

Reflective Writing

The idea of trying something that scares me everyday made the development and the process of this performance such a challenge. The challenge was the transfer from the idea to the action; how can I use my physical and vocal skills compared with 'loneliness'.

At my piece I had a neutral mask and I started by leaning forward and when I felt imbalanced I followed the flow of moving forward. Then going to corners where people from the rest of the group were wearing smiley masks and we made trust exercises, in which I had to lean backwards, after sit on the chair without seeing it and then lean forward. Lecoq wrote: 'You take on the neutral mask as you might take on a character, with the difference here (being): There is no character, only a neutral, generic being... Its moves have truthfulness, its gestures and actions are economical... Having experiences perfect balance, the actor is better equipped to express a character's imbalance or conflictual states'. The neutral mask is the proof that anyone at any time of his life can be lonely, loneliness is not a mental health problem, loneliness does not have a face, loneliness comes when you lose yourself, you are falling. It was the mask that helped me read the story that my body held and express it, through simple movements, just a turn of a head can express the feeling of being lost.

My decision of recording myself came from my fear of hearing my voice. I wanted to challenge myself by 'forcing' me to hear my voice for hours, there was a moment where I thought to give up on my idea, but I wanted for once to take the risk and insist on it, to be okay with not being okay and I made it. I discover at least twenty alternative ways to say my lines; I found the best one that I could hear without hating myself and in a strange way to like hearing me saying these words. I followed Grotowski's advice, I followed my energy. In both physical and vocal practice I had the sense of fear and I let it be, because it needed to be, loneliness is coherent with fear anyway.

In the future, I would certainly use Lecoq's techniques. Mainly the one with the mask as it offers a variety of exercises to discover your body and explore the limitations and the possibilities of it. I find the complicité between the practitioners essential so I will use the exercises with the ball or the balancing of ceiling to cultivate the group's awareness through eye contact, to foster their rhythm and timing without verbalizing. To realize their voices abilities, I will ask them to write a three-syllable-word and express feelings using only that word so they will discover the range of their voices. I can also ask the group to create their story with each member's idea. The aim of these exercises is to create the sense of group that has something to say but they all need to say the same thing.

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