

Daniel Linehan/Hiatus & Stefan Prins with Klangforum Wien & Bas Wiegers

Third Space

Creation for 7 dancers, 10 musicians and a conductor, live-video and live-electronics

World Première 4, 5, 6.06.2018 Münchener Biennale - Festival für Neues Musiktheater



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eng Working in close collaboration, composer Stefan Prins and choreographer Daniel Linehan create a hybrid music-dance performance concerned with the themes and paradoxes contained in the idea of “private matters”. What becomes of the value of privacy in a world of increasing surveillance and increasing public oversharing on social media platforms? And what becomes of our participation in public life, as it starts to include more virtual connections, so that geographic proximity plays an ever smaller role in our idea of a community? What is the meaning of intimacy in this constellation? Is the world really becoming more transparent, or isn’t there always something private/hidden/internal that can’t be fully exposed to the public’s eyes and ears? *Third Space* triggers these questions

In collaboration with 7 dancers, 10 musicians of the renowned music ensemble Klangforum Wien and conductor Bas Wiegers, Linehan and Prins create a “third space” that cannot easily be categorized according to conventional binaries. This space is not entirely *real* and not entirely *virtual*, but instead it occupies a territory in between the two. Blurring the distinction between music and dance, they consider bodies, spatial configurations and gestures of the conductor and musicians as part of the choreography, and the sounds made by dancers' movements as part of the musical composition. Structured like a loop, *Third Space* plays with the audience’s perspective and perception. In each iteration, the audience will be privy to an entirely different set of information through the mediation of broadcasted video, audio, and live performance. Issues of the power of the mediated image arise. Who or what is in control? Who or what is driving the performance?

fr Le compositeur Stefan Prins et le chorégraphe Daniel Linehan s’associent pour créer une performance hybride, une pièce de musique et de danse qui questionne les thèmes et paradoxes du concept de la vie privée. Quelle place reste-t-il à l’intimité dans un monde de plus en plus mis sous surveillance, alors qu’augmentent sans cesse les publications sur les réseaux sociaux ? Que reste-t-il de notre contribution à la vie publique quand celle-ci inclut autant de connections virtuelles, de sorte que la proximité géographique joue un rôle de plus en plus insignifiant par rapport à notre communauté et à nos idées ? Que signifie le principe d’intimité dans ce contexte ? Le monde devient-il réellement plus transparent ou bien existe-t-il toujours un petit quelque chose de privé/caché/interne qui ne peut être complètement exposé aux yeux et aux oreilles du public ? *Third Space* sonde ces questions.

Accompagnés de 7 danseurs, de 10 musiciens de l’ensemble renommé de musique contemporaine Klangforum Wien et du chef d’orchestre Bas Wiegers, Linehan et Prins créent un « troisième espace » qui ne peut être si facilement catégorisé selon les binaires conventionnels. Un espace qui n’est ni entièrement réel, ni complètement virtuel mais qui occupe un territoire entre les deux. Brouillant toute distinction entre la musique et la danse, ils considèrent les corps, les configurations spatiales et les gestes du conducteur ainsi que des musiciens comme faisant partie intégrante de la chorégraphie. Les sons produits par les mouvements des danseurs font partie de la composition musicale. Structuré en boucle, *Third Space* joue avec les perspectives et la perception des spectateurs. Dans chaque itération, le spectateur est privé d’un ensemble totalement différent d’informations à travers la médiation et la diffusion de vidéo, de son et de performance live. Surgit alors la question du pouvoir des images médiatiques. Qui ou qu’est-ce qui contrôle ? Qui ou qu’est ce qui dirige la performance ?

nl *Third Space* is het resultaat van een nauwe samenwerking tussen componist Stefan Prins en choreograaf Daniel Linehan. In deze hybride muziek- en dansvoorstelling onderzoeken ze tegenstellingen en paradoxen met betrekking tot het concept privacy. Wat betekent privacy nog in een wereld van toenemende surveillance en publieke “oversharing” van informatie op de sociale media? En wat met onze deelname aan het openbare leven dat steeds meer virtuele connecties omvat waardoor geografische nabijheid een alsmar kleinere rol speelt in ons gemeenschapsidee? Wordt de wereld echt transparanter? Is er niet altijd iets privé/verborgen/innerlijks dat niet volledig kan worden blootgesteld aan de ogen en oren van het publiek? *Third Space* triggert deze vragen.

In samenwerking met 7 dansers, 10 muzikanten van het gerenommeerde muziekensemble Klangforum Wien en dirigent Bas Wiegers, creëren Linehan en Prins een "derde ruimte" die niet eenvoudigweg kan worden ingedeeld volgens de conventionele tegenstellingen. Een tussenruimte die niet ‘real’ is maar ook niet volledig ‘virtual’. Het onderscheid tussen muziek en dans vervaagt: de makers beschouwen lichamen, ruimtelijke configuraties en bewegingen van dirigent en muzikanten als onderdelen van de choreografie, en geluiden voortvloeiend uit de bewegingen van de dansers als elementen van de muzikale compositie.

Gestructureerd als een loop, speelt *Third Space* met het perspectief en de perceptie van het publiek. In elke herhaling krijgen de toeschouwers een heel andere verzameling van informatie te zien aan de hand van video, audio en live-performance. Vragen rijzen over de kracht van het gemedieerde beeld. Wie of wat heeft de controle? Wie of wat drijft de voorstelling aan?



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Imagining a Third Space

Stefan Prins, composer & Daniel Linehan, choreographer

Stefan Prins, composer: I got to know Daniel's work in 2009, when he presented his impressive solo performance "Not About Everything" at the international arts center deSingel in Antwerp during the "Bouge B" festival. I was so impressed that I started to follow Daniel's work, which was dealing with very similar subjects, ideas and materials as my music. We finally got in touch through the mediation of dance curator Karlien Meganck. After Daniel got to know my work, we started to talk about making something together. Sometime later I received the invitation to make something for the Münchener Biennale für Neues Musiktheater in 2018 and it became clear to me that this was the opportunity that Daniel and I were waiting for. The theme of the 2018 edition of the festival was "Private Matters". We started with a tabula rasa and developed our ideas and the conceptual framework of "Third Space" during at least two years of talks and brainstorming, before we started to develop the concrete musical and movement material. Then a process of feedback started, in which I first composed some electronic parts of the music, on which Daniel reacted and started developing dance material. This then influenced the rest of the music, and the instrumental writing, etcetera. In this way, step by step, the time structure came together. All artistic decisions in "Third Space" were made together, without any hierarchy.

Daniel Linehan, choreographer: Throughout the collaboration, we have been continually asking (and intentionally not resolving) the question of what is the "third" space. It is definitely a non-binary space. It is a space beyond the binary of live presence and mediated presence—we allow both to co-exist. It is a space beyond the binary of dance and music—we blur the boundaries between the two forms. And it is also a space beyond the binary of public and private—we aim to create a public space that still allows for the possibility of a private encounter with an individual performer.

The paradox of working with the idea of private matters in performance is that performance is the very space of sharing, a space of making-public. There is a certain impossibility in the attempt to display or reveal the private. To reveal what is private is to transform it into something public. The tension between the idea of "private matters" and the public presentation of a performance was a very enriching tension for my choreographic process, pushing me to make choices I would not have made otherwise. In one part of the performance I ask the dancers to put on an imaginary mask that makes public their internal emotional state. The permission to put on a mask—to put on a grotesque outward expression—allows the dancers to access emotions that would otherwise not be easy to share in ordinary polite society. So the idea of a public mask helps make it possible to share a private, almost un-shareable emotion.

Stefan Prins, composer: One of the central ideas in "Third Space" is intimacy (which is closely related to privacy). We thematized it through creating different kinds of intimacy. There is the intimacy of seeing the conductor from close-by, facing the audience (something that normally is kept private for the musicians), or the intimacy of involuntary muscle tremblings on the faces of the dancers filmed as a close-up and projected on a huge screen (a mediated intimacy). There is also the intimacy of the audience sitting at an arm's length from a musician on stage, or feeling the breath of a dancer passing by, or the sounds of her fingers at your ears, or of a dancer personally inviting you to experience the performance on stage. In the music I try to create different feelings of intimacy through the use of amplification, of very fragile or on the contrary very brutal sounds, of field recordings made in and around the apartment I live in, through creating musical spaces in which the listener is totally immersed,

feeling close and intimate with it, or to which the listener might have more difficulties finding access. There is also the intimacy of Daniel and the dancers developing a choreography on my music, of the musicians reacting on the dancers, of the dancers reacting on the music.

Daniel Linehan: Our aim of blurring the boundaries between dance and music also pushed me into new choreographic terrain. I began to understand Stefan's music as essentially infusing the space of the theater with multiple levels of vibration. I began to wonder if the dance could extend this vibration, adding layers of bodily vibration which would interweave with the musical vibrations. I essentially created a choreography in which vibration never ceases, in which vibrations are channeled and manifested in different ways through the bodies of the dancers. These small and large vibrations tend to bring out a tender vulnerability in the dancers. Something private in the dancers is being shaken to the surface.

The music seems to energetically activate the space, and so I thought about how the dance could also draw attention the spaces between—the spaces between the dancers, the musicians, and the audience—rather than thinking only about the bodies of the dancers and their movements. Can the dance, like the music, also create an actively charged and vibrating space? Can the dance create a shimmering environment in the room? Can we invite the audience to give attention to the spaces between performers and non-performers, invite them to see the *space between* as an additional performing partner? The dancers engage in specific gestures that frame the space between them, and they work to establish long-distance connections from one side of the hall to the other. At times, the dancers also move as if there are currents in the room that are moving their bodies, and in this way the surrounding space seems to become an active player in the choreography.

Using live video cameras to capture some of the movements of the performers creates different possibilities of perception for the audience. You are invited to see tiny vibrations of the body that would normally be impossible to perceive in a large-scale stage production. The physical proximity between the performers and the audience also allows for new possible ways to experience the performance. You can at times perceive the performance through touch or through smell, or by feeling the wind the dancers create as they pass by, or the vibrations they create when they shake their bodies next to your seat. The music also intrudes on the private space of the audience, when the low frequencies start to vibrate your internal organs. In the end, the private matters are not those that performers reveal to the spectators, but rather they are matters that shake the bodies of everyone in the room, performers and audience alike. That which is fundamentally private—one's own experience of one's body—becomes an experience that everyone in the room gives more attention to. In this space of shared attention to one's embodied experience, the line between the private and the public begins to blur.

Credits

Concept Daniel Linehan & Stefan Prins

Choreography / Chorégraphie / Choreografie Daniel Linehan

Composition, sound / Composition, son / Compositie, geluid Stefan Prins

Dance, creation / Danse, création / Dans, creatie Gorka Gurrutxaga Arruti, Renan Martins de Oliveira, Anne Pajunen, Victor Pérez Armero, Alexander Standard, Louise Tanoto, Katie Vickers

Music performance / Exécution musicale / Muzikale uitvoering Klangforum Wien - Yaron Deutsch (e-guitar), Uli Fussenegger (doublebass), Florian Müller (keyboard), Ivo Nilsson (trombone), Anders Nyqvist (trumpet), Dimitrios Polisoidis (viola), Gerald Preinfalk (saxophone), Lukas Schiske (percussion), Krassimir Sterev (accordion), Olivier Vivarès (clarinet)

Conductor / Chef d'orchestre / Dirigent Bas Wiegers

Dramaturgy / Dramaturgie Alain Franco

Scenography / Scénographie / Scenografie 88888

Video / Vidéo Damien Petitot

Costume design / Création costumes / Kostuumontwerp Frédérick Denis

Lighting design / Création lumière / Lichtontwerp Ralf Nonn

Sound design & Sound engineering / Conception sonore & Technique son / Geluidsontwerp en -techniek Florian Bogner, Peter Böhm

Outside eye / Oeil externe / Extern oog Michael Helland

Musical composition commissioned to Stefan Prins by the City of Munich for the Münchener Biennale - Festival für Neues Musiktheater 2018 financed by the Ernst von Siemens Musikstiftung.



Production / Productie Hiatus (Brussels, BE) & Klangforum Wien (AT)

In collaboration with / En collaboration avec / In samenwerking ICST – Institute for Computer Music and Sound Technology - Zürcher Hochschule der Künste (CH)

Coproduction / Coproductie Münchener Biennale - Festival für Neues Musiktheater 2018 (DE), deSingel International Arts Campus (Antwerp, BE)

Residencies / Résidences / Residenties deSingel International Arts Campus (Antwerp, BE), Charleroi danse - Centre chorégraphique de Wallonie-Bruxelles, La Raffinerie (Brussels, BE), Münchener Biennale - Festival für Neues Musiktheater 2018, Gasteig/Carl-Orff-Saal München (DE)

International representation for Hiatus / Représentation internationale pour Hiatus / Internationale spreiding voor Hiatus Damien Valette (Paris, FR)

With the support of the Flemish authorities / Avec le soutien des autorités flamandes / Met de steun van de Vlaamse Regering

Thanks to Karlien Meganck, Daniel Ott, Manos Tsangaris, Germán Toro-Pérez

Daniel Linehan/Hiatus is Creative Associate at deSingel International Arts Campus 2017-2021 and supported by the Flemish authorities.

Klangforum Wien is kindly supported by ERSTE BANK.

Tour

4, 5, 6.06.2018 World Première with Klangforum Wien, Münchener Biennale - Festival für Neues Musiktheater, Gasteig/Carl-Orff-Saal München (DE)

25.11.2018 with Klangforum Wien, rainy days - Festival de musiques nouvelles Philharmonie Luxembourg, Les Théâtres de la Ville de Luxembourg - Grand Théâtre (LU)

1, 2.05.2019 Belgian Première with Nadar Ensemble, Opera21, deSingel International Arts Campus, Theaterstudio (Antwerp, BE)

Other dates tbc

Video

Trailer: <https://vimeo.com/273190644>

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