

# EINEM

  
DANCE SOLO  
CHOREOGRAPHY BY MICHAEL KLIËN  
2002 -



michael cliën



**EINEM  
DANCE SOLO**

Choreography: Michael Kliën

Sound: Volkmar Klien

Original Software Design: Nick Rothwell, Michael Kliën

Original Dancer: Nicole Peisl

For Stage/Gallery/Alternative Spaces

Duration: 20 Minutes

Originally Commissioned by: William Forsythe (Ballett Frankfurt), Peter Weibel (ZKM), Sigrid Gareis (TQW)

Recommissioned by Daghdha Dance Company

Video Documentation:

[www.vimeo.com/klien/einem](http://www.vimeo.com/klien/einem) (computer supported)

[www.vimeo.com/klien/eineminchina](http://www.vimeo.com/klien/eineminchina) (not computer supported)

*(...) the “true’ dancer must never appear to know the dance she dances. Her knowledge (which is technical, immense, and painfully acquired) is traversed, as null, by the pure emergence of her gesture. (...). The dancer is the miraculous forgetting of her own knowledge of dance.*

**ALAIN BADIOU**

cover-image: Joris-Jan Bos

## PROJECT DESCRIPTION

*(...) a profound entanglement of cognitive frames with embodied substance .*

Performed to critical acclaim by an exceptional roster of solo dance artists, Einem - a 'work in movement' - is a mediated dance work which is subject to continuous change. Since its inception in 2003 – and with each consecutive presentation of the work - Einem has been developed by each of its solo performers towards the creation of a synergistic relationship between the dancer and the piece itself: thus allowing the work to grow, learn, mutate and live together with the individual dancer with whom a communication occurs back and forth over time. Dancers who have 'co-habited' with the work include Christine Buerkle and Nicole Peisl, Elena Gianotti and Laura Dannequin.

Einem choreography is based around a 'flowing' structure - a mix of variable instructions and rules as to how the designated performer is supposed to 'create her own movement'. These instructions and rules can and do change, grow and learn within defined parameters.

Essential to the process is the dancer entering into a dialogue between himself/herself and the choreographic structure. Initially this has been accomplished through the dancer's oversavtion of a graphically expressed, complex algorithmic framework housed by a computer (and hidden from the audience). In counterpoint to this mediated information, the dancer is charged to make both strategic and instinctual decisions based on her actual subjective experience of the performance – determining which of the instructions and rules contained within the choreographic structure are to be retained or discarded. While some instructions will survive and others will not, the dancer keeps up this communication process to ensure the overall survival of the choreographic structure. Therefore, she is constantly involved in adapting the structure before and during the performance to progress the solo to an 'ideal' momentary situation. In later versions additional choreographic methodologies were developed to leave out the computer element of the work entirely, whilst strengthening the process and manifestation of Einem itself. Einem can be understood as a dialogical process between a self-propelled, flexible, dynamic and ever-changing choreographic template and a performer - who not only influences and guides the template, but inhabits it every time it is performed.

## BIOGRAPHIES

### MICHAEL KLIËN (\*1973, AUSTRIA)

Michael Kliën is an acclaimed choreographer, curator and producer of numerous touring productions, installations and events. In 1994 he co-founded the performance collective Barriedale Operahouse (in operation till 2000) and worked as a choreographer for Ballett Frankfurt, Volksoper Wien etc. From 2003 to 2011 he was Artistic Director/CEO of Daghdha Dance Company, one of Ireland's premiere dance organisations. His artistic practice encompasses interdisciplinary thinking, critical writing, curatorial projects, and centrally, choreographic works equally at home in the Performing as well as the Fine Arts. Michael Kliën's choreographies are predominantly dance-based works of art, situated in galleries, museums or on stages. Increasingly, visual art works form part of his choreographic output; yet, other creations may act directly upon the social sphere (Social Choreography). His choreographies for dance are marked by a distinctive improvisation methodology and the subsequent movement aesthetic. Amongst a considerable body of work, Michael Kliën's seminal choreographies include *Einem* for Ballett Frankfurt, *Sediments of an Ordinary Mind* and *Sense and Meaning* for Daghdha Dance Company (Limerick) as well as *Choreography for Blackboards* for Daghdha Dance Company and Hayward Gallery (London) and *Slattery's Lamp* of IMMA's (Irish Museum of Modern Art) permanent collection. [www.michaelklien.com](http://www.michaelklien.com)

### VOLKMAR KLIEN (\*1971, AUSTRIA)

Volkmar Klien today strives to extend traditional practices of composing, producing and listening far beyond the established settings of concert music. He works in various areas of the audible and occasionally inaudible arts navigating the manifold links in-between the different modes of human perception, the spheres of presentation and the roles these play in the communal generation of meaning. His works have been widely recognized, exhibited, performed and presented. He has received commissions from institutions truly varied in nature. For Volksoper Wien (Vienna) he composed music to a full evening ballet, the Curtis R. Priem Experimental Media & Performing Arts Center (Empac, Troy, New York) invited him to produce multi-channel electronic sound works and for Transito MX (Mexico City) he produced a mixed media installation acoustically surveying landscapes. In his installation *Aural Codes*, funded by the Arts Council England, he turned the radio sphere over London into his exhibition space inviting residents to tune in and also interact. Throughout his career he has collaborated with his choreographer brother Michael Kliën on numerous performative projects exploring relationships between sound, bodily movement and human communication. Works stemming from this ongoing collaboration have been produced and presented at ZKM Karlsruhe, Ballett Frankfurt, the Hayward Gallery London, and—most recently—by the PS122 (New York). Volkmar Klien's work has been awarded numerous prizes and awards, amongst these an honorary mention at the Prix Ars Electronica, the State Scholarship for Composition of the Republic of Austria, the Max Brand Prize for Electronic Music, the Scholarship of the Vienna Symphonic Orchestra and the Gustav Mahler Prize for Composition. [www.volkmarklien.com](http://www.volkmarklien.com)



## CONTACT

[contact@michaelklien.com](mailto:contact@michaelklien.com)

[www.michaelklien.com](http://www.michaelklien.com)

[www.facebook.com/klien.michael](https://www.facebook.com/klien.michael)

[www.vimeo.com/klien](https://www.vimeo.com/klien)