

8 There was no specific issue. But there was an interest in various situations and occasions, in occasions representing an opportunity. Becoming public, for example, was the sort of opportunity which interested me, as a possibility that one can either seek out or try to avoid. Or, more specifically, the state prior to being public.

I've always experienced it as a challenge that the mere idea of the other could affect my presence. I cannot ignore the other, even if it is only imagined. And if going public is always an act in which the spoken can be estranged from the speaker, this is even more evident if one attempts to speak about oneself. So the most fitting approach must be to immediately create a distance to one's own

openness, as if one could wrest a last deferral from one's words and their tendency to produce all-too-definite narratives and identities.



I was obsessed with making this possibility – by which I mean ideas about what one might say and who might listen – the point of departure for all further considerations. Then followed the somewhat tortuous task of finding categories, establishing terms and placing them in relation to one another. But I have yet to find out whether

one knows what there is to say in advance, or whether one essentially says something because the opportunity is there. Who or what triggers such speech?

Ultimately it is these opportunities and their circumstances which lend a form to what is said. All the more so if they take place within a specific location or time frame, then whatever one had resolved to say shifts. And I wanted to explain how. I have drawn a diagram and I will try to describe it. But I need space to do so...

rearranging, making space at the front turning table, chair and microphone stand to the side, leaving script on table

In the diagram I suggest five positions, which are not always easy to distinguish:

the audience

myself ×

another person



the public

and a figure.

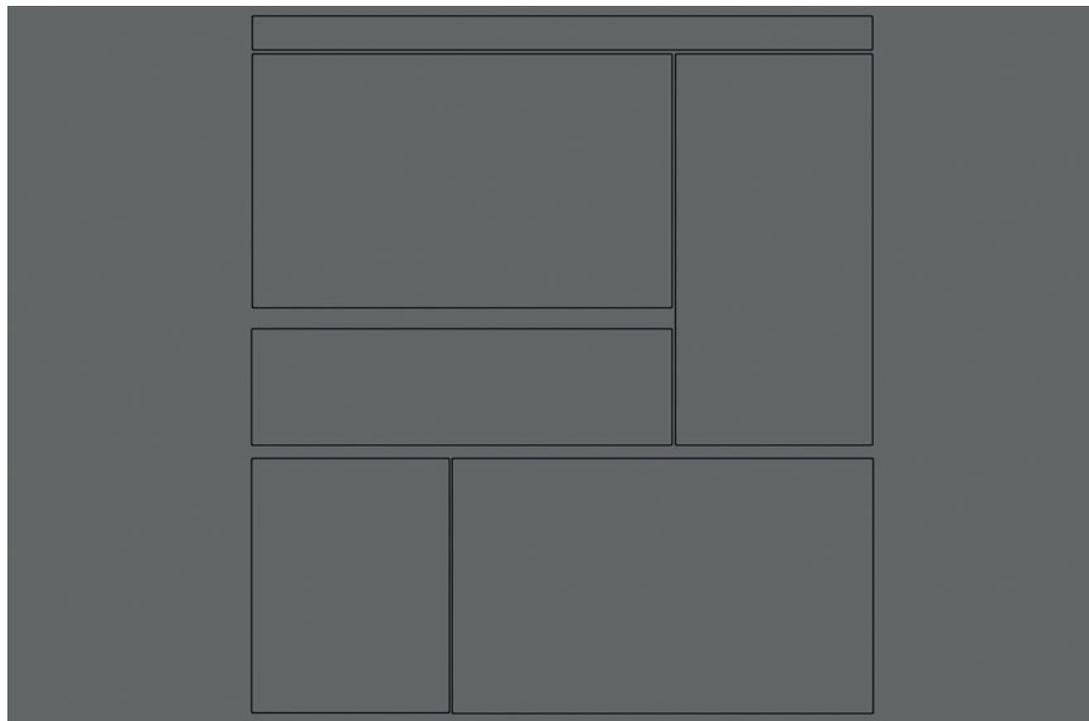


The audience
is easy, it's here,
I mean, it's you.
And it's facing
forwards.

explaining diagram,
holding microphone in one hand

I am here, I can
move about
and look in all
directions.

When I move the audience might move too, but not necessarily.

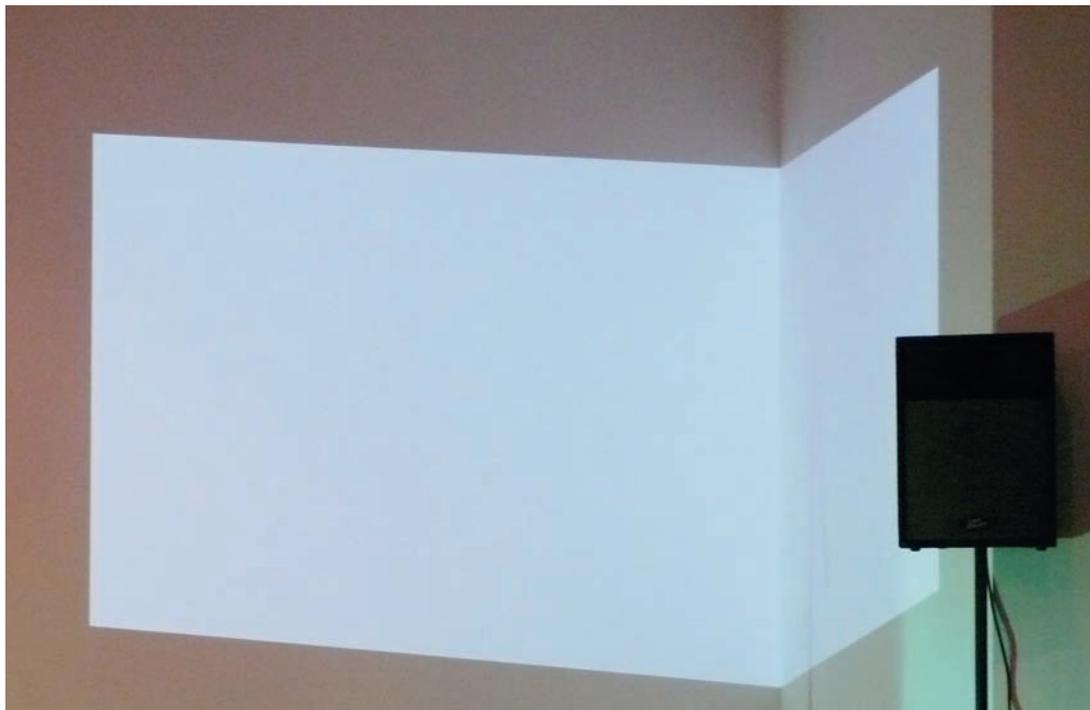


The other person is the
addressee, and their function is
very similar to that of the audience.
But the audience cannot see the
addressee, only I can see them.

The **public** is vague, it can be in
various places, today it might be
here (in the projection)

or here, where the speakers are.
At any rate, it's near the
technical equipment.

The **figure** is a figment of my
imagination and so it stands either
right next to me
or in front of me
or facing me.



There are two main axes in the diagram.

One reaches from the public to the addressee and on to the audience. Or to put it more precisely: this is a line in which a doubled expectation is established. From the public emanates a need for definition whereas the audience mostly insists on a kind of live attitude. This line of expectation could equally run from there to here and would then cross somewhere here. Thus there are two triangles, one in front of me and one behind.

The second axis starts where I am and is therefore more moveable, it has more to do with movement. And it reaches right the way to the back. It joins me and the figure into a sort of joint venture, or working group. And this joint venture can happen in various places, but it always stands in relation to the public. In a relationship with visibility or with the public.

So there is an opportunity to either put myself or the figure here in order to say something, but it also means that we must always orient ourselves to the triangles. The figure and I have to adapt to the requirements of this particular configuration.

In principle this line of expectation comes from there – as I explained earlier – but it is combined to a certain extent in the addressee, because this is an imaginary position. This makes everything a bit difficult, because the audience can't see the addressee and so things start to get slightly one-sided. So every now and then I have to stand over here in order to see what you see and then come back to the figure again in order to discuss what we should do next. I try to hand over as much as possible to the figure.

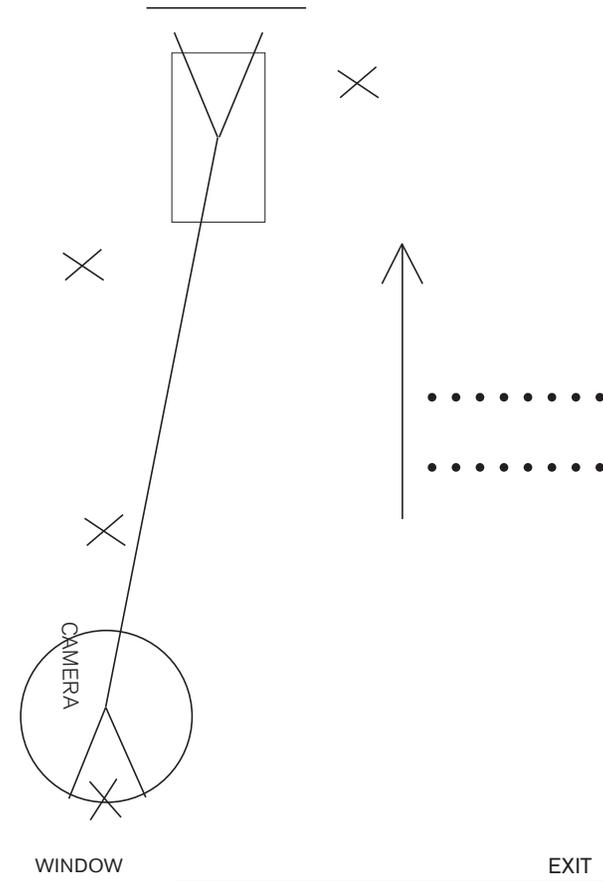
This can be quite distressing. I don't know, perhaps there are a number of ways out of this. I once came up with the idea that the public need for definition could be played off against the live attitude of the audience. Now I think that both figure and addressee could be left alone here, yes, I think that could function quite well.

That's the diagram and I would certainly like to speak about it more, because perhaps it can't be entirely trusted.

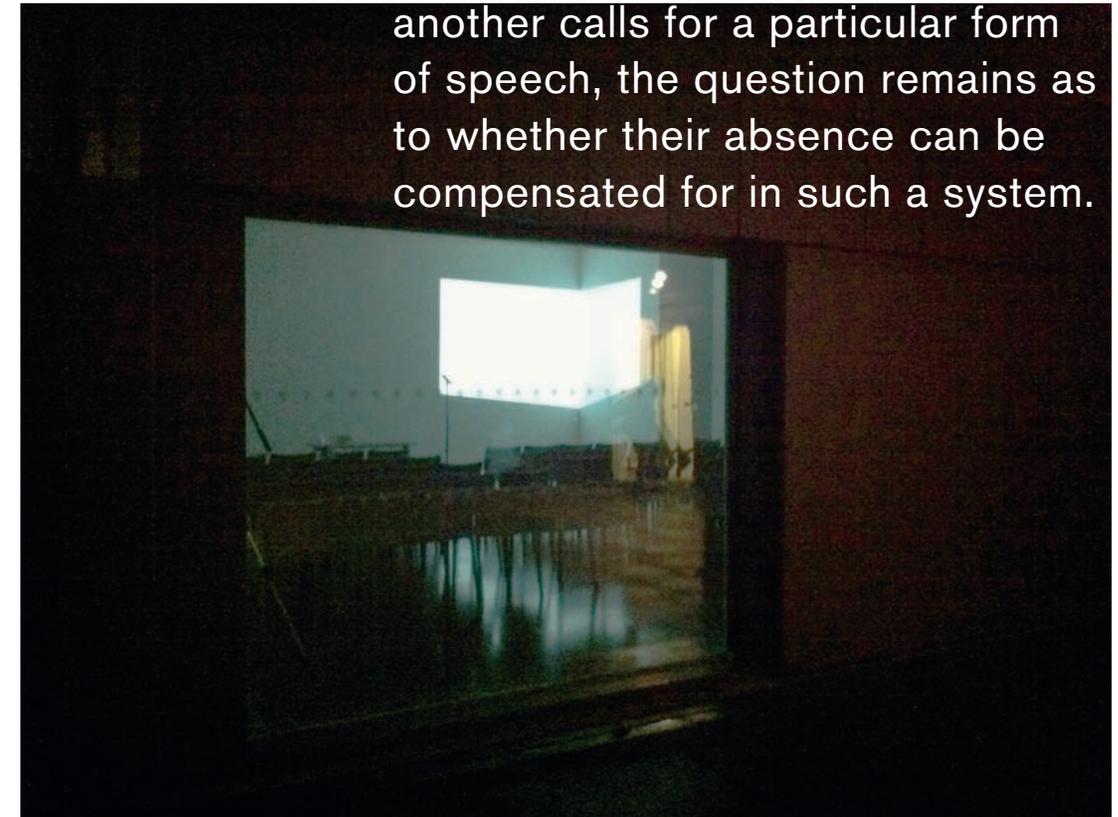
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back to table, reading from script, either standing next to microphone stand or sitting on chair

Such diagrams are, of course, a trick, both as drawing and as movement. They are meant to establish simultaneity although they depict temporality. And they are more about practice than result. It is like claiming one thing and the opposite at the same time. A diagram is the attempt to bind oneself to specific terms and keep within the logic of their visual structure, as well as an instruction to everyone else to reconstruct this movement in reverse. This logic prevents me from getting stuck in a state of denial, giving myself over instead to the diagram so that my initial aims and intentions are, so to speak, wrested from me.



The guile of the diagram is to offer a system that names things and also names how they connect. They are supposed problem solvers: once drawn out, the order produced in them is like a suggestion that can be relied upon and repeated. Hidden meaning seems to lie in the geometry. There are coordinates which can be used as guidelines. Diagrams and guidelines are not the same, but they have something in common. In both formats an accumulation of before and after collects, objectivity and loss, abstraction and its consequences. The idea of methodical approach and analytical explanation is perhaps combined with a vague promise that one might be able to rehearse particular procedures and thus be able to orient oneself whatever happens. If we assume that the presence of



another calls for a particular form of speech, the question remains as to whether their absence can be compensated for in such a system.

I remember a scene from a film in which a young woman is sitting listlessly in a living room. Until she eventually stands up and, together with the camera, rotates in a 360-degree spin. I don't know what she is trying to see, but this turning around doesn't help her to get an overview. She is lost.

folding script, walking to back of the room, already repeating the text

She walks through the house from top to bottom, through the courtyard and garden. She is testing out her sense of loss.

walking to documentation camera behind audience, adjusting the image framing, selecting a detail without audience

She is playful, childlike, mournful, solemn, jumpy and disconnected. It is a loss of all coordinates.

returning to front of the room, lifting projector from floor onto table, image from camera is now projected onto the front wall, focussing image

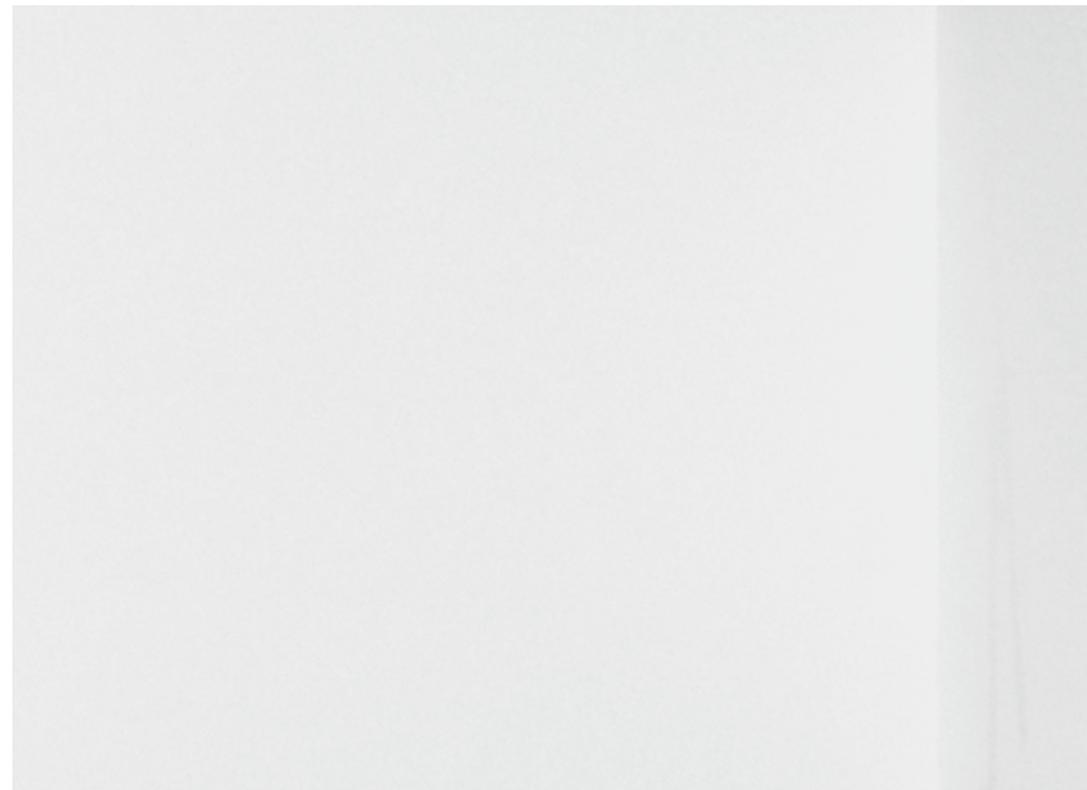


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back to the camera behind the audience, focussing on something like a book shelf or a window, looking directly into the camera, repeating the text

She goes to a particular part of the garden. She inspects the place slowly and laboriously. She is literally trying to retrace one of the earlier scenes of the film. At first she measures the distances with her eyes, then by tracing in steps, then we see her even using a tape measure, with millimetre precision. This procedure is an attempt to reconstruct geometrically the encounter between three people, as she remembers it. In the film her story ends when she stops moving or responding to anything, one fist clenched in a sort of paroxysm.

rotating camera around 360 degree, following camera, then rotating it back without coming into frame (image is still projected onto front wall)



There's another story that I recall in this context. Since I've always been taller than everybody else, I've worked in Westerns a lot. Because only there were the actors tall enough for me to work with. When I moved to the city, I went to the film company eleven times to meet the same producer before he ever gave me a job. Every time I went in he would say »How tall are you?« and I would tell him. I endured this ten times. The eleventh time, though, I was so upset that he had actually asked me the question again that I took a pen, stood up against the wall and I made a big black mark on the wall and said, »That's how tall I am, so next time you think of me for a part, that's how tall I am. You don't have to call me all the way out here to ask me how tall I am.«