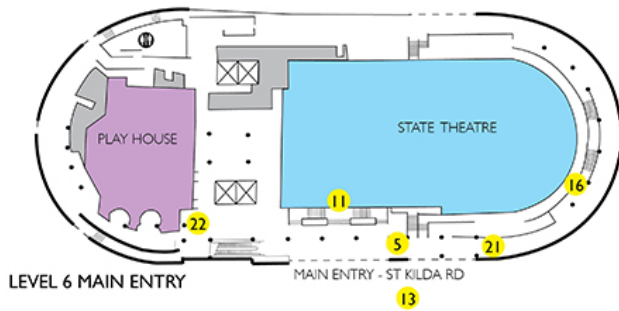
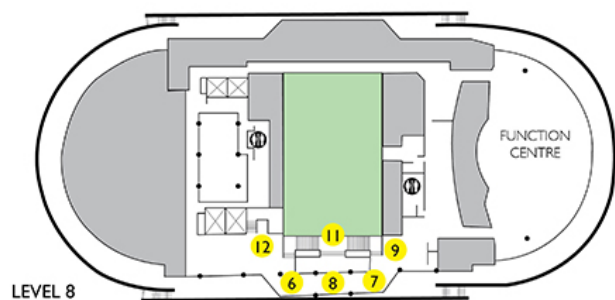
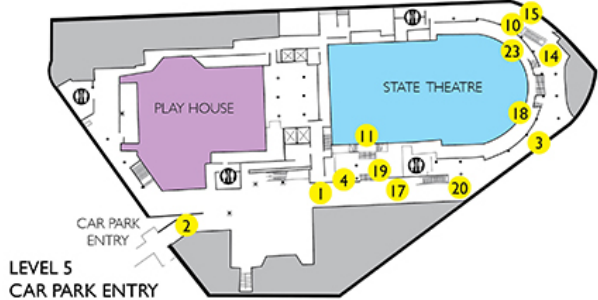


wagnerlicht

Arts Centre Melbourne presents Reinterpreting the Ring Cycle through Wagnerlicht

14 Monday Oct 2013



The numbers refer to the location of the installations, briefly described on the other side of this flyer. Works numbered 1 to 4 explore Wagner's musical ideas, motifs and methods. Works 5 to 15 introduce characters, events and ideas from Das Rheingold; 16 Die Walküre; 17 Siegfried; 21 Götterdämmerung; 22 an overview and 23 Conclusion.

Wagnerlicht started in May 2013 at the Sydney Conservatorium of Music as part of the Sydney First Festival of Light, Music & Ideas and from July to October was on display in the Bachhaus Museum in Eschborn in Germany where the exhibition was expanded to accommodate more elements added by local Multimedia students. Additional elements by local artists have been added for the Melbourne exhibition. To find out more visit:

www.wagnerlicht.com

Instigator and Curator: Michael Day
Co-curators: Germany Ingo Bräde
Melbourne: Chris Hentschke

Arts Centre Melbourne, Friday 15 November - Saturday 14 December

Curators Talk with Mike Day: Sunday 8 December, 2pm (60 minutes)
Meet at Concourse Desk, State Theatre

http://wagnerlicht.com/wp-content/uploads/2013/10/WAGNERLICHT_flyer_ACM2.jpg



1. Die Kosmischekammer & Die Festspielkammer
DESIGNED BY CHRIS HENTSCHE

Die Kosmischekammer explores the general and elemental leitmotifs found in the music. These are expressed audiovisually within a hermetic die chamber that a constellation of both Wagner's cosmos and the chamber he created to house it in. The Barock Festspielhaus like the dramas in Wagner's creation, this artwork marks the tensions between: idealized forms and conflicting energies. Die Festspielkammer is a diatonic meditation of the Barock Festspielhaus, the source of the Wagnerian energy that spread out into the world: the gateway between Wagner's universe and ours. The Festspielkammer contains such a threshold, manifesting the waves of energy emanating from the Conservatorium. Chris Hentschke is a multimedia artist teaching at UTS and studying for his PhD at Hohenheim, the world across sound & image, scale & time and art & science.

2. RAJUMULICH
DESIGNED BY MICHAEL ERKSONER, MARTIN LURICZY, MARTIN WISBERLIN AND DAVID FERSTL, SOUND DESIGNERS THOMAS APPELMANN AND ANGELINA LOF

These students from the Multimedia & Communication Course at the University of Applied Sciences in Ansbach have created an interactive spatial sound installation based on the musical prelude to "Das Rheingold". The 5.8m major chord is spread out on ten speakers and slowly moves through the room and develops into various leitmotifs as visitors move around.

3. VISUAL LEITMOTIFS
DESIGNED BY ANNA ANNE

Illuminated paintings on hexagon panels reference the leitmotifs of "The Ring Cycle", transitioning from sound to light via the act of painting the stone's elusive content. Anna White is an artist who lives and works in "Nobisium". She holds a Bachelor of Fine Arts (Painting) from PRST and a Master of Fine Arts (Research) from Monash University.

4. FOUR ELEMENTS
DESIGNED BY RUTH ANDERDMOTT & BEN BAXTER, SOUND BY DAVID FERSTL

Wagner's Ring features fundamental elements which become important forces in the four operas: the eternal existence of nature, the water of the Rhine, the elemental gold from the earth and the fire which cleanses. The artists were reminded of their own continent, Australia, with its cycles of flood and fire which requires rather than destroys. International light artists McDermott and Baxter used innovative LED lighting technology to portray the four elements.

5. ONCE UPON A TIME...
DESIGNED BY MIKE DAY, SOUND BY DAVID ENGLISH

The beginning of "Das Rheingold" sets the audience up for the exciting tale they will be told over the following three acts. It starts with a single note which develops a pulse, a melody until a whole world of sounds, sensations and feelings envelops the spectator. Many of Wagner's leitmotifs can be found inside the opening in a black box. The infinite universe, the fundamental gold, the beginning of life under the water and the love and respect due to the natural world: the development of melody and language, the seduction of Beauty and the lure of lust and desire. The source code is based around the original key of C major and also employs unique recordings of the ocean surrounding Sydney. Mike Day is an architect, lighting designer and stage designer and lecturer at UTS and conceived and curated "wagnerlicht". Dean is a UTS Sound Design graduate and practices as a composer, sound artist and creative programmer.

6. UNENDLICHKEIT / INFINITY
DESIGNED BY HILDE GOSSEPH & LINA WANG

In the depths of the river Rhine the Nibelungen dwarf Alberich is teased by the Rhine Daughters who are protecting the Rheingold, which grants its owner infinite powers. An endless curved bronze space reflects the shimmer of hidden gold. Designed by students from the University of Applied Sciences Detmold, supervised by Prof. Mary-Anne Kyriakou.

7. AN INTERIOR TALE
DESIGNED BY ARMIN SACHNIVALLA

The installation looks symbolically into the seductive aquatic world of Wagner's teasing Rhine Daughters in the first scene of "Das Rheingold". There an eternal movement with a stronger, nothing is quite what it seems. Armin is a Performance Space student in Interior and Spatial Design at UTS.

8. PRURIENT SYMPHONY
DESIGNED BY ELIA KARONIS, SOUND DESIGN BY ANI DOHERTY AND MARTIN WISBERLIN

This work is based on the character of Alberich, the evil dwarf whose lustful desires are portrayed through a puppet, where the viewer is put into the personal shoes. The work records the viewer's eye sight and maps their gaze as a new symphony. Elia is a Performance Space student in Interior and Spatial Design at UTS. The UTS Sound Design graduate.

9. THE FINAL COMPOSITION
DESIGNED BY CANDICE DVOUL, ARTIST ELIZABETH GORDON-WENER

The work uses sound recorded from within the spatial constraints of the Arts Centre. The Rhine Daughters are used as music to lead the sound recordings in three parts: PHASE ONE: THE THRESHOLD: Your movement through the building threshold generated sound within the hinges of the doors. These sounds have been recorded. PHASE TWO: THE INTERIOR: RECORD YOUR participation to interact with the buttons to hear sound bites. What you're unaware of is that you're also triggering sound bites to be recorded. PHASE THREE: THE GALLERY: Adjacent to your gallery, artworks release the amplified recordings of your entry on random playback. Candice is a Performance Space student in Interior and Spatial Design at UTS.

10. DER SCHOPFER (THE CREATOR)
DESIGNED BY SIMONE WIEBE, SOUND DESIGNER MARTIN WISBERLIN

Inspired by the character Wotan, this work seeks to examine what happens when man usurps the role of God. The viewer is led to the controller who activates spaces with the press of a button. The work can never be created by just one person as it requires a continuous engagement, marking the relationship between God and man. Scenes of fragments of memory become illuminated with every pressed, allowing the participants to make their own Wagnerian tale. Olivia is a Performance Space student in Interior and Spatial Design at UTS. Her studies include Arts, Media and Communications in Ansbach.

11. A.B.C & WACHE AUSTAUSCH
DESIGNED BY FLEISSCH DÖNNE

Drawing from tape, the demigod of fire, seated drinks control the staircase, turning and recording the movement of individuals and making an auditory language of sound and light. Also is a Performance Space student in Interior and Spatial Design at UTS.

12. GOLDEN APPLES
DESIGNED BY FLEISSCH DÖNNE, COSTUME DESIGNER ALEXA, BEAUTY VIDEOGRAPHER DAVID BOJE MOGEL, LAIKA HÄGELSON, PRODUCER ANDREW HARTNER

This installation captures the essence of fire, the Goddess of Youth and Beauty who is taken by the giants as a pledge against her promise to Votan for the construction of Valhalla in Act 2 of "Das Rheingold". Small golden apples keep the gods young and when the apples are taken away the gods will wither and grow old. A fire sculpture a comparison between materials and the natural world. Also is a Performance Space student in Interior and Spatial Design at UTS and is a research assistant for wagnerlicht.

13. UNDERWORLD / UNDERWORLD
DESIGNED BY MICHAELA GIBIC, SOUND DESIGN BY DAVID FERSTL

Deep under the earth, the dwarf-like Nibelung labour for the brothers Alberich and Hagen. The installation refers to the third scene of "Das Rheingold". But the artist sees some of Wagner's depth held political beliefs at work here too: his socialism (the enslaved workers) and his anti-Semitic diatribe (the greedy masters). Michaela works as a freelance designer in Sydney and is the graphic designer for wagnerlicht. David is a multimedia student in Ansbach.

14. HOW EVERYTHING WAS
DESIGNED BY MIKE STWZ, SOUND DESIGN BY DANIEL STWZ

The work evokes Earth's Mother and Goddess of Wisdom, who rises from the ground to absorb and save the world of mankind from the waters during the course of the Ring. Mike is studying Interior & Spatial Design at UTS. Daniel is a composer of experimental electronic music.

15. RAINBOW BRIDGE
DESIGNED BY IANAN ROSL, SOUND BY SHIRHAN TANG

Designed as a rainbow bridge accompanied by trumpet and percussion music, instead of

the loud horns in the foreground of Wagner's theme this installation concentrates on the serial background music: it points to the future and eventual downfall of the gods. Alan is a former light artist and engineer. Sherman is a Hong Kong/Sydney sound artist and musician composer.

16. WHO BY FIRE: A CONVERSATION ACROSS THE THRESHOLD
DESIGNED BY TOM SWARO, SOUND BY SHIRHAN TANG, PROGRAMMAMA LANTWIEDELET, DESIGN ASSISTANT: CRISTINA ANAGNINI

Two figures representing Siegmund and Sieglinde, face each other suspended in space. Born from the same single source, they both attract and repel each other like the Titans have earlier in their larger faces, which present to each other and create the exact space in between them. Sound is emitted from deep within each, like a start lung in conversation. When a participant moves into the space between the Titans their presence affects both music projections. Tom Swaro is a design educator, architect and artist. Lara is a UTS graduate sound designer. Cristina is an architect and urban designer from Bavaria.

17. NEIDMÖHLE
DESIGNED BY DONNA ANDRISGAN

The Neidmöhle is the garden/garden Fisher's cave in Siegfried, where the guarded treasures can be seen as knowledge and inspiration. The artist illustrates eternal treasures presented upon a substance, image, sculpture and installation.

18. BLENDWERK
DESIGNED BY USA WOPPE & MARCUS HERR

Wagner's struggle for the story of greed and hunger for power, symbolized by the Ring. But whoever owns it is doomed to fail. This interactive treasure chest designed by students from the University of Applied Sciences in Mainz, visualises the attraction of this evil force.

19. THE FEARSOME DRAGON LIES IN HIS CAVE
DESIGNED BY MELINDA PRODEBOOK, SOUND BY DEAN ENGLISH

This work is based on the theme of Fisher as a dragon guarding the gold in Siegfried's Valhalla will experience the ultimate sensation of Fisher's cave in the monstrous jaws of the dragon, enclosure then. Deirdre is an Interior & Spatial Design graduate from UTS. She was the project research assistant for wagnerlicht.

20. THE WOODBIRD
DESIGNED BY MELINDA PRODEBOOK, SOUND BY MARC SPICLER

Based on the forest scene in Act 2 of Siegfried where the hero - after having tested the dragon's blood - suddenly understands the song of the Woodbird, who will lead him to Brunhilde. Visitors are invited to listen to the sounds of the forest and to call upon the Woodbird to hear its song. (Wolffste 404 time).

21. LICHTRHYTHMUS.02
DESIGNED BY CHRIS BOWMAN

This installation is an animated data visualization that explores the flight of Wotan's two magical Ravens from "Götterdämmerung", sent out to bring the god news from the world. It also pays homage to Walter Ruttmann's animation sequence from Fritz Lang's film "Die Nibelungen".

22. LIT LINK
DESIGNED BY ANDREW ALUFF & DEAN ENGLISH

As visitors walk, an art of colour, changing streams move and slowly fall their limbs, instrumental sound elements of the score of "The Ring Cycle" are activated. First one after another and eventually - through enough interaction - a seven hour work of musical material can be uncovered. Lit Link is the first collaborative work of the Sydney-based new media artists, programmers and composers.

23. LIGHTEN UP
DESIGNED BY PHILIP SNEDECOR & JOHANNA HAKKE

So down with hands in Wagner's Götterdämmerung light table designed by students from the University of Applied Sciences in Mainz. If you speak out loud, the table will recognize your voice while concentrating the lighting to your area of the table, showing that you are the narrator and it's your time to speak.



Intertwining light, music and ideas

A multimedia installation to celebrate the bicentenary of the birth of Richard Wagner, *Wagnerlicht* explores and reinterprets the composer's epic music drama *Der Ring des Nibelungen (The Ring Cycle)* [<http://artscentremelbourne.com.au/whats-on/the-ring-cycle.aspx>] for a young generation not familiar with Wagner's work. The free exhibition can be seen at Arts Centre Melbourne from 15 November to 14 December as part of Opera Australia's Melbourne *Ring Cycle* [<http://artscentremelbourne.com.au/whats-on/the-ring-cycle.aspx>] celebrations.

A concept by Michael Day from the University of Technology, Sydney, *Wagnerlicht* is made up of various multi-scale components which use different technologies in a way that allows viewers to interact with them, recreating sections of Wagner's epic *Der Ring des Nibelungen*.

The exhibition consists of sculptural elements designed and fabricated by innovative young and established light artists and academics plus post graduate and undergraduate design & sound students from the University of Technology Sydney and the Universities of Applied Sciences in Ansbach and Mainz, Germany.

Wagnerlicht started in May 2013 at the Sydney Conservatorium as part of the Sydney Vivid Festival of Light, Music & Ideas and travelled to the Bachhaus Museum in Eisenach in Germany in July. At each venue, the exhibition was expanded to accommodate more elements added by local design and music students.

From Melbourne, plans are underway for *Wagnerlicht* to continue on and travel to light festivals in Moscow, Rio de Janeiro, Singapore and Lyon. When finally fully assembled in three years in the Czech Republic at the Prague Sceneography Quadrennial, the installation will consist of over 40 elements that will present a multi-layered interpretation of the philosophy and musical themes of the *Ring Cycle* [<http://artscentremelbourne.com.au/whats-on/the-ring-cycle.aspx>].

Wagnerlicht

Presented by Arts Centre Melbourne
Arts Centre Melbourne, Theatres Building Foyers
15 November – 14 December 2013
FREE

Curators Talk with Michael Day
Sunday 8 December, 2pm
Meet at Concierge Desk, Theatres Building
FREE

<http://artscentremelbourne.com.au/about-us/media-centre.aspx?id=17669&page=1>

Lit Link in Action

21 Wednesday Aug 2013

Flash ist veraltet 

Lit Link by Andrew Bluff and Dean English, 2013. This interactive installation is a part of Michael Day's *Wagnerlicht* travelling exhibition. As the audience engages with the ten separate 'instruments' of this interactive orchestra, notes from all 16 hours of Wagner's *Ring Cycle* operas are triggered. As each instrument is on it's unique own timeline, the orchestra combines to create a non-linear reinterpretation of Wagner's epic score.

Einsich Bach House Press

20 Tuesday Aug 2013