serve as the base for the entire production and the actor's work. The origin of these scores is quite different from Meyerhold's practice. Wilson, in this way perhaps more comparable with Craig, proceeds in his work more immediately from visual images, which are often taken from paintings or photos. These images determine Wilson's productions as much if not more as the chosen narrative structures (texts). As a first step, Wilson composes a spatial and time structure, a certain rhythm of the entire production that is independent of the structures and the meanings of the texts.

The selection of the actors is often done at auditions where Wilson asks the actors to execute some simple movements in a given time and space. Starting with the repetition of these movements Wilson suggests some ideas and images and asks the actors to improvise on them.

"First of all (you have to get) the people to move so that they know they can move (...)
Then the second thing is ... that I try to be superaware of what people are ... and I try to encourage them ... so whatever they begin to do will be done because they are beginning to have confidence in themsleves and in their movements and then they naturally can relax and you can see them better. ...
The third thing is try to build a (group) energy level that is very high. ... That is, even though there isn't much action going on, the people all being themselves and being very different construct of their own accord and context, or their own play, by presenting themselves as they are. Then (theatrically) no more is necessary."²³

Meyerhold and Wilson's coverage in their approach to privelege the actor's ability to move with their bodies. But then the significant differences appear. Meyerhold aimed to create a corporeal and visual score of movements to play a role, the actors had to represent something. Wilsons concept of creating the score of actor's movements is to focus on the bodily appearance, that means the presence of the actor, not of the ability to represent.

Meyerhold's scores of movements are drawn from the dramaturgical analysis of the text's plot and characters. In Wilson's model the score of movements is to be created and repeated independent from the text. Later on the text is devided into pieces and connected with the choreography of movements. The relationship between the codes of the movements of the bodies on stage and the codes of the text is arbitrary.

This energetic or postmodern approach - in the terms of Lyotard - enables Wilson to give an answer to the question as to how the actors should emotionally fill the given form of movements. Without elluding representation an "empty space" appears where formalized ,outer surfaces' can be linked to ,inner sensations'.

"First comes the structure and the form. And then the actors have to fill in the form. At first the form is boring and unimportant. What's really interesting is how the actors fill in the form. They have to find a cause for the effect."²⁴

The permanent conflict of the actor's "interior screen", to speak in Wilson's terms, with a given structure, the "exterior screen" is to render a vividness and authenticity, that provoke the attention of the spectator. It is possible to generate variable meanings, if the actor is able to get into a playful relationship with the form. Only then the performer can really appear in his/her very presence.

²³ Robert Wilson: Production Notes to The King of Spain, in: Graff, Bernd, Das Geheimnis der Oberfläche, Tübingen, 1994, S. 239

²⁴ Undine Filter, Probennotat zum "Ozeanflug" am 8. Dezember 1997, Magisterarbeit, S. 15

"The role defines itself by the actor. It's kind of strange but in a way the creative part comes after the fact. You get your lines and action and all technical information, and then you have to find a way for the whole thing to make sense. ... You don't have lots of facial expression or literal gestures, how do you express who the person is?" 25

This question for the person one has to play, pointed out by the actress Sheryl Sutton, reveals how flexible and fluent the boundaries between positing presence and performing to represent are. This fluidity can be noticed in Meyerhold's theatre as well. In his reading Seami, Lyotard described at first glance critically the riged codes in the No-theatre that with its fixed semantic values reduces the significance of the playing body and other aspects of theatre like sounds, music and images by emphazising representation. But then he found the term the "blossom", that means a flow of beauty and poetry as a result of perfect acting. Thus, blossom in No comes close to the "energetic intensification of the methods of theatre" and would therefore facilitate to do energetic, non-representational performances. Not by the same term, but in the same way one may notice a similar aspect in Meyerhold's theatre.

The intensification of the actor's bodily playing, according to Meyerhold, produces a specific layer of expression and meaning, apart from signifying various characteristics of the fictional role. The otkas principle may free a bodily-sensuous stream of energy and in this way the presence of the actor is freed in the sense of Lyotard's ideas or the idea of the "blossom" in the traditional No-theatre. The emergence of images of the body of man in the rakurs aspects make the man behind the represented role visible.

In this respect, Meyerhold's visualisation of man was different from Lyotard's idea of an energetic theatre, but it was a step on the way to a new sensuality of communication in theatre.

Meyerholds concepts of art and others at the beginning of the 20th century were less perfected and closed as they seem to be. Thus, Meyerhold's concept can be of relevance for a contemporary theatre art, that may be either energetic, performative and ,postdramatic' or again traditionally dramatic.

In this sense Meyerhold is ,modern' - postmodern.

^{.26} siehe 26, ebda., S. 15

²⁵ Sheryl Sutton, in: Laurence Shyer, Robert Wilson and his Collaborators. New Yor, 1989, p. 12