# DANCING BETWEEN WORLDS

This programme | combines musical and photographic performance. We are enveloped in the lure of music, photographic installations and the way in which they enjoy each other's company. Instead of observing each other, our programme inspires by exploring the parallels and differences between music and visual art, making an intimate connection between them. The images and music begin to mirror each other, visualising the musical score's rhythm, tempo and pitch and bringing sound from the melodies and harmonies of the imagery to the musical performance.

What you see | Our surroundings consist of fragments of time and space, repeating themselves in a seemingly endless loop. Through a photographic technique, *slitscan imagery*, fragments of space are built up in time to create just one image. You see a whole dance in a single image, and all sides of an object as it rotates in front of the camera. Our video projections go further and reanimate the dance or the rotation: time becomes space in a single image and space becomes time in the animations. We mirror the photographic principle in the musical programme.
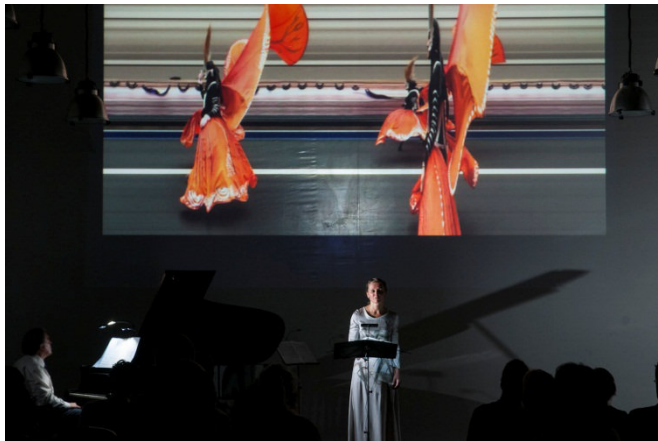
What you experience | Imagine you are in a silent movie. You are surrounded by the darkness of the cinema. You see a film, an animation of photographs, a video. The accompanying music comes out of the dark. You might see the musicians, faintly illuminated by their music stands' light. Images are rapidly changing. The style of the music adjusts and changes between different settings for piano, viola and voice.

The programme | consists of freestanding, themed selections of music and photography, which can be combined to form a possible programme, a format that provides flexibility to adjust to the occasion and the venue. There is never a *set* programme. For the audience's benefit we vary the musical and photographic programme frequently and are open to suggestions from the organisers. You could, for example, select a sequence from the following parts.

THE ARTISTS

Susanne Mecklenburg (mezzo-soprano) has worked with pianist William Hancox since 2002 and regularly performs in solo concerts in the UK, Italy, Germany and Switzerland. Her concerts are known to combine unusual styles, composers, musical periods, geographical origins, rhythms, stories and lyrics and are always motivated by the desire to tell a story. The searching for and discovering of new repertoire is one of the most enjoyable parts of creating such programmes and often lead to discovering rarely performed songs. For further details see www.susannemecklenburg.info

William Hancox (piano) has performed as a solo pianist, chamber musician and accompanist throughout the UK and abroad. He has played in all major concert halls in London and broadcast for Classic FM and the BBC. His teaching activities have included positions at London's Guildhall School of Music and Drama and Trinity College of Music, as well as the Britten-Pears School in Aldeburgh.

Andriy Viytovych (viola) is recognised as one of Britain's finest and most versatile performers. He is currently Principal Viola of the Royal Opera House London, Covent Garden, Principal Viola of the English Sinfonia and a Professor of Viola at the Royal College of Music in London.

As a freelance musician, **Elisa Bergersen (viola)** enjoys a busy and diverse playing life. Violist for the Bergersen Quartet, a string ensemble specialising in collaborations with living composers, Elisa also works as an orchestral player and session musican with credits on major radio, film and TV recordings.

Gareth Davies (photography) lives and works in London and specialises in slitscan panoramic photography, enabling the capture of progress, repetition and time within a single integrated still image. Gareth Davie is represented by LUMAS galleries www.lumas.com. Further information on www.tickpan.co.uk.

Further information | How to book us | Please contact Susanne Mecklenburg on susannemecklenburg@gmx.net, +39 346 1475 728, www.susannemecklenburg.info | OR | Gareth Davies on gareth@tickpan.co.uk, +44 (0)7905 486843, www.tickpan.co.uk.

PREVIOUS PERFORMANCES
November 2013, A concert in support of Link for Aid, Rome
May 2013, Gallery WUNDERKAMMERN, Rome
July 2012, Festival Internazionale delle Ville Tuscolane, Frascati

A WORD ON … *SLITSCAN* PHOTOGRAPHY

What can *slitscan* photography do that conventional photography can't? Essentially it enables us to see things we cannot usually perceive with our "normal" vision. *Slitscan* photography merges space and time information together. *It* is more often seen in scientific or sports applications and cinematography, its most famous artistic example being the Star Gate sequence in Stanley Kubrick's 2001: A Space Odyssey.

To build up a single image through time, *slitscan* photography needs particular equipment to be able to move the film during the exposure in synchronisation with the action photographed. In conventional photography the film is stationary and exposed to the action, i.e. the scene that is photographed, and captures one instant in time. In contrast, a *slitscan* photograph accumulates a continuous sequence of photographs, without distinct breaks in between them.
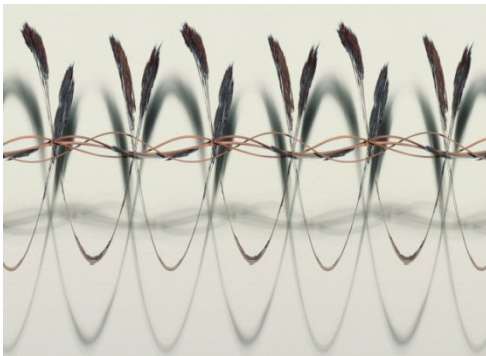
Given all that - why do we see the flowers in the image to the left forming a wavy pattern? The essential action in these images is the rotation of the object, which means that we can see the back and front of the rotating object, the flowers. As we continue the rotation we slice through them looking at the flowers from top to bottom. When accumulated over time this gives the characteristic shape of a wave.
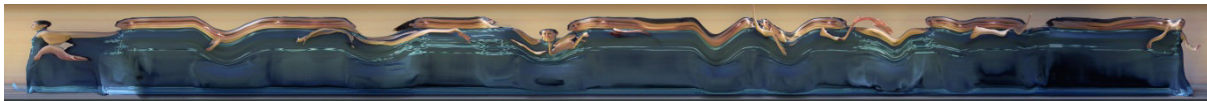
Why is Cleopatra a long snake in the above image? Because Cleopatra continuously performs in front of the camera for approximately half a minute, again accumulating her entire performance in one image. In movies you would sequence hundreds of images separately.

Where does the fish eye perspective come from? This image is in essence a panoramic view encompassing 360 degree around the camera. As the camera rotates so does the film at the same speed. Again it is accumulating a continuum of images over time.

In the last image below, why then do we see Cleopatra three times on the same image? The camera turns around itself three times. In between rotations Cleopatra moves position until the camera returns, after a complete turn, finally the images are superimposed over time.