

Luzie Meyer
The Flute / St. Lucy

17th Feb. - 18th March, 2018

„Luzie Meyer is interested in flesh made words.“
- Harold Batista

„...then my head is spinning, and I think, oh god, maybe the camera is not only causing this binary but is also a challenge to it.“
- Emma LaMorte

„Luzie Meyer's films are really a kind of writing.“
- Mark von Schlegell

“It is useful to distinguish **quality** from **mode** of experience. Dreaming is a mode of experience, that the waking person distinguishes from waking perception by various criteria. Dreaming, imagination, and waking perception are different modes of experience. 'Reality' in the second sense above, may be a quality attached at times to any of these modalities.”
- R.D. Laing

ROOM 1

The Flute, 2018

Here: Illustrated script in five frames

Photos (Beat 1-3, 5): Riphansaal, Kölnischer Kunstverein: Simon Vogel (2017)

- Actors/characters: **Narrator, Flutist, Cameraperson, Souffleuse**
- The piece is a dramatized reading and video shoot, structured by five accompanying sound pieces (beats)
- The beats form the classical dramatic arch of the performance: exposition, rising action, climax, falling action, and catastrophe
- After its first iteration as script, the piece will be rehearsed and performed in the Riphansaal at Kölnischer Kunstverein, and will thereafter be made into a video, arranged from the footage shot during performance (and rehearsals)
- There are two cameras, one remains in the hand of a single person (**Cameraperson**), another is passed around between the remaining actors (**Flutist, Narrator, Souffleuse**)
- The images from both cameras are live projected onto two screens placed in the back of the space, that are supplementing the immediate perspective of the audience
- The pace of the piece is generally swift
- The pace is maintained by actors through a background soundtrack, which directs them

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ROOM 2

Saint Lucy [To Look upon Men with Lust], 2017

HD Video, 13:32 min

Screening Times: 19:15 ; 19:45 ; 20:15 ; 20:45 ; 21:15 ; 21:45 ; 22:15

Premises and rules:

- i. we understand the shoot as a sort of repeated practice, not as an immersive performance for an audience, but as something we are immersed in
- ii. what is important to us is the dynamic between the actors
- iii. actors have a common aim: to keep up the play, the pace, the flow of powers, the intensity of the situation
- iv. each actor has something (eyes) the other wants to possess
- v. each actor wants to keep for themselves what they have
- vi. both actors have to know at all times where the other one is
- vii. they are dependent on each other for the action to persist
- viii. each actor is all characters in St Lucy's story
- ix. the motivations of the characters and their histories may be relevant to maintain the urgency of playing

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