

SENSE AND MEANING

A WORK FOR ONE DANCER
CHOREOGRAPHY BY MICHAEL KLIËN
2007 -



michael cliën

**SENSE AND MEANING
CHOREOGRAPHIC SITE FOR ONE DANCER**

Choreography: Michael Kliën
Original Dancer: Elena Giannotti
Sound: Volkmar Klien
Dramaturgy: Steve Valk

For Stage/Gallery/Alternative Spaces
Rehearsal Process: 4 weeks spread over one year
Duration: 60 Minutes

Originally produced by Daghdha Dance Company, Ireland with the support of the Arts Council.

Video Documentation: www.vimeo.com/klien/senseandmeaning

*What does Marllame say? He says that dance “offers you the nakedness of your concepts.” Adding: and will silently rewrite your vision. **ALAIN BADIOU***

Cover-image: Christaina Gangos

PROJECT DESCRIPTION

For Sense and Meaning Kliën and a selected dance-artist (originally Elena Giannotti) enter into a year-long in-depth conversation and artistic dialogue, working on the disclosure of reality through dance. During performances they present physical traces of the mental spaces carved out in that process. Initially a seemingly disconnected series of strategies, memories, mental-states and procedures, the performances bind them together into a comprehensive field for embodied thought. During each performance the dancer is exploring and extending Sense and Meaning – her personal territory of thought - evoking the possibility for dance as a transformative force for the dancer as well as the observing collective: a revelation and excavation of a buried, shared reality.

PRESENTATION NOTES

The work has been developed for open spaces with no physical divide between the audience and performer. Audience members can sit either on provided blankets or custom-built Irish milking stools, cut from old Limerick school desks. A 'socially appropriated situation' is intended to proactively include unusual, pre-determined demographics of audience-members such as: dogs and their masters, children, old people, people with special needs, lovers, locals and strangers. The audience composition and the resulting social dynamic is a key conceptual element of the project.

I believe thought must take a step back. A step toward what Mallarme and the pre-Islamic ode have in common (...): the desert, the ocean, the bare place, the void. We must recompose, for our time, a thinking of truth that would be articulated onto the void without passing through the figure of the master: Neither through the master sacrificed nor through the master invoked. ALAIN BADIOU

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

STEVE VALK (*1962, USA)

Contemporary dance dramaturge, visual artist and designer, lecturer and leading figure in the emerging field of Social Choreography. Influenced by his experiences as Personal Assistant of theatre director Robert Wilson (1988–90) he joined Ballett Frankfurt as Head Dramaturge and creative collaborator for William Forsythe (1992–2004). From 1998 to 2004, this dramaturgical practice and a subsequent focus on trans-disciplinary networking strategies lead to the development of a new participatory/situational epistemology for the institution of contemporary dance. From 2004 to 2011, Steve Valk, in partnership with choreographer and Artistic Director Michael Kliën, became Head Dramaturge and artistic collaborator of Ireland's Daghdha Dance Company. In 2007 founder of the international dramaturgical and social choreographic design agency r.i.c.e. Since 2012 he has been Director of the newly founded Institute of Social Choreography in Frankfurt, where he currently lives.

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



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