

DAG TAEDEMAN MOUNT OLYMPUS

Dag Taeldeman (1968) is a Belgian composer and musician. He studied composition and guitar at the Jazz Studio in Antwerp, and was taught by names such as Pierre van Dormael, Philippe Catherine and David Crane.

In 2002, he founded the band A Brand with whom he recorded five studio albums and toured all over Europe, the US and Canada. He played on many festivals such as Rock Werchter, Eurosonic, Lowlands and South By Southwest.

He also works as a producer, engineering and recording different bands. For the past 25 years, he has been writing music for several theaterpieces and films. Mount Olympus is his 5th collaboration with Jan Fabre, after composing and playing music in *As Long as the World Needs a Warrior's Soul* (2001), *Je Suis Sang* (2002), *Orgy of Tolerance* (2008) and *Prometheus Landscape II* (2010).

ABOUT MOUNT OLYMPUS/24h

Twenty four hours is a clear unit of time: a day and a night. It is also a simple unit of action: all actions take place within these 24 hours. It is the time for working, eating, relaxing and sleeping; it is the time to make love, argue, discuss, seduce, enjoy, fulfil one's obligations, to care, to hate and to believe... all the actions that people carry out in each 24 hour period. And there is also a clear unit of space: the stage, that dark mirror of the world, that dark space where the imagination briefly lights up and then fades away.

Jan Fabre's 24 hour project is an attack on time. Fabre stretches time, enters into combat with the second hand, or lets time tick faster or miss a beat. He intensifies the moment of time, that eternal here and now of the theatre, in a maelstrom of images that carry the viewer off to a different experience of time, a labyrinth in time where one wanders, lost between eternity and never, between yesterday and tomorrow, between sleeping and waking, between dream and reality. There is no present in the 24hour project, it is a maze of lost time, frozen time, melting time. Fabre takes you into a landscape of time that surges outward or shrinks inward in the way only stage time can. He breaks time open to make it possible to slip into a different state of consciousness that can be felt through the ticking of the second hand. A time without telos.

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