



ANE LAN

SIRKEL









performance

















# SIRKEL - essay

In different cultures throughout the world, the step from religious rites to the theater form has been very short. Our current western theater form derives from songs and dances related to the Greek Dionysus cult celebrating fertility, the harvest and the overcoming of winter and death. The traces of these ancient rites and religious rituals can still be found in contemporary theater and performance practice, as in the eclectic performance work "SIRKEL" by Ane Lan. Inspired by renaissance paintings and the "spiritual theaters" of the 70th-ies, on a dark stage lit only by the full moon, the performance presents different visual tableaux's where the focus is concentrated on the mental state of the performers as they undergo various archaic ritualistic actions accompanied by an ephemeral musical score inspired by ancient "theater" music and the 70th-ies folk music scene.

The work addresses the theories of C.G. Jung, the second most famous psychoanalyst theoretician after Freud, concerning his preoccupations with archaic symbols, mysticism, metaphysics, theology, epistemology and depth psychology. In addition to creating a scheme of differentiating between human personalities through the typologies: Thinking, Sensing, Feeling and Intuition, Jung also suggested that the course of a human life is set through a similar pattern of different faces which all together render the "individuation", which implies the development of wholeness of the personality.

SIRKEL enacts these faces one by one in order to suggest that the history of humanity itself also follows the same pattern, and thus consequently asks; which psychological face do our current late media age represents?

Jung believed that there exists a unitary reality underlying all psychic experience; the collective unconsciousness. In SIRKEL the question is formulated as such; what if the collective unconsciousness today is replaced by the global media images and the virtual reality created by the entertainment industry? What if these superficial "image storms" outdoes those primal images of the unconsciousness, and with it our ability to communicate on a deeper psychological level?

SIRKEL presents a wide range of archaic images inspired by painting history and early 20th century performance, juxtaposed with media images/and television history investigating some key psychological issues of our time. With the renaissance notion of quietness, harmony and nature, the performance unfolds with no clear narration or dramatic points, leaving the focus on the mental process of each individual performer alone and in relation to each other within the psychological status of the life ritual they are participating in. Dressed in transparent costumes which further enhances the references to paintings, and even performance history icons like Isadora Duncan, and to the less known lesbian cabaret in 20ths Berlin (where the introduction of the ethereal woman functioned as a subversive gender critique at the time), the female performers of SIRKEL questions the cultural embracement of these archetypical feminine images through an unnerving discomforted and awkward presence.

The uneasiness displayed in SIRKEL also parallels the symptoms of dissociation in trauma therapy discussed by psychoanalyst Eric Neuman in his book "The Great Mother"(1955). Neuman reflects upon the emergence of diverse individual feminine archetypes through the fragmentation of the so called primordial undifferentiated archetype "the Great Mother" (our relationship to our mother and her symbolic significance) emphasizing the importance of the new archetype;

# SIRKEL - essay

The "Young Goddesses" of SIRKEL points out how painful it can be for individuals to live in a culture that moves almost exclusively and one-sidedly horizontally to the neglect of verticality, to depth, to the symbolic and to the transcendent, each of which adds richness of meaning to human experience. The imagination yearns for more than distraction and consummation.

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# SIRKEL - technical rider

To be presented in a small intimate Black Box Theater, Gallery space or similar

Performers and audience must be situated on the same level.

Duration: 45 min

Requirements to be provided by the Theater/Festival/Gallery:

- A good PA-system
- 5 microphone wires/cables. (minimum 10 meters cables) XRL
- 2 extra microphone cables 5-10 meter) XRL
- 2 jack cables minimum 5 meter
- 6 microphone stands
- 4 guitar stands for acoustic guitars
- 5 Parkans or similar (theater lights) with flaps
- a light mixer.
- 2 x jack cables to connect the sound mixing console to the PA system  
( the outs from the sound mixing console is jack plugs)
- 1 good Video projector with minimum 2000 ansi lumen
- 1 long video cabel rca/phono plug to connect the video source and the video projector
- 1 small table of height approx. 80-90 cm for the mixer & computer on stage
- 2 chairs without backs, preferable with round seats.
- Wires to hang the curtain rail and video screen.
- Various electrical wires for regular power nett.
- Minimum 6 parkan or fresnells with barn doors.
- Light mixer

*special requirements:*

- 150 liter of soil ( the type used for gardening or flowers)
- One branch from a tree size approx. 4x3 meter (with or without leaves)
- Transparent wire/fish thread to hang the branch from the ceiling.

Assistance required from the Theater/Festival/Gallery:-

- 1 light technician that can set up the light rack, program the light mixer and run the light during rehearsals and performances.
- 2 technicians to help set up the scenography

Notes to the technical set up:

The sound mixer will be placed on stage.

Video source is Video camera with composit (RCA plug) out. Video camera is Pal system. Image size 4:3. The video projector should be mounted in the ceiling in front of the stage area.

The sound, except from the vocals, will also be played back from the Video Camera, from composite/RCA-plugs.

The curtains rail will have to be hung from the ceiling to form a half circle of diameter 6 meter. The curtains length is 3 meter.

The branch will be hung from the ceiling.

List of Material that the company bring with them:

Curtains

Curtains rail formed as a half circle

2 acoustic guitars

1 acoustic harp

1 acoustic mandolin

video screen formed as a circle

1 sound mixer console with effect processor.

5 vocal microphones

2 cigar microphones.

costumes, wigs and props.

Stage set:

Setup time 5 Hours (including light and sound check)

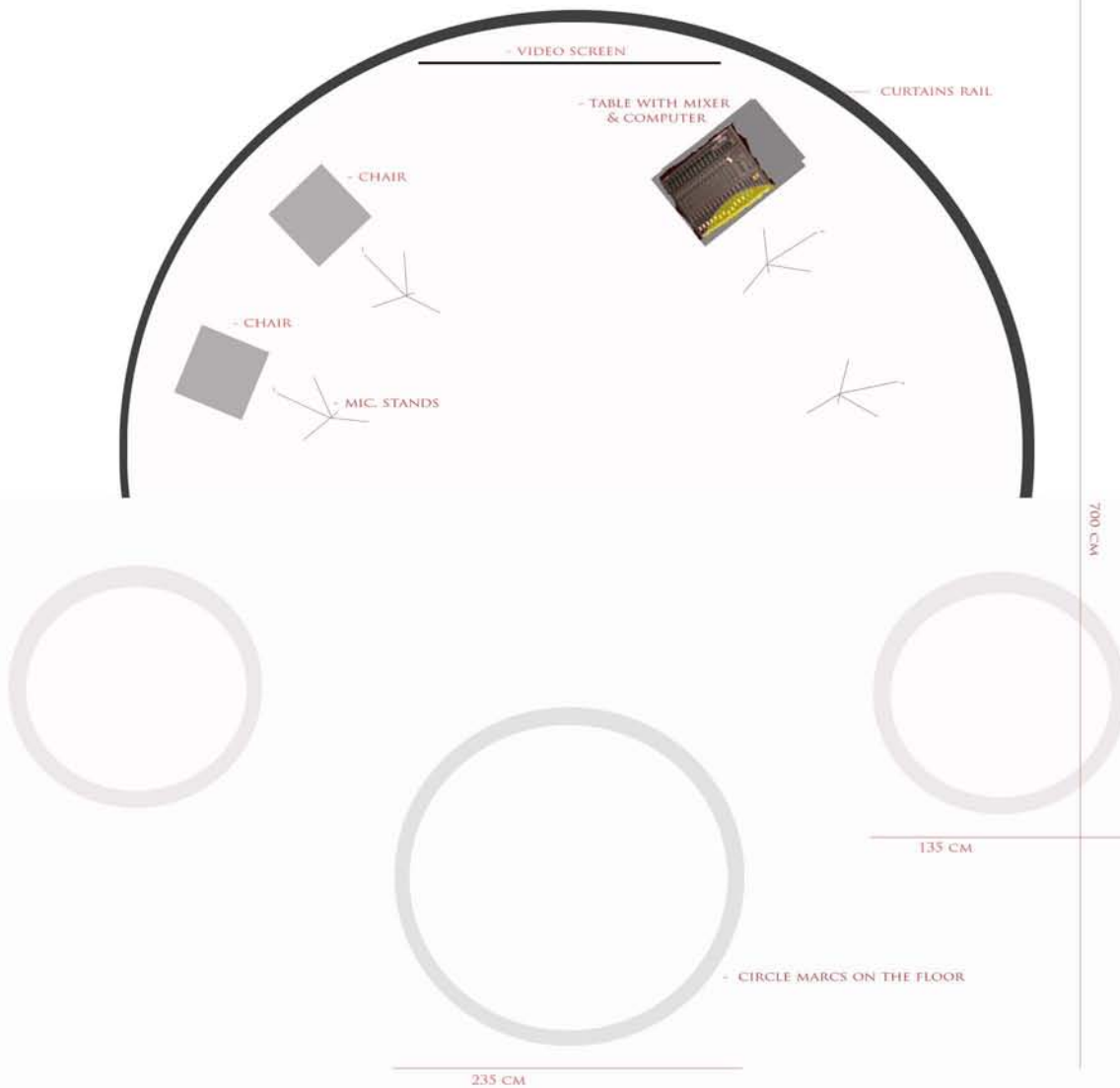
Rehearsals 3 hours

Dismantle 3 Hours

# SIRKEL - scenography installation

750 CM


600 CM

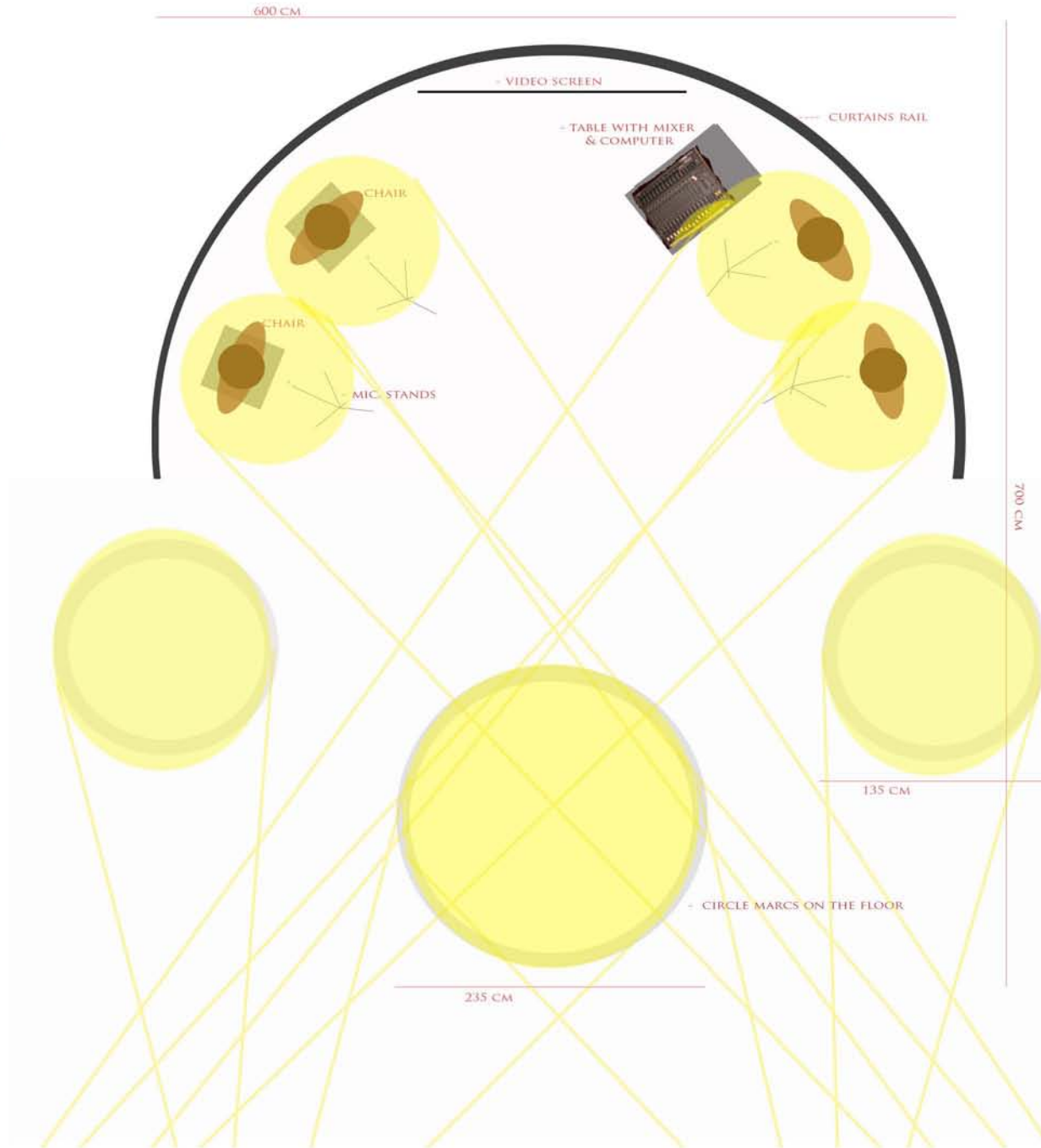


750 CM

# SIRKEL - light plan

 = 1 kw Fresnell w/barndoors

 = Par 64 CP62



# SIRKEL

SIRKEL - production photo #1

SIRKEL - production photo #2

SIRKEL - production photo #3

SIRKEL - production photo #4

SIRKEL - production photo #5

SIRKEL documentation photo #1

SIRKEL documentation photo #2

SIRKEL documentation photo #3

SIRKEL documentation photo #4

SIRKEL documentation photo #5

SIRKEL documentation photo #6

SIRKEL documentation photo #7

SIRKEL documentation photo #8

*SIRKEL - production photo #1-6 - photo credit; Aurora E. Sandlilje  
SIRKEL - documentation photo #1-8 - photo credit; Thor Brødreskift*

SIRKEL performance - cast: Rikke Lundgreen  
Beata Kretovicova Iden  
Anne Kathrine Fallmyr  
Ane Lan

- music: Ane Lan

- stage design: Ane Lan & Odd I Reierstad

- costume design: Ane Lan

- video: Ane Lan

SIRKEL Production: DADA-prod

SIRKEL co-produced by: BIT-teatergarasjen

Through the eclectic concert performance “SIRKEL”, Ane Lan and his accompanying musicians/performers are envisioning 5 stages of the human psyche related to theories in Jungian psychoanalysis tradition, underlined by strange vocal harmonies, acoustic strings, and images inspired by renaissance paintings.

Addressing the collective unconsciousness and states of inner awareness, the performance, through its mere silence and awkward presence, presents mentally challenging questions of the psychological basis of how we relate ourselves to each other in our late media society.

The performance also addresses the rare tradition of the lesbian cabaret in the beginning of the 20th century Berlin, and a reviving of the “Spiritual Theater” through exploration of gender models.

SIRKEL is supported by:



[www.anelan.com](http://www.anelan.com)