

Dear audience,

I'm nobody. That is who I am when you are not there. I am a nobody who can become someone or something only when you are there. My becoming depends on your presence, on your gaze, on your attention. Without it, my becoming is incomplete, vain and purposeless. Without you, I will never become. I will be nobody. That is what a performer is without an audience. An incomplete presence.

Theater is the treaty where the presence of the performer and the presence of the spectator meet, interact and co-depend on each other. The essence of this meeting is the transformation of both through the act of performing. This transformation that takes place during a performative event is a continuous flow of energy between the spectator and the performer. It co-dependents on the presence of both. Both the spectator and the performer are the essential components of this flow. Without them it doesn't exist. A performance can be rehearsed; however, it can never be complete without the energetic charge of the spectator's attention. Furthermore, the performer without this attention, has no impetus to reach a transmitting level of energy.

Theater is a ceremonial condition. It is a condition for collective gatherings in order to exchange, to change, to contemplate, to imagine through other bodies. It is a condition of interruption, an interruption of the everyday, of our specified temporalities. It is also the condition where the performing body exceeds itself, to reach with its energy other bodies. To transform them, by offering a different version of them. It is the condition where the performer,

the nobody, becomes something, someone, through the eyes of someone else. And the spectator is co-transformed by this becoming.

This letter is written after a year of general lockdown and social distancing due to the covid-19 pandemic, after a year that the ceremonial dimension of theater is absent. I wonder, which bodies can now justify our existence by offering a version of it? Which condition is left for collective gathering, concentrating, contemplating? Considering all the above in the era of its absence, it becomes even more evident that theater is much more than a mere cultural activity. It is foremost a place for co-dreaming, co-existing, co-sharing and co-transfiguration.

Any attempt to share or reproduce the performative event outside its treaty, limits its transformative power to a mere documentation of it. It lacks its atmosphere, its energy, the very condition that generates it. All those elements I am busy with in my work as a maker.

Dear audience, I miss theater. I miss our gathering. I miss our sharing. I miss you.

Michalis Angelidis

Berlin 11/06/2021

“The wind’s dreadful song”

Online streaming / 6 July 2021, 8pm / HZT website