



TURKISH – ARMENIAN FORUM THEATRE
OCTOBER 17th – 21th 2014
Erevan



Introduction

This is report based on the material that I collected during those 5 days. Only notes related to the different exercises, and the words of the directors and the actors are included. This report is of course subjective and not exhaustive and does not pretend to reflect exactly what happened, but just in the limit of what I was able to write and photograph. Some notes may be incomplete and as a consequence not reflect the exact thoughts of their author. I apologize for that.

All the notes and pictures were taken with the agreement of all participants.

This report aims at :

- Bringing a written transcription that could be used by anyone interested
- Helping in the writing process of the play
- Giving a souvenirs to all the participants

Have a good reading!



Friday October 17th



Jonathan asks all the participants to do a circle and explain the aim of the workshop:

- **Creating a space;**
- **Trying to feel the inside and outside movements of everyone;**
- **The project involves Armenian and Turkish actors but no one defines himself only from his/her country.**



1st series of stretching's exercises and then relaxation, in the dark. Right after a circle is created around a candle. *Moment of internal reflections.*



BREAK



Then several exercises:

- Walking and looking at each other. Taking one way, then another one.



- Game of the killer,
- Simon's says..

*“The actor is healthy, the character is sick;
The actor is free, the character is bound.” Jonathan*





- **Creating a space means trying to get the movement from the inside to the outside of each actor.**
- **The tension comes from an intention.** We're dealing with the past, the present and the future. We're dealing with history. People are walking from the past to the future: causality. Imagine what happened before and what can happen in the future, to better understand what's happening in the present.
- Introduction of **the idea of the fixed point**
- **Speech about the action of the audience into the movement.** How the audience can come in the play.

- Then another exercise: *Peep behind the curtain* or *1,2,3 soleil* (in French):

- ✓ **Game to see and not to be seen.**
- ✓ **Game to help exploring the fix movement.**





There are 3 models of change/story:

- ❖ **Business as usual;**
- ❖ **Everything is falling apart: the great unraveling;**
- ❖ **The call for action, the change.**



“Those 3 models/stories can actually be at the same time or one after each other”. **Mariam**

Exercise: RESEARCH BY DIALOGING

1. Work by team and tell your personal stories based on the change models. Then find images for each phase (business as usual, great unraveling, change).
2. Each one creates an image based on stories heard during the previous exercises, or that had influence upon us, or that we lived.





Debriefing Friday 17th.



« We arrived where I wanted you to arrive today. I'm happy with the day's work.»

Jonathan



“We met new friends today. Very interesting to work with them, we were helping each other and learning to know each other in this space. I'm going to think about this conflict within drama tonight, about image”. **Mariam**



“ It was really really nice and warm today. I like this kind of atmosphere. People are relax, energic and nice. I just behave what I am, what I want. I’m so happy to be here today”. **Hilal**



“It’s my first theatre experience. It’s Warm. We connected each other. I don’t feel myself as a foreigner in another country. I feel with my friends”. **Cemre**



“This group can do good things. Yesterday I had not enough info about what we’ll do. Today it’s better, I know where we’re going and I think we’ll do good.” **Cihan**



“It’s the rebirth of our group and the birth of a new group. Very motivating for us to continue the creation process. I believe in everyone here, I could run with everyone with my eyes closed. The exercises were great”. **Carlos**



“It’s very important thing for me: very unique experience. Because during 5/6 hours, we got with each other very fast. My previous experience, we needed 3 or 4 days. Here we are already friends. Thank you maestro! I feel I’m in my place. I’m sure it will be a great experience for all of us.” **Arthur**



“We can see a team that was born, starting yesterday. I’m happy to see that Turkish actors are really ready to give everything they know. I’m sure we’ll reach our goal.” **Lilit**



“I wanted to get to this stage, it succeeded. It’s not mechanical you know. It’s about opening up, creating the space was the aim. Now this space is full of possible for our imagination/creation. We overcame difficulties. We’re on the path I think. It’s a relief for me, to find this movement.” **Jonathan**

Saturday October 18th.

Stretching exercises:



Then many different exercises, especially on trust:

- Trust building exercise with the hand: one comedian follow his/her partner's hand, and then the roles change.
- Then exercise of the mimes: each partner try to do everything that the other one is doing, looking closely at him or her.
- Game of Simon's says
- Game of Mr. Hit.

Then production of images with masters and puppets:



BREAK: MARIANA’S BIRTHDAY



BACK TO WORKSHOP

3 kind of relationship from the audience:

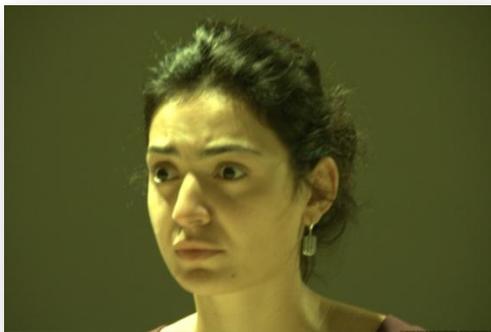


- ❖ **Identification:** The people absolutely identify themselves either with the story or with the hero of the story.
- ❖ **Recognition:** The people recognize what’s happening (either the story or the protagonist) without completely identifying themselves with it. There is an association in their memory, from what they’ve seen or what they’ve lived.
- ❖ **Resonance:** Something is resonating in people’s mind, they know something is happening but don’t know exactly what it is. The resonance can be a color, a shape, a word...

Identification doesn’t always go with intensity. You can have a very intense resonance. Ask yourself: What are the instruments that enable me to see a story, to answer to a story?

“Our story, our live is the mean by which we create a link with a story that we see.” **Jonathan**

EXERCISE: Mariana has to think about a story in her mind. Then Arthur and Cemre have to look to Mariana's eyes. From that look, they create an image using two puppets (Hilal and Carlos). Then Mariana looks to the image and then react with her emotions and feeling. From that second moment, Arthur and Cemre create another image and so on.



In the Nô Theatre, there are two basic characters:



- ❖ The *Shite*, the one who acts: **the protagonist.**
- ❖ The *Waki*: **the companion on the protagonist**
- No matter the story, there's always the same structure in the no theatre: the protagonist and his/her companion (*supporting role*).



LUNCH BREAK



“I’ll try to see normal Armenians.” **Jonathan**

BACK TO WORKSHOP



“We need to create one piece out of the 7 images that were created yesterday. The goal is to make out the stories of many, the story of one. There are multitudes of stories but each one has its own singularity.” **Jonathan**

Keeping in mind:

The different reaction of the audience:

- Identification
- Recognition
- Resonance

The different characters:

- The Protagonist
- The companion
- The witness

The model of change:

- Business as usual
- Unraveling
- The great turning

Jonathan:



- You can't just see something; you need a framework, like glasses. It could be 3d glasses/ or x ray so you can see the inner structure.
- We are after the rehears of the great turning movement. What are the different stories or what's the general story? Taking action, moving into action, activation, we are looking at this.



- What is this movement? A movement of humanization, the moment from the inside to the outside. The story of becoming more human.
- We're looking for what, in the story, can be acted, can be enacted. First thing to do: asking ourselves what the action is. It's not just the activity; it must be the praxis, the movement of human being from the inside to the outside. The actor needs to contact the inside of the character. The movement of any scene is based on the inner movement of the protagonist.



- The Fixed point: Where the inner movement is intensified in the outer movement.



- This is what Stanislavski says about action: understanding the shape and the movement of the action. Trying to see the moment when the action begins and end. Those moments between 2 scenes are the structure, the moment of change.

-
- If you put a story on stage, you have to concentrate it, to decompose it in elements; it has to do with the nature of space.

EXERCICE: The 7 images created yesterday have to be reproduced. Then the image has to be activated through 4 steps:

- **A monologue:** Someone from the audience touch one of the characters of the image to make him/her speak.
- **A duologue:** Same process but two characters are touched and start to speak.
- **The essence of the image:** Some people from the audience have to stand up and take away all the characters but one, in order to reduce the image to its essence.
- **The humanization of the image:** Some people from the audience have to stand up to choose the image they way they want, in order to make it more human.



“This is not a workshop, nor training. We do that together”. **Jonathan**

“A change in the scene has to do with the liberation of human”.
Jonathan

IMAGE 1
(Author: *Guillaume*)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)



IMAGE 2
(Author: *Carlos*)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)



IMAGE 3
(Author: Arthur)

Reproduction of the image (1)



Essence of the image (2)

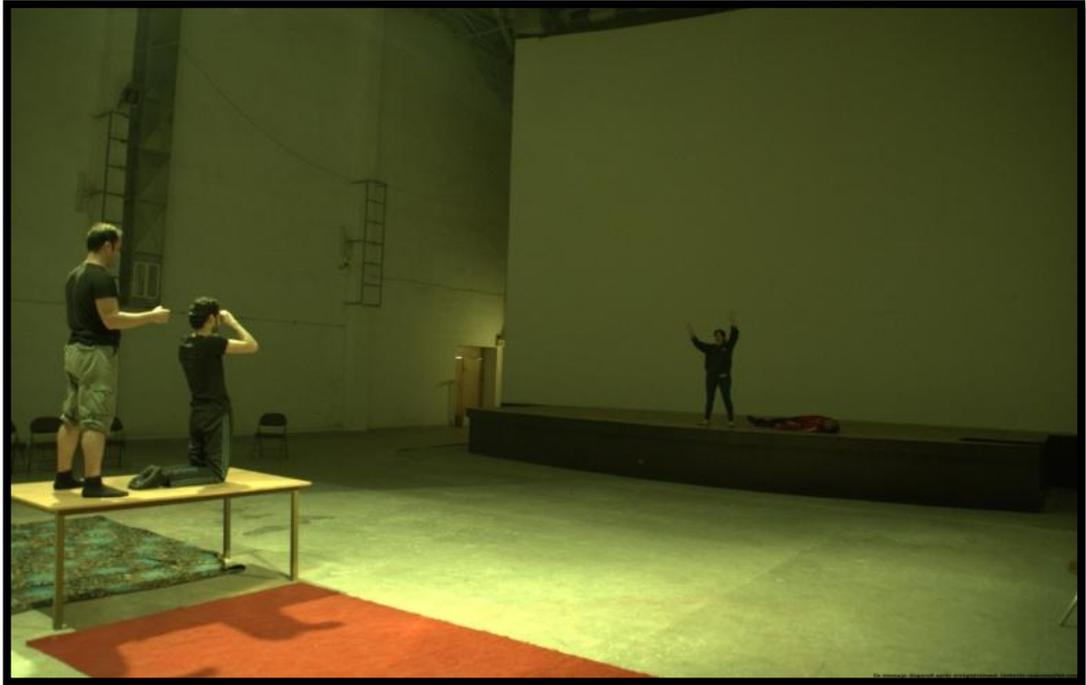


Humanization of the image (3)



IMAGE 4
(Author: ?)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)



IMAGE 5
(Author: ?)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)



IMAGE 6
(Author: ?)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)



IMAGE 7
(Author: ?)

Reproduction of the image (1)



Essence of the image (2)



Humanization of the image (3)





We don't care if it's good change or not. "We humanized and animated the image through the dialogue and change". Jonathan



"Let's try to see how all the scenes can become one scene by taking the essence of each image". Jonathan

THE ESSENCES OF ALL THE IMAGES



Humanization of the image



“We need to choose between some monologues and dialogues. Which dialogue we want to keep and use?” (1 dialogue, 1 monologue and 1 movement were chosen).

“There’s something important in this all process. In every scene, everyone could understand something different depending on the language used”.

Jonathan



“We are drowning, we are swimming, and we are lost!” **Arthur**



“Let’s find the creativity in the chaos! We want to find through these stories some scene that we could play out”. **Jonathan**

Debriefing Saturday 18th.



I feel myself that we moved forward today, we explored but I want to hear your response, what you feel. **Jonathan**



“The feeling is everything is going smooth. But I still feel this gap between now and the end. My feeling is that we need a clearer picture. How do we move from here to where we are going? Even if I feel the relevancy of the exercises.” **Yana** (coordinator)



“I’m clearly seeing the end of the 5th day; I see how it’s growing, where it’s going. I can feel everyone’s expression, self expression, and imagination, what we can get.” **Carlos**



“The communication between us was really a great idea because yesterday we did personal/single stories. Today we communicated to each other, and feel the other’s feeling. We got a lot of things. It made us closer. I feel all the people are so close to me.” **Hilal**



“When we look to those 2 days, we had gone a long way. Today we worked as a team. I’m starting to understand where we’re going to.” **Cemre**



“It’s deliberate; it’s why it’s a workshop. This is my role, looking what’s happening and inciting/guiding/leaving the movement but be part of the movement. Jonathan: you can’t teach unless your learn. The activation of the movement. There can’t be a plan, the joker has to improvise.”

Jonathan



“Today was more important than yesterday. Today I felt we are really on the way, what we’re doing and where we’re going. We’re really a group now. We’ll do best I think.” **Cihan**



“Today I was more inside in the workshop, concentration is more deeper, more clear. Today I want tomorrow. It’s going more and more interesting. Everyday I learn.” **Mariana**



“Today we focus on partner’s work. There is a movement from day 1 to day 2”. **Jonathan**



“I agree with all of you guys. I disagree with Yana, she was not here yesterday. Something’s going on in our minds. I feel everyone has idea about what we’re doing here.” **Mariam**



“I need to absorb everything of today. I’m interested in the image of the group in the space. For tomorrow, work on observation, on the solo space. Thank you very much for today. Oh and...I didn’t find any normal Armenians today. They don’t seem to be good at normality”. **Jonathan**

Sunday October 19th.

Note: Due to impeachment, I couldn't be here on Sunday morning. The following notes were taken by one of the participants of the Forum.

Stretching exercises:



Several exercises around the images created yesterday related to the 3 main model of change:



Exercises and Techniques used to activate an image:

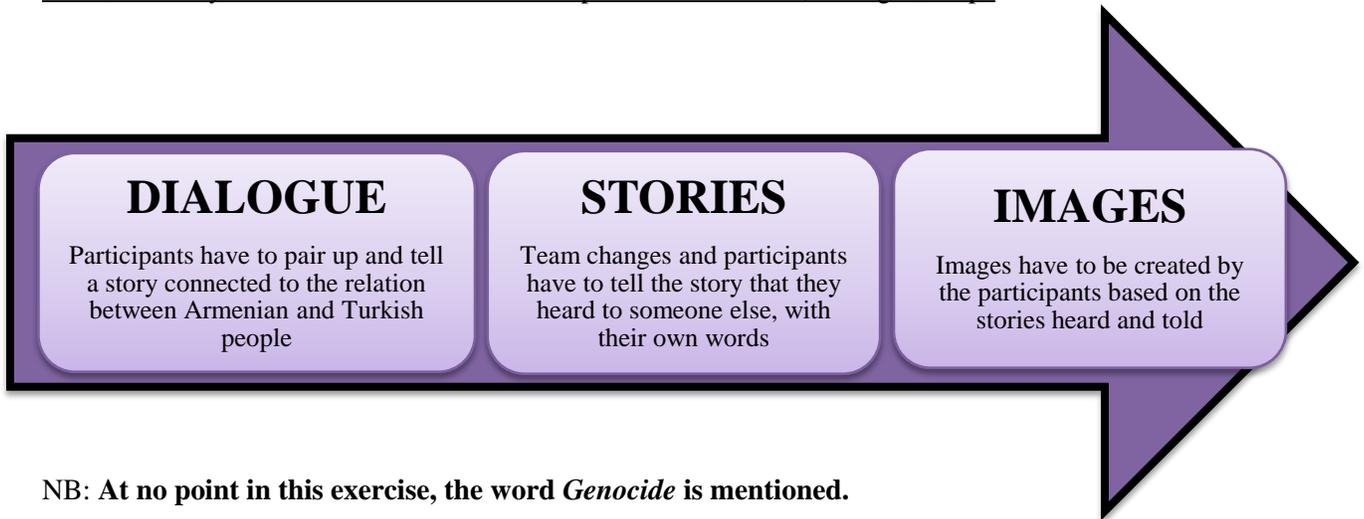
- **Monologue**
- **Duologue**
- **Change toward humanization**
- **Essence of the scene**
- **Activating a scene** to see the movement of causality. The idea is to create the action that happened just before the scene and just after.

Ideas and conclusions:

- ✓ **The obstacle to change is passivity.**
- ✓ **The figure of antagonist:**
 - It's the obstacle of change, of the movement toward humanization.

- It can be diffused in the image
 - *Antagonist can be everybody acting as business as usual.*
- ✓ **Sometimes the process of activation turns out to be only a reversal of powers.** This doesn't lead to humanization/emancipation since it only reverses the domination process.

Introduction by Jonathan of the forum theatre process of creation, through 3 steps:



NB: At no point in this exercise, the word *Genocide* is mentioned.



“The one story that tells the story of many. Stories have shape/structures. We are trying to see the general shape, the underlying structure of the story. And we’re trying to reduce the images to one general story: the story of the human. The story we need to become human. This is the mythical structure underlying writer’s and poet’s work.”

“You can’t see the movement unless you see the phenomenon. The movement of the Yin and Yang. For Freud the movement is all about the movement between life and death.”

“When you condense the movement of human being you end up to the breath”.

**IMAGES CREATED OUT OF THE STORIES HEARD
AND TOLD**

IMAGE 1
(Author: Hilal)



IMAGE 2
(Author: Cemre)



IMAGE 3
(Author: Mariam)



IMAGE 4
(Author: Carlos)



IMAGE 5
(Author: Cihan)



IMAGE 6
(Author: *Mariana*)



IMAGE 7
(Author: *Arthur*)





“In the process of civilization, the distance between the actor and the audience has increased and the audience has become passive. We’re aiming at activating the audience, at finding a collective form of humanity when the audience jumps into the actor’s space and vice versa. But you need special kind of actors for that. Someone who is neither an actor nor a spectator but both: A ‘spec-actor’, according to the definition given by Augusto Boal.

Theatre can be used and perceived in different ways. Like a lighter that can become a bottle opener for a moment. Theatre can be used for so many reasons. But forum theatre is used as a tool for knowledge for human being where everyone has to be active. We’re after activation and humanization.

Debriefing Sunday 19th.



“It’s great, today’s images were really interesting, we did the same images, that was interesting. Very good way to listen to stories of other.”
Cihan



“This year, what I’m doing in my professional life (actor) is playing in bad performances. You Jonathan, this workshop is an oasis, it’s a new world, new knowledge, new energy, my blood is boiling. I have good trust that this program will end up good.” **Arthur**



“Today we were really quick into the image, the practice, we became more confident. Today we told stories, real ones, real communication, and very interesting memories.” **Cemre**



"I don't know what to say." **Mariam**



"This is our 3rd day. I feel it's like to drive in car at night time, you can only see 50 m ahead, but not everything. You just see clearly the road, not the end. It's like this workshop. I'm confident, today we found water to fluidize the whole process." **Carlos**



"I agree with everyone. When someone tells my stories, he chooses the core elements. I told in 15 min my story and the image reflected the most important point, which is different from one to another. The essence is different from one person to another." **Mariana**



"The excited point is feeling people telling their stories and the movement of feeling of the listeners. I felt all Carlos emotions. Sometimes I was sad, sometimes happy. Interesting point flowed into me." **Hilal**

Monday October 20th.

Stretching exercises and games (salute to the sun, relaxation, game of M. Hit and Simon’s says).



“Each remark, no matter who make it, belongs to the group now.

The image for a story is like a condense distillation of the story: it’s the essence.

The central point of the drama occurs in the inner point of the protagonist where change can come”.

Every resemblance, every similarity is useful for us: finding something that is common to us.

*Sense of this workshop is to build a team, to refresh a sense of forum theatre and to provide the ground/seeds for creativity.” **Jonathan***



THE PROTAGONIST

It is the main mover of the story: to whom the story happens, the action of the story flow around the protagonist.



THE ANTAGONIST

It embodies the obstacles. The protagonist doesn’t appear without the antagonist.

EXERCICE 1

- 1 • Pair up and say which is the story that inspired your image
- 2 • Find out where is the protagonist in each image (it can be diffused) and its inner action
- 3 • Sump up this inner action in one word, it has to be a verb in continuous past (+ing).
- 4 • Each pair has to come up with one verb and write it nicely on a paper
- 5 • Finally the words has to be translated in Armenian and Turkish.





EXERCICE 2

- 1 • Each author does his/her own image
- 2 • Each author stands aside his/her image and says loudly his/her word
- 3 • The author has to say the words 3 times, in English, Turkish and Armenian
- 4 • For each image the audience has to select the essence of the image by taking out all but one character

IMAGE 1
(Author: Hilal)



Essence of the image (1)

IMAGE 2
(Author: Cemre, story of Cemre)

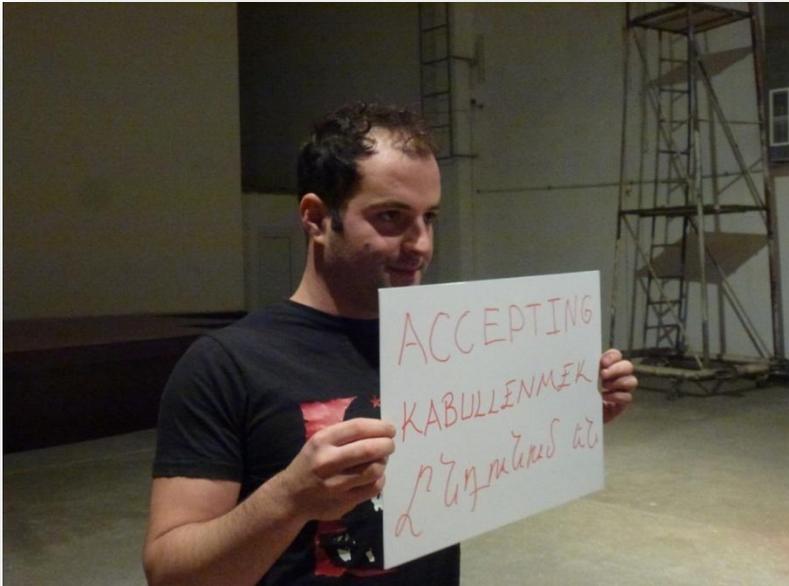


IMAGE 3
(Author: Mariam, Story of Cihan)



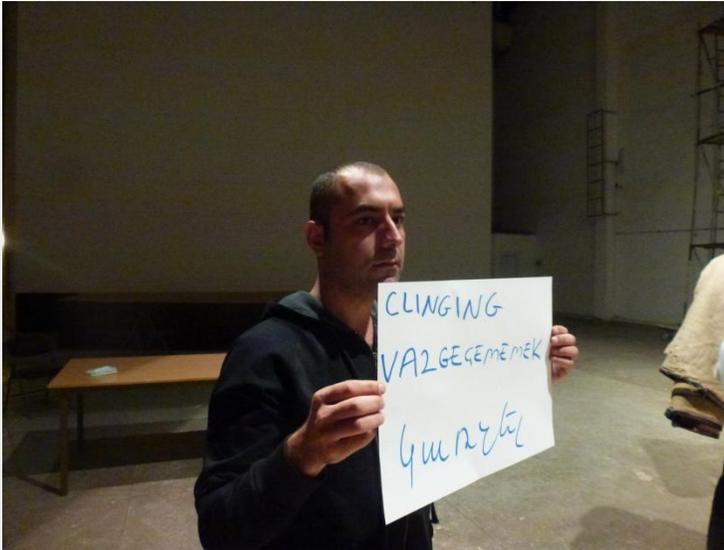
Essence of the image (3)

IMAGE 4
(Author: Carlos)



Essence of the image (4)

IMAGE 5
(Author: Cihan)



Essence of the image (5)

IMAGE 6
(Author: Mariana)



Essence of the image (6)

IMAGE 7
(Author: Arthur)



Essence of the image (7)

LUNCH BREAK



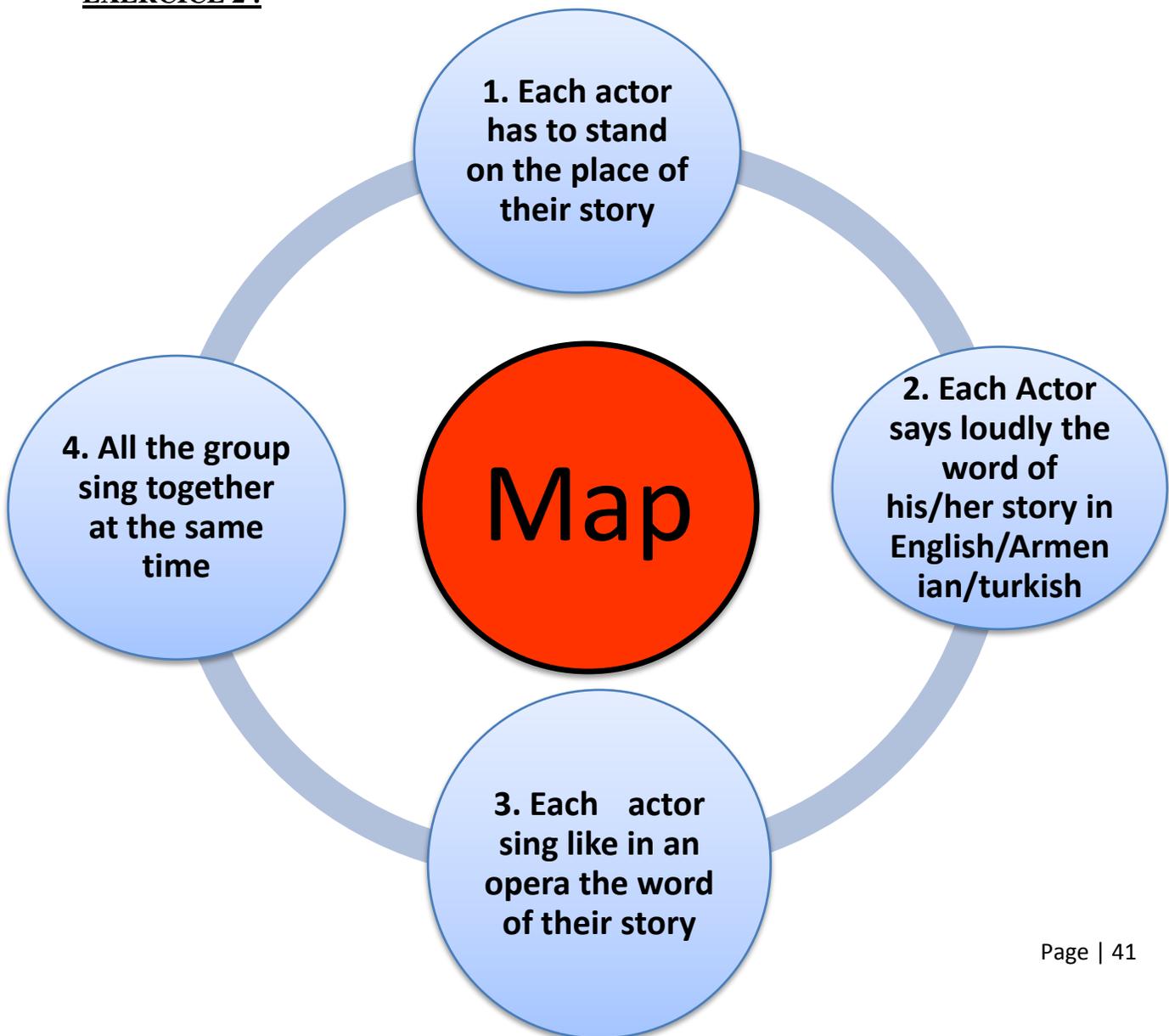
So far we worked on 27 stories/images. Now we are working on 7 images. The forum process is about distilling the many into one, to include the many into the one. I'm the one who knows less about the stories so for me it's more about the resonance.

EXERCICE 1 :

Mapping the region of the stories using carpets and different objects in the room:

OBECTS	PLACES/CTIIES
<ul style="list-style-type: none"> ✚ Apple ✚ Red carpet ✚ Plastic bag ✚ Blue carpet ✚ Cable ✚ Blue plastic ✚ White wall... 	<ul style="list-style-type: none"> • Cities of the Turkish actors • The Mount Ararat • The Mediterranean sea, the Caspian Sea and the Black Sea • Ankara, Istanbul and Yerevan • The Oil pipeline connecting Azerbaijan to Turkey • Paris • Greece

EXERCICE 2 :

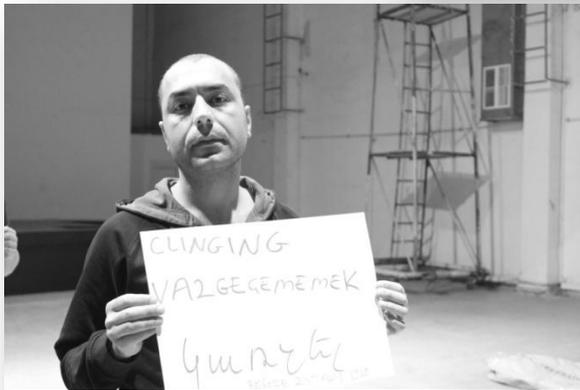


1. Each actor has to stand on the place of their story



2. Each Actor says loudly the word of his/her story in English/Armenian/Turkish





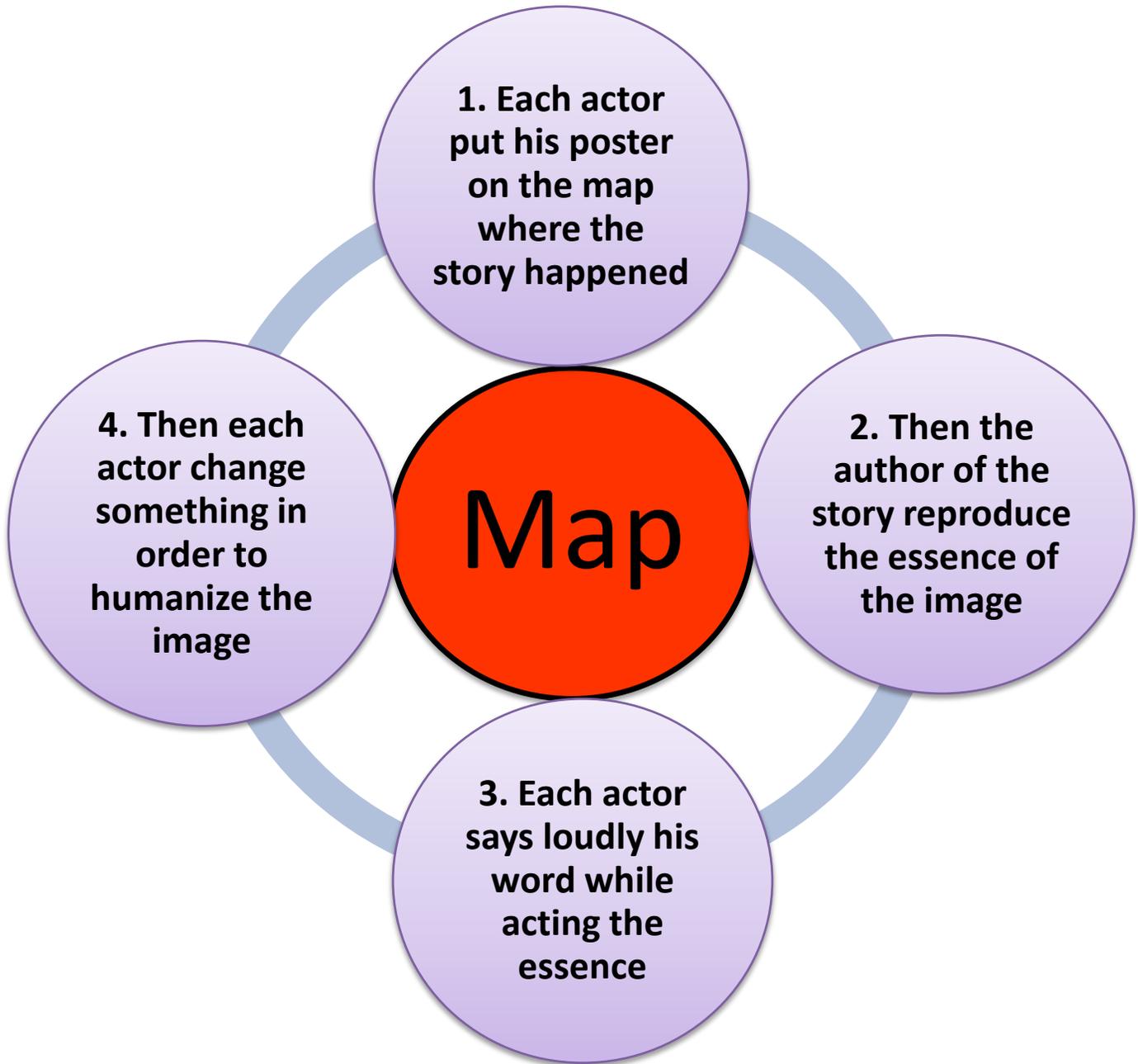
3. Each actor sing like in an opera the word of their story



4. All the group sing together at the same time



EXERCICE 3 :



The essence of the images



Jonathan, Can you clarify humanization? Carlos



Moving toward humanization is seeing what the capacity and potential of each to allow them to be in a position to achieve what they want. Always in a image, there's a tension and basically what I'm imagining is a movement of release of that tension. To release the inner tension toward humanization.



Humanization is contrary to utility in economic. It's more in terms of capabilities: developing each one freedom to use its capabilities to express his/her own potential.

We are trying to see what you want to achieve in your life. We're the only one who can imagine what we want to be.

But apart from anything else, remember that this is FUN! PLEASURE!

The movement of the basic story towards humanization has to do with the will of the protagonist, the obstacle represented by the antagonist, try to see the different reverse moments.

Explanation of activation of an image: The tools that we're using for activation:

- **Monologue** (1st phase)
- **Duologue** (1st phase)
- **Look before and after the image** (2nd phase)

This has to be done playfully and intuitively.

We do the same exercise with all the images

- **Monologue**
- **Duologue**
- **Humanization**



We've move forward a lot today. This initial work is very promising.

Jonathan



Debriefing Monday 20th.



*"How far have we traveled today? It's been a wonderful day, dealing with difficult issues, I got super excited with the mapping ("regression" in psychological terms)." **Jonathan***



*"Moments full of emotions from the actors, I liked the opera moment very much, especially the acoustic." **Yana***



*"I knew we became friend but realized we have a team today. I don't want to be our last day tomorrow." **Mariam***



*"I love you, you're very good people. Nothing to criticize really. I'm enjoying it. I feel we are like a team, I don't want to go. Yesterday Carlos told me for the brotherhood of Armenian and Turkey, he told me that he will give me his car!" **Cihan***



*"In this map exercise, it was nice and warm. Every actor had his own place and then we were moving while talking. We are a team, we can change stories, we can change the image/situation." **Mariana***



*"About relationship between us : participants and friends. We are not choosing the words of how to contact with each other. Today I was always trying to be cautious. In today's work the only thing that was difficult was the essence of the images." **Carlos***



“From an outside point of view, I can confirm 2 main things. Even if I’m missing the general meaning. I could feel a lot of emotion. And then the feeling of a team, I had the impression that you’ve been working together for a very long time.” **Luigia (Visitor)**



“Today was a great day, my emotion started to kill me, in a good way. When there’s emotion in a process, it’s good for everyone. In the map exercise I started to travel in different cities. Good way to open all the pictures we made ourselves. It’s great not to know where we going, good way to create theatre. Amazing process.” **Arthur**



“Emotion is there because we create the form to hold it, the space to express it.” **Jonathan**



“The map part was great for me. I felt we were a team, not only the opera.” **Hilal**



“Today was really a team with a lot of emotions. We are synchronized with each other, there’s something harmonic. I’m sad to leave tomorrow.” **Cemre**

Tuesday October 21th

- Exercises, stretching, **Salute to the sun**



Jonathan: We will review everything:

- **Image**
- **Monologue**
- **Duologue**
- **Humanization.** *We really have to understand the humanization, the most inclusive image we can find, especially using the technique of before and after.*

Let's try each time to analyze the stories from the perspective of the change models:

1. **Business as usual**
2. **Unraveling, uncontrollable change:** human being have to move along
3. **The great turning:** Humans recognize the situation where they can make a change. This movement belongs to the protagonist. Because the praxis, the action will come from inside the protagonist.



“It’s very difficult to deal with physical violence and we know how the Armenian – Turkish relationship is full of physical violence. We’re looking at the scene and we’re trying to identify the changing movement in the dynamic of activation and humanization, human integrity.

*In the forum theatre we have to look to the relationship between the one and the many, the singularity with the globality. We’re dealing with collateral movement, trying to find the element in each story that can tell the many in one movement. That element is the movement toward humanization. In each component, we need to find the movement toward humanization. **Jonathan***

Exercise: To have each image composed by the author. Then pick up the sign and say the name and date of the story

- **Author of the image**
- **Author says the place, the date, the word**
- **Monologue**
- **Duologue**
- **Humanization**
- **The author say the story for the first time**

IMAGE 1



IMAGE 2



Story: Assassination of Hrant Dink. People shooting, someone is taking a picture of the body.

Dialogue:

“Do you know who he is?”

Nothing will be the same now. People will protest, people will take the street”.

In Armenia the assassination of Hrant Dink was perceived with a slogan : 1,5 millions dead...this is one more...

IMAGE 2: Activisation





“The birth of the social movement that led to Gazi Park started with Hrant Dink assassination. In Armenia, he wasn’t a hero before he was killed. He had different ideas about how to deal with genocide. The most important is not recognition by the government but providing knowledge to the people.” **Jonathan**

IMAGE 3



Story: Djihan’s grandmother story: If you want to go to heaven, you have to kill 7 Armenians. .
The image shows a Turkish guy who just killed 6 Armenians and wanted to kill the 7th one.

The Armenian girl is asking:

“Please don’t kill me. I will convert to Islam, just teach me!”

Turkish boy says:

“No I will not do that because I need to go to heaven”.

IMAGE 3: Activisation



IMAGE 4



Story: **Love divided by ethnicity and culture.**

Dialogue:

They have to go! They don't! They should! They shouldn't!

I love you but I have to go..

You can't stay together, you have to kill them otherwise the society will fall.

IMAGE 4: Activisation



There is a connection between personal changes and social changes. A story is always in a movement. It goes the same way as the breath:



Breathe in: preparation for action

Breathe out: human individual move to action after it has been activated by the breath.

After there is moment of restrain before breathing again as a moment suspended before moving on in your life. We are restraining the rising thought and it's the energy of that which releases the breath out movement. Before any action it's absolutely essential to have a movement of meditation. Jonathan

IMAGE 5



Story: They day of the scene is the day where the Turkish parliament decided to deport and displace Armenians.

Dialogue:

“She will not move from her homeland.

Let’s go!”

IMAGE 5: Activisation



“Words are like diamonds they reflect different things, different colors, and different lights.



The Genocide happened with different group dealing with different phase of displacement and deportation (local authorities, gendarmes, criminals...). Functions were separated so that it could be done easily.

*Humanization is connected to the many, to the multitude of humanity in on common story. Once you choose an identity, you’re moving a little away from common humanity. **Jonathan***



In this image I saw 4 parts of the same person representing a whole. That’s why each of them can’t make a decision, that’s why nothing is moving. If there is one humanity, there is one movement. If we have different humanities, we get fixity.

IMAGE 6



IMAGE 6: Activisation



IMAGE 7



Story: Paris, 1968. A couple of an Armenian and a Turkish that has to break up because of their family refusal to agree to this relationship.

IMAGE 7: Activisation



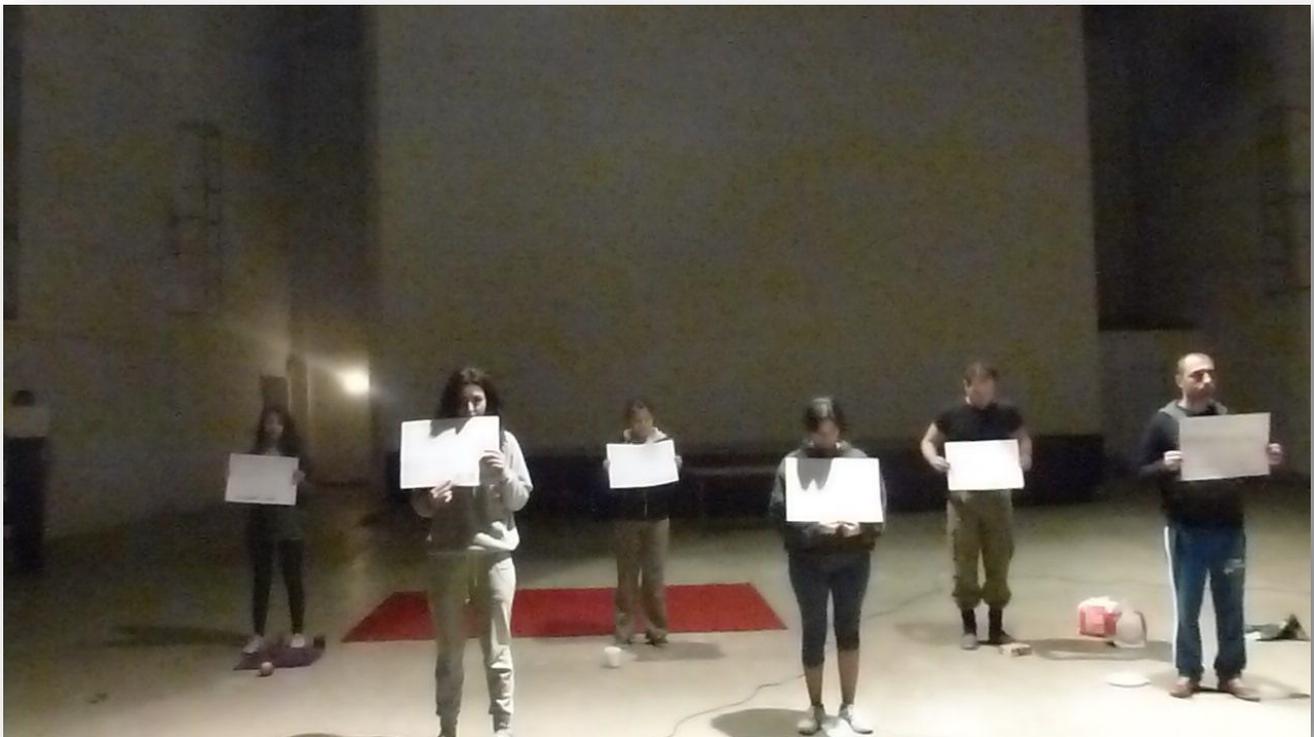


The fixity is the moment of great arising movement. A movement is just the result of the inner movement in the fixity. And the movement is just the fixity recomposing on a different sage.

Exercises:

- **Recreation of the map**
- **Each character on the map** with their word
- **Each character sing** their word on the map and then all together

Each character on the map, singing their word:



The essence of each image on the map:



END OF THE 5 DAYS WORKSHOP

Jonathan asks everyone to make a circle.



We have to reflect back on the last forum process, what we just did. There's a kind of feeling that the process is incomplete. I opted not to do that because it would have been another stage/phase. We need to look back to the materials and try to see what will happen next.



*"For the al process, being here we found how to research, how to create a story through the forum process. We understood what it was, we understood what we needed. We have now very good material for the future, for us, to make a clear story." **Carlos***



*The best word of this process is infrastructure. To make a big and beautiful building, you need a very organized and solid foundation/basic structure. This is what we have today. **Hilal***



Yes this is the infrastructure. I helped you to build it, now you're free to use it or not. it hurts me a little bit to leave the work here. But it's good that it hurts otherwise it means that our works would have been meaningless. **Jonathan**



What I found most interesting was the storytelling process. Where someone else choose the essence of the story. The creation of the image which become a different story. **Mariana**



It was a great experience for me. Every movement of this experience was great. And it's great that it is not over. I'm full of love and good ideas. **Arthur**



If this process is about relationship between us it worked very well. I wanted to speak in Armenian with Hilal, Cihan, and Cemre. I felt they were also Armenians. The relation between Armenians and Turkish. For me it was a revelation. There was nothing about victim/perpetrator. No prejudice, cliché. **Mariam**



On the first day I wasn't able to see what we were doing, what was the link with theatre. Then I realized that with the exercises we became a team. Today in the image, I felt that our dialogue was connected, my word were fitting his word. Because of the atmosphere created, we managed to do that. We have to make it complete now. **Cemre**



I was almost crying when I saw Hilal and Maria embracing each other. Acceptance was very strong, very deep. It's not sentimental, it's functional, It's necessary, we need to love each other, to create a society. **Serge**



*We've learn a lot of things, interactive education, we got the diploma. We got not only the information but how to use it. The best emotional thing was singing the word, very spiritual in different languages with different voices. When I sang I was full of emotions. The first time I was at the border of Armenia I was full of emotions from my grandmother story. This is the land of those people. I want to say genocide, it's a big tragedy. The tragedy continues. It's not simple. For Armenian people, they should be saved from massacre, from deep psychological suffering. People from Turkey we should learn, we should start discussing about that. Become coming I refused to say to my barber that I was going to Armenia. Now when I'll be back, I'll tell him. **Cihan***