

KUNSTHALLE RATHAUSGALERIE MÜNCHEN
7 hour live art performance [no live streaming]
Saturday, November 27th, 2021, non-stop from 1 p.m. to 8 p.m.

THE GLASS CAGE



"The Glass Cage" is an experiment. The audience is given the chance to experience individual artworks in their development and thus become a part of this process through their very existence. "The Glass Cage" offers the performance artists the opportunity to explore and develop their art and to use their completely isolated, but visible space.

In each glass cage, each individual is part of a grand narrative about politics, society, culture, soul and body. [For a year now, we are separated from each other, not allowed to touch each other, not allowed to get close to each other, not allowed to meet. Even the closest relatives and friends are taboo. Art and music spaces are closed.]. "The Glass Cage" deals with the question of how and if one can survive. Can we renounce life for fear of death? Can isolation save the world? Performance art as a mirror of our culture.

Eight transparent cells stand in the room in the shape of a compass rose. One cell is empty, the fronts are ripped open and the cover hangs in shreds and lies on the floor.

Inside the other seven cages are artists. In front of and inside the seven cages, which are illuminated with cold light and look like an open refrigerator, there are surveillance cameras and microphones. All actions are video-monitored, the sounds and noises are monitored. The microphones are constantly open, every action is recorded. Cables lead to an audio and video control station with speakers and video monitors. In the room itself, the sounds and noises from the "glass cages" can be heard indirectly.

There are seven individuals, musicians, performers and dancers, who not only act as instrumentalists or singers, but also tell stories and dreams, create sounds and, above all, exist through their presence and confront the recipients with their existence.

Seven is the sum of three and four, of spirit [ratio] and soul on the one side and the body [emotion] on the other, in other words the human being. In the number symbolism the three stands for the triad, for a being unit of three persons. The four symbolizes the four basic elements of everything: earth, water, air and fire.

Japanese director Akira Kurosawa tells of seven samurai who save a mountain village. The Brothers Grimm write down the fairy tales of Snow White and the Seven Dwarfs and of the Wolf and the Seven Little Goats to save them from oblivion. Seven is the most frequently mentioned lucky number. With our senses we connect inside and outside and grasp the world through two ears, two eyes, two nostrils and one mouth and so we can hear, see, taste, smell, touch, feel and stay in balance.

In each glass cage, one artist acts for seven hours. Seven independent performances and improvisations are created. A basic tonal structure connects the independent individual works, but when these pieces by the soloists are brought together, something new emerges. Seven solo works, which are self-contained and independent, become a totally new complete work.

Seven chord fragments and chord elements form modules or states. Partly these tonal structures are seven-voiced, partly two-, four- or five-voiced, partly there is silence. The seventh state almost corresponds to the first state.

Each module lasts about an hour. The seventh closes the circle to the first. The first module begins in the first hour and the seventh closes at the end of the seventh hour.

The seven-hour performance takes place without interruption or breaks. A chord emerges from nothing, orchestrated by instruments, voices and sounds, which changes, swells and disappears again into nothingness. Individual voices circle around the tonal structure, disintegrate into fragments and diminish. Aleatorics are deliberately used in this work. Noises produced purely acoustically with everyday objects imitate nature, wind, fire, waves, birdsong rises and fades away. A module, which appears again and again in new, partly randomly created tones, breaks towards the end of the hour. A new module emerges, a new harmony emerges, a new tonal structure opens up. The mostly monophonic instruments circle around a now newly created harmonic characteristic with tones, whispers, moans, laughter and screams. The musicians are living sound sculptures, noisemakers and storytellers.

Each module develops individually. Each module comes from nothing and disappears into nothing. And when a building block fades away completely, a new state emerges.

The Haudenosaunee [called Iroquois] believe that seven generations will have an effect on us, and our actions will affect seven generations, so we must look seven generations into the future and consider with every action how it will affect the seventh generation. And this applies not only to private life, but also to business, politics and society.

Epilogue: The modern era belongs to the past. The discovery of nuclear fission, the manipulation of biological, geological and atmospheric processes, the use of genetic engineering, the influence of evolution, climate change, the invention of the Internet and the use of digital information and communication technologies are epochal caesuras that stand at the beginning of a new age: The Age of Humankind.

Intelligent personal surveillance, motion profiling and facial recognition enable ever more extensive possibilities with almost limitless data processing. Corona acts as a catalyst for this development.

Not only the distance between people is changing society, but also the flood of news and information. Fears and anxieties lead to the abandonment of tolerance, to demarcation and to the loss of pluralistic society and aspired equality. Fear of the future spreads, leading to stagnation, desperate clinging to the status quo and preventing positive visions of the future.

Google and Apple enter into a pact to fight Corona and emphasize giving the highest priority to the privacy and security of users.

Amazon, Microsoft, Alibaba and Facebook collect data. Movement profiles, contact verification systems are installed.

The increasing digital surveillance, as well as the growing interest not only of totalitarian states and tech giants in information about every single person is rapidly increasing. Corona enables an unimagined acceleration of development. It's all about control and surveillance.

There is a threat of a total loss of privacy and the right to informational self-determination, and a resulting adaptation of individuals to behavior prescribed as normative by the state and the economy.

THE GLASS CAGE

Stefan Winter [concept, room installation, direction]

Fumio Yasuda [composition]

Teodoro Anzellotti [accordion], Italy/Germany

Gareth Davis [bass clarinet], England/Netherlands

Anne Gillot [recorder, double bass recorder], Switzerland

Julie Läderach [cello], France

Sool Park [philosophy], South Korea/Germany

Breeanne Saxton [dance, voice], USA/Germany

Eric Zwang-Eriksson [rhythms, noise art], Germany

Mariko Takahashi for Neue Klangkunst gGmbH [production].

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