

Burkhard Friedrich
no significant change

a performative installation

Premiere: 24.11.2010, opera stabile / Staatsoper Hamburg

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| composition,electronics+live electronics: | Burkhard Friedrich |
| Video: | Timo Schierhorn |
| Duration: | 50 minutes |
| Artists: | 1 performer (silent) |

Since 2001, Burkhard Friedrich has worked together with dramatists and directors, aiming to stage his compositions as perceptually psychological, medial processes whereby the traditional division between stage and audience is lifted and replaced by subtle connections between the audience and the performance. The space of the performance is musically integrated using complex musical audio settings such as quadrophony, rotational sounds and pre-produced material so that the listener becomes a part of the whole.

In his multimedia installation ***no significant change*** the audience accompanies a modern person who lives in an anonymous hotel room and represents an integrative component of the videos that are projected onto the walls and floors. On one hand, the videos open up an associative access to the protagonist's inner self, on the other hand they accurately replay his outer self and state via a real-time camera. An invisible surveillance camera films the person and projects these images directly into the room where he lives, as well as onto the "Hotel Room TV" monitor which the protagonist finds himself "reflected" in. The audience involuntarily become voyeurs and sympathize with the protagonist's development as seen through different perspectives and various video images: His personal point of view reflects a subjective feeling whereas the aerial view from a superior perspective conveys forsakenness in the room, the protagonist as apparently devoid of relationships, and finally the perspective of the audience to the protagonist describes this actions.

In everyday life, when we are faced with surveillance cameras in public spaces, we are also confronted with the question about changes in the daily repeated scenes. At the moment of surveillance we are clearly talking about reality, yet these recordings belong to history, once they have subsequently been recorded.

Initially the audience of *no significant change* observes the protagonist from a safe distance and can comfortably avoid the scene. However, when projected from the real-time camera, the proximity becomes unpleasant yet at the same time fascinating. Apparently, regarded from a distance, there is no remarkable change in the protagonist's existence. Transforming changes that the audience can't ignore only appear when the camera zooms to his body's structure and human movements. They only become history once the projections come from a distant position.

The protagonist experiences himself on the screen of his TV, just as the audience experiences the protagonist within the projection surfaces in spatial multidimensionality.

Burkhard Friedrich's conceptual works are inspired by the Japanese writer, Haruki Murakami and the American director, David Lynch: In both David Lynch's film *Inland Empire* as well as Haruki Murakami's *After Dark* both protagonists find themselves in flowing cross-fades permanently in different rooms where they need to orientate themselves. Although these rooms initially appear to be foreign, the main characters become a part of the transformation. They are able to find themselves in the scene because it represents parts of their own self.

Burkhard Friedrich's compositional work picks up on this multidimensional approach, by creating musical structures that are closely interwoven with the visual projections, and by using various sound layers of electronic and live electronic material. Rotational sounds with a quadrophonic system and live electronic processes create a musical space that shifts the protagonist's conditions and the video-projected transformation to the level of listening.

Timo Schierhorn, known for his exceptional video and film projects, has often worked with Burkhard Friedrich in the past and his images enable a unique, visual access to music without an illustrative touch.

Above the video levels, the hotel room is projected onto the stage. During the scene's progression, the main character's states of consciousness are visually sounded out.

Time shifts, repetitions and changes in the video images perspectives are juxtaposed with the performer in real space.

Corresponding to the musical composition, an abstract, formal narration describes the protagonist during his day-to-day multitasking in an age of technical reproduction.