

(titania sleeps...)

marco coffier and miwa koizumi with akemi kurihara
1998

(titania sleeps...) is not a video. It is not an infinite loop. It is a permanence, a video permanence. A watchman. A fluorescent tube flickering in the empty night... regular and irregular... moving and stationary...



another notion of time *a dancer in permanent movement*

This piece has no start and no finish. It is suspended in time. The viewer can watch a few seconds or keep the screen in a corner of an eye for more than an hour. You don't have to watch **(titania sleeps...)** for 15 minutes to understand what is happening, just like you don't need to look at a photograph for an hour to see it, however after a quarter hour of looking you see something completely different.

a waiting space *this project awaits its viewer with a hook on the line, it does not use a net*

Transit spaces vibrant with the flux of the street, or waiting rooms between two events are perfect places to present this piece. Many potential spectators will pass it by without seeing it, but from time to time a lucky viewer will bite. Someone perhaps who has to wait for a friend, or has time to kill before an appointment will suddenly find themselves with 15 minutes or 1/2 an hour, unexpected, suspended... too short a time to do anything but wait.

perpetual motion

Tangled in aluminum wires the dancer tries to free herself. Trapped in the box of a television monitor she tries to escape. She fights with her constraints, sometimes with much energy, sometimes without hope. She changes her mind. A young gazelle attempting her first steps, then a grand-mother on her death bed.

randomness *algorithms create the mood*

This project evolved from months of editing video footage of dance. We realized how much power the editor has over the feel of a dance, so we decided to accentuate this. The choreography of the dancer and the camera was mounted and put to tape. A computer program was put in control of the "jog" wheel of the video deck. The program knows where it is in the dance and sends motion commands to the video deck. It would cycle through sets of possibilities, average speeds and frequency of changes create vastly different moods from exactly the same images.