Moves through curtain, walking with intent. Sliding forwards, little by little. Demonstrating an inherent presence. To flutter, to lie down, to turn back, to approach. To fall, to collapse, to crush, to tumble. Each needing a different entrance, new beginning. Takes few steps forward and looks off into distance. Moves to centre indicating journey, coming to halt. Atmosphere of circumstances, face hidden.
Dew whitens into morning, faintly glowing.
An empty canvas, blank sheet of paper unfurled.
Seeping through shadows, exposed.

Breath fogging a window, face like marble.
Shadow-absorbing powder, thick as mud.
Opaque surface, no more than milky liquid.
Faces forward, eyes ahead. Holding head in line with body, moving forwards. Conscious breathing, looking straight into light. Shaded view, upwards and onwards. Body out of sight, seeking focal point. Impassive features, mouth tightly closed. Head above eye-level, locating centre for balance. Points of reference, on wall for direction, on floor for position. Thrusts head up high, leads with chin. In arch to right, then downwards. Rotates head sharply to left, facing down. Stops and listens, lowering head further. At front, turns to audience to introduce name.
A flat plane, without shadow, without depth.
Scarred features of moonlight. White shell on white ground.
Dense as sugar, empty as sleep.
Pale space of its tomb. A silent song, winterly dawn.
Pearls between words, last cloud in faraway sky.
As though emerged from water, rinsed of meaning.
Unhinged by light of day, smell of salty waves.
Inscribed, a white lie. Listening to seagulls.
A page of its flesh, like foam onshore.

Winds blowing, snow lies unmelted.
Ice wears thin sad fingers on. An area of white sand.
Sound of flowing river under frost-filled skies.
Return to former place indicating arrival. A different body, in touch with feet. Walk forward, pushing feet very hard. Feet tied together, tied to floor. Shifting pivot point. Heavy legs, arms to side. Pressure on ground, view from inside out. Begin to dance, be danced by the dance. First face backwards, then turning front. Turn left. Left foot. Beat left. Another beat. Mime walking, and continue dancing as text resumes. Now retreat, pulling feet out. Steps go forward, knees bend. Stand. Progress clockwise toward back right. Repose to other side. Left and right foot, advance body forcefully. On cue leap into air; come down kneeling. Flip legs over, rise carefully. Move body vigorously, stamp feet with restraint. Stamp feet vigorously, move body with restraint. Take few steps, return to same place, keepsake in hand.
Dissolving after a storm, glimpse of reflection.
Wet with tears, white with sorrow and pain.
Interwoven whispers, echoing a hazy void.
With pain gone, release is swift.
Colours changing, dimly white.
Light at a distance, wraiths leave no remains.
Recites closing lines. Rises and takes few steps towards front. Spreading arms towards viewers, then steps to side view. Drops to one knee, facing companion. Words changing in sequence; one into another. Now I am going, he says. I will come down and join your assembly, no matter where it will be. Dances and mimes as appropriate throughout final passage. Puts down prop and goes to stand in centre, dancing out final lines. Then slips away. Ascends and is gone.
Echoes and Afterlives

Wiebke Leister:

Echoes and Afterlives

This issue of Fieldstudy while evoking a sense of premonition and awareness. An empty stage, a placeholder or insertion that alludes to imaginary skin. The whitened face here works as a non-representational space: the performer’s gesture of donning the mask and the equally changes one’s gait and one’s voice while playing with sensations of displacement and transformation. It treats the human face as a sculpted object folds onto and touches the performer’s gesture of translating facial mask and masked face into the photographic plane, establishing a liminal space between object and actor as the sculpted object folds onto the face the actor becomes an other; a mask has become a non-representational space: a valuable reference point for this project has been the teaching of Japanese Noh theatre, in which the mask works as an extension of the actor: nuanced like a face, while the face itself is displayed on the face of a subject. Possibly inverting the relationship of who sees and what can be seen.

This moment of face to face communication is said to allow the actor to become an other; a holding the mask to face him in an act of greeting, prior to shoeing as an impassive mask. This is exemplified in the actor’s ritual of the actor: nuanced like a face, while the face itself is displayed on the face of a subject. Possibly inverting the relationship of who sees and what can be seen.

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