



### 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

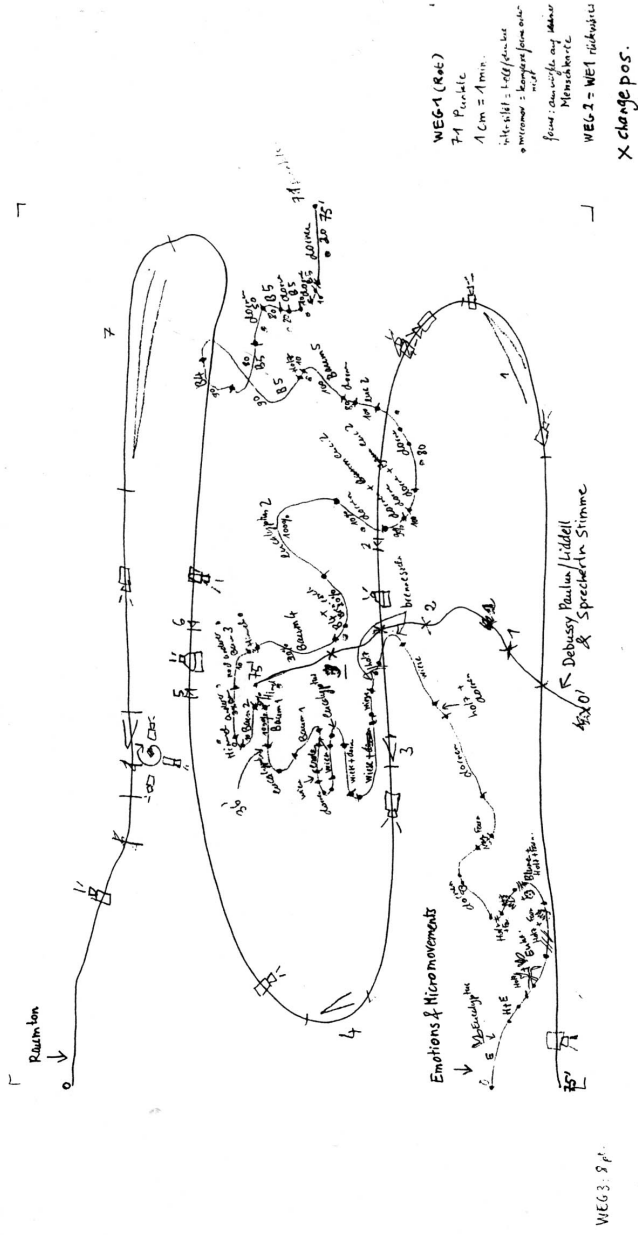
Administration: Alexandra Wellensiek

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.*



“Find 1 (or 2) color photos that go with Debussy’s “Prélude à l’après-midi d’un faune”. Walk a path through the chosen image. How do you move on? What is your goal? How big are you? Who or what are you? Draw the path on transparent paper on top of the image. Follow the path once again. Each time you meet a new element on your way, draw a dot on the line. Use this line with the dots as an emotional curve.” (etc.)

**Excerpt and Interpretation of Antonia Baehr’s score.**

**Set of emotion cards**

**Feeling: sadness to crying**

“Now, your breathing is again characterized by bursts, out of a deep relaxed state. Relax your posture completely. Relax your chewing muscle and your eyelid muscles. Keep a very slight frown in your brow (degree 0,5), relax your posture even more (degree 2), relax your face even more (degree 2), slowly increase the pattern by increasing the breathing pattern and let go more and more ... extend the bursts in your breathing into the expiratory phase, and into the respiratory pause (degree 0,2). Your body tends to hang, particularly during the sharp expiratory movements. Keep performing this pattern...”

**Feeling: love, recent love memories**

“Now, your breathing is still even, but it increases slightly in frequency and amplitude. You breathe in through your mouth. Your posture is one of relaxed approach. Your quadriceps femoris (upper leg front) and rectus abdominis (belly muscle from ribs to sex) increase gradually their tonic activity. Your face is relaxed. Your mouth is open (degree 0,2). Your lips form a very slight smile. Your eyes are semi-closed (degree 1). Tilt your head very slightly backwards in a relaxed manner. Keep performing this pattern...”