

Response by Luca* Jacqueline Rudolf

Dear Yaroslava and Oleksandr,

Thank you very much for sharing your text and ideas on ways of dealing with social transformation as part of the composition method from your drama training.

The concreteness of exploring the variations of acting in specific situations is very appealing to me and my understanding of art with its various facets. The framework presented offers the opportunity to act and react in the setting, with the complexity of the interwoven past-present-future(s) fabric as a background and optional explicitness as well as permanent latent point of reference, which inspires me to think further. In this context, I particularly appreciate the complexity and multi-perspectivity that the Compositional Behavioral Image addresses. Inspired by your presentation, I am imagining concrete examples that help widen my understanding of the method and let ideas about the potential you are alluding to flourish, e.g. concerning public space sites, intermedial constellations or the collaboration of actors without and with professional education.

In order to engage more deeply with the method, I would be very curious to know more about how you differentiate it from other acting methods and what this might mean for taking action in specific situations. What does the 'laboratory' situation look like in differing terms? Which examples can help me visualize various aspects of it? What are important prerequisites for the applied method to unfold its potential? What are the challenging and restricting elements of the method or the

settings created? And how could this possibly be incorporated into the continued development of the method?

Your comments also encourage me to think about different places and contexts in which these laboratory-like situations can take place and be redesigned and developed. What implications would different settings contain and evoke? What shifts or focal points could be found and explored? What are the concrete changes that (can) take place and be addressed?

Additionally, I would also like to discuss with you how political such an aesthetic-performative practice can be and what this could mean or how far it can be thought out? Here I would like to come back to the transformational ideas you have—how can they be categorized and maybe linked to other discourses or disciplines?

What is more, I would be very interested in exploring the pedagogical framework further, for example with regard to these questions: what explicit and implicit assumptions are there that shape the method and its pedagogical use? To what extent can or must be a goal set in the methodological setting? Where would you say the setting needs to be fluid and re-active? And what can 'exploration' mean in that respect in a laboratory-like situation? How can this be achieved or what parameters could be set to ensure what is aimed at?

I am really looking forward to getting in touch with you about your ideas (again), deepening my understanding and exploring the initiated dialogue further.

*Yours,
Luca*