

Notes from the Week

Working with objects creates a certain sensitivity.

I'm not sure if I can make the concept of "affordance" clear to others.

The body and bodies as objects. The relationships between them. Shifting focus.

Qualities of grey and light. Angular objects.

I brought a lasso, white with black stripes. It comes from another performance about cowboys, loneliness, and masculinity, which I still perform. Here, suddenly, among these other objects — like coal, grey rectangles, and others — it doesn't work for me at all. Its strength and imaginativeness fail completely. I don't know what to do with it here.

Duet of Hanka and Natália. They have something strong within them.

I tend to be "outside," observing, and when I see or feel something, I support what emerges or try to help it develop. I enjoy doing that much less.

I lead one object exploration, using Benjamin Richter's *The Language of Objects Checklist* as support. We improvise with different senses — taste, sound, etc. and ways to approach it (major, minor, invisible in the space...)

Natália explores the coal object, which fascinates her. At one moment during the work, she truly accesses the quality of heaviness and mobility in the coal. This short moment stays in my mind. Natália, however, can no longer return to it; it seems to cost her too much energy.

When does an object open the creation of character?

Object — structure, composition, shape. Agency to act, when you listen.

We don't give ourselves time to perceive how it simply acts in space; I would like to return to this. How does it affect us? What kind of perception do we engage when we observe it?