



Jamie Lidell's "Taught to box":

if i got it right, Jamie Lidell split a recording of "Prélude à l'après-midi d'un faune" of Claude Debussy into several frequency bands. Each frequency was playing on one boombox, each one on one bike. All bikers rode together. He recorded them, and later brought the frequencies back together. – A. B.

"(...) i recombined 5 layers of recording to create the final result. The result became 'taught to box'. To boombox! A lesson in group dynamics and water! Landscape, motion, romance, plus some technical trickery." – Jamie Lidell

the soundscape:

made out of a sound recording in my room at five o'clock on a sunny sunday. at paul paulun's soundstudio, paule and me split the recording into four frequency bands, that i then played back in another room on another afternoon on four boomboxes. what the audience hears in the actual performance space on the four boomboxes surrounding them, is one person's virtual movements between these four sound sources. her movements follow a reading of the score. - A.B.

Henry Wilt / Antonia Baehr

Un après-midi #17, Brussel Version for 4 interpreters

after Claude Debussy "Prélude à l'après-midi d'un faune", John Cage "Solo for Voice 3", Jamie Lidell "Taught to box", Stefan Pente "4 Farben", LISSY Nr.8/01, foto story - "Auf den Hund gekommen", BRAVO Nr.8/02 "Foto-Love Story Extra"

Interpreters #17:

Johan Vandenburg
Christopher Mörgenson
Jimmy Joe Deacon
Zac Steinburg

Dialog: Werner Hirsch (taken from the film „Kings & Disasters“)

Composition: Henry Wilt

Presented by: Antonia Baehr

Collaboration: Ulrike Melzig

Technical direction: Rima Ben Brahim

Administration: Alexandra Wellensiek

Technical Support Beursschouwburg: Thomas Vermaercke & Rudi D'heygere

"You see what you think they are hearing." - H.W.

„The landscape has its formation and as after all a play has to have formation and be in relation one thing to the other thing and as the story is not the thing as any one is always telling something then the landscape not moving but being always in relation, the trees to the hills to the fields the trees to each other any piece of it to any sky and then any detail to any other detail. (...) Anyway the play as I see it is exciting and it moves but it also stays and that is (...) that might be what a play should do.“ – Gertrude Stein in „Plays“

"As a child "Prélude à l'après-midi d'un faune" was once my favorite music, probably 'cause it's so pictorial, pleasant and calm. I always imagined that "faunes" were kind of unisexual creatures, sort of lazy lions with spiral eyes, that'd lay around in the shadow in a southern afternoon landscape. Also then I translated "faunes" into our home-made German, "Ringellöwen", ringlet-lions, that generated a sort of whole "Ringellöwen series", with serial drawings about anatomy and behavior and minutely detailed biological essays. And now of course I've read that "faunes" have nothing to do with that, and that "Ringellöwen" were neither Mallarmé's nor Debussy's cup of tea." – A. B.

