

minimal basis. But this can prove impossible. This phase of the exercise brings out the violence, the volatility and aggression of each member of the group; it also reveals the degree of compatibility, of dialogue, the capacity for collaboration, within the group. The Joker must be careful not to force anyone, not to manipulate the group to bring it to unification at any cost. It is a matter of *analysing, studying* and *not imposing*. It is up to each individual to express themselves freely so that the results of this self- and group-study may be truthful.

A great variety of forms of visual communication appear in this long sequence, though all have a common base – *mimesis* (with the exception of the distorting mirror where *mimesis* is present but not dominant). Throughout the sequence people study their partners, in order to imitate them down to the smallest detail and as simultaneously as possible. In the sequence which follows, the modelling sequence, the dialogue takes a completely different form.

The modelling sequence

If in the mirror the dialogue was mimetic, here it must be translated. The actor 'sees' what her colleague does, and translates the action or gesture she has seen, by changing her own position. She does not reproduce the gesture with her body, she extends it, she shows what results from the gesture. This becomes clearer as the sequence unfolds.

1 The sculptor touches the model

The participants arrange themselves in two lines facing each other. One of the lines is made up of sculptors, and the other of statues. At the beginning of the exercise, each sculptor starts using her hands to model the statue she has in mind. To this end, she touches the 'statue's' body, taking care to achieve the effects she is striving for, down to the smallest detail. The sculptors cannot use 'mirror' language, they cannot use their own bodies to show the image or expression they want to see reproduced; here neither *mimesis* nor reproduction comes into the equation, this is no longer a dialogue, this is modelling. Consequently, it is necessary to touch, to mould; each action on the part of the sculptor provokes a corresponding reaction, each *cause* produces a different *effect*. In the mirror dialogue both partners are always synchronised, carrying out the *same action*. In the 'modelling' dialogue, though synchronised, the partners' actions are complementary.

The Joker lets this first exercise last as long as is necessary – two or three minutes, or even longer, it all depends on the participants, on what sort of atmosphere has been created – for the sculptor and the statue to understand each other, so that the sculptor's gestures, *seen and felt*, may be easily translated by the statue.

2 The sculptor doesn't touch the model

In this second stage, the Joker tells the sculptors to move away from their statues, but all the while continuing to do the same gestures as they were doing before, when they were touching them. The statues, who previously 'saw' and 'felt' these gestures, still 'see' them, but no longer 'feel' them; but they must continue to respond as if they were feeling them, as if the sculptors were still touching them.

The sculptors must always make *realistic* gestures – the actual motions which would be necessary to cause the statue to do the desired movements, form the particular facial expressions or make the required gestures.

During this exercise, the sculptors frequently fall into the three basic traps: the first mistake is to allow oneself to be drawn almost irresistibly closer to the statues; the second is to fall into the temptation of making symbolic signs of the 'Come this way a bit' or 'That's not it' variety; and the third temptation, the worst of all, is speaking. This last must be resisted at all costs, for by introducing the violence of verbal language, one abruptly breaks the visual communication. If by chance the statue doesn't manage to grasp what the sculptor is after (and only as a last resort), the sculptor can touch her to make her understand what is wanted; and then, without fail, the statue must revert to the position she was in before the 'explanation', the sculptor makes her gesture again and this time the statue gives the desired reaction, now that she has understood.

The statues are also frequently tempted into an error, which is to execute movements which haven't been asked for. For example, if the sculptor makes a gesture of grabbing the statue round the waist or pulling it by the arm, it must fall over, and not take a step forward to regain its balance. The step forward has been neither asked for nor caused by the sculptor's actions. Clearly the statue should have no faculty of autonomous movement. If the sculptor wants the statue to move forward without falling over, it is up to her to take care of its balance, to make it first move one foot forward, then the other, making sure that the centre of gravity never moves too far from the feet, so that it won't fall over. All movements made by the statue must be generated, directed by the sculptor.

3 The sculptors spread out around the room

If in the previous exercise sculptors and statues were lined up facing each other, without obstruction, now the sculptors must spread out around the room, taking care that their faces don't move out of the statues' field of vision (since the statues cannot move themselves). The sculptors make movements and gestures to make their statues move backwards or forwards, to one side or the other, up or down.

4 The sculptors fashion a single sculpture together

With as great a distance as possible between sculptor and statue, the sculptors try to bring their statues together, so that they form a single, multi-person sculpture, which the sculptors must give meaning to.

5 Sculpture with four or five people

Thus far, the sequence has been without interruption, each exercise following on from the last, with the transition being as important as the exercise itself. Here, continuity is broken. The participants divide into four or five groups. One sculptor and a number of statues. Each sculptor fashions the bodies of her colleagues into one significant image – as if she were saying, 'This is what I am thinking.' When she has finished visualising her thought, reifying it, she takes the place of one of her companions in the sculpture, who in turn becomes a sculptor. This new sculptor starts work, as if she was thinking: 'That is what you were thinking, but take a little look at my response', and she alters the work of the previous sculptor, moulding the bodies of her colleagues into a multiple statue representing what *she* wants. All this is done without the sculptor touching her statues; the movements are done at a distance, are 'seen' but not 'felt', are translated by the sensibility of each statue, which acts as if it really had been touched. And so on, till everyone has given their 'visual' opinion.

The puppet sequence

Finally, there is a third form of visual dialogue, the 'puppet' dialogue. The premise is that between subject (puppeteer) and object (puppet) there is a string which

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only two

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