

Zeit-Bild

Interlaced timelines. We work at a simultaneity of durations.

“The memory is a unique intuition that allows us to condense multiple moments of the duration” Bergson

We're opening the piece eyes closed. Giving an ear to the multiple durations that we're composed off.

When I was contacted to make the piece, the proposal was to work with three composers: Mozart, Feldman and Furrer. After listening, together with musical dramaturg Alain Franco, to the most significant pieces, what struck us most was the different relation of the composers with time. Also, they represent three different moments in the history of music. Therefore I decided to work with the idea to let the inner time and memory of each dancer appear. Inspired by Bergson saying that 'Time isn't made of seconds, minutes or hours. But it is made of smells, pleasure, pain and all sorts of sensations'. So each dancer worked with his or her eyes closed. Accompanied by a witness that protects the dancer from possible danger but also becomes a supporter and actor with his/her own intuition. This was the daily practice in the work. The witness was there to look and sometime support. But also to copy and genuinely trying to understand the sensitivity of the blind mover. The dancer with closed eyes was given no specific goal to start with. Only being actively aware of the sensation and mood of the day. Later on a more specific focus or attention was given but still with no specific goals to reach. My aim was to let a deeper sensitivity or inside flow appear. This practice formed the foundation of the material. Parts of the outcome were resonating with the musical material. Musical compositions were chosen for different reasons: a specific relation with time and duration, timbre of instruments, contrast in intensity and dynamic, representing different aspects of music history ...The music pieces are entering in dialogue over many aspects.

The excessive contrast that two very different durations relation can have, such as Feldman and Mozart works, when put next to each other; can relate when enclosed in an individual duration. The duration of one person. This individual duration is heterogeneous and full of nuances and yet coherent as it is experienced by one body.

The work shows how duration is composed by many layers of memories, sensitivity, tension and softness. Looking at those layers appearing at the surface is witnessing time passing. Living it, is experiencing time. Each music piece represents a layer of what composes duration. The choreography can match the music duration or represent another type of duration. When several type of duration are happening at the same time we perceive that this is related with how time happens inside us. How past, present and possible future are always here in every action of the body. In the composition, some the piece as a chronological unfolding but having inserts of past or future material. Making the audience or viewer connect the different moment of the piece together. Playing with the memory and

it's layers. The community of performers (dancers and musicians) are at the beginning seen as a community with little nuances in their difference. Showing further along during the piece more and more contrasts and express stronger individualities that were, embedded in the small nuances, always there.