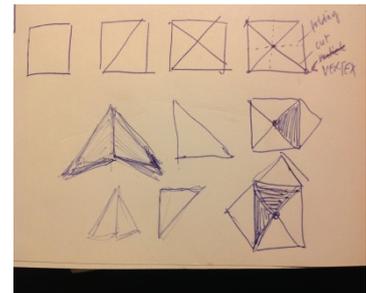


CENTRE TO VERTEX // connecting vertices

Meryem Bayram came in wearing the exact same colours as I, in perfect opposites. I wore blue on black, she wore black on blue. The other thing we shared was the presumption that this text had every ingredient to fail. See, I had never seen this work before, and she felt she'd lack the words to give me a good description. So she brought a video and I brought my interview modus. probably thinking she could show what she couldn't tell, whereas I had the opposite in mind: talk to me until I think I have an image. Tell, but don't show.

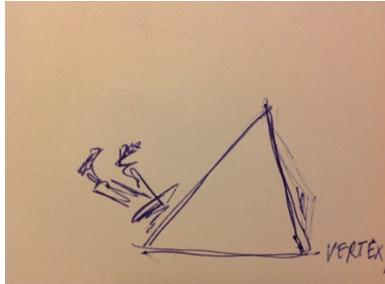
1. STRAIGHT LINES AND POSSIBLE COMBINATIONS

In *Autonomous Scenography* Meryem works with a series of foldable cardboard squares (size). First the squares are cut out in two diagonal lines that connect the vertices. (picture) Then, the uncut sides of the square are moulded, allowing the square to be manipulated into a wide variety of geometrical forms. Like a pop-up book without the frames of the separate pages.



2. BIRD, MEET CAGE

Performers Clément Layes and Gaëtan Bulourde were then invited to experiment with the pop up cardboard, both given time and space to create their own interpretations to the same object.



Cardboard as a toy. As a minimalistic landscape. A bird, a table, a man under a windshield. Clément's structured, rhythmic, repetitious and (precise) movements contrasted well with Gaëtan's rebellious, adventurous way of discovering the object by touching, moving and bending it. The very study of how the two performers spontaneously handle the same material led her to believe she wasn't really directing, or that this method didn't really require much of a director. I disagree, here's why:

3. DIRECTOR'S CUT

The fact that Meryem's working method is based on observation doesn't necessarily exclude the need for a director's guidance. The fact that she doesn't impose a choreography on her performers, doesn't mean that there is none. Meryem chose to observe what would spontaneously stem out of their experiment, but she also made choices as to how far she would let them go. Clément and Gaëtan are never free without boundaries. Like a scientist patiently observing her study objects, she found her method in adding value to the material's possibilities by *not* taming the performers' different qualities, but also not giving them absolute freedom.

To be continued...