TO MAKE ROOM FOR RESONANCE
A proposition for slowing down as a dramaturgical concept

Based on the creation process and functioning of Hear (2016, Benjamin Vandewalle & Yoann Duran) and The Guardians of Sleep (2017, David Weber-Krebs) I would like to propose how slowing down is a dramaturgical concept in performance practices, in order to re-enable an ‘intimation or intimate communication (Kasulis, 32) by making room for resonance. Movement of pressure and vibrations of air in space are two of the basic principles of acoustic resonance and make it possible to think about intimation between performers and audience. Both performances reveal how slowing down involves changes of direction, adjustments of rhythm, weight and tempo guided by breathing. Hear on the one hand deals with slowing down from the perspective of the performer. By slowing down their walking, performers silence their walking and open up a room, where the auditory imagination of the audience can resonate. With The guardians of Sleep on the other hand, the entire performance slows down till only the falling a sleep of the performers remains. By looking at the breathing of the performers, audience members can tune in to the rhythm of the performance practice. The deceleration towards sleeps functions as an invitation to make room for resonance, an intimate form of communication.