‘The Place of Time’ uses choreography, writing, composition and improvisation to weave a performance around movement, sound and text. It reveals the interdependence of each source and their points of departure. Jo Breslin and Martin Leach (DMU), and Christopher Foster (University of Wolverhampton) play with the time and place in which things may happen. Between the deadpan, the wry, and the expressive ‘The Place of Time’ becomes a question about the performance of a reality that is not what it seems.

\[\text{Footfalls echo in the memory} \\
\text{Down the passage which we did not take} \\
\text{Towards the door we never opened} \\
\text{Into the rose-garden. My words echo} \\
\text{Thus, in your mind.} \\
\text{(T. S. Eliot, The Four Quartets, ‘Burnt Norton’ I)}\]
The performance borrows its title and some of its themes from an essay by Peter Galinson.* Between 1902 and 1909 Einstein worked in the Bern patent office as a technical expert evaluating electromagnetic patents concerning the regulation of time in multiple locations. To assess these documents Einstein and his colleagues stood at wooden podiums on which they examined the papers. By 1905 Einstein had produced his own papers establishing the particle theory of light (for which he received the Nobel Prize) and his Special Theory of Relativity. This performance takes as its starting point Einstein’s working situation in the Bern office as he pondering the ontology of simultaneity standing at his podium. It uses the notion of relational pathways and the interconnectedness of time and space to play with simple movement in the context of a process-based musical composition and a text exploring Heideggerian ideas of being.


**Credits:**

Jo Breslin: Screen Choreography  
Chris Foster: Music  
Martin Leach: Text  
Video Editor: Jordan Parker  
Amy-Lee Farrow: Front of House

**Technical Support**  
Susanne Grunewald: Sound  
Jamie Merryfield: Lighting  
Documentation: Jordan Parker

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