DECONSTRUCTION

An installation by Jan Lauwers

A Needcompany Production
The biggest difference between work in the theatre and in the plastic arts is the use of the observer’s time. In the theatre it is the maker that determines the time given to observe an image, whereas in a work of art it is the observer himself. I make use of the concept of the border image in my theatre work. This is an image which, as a result of my prolonging the normal duration of observation, has the time to penetrate the observer’s brain. It then makes history in the observer’s mind. It becomes a memory. At this point the distinction between a border image (in the theatre) and a visual work ceases to exist. If art does not penetrate the observer’s memory it does not exist.

In my work with Needcompany I am always experimenting with time. For instance, I create museum installations (deconstructions) in which we put on performances lasting a whole day, and the observer decides for himself how long he wants to watch a particular action. The place (in this case a museum) and the action (theatre) are deconstructed by the subjectivity of the time involved in observing. So these deconstructions are the essential bridge between the two media I work in.

Jan Lauwers

Visual artist Jan Lauwers is creating an installation that combines as completely as possible the whole of his mental world. After more than 20 years of exploring the media of art, dance, theatre, literature, music and film, Lauwers is putting it all together in a 6-hour marathon performance – an installation – by the permanent members of Needcompany.

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NEEDCOMPANY

Hooikaai 35 B-1000 Brussel

tel +32 2 218 40 75
fax +32 2 218 23 17
www.needcompany.org

Contact
Managing director: Christel Simons / christel@needcompany.org / +32 477 66 34 66
Financial manager: Thijis De Ceuster / thijis@needcompany.org
International relations and sales: Inge Ceustermans / inge@needcompany.org / +32 495 27 17 24
Production management: Luc Galle / luc@needcompany.org
Assistant director, dramaturgy and communication: Elke Janssens / elke@needcompany.org
Tour management: Frank Van Elsen / frank@needcompany.org
Light technician: Ken Hioco / ken@needcompany.org
Assistent officer / publications: Eva Blaute / eva@needcompany.org