

Remarks by Robert Wilson

“An artist recreates history, not like a historian, but as a poet. The artist takes the communal ideas and associations that surround the various gods of his or her time and plays with them, inventing another story for these mythic characters.”

Robert Wilson in conversations with
Umberto Eco
In *Performing Arts Journal*, Jan. 1993

“Wilson treats history not as a body of fact but a landscape of experiences. An anthology of images, of texts: knowledge as database. A menu. Food for thought.”

Bonnie Marranca
“The Forest as archive” in
Performing Arts Journal, 1989.

“...light is not an afterthought. It’s something that’s architectural, it’s structure, it’s thought about from the beginning, it’s part of the book, it’s like an actor. So it’s not a decoration.”

Robert Wilson in and interview with
John Bell, *Theater Week*, Jan. 3, 1994.

“[I appreciate]...Hollywood portraits of the early 30s and those from Germany in the 20s where light performed as an actor, where every movement, every second was lit and sculptured, allowing us to hear and see more readily and intensely.”

“Light in my work functions as a part of an architectural whole. It is an element which helps us hear and see, which is the primary way we communicate. Without light there is no space.

Robert Wilson interviewed in *Dance Ink*, 1995.

“I have never told an actor ‘this means that’. I create a very strict structure as far as choreography is concerned, I am strict when I give directions for movement, but not thought. The directions I give, if I give them, to the actors, are about them being more inward, faster or slower. Formalistic directions. ‘Quieter’, ‘Stronger’, ‘Faster’, ‘Pull that’. I don’t discuss with the actors what they say on stage or what they think. Sometimes I tell them: ‘You believe too much in what you are saying and so you are not believable’.”

Robert Wilson interviewed in *The Vima*, 2001.