

Szenisches Projekt für interessierte HTA-Studierende: fakebook

Description:

This project will bring you together with Ensemble Modern and composers Valentín Gravie and Paul Norman to devise a new performance with material drawn from Alvin Curran's *fakebook*, a collection of music, photos, writing and sketches "made for anyone to pick through, enjoy and make their own."

More information on the *fakebook*: <http://www.alvincurran.com/fakebook.html>

Opportunity:

We are inviting up to 12 students from a variety of artistic backgrounds to work together with Paul Norman to realise a new artistic work which takes the material found within the *fakebook* as a starting point. Developing strategies to navigate the material, we will focus on the question "how can a performance present background without a foreground?" (further artistic context can be found below). This will be a devised project where we will take a conceptual frame offered by the project as described and develop the new work together. The participating students will perform the piece alongside Paul Norman, Valentín Gravie and Ensemble Modern.

Dates:

April 26th (kick off via zoom)

May 4th - 7th, Frankfurt (meet and greet and workshop with musicians)

May 21st (zoom session)

June 1st - 4th: Rehearsals in Frankfurt

June 7th - 11th Rehearsals with musicians in Frankfurt

June 12th (performance)

All sessions will run approx. 10am - 5pm (with breaks).

Artistic Context:

"the main difference between Real Books and Fake books is copyright: the Real books were brought out as legal versions of the Fake books." (<https://forums.abrsm.org/?showtopic=30883>)

A fakebook is a real realbook, not a fake. A realbook is the fake. A fakebook doesn't have permission. What's real and what's legal are very separate issues. Real or fake, a fakebook is also nothing on its own, it is brought forth through performance.

Fakebook performances smell of the background. They are out of focus, they play a supporting role to a mediocre meal, the smell of cigars and cheap whisky, everyone must take a turn, it's not sure if it's really important or if anyone is listening, duration becomes extremely hazy.

The Alvin Curran fakebook is not a real fakebook, but nor is it a fake. It is a fakebook of "genuine unpopular music" a semi-organised collection of "unarchived compositional materials and unpublished pieces." It has permission, Alvin Curran's permission, and with it we are given the permission to do whatever we want.

My question is this: what if everything is both fake and real, what if everything is a little blurry, a little too relaxed, what if everything is in the background, a little too far away, squinting ears but relaxed eyes (not those tired eyes that focus all day on a screen). What if focus, that rarest of mental beauties, is chosen not given, what if there is as much to do as to see, as much to organise as there is to let go of and far too many trees to be able to see a forest.

Paul Norman 2020

Scheinerwerb in Absprache mit den Studiengängen.
Anmeldungen bis zum 30.3.2021 und Rückfragen an: schulte@hessische-theaterakademie.de