

MICHAEL KLIËN

SILENT WITNESS | A DANCING MAN

(A SERIES OF DIPTYCHS IN TIME)

STARTING: 2010/2011

CONCEPT AND REALISATION: MICHAEL KLIËN

DURATION OF EACH SILENT WITNESS: 1 MONTH

DURATION OF EACH DANCING MAN: 1 WEEK

"We have enslaved our imagination, limited the world of minds to a world of frozen instances. Imagination draws from perception and this spells out our limits. Never limited by imagination, only by perception." BOOK OF RECOMMENDATION (KLIËN, VALK, GORMLEY)

During SILENT WITNESS choreographer Michael Kliën embeds himself with neither role nor primary purpose into an established community. Soon after, In A DANCING MAN he dances (for the first time) in public.

SILENT WITNESS | A DANCING MAN is co-produced by IMMA

Potential producers outside of Ireland contact Michael directly: mk@michaelklien.com

MICHAEL KLIËN

SILENT WITNESS

(PART1 WITHIN A SERIES OF DIPTYCHS)

SOCIALLY EMBODIED CHOREOGRAPHIES

CONCEPT AND REALISATION: MICHAEL KLIËN

DURATION OF EACH SILENT WITNESS: 1 MONTH

SCENARIO

"I am finally taking a stance: stopping this industrious world-building to immerse myself into incomprehensible otherness. Living amongst the ordinary unknown without a primary purpose; life without communal validation; a choreography of revelation. It will affect me. It will affect others. I will do something thereafter. I shall speak and I shall dance." KLIËN

For the first part of a series of diptychs in time, Kliën embeds himself into a specifically chosen social system at a time, each one exceptionally foreign to his own experience and knowledge. SILENT WITNESS is an attempt to live within an established community without a primary purpose, with 'no function' as such. During this period he will conduct himself in his usual manner by attempting to make friends, having tea, conversations, sharing problems, etc. To this date, three communities, representing nerve-centres of specialised human interactions, are envisaged to host SILENT WITNESS (order and themes are only indicative) :

- 1) Government: The Dáil (The Irish Government), the cradle of Irish politics and power.
- 2) Production: Chengxi Ship Yard, Jiangsu Province. As one of China's largest shipyards it is one of the world's production centres for the shipping industries.
- 3) Economics: a leading Wall Street Trader.

THE WORK'S RESONANCE

"I no longer see in pictures. Patterns are everywhere. They are real. In between, ephemeral but real. That's why I refer to choreography as the invisible art, art of the invisible. After all, it is immanent in relations, force-fields, attractors of all sorts, not frozen into any subject or object. Choreography is everywhere, always, in everything. I no longer see in pictures. I see movement and interrelation, exchange and communication between bodies and ideas." BOOK OF RECOMMENDATIONS (KLIËN , VALK, GORMELY)

Kliën will not document this event and will not aim to 'translate' this experience into any tangible media. Nevertheless *something* remains when a human being without any designated role is living amongst others. For once, stories told will spread, whilst actions and conversations, as heralds of the 'secret slowness of movement, will reverberate in manifold and unpredictable ways'. Fundamentally this is a choreographic work, as conditions are created for changes to write themselves into lives, minds and flesh. Yet, this is a purposefully 'objectless' choreography, its actions have no gestalt, no product, and all of its residues are spread amongst and between himself and it all.

SILENT WITNESS is a discreet choreographic work, deceptively closed in itself, dispersing all creative energies into its environment, whilst making no provision for final outcomes or products. As the first part of a diptych SILENT WITNESS stands in a recursive relationship to the second part A DANCING MAN (performed after each SILENT WITNESS), nevertheless by itself it presents a sovereign choreographic work: an actively cultivated, yet 'consciously unwritten' cradle of relations. This choreography delicately resonates within, and subtly acts upon, our (predominantly) unperceivable and incognizant realms of life.

MICHAEL KLIËN

A DANCING MAN

(PART2 WITHIN A SERIES OF DIPTYCHS)

CONCEPT AND REALISATION: MICHAEL KLIËN

DURATION OF EACH A DANCING MAN: 1 WEEK

INDICATIVE SUBTITLES FOR EACH PARTICULAR OCCURRENCE :

CHANGES IN GOVERNANCE, CHANGES IN CHINA, CHANGES IN THE ECONOMY

SCENARIO

"As the choreography has been performed already, I should be able to dance now." KLIËN

"Dance is Dance and cannot be tampered with, just as Bateson reminds us that "God cannot be mocked." Dance has been crippled by conventional choreography for centuries. It is time to release choreography's hold on dance and let it simply be." KLIËN , VALK 2007

A DANCING MAN presents an incredible simple work in dance. Upon Kliën 's return from each SILENT WITNESS he will be dancing for one week in a gallery setting - as a resonance-body for what came to pass. These sessions will last all day, every day, interrupted occasionally for necessary breaks and potential conversations with observers. Kliën will engage his entire thoughtbody according to his own capabilities; he will dance. To the outside-eye, his movement might seem awkward and limited, possibly reassembling dances of 'common men' only interrupted by traces of considerable embodied knowledge. Although a professional choreographer since his early twenties and developing a number of recognised methodologies for embodying streams of consciousness, Kliën has never performed in public before. In A DANCING MAN he shall gladly suspend all purposeful creativity in favour of dance.

TECHNICAL REQUIREMENTS

This work does not require any technical setup, as neither special lighting nor sound is involved. Please contact us to discuss the appropriate location within the gallery for A DANCING MAN.