



ARTIST

Beyond fields of wrong-doing and right-doing, there exist vast areas of silence. It is a silence ever present, claiming all to origin. We enter these areas and explore them. We come back to share what we have found.

We protect the space of silence for the suffering.

At times, we break the silence and whisper stories to mirror, to feel, to remember.

We nurture hope, faith, confidence, and reliance.

In honour of duty we search for the ideal, that which is lost or yet to be discovered.

SACRIFICE

Sacrifice for inspiration

The Ego It is there but has little use and value.

Memory As the best companion to knowledge.

Slumber - Its realm, the place where the subtle energies meet.

The Chattering Mind Let it learn how to listen.

Time That leaves behind, returning in what it brings.

Sacrifice for the art

The illusionary notions of safety and security May we shatter them.

Continuity May we fragment, twist and stretch it.

Control May we undo it.

Predictability - May we subvert it.



We renounce to

Supposed pleasures; superfluous commodities and all that which  
contemporary consumerist society tries to seduce us and distract us with;  
Prefixed schemes;  
Simple solutions;  
Just-for-the-sake-of;  
The obvious;  
The shallow.

We cherish

That which is essential to the path of inspiration:  
The physical body;  
The lucid mind;  
The higher intellect;  
The bright senses of perception;  
The hyper consciousness, subconscious, unconscious;  
Beauty;  
Life;  
The Heart;  
Our love;  
The marvel of union    our chariot.

MOTIVATION

Motivation serves the process of creation and manifestation - therefore,  
expression.



Creation is a vital continuum, a task that cannot be disputed. Through creation, inspiration manifests from potential to evidence. Walking the path of inspiration is a non-negotiable required duty to honour its gifts by creating.

We should be ready at all times for inspiration to resound through us. Inspiration directs us to the true value of life and allows us to feel its encompassing, merciless beauty.

Whether we can hold up to the truth of that inspiration or not, is how we sense the quality of the work we undertake.

## POETICS OF RELATIONS

Film as a medium is mnemonic of the potential, catalyst of the manifest, and shrine to the residual insects of time, prepared and skewed.

Performance art can challenge it by not adhering to pre-ordered linearity.

Each performance and each film are an answer to the question: “How do we read reality?”

Philosophers and poets resort to words. Artists use images.

Life’s matters lie around and within us as scattered shards. Taken only as shards they are but mere fragments of what was once whole. And yet, taken precisely as shards they lend themselves to continuous reassembly.

This is how we make our films. We collect single fragments that we find along the way, and compose with them new relations. That which the newly



correlated shards reflect, gives the film its meanings as unfixed as are the shards. This is the “Poetics of Relations”.

THE REFLECTION OF THE SCATTERED SHARDS  
OF THE “POETICS OF RELATIONS”

No rhetoric.

No more new myths, glorifications, idols, icons and anthropocentric *Weltanschauungen*.

There is no script, no storyboard, neither *a priori* nor during production.

Everything is subject to change until the very end of editing.

The alacrity in accepting ongoing change, our ability, duty, responsibility and readiness to respond to it - this is what we call “Trust-in change”.

Our freedom lies in that same moment between an occurrence and our answer to it. Freedom as a source: the radical state of being, that which we may come from. Or that which we are pulled by: a hand that reaches out, a door that opens. When we quest for freedom, we create art in that very moment.

A topic or a concept is the frame within which, inside, across and throughout which our co-creative processes move.

The emotional structure of the content is based on our memories and the experiences made during production, translated real-time into moving images. What we have learnt, kept and what we had to let go.



No links or connection between the shards are made until the moment of editing, where the final composition through recollection takes place.

Through the same process of editing a non-linear narrative can come into being one of the many possible configurations of the shattered shards.

If ever a story arises, it tells of itself.

The process of making needs no explanation, needs no justification.

## THE SCATTERED SHARDS IN THE “POETICS OF RELATIONS”

### I - TIME

Performance art is strictly linear in space and time. Process and relations reveal themselves in the time passing.

Film can function as a kind of wormhole where space-time deludes and reveals the connection of apparently disconnected things and situations.

The combination of both art forms allows us to question our perceptive processing of reality, and how we organize and store information in our minds, bodies and souls.

Time is the first shard in the Poetics of Relations.



## II - SPACE

Space is original and real.

Space is no studio if not the world itself.

Space is a social context, natural surroundings, a historical site, an architecture or an urban ruin.

A space bears its history, and yet it is like a page with a few left blank spaces that can host our own moment within.

Space is innocent.

Space is sacred.

Space is a companion with its own nature.

We do not abuse or impress our intentions upon our companion.

Space holds in itself the impulse for our action to occur — this is site-responsiveness.

Space proposes, and we respond.

We propose to space, and it responds. Therewith, we create a dialogue.

Space is the second shard in the Poetics of Relations.

## III - HUMAN

To be human is *all* we can be.

To be human is *what* we can be.



This is where we perform, film and tell from.

Presence. Condition. Situation.

Therewith the human becomes part of the context of an extensive, intricate whole.

Macrocosm and Microcosm reflect one another.

The human is our closest available tool to say about such complexities.

The human is the third shard in the Poetics of Relations.

#### IV - PERSON

The persons are original and real. *Jedermensch*.

There are no actors other than persons in action.

From his, her or their nature springs the impulse for the action to occur, which manifests momentum as action — this is authenticity.

The other person is a companion with his, her, their own nature.

We do not abuse or impress our intentions upon our companion.

The other person proposes and we respond.

We propose to the other person and welcome the response.

Therewith we create a dialogue.

Persons are the fourth shard in the Poetics of Relations.



## V - ACTION

The actions represent nothing more and no other than what they are.

Actions are ephemeral and unrepeatable.

There is no such thing as “rehearsal”. At the moment that an action happens, it has already happened and can be no more.

Actions unfold as life: each action births the next.

No two moments are ever equal.

Nothing can exist alone.

Every after needs a before.

Nothing comes from nothing *ex nihilo nihil*.

Actions are the fifth shard in the Poetics of Relations.

## VI OBJECTS & MATTERS

Objects and matters are original and real.

If they exist in the image, there is a reason for them to be exactly there and not somewhere else.

The slow regard of silent things.

Every object and every matter plays a part.

Objects and matters are innocent.





Objects and matters are sacred.

Often, they are *(re)trouv  *.

Objects and matters are companions with their own nature.

We do not abuse or impress our intentions upon our companion.

Objects and matters propose, and we respond.

We propose to them, and they respond.

Therewith we create a dialogue.

Objects and matters are the sixth shard in the Poetics of Relations.

## VII - TEXT

The text is thought-matter.

It is not a script.

It is not a statement.

The text takes shape from splinters of stream-of-consciousness and paraphernalia of poetic recall that we gather along the production process.

The text is not pinned down *a priori*.

It grows organically through making.

The text is malleable.

It can be your words, my words, just as it can be the words of all of us.

The text reveals its full meaning only once it falls onto the image of action it is unknowingly written for.



The text is the seventh shard in the Poetics of Relations.

## VIII - SOUND

Sound is parallel to the dimension of the image in time.

It consists of the natural soundscape, the sonic, music compositions, and voice-over.

It is not illustrative or decorative. It is dimensional.

Sound is the eighth shard in the Poetics of Relations.

## IX EFFECTS

Effects are not decorative devices or cunning *escamotages*.

Effects are only for making visible that which is still unperceivable by the commonly defined five human senses, and not expressible with any of the previous shards.

Time can turn backwards; the future is the past.

Elements dissolve, decompose and re-integrate.

Effects are the ninth shard of the Poetics of Relations.



## X - ATMOSPHERE

The atmosphere is nothing to be made.  
It is not artificially created. It already exists.

It reveals itself in film through the decision of doing this thing in this place  
in this time.

The pervading tone and mood of a place and situation are companions with  
their own nature.

We do not abuse or impress our intentions upon our companion.

The atmosphere proposes, and we respond.

We propose to it, and it hosts our proposal.

Therewith we create a dialogue.

Atmosphere is the tenth and final shard in the Poetics of Relations.

## COLLECTING & COMPOSING

### I Collecting (Production)

Production is collecting the shards that are shattered around and within us.  
We need to look carefully and collect that which we find.

Production is not planned.

*We* have to be prepared.

Production can be done anywhere, at any time, with anything, if it needs to:  
this is the economy of means.



Production happens intuitively, site- and situation-  
responsively.

## II Composing (Editing)

*A place for everything and  
everything in its place.*

Editing is composing, subjectively recollecting, the scattered shards into a new whole.

Our poetic approach to editing: taking off the unnecessary in a process of poetic subtraction.

The shards can have more than one potential place, as the result will never reassemble the shattered past.

Every collected shard is reconfigured: editing reveals the intimate connections between the single shards that did or did not exist before.

In the final act of the Poetics of Relations the shards are composed to build *de novo*: a film.

The dream we made last night.

That which we remember fragmentedly in the moment of awakening.

A lot is lost. A lot is left. Some things stay.

Few things, still to be told, maybe next, about our little life — such stuff we are made of, as dreams are made on.