

supper effect – 2011:

[http://www.outlineamsterdam.nl/projects/2011/suppereffectlivelabformirroneuronsbyreacti  
onlalou/index.php](http://www.outlineamsterdam.nl/projects/2011/suppereffectlivelabformirroneuronsbyreacti<br/>onlalou/index.php)

a hole in the water – 2007: <http://reaction-lalou.com/A%20hole%20in%20the%20water%202.htm>