

Das mollsche gesetz was established in the summer of 2004 as an improvisational research project. Two significant laws have been applied to the work:

1. no piece lasts longer than 60 seconds
2. each piece is followed by a break of the same length (as the piece itself...)

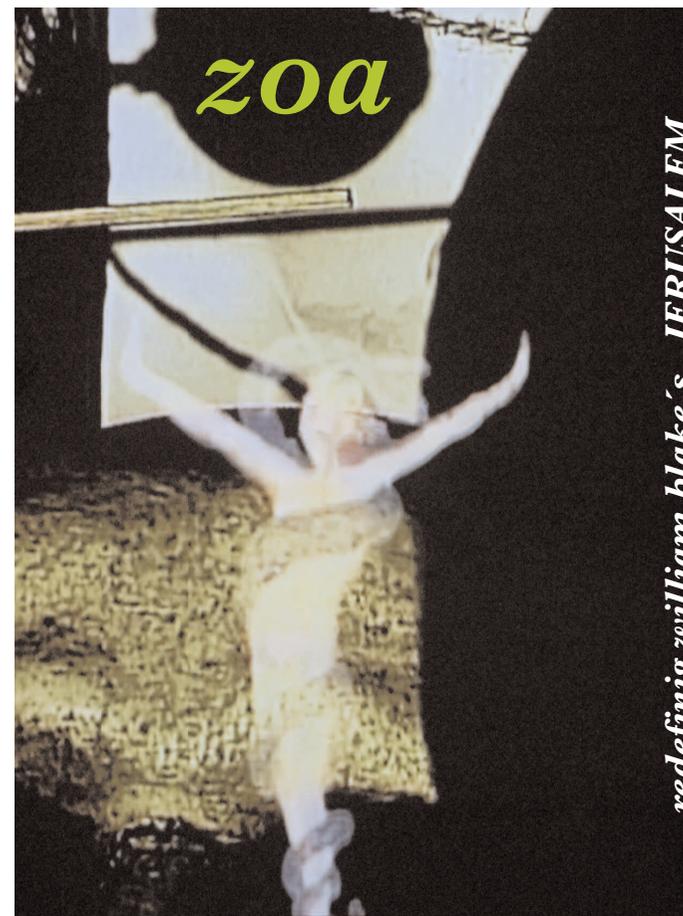
These simple yet radical rules change to a profound extent the way that music is created, but also how it is perceived by the audience. On stage the format requires the greatest possible degree of clarity and precision as well as quick decision making. In the auditorium it requires focusing on the moment (the perceived present lasts 30 seconds) and increases the likelihood of becoming unnerved, thus resulting in a sharpening of the senses. The breaks invite the audience to shift its focus from finite to infinite and they serve as resonance space in time.



The ideas of british poet and painter William Blake (1757-1827) serve as an invisible blueprint for **Zoa**. His last and most comprehensive work **Jerusalem : The Emanation of the Giant Albion** tells the story of an archaic creational myth: the giant Albion, incarnating humankind as primordial unity, disintegrates after battle and downfall into the 4 Zoas. Those Zoas represent 4 basic aspects of the human mind : **Imagination, Reason, Emotion, Perception.** Pictures and texts from "Jerusalem" emerge and vanish. Besides compositions, that define the evenings outline, improvisation repeatedly opens windows into the unforeseeable.

The video artist's work can be witnessed in its development live on stage and occupies itself with rediscovering myth and sorcery aspects in creating images from light and shadow. The technology used for this is a prototype of a Laterna Magica, which not only incorporates analog (foils, drawings...), but also digital imagery. This method gives the video work a handmade touch and an aura-like quality often missing in modern digital productions.

das mollsche gesetz & telefante feat. wolfgang mitterer :



udo moll _ trumpet harmonium electronic concept
matti muche _ trombone melodica
sebastian gramss _ double bass
wolfgang mitterer _ church organ electronic
luis negron van grieken _ projections telefante
juan orozco _ projections telefante