



Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. My words echo
Thus, in your mind.

(T. S. Eliot, *The Four Quartets*, 'Burnt Norton' I)

THE PLACE OF TIME

Thursday 18:30, 2 March 2017

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The Gallery
Vijay Patel Building
De Montfort University
Leicester

'*The Place of Time*' uses choreography, writing, composition and improvisation to weave a performance around movement, sound and text. It reveals the interdependence of each source and their points of

departure. Jo Breslin and Martin Leach (DMU), and Christopher Foster (University of Wolverhampton) play with the time and place in which things may happen. Between the deadpan, the wry, and the expressive '*The*

Place of Time' becomes a question about the performance of a reality that is not what it seems.

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The performance borrows its title and some of its themes from an essay by Peter Galinson.* Between 1902 and 1909 Einstein worked in the Bern patent office as a technical expert evaluating electromagnetic patents concerning the regulation of time in multiple locations. To assess these documents Einstein and his colleagues

stood at wooden podiums on which they examined the papers. By 1905 Einstein had produced his own papers establishing the particle theory of light (for which he received the Nobel Prize) and his Special Theory of Relativity. This performance takes as its starting point Einstein's working situation in the Bern office as he pondering the ontology of

simultaneity standing at his podium. It uses the notion of relational pathways and the interconnectedness of time and space to play with simple movement in the context of a process-based musical composition and a text exploring Heideggerian ideas of being.

* Peter Galinson (2000) Einstein's Clocks: The Place of Time, *Critical Inquiry*, vol. 26, no. 2, (Winter 2000) pp.355-389

Credits:

Jo Breslin: Screen Choreography

Chris Foster: Music

Martin Leach: Text

Video Editor: Jordan Parker

Amy-Lee Farrow: Front of House



Technical Support

Susanne Grunewald: Sound

Jamie Merryfield: Lighting

Documentation: Jordan Parker

With thanks to:

Hugo Worthy

Tony Graves

Petros Galanakis

Jim Boulton

Jeremy Collingwood

