

LENGHT OF TIME

FABIAN KRESTEL

IN ONE SENTENCE

An invitation to an enhanced listening experience where sound is seen and gesture is heard.

PROJECT SUMMARY

Length of Time is a hybrid stage work situated at the crossroads of concert, performance, dance, and contemporary circus. It brings together performers—jugglers, dancers, musicians—who translate rhythmic patterns through multiple mediums: sound, gesture, movement, and the manipulation of objects.

The performance unfolds as a shared playing field in which performers listen to one another, respond, shift out of sync, and realign. Composition emerges live from their interactions, sensitivities, and decisions. Music and dance are not imposed from outside but arise directly from the physical actions of bodies and objects in space.

The project is conceived as a contemporary musical score written for dancers and jugglers—a performance in which sound, rhythm, and movement are inseparable.

ARTISTIC REFERENCES AND CONTEXT

The work draws inspiration from the minimalist and experimental music of Steve Reich, as well as from the open, playful spirit of John Cage—particularly *Water Walk*. It is also informed by the performative practices of the 1970s: Fluxus, happenings, and direct, almost artisanal forms that privilege presence over spectacle.

These influences intersect with the legacy of Jerzy Grotowski’s “poor theatre,” where the focus lies on the raw commitment of the performer, the immediacy of the gesture, and the intensity of attention. In *Length of Time*, the performer’s engagement is the primary material of the work.

RESEARCH AXIS

The project explores archetypal notions shared by all human beings: time, impulse, rhythm, and the fundamental desire to measure, count, and structure experience.

Its compositional logic is rooted in contemporary music practices—repetition, phasing, series, canons—which are applied not only to sound but also to gesture and movement. The aim is to establish correspondences between visual action, sonic vibration, spatial trajectory, and internal rhythmic patterns.

The audience is invited to follow the performers' creative process in real time. Everything is visible: the source of each sound, the action that triggers it, the reason a movement occurs, the way a falling object reshapes the sonic and rhythmic landscape. By exposing these causal relationships, the project seeks to shift perception—from hearing toward seeing sound, and from seeing toward listening to gesture.

Ultimately, *Lenght of Time* proposes an expanded form of listening: a performance where sound can be observed and movement can be heard.

ARTISTIC COMPONENTS

JUGGLING

Juggling is approached as a bridge between disciplines: dance, percussion, drawing, and electronic music. Through patterns, variations, and modulations, jugglers animate objects in space and time, inventing systems that generate meaning and rhythm.

A central focus of the project is the sound produced by falling objects—or, more broadly, by movements that yield to gravity. These falls become sonic material: a raw, unpredictable rhythmic vocabulary that feeds the live composition.

DANCE

The dance language is based on functional gestures: crossing space, approaching another performer, throwing or catching an object. The emphasis is placed not on virtuosity but on timing and necessity.

The key question is not *how* a movement is executed, but *when* and *why*.

Walking in order to make something fall.

Throwing a ball to generate sound or to initiate contact.

Dance emerges from the necessity of action.

SOUND AND MUSIC

Sound is the starting point of the dramaturgy. The composition is written live, in direct interaction with the performers and their actions. The objective is to activate the

listening space and make sound physically perceptible.

The work focuses on fundamental compositional principles—rhythm, repetition, variation, tension, and release—shared by music, dance, and juggling. These principles are interwoven to generate new relationships between disciplines.

Electronic effects (loop, delay, reverb, pitch-shift) are used to extend and transform sound in real time, shaping texture, duration, volume, and color.

SCENOGRAPHY

The scenography balances density and silence. It functions as a playground in which each object possesses a distinct sonic identity. Materials are chosen for their acoustic qualities: keys, wooden planks, ceramic vessels, cardboard boxes, metal strings, metal plates.

A key scenographic element is the creation of inclined boards—hybrid structures between sound sculptures and playing surfaces, reminiscent of pinball machines. Performers juggle balls of different materials (billiard balls, ping-pong balls, rubber, Styrofoam), each producing a unique sound as it rolls, strikes, or slides.

These boards may be made of wood, metal, plexiglass, or composite materials and can include sonic obstacles: stretched guitar strings, boxes of nails, springs, suspended metal elements. Each board thus becomes a percussive instrument,

ARTISTIC TEAM

ON STAGE

Carla Kühne – Performer, juggler, percussionist

Sarah Blanchard – Performer, juggler, musician

Keivin Benhvides Hidalgo – Performer, juggler, acrobat-dancer

OFF STAGE

Richard McReynolds — Technical design and musical system

Specialist in electronic music and sound design. He develops geolocated juggling balls capable of controlling sound parameters such as pitch and modulation transforming them into harmonic instruments.

Fabian Fiorini — Musical composition and structure

Composer working at the intersection of contemporary music and jazz, with a strong connection to circus arts. He supports musical writing, score construction, and the balance between composition and improvisation.

Fabian Krestel — Artistic direction

With a background spanning circus, dance, and visual arts, Fabian has developed a ten-year research into gesture, rhythm, and the poetics of simple actions. Trained as a juggler at ESAC, he seeks an expressivity that embraces fragility, error, and trace.

Following *The Labyrinth*, a project centered on drawing and visual trace, *Length of Time* continues his exploration through sound, listening, and the auditory dimension of performance.

PRODUCTION

Production

Plusieurs

Coproduction

Research in progress

Creative residencies

Latitude 50 (Be) - Season 26-27

In request

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