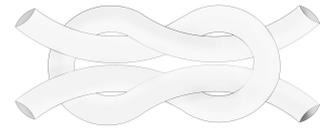




SANTOZEUM



Gabriella Daris and Gustav Metzger DANCING TUBES INTERVENTIONS 2015



AURAL LIGHTHOUSES

Curated by Ileana Drinovan

SANTOZEUM MUSEUM

Agiou Mina, 847 00

Thira, Santorini, Greece

santozeum.com

Part of P*Si* #21 Fluid States

psi-web.org | fluidstates.org

FREE ADMISSION

Symposium

18 MAY – 23 MAY 2015

Exhibition

18 MAY – 8 JUNE 2015

Dance Performance

19 MAY 2015 | 5 – 8PM

Artist Talk and Q&A

19 MAY 2015 | 8 – 9 PM

Laboratory

20 MAY 2015 | 7 – 10PM

*All nature, as it is in itself, consists of two things:
there are bodies and there is void in which
these bodies are and through which they move.*

Lucretius, *Der Rerum Natura*, (c. 50 BCE), Book I, 418-421

The amplified sound of the auto-destructive process can be an element of the total conception.

Gustav Metzger, *Auto-Destructive Art* (1959)

DANCING TUBES x (ADDITION + REDUCTION) = DANCING TUBES INTERVENTIONS

Gabriella Daris, *Dancing Tubes Interventions* (2015)

Dancing Tubes Interventions is a respiratory kinetic installation that bridges the conceptual ideas of two artists. It consists of Gustav Metzger's *Dancing Tubes* (1968/2014) and two interventions by Gabriella Daris (2014/2015): (a) addition: live dancing within the installation and (b) reduction: the veiling of the sound source. Using Pythagoras' acousmatic technique, Gabriella Daris focuses on the effect that the pressured air and its sound has upon the hyper-objects of the tubes and upon the dancer; a conflation of human and mechanized dance ensemble that raises enquiry in the audience as to both the sound source and its ontological register as well as its allusive echo. Manipulated by atmospheric pressure, her ethereal body is in constant strife to dance in harmony with the unpredicted frenetic dancing of two tubes that hang from the ceiling and are connected to an air compressor; set on a timer, it activates them for one-minute long with a ten-minute interval of silence and stillness. The sound score is here part of the repertoire recalling the violent force of the element of air, the art of respiration towards the inevitable death rattle and the system of autopoiesis. *Dancing Tubes Interventions* explores the poetics of liminal space and sound by dancing in-between. Text © 2015 Gabriella Daris

EVENTS

On May 19th Gabriella Daris will dance live with the tubes over the course of three hours. This will be followed by an artist talk in which she will explore Gustav Metzger's notion of Auto-Creative Art and Auto-Destructive Art, her dramaturgical approach to deconstructing his writings (1959-1999) as well as her ambiguous application of the Pythagorean Veil.

On May 20th Gabriella Daris will lead a laboratory inviting the audience not only to interact with the installation but to also experiment with different notions of seeing, hearing, and of hearing unseen sounds as they are made visible, challenging their psychophysical situation by means of exploring the implementation of destruction by the natural element of air to a level of fetishization and in reach of transcendence. Experimental artist Julian Hand will perform live light projections using watercolors on slides, creating a lava-like environment that recalls Gustav Metzger's *Liquid Crystal Environment* (1965).

BIOS

Gabriella Daris is an art and dance historian, independent curator and a writer of scholarly texts and art criticism. She is also a dancer, choreographer and director of installation-based and site-specific dance interventions. Born in Toronto in 1982, she was raised in Greece but travelling frequently in exploration of different cultures and civilizations. She trained in classical ballet and contemporary dance and pursued academic education in art history, dance history, philosophy, literature, humanities and cultural studies. She is based in London, acts worldwide and often follows the wind on ocean crossings.

Gustav Metzger is a London-based artist, born in Nuremberg, Germany in 1926 to Polish-Jewish parents. From 1945 to 1953, Metzger studied at various art schools in Cambridge, London, Antwerp and Oxford. In 1959, he developed the concept of auto-destructive art, proposing works that could self-destruct, to reflect the similarly destructive nature of political and social systems. At the heart of his practice, which has spanned over 70 years, are a series of constantly opposing yet interdependent forces such as destruction and creation.

ABOUT AURAL LIGHTHOUSES

The history of Santorini in relation to its active volcano and its inhabitants' recent memory of the terrific earthquake of 1953 have created a particular cultural and environmental relationship between each body and its potentially violent ambience. Catastrophes are often identified with impetuous, dense and massive sounds. Continuing to use Santorini's caldera as a 'natural amphitheater' for live or technically mediated auditory (re)presentations, the Santozeum museum will host the Aural Lighthouses symposium from May 16 – 23, 2015, and exhibition from May 16 – June 8, 2015, curated by Ileana Drinovan, as a part of the 'PSi 2015: Fluid States – Performances of UnKnowing' cluster of events across the world. Aural Lighthouses will examine the role of human aural performance in making disaster sounds seem natural and fade into a perceived inaudibility.

CREDITS

Dancing Tubes Interventions

2015

Direction and Dramaturgy: Gabriella Daris

Installation: Gustav Metzger

Dancing and Veiling Interventions: Gabriella Daris

Concept of Dancing Tubes © 1968 Gustav Metzger + Concept of Interventions © 2014 Gabriella Daris =

Dancing Tubes Interventions © 2015 Gabriella Daris and Gustav Metzger

Produced by Square Knot with kind support from Santozeum museum.

The artists would like to thank all the donors who wish to remain anonymous for their kind support and generosity.

Press & Info: areti@davlaspr.gr

dancingtubesinterventions.co.uk



PSi

DAVLAS
& PaRtners

Performance
Studies
international

SANTOZEUM

