



PORTFOLIO *of* SIGRID KEUNEN

MAPPING

My Artistic Statement

The common denominator in my work is 'Cicerone' (guide) of the inner fantasy. It is indispensable to me, in this predominantly 2D computer society / world, to *arouse* the audience with other dimensions. And as fantasy affects the elaboration of oneself, my compositions invite to look through a magnifying glass by receiving this present as an experience of the moment.

Or in other words:

My artistic language blends visual, auditory and sensorial associations with the fine arts through its dialectics, crossovers and practice-based improvisations.

From my perspective as a musicologist, I start off from abstract ideas, feelings and/or metaphors. Against this background, I compose a poetic universe of visual shapes and images, music and soundscapes, and bodily movements. By means of the processes of creation and collaboration, I explore and discover through serendipity rather than by engineering established and predefined concepts. This requires an attitude of openness and awareness, to engender hybrid effects and outcomes that are less than predetermined and thus address and seize the intuitive understanding of the audience.

Consequently, rather than 'thought-provoking', I'd call my work 'intuition-awakening' and 'experiential', triggering the audience to touch ground from a mindful angle and making tangible a certain resonance and mysterious quality.

Beyond frames of reference, I try to give shape to what is difficult to catch, to the elusive.

My compositions are not only to be looked at and listened to; they also provide the audience with elements to build a new narrative.

So in the end the work becomes a *perpetuum mobile*.



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COLLABORATIONS

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IN THIS CASE

for violin, viola & a little box
a creation with Julie Haas (Belgium)



CONCEPT

A little red box with white performers in a white box and a white decor

The idea of the music box is used as the starting point for a wordless performance for two musicians. The sheer fact of opening a music box brings about certain thoughts, feelings, and emotions. Likewise, the two musicians in the box try to bring about certain emotions and feelings, with music and movement.

This performance is a 'junction' between classical music and performance, a 'junction' between life and fantasy.

How does a little girl feel, opening such a box for the first time? What about a woman who spots a box in an antique shop? What's going through one's mind on the eve of a marriage? And what about the melancholy of a grandmother reminiscing about the past?

PERFORMANCE

Junction Art Festival Toronto 09/2008

Performance Mix Festival, Joyce Theatre Soho, New York 03/2009 + <https://vimeo.com/121187453>

Julie Haas: concept & violin

Sigrid Keunen: concept, décor, viola & music composition

BALLAD FOR YOU

for dance & viola

a creation with Dirk Hendrikx (Belgium)



6/05/14 STIJL Brussels

The Dutch written words in the title:
ZEEMEERMIN means literal
SEA MORE LESS and is a Dutch translation for MERMAID.

But we simply tell a love story:
A BALLAD FOR YOU

Fragments out of an 8' performance: <https://vimeo.com/124196739>

Dirk Hendrikx: concept, choreography & costumes
Sigrid Keunen: movement, music composition & viola

DUPLEX GAME

shape / composition / performance
a creation with Cilla Berg (Sweden)



The starting point for our composition is a quote from *On Grief And Reason: Essays* by Joseph Brodsky: *“Life is a game with many rules but no referee. One learns how to play it more by watching it than by consulting any book, including the Holy Book. Small wonder, then, that so many play dirty, that so few win, that so many lose.”*

Then we build.

DUPLEX GAME is about everything you observe and the meaning attached to it, the perception. And thus what happens when one looks the same but experience a different side. One sees something, but it also has another side: a hand is a hand but someone sees the top and the other palm.

DUPLEX GAME explains why different definitions of "his" side by side and examine the pros and cons of all observations.

In DUPLEX GAME we analyze the word 'GAME', the possible elements, the rules and it's PLAY-time. We look at how a 'GAME' has an influence on the course of events.

Can the 'GAME' ultimately influence our perception, forms and / or enrichment?

DUPLEX GAME wants to juxtapose and investigate the different ways of perceiving

A quote that recapitulate it properly:

“What we do see depends mainly on what we look for. ... In the same field the farmer will notice the crop, the geologists the fossils, botanists the flowers, artists the colouring, sportsmen the cover for the game. Though we may all look at the same things, it does not all follow that we should see them.”
from John Lubbock - *The Beauties of Nature and the Wonders of the World We Live in-*

Cilla Berg graduated in 2013 at the Chelsea College of Art and Design, London.

Sigrid is a musician (viola), composer and performer. Her compositions and education programs are a crossover and a synergy of music, dance and theatre. As a freelance viola player she works in Belgium and as a freelance guide in the Opera house of Brussels, de Munt/ La Monnaie.

Cilla and Sigrid come from different artistic backgrounds, but they have a tangent point in which they want to investigate and to explore.

As we share the same vision: art is a trigger and serves as a stimulus to the imagination of the public. Our compositions and performances have not the goal to lead them to that answer or tell them exactly what to think / feel / experience.

We offer elements to make one's own story.

From here we recognize and acknowledge each other's aesthetics and this in relation to our own work and thus to each particular collaboration.

And then just step aside:

As Alice Liu (organizer Listhus Artspace, Iceland) during a creation session nicely summarized: "Cilla works with a rather static backdrop, Sigrid's work content liveliness with lots of movement. This cooperation seems quite obvious and has a very dynamic outcome."



Please access following links:

Performance during the Festival 13Festivalen in Gothenburg (Sweden): <https://vimeo.com/124196738>

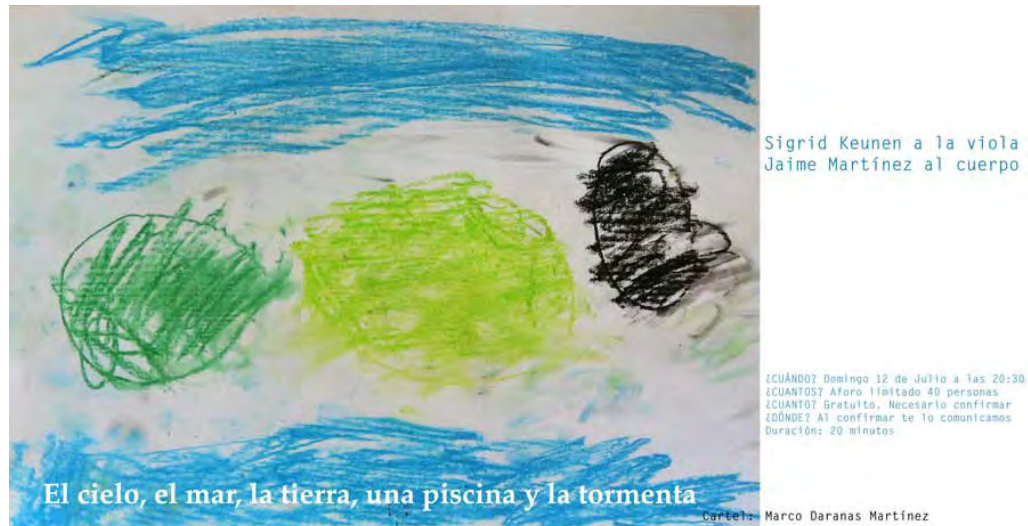
Full viola composition: <https://drive.google.com/open?id=0B8HmQDAkm2sDdWR3OEIuUXB4RVE>

EL CIELO, EL MAR, LA TIERRA, UNA PISCINA Y LA TORMENTA

The sky, the sea, the earth, a swimming pool and the storm

A musing through dance & viola

In a creation with Jaime Martínez (Spain)



Inspired by the 4 elements combined with the element of ether, this performance of live viola music and Butoh dance presents a laboratory of experimentation.

Through junction and improvisation in an elaborated structure our objective seeks to accomplish a tangible essence by awareness.

The audience enters a white space with the sound of running water in the background.

They can see a musician lying on the ground, rotating axially while playing pizzicato.

After, the dancer comes by passing the audience. He drops stones, one by one, as if he reduces his memories and leaves knowledge behind. Totally liberated, he enters the scene and bodily expresses all elements, one by one. His dance exists of fiction & non-fiction.

The climax is expressed by the natural connexion of an innocent child, (or someone else from the public) who will offer on a pre-prepared but unexpected moment the symbol of life and love: an apple.

Within this move, everything shifts: the light, the movements and the music.

While the dancer eats the apple, we enter different atmosphere. In other words: while we are merged with the challenge of his action, this gesture calls the hidden place in the heart of our being. This performance invites you to experience, to undergo that moment in which an inner voice can express its right heartbeat.

Biography:

Coming from different artistic backgrounds and countries, Sigrid and Jaime share their notions about honesty, strength, and beauty. Improvisation and serendipity were their motto in making this performance in July 2015 (Madrid).



Madrid 14/07/2015

Please access the performance trailer on <https://vimeo.com/138996559>

Jaime Martinez: concept, décor, costumes, dance & video editing

Sigrid Keunen: concept, décor, costumes & viola improvisation

SOLO PERFORMANCES

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SKIN RESISTANCE

for movement & tape



Once upon a time there was a marionette moving between the shop and a world.
His act, flex, forge, bend, budge, dodge, whip, slide, sprint, spurt, shift, stroke, trick, and tack are
stuck in a marked frame.

Enjoy this performance & the sentence:
I SPEAK SPANISH TO GOD, ITALIAN TO WOMEN,
FRENCH TO MEN & GERMAN TO MY HORSE -Charles V-

Please access the link: <https://vimeo.com/89404328>

OUTLINE

There is a shopwindow somewhere in the city.

Preferably a shop-window of any type of shop, but this performance can be located also in a bigger public venue.

On the other side of the glass pane passers-by can detect a platform (1m²).

On the platform they can see a person wrapped in plastic and attached by cords.

The cords are attached to a wooden cross and the wooden cross is fitted to the ceiling.

The whole construct gives the impression of being a marionette or a puppet.

Through loudspeakers one repeated tone resounds and those are recorded morse signs that represent the following sentence:

I SPEAK SPANISH TO GOD, ITALIAN TO WOMEN, FRENCH TO MEN & GERMAN TO MY HORSE

-Charles V-

CONCEPT

The skin is the exterior or visible layer between the inside and the outside. The skin is also a communicator, it tells the story of a puppet, or the marionette that we are in the world and in our own right.

This performance serves as a magnifying glass and shows the interpretation of an existent resilience. It questions the available resistance of who we are deep down and how we move in the world. How haughty can we be without deceiving ourselves?

And what about freedom?

Free is a matter-of-fact state of unrestrained from a presented, fixed frame. That frame is made by one's culture, habits or work; being part of a specific set, we have a choice as to how to conduct ourselves and decide on and find our own way.

To get FREE is to face a confrontation with surface and space.

This performance is a prosaic search for freedom based on the following question:

How do we swing as a puppet into the world and how do we deal with ourselves without being a marionette?

The sentence by Charles V is a wink to the possible act adaptation we can adopt, conceiving the world we comprehend.

FITTING

The duration of this performance is 30 minutes, and can be played 4 times a day maximum.

A platform of 1m², a hook in the ceiling to attach the wooden cross to, household plastic to wrap me, a CD player to play the morse signs, a written text to inform the passers-by.

ARCHER

for viola & him



3/05/14 STIJL, Brussels

CONCEPT

The mannequins in the window shop transmit something about the style of the shop as well as attract and invited the passer-by to figure out in one way or another their longings and cravings. This performance wishes to become a dispersion of the moment, a pastime for the passer-by, a diversion for the eyewitness, a divertissement for the brain.

ARCHER contemplates on self-reflection and gazes at an inner game. As a consequence this shared public moment is a 'junction' between classical music and performance, a 'junction' between life and fantasy.

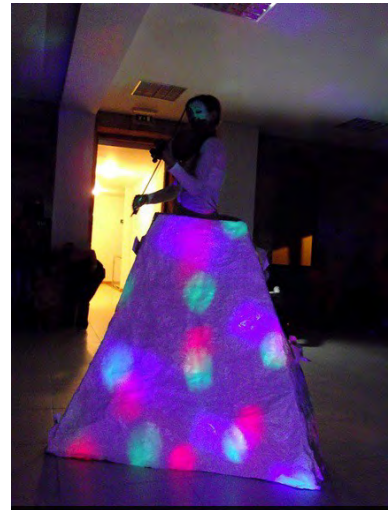
The Wow! signal came from the Sagittarius constellation.
Or the ARCHER can be CUPID: 'Every heart sings a song, incomplete, until another heart whispers back. Those who wish to sing always find a song. At the touch of a lover, everyone becomes a poet.'
-Plato-

MASK made by Koen Moerenhout
DRESS by Dries Van Noten (from STIJL, the costume designer shop)

Fragments out of a 12' performance: <https://vimeo.com/124196740>

CRINKLES & CRACKLES

performance - installation



When she laughs, her eyes crinkle.
When she smiles, her face crackles with liveliness.

He took a paper, crinkled and threw it in the crackle and spit sparks fire.
He turned, following her gaze.

A viola player, sounding sounds & an imprinted sculptural 2D story
The music counts as 3D and the sounds as the 4D.
Thereafter you're welcome to *add* your own and / or more dimensions.

BACKGROUND

A crumpled up reality, an imprint of thoughts and reality
What do we see? What do we perceive? What are we able to notice?
What do we want to tell? What not? How do we tell our story? What are the options?
Double meaning of words, meaning of words in a context
Flee words
a performance about inner and outer sounds

Among others based on different philosophies of perception, following quotes as starting points:
'The aim of art is to represent not the outward appearance of things, but their inward significance.' Aristotle
'Music is the movement of sound to reach the soul for the education of its virtue.' Plato
'Thinking: the talking of the soul with itself.' Plato
'Thoughts without content are empty, intuitions without concepts are blind.' I. Kant
"Space and time are the framework within which the mind is constrained to construct its experience of reality." I. Kant

This performance was created during my Arterra Residency and performed in Tondela (Portugal) on July 24 2015.

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HEREBY
for viola & shadow



or just a scattering of the moment at the sea side

music, film & editing (2012)

<https://vimeo.com/37122308>

SCHLIC DESCHLAC

Children theatre



This French spoken play is based on several poems
Created and performed by Inti Theatre, a Brussels Children Theatre Company
<http://intitheatre.be/spectacle/schlic-de-schlac/>

3 songs of 1'

<https://drive.google.com/file/d/0B8HmQDAkm2sDcl9uZW5yb1UtaWc/view?usp=sharing>

Recorded at Acoustic Recording Service (Beigem, Belgium) in 2010

Musicians:

Nicolas Kummert (sax)

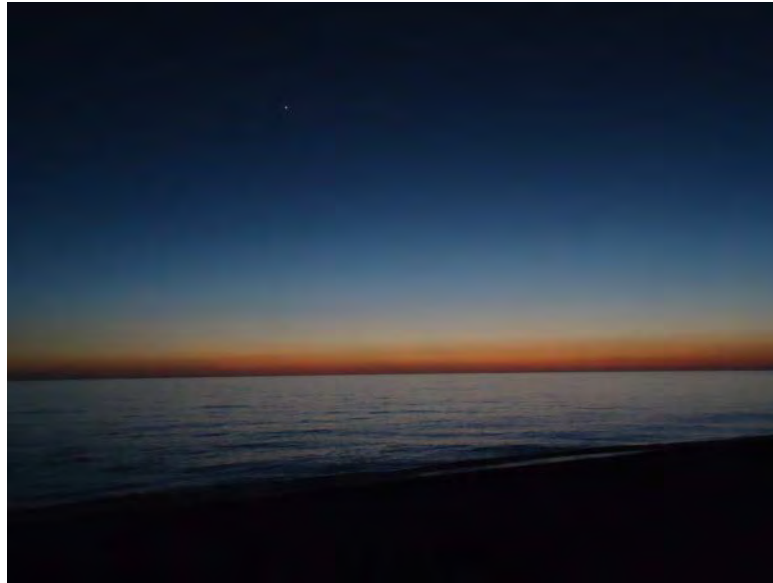
Yannick Willox (piano & recording)

Sigrid Keunen (viola & klockenspiel)

Company IntiTheater (percussion)

CONTEMPLATION

for 2 dancers, voice, string quartet & table



This is a work-in-progress.

The scenery created by multiple visual and audible dimensions seize introspection and assumed as a premise framing and un-framing quest for freedom.

Is what we see real?

Or do we see what we want to see?

And if we see a reflection, will this influence our perception (of reality)?

Are decisions free options?

The setup will be literally based on Plato's Cave allegory.

The public will be in between the dancers and musicians and their shadows.

The characters will perform on a huge table at the back of the venue, so the shadows will be projected from one side to another.

Depending on the size of the venue, other set-ups are possible.

Text (2'40") & Music Composition for string quartet (11'20")

<https://drive.google.com/file/d/0B8HmQDAkm2sDSVhIR3N6LVJ2bUk/view?usp=sharing>

Composed & live recording during residency at the Banff Centre for the Arts, Banff, Canada (2003)

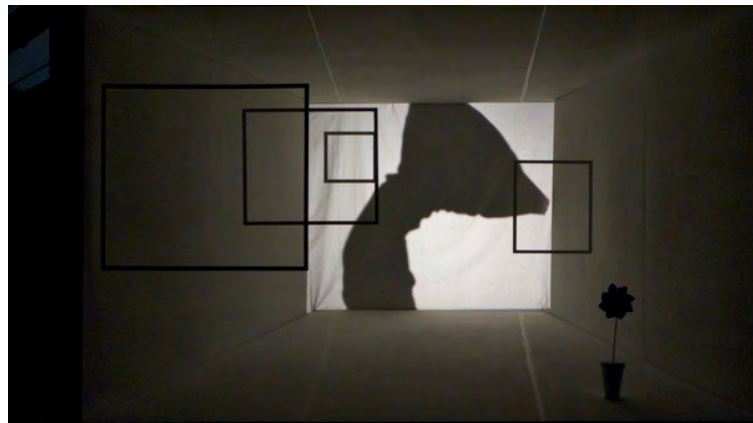
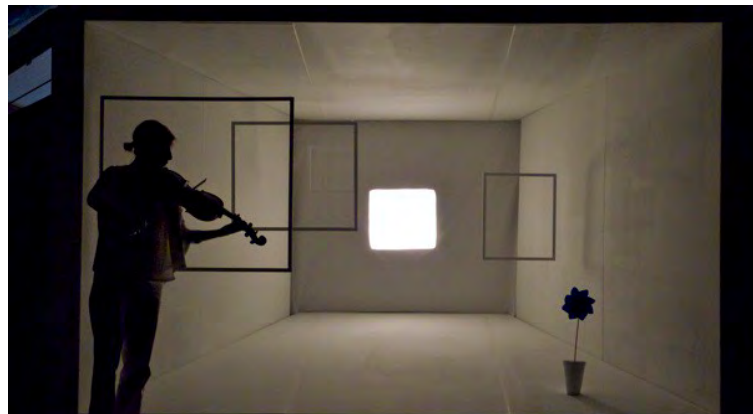
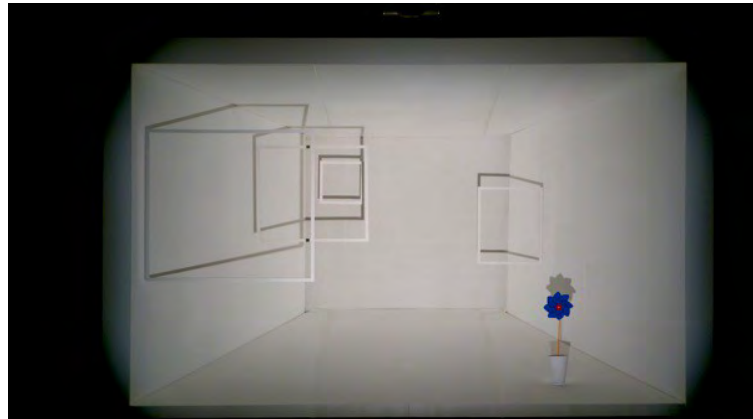
Dan Carlson & Debs White (violins)

Sigrid Keunen (viola)

Emma Johnson (cello)

A WINDMILL AMONG OTHER THINGS

for images, shapes & sounds



A large white space constructed as a *trompe l'oeil* (1,5 m x 3 m x 2 m), within white frames.
A work in progress with Residencies in the Pianofabriek (Brussels) and Mugatxoan (Porto) in 2010

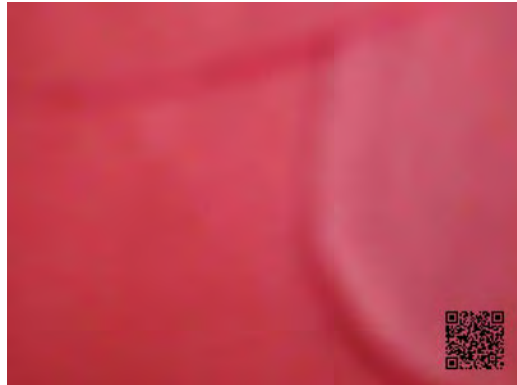
Next to a recapitulation of my previous work, this composition is profoundly questioning structures, structures in society, in the human body, in the self. Assumed as a premise framing and un-framing the quest for freedom.

The set, based on the *trompe l'oeil*, is to enforce the intuition and to create the optical illusion so that depicted objects appear in three dimensions.

Therefore this performance is a view on the depth of our being, it opens the possibility to an insight of: 'Yes it goes well. I walk and give myself a hand. That's how it runs.'

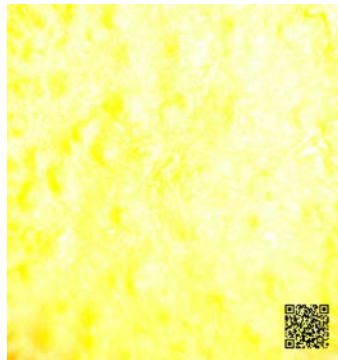
exposition of an emotion
for image & QR-code

A



Contemplate. Attribute. Movement. Silence. Associate. View. Florid. Ruddy. Strain. Copious.

B



Contemplate. Attribute. Movement. Silence. Associate. View. Ornate. Brisk. Squeeze. Impulse.

C



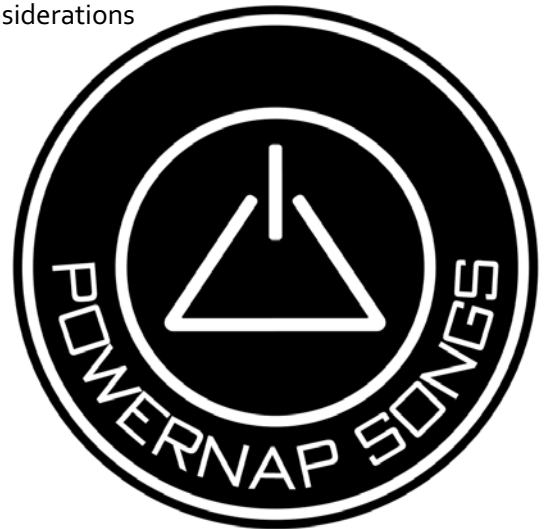
Contemplate. Attribute. Movement. Silence. Associate. View. Abundant. Staunch. Indicate.

POWERNAPSONGS

1-minute musical video's weekly on [@powernapsongs](https://twitter.com/powernapsongs)

The PowerNap Songs... are to empower a moment
A moment at will
A moment in one's head
A moment that cuts off one from the previous
A moment that goes straight to the heart
A moment to stop half-hearted thoughts, idea's, understandings
A moment to end concepts, conceptions, convictions, considerations
A moment to fade away a mental picture
A moment to fade away the mental picture
A moment to fade away that

Words are taking a little time off
Words that speak in the head, are starting to dance
Words can dance!!
They shake
They quake
They wave from side to side
They shuffle
They swing
They roll... And they rock



Jiggle / Joggle / wiggle / waggle / Jiggle / Joggle / wiggle / waggle / Jiggle / Joggle / wiggle / waggle / Jiggle /
Joggle / wiggle / waggle ... wobble

The PowerNap Songs...
Play around with concepts, conceptions, convictions, considerations
Like in my art education atelier where I changed names of the yoga exercises of the Sun Salutation, into:
The greeting of the nose. How lovely to follow our own nose instead of the sun. So...

The PowerNap Songs... are a little smile
They wink
They blink
They glitter
They flicker
They flash
They smile, smile, smile...
They instant
Yes, and from today on an *instant* becomes a verb. An invisible active verb.
The songs *instant* the speed of the heart

The PowerNap Songs...
They point in time
They take time
They express time
They catch time
They vibrate time
They touch time

FOR & WITH CHILDREN

SIGI'S BOOT, *Art Education Project*

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THE FIREBIRD, *a swimming pool play*

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... is a thematic anchor for the imagination as well as an art educational course for children between 5 and 12 years old.

SIGI'S BOAT is a Meccano-style wooden boat with a size of 120cm x 300cm with which we can express an idiosyncratic story by improvising, rhythmic instruments, movement and different characters.

All the pillars of musical education are discussed. And once we are away from the shores, in the wide waters of the imaginary, SIGI'S BOAT becomes the floating nutshell where trust, togetherness and fantasy move freely.

The workshops that accompany SIGI'S BOAT always start with a warm-up. Then I invite the children to listen to a short musical intermezzo, which I play on my viola.

SIGI'S BOAT invites the children to move towards and explore to the scaffolding of the familiar, the narrative imagination.

<https://www.facebook.com/sigisboot>



wooden boat (140cm by 350cm)



the FIREBIRD

a Swimming Pool Play

created & performed by children
from Ólafsfjörður, Dalvík & Siglufjörður (IS)
idea-manager: Sigrid Keunen (BE)
presented by the Blue North Music Festival
in the swimming pool of Ólafsfjörður on June 25 at noon



Every kid can draw in this poster his own *fireBIRD*.

The FIREBIRD

a swimming pool play
Concept & coaching: Sigrid Keunen

OUVERTURE

This concept is inspired by my Art Education Project Sigi's Boat, where children are invited to playfully create music and stories. Within a competent frame of a boat we set off from improvisation. By completion of several offered musical, theatrical and visual elements during the workshops, those self-created musical stories introduce a performance in a synergy with Total Art.

The FIREBIRD was executed on June 26 2016 during the Blue North Music Festival in Olafsjördür in the North of Iceland.

Preparatory workshops have been organized in May during school time in the 3 different schools of the 3 corresponding neighboring towns: Dalvik, Olafsjördür and Siglufjördür.

There I have spent 3 weeks with one hour a week in several classes. The sum of 100 students was between 4 and 13 years old. Those workshops, explanation of the storyboard and its global working process were to challenge the children so they could decide themselves during their holidays to take part in *the Swimming Pool Play workshop week* at the end of June. Unfortunately by the half of June only 9 kids signed up.

Those 9 children acted individually as well in group with lively embodiment and keen enthusiasm throughout the costume-making, dancing their choreography, exclaiming their text, creating music, designing and drawing the setup wall alternated -to relax- by running around their self-made edge of the imagined swimming pool in the sports hall.

I was mainly in charge with all the production issues therefore -when I look back now- I was triggered by how flexible one can be, how to stay solution focused during meetings, how to act compliant onwards the organization and just centre on being open-minded in relation to the children.

In conclusion and due to unforeseen, difficult and last-minute circumstances the kids brought it to a wonderful end: The FIREBIRD became free and all together they sang!



Performance during the Blue North Music Festival on 25/06/2016 in Olafjördür (Iceland)

6 MAIN CHARACTERS:

The STORYTELLER / The KING / The ARCHER /The HORSE / The FIREBIRD / The PRINCESS

OTHER CHARACTERS:

Dancers in the swimming pool / Musicians near and on the edge of the swimming pool

LIBRETTO DESIGN

The kids are getting Key Phrases those idioms will help to express the personality and nature of their character. The rest of the sentence they have to adjust themselves in line with the storyboard, e.g. the KING: I claim, I want to ... the PRINCESS: I would like to...

The STORYTELLER has no Key Phrases but localizations; he or she can complete paragraphs with a concrete content besides the global line of Act 1: sky / horizon / castle of the king -Act 2: castle of the King / horizon / sky -Act 3: horizon / castle of the King / sky.

The following story is the starting point for the Swimming Pool Play, participating kids and artists can modify the libretto any convenient time.

And this story is based on Irina Zheleytova's version of The Firebird and Princess Vassilissa.

ASSUMED OBJECTIVES:

Currently, content and material are appropriate, adequate and suitable to pursue a continuation and implementation of this *community* project into other places worldwide.

The concept on itself scopes a substantial motive to continue its realization and execution. Consequently I take into account the frame of my initiated concept, wherein a focus on the elaboration of several tasks is requested by the search of dividing the assignments along the collaborating artists and potential production partners.

This way of creating ensures the working process and by its presentation it will engender an equal, beautiful and meaningful outcome where its lively performance or a synergy within the Total Art will shine fully.



Please access the video link of the performance at:
<https://www.youtube.com/watch?v=VORp480kjXo>



PICTURES OF THE PERFORMANCE

STORYTELLING CONCERT

AND IT SOUNDS AS... <i>for voice, viola & gloves</i>	31
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AHOI! <i>The story about the Captain's enveloped adventures A Children Opera</i>	45

AND IT SOUNDS AS...

for viola, voice & gloves



A STORYTELLING CONCERT of 3 stories by H.C. Andersen:
The flowers of little Ida, The ugly duckling & The princess and the pea

Those stories are alternated by A gesture poem of a clown
Prelude from the First Cello Suites of J.S. Bach
A public conversation about a special journey to a skyscraper

Trailer:

Video by a Belgium Local TV channel on 16/12/2016

Dutch Performance

<https://vimeo.com/151885433>

The Princess & the Pea:

As part of the film: SchaerbeeKWA(directed & written by Nejm Halla)

French Performance

<https://tinyurl.com/Sigrid-Keunen-Storytelling>

HOCUS POCUS, ONCE UPON A TIME...

A Storytelling Concert for storyteller, orchestra & wallpaper film

“To move, to breathe, to fly, to float,
To gain all while you give,
To roam the roads of lands remote,
To travel is to live.”

– Hans Christian Andersen, The Fairy Tale of My Life: An Autobiography



HeyHey! I'm Maggie, the market vendor.
Every day I am somewhere. And I sell stories. All kinds of stories.

“ Oh ... look! A man with a pointed hat. He is standing in the air castle and waving!
With a baton! What would that mean? Oh look at the others: witches with a mask! ”

During the performance, Maggie literally walks through the orchestra and figuratively through the music of *Le Carnaval des Animaux* by Camille Saint-Saëns and *L'Apprenti sorcier* by Paul Dukas.

And she tells the story of the lovely little witch who wants to fly.

Hey! But what do you think about flying with us?
To the air castle. To the universe. To where you can conjure something?
Hocus Pocus ... *Off we go!* And yeah, finally, we land in seventh heaven.





THUMBELINA:

ONCE UPON A TIME... AN EN-CHANTING FAIRYTALE

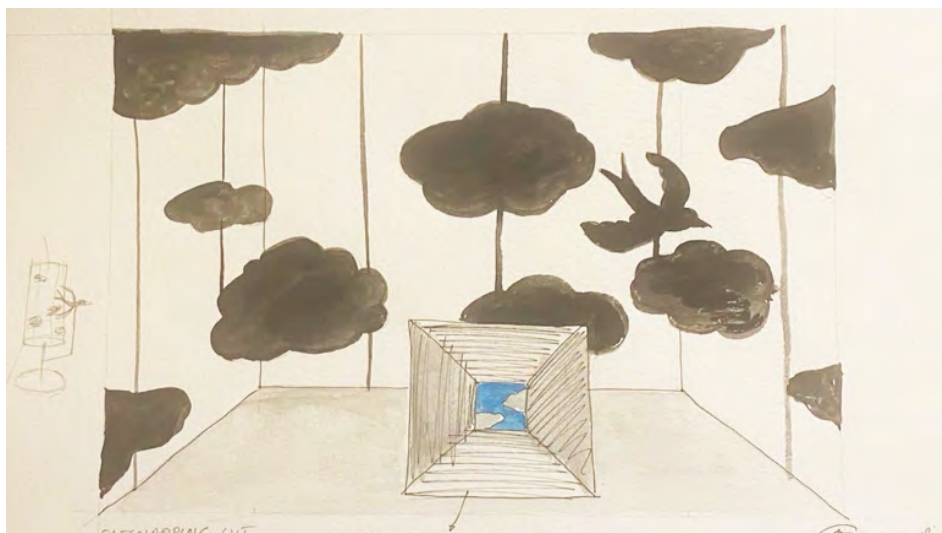
storytelling concert for soprano, trombone, percussion, narrator + viola & spinning lights

fairytale based on H.C. Andersen / adapted by Sigrid Keunen

a work-in-progress



As small as a thumb, that's Thumbelina's size. She was born from a flower and living a peaceful life until the Tiptoad Toad kidnapped her. In the middle of the night. Her odyssey starts... Sigrid Keunen adapted this enchanting fairytale, based on H.C. Andersen, and also composed the music, while Tom Van Bauwel, as stage director, incorporates all elements of word, music and visuals. So, 4 voices on stage produced by breath, beat, strings and wind to narrate the journey of Thumbelina. Silke Hamers sings her voice, Kobe Proesmans plays her heartbeat, Sigrid tells the storyline while playing viola and Tom Verschoore blends it all together on the trombone. This particular, contemporary storytelling concert floats on the themes of kindness, awareness, greed, hospitality, and trial and flies off with perseverance and love. In the end, this leads us to the key question: how tall does Thumbelina grow?



THUMBELINA Trailer: <https://tinyurl.com/Thumbelina-Trailer>
 THUMBELINA Décor: <https://tinyurl.com/Thumbelina-Decor>
 THUMBELINA Storyline: <https://tinyurl.com/Thumbelina-Storyline>
 THUMBELINA Musical Backdrop (30'): <https://tinyurl.com/Musical-Backdrop>



THE POWER OF LANGUAGE

"The naïve was only a part of my fairy tales, humor was the real salt in them" -H.C. Andersen-

In adapting this fairytale, Sigrid Keunen has thoroughly and deeply explored the meaning of the original storyline and in comparison, with other public versions, the spiritual meaning of the common animals (as symbols and totems), the meaning of colors, idioms and expressions.

As is the case in Andersen's stories, nothing is as it first appears, everything has multiple layers.

How wonderful is it that H.C. Andersen starts Thumbelina's actual adventure with her being kidnapped by the Toad? Thus, the Toad instigates change and transformation, totally in line with the powers for bringing about transformation it holds in many folk tales and myths from across the world. If change had a gatekeeper, it would be the toad. The Fish are guides in the evolution of the soul, the Butterfly adds playfulness to this process of growth. In their slightly unsympathetic way, the June Bugs show how to strike a balance and remain grounded. The Mouse teaches her to give credit where credit is due. The Mole urges her to listen to her inner self. The swallow, through healing and reconnecting, helps her to gain a better understanding of herself and her purpose in life.

Her preparatory research provided Sigrid Keunen with the openness to rewrite the story in line with Andersen's language, his initial meaning as well as in line with contemporary points of view. For examples of the latter, see further below: being current with our time.

In her own writings, Sigrid Keunen's conception of language is at the same time very visual. Whether those are stories, poems or more reflective writings, the abundance and strength of their imagery always immediately appeal to the reader's fantasy.

For Sigrid Keunen, her music acts like a chameleon. It can therefore be adapted in relation to word, storyline, rhythm and movement. All these converge into a whole that makes music sing from the heart.

The quest for expression, the quest to visualize an inner message, therefore the transdisciplinary character of Company HeyHey match young H.C. Andersen's undertaking, who travelled to Copenhagen, where he attempted to become a ballet dancer, singer and actor.

In addition, we can say that language isn't only the language of the word, equivalents such as music and body language are equally important keys to the magnification of our being. These languages are intense, vivacious, brisk, animated, keen and all come with a pinch of salt.

Minute Mouse → is talking about the Majestic Mole to Thumbelina

Ah there are two final fascinating things about him...

1 his eyes: They are so so little, almost closed so that he sees mainly with his whiskers.

2 his tail: Always up, to keep balance while running about at 7 km an hour.

Under-ground. Yeah under. The dusty earth. Under-ground.

And last but not least:

He doesn't like the sun, nor does he flowers.

Breaks his concentration he told me once. Beep-peep-be-ep..

-Sigrid Keunen, Thumbelina-

Artistic crew on stage:

Thumbelina, Silke Hamers: soprano
Storyteller, Sigrid Keunen: voice + viola
Percussionist-Actor, Kobe Proesmans (tambourin, claves, triangle)
Trombone + Cajon box: Tom Verschooren

Artistic crew back stage:

Stage Director: Tom Van Bauwel
Costumes: Sophie Paternotte
Decor & Lights: Filip Keunen
Implementation of the decor: Jordi Dolinckx

Thumbelina:

We deliberately opted for a young soprano. Silke's voice is classically trained but has no opera vibrato. She also sings in other, more pop-oriented genres and possesses excellent body-language and stage presence.

In the storyline, Thumbelina sings to the melody of the song 'The Farmer Dell' but during the creation process Silke will compose her own melody on the same text.

Percussionist-Actor:

Besides being an excellent percussionist, Kobe Proesmans will optimize his stage presence by the means of small, sometimes puzzling scenic interventions, like assisting Thumbelina with her dress and activating the spinning lanterns. Eventually this enigmatic mystery man will embody the Angel Man.

Stage lighting:

Our most apparent lighting tool will consist of some spinning lanterns. Actually, the choice for this vintage and lo-fi lighting device was inspired by the works of H.C. Andersen himself. Very impressed by his dazzling papercuts we wanted to pay tribute to this lesser-known part of his oeuvre. So, we will project our scenic backdrops by making use of this somewhat retro technique. The spinning lanterns will be ostensibly manipulated on stage, thus creating a seeming friction between the outspokenly contemporary dramaturgy of Sigrid Keunen and the nostalgic proto-mechanical antics on stage.

It is our conviction that the mechanical ambient light, as we like to call it, will enhance the fairy tale atmosphere of the performance. To make the wonder even greater, the public will be invited after the performance to have a peek at these fascinating objects.

The colors we will be working with are featured in Andersen's original story:
Red / green / blue / rose / white / yellow – gold / velvet / green-blue / marble

Decor & Lights by Filip Keunen:

"I have been designing the world around him since childhood, through exhibitions, sets and drawings. My starting point is not the world as we know it, but the world as it could have been, much more poetic and wonderful. For this performance, I use small shadow/light machines and simple multifunctional attributes to shape a fairytale world that we all want to believe in, if only for a moment. (Suspension or disbelief).

Ambient mechanical scenographic lighting. The spectators and the actors are all immersed together in an imaginary world. There is no decor but an empty scene that is literally filled with light. The actors play and the decor is also made playfully. Mechanical because small machines, so-called 'shadow or miracle lamps' (spinning lights) are on the scene. The audience sees these light machines spinning and they spread their shadow and light all over the scene, all over the room. The templates or drawings that form the basis of the shadow play are like Anderson's papercuts: abstract with figurative elements. This play of shadow and light is the setting (ambient scenography). We will provide a light-colored wooden Cajon box for the trombone player and a seat high white meditation cushion for the narrator."

Fragrance:

A touch of rose scent. 2 fragrance atomizers are switched on 2 hours before the performance. Roses guarantee more joy, happiness and love in life. The rose is a symbol of earthly and spiritual love.

Costumes:

The 4 characters wear the same basic unisex outfit, Aladdin pants & skirts in white silk & cotton. The percussionist, enveloped in a long white coat, keeps his instruments and the animal props. Any animal that features in the story gets a personalized prop. The inspiration for the animal symbols stems from the technique of origami. Or simplicity at its best: the form of a square paper, fold into another chosen form.

The 7 origami folded animals are in sturdy cotton fabric and between 30 & 40cm large: green origami folded Toad / orange origami folded Fish / wooden stick with a white origami folded Butterfly / Head Hoop with black Antennas for June Bugs / grey origami folded Mouse / dark blue origami folded Mole / wooden stick with light blue origami folded Swallow

THUMBELINA:

Synopsis divided in sections of the storytelling concert and main décor movements

Before the Performance:

Rose fragrance in a diffuser 2 hours before start & loudspeaker sounds of a singing swallow

PART 1:

When the public is seated, the prelude sounds from the loudspeakers.

The storyline consists of recorded music and a spoken sonnet.

Lights: mechanical ambient lighting – tones of blue (river backdrop)

STORYLINE: - Once upon a time there was a woman who longed for a child. She went to an old lady, who gave her a barley-seed to plant. And there, out of the flower, Thumbelina was born. -

PART 2:

Trombone, percussionist & storyteller come while playing on stage

Décor: A structure of a dress dominates the central front of the stage.

Thumbelina is enveloped inside in flower petals. One by one the petals uncover her.

Lights: mechanical ambient lighting – tones of green (forest backdrop)

STORYLINE: - She had a wonderful life in a walnut shell while floating on a saucer on the table.

Until that night, that night the Tiptoad Toad kidnapped her, to marry her son.

Waking up the morning after on a lily leaf, Thumbelina is rescued by the Fishes. The lily leaf starts to flow. Then a butterfly takes her out for a wake surf on the river.

There Thumbelina will be kidnapped by a June Bug, who adores her on the most beautiful leaf in a tree. Until the moment that his June Bug friends don't agree on the level of her beauty. They let her down. -

PART 3:

Décor: the dress structure is tipped to its back to create an optical illusion, or a trompe l'oeil representing the underground and later in this part 3 for the horizon, where Thumbelina & the Swallow will fly to.

Lights: mechanical ambient lighting – tones of brown (underground backdrop)

Thumbelina holds a light herself

STORYLINE: - From there Thumbelina start to walk. Into the winter countryside. Into the cold and desolate landscape. Until that moment she sees the door of Minute Mouse. She knocks. Minute Mouse brings her into her house and into her life. With the necessary prescriptions to follow without fail. She introduces her to Majestic Mole, her neighbor. In his turn, he invites Thumbelina to tell him all the stories she knows and stay with him forever. On their preparatory daily walks under the ground, she comes upon a swallow that is ill and exhausted. Thumbelina is secretly taking care of the bird. Eventually the bird invites her to fly away to warm countries. Thumbelina can't, she has to keep her promise to Minute Mouse and the Majestic Mole.

Then the moment comes. She is ready to be the lady companion. Or is she? She asks for a last wish: saying good-bye to the sun. And yes... Thumbelina is there, in the sun, to wish... and out of the blue, the swallow appears and invites her to fly away. -

PART 4:

Décor: the dress structure changes one last time with the smaller open square now resting on the stage floor. As a booming flower.

Lights: mechanical ambient lighting – tones of blue, yellow-gold (air/sky backdrop)

STORYLINE: - And yes, this time she is ready. On the back of the swallow, she is flying to a new country, where an Angel Man and other Angels welcome her with joy and love. Her transformation comes with a name-change and she can speak from now on. With a lovely voice she thanks the swallow sincerely. She continues her well-deserved life in a flower ... -

PART 5:

The Epilogue, music and sung sonnet, music from the loudspeakers.

Décor: same as PART 4

Lights: mechanical ambient lighting – tones of blue (Andersen papercut backdrop)

STORYLINE: - ... and the swallow flies back to Denmark, where his nest is, and thereafter passes on this story to the man who writes fairytales. -

Artistic Intent by Sigrid Keunen:

“Both as a creative and executive artist, for me this storytelling concert essentially deals with finding one's inner voice. Thumbelina has inspired me to link it to my own artistic odyssey.

Building on my fascination for performance, visual art and scenography, I have developed my own way of cross-disciplinary performing.

Over the years I have come to understand the marriage between the visual and the performative, and how in-depth and extensive research must be done to obtain a valid and meaningful result.

This small, refined and fragile path isn't obvious. *Walking along* this fairytale research, creation and artistic proposal, I was able to transform my inner voice and artistic language into a bridge, connecting my universe and the outside world.

I sincerely believe that with this transdisciplinary proposal we arrived at the flower of the sitting Angel Man. The Swallow can now fly out to ‘tweet’ Thumbelina’s fairytale across the world.”

About my music Composition:

“Thumbelina will be told by 4 voices: breath, beat, strings & wind. And décor, light and fragrance amplify the voices. The music in itself is tonal as it underscores the power of the storyline. The rhythm has an essential significance. It adds a smile to the whole performance, to the spectator and also to the inner voice.

The musical backdrop, included in the attachments, will give you a general picture.

I intentionally opted for the Sibelius Ultimate Sounds because in my way of composing the actual co-creation is an important component. Not the What, but the How, is what I leave as a composer to the musician. In this context, the final scores will be noted without any sign of expression.”

Stage Direction by Tom Van Bauwel:

“The text is very playful and great material to work / create with and also very inspiring to look for musical and rhythmical noteworthiness in every word and sentence.

As a stage director, I coach every character to define their own radius of expression and mainly act as a guide through the entire process. Eventually this co-creation cannot be stressed enough: all artists are invited to create their own score and / or role.”

& LINKS:

SIGRID: <https://tinyurl.com/Sigrid-Keunen-Storytelling>

TOM: IMDB / <https://tinyurl.com/Tom-Van-Bauwel-CV>

SILKE: <https://tinyurl.com/Silke-Hamers>

TOMMY: <https://tinyurl.com/Tom-Verschoore>

KOBE <https://tinyurl.com/Kobe-Proesmans>

A work-in-progress:



AHOI!

The story about the Captain's enveloped adventures
A Crossover Opera

In A story in A story in A story is starring:

The Wind (storyteller)
Captain (tenor/jazz)
5 Sailors (teen singers)
Fishes (children choir)
Cat (violin)
Penguin (bassoon)
Musical Crew (cello, double bass, trombone, percussion)
Clouds & Sky (wallpaper film)
Ocean Blue (fragrance design)
10 Passengers (children from the audience)
Travelers & Sightseers (audience)

A transdisciplinary play for everyone from the age of 8
Concept, composition & libretto based on an original idea by Sigrid Keunen

Storyline

A *story* is the Captain's ballad of his adventures at sea.

A *story* is the interplay of the Cat and Penguin near the rocks at sea.

A *story* is the audience's experience by watching this transdisciplinary play.

The Captain has 7 transparent, colored bags hanging on his costume. Every bag contains some air from special moments where he was, where he experienced or discovered something or where the odd tear was brought to his eye. When the bags unfold, the sky colors... until a rainbow appears.

Taking off with the violet and purple stories and when the story of the third bag, the blue one, has unfolded and the children have entered the boat, we can hear a cat meowing.

The interplay between the Cat and the Penguin, will be told by the Captain. Since he is living at sea, he has learned and understands perfectly the language of the animals. The Cat has fallen from a boat and managed to swim to the nearest rock. The Penguin hears his lament and swims immediately to the other rock.

Then comes the green bag, and after the story of the yellow bag and before the last story or red bag, which is the orange one, the Captain narrates the story of the oranges. They are floating as if out of nowhere near the boat and the Captain is so thirsty, he craves a juice. The woven fruit bag will also serve as a means to help the Cat into the boat.

When the last bag's story will be told, the rainbow fills the screen and the scene will be filled with bubbles, which will make the audience smile and, if they wish, will allow them to imagine their own made-up story.

At the start of the opera play, 20 arbitrarily chosen children are invited to participate in a short workshop and will join the 5 Sailors the Captain on the boat after approximate 20'.

The children in the boat are experiencing their own story through the play of the Captain, the Sailors, the Fishes, the Cat and the Penguin.

Due to the application of a background natural sound and a scent composition, the play becomes an overall experiential spectacle.

Artistic Team:

Concept, Music & Libretto: Sigrid Keunen

Dramaturgy & Stage Design: N.N.

Choreography Design: Misha Downey

Costume Design: Sophie Paternotte

Drawing Design: Marius Nottet

Video & Sound Design: N.N.

Light & Set Design: N.N.

Fragrance Design: N.N.

Children & Youth Choir: in arrangement with the participating Theatre or Opera House

Concept Design:

Underlying Idea

The sofa at my parent's house was made by my father. It was a very simple one, designed with wooden arm and backrests, with 6 big square seat cushions and above all very practical to play in. My brother and I turned the sofa into our mobile home, caravan, boat or airplane, and we made all types of travels, trips, cruises and journeys around the world. We loved it and it made us see the entire world, all and everything. So this conceptual playground became the starting point idea.

The Captain of AHOI!, carrying the 7 bags, takes us on a journey in a theatre, on a cruise to an imaginary world where animals can speak by means of music, and on a excursion to discover the beautiful power we carry within us.

The 7 transparent bags stand for the 7 colors of the rainbow, 7 ground notes in music, 7 chakra layers, 7 days of the week, the 5 natural elements (earth, water, wood, fire and air), the 4 seasons, and ten fingers on two hands.

AHOI! is about breathing, being, being aware, adventure, creatively coping with issues, speaking out loud, and silence, language, timbre, the symbolism of colors, and the power of dimensions. And insofar as the whole venue will seem like a ship, an enveloping experience for everyone is guaranteed.



CONCEPT

VIA MUSICA, *A performance-tour*

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VIA MUSICA

A guided performance tour



© AdaDesign

“The VIA MUSICA guided tour is a challenging project, one that tries to connect different layers: music, history, architecture and our own experiences and knowledge. The question with every guided tour should be how to rediscover the realities we are trying to unearth in a new way. In that sense the project is a beautiful step into a direction that is important for us: less didactic and more empowering, less obvious and more creative. Music becomes the guide in this tour, and we, as its protagonists, have the possibility to engage with it in many different ways; we are invited to make connections between realities we were not aware of. That should be the goal of every artistic project: inviting audiences to become the real designers of their experience.”

from José Luis Villalobos (Previous Coordinator Cultural Empowerment De Munt, Brussels)

Nomination for the Social Art Award in Berlin (05/2017)

By the Institute for Art and Innovation www.art-innovation.org

Vernissage & Book Launch on 5/09/2017 @Whiteconcepts Gallery (Berlin)

PERFORMANCE

A tour in which music gets its own voice and this stimulates the inner fantasy of every spectator.

CREATION OF THE CONCEPT

In an opera theatre by the historian, musicologist & Sound Artist during 2 weeks of preparation:

Determining the route through the theater and/or the studios, choice of music pieces, creation sounds, historical informative texts about the theatre, opera history, ... & background information about the music choices and data about the used recordings

MUSIC & SOUND

Music: excerpt from opera: from existing program and other operas / adapted to the space

Music is taken out of context, to promote a shift in perception through reciprocity or mutually equivalent elaboration and this gives the result a new interpretation and/or meaning.

Sound: Research into the relationship between sound & the storyboard of the tour, sound & space, sound & connotations, sound & the story of/in space.

How can sound complement, amplify and alternate music choices?

LOGISTICS

To discuss:

Using iPad with speaker or individual headphones

Number of persons per group

Profiling in social media: blog, website, Instagram, Facebook, ...

Writing materials, paper and information material at the exit

COURSE

Backward Road Info about the building, history, creation process of an opera, ...

Red Carpet Suggestive imagery to indicate the importance of the viewer

Stopover or end of the tour

Sharing and discussing experiences and observations through Q&A, plastic material, ...

Document with information about the music, possibly guestbook,

Flyer with info about blog/public website/social media

GUIDE FUNCTION

Start of the tour: personal interpretation for transferring information, rules and agreements

During the tour: law enforcement, if choosing iPad, its operation

End of the tour: answering questions, asking questions about your perception and experience, offering different possibilities of expression (drawing, information material, ...) and personal input for the conclusion of the tour.

PUZZLE PIECES

All the aforementioned items are puzzle pieces that eventually fit together.

My concept of *the Perpetuum Mobile* is the puzzle piece linked to my artistic work (Artist Statement)

And finally, the spectator becomes a co-creator during VIA MUSICA.

This raises the question: who is the architect of this tour?

The music, the designer, the guide, the spectator or everyone together.

SS Day Dream presents: THERE HERE NOW

48

THERE HERE NOW

Installation Performance for viola, masks & moving image

The maps of the SS DayDream

In this predominantly 2D computer society / world, we arouse the audience with other dimensions. And as fantasy affects the elaboration of oneself, our creation invites a 'star's' eye view by receiving this present as an experience of the moment.

Our artistic language blends visual, auditory and sensorial associations with the fine arts through its dialectics, crossovers and improvisations. As an artistic duo, from our original perspectives as a musicologist and a visual artist, we build on abstract ideas, feelings and metaphors. We create a poetic universe of visual shapes and images, music, soundscapes and bodily movement. We explore and discover through serendipity rather than by engineering established and predefined concepts. This requires an attitude of openness and awareness, to engender hybrid effects and outcomes, thus addressing and seizing the intuitive understanding of the audience.

Consequently, rather than 'thought-provoking', we call our work 'intuition-awakening' and 'experiential', triggering the audience to touch ground from a mindful angle, making tangible a certain resonance and mysterious quality.

With the audience, we're part of the 'perpetuum mobile' that builds a new narrative.

STORYLINE

Central to the scenography is the sculptural rendition of a vortex. While playing, viola-player Sigrid spins around her axis, very, very slowly, encapsulated in a black structural dress. Flirting as it were with the notion of an invisible inertia. The vertical direction of this slow vortex contrasts and interacts with the horizontal line play of the video images. The images come from a body of work that Sam has been gathering over a decade, traveling on airplanes. There are three different kinds of pictures, depending on the altitude they have been taken, resulting in diorama-like images, topographical views or just sheer fantasy cloudscapes. They depict a nostalgic fantasy but also that universal image one has in dreams, in which one is able to fly without wings, hovering or tumbling out of a nightmare. We travel along a mystical storyline, ending up on earth, the place where we ground ourselves, where stones are formed and surface.

The mysterious quality of the vortex that Sigrid embodies in front of the video triptych is completed by wearing a black Moretta facemask (the 17th century silent female mask). The use of facemasks is important since, like in antiquity, the masks are the medium through which the sound of the (inner) voice is released. Here the masks, like the air, convey the spiritual frequency of the music. For the sound, we choose to rely only on the acoustic viola.

The performance starts with a welcoming ritual of Sam firing up a thurible with Palo Santo wood, wearing a black Moretta facemask too.

A SENSE OF RELATEDNESS

Our installation performance touches upon different intertwined constellations of dynamic "cosmic" relatedness. Our first steppingstone is a reflection on the five elements. We say "five" elements because to water, earth, fire and air we add the Japanese notion of the void, also interpreted as vacuum/space/ether. Thus also diving into scientific notions of quantum physics and the multiverse. The five elements are mirrored by an exploration of the five senses. Like the air comprehends water and can feed fire, our senses permanently interfere with one another. This continuous contamination of the senses is one of our artistic playing grounds.

Dichotomy is a form of relatedness to which we are particularly sensible. It's a cornerstone of our artistic praxis. This stems both from our artistic identities (male/female, music/visual art, fantasy/reality, fiction/nonfiction) as from our fields of interest, such as the tension between static inertia and dynamic formalism.

We further draw a line in the visuals exploring man's impact on the earth, how humanity is manipulating it, how we destroy things. It's a project where Utopia and Dystopia are bizarrely married: The strange aesthetics of these images pushes one to reflect on how we are dealing with our habitat.

Perception is *key to our work*. We explore its complexities and mirror back to the audience the way in which they perceive reality. It's our own small take on the old adagio that looking at the world you mainly see yourself. Like in Plato's cave allegory perception therefore doesn't necessarily reflect reality. The invisible inertia is crystallized by the slow rhythm of the visuals on the triptych (a rhythm significantly slower than in the attached trailer) and embraces the audience's experience of their perception.

Through our art we want to communicate different dimensions to our audience, we make tangible those frequencies. From the apparent dimensions where we start with the musical harmonies and sensorial time lapses, to more volatile and less palpable dimensions, such as an animistic vibe we want to connect with. The way we use virtual reality (in the broadest sense) in our work, opens up our art to the etherial, rather than to retract it from these wider horizons.

The process of our artistic creation can be compared to ricocheting stones over the water surface. We 'throw' an idea and see how far it takes us. This organic approach has often rewarded us with surprise and wonder in our individual artistic practices. Now we take this spontaneous organic process a step further by working together as a new entity, convinced that our stones will ricochet even farther.

London math professor Frank Smith (University College) was the first to tackle ricochet mathematically. He thinks that the ideal throw is based on the formula $M \times A = P - MG$. M is the mass of the stone, A is the horizontal acceleration, P is the surface tension of the water and MG is gravity. In Smith's model, various variables lead to the perfect toss. In theory, such a perfect ricochet can make a stone rebound about fifty times on the water. "It's theoretically possible, but I have to admit that the biggest number I've reached is eight," Smith said. The secret of a good toss lies in the spin. "Spinning in the air helps the stone fly and reduces air resistance. That should give you a maximum number of chains." The surface of the stone also matters, but scientists aren't sure yet what's best. Some prefer a smooth texture. Others believe that small seeds keep the stone stable. Until science has finally decided on that, it's just a matter of trying! In a similar way, scientific insights and childlike enthusiasm reach out to one another to balance the heart.

THERE... the echoes of questions

To blend storyline and music score, we have implemented the dialectic method of a 'Mosaic', by integrating various and more hybrid musical/visual/sculptural elements that bridge the gap between the shaped and the elusive, between concrete and abstract. Probing into the reciprocity and mutuality of word, music and the visual

Studying the extent of 'anamorphosis', different 'plastical/visual' possibilities, context and effects are explored.

'Audible images', question the representing structures of cognitive frames, conditioned perceptions and life patterns.

HERE... the known

Through the evanescence of the artist's identity we liberate a deeper "meaning". Hiding behind our anonymous Moretta masks, we erase ourselves. A Moretta mask is kept in place by holding a knob in one's mouth. It used to be an instrument of seduction. In antiquity actors always wore a mask. The mask stood

for the fictional character, the role the actor played, the persona. The actor's true being remained out of sight. The words, carried by the air, were spoken through the mask (per sona: along the sound). Likewise, we too use the air as a medium for our message, for the deepest and most significant frequencies hidden in our music and visuals. To quote N. Bird-David, the Known is our music. Our vocation is to translate the Known so that our art can transform the heart.

NOW... Lines

On board of SSDayDream we play the Game of Lines. We already mentioned the 5 elements as one of our starting principles. Those 5 elements are an excellent example of the continuous intertwining of lines to be found in nature. Air stands opposite to earth, feeds fire and when moist, turns to water. This transformational force of nature explains how stones are formed in different ways: magmatic, sedimentary and metamorphic.

In our performance we contrast the mainly horizontal lines of the backdrop visuals with the verticalist vortex of Sigrid playing her viola. She focuses in her play on harmonizing overtones. These overtones relate to the atmosphere of the visual story. Together they create a feeling of endless wonder, reaching out for infinity. That's why we use the Lemniscate as a symbol for our game of lines.

*"If the doors of perception were cleansed, everything would appear to man as it is – infinite."
~William Blake~*

TRAILER: <https://tiny.one/THERE-HERE-NOW-trailer>

SAM VANOVERSCHELDE (1973 BE)

... is a director and visual artist that kicked off in the VJ and live AV scene with the Visual Kitchen collective. Playing the underground scene as well as the established events, Visual Kitchen also explored the experimental classical music world transforming musical scores from the likes of Xenakis, Stockhausen, Berio or Feldman into imagery. He took part in producing the Cimatics festival, presenting the up and coming AV and digital arts scene to the Brussels public.

Since 2008, he's been working with Davis Freeman, who addresses urgent social and ecological issues with his 'subversive political theatre'.

Born in the region of the former WW1 battlefields and carrying a family history in the Flemish emancipation history, his personal practice builds bridges in time, reflecting on contemporary themes like identity, ecology and ideologies.

Oh, and he can spin some nice tunes as well...

For an extensive list of works please access: www.12-13.be



SS DayDream

Their common denominator is storytelling.

SIGRID, violist and transdisciplinary artist, turns music, fantasy & the elusive into headstrong creations. As an author (music/writing), an art educator and through numerous collaborations (Belgium, Europe).

SAM, director and visual artist, builds bridges in time, reflecting on topics as identity, ecology and ideologies. From spearheading VJ collective Visual Kitchen and the Cimatics Festival to teaming up with performance icon Davis Freeman.

For their first co-creation S&S align moving images with organic perceptions.

CURRICULUM VITAE of SIGRID KEUNEN

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STUDIES

Violin & viola, Lemmensinstituut (Art School, Leuven, 1987-94), Conservatory of Brussels (1994-95) and Conservatory of Antwerp (1995-99) / **Theatre** at the City Conservatory of Leuven (1991-94) / **Master Classes Viola** from 1994 till 2009 all over Europe, with Yvietta Matison, E. Wulfson, Ervin Schiffer, Michael Bezverkny / **Storytelling**, workshop with Bea Degrootte (Belgium, 2010) / **Clown**, Workshop with Tom Pyck at Wisper (2011)

ART EDUCATION

Workshops and performances for Jeugd & Muziek (Youth & Music, Belgium 2014-15)
Workshops for de Veerman, Antwerp, 2010 -11

LANGUAGES

Dutch: first language / English: fluent spoken & written / French: well-spoken & adequate writing

CURRENT EMPLOYMENT

as freelance guide & Supertitle @ La Monnaie /De Munt (opera house) Brussels
as freelance violist @ Orchestra Philharmonique Royal de Liège (Belgium)

SIGI'S BOOT

own creative and innovative total art project for & with children (Iceland 2014, Belgium 2013-20)
SIGI'S BOOT was selected for LISTHUS MUSIC EDUCATION AWARD (Iceland, 10/2014)
SIGI'S BOOT Grant by VGC Education (Brussels) for the implementation in schools of Brussels (2014-21)

STORYTELLING CONCERT

HET LEGER GRASSPRIETJES, voor ISTN Live (Brussels, 04/01/20)
HOCUS POCUS, *IL ÉTAIT UNE FOIS...* Concert des Fables avec Brussels Philharmonic Orchestra (Brussels, 02/15/20)
EN HET KLINKT ALS... (*AND IT SOUNDS AS...*) storytelling concert *for viola, voice & gloves*
2012-2014 Landjuweel Festival, Ola!Palabra Wetteren, TOEKOER-festival (Hasselt) & libraries in Flanders
H.C. Andersen Festival (Odense, Denmark, 08/23/19)

CONCEPT DESIGNER & COACH

THE FIREBIRD -*A Swimming Pool Play*- My Community Concept in collaboration with Blue Nord Music Festival and Icelandic kids in Olafsjördür, Iceland (05 & 06/16)

CONCEPT DESIGNER

VIA MUSICA -A Guided Performance Tour- my novel concept of a guided tour wherein music is the guide.
This performance tour interchanges the relation between performer and spectator, between history and architecture and charges music with an assignment of its own.
VIA MUSICA was nominated for the SOCIAL ART AWARD & presented in its associated Book; organized and published by the Institute for Art & Innovation (Berlin 09/2017).

SUPPORT

2019 Establishment of HeyHey vzw: Business support
2019 Path counseling of ILES asbl
2018 Career guidance of INTER.MEZZO
2014-15 Path-grant by Vlaamse Gemeenschapscommissie (VGC) Brussels for artistic research & experimentation

ARTIST IN RESIDENCE

-Arterra, viola, improvisation & performance, Tondela, Portugal, 07/2015
- PAF (Performance Art Forum), France, residency, viola & composition, 2011 & 2014
- Mugatxoan, Porto/Portugal, workshop with X. Leroy and G. Stevens, reflections on my work, 09/2010
- Pianofabriek, Brussels, research & performance of work-in-progress:
 A WINDMILL AMONG OTHER THINGS, *for shadows, shapes & a windmill*, 04-06/2010
- Qo2, Brussels, research on synergy between music, dance & theatre, 2009
- The Banff Centre for the Arts, Canada, viola & composition, 2000
 Residency in 2003, viola, performance & composition, was supported by the Flemish Community

OWN PERFORMANCES & COMPOSITIONS

- 2018 A STEPPING STONE performance for viola, sounds & shadows (Brussels, 16/05 & 2/06)
2018 JUST-A-MOMENT videos for Artistic Profile launch on Patreon.com (11/03/18)
2017 CIRCLE-cycle: Columns of musings & thoughts *around* the idea CIRCLE at medium.com
2015 CRINKLES & CRACKLES *performance – installation*, Tondela (Portugal) 24/7
2014 ARCHER *for viola & him*, performance in window shop of STIJL, Brussels May 3, 17 & 24
2013 TINGLE TWINKLE FILLIP *for viola & movement*, street performance, Madrid June 18-22
2012 HEREBY *for viola & shadow* (short movie) & ON HOLD *for a minute* (short movie)
A SKY IN THE AIR *for viola & balloon*, work-in-progress, Italy
2011 SKIN RESISTANCE *dance performance* at Librairie Nijinski, Brussels
2009 IN THIS CASE *for violin, viola & a little box*, composition & performance, Performance Mix Festival, Joyce Theatre Soho, New York 2009 and Junction Art Festival, Toronto 2007
2009 THOUGHT PIECES: PIECE 2 *for viola, voice & 'mobile'*, Space of Q-O2 in Brussels
2008 'Oooh!' *for viola, voice & square*, children performance (1,5-3yrs), Babelut Festival, Neerpelt, Belgium
2005 COUNTENANCE & INTERVIEW *for Saxophone quartet, tape & balloon*, Commissioned & performed by Esquire Saxophone Quartet, World Premiere in Muziektheater a/h IJ, Amsterdam, the Netherlands
2003 CONTEMPLATION *for 2 dancers, string quartet & table*, (work in progress)
Text (Notebook of a line), String quartet written and performed life during residency in The Banff Centre for the Arts, Banff, Canada, with residency expense support of the Vlaamse Gemeenschap
2003 NOTEBOOK OF A LINE *for viola, voice & movement*, Leuven
LE TIRE-BOUCHON OU LES CHOSES QUI NE SE TROUVENT PAS DANS LA BOUTEILLE
for viola & video, concept & performance, video: Gosie Vervloesem, Matrix, Brussels
THOUGHT PIECES: PIECE 1 *for viola, voice & movement*, Louvain-la-Neuve
2001 DAAR (THERE) -3 solo performances- Concept & performance:
LUFTSCHLOSS *for violin & movement* / CHESSMAN *for movement & tape* / LOCALISATION *for viola, voice & carpet*
With support of de Velinx, Tongeren and VGC, Performances in Brussels & Rotterdam
1998 THE SLEEPING JACKET *a set-up for Klokkenspel, base guitar, text & tape*, Antwerp
ARCHITECT-SONG *for double base & imaginary voice*, Conservatorium Antwerp
1997 SOLO *for picture & tape*, presentation in a bookshop, Gent
TRIPTYCH: WHAT'S IN THE HANDBAG? HOW TO MAKE PAINT? TOWARD THE IMAGE
for Boenox-kwartet (oboe, bassoon, cello, double base) & photo, Antwerp
1996 WOMAN WITH UMBRELLA FOR THE STILL CLOSED DOORWAY *for oboe, bassoon, viola & walker*
1994 THE LOOKING BACK SERVANT *for guitar & water*, Brussels
2 INSTALLATIONS, *collaboration with Hans Op De Beeck*, Sint-Lucas, Brussels
1991 PNEUNOMIA *for recorder, viola, voice & movement*, Botanique, Brussels and PdS-Aula, Leuven

OTHER ART WORKS & COLLABORTIONS TO MENTION:

- 2017 Viola composition for a Art Journaling video of France Papillion
2016 COMPTE À REBOURS (COWNTDOWN) Lecture book of Juan d'Oultrment, viola & voice with Lucas Meister, Youri Dirx, Brussels
2015 EL CIELO, EL MAR, LA TIERRA, UNA PISCINA Y LA TORMENTA with Jaime Martinez, viola & dance, Madrid 14/7
FAZENDA Improvisation concert with Paulo Martins & Gustavo Dinis, guitars, Tondela (Portugal) 24/7
2014 DUPLEX GAME shape / composition / performance with Cilla Berg, Olafsjördur, Iceland, 21/10
13 Festivalen, Gallery Konstepidemin, Gothenburg, Sweden, 05/01/15
Zee Meer Min, A BALLAD FOR YOU *for viola & dance*, Stijl, Brussels, 6/05/14
2013 KEUNEN & GERMAIX, duo for Viola, Accordion & Fine Arts with Germaix Karine, Brussels
2010-11 'DENTRO por FUERA / FUERA por DENTRO', *Music composition & performance for dance performance*
by & with Bud Blumenthal and Manuela Nogales (dance), Seville (Spain) & Brussels
2011 EU Tracer, images & sound by Pawel Janicki, viola performance (18/12/11) Lab-au, Brussels
2010 SCHLIC de SCHLAC, *music composition* for children theater, IntiTheatre, Belgium, 2-4/2010
2007 FRAME BY FRAME performer in theatre show by Praga Khan, Theatre tour in Belgium
JEAN-BAPTISTE actor & musician in movie-opera by director Wayn Traub, Antwerp & tour Europe
2005 THE NEXT DIMENSION performer in theatre show by Praga Kahan dance / rock band
2004-05 ERGENS LIGT IETS VOOR U Composition, viola & movements for performance of company Ubbergen,
with Luc Van Esch & Gerindo Katarinatha, Veemtheater, Amsterdam, the Netherlands
2004 VERTIGO TRACKS Viola performance by video artist Walter Verdin
2001 ZELFPORRET from & with E. Raevs, composition & viola performance, Belgium
BOOTSRECHT composition & viola performance, Maquette XXX, Antwerp
2000 OMHELZINGEN viola solo for theater, de Verrukking, Belgium
1999 THE SEVEN SINS viola for performance of Denise Castermans, Belgium, France & Netherlands
FIETSEN viola on stage for children opera, Het Paleis, Antwerp