

ULF LANGHEINRICH



in collaboration with MARIA CHIARA DE'NOBILI

VORTEX — credits

Duration 55 minutes

Concept, artistic direction, choreography,
music and audiovisual composition

Ulf Langheinrich

Choreography

Maria Chiara de'Nobili

Performers

Yu-Yuan Huang

Giulia Russo

Yunjin Song

Emiko Tamura

Original concept

Ulf Langheinrich and **Luo Yuebing**

Software

Matthias Härtig

Technical direction

Thomas Leblanc

Production

Epidemic

Co-production

Schauspielhaus Bochum

HELLERAU – European Centre for the Arts Dresden

Le Volcan - Scène nationale Le Havre

Le Manège Maubeuge - Scène nationale transfrontalière

Duration: 55 minutes

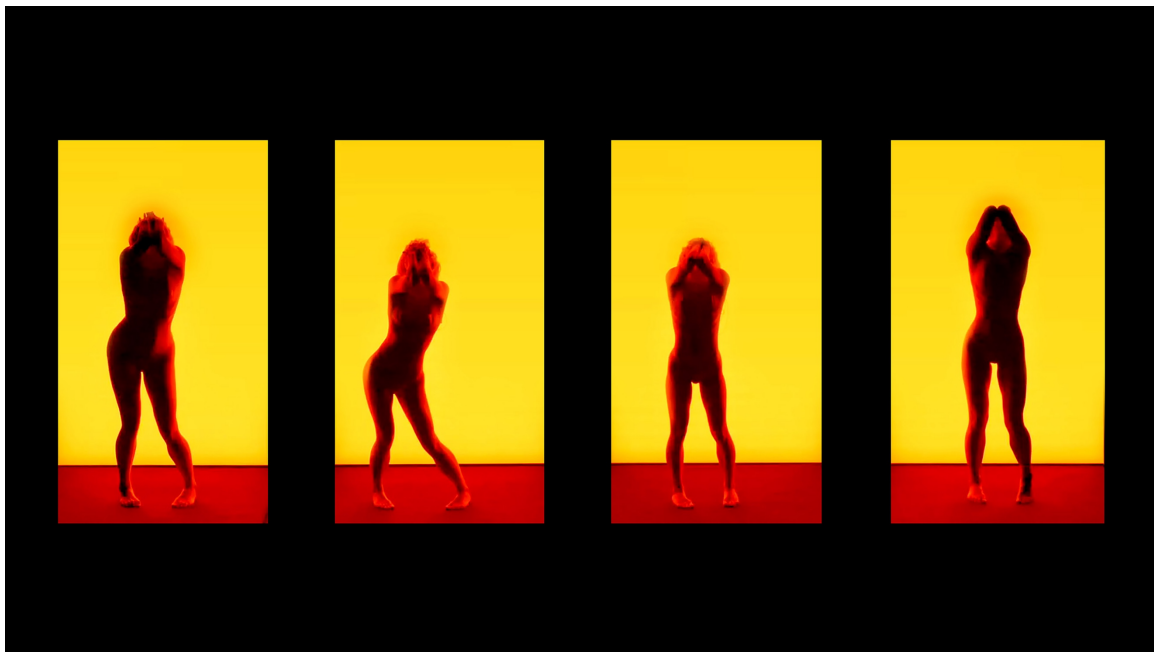
The show consists of three parts, the second of which requires the use of 3D glasses.

VORTEX

beyond dance

VORTEX starts in full energy, full volume of sound, bright flickering light. A flood-gate of otherworldly energy opens.

Four similar looking female performers stand in front of four flickering light plates in a row. They start instantaneous in an outburst of high energy continuing for the next 30 minutes; a synchronized exercise of an absurd sequence of epileptic seizure samples. Performed by seductive Manga-robots, as if an artificial intelligence had imposed a choreography on human bodies, and got it all wrong. Watching this almost painfully raises the topic of the wish, the need for self-control when the whole system goes against it. It is the light on stage, the light from the screens and the light onto the bodies in a permanent oscillating state that pushes the experience even further towards a threshold beyond notions of seduction and endurance, weirdly unreal and weirdly hypnotizing. In this tsunami of light and sound the bewildering emotionless and immaculate execution of a tormenting drill of madness eventually conveys power, the power of these four performers.





beyond body

The second chapter could be understood as an anti-thesis to part one. The almost unreal dancers have disappeared. Instead we look at a large hyper real stereoscopic 3D projection of a woman's face, in strong unsettling facial expressions, somewhat unclear how to interpret. The image is in intimidating close-up and the emotional states in powerful uninhibited display are strong and confusing. The viewer, witnessing one scene in utter slow motion almost devoid of any clues, projects interpretations into the projected mimics of a human.

Is it a spy camera?

Is it an experiment?



beyond image

The final chapter works outside the self-evident approach of image projection. It operates on the borders of perception. The journey from dance/body to virtual face movement has arrived in a state of pure light patterns. This part is derived from aesthetic research for former works such as *HEMISPHERE*, *LOST and NIL*, and deals with inner images created by stroboscopic pure light patterns. These patterns come off the projection screen, which functions now as the mirror for the light coming off the hidden strobes. Referential Images are inexistent.

The projected light no longer constitutes an ambiguous situation as a filtermatrix for reality and its interpretation.

It is nothing but itself. The intricate micro-timing light-patterns trigger photosensitive receptors and feed the brain with the joy of minimalistic overload. This overload annules not only the real space but even the virtual space leaving space solely inside, a zone very close to a "BEYOND", a state of mind, of coeval agitation and stillness, of stressful density and silence, the calm and joy inside a turbine. Once the images are lost, we are touched by light, an intimate sensual touch. The body where something happens is now the body of the spectator.



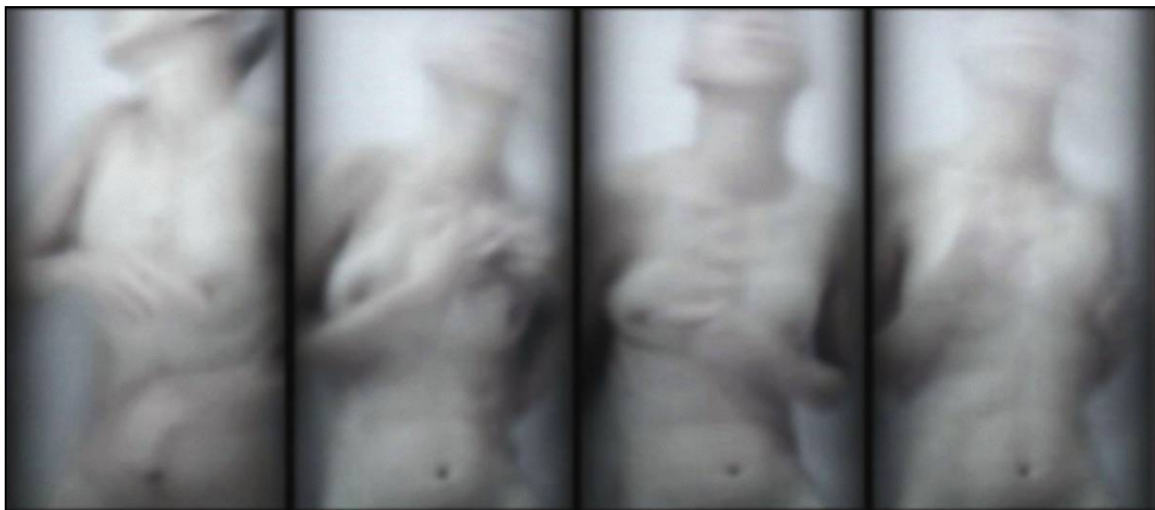
ULF LANGHEINRICH — related previous works (selection)



ULF LANGHEINRICH, video environment for *SOLARIS*, opera by Dai Fujikura and Saburo Teshigawara — 2015



ULF LANGHEINRICH, *FULL ZERO*, video performance (acting by LUO Yuebing) — 2016



ULF LANGHEINRICH, *MOVEMENT Y*, video installation — 2011



GRANULAR-SYNTHESIS, *MODELL 5*, video performance and installation — 1994



ULF LANGHEINRICH, *FOUR BODIES*, acryl on canvas — 1988



Ulf Langheinrich was born in 1960, in Wolfen, Sachsen Anhalt, Germany.

After studying industrial design, he conducted audio experiments using pipe organs, harmoniums and multiple tape machine environments. In 1984, he left East Germany for West Germany, where he set an electronic music studio. In 1988, he moved to Vienna and pursued his activities at the WUK, which resulted to an exhibition and the publication of a catalogue of his artworks.

In 1991, he co-founded in Vienna the duo GRANULAR-SYNTHESIS with Austrian artist Kurt Hentschläger. In more than a decade they created monumental multimedia installations and performances, such as

AREAL 1997-2004, *FELD* 2000, *MODELL 5* 1994-2007, *NOISEGATE* 1998, or the latest *POL* 1998-2008. They exhibited and performed at Museum for applied Arts ICA London, MAK Vienna, Museums of Contemporary Arts of Lyons, Montreal and Seoul, The Stedelijk Museum Amsterdam, Kunstverein Hanover, ISEA Montreal and Liverpool, ICC Tokyo, Creative Time New York and the Austrian Pavilion at the Venice Biennial 2001.

GRANULAR-SYNTHESIS received an Austrian state stipendium, the first prize of the International Biennial in Nagoya 1995, and a stipendium for a residence at PS1, New York 1999. Their work is published on a number of DVDs including *REMIX/INDEX* (Arge Index / Medienwerkstatt Wien & sixpack films) and *IMMERSIVE WORKS* (ZKM / Cantz).

Since 2002, Ulf Langheinrich has been producing a new series of large-scale solo projects, including the audiovisual works *PERM* 2005, an abstract interactive film especially created for Jeffrey Shaw's EVE dome, *HEMISPHERE* 2006-2016, a hemispherical film supported by the German Federal Culture Foundation, and *LAND*, his first stereoscopic film, commissioned by the Liverpool Biennial 2008. The same year he co-directed the short film *SPINTEX* with Gina Czarnecki in Ghana and released three films in 3D 360° for the AVIE, another cinematographic device designed by Jeffrey Shaw: *ALLUVIUM* 2010, *MOVEMENT Z* and *MUSIC II* 2014.

In 2017, in the context of his retrospective at the Muffathalle in Munich, he premiered *LOST*, a new audiovisual work for suspended dome, using only strobe lights. *LOST* and *HEMISPHERE* were displayed on other cupolas around the world, including the domes of the SAT in Montreal and the SONAR Festival 2018 in Barcelona, or the planetarium of Hirshhorn Museum and Air and Space Museum of Washington in 2017 and the Zeiss Planetarium Bochum in 2019.

He was commissioned to create *GHOST* 2017, the third animated work for the 3D Water Matrix, premiered in the exhibition *BODY MEDIA II* at Power Station of Art in Shanghai.

Commissioned by some of the biggest contemporary music festivals, he composed *SYNTONY* 2005 for Festival d'Art Lyrique of Aix-en-Provence, *DRIFT LIVE* 2006 for Wien Modern and *KU* 2010 for Tonlagen Festival for contemporary music in Dresden. In 2018, he was also invited by Darmstadt Summer Course for New Music.

His latest acoustic compositions include *SINKEN II* for string orchestra and *RE-TIME* for symphony orchestra and 3D images.

Among other projects, he composed the music and sound design of the performance "N" 2004 by French choreographer Angelin Preljocaj, which toured until 2007.

He created the series of performances and installations with Japanese dancers Akemi Takeya (*CE_1* and *Weathering* 2005-2006) and Toshiko Oiwa (*MOVEMENT A* 2008, *MOVEMENT X* and *MOVEMENT Y* 2010, *MOVEMENT B* 2011), and later with Chinese dancer Luo Yuebing (*MOVEMENT C* 2012, *MOVEMENT Z* 2014 and *FULL ZERO* 2016).

In 2015, he created the images and collaborated to the lighting design of the opera *SOLARIS* by Dai Fujikura and Saburo Teshigawara, after Stanislas Lem's novel, presented at Théâtre des Champs-Élysées, Lille Opera and Lausanne Opera.

For his latest project, *VORTEX 2020*, a dance performance with 3D live images and strobes, he collaborated with Italian choreographer Maria Chiara de' Nobili.

Over the last years, he was also commissioned to create special projects for events such as the opening of Hong Kong ISEA 2016 at Run Run Shaw Creative Media Centre Theatre or the Lumiere London festival 2018, in which he transformed the National Theatre's fly tower into a luminous monument.

In 2020, *OSC-K*, another monumental video installation upon the water surface of a lake, was commissioned by ZKM in Karlsruhe.

Ulf Langheinrich has exhibited and toured, among others, in Barcelona (MACBA 2011, SONAR 2018), Berlin (Martin-Gropius-Bau 2007-2008), Brussels (Halles de Schaerbeek 2016), Dresden (Hellerau EZK 2010, 2012 and 2016), Eindhoven (STRP Festival 2009), Gent (Film Festival 2008), Hong Kong (opening of Run Run Shaw Creative Media Centre 2011, opening of ISEA Hong Kong 2016), Karlsruhe (ZKM 2017 and 2020), Madrid (ARCO 2006), Melbourne (ACMI 2005), Montreal (Elektra Festival 2007, SAT 2012-2013 and 2018), Moscow (Red October 2011, Winzavod 2013), Perth (PICA 2007), Rome (RomaEuropa Festival: Palladium 2006, MACRO Testaccio - La Pelanda 2010 and 2016, Palazzo delle Esposizioni 2017-2018), Rotterdam (DEAF 2004), San Francisco (Recombinant Festival 2016 and 2018), Seoul (Incheon Digital Arts Festival 2010) Shanghai (Zendai MoMA 2006, Shanghai Sculpture Space 2007, Science and Technology Museum 2008, Chronus Art Center 2014, Power Station of Art 2017, Ming Contemporary Art Museum 2018), Taipei (Taipei Fine Arts Museum 2013), Vienna (Wien Modern 2006 and Künstlerhaus 2010), Washington (Hirshhorn Museum and Air and Space Museum 2017).

In 2005, he was featured artist of the Ars Electronica Festival Linz in 2005 with support from the Siemens Foundation. In 2019, he was commissioned again by the festival to create *NOLANDX* for the "Deep Space" environment (3D 8K double projection) of the Ars Electronica Centre.

Retrospectives of his masterpieces were held at Kunstraum Florenz Basel 2015, Muffatwerk Munich 2017 and MELT Festival in Germany, where he was the special guest of the 2018 edition.

Ulf Langheinrich's discography includes *DEGREES OF AMNESIA* (Asphodel Records 1998, DS-X.org 2012) and *IT WOULD HAVE BEEN FANTASTIC*, a compilation of the soundtracks from his installations (DS-X.org, 2012).

His solo works between 2002-2010 are featured on the double DVD *Visionaries 21: The Aesthetic Of Sensory* (Bloomsbury-Artfilms UK-AU), released in 2013.

Besides his artistic activities, he is regularly invited to do lectures all over the world and has taught in several institutions in Europe (HGB University for Graphics and Book Design, Leipzig, FH Salzburg and Le Fresnoy, Studio national des arts contemporains in Tourcoing), in Australia (RMIT in Melbourne) and China (Hong Kong City University School of Creative Media and China University of Art in Hangzhou).

Recently he was involved in the educational project *Sup de Sub*, conceived by the LFKs collective and its director Jean Michel Bruyère in France from 2019 to 2022.

From 2016 to 2020, he was the Artistic Director of CynetArt Festival, Dresden.

<http://www.ulflangheinrich.com/>

<http://www.soundcloud.com/ulf-langheinrich>

<http://www.epidemic.net/en/art/langheinrich/index.html>

https://en.wikipedia.org/wiki/Ulf_Langheinrich

https://fr.wikipedia.org/wiki/Ulf_Langheinrich



Born in Naples (Italy) in 1995. At the age of 16, already graduated in solfège, moved to Milan to study contemporary dance in Dancehaus, directed by Susanna Beltrami, while finishing high school formation. Right after graduation, she moved to Israel to join the KCDC dance journey program for a full year.

In that occasion, she started creating and performing her own works meanwhile participating as a dancer to national events.

In September 2016 she started working as a dancer with Elephant in the Black Box dance company in Madrid. In the same year, she created short pieces for other dancers of the company and, a year later, she took the choreographic direction of a small multidisciplinary company called Suite Oblique, based as well in Madrid.

Between May and June 2018, she was working as a choreographer for La Biennale di Venezia to produce a 20 minutes original piece. In August 2018 she joined Palucca for the master of choreography. In February 2019 she created *QUBE*, premiered at first in Mendrisio and then presented in Berlin and Dresden. In April she choreographed *Dandelion Clock*, premiered during the Tanzwoche Dresden. This summer she worked again for La Biennale di Venezia as a guest choreographer, creating and dancing *Wrap*, a full evening piece commissioned by Marie Chouinard which was premiered on the 29th and 30th of June 2019.

<http://millerdenobili.com/>

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