

An open-air version of 16BIT

BEAT by BITS

By Paula Rosolen | Haptic Hide

HAPTIC
HIDE.

CREDITS

Idea, choreography, direction:

Paula Rosolen

Concept:

Paula Rosolen,
J.M. Fiebelkorn

Developed with and danced by:

Capucine Schattleitner, Daniel
Conant, Felipe Faria, Kyle Patrick,
Steph Quinci, Steven Fast

Dance:

Local guests
Music: Nicolas Fehr and Mauro
Zannoli with excerpts from the
track "Where Are You?" by 16BIT

Costumes:

Production & Tour Management:

Dominga Ortuzar Bullemore

Sound Engineer:

Rehearsal Director:

Christopher Mathews

Distribution:

Otto Productions
Duration: Approx. 40 min

PAST PERFORMANCES

19 June 2022

Kulturverein Familie Montez e.V.
– Frankfurt, DE

21 June 2022

MOMEM – Museum of Modern
Electronic Music – Frankfurt, DE

FUTURE PERFORMANCES

27-29 July 2023

Festival Paris l'été – Paris, FR

TRAILER FOR BEAT BY BITS -

An open-air version of 16BIT

<https://vimeo.com/809089548>

TRAILERS FOR 16BIT

<https://vimeo.com/794293741>

<https://vimeo.com/738651772>

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ABOUT

Beat by Bits is an open-air adaptation of Paula Rosolen / Haptic Hide's most recent creation, 16BIT, for 10 or more dancers. This energetic outdoor performance takes scenes and movement material from the original production and transposes it to an open-air venue, be it the Osthafen Park / Honsel Brücke, the metro hub Hauptwache in Frankfurt, or future locations, always dealing in a new and specific way with the surrounding local architecture. **Beats by Bits** was first presented on the 19th and 21st of June 2022, in close collaboration with the cultural center and art gallery Kulturverein Familie Montez e.V. and the MOMEM – Museum of Modern Electronic Music in Frankfurt.

Beat by Bits (BBB) transforms the original frontal setup of the theatre performance 16BIT in an arena or a panopticon view and interacts with the surrounding architecture and audience. Together with 16BIT's original cast of dancers and new local performers, choreographer Paula Rosolen creates an invigorating, kaleidoscopic performance, offering an imaginary bird's eye perspective on the dancers and captivating the audience in 40 minutes bursting with sounds, colours and vibe.

Like in 16BIT, **Beat by Bits (BBB)** deals with techno as a social, political, and cultural phenomenon, and the unique circumstances that allowed it to happen. The project focuses on techno music and its subculture – its implicit rules, aesthetics, minimal movements, and the relationship between techno dance traditions and contemporary

dance and choreography, all from a historical perspective. The foundational combination of movements in BBB are likely to hold particular resonance for those with their own experiences of techno and dance music culture, presented as a choral, tension-filled, and groovy movement.

The intention is neither to bring a rave to the location nor to serve clichés about club culture. The public may perceive this event from a sociological perspective or simply as a formalistic and kaleidoscopic choreography. We invite the audience to be active observers, embodying the music's physicality and groove, without actively requesting participation.

Techno also has a social and political meaning. To paraphrase East German DJ Paul Van Dyk – techno was the 'social glue' that helped reunify East and West Germany after the collapse of the GDR. Reunification took place on the dance floor before it became visible in politics. However, this significance is not limited to Germany alone; techno is a transnational phenomenon resulting from a cultural exchange. In Detroit, one of the formative places for the music's development, techno was a new means of expression in a post-industrial city that suffered from economic hardship and the social problems that came with it. Across cultures, techno promised free development, regardless of skin colour or origin, and without the fear of reprisals or rejection. Within this work, we strive to uphold those values and create a space where all people are genuinely welcome and safe.

ORIGIN

While the performance of 16BIT was being developed at the start of summer in 2022, there was also a sense that the pandemic was over, and we felt the need to share the work with a broader audience not limited to the theatre walls. The motivation was to actively approach the audience where they were more comfortable after prolonged periods of social distancing: **OUTSIDE!**

THE LOCATION

Due to its own complicated history with techno, Frankfurt held a particular significance as a location for performances of 16BIT and **BBB**. The city had a fertile industrial DIY scene in the early 1980s, when many young artists were freely experimenting with electronic equipment. Frankfurt's clubs during that time were pioneering, a hotbed of new forms of dance music, soundtracked by DJs such as Sven Väth. Väth fused European synth-pop and industrial styles with the emerging dance sounds from Chicago and Detroit, cementing his role as a hugely influential figure in German techno as the 80s switched over to the 90s.

The city's aggressive redevelopment policies have been responsible for erasing any trace of subculture from Frankfurt, and thus over time all the iconic clubs that occupied the center of the town have closed. There are none left now.

The city has gone from incubating techno and alternative culture to becoming a purely financial banking city devoid of soul or nightlife. The new buildings dominating the centre of the city create an imposing,

alienating effect which contradicts any proven urban development strategy.

The places where the performances of **BBB** took place were not chosen by chance. They were selected because they arouse nostalgia for a version of Frankfurt that no longer exists.

This performance is intended as a manifesto. By taking place in the locations where the clubs once stood, and at another point in front of the European Central Bank, the kinetic action of the dancers makes a potent point that dance and art can contribute to generating new synergies in public spaces, however much culture has been erased from them.

The location in the Hauptwache (Metro Hub), right in front of the MOMEM - Museum of Modern Electronic Music, was not only ideal for its historical context and its constant bypassers, but also for its architecture. The sunken area known as "das Loch" (the Hole) forms a kind of arena, inviting the public to come and view from all 360° angles. In the end, around 700 spectators visited the performance.





THE CIRCULAR SPACE

As part of the performance's adaptability to different settings, the **BBB** concept includes a temporary circular spot laid over the concrete. This helps the audience gather around and encourages a 360° feeling while also respecting a certain distance from the performance.

The circular space is also emphasized with a surround-sound setup and music by Nicolas Fehr and Mauro Zannoli, using rhythmic, groovy sounds inspired by electronic music of the 80s and 90s interwoven with excerpts of the song "Where Are You?" by 16BIT.

THE AUDIENCE (development)

In addition, to appeal to the local existing (contemporary) dance and electronic music audiences, the project has excellent potential to attract people who might only occasionally assist in dancing performances. Staging the project in an unconventional stage space and using a public space makes this dance project more inclusive. Paula Rosolen / Haptic Hide attracts a broad, mixed audience by breaking out of the constraints of the traditional theatre setting, which is considered an exclusive venue for many people.

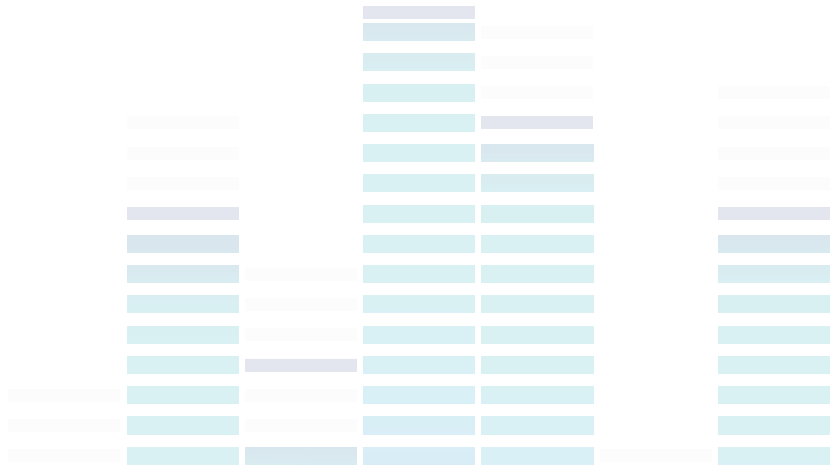
PERFORMANCE AS AN ICEBREAKER

The performance also works as an icebreaker to involve the audience in further activities, such as a DJ lineup / outdoor party.

ACCESSIBILITY

Beat by Bits is a dance performance for the public space. The surrounding area is an accessible concrete flat open area, surrounded by greenery without architectural barriers. It is easily accessible by public transport.





VISIBILITY

In cases where the location creates limitations on the visibility of the performance for a larger audience, it will be possible to use hand-operated and drone-operated cameras to capture the performance and project it live on to screens. The performance can also be streamed if required.

SUSTAINABILITY

Working with local dancers, streaming in a virtual space and using natural light are generally sustainable practices. Primarily working with a cast of at least 40% local dancers saves resources. This also makes the team more flexible for unpredictable weather changes. The project engages the local artists and creates an exchange of experiences between them and between our team, residents and visitors.





BIOGRAPHY

Haptic Hide (Frankfurt/ Munich) was founded in 2015 by Paula Rosolen and functions as a flexible, mobile, open structure to promote, produce and coordinate collaborations with various artists and institutions. Haptic Hide works nationally and internationally with theatres, festivals, and venues, mainly in Europe, South America, and Asia. Since 2021, Haptic Hide has found a second base in Munich.

Paula Rosolen (FRA) studied dance at the HfMDK in Frankfurt am Main and received her MA in choreography at the JLU in Gießen. Rosolen is first prize winner of Danse Élargie at the Théâtre de la Ville in Paris. Her work has been shown at the German Tanzplattform, the Mousonturm, deSingel in Antwerp, the Basel Theatre Festival, the Théâtre de la Ville Paris, the Sophiensælen in Berlin, Kampnagel in Hamburg, the BE Festival in Birmingham, the Dance New Air Festival in Tokyo and others.





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