Blind Cinema

Direction & concept: Britt Hatzius

Funded in part by the David E. Skinner II 1942 Fund and the Andrew J Greenebaum 1984 Fund

Sun • September 30, 2018 • 1 & 5 pm
Loew Auditorium • Dartmouth College

Program

The program will be presented without intermission.

Credits

Direction & concept ................................................................................................................................. Britt Hatzius
Dramaturgy .................................................................................................................................................. Ant Hampton
Film ......................................................................................................................................................... Britt Hatzius, Simon Arazi, Boris Belay, Maxim
Design & production (blindfolds & contraptions) .............................................................................. Britt Hatzius, Maria Koerkel, Gert Aertsen
Creative producer ....................................................................................................................................... Katja Timmerberg

A co-production between Vooruit (Ghent), Beursschouwburg (Brussels) and Bronks Theatre (Brussels).
Program Notes

In the darkness of a cinema space, the audience sits blindfolded. Behind each row of audience members is a row of children who in hushed voices describe a film only they can see. Accompanied by the soundtrack (which has no dialogue), the whispered descriptions are a fragile, fragmentary and at times struggling but courageous attempt by the children to make sense of what they see projected on the screen.

Based on the method of audio description, Blind Cinema as a live event is an experience where the act of watching a film becomes a shared investment: A collaborative and imaginative act between seeing children and blinded adults. It embraces the fact that the act of trying to find the right words to describe (even if at times being “at a loss for words”) and of trying to hold onto the consequently unstable images created in the mind’s eye, will always only be an approximation. To articulate in words in order to share experiences involves a struggle, a struggle that seems to be closest to those in the midst of discovering language’s potential and limits.

In focusing on that which lies beyond the sense of sight (leaving the illusory reality of cinema to re-enter that of the imagination), the attention oscillates between each shared but internal world guided by the whispering voice, and the shared physical space of the darkened cinema.

About the Artist

Britt Hatzius (UK, Belgium) works in film, video, sound and performance. Her work refers to or often takes the format of the moving image, both in its technical and conceptual form, exploring ideas around language, interpretation and the potential for discrepancies, ruptures, deviations and (mis-) communication. Her work has been shown internationally at performance, media arts and film festivals, institutions and galleries. Recent collaborations include cinematic installation Micro Events (2012) with Tom Kok, interactive performance This Is Not My Voice Speaking (2013) and site-specific installation As Never Before, As Never Again (2014) with Ant Hampton, View Onto The Moving Image (2017) and In Order Not To Be There (2017). info@britthatzius.co.uk, www.britthatzius.co.uk

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