Xing presents

Live Arts Week IV
Bologna 21>26 april 2015

Files events/artists

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tuesday 21 april > h 9 pm>1 am > MAMbo - Museo d'Arte Moderna di Bologna (sala delle ciminiere)

John Cage/Lejaren Hiller (USA)
HPSCHD 1969>2015

live concert & visual environment, production Xing/Live Arts Week
harpsichordists Philip Corner (USA) / Luciano Chessa (I/USA) / Marco Dal Pane (I) / Anthony Pateras (AUS/D) / Salvatore Panu (I)
electronics & sound design Valerio Tricoli (I/D)
artists contributing visuals Seth Price (USA) / Ben Vickers/Holly White (UK) / Yuri Pattison (IRL) / Carola Spadoni (I/D) / Jennifer Chan (CDN) / Jaakko Pallasvuo (FIN/D) / Ogino Knauss (I/D) / Riccardo Benassi (I/D) / Andrea Magnani (I) / Anne de Vries (NL) / Harm van Den Dorpel (NL) / David Horvitz (USA) / Andrew Norman Wilson (USA) / Martin Kohout (CZ/D) / Roberto Fassone (I) / Alessandro di Pietro (I) / Ilja Karilampi (S/D) / Auto Italia (USA/UK)
visual coordination Enrico Boccioletti
project coordination Daniele Gasparinetti
production Xing/Live Arts Week
in collaboration with MAMbo - Museo d'Arte Moderna di Bologna, Fondazione Teatro Comunale di Bologna
technical support BH audio, Radio Sata

wednesday 22 april > 12 pm>6 pm > MAMbo
thurday 23 april > 12 pm>8 pm > MAMbo
friday 24 april > 12 pm>6 pm > MAMbo
saturday 25 april > 12 pm>8 pm > MAMbo
sunday 26 april > 12 pm>8 pm > MAMbo

John Cage/Lejaren Hiller (USA)
HPSCHD 1969>2015

exhibition & sound environment, production Xing/Live Arts Week

HPSCHD is the legendary total opera John Cage achieved in collaboration with Lejaren Hiller. It premiered on May 1969 at the Assembly Hall of the University of Illinois, Chicago, and it continues to be appreciated as the most gigantic and loud musical piece of the Twentieth century. Lejaren Hiller, the director of the Computer Music dept. of the University of Illinois, invited John Cage to present a project based on the application of calculating devices and stochastic processes. Cage proposed the basic concept of *HPSCHD*, inspired by an idea from Swiss harpsichordist Antoinette Vischer. Accepting the challenge, Hiller worked alongside Cage for the score and the performance, as well as solving computational and programming problems related to technology in those days. *HPSCHD* was born: it was a huge multi-media event, featuring 7 harpsichords, 208 recorded tapes, 59 amplifiers and 52 tape-players, all of which was organised into 13 sections. Regarding visuals, the work took advantage of an archive of 6.400 slides (5.000 courtesy of NASA), 64 slide projectors, 40 films projected by 8 projectors on a one hundred meter circular display, specifically conceived by Calvin Sumsion. A crowd of 8.000 people observed that first performance, which lasted 5 hours.
The very nature of *HPSCHD* is inextricable from the tumult of the year it premiered, as an essay on the subject of abundance. Cage saw the computer as a means of making an enormous number of decisions, hence producing an abundance of music for delivery in a circus atmosphere: it was the quantity and the anarchic arrangement of the whole that create the effect. 1969 is the year when Buckminster Fuller's *Utopia or Oblivion* was published, nearly twenty years after Norbert Wiener's T*he Human Use of Human Beings* (1950) and four years after *Understanding Media: The Extentions of Man* by Marshall McLuhan (1964). *HPSCHD* could somehow depict Cage's reply to this sequence of forward-thinking works, encouraging mankind to take part in a big thought experiment and finally come to terms with the universal–rather than global–perception, which postwar society was inevitably to acquire. His reply was properly 'Cagean': virtually endlessly ambivalent and random by method, per se. It was the first enactment or, so to speak, a first 'listening' of *big data*.

HPSCHD 1969>2015, produced by Xing for Live Arts Week 2015 at MAMbo Museo d'Arte Moderna di Bologna, reinterprets that trailblazing piece: both an homage, and an occasion to update and debate, thanks to the cooperation of forces from both the avant-garde generation peer to the original event, and either the so-called *digital natives* or Millennial generation. In the Bologna project the core elements of the musical score will be observed according to a few necessary technical updates. A visual rework is definitely worth the effort of a much more flexible interpretation, including a new series of commissions to young post-digital artists, scanning through big data networks in search of inspiration, finding what, back in 1969, was beyond imagination. In the present moment of transition and ambiguity, *HPSCHD 1969>2015* is conceived with the purpose to examine this complicated phase of contemporary visual culture.

For the **music** part of the performance, Xing has invited one of the musicians who took part in the first performance in 1969 along with John Cage: Philip Corner, pianist, composer and visual artist of the Fluxus movement, now in his eighties, a living witness as well as performer. He will perform alongside some other musicians from later generations who work in contemporary and current music: Luciano Chessa, known for his reinterpretation of the Intonarumori by Luigi Russolo; the Australian musician Anthony Pateras; and Italian musicians Marco Dal Pane and Salvatore Panu, with sound design and electronics by Valerio Tricoli.

After the live performance which will open Live Arts Week featuring also these musicians, all the visual contributions will be on display as an installation for an entire week. Cage's sound composition will thus provide an unusual backdrop, an acoustic environment to accompany this **exhibition** of the audio-visual works that have been selected or specially assigned to 20 international artists who represent a specific area of contemporary visual arts that seeks to analyse the representation of the world in the digital sphere as well as the production of new aesthetics.

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Philip Corner, born in 1933 in New York, now resident in Reggio Emilia, Italy, is an american composer of interdisciplinary works that have been performed throughout the world; he is also active as a performer, visual artist and writer. In the field of new music, he has performed as a pianist, trombonist and vocalist and also played alphorn and various natural objects, including resonant metals. He studied composition with Henry Cowell and Otto Luening at Columbia University, and analysis and musical philosophy with Olivier Messiaen in Paris. In the 60's he became part of the group around John Cage, and he taught Modern Music in USA in different schools and Universities. Corner was a founding participant of Fluxus since 1961. He co-founded with Malcolm Goldstein and James Tenney the Tone Roads Chamber Ensemble (1963-1970), Out of Silent Spaces (1972-1979) and Gamelan Son of Lion (1976, still active). His music frequently explores unintentional sound, chance activities, minimalism, and non-Western instruments and tuning systems; improvisation is important, though not exclusive. Some 'performance proposals' lead to a kind of ecstatic semi-trance. Contact with artists in other media, especially dance and the visual arts, as well as a long-standing interest in Eastern religions such as Zen Buddhism and study of the music of composers from the Baroque and Pre-Baroque eras, has impacted his music. Representative works include the ensemble pieces *Passionate Expanse of the Law*, *Sang-teh/Situations* and *Through the Mysterious Barricade*, among many others. Also in his incredibly large oeuvre are piano pieces (*perfect, Pictures of Pictures from Pictures of Pictures*), choral works (*Peace, be still*), electronic music (the war cantata *Oracle*), and more than 400 works in the *Gamelan* series, to mention only some of his catalogue. He has released part of his corpus for Alga Marghen, and recently a new interpretation of *Satie Slowly* for Unseen Worlds rec. In addition to his sound work, he has created numerous assemblages, calligraphy, collages, drawings, and paintings, and also written much poetry. His works are regularly exhibited in galleries, mostly in Europe, and are in notable museum collections.

Luciano Chessa, composer, conductor, pianist, has been active in Europe, the U.S., Australia, and South America. Luciano Chessa holds a D.M.A. in Piano performance and a M.A. in Composition from the G.B. Martini Conservatory of Music in Bologna, Italy, a M.A. in History of Medieval Music from the University of Bologna, and a Ph.D. in Musicology and Music Criticism from the University of California at Davis. Recent compositions include *Set and Setting*, a San Francisco Contemporary Music Players commission premiered by Steven Schick and the SFCMP in 2014, *LIGHTEST,* a SFMOMA commission presented in 2013, and *Squeeze! Squeeze! Squeeze!*, a large-scale work written for the quartertone vibe/quartertone electric guitar duo The Living Earth Show in 2013. Chessa is the author of *Luigi Russolo Futurist. Noise, Visual Arts, and the Occult*, the first monograph ever to be dedicated to the Futurist Russolo and his Art of Noise, out on University of California Press in 2012. Chessa's Futurist expertise has resulted in an invitation by the New York-based Biennial of the Arts PERFORMA to direct the first reconstruction project of Russolo's earliest intonarumori orchestra. A double LP dedicated to his Orchestra of Futurist Noise Intoners (featuring Mike Patton, Tony Conrad, Blixa Bargeld, Joan La Barbara, Jennifer Walshe, Ellen Fullman, Elliott Sharp, Pauline Oliveros, Ulrich Krieger, Carla Kihlstedt, John Butcher) has been released on the Belgian label Sub Rosa. In 2011 Chessa conducted the project with the New World Symphony in their new Frank Gehry designed Concert Hall as part of a Performa-produced event to celebrate 10 years of Art Basel | Miami Beach; the performance included the world premiere of Lee Ranaldo's *It All Begins Now (Whose Streets? Our Streets!)*. Luciano Chessa teaches at the San Francisco Conservatory of Music, serves in the Advisory Board of TACET, the international research publication dedicated to Experimental Music from the Université Paris 1/Panthéon-Sorbonne, is a member of the Steering Committee of the *SF Electronic Music Festival*, and collaborates with SF's Italian Cultural Institute. His music is published by Edizioni Carrara and by RAI TRADE, the Italian National Broadcast Channels' music publishing company.

Marco Dalpane, pianist and composer based in Bologna. He studied piano, composition, electronic music at Bologna Conservatory, and attended the graduate program at the University of Bologna DAMS. Since the 80's he performs in concerts as a soloist and in various chamber music ensembles focusing primarily on 20th century music. His repertoire, which extends through European and North American contemporary music to pop and rock music, includes works by Debussy, Ravel, Satie, Schoenberg, Webern, Bartok, Messiaen, Cowell, Gershwin, Cage, Stockhausen, Feldman, Bussotti, Cardew, Glass, Riley, Nyman, Oliveros. He has worked extensively with Tiziano Popoli (in duo and with the Popoli-Dalpane Ensemble), and the avant-rock group Ella Guru; he also took part in projects in collaboration with Tony Coe, Lindsay Cooper, Fred Frith, Butch Morris, Eyvind Kang, Alvin Curran, Nicolas Roseeuw, Ulrich Krieger. He has composed scores for theater, dance and films, art exhibitions, readings, radio and television. Since 1991, has been working on music for silent movies as a pianist, composer and conductor. He composed commissioned pieces for main European tv networks such as ZDF and ARTE, and collaborated for a decade with the Cineteca del Comune di Bologna. Among recent projects, *Hextatic*

Piano, and a curatorial project dedicated to John Cage. Currently working on piano transcription of Frank Zappa's music, *Zappa Classics for Piano*. He also writes for Giornale della Musica.
www.marcodalpane.com

Anthony Pateras is a composer, pianist and electro-acustic musician, originally from Melbourne, Australia, now living in Berlin. He works with a musical language at the nexus of notation, improvisation and electronic music, exploring the conflict and confluence between structure and intuition, the analogue and digital, the virtuosic and naïve. As a composer he has collaborated with many musicians, each of which adds new dimensions to his artistic aesthetic. His compositions have been performed by Brett Dean, the LA Philharmonic Association, Australian Chamber Orchestra, Erkki Veltheim, Speak Percussion, Richard Tognetti & Satu Vänskä, Percussion Group The Hague, Melbourne Symphony Orchestra under Markus Stenz, Ensemble Phoenix Basel, Timothy Munro, Ensemble Intégrales Hamburg and Vanessa Tomlinson. Outside of the concert hall, he has performed or recorded with musicians such as Jérôme Noetinger, Mike Patton, Han Bennink, Stephen O'Malley, Jon Rose, Christian Fennesz, Paul Lovens, Lucas Abela, eRikm and The Necks. He has released for Tzadik, Mego, Synaesthesia, Ipecac, and in 2012 he established his own record label Immediata. He has been the artistic director of Melbourne International Biennale of Exploratory Music.
www.anthonypateras.com

Salvatore Panu, musician and researcher from Sardinia. He studied at Dams Univeristy in Bologna, and since 1991 worked with Georges Lapassade with whom he continued his studies in Paris, where he obtained in 1997 a DESS degree in Ethnomethodology, and in 2004 a Doctorate in Education Sciences. In 1992 he founded in Bologna the Scuola Popolare di Musica Ivan Illich, which directed until 2006. Since 1988 he has been researching in the ethnomusicological and social fields (in 2001 he published the book *Il mito sardo, Cultura della festa e società dello spettacolo*, for Sensibili alle foglie). He is currently teaching and researching in the music field, mainly in Italy and France, conducting workshops related to improvisation techniques and collective composition, oral tradition in the popular music, arrangement techniques for unconventional street band, and history, geography and genres of social singing. He has collaborated in various forms with Paolo Fresu, Fred Frith, Jon Rose, Butch Morris, Giancarlo Schiaffini, Eugenio Colombo, Tristan Honsinger, Phil Minton, Barre Phillips, Giovanna Marini. Since 1989 he has performed in contemporary and popular music festivals in Italy, Germany, France, Belgium, Holland, Austria, Switzerland, Croatia, Slovenia, Ireland, Turkey. He produced over a dozen albums and five CDs on ethnomusicological research.

Valerio Tricoli, born in Palermo in 1977 and based in Berlin and Munchen. Composer of electroacoustic music, radical improviser on analogue electronic instruments, Tricoli is considered one of the flag-hips of the Italian nouvelle vague. He was a founding member of the italian avant-rock group 3/4HadBeenEliminated and of the Bowindo label/collective. He has been working extensively with Thomas Ankersmit, Antoine Chessex, Werner Dafeldecker, Anthony Pateras, Robert Piotrowicz. Ha pubblicato con PAN, Die Schachtel, Formacentric, Dilemma Records, Bowindo.

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Alessandro Di Pietro lives and works in Milan. Among his most important solo shows: *La table basse* at the off-site space Bad New Business of Francesco Pantaleone Gallery (2014, Milan). Selected group shows include: *Interferenze tra Arte e Cinema GLITCH* at PAC (2014,Milan), *Zodiaco* at CAR drde (2014, Bologna); *Primavera 2* at CNEAI Centre National Édition Art Image (2013, Chatou); *Catch and Glimpse* at Filser und Gräf (2013, Munich); *On File* at Platforma Space – MNAC Annex (2013, Bucharest); *Constructional System* at VIR – Viafarini in Residence (2012, Milan); *Engramme* at 22,48m² Gallery (2012, Belleville, Paris). In 2013, he participated to the 16th Biennial of Europe and the Mediterranean (Ancona). He has published on *NEW OBSERVATION #130* (2014, New York); OEI Magazine #65 POSTKONST (Stockholm, 2014); *24ØØ* with Yes I am Writing a Book publishing (Milano, 2015). He has co-curated with Cecilia Guida the show *Facciamo il Punto* at the space Riss(e) (2013, Varese). Selected residencies: *A Natural Oasis* (2014, San Marino); Museo Carlo Zauli (2014, Faenza); Dena Foundation for Contemporary Art (2013, Paris); Fondazione Spinola Banna per l'Arte (2013, Banna, Turin); VIR Via Farini in Residence (2012, Milano).

Andrea Magnani, visual artist and designer, based in Milan, works with installation, video, music and performance condensed into different research strands. In his work, imaginative but usable objects trigger dense and layered stories. Strands 'frozen' in works, in which one can feel a new form of witchcraft based on contemporary rituals and symbols. Andrea has exhibited and performed in public and private spaces, included: T293 (Rome), Stanford Housing (London), Bevilacqua La Masa (Venice), Viafarini, Crepaccio, Mars (Milan), Italienska Kulturinstitutet (Stockholm), Archivio di Stato (Turin). In 2007 he co-founded *Resign*, a collective research design studio. In 2014, he founded *Siliqoon*, a hybrid label of artistic production and promotion.
www.magnaniandrea.com

Andrew Norman Wilson is an artist, curator e businessman based in New York. His practice deals with the contemporary condition of labor and media, as well as a deeper understanding of business practice of multinational corporations. His work has exhibited at MoMA PS1 in New York, Centre Pompidou in Paris, Palais de Tokyo in Paris, Ullens Center for Contemporary Art in Beijing, MuseumsQuartier Wien in Vienna, The Hammer Museum in Los Angeles, Fluxia in Milan, Project Native Informant in London, Yvon Lambert in Paris, the New York Film Festival, the San Francisco International Film Festival and the Images Festival in Toronto. He has lectured at Oxford University, Harvard University, Universität der Künste Berlin, and CalArts.
www.andrewnormanwilson.com

Anne de Vries is a Dutch artist working on the border of digital photography and other media like video and sculpture. De Vries is interested in how our understanding of reality is influenced by new media. In a world where contradictory information is often carefully separated, Vries' reconnects these paradoxical elements as raw material in his work, assessing how matter and information are constantly impacting one another. The works by Anne de Vries offer access to our increasing entanglement with technology – its material and symbolic origins, its influence on our sense of social reality, its socio-political implications and its future potentials. From the mines, energy plants and factories, where the hardware basis of information technologies comes into being, to brand names, advertising images, product displays, personal use

and ultimately – piles of toxic waste – commodities undergo a variety of state changes throughout complex ecological cycles. What does it take for a commodity to live, and what are the ecological principles of art?
annedevries.info

Auto Italia is an artist run organisation based in New York and London, that commissions and produces new work – collaborating directly with emerging artists. Founded in 2007, it aims to provide a framework for developing alternative approaches to production and exhibition formats. They created in this way a vast catalog of aggregative operations which include exhibition projects (*Golden Age problems, Yes Way !, EPIC, Honey Honig, opti-Me**), broadcast (*Cars Italy Live*), online/offline critical platforms (*Immaterial Labour Is not Working*, *Where the possible begins*, *Meet Now Live *Z**, *X POLYMITH Miss Information*), stirring often the different approaches and inventing hybrid formats crossing theoretical thinking, displaying and media-dissemination. Auto Italia South East is currently run by Kate Cooper, Marianne Forrest and Marleen Boschen with production assistance from Edward Gillman and support from its board of trustees: Benedict Drew, Amanda Dennis, Lorna Gemmell and Ben Vickers.
autoitaliasoutheast.org

Ben Vickers is a curator, writer, explorer, technologist and luddite. He is currently based between London and Athens. Curator of Digital at the Serpentine Galleries, is Co-Director of LIMAZULU Project Space, a Near Now Fellow and facilitator for the open-source development of unMonastery, a new civically minded social space prototyped in Matera, Southern Italy during 2014 and now set to replicate throughout Europe 2015/16. During his spare time he contributes to EdgeRyders, co-runs the nomadic talks programme *The Thought Menu* and host's *Open Funerals*.
www.benvickers.net

Carola Spadoni is born in Roma and lives in Berlin. Filmmaker and visual artist directed a feature films, documentaries, shorts and music videos that have been shown in festivals and screening series as well as broadcasted on tv. Since the early 2000s, the research within the cinematic language brought her work towards film and video installation, consequently showing in galleries and museums. In 2003 is among the winners of the Young Italian Art Prize given by the PARC (Office of the Ministry of Culture), for which participated in the 50th Venice Art Biennal. Her work is in private and public collections. Her interest for experimental cinema and underground cultures is also expressed through her journalistic activity for Il manifesto (IT), Alias (IT), Rolling Stone Italia and The Independent Film & Video (U.S.). She curated several screening series of independent film and contemporary art videos. Also lectured in universities, participated in symposia and taught workshops. Most recent exhibitions include the site specific project *A sudden outpost at Glitch* for the group exhibit *GLITCH. Interferenze tra arte e cinema in Italia* in 2014 at PAC Milan, *Italiens: junge kunst in der Botschaft* in 2010 in Berlin.
www.carolaspadoni.net

David Horvitz is an artist born in California and lives in Brooklyn. He uses art books, photography, performance art, and mail art as mediums for his work. His published work includes: *Xiu Xiu: The Polaroid Project* (2007), *Everything that can happen in a day* (2010), and *Sad, Depressed, People* (2012). He is known for his work in the virtual sphere. Recent solo exhibitions include: Blum & Poe, Los Angeles, 2014; Brooklyn Museum, Brooklyn, 2014; the New Museum, 2014; concurrent shows at Jan Mot, Brussels, and Dawid Radziszewski Gallery, Warsaw, 2014; Peter Amby, Copenhagen, 2013. His work has been shown at EVA International 2014, Glasgow International 2014, LIAF 2013, MoMA, and The Kitchen. In New York, he has realized projects with Recess, Clocktower Gallery, post at MoMA, Printed Matter, Rhizome, and Triple Canopy. Recent artist books include *The Distance of a Day* (Motto Books & Chert, 2013). He has received the Rema Hort Mann Grant in 2011 and was nominated for the Discovery Award at Les Rencontres d'Arles in 2011. In 2013, he founded Porcino gallery in Berlin.
www.davidhorvitz.com

Harm van den Dorpel, born in Zaandam, The Netherlands, is a Berlin-based conceptual artist. With his work he investigates aesthetic hierarchies and cybernetic organisations of art and contemporary visual culture in general. He explores how intuitive associative expression, and algorithmically structured information systems can operate in hybrid. His practice includes sculpture, collage, animation and websites. He had a solo show at the Abrons Art Center in New York City, curated by Karen Archey, and American Medium, New York City. Recent group exhibitions include; *Private Settings*, Museum of Modern Art, Warsaw; The Moving Museum, Istanbul; *In Its Image*, American Medium, New York City; *Art Post Internet*, Ullens Center for Contemporary Art, Beijing.
harmvandendorpel.com

Holly White is a visual artist living and working in London. Graduated from MA Material Anthropology and Visual Culture at UCL, London, she makes vlogs, installations, sculptures (cast bronze, glazed ceramics, weaving, knitting..), websites, videos and computer games. Recent exhibitions include: *Young London 2013*, V22, London, *Ocean Living*, Arcadia_Missa, London, *Net Narrative*, Carlos Ishikawa, London, and *The New Deal*, LimaZulu, London. *No one is going to go there anymore*, her last solo show at Evelyn Yard, London, is a colored and derelict microcosm of remnants of objects. The British artist presents a body of work which is strongly personal and cumulative and proposes a new paradigm of present, affected by the dialectic between waste and re-appropriation and by online visual accumulation.
holly-white.com

Ilja Karilampi, swedish artist, lives and works in Gothenburg, and Berlin. His practice include environmental interventions, sculpture and mockumentary construction. Recent solo exhibitions include: *Haupstadtrevier*, Galerie Wedding, Berlin, *Faze Miyake*, Belenius/Nordenhake, Stockholm, *Rauhassa Hund*, SIC, Helsinki, *Xxxercise*, The Suzanne Geiss Company, New York, and *SweSh Xpress*, Marbriers 4, Geneve. Group exhibitions include Kiria Koula, San Francisco, The Moving Museum, Istanbul, Lunch Bytes, HKW, Berlin, *Sunbathers II*, 1857, Oslo, and *Domino Effect*, Galerie Catherine Bastide, Brussels.
www.karilampi.se

Jaakko Pallasvuo is an artist based in Helsinki and Berlin. Pallasvuo's work takes various forms. At the moment he is working with texts, videos and ceramics, while also being engaged with the expanded field of theater. Pallasvuo thinks about what online encounters feel like and what kind of social media personae are shaped through them. In recent years

his work has been exhibited at Kunsthalle St. Gallen, Kiasma Museum of Contemporary Art, The Goss-Michael Foundation, Kunstraum Kreuzberg/Bethanien, UCCA, Eyebeam and Future Gallery, among others.
www.jaakkopallasvuo.com

Jennifer Chan is an artist born in Ottawa, raised in Hong Kong and now based in Chicago. She makes remix videos, gifs, installations and websites that contend with the gendered affects of media culture. Chan had solo screenings and exhibitions at Transmediale 2013 (Germany), Future Gallery (Berlin), Images Festival (Toronto), Vox Populi (Philadelphia), The Nightingale (Chicago), and recently LTD (Los Angeles). Her work has been featured on Rhizome, Furtherfield, LEAP, Dazed Digital, New Hive, and Sleek Magazine. Chan's videos are distributed by VTape (Toronto).
jennifer-chan.com

Martin Kohout is a Czech artist living in Berlin and Prague. He has studied at the film academy FAMU in Prague and arts academies UdK in Berlin and Städelschule in Frankfurt am Main. He is the founder and director of TLTRPreß publishing house. He was nominated for the Jindrich Chalupecky Award for young Czech artists in 2014. His works investigate absurd consumerism that seeks to make life under capitalism easier, and help you not only to survive but also to produce at a higher rate. Through factual installations, new media, objects, actions, video and sounds he develops ideas on hibernation, productivity and the absurdity of corporate branding. Among his projects: Watching Martin Kohout, a body of work of over 800 videos using YouTube as a platform. He has exhibited in solo in very diverse situations: from galeries such as Exile in Berlin to the Frankfurt offices of corporate consulting firm McKinsey & Company, invited to create a piece for their workplace, and in group exhibitions in museums such as Prague National Gallery or Bundeskunsthalle Bonn.
www.martinkohout.com   tltr.biz

Ogino Knauss is a collective created in 1995 in Florence. Since 2007 its operative base is in Berlin. Started as mutant cinema laboratory ogino:knauss has constantly drifted through diverse languages, formats and communication practices. Its activity at the crossroad among art, research and activism, includes the production of feature and documentary films, live media and VJ sets, video installations, audio works, graphic design, books and photographic projects, public art, participative workshop, etc. Main aspects of the work of ogino:knauss are the open processual nature of its projects, the focus on urban landscapes and spatial transformation, and the investigation of experimental media and audiovisual formats.
www.oginoknauss.org

Riccardo Benassi, italian visual artist based in Berlin. Operating within a range of international contexts, he uses his role as artist, writer, performer, musician, professor, and designer to produce works aimed at creating new situations. Moving between visual and sound research he creates videos, environments, installations and performances that celebrate and investigate the technological dysfunction and the semantic and associative short-circuit. He uses architecture as an imaginative tool, turning it into a social metronome aimed at defining the imperceptible erosion of events caused by history. Recent exhibitions include: the project *Techno Casa* (Live Arts Week/Gianni Peng II, Bologna 2013; Art Fall 13, Ferrara 2013; Marsèlleria, Milano 2014), the solo shows *Attimi Fondamentali* with Piero Frassinelli/Superstudio (Museo Marino Marini, Florence 2011), *1982* (Macro, Rome 2010), *Autostrada Verticale* (PAC, Ferrara 2009). Recent group exhibitions: *La Scrittura degli Echi* (MAXXI Rome 2015), *Glitch* (PAC Milan 2014), *Diamanti* (Careof Milano 2014). He has been one of the agitators of the underground experimental music scene between Bologna and Berlin. In 2004, together with Valerio Tricoli, he initiated *Phonorama*, a collaborative project of live electronics, and in 2006 he founded with Claudio Rocchetti the audio-visual duo OLYVETTY. Published works include *Letters from the Passenger Seat with No One at the Wheel* (Mousse Publishing 2010), *Briefly, Ballare* (Danilo Montanari 2012), *Attimi Fondamentali* (Mousse Publishing 2013) and *Techno Casa* (Errant Bodies 2015).
www.365loops.com

Roberto Fassone, italian visual artist based in Asti, makes works that explore and question the processes and the strategies regulating the production of contemporary artworks. He has exhibited and performed at Carroll/Fletcher, London, ZHdK, Zurich, Fondazione Bevilacqua LaMasa, Venice and Room Galleria, Milan, among many others. Recently he has been artist in residence at Museo La Ene, Buenos Aires (2014) and Viafarini, Milan (2013).
www.jamaicainroma.com

Seth Price is a visual artist. He was born in East Jerusalem, Palestine, and lives and works in New York City. His work is concerned with the principle of mutability and the appropriation of cultural consumerism. He is concerned with a redistribution of sound, music, and written texts. Price engages in strategies of appropriation, recirculation and packaging so as to consider issues of cultural production and the distribution of information, focusing on the bio-political implications of networked life. Shifting and manipulating the detritus of commodity culture, he has worked on different platforms, media and formats. He has exhibited his work at venues that include dOCUMENTA (13), Kassel, the 2011 Biennale di Venezia, the Kunsthalle Zurich, and the Museum of Modern Art in New York.
www.distributedhistory.com

Yuri Pattison is an Irish multimedia artist based in London who studies ways in which the virtual world permeates material reality. His work often uses different devices to explore the strengths and limits of digital communication. Pattison is the current recipient of the Chisenhale Gallery Create Residency 2014-16. He has been commissioned by the Institute of Contemporary Arts London to make a new online work in response to the legacy of the ICA's seminal 1968 exhibition *Cybernetic Serendipity*. Recent solo exhibitions include *Free Traveller*, Cell Projects, London (2014); *Colocation, Time Displacement*, Minibar, Stockholm, Sweden (2014); and *e ink pearl memory*, Arcadia_Missa, London, UK (2012). Selected group exhibitions include *The Future of Memory*, Kunsthalle Wien, Austria (2015); *Private Settings*, Museum of Modern Art, Warsaw, Poland (2014); *Snow Crash*, Banner Repeater, London, UK (2014); and *Objectness*, Outpost, Norwich, UK (2013). In 2014 Pattison took part in *Post Digital Cultures Symposium*, Lausanne, Switzerland; Wysing Art Centre's *Futurecamp* program and *Lunch Bytes* at CCA Glasgow.
www.yuripattison.com

Canedicoda (I)
Adagio con Buccia

performance ad personam by appointment*, co-production Xing/Live Arts Week/Bonotto

Adagio con Buccia is a new project commissioned to Canedicoda, an artist and designer who has "played environments, designed sounds, clothed spaces, and worn markings" for the four editions of Live Arts Week, accompanying Gianni Peng in his metamorphoses. For Peng IV, he was asked to install a temporary tailor's atelier and build directly onto the visitors' bodies with Bonotto fabrics. *Adagio con Buccia* is therefore a chance to make an encounter and a place destined to transform the visitor. In this brief, consensual abduction, the artist's vision of the person takes concrete shape, and the visitor is returned to the public sphere in new garb. In such a unique project, based on individual relationship and craftsmanship ad personam, Canedicoda dedicates two hours to each of the few lucky, special beneficiaries of his work.

Canedicoda is a multi-disciplinary artist who works in music (under the alias Ottaven) and performance as well as fashion and design. He has developed a rich, personally distinctive universe that is constantly changing but always immediately recognisable. A pivotal figure bringing and spreading to Italy several innovative and liminal currents of artistic, stylistic and musical pursuit (we recall, among others, his *Piattaforma Fantastica*), his experience includes a vast number of projects in cooperation with record labels, non-profit spaces, groups and individual artists both in Italy and beyond. Canedicoda has conducted his own personal research into language, style and method since 2003, working with Marsèll, Carhartt, Replay, Adidas, Vic Matiè, Dumb Skateboards, Le Dictateur, C2C, Netmage Festival and Live Arts Week. Since 2013, he has worked with Bureau Viafarini on the intersections between the artistic/creative sphere, production/technology and the social fabric, as well as with Marsèlleria Permanent Exhibition in Milan and the temporary cinema *Minema*. In 2014 he created the environment/installation *Processo al Mochi/The Size of a Green Pea* at MAMbo for Live Arts Week, and a display/event dedicated to the creative impulse, *I'm Hot!* with the Belgian artist Dennis Tyfus for the Swiss Institute of Milan. Among his recent collaborations was a performance project by Giovanni Morbin, *Il confine è ortogonale al transito*: a fashion show that involved performers/smugglers who crossed the Italian/Swiss border at the Simplon Pass near the customs house, a backdrop that provided the ideal runway for a silent border crossing.
www.canedicoda.com

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Adrian Rew (USA)
Slot Machine Music for Four Drifters

sound installation, première
by Adrian Rew
with the recording assistance of drifters Jack Callahan, Henry Hynes, Ryan Scott Kerr, Allen Mozek, Emma Smith, David Sutton

Slot Machine Music for Four Drifters is a sound installation by the american sound artist Adrian Rew. Video gambling addicts, academic researchers, and industry professionals alike describe the trancelike state into which problem gamblers suspend themselves with remarkable consistency: they call it the machine *zone*, a kind of inner experience during which the rhythmic flow of human-machine collusion borders on mysticism. Time is abolished in the act of contemporary video gambling – simulated slot reels roll, virtual poker decks deal, and all worldly concerns are lost – leaving only the aura of total zone immersion in its wake. Sometimes characterized as the crack cocaine of gambling, the intensity of the machine zone is a symptom of casino ergonomics: oxygen-saturated pleasure air, subtly controlling walkways, mesmerizing lights, and meticulously engineered sonic environments all play a role in evoking the timeless void of the zone. Seeking to transmit this zone experience without the harsh comedown of its unfortunate reality, in 2013 Adrian Rew undertook a series of clandestine recording sessions in Midwestern American casinos, the best of which are included on his *Slot Machine Music* albums. Applying the Situationist tactic of the dérive to the psychogeographical contours of the casino floor, Rew diverts its flow of capital by following his ears instead of his wallet. His untreated recordings revel in cornucopias of undulating slot machine tones, which trigger aleatorically and coalesce into shimmering masses of C major. Now having returned to the scene of the crime with a crew of recordists in tow, this world premier of *Slot Machine Music for Four Drifters* presents four subjective and simultaneously recorded casino soundwalks as a quadraphonic installation.

Adrian Rew, born in Chicago, is a Queens-based sound artist working with field recordings, magnetic tape, and voice. His approach to recording favors the improvisational nature of stumbled-upon methods of composition to rehearsed deliberation and idiomatic music making. Rew's first-take *Tone Burst* (Plaster Caster, 2010) made use of the temporal disparity between digital and analog radio broadcasting to create feedback loops ruptured by silence and punctuated with mangled public service announcements. In 2013 he visited the Horseshoe Casino in Cleveland and, seduced by the sounds of its slot machines, returned the next week to record the first session of his immersive *Slot Machine Music* (Hanson, 2014). Rew has also performed as a member of Jeph Jerman's Animist Orchestra, written for *The Wire*, and runs Ergot Records.

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Claudia Triozzi (F/I)
Boomerang ou "le retour à soi"

performance, italian première
concept, direction, set design and video Claudia Triozzi
with Anne-Lise Le Gac e Claudia Triozzi
music composed by Fernando Villanueva and Hahn Rowe
text and vocals Claudia Triozzi
technical coordination Sylvain Labrosse
sound Samuel Pajand
lights Yannick Fouassier
production DAM-CESPI (Paris)
coproduction Centre national de danse contemporaine (Angers), Festival NEXT (Eurometropolis Lille-Kortrijk-Tournai + Valenciennes), Centre chorégraphique national de Tours, Abrons Arts Center (New York), FUSED - French US Exchange in Dance, Festival d'Automne (Paris), T2G de Gennevilliers, Théâtre des 13 vents de Montpellier, La Ménagerie de Verre (Paris)
residenze Centre chorégraphique national de Montpellier Languedoc-Roussillon, Centre chorégraphique national de Franche-Comté à Belfort
in collaboration with Akademie Schloss Solitude (Stuttgart), Xing (Bologna)
with the support of Direction régionale des affaires culturelles d'Île-de-France - Ministère de la Culture et de la Communication

Boomerang is an investigation on the meeting with the other. Triozzi asks questions in a series of interviews which she incorporates in the performance. What is she showing by the on-stage screening of an archeologist attempting to describe an erotic scene or an Italian actress from the 1950's confiding that, out of love, "I've said lots of 'no's"? What is this story that is being transmitted? Is it the story which these individuals put into words or that which is left unsaid? Is the artist telling us something about the birth of language and sexuality? Or is it about performance, particularly in the case of someone who declares, at the start of this new piece, that she "gives up her body to art", in the way that others might donate their bodies to science? For the last thirty years, she has made it her goal to bring out the artifice of these theatrical conventions. Claudia Triozzi sings *Caprice*, "A dupe scene, that I dreamt about for far too long, agonizingly so". The driving force, as the title suggests, is a return to oneself. "Autobiography mixes up gender, voices, births and ages. The question reveals its different levels of meaning and opens up possibilities. It is all about still being able to perform 'there', where we pose the limits of what we are, and where the response cannot possibly be an affirmation. A stage opens itself up to you, unexpectedly."

Claudia Triozzi is an italian dancer choreographer, performer and visual artist, living in France since 1985. She has performed for the choreographers Odile Duboc, Georges Appaix, François Verret, and collaborated with Alain Buffard and Vera Mantero among others. Since her first solos she created iconoclastic pieces from which dance never comes out unscathed. Triozzi always sets herself the task of putting preconceived ideas one might have regarding choreographic pieces into question. Her research reflects in social terms on the body's ability, and on embodying know-how or a skill of some sort. In doing so, Triozzi continually brings into question the contours and various meanings that an individual's artistic activity can have. From piece to piece, from exhibition space to theatre stage, she pushes the limits of the body and the spaces of visibility reserved for the dancer. Since 2002 she has also been exploring vocal work, writing texts and songs, developing sound qualities and a vocabulary of noises albeit lyrical, in which the voice draws inspiration from the cinema, the theatre and radio. Her works have been presented in Europe, United States and Japan. In 2011 she started a long-term project, *Pour une thèse vivante,* in which she collects her on-going reflections on artist's creation. Among her works: *Avanti Tutta - 30 ans dans un an et tant pis pour ceux qui sont fatigués* (2014), *Boomerang* (2013), *Ni vu ni connu* (2010), *Up to date* (2007), *Opera's Shadows* (2005), *Stand* (2004), *The Family Tree* (2002), *Dolled Up* (2000).
www.claudiatriozzi.fr

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wednesday 22 april > 10.30pm >12 am > Ex Ospedale dei Bastardini (sala a gradi)
thursday 23 > saturday 25 april > 7 pm>12 am > Ex Ospedale dei Bastardini (sala a gradi)

Francesco Cavaliere (I/D)
Squame Mosaico

installation, production Xing/Live Arts Week

venerdì 24 aprile > h 24.00 > Ex Ospedale dei Bastardini (sala a gradi)

Francesco Cavaliere (I/D)
Gancio Cielo, alla ricerca del terzo occhio di tartaruga

sound performance, prima italiana

sabato 25 aprile > h 24.00 > Ex Ospedale dei Bastardini (sala a gradi)

Francesco Cavaliere (I/D)
Guanto Parabola, il gruppo respingi comete

sound performance, prima italiana

Squame Mosaico is a new work commissioned by Live Arts Week to Francesco Cavaliere: a magical space standing on its own, where a fantastic night-time story combined with exotic electronic music, is narrated, unfolding from an imaginary universe in which alchemy and science fiction come together. Cavaliere has developed a veritable dictionary to catalogue the strange beings that inhabit this universe, undefined by reference points: hybrids of objects, minerals, animals, plants, planets, trails, cosmic objects and physical and perceptual phenomena. He gives a voice to these dynasties and oddities in the form of sound or simple visual suggestion.

The whole project is articulated in a mutating environment and two live session of midnight tales, ***Gancio Cielo, alla ricerca del terzo occhio di tartaruga*** and ***Guanto Parabola, il gruppo respingi comete***, that will take place in a space inhabited by objects, lights and sounds. From here Cavaliere leads listeners into extra-terrestrial territory, enchanted non-places created by atmospheric sounds, developing a fantastical literature combined with exotic electronic music. An audio-book in two episodes in which five characters are played by a single voice that swap roles and scenarios.

Francesco Cavaliere is visual artist, musician and performer from Tuscany. After studying theatre and music at DAMS in Bologna, he moved to Berlin. Among his numerous collaborative projects, he presented a work with Elisabeth Kirche at the Draftsmen's Congress for the 7th Berlin Biennale; he gave a performance of the multi-media work *Mirror Trance Theatre* with Marcel Türkowsky at the Gymnastic Sounds Festival in Amsterdam; he performed John Cage's *Branches, Child of Tree* with Ignaz Schick at the Ausland in Berlin; and he created *Sea Urchin*, light and sound actions with Leila Hassan for Camping#1/Hundebiss. His solo works, both in visual art and in music, include: *The Glowing Glove* at the Museum of Contemporary Art of Roskilde (2014), *Lancio Meta Meteo* at the Grimmuseum in Berlin (2014), *Set Mosaic* with Ghédalia Tazartès at the CTM Festival in Berlin (2013), the audio performance *Gancio Cielo, alla ricerca del terzo occhio di tartaruga* (2013) on display at Art Bruxelles, *Musica Galvanica* at the Museum of Contemporary Art of Warsaw (2013), the lecture *Volta di Lame di Lune*, and *Mercy* at the 2012 Liverpool Biennial. He has recorded with Hundebiss Records. Francesco Cavaliere is known for the sensitivity with which he combines sounds, materials and space, showing a highly particular taste for the most diverse forms of exoticism. His works are capable of enlivening his listeners' inner states in an imaginative journey populated by ephemeral presences, phenomena generated by glass, minerals and voices recorded using analogue technologies.

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wednesday 22 aprile > 11 pm > Ex Ospedale dei Bastardini (courtyard)

Martin Kohout (CZ/D)
TOLE

sound performance, italian première

TOLE are live sound performances by Martin Kohout, who started to play music in 2014, under that moniker. They range from an open-air performance with a radio transmitter and several taxi cars as a temporary sound system, to computer music for galleries on radio global warming.

Martin Kohout is a Czech artist living in Berlin and Prague. He has studied at the film academy FAMU in Prague and arts academies UdK in Berlin and Städelschule in Frankfurt am Main. He is the founder and director of TLTRPreß publishing house. He was nominated for the Jindrich Chalupecky Award for young Czech artists in 2014. His works investigate absurd consumerism that seeks to make life under capitalism easier, and help you not only to survive but also to produce at a higher rate. Through factual installations, new media, objects, actions, video and sounds he develops ideas on hibernation, productivity and the absurdity of corporate branding. Among his projects: Watching Martin Kohout, a body of work of over 800 videos using YouTube as a platform. He has exhibited in solo in very diverse situations: from galeries such as Exile in Berlin to the Frankfurt offices of corporate consulting firm McKinsey & Company, invited to create a piece for their workplace, and in group exhibitions in museums such as Prague National Gallery or Bundeskunsthalle Bonn.
www.martinkohout.com   tltr.biz

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thursday 23 april > 7 pm > Ex Ospedale dei Bastardini (sala bianca)
friday 24 april > 7 pm
saturday 25 april > 7 pm

Markus Öhrn (S)
Bergman in Uganda

expanded cinema, italian première
by Markus Öhrn
production Markus Öhrn, Swedish Subterranean Movie Company
in cooperation with Stadsschouwburg Amsterdam, Volksbühne am Rosa-Luxemburg-Platz (Berlin), Swedish Arts Grants Committee and Kunstenfestivaldesarts (Bruxelles)

With ***Bergman in Uganda***, Swedish artist Markus Öhrn introduces us to a new kind of folk storyteller that has emerged in recent years: veejays. These are people who work in makeshift cinema halls in slums and remote villages. Their art consists of directly translating movies – usually Hollywood blockbusters – for the local audience. Markus Öhrn came up with the idea of showing the films of Ingmar Bergman in this particular cultural context. With his back to the big screen, Öhrn filmed the narrators issuing words and explanations of the complex introspections on European culture and lifestyle that are so emblematic of Bergman's work. How does one watch *Persona* (1966) in the shantytowns of Kampala today? Not

without irony, Öhrn allows the European spectator to see how the African viewer looks at him. A confusing reversal that induces us to reflect on our own perspective.

Markus Öhrn, born in Sweden in 1972 and currently based in Berlin, is a visual artist who works with video and performance. In his video installations, he often works with existing material, such as in the 49-hour long film *Magic Bullet* that is a chronological montage of all the archived film scenes cut by Swedish film censors from 1911 to 2011. In his performances with the theatre groups Nya Rampen and Institutet, Markus Öhrn starkly explores the mechanisms of repression in a middle-class family. He was invited to Avignon in 2012 with his first production *Conte d'Amour*, an exploration of the dark side of love based on the Fritzl case in Austria, which later won the award for the best fringe theatre production in Berlin. That was the first part of a trilogy, followed by the performances *We Love Africa and Africa Loves Us* (2012) about post-colonial fantasies of omnipotence and European family structures, and *Bis zum Tod* (2014), a 'black metal opera'. Following Öhrn's reflections on the new colonialism in Africa of the video installation *White Ants, Black Ants* (2010), Live Arts Week presents *Bergman in Uganda* (2014) filmed in the slums of Uganda's capital. His new work *Azdora* will premiere in Santarcangelo dei Teatri festival 2015. The works of Markus Öhrn has been presented both in Sweden and internationally in places like Museum of Modern Art Stockholm, Volksbühne and Arsenal in Berlin, and festivals like Kunstenfestivaldesarts Brussels, Theater Treffen Berlin, Wiener Festwochen, Festival d'Avignon, Festival Transamerique, Montreal and Theater Der Welt, Mannheim.

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thursday 23 april > 9 pm > Ex Ospedale dei Bastardini (sala nera)

Xavier Le Roy (D/F)
UNTITLED 2005, a lecture

lecture/performance, italian première
concept and performance Xavier Le Roy
rehearsal assistant Scarlet Yu
organization Vincent Cavaroc, Fanny Herserant - Illusion & Macadam
production Le Kwatt
coproduction Théâtre de la Cité Internationale (Paris), Festival d'Automne à Paris 2014, PACT Zollverein (Essen), Kaaitheater (Brussels), Festival Theaterformen (Hannover)
with the support of Nationales Performance Netz (NPN) International Guest Performance Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media on the basis of a decision by the German Bundestag
Le Kwatt is supported by the Direction Régionale des Affaires Culturelles d'Ile-de-France

thursday 23 april > 10 pm>12 am > Ex Ospedale dei Bastardini (sala allagata)
friday 24 april > 7 pm>12 am
saturday 25 april > 7 pm>12 am

Xavier Le Roy (D/F)
Untitled (2005-2015)

living installation, italian première
concept Xavier Le Roy
performance Scarlet Yu, Silvia Costa, Xavier le Roy
mannequins by Coco Petitpierre

UNTITLED 2005, a lecture. In 2005 an anonymous choreography was presented under the title *Untitled*. No picture, no text or any information introduced the work before its presentation as an attempt to escape the means of representation that help to communicate and promote a work of art to the public. If the intention of doing so might have been to question the expectations that a signature, an image, or a text do in the construction of our perception, at the end it mainly excited the curiosity of the spectators who speculated about who was behind that project rather than what that work does? We could have expected that diverse persons would have claimed its authorship as it belonged to no one but nothing like that happened. The work wanted to challenge the imperative of recognition to represent something. It has been described as attempts to escape identity and representation. With that aim, the movements were composed to produce zones of indeterminacy between animate and inanimate, object and subject, visible and invisible, and it was staged in a very dark situation. Following a description and analysis of that choreography and its uncanny characteristics, after 10 years, we will speculate anew with Xavier Le Roy about its potentials, its traps, and necessities.
The process is completed with *Untitled (2005-2015)*, a living installation that one can visit for 3 nights in the spaces of Ex Bastardini. The components of this project for Live Arts Week seek to move the habits and functions of the encounter between spectator and performer, and of the theatrical apparatus in general. Xavier Le Roy wields a strange, complex and phantasmagorical matter, creating unclear situations on which to project interpretations .

Untitled (2005-2015) is conceived as a situation where the spectators/visitors decide their time and space. In a dark space a choreography of human figures unfolds to produce moments that activate and blur 'ontological insecurity' between person and things, subject and object, the active and the passive. This uncanny situation invites the public to experience indeterminacy as a mean to thwart the need to know and control the future, and to negotiate with the dichotomies such as the private and the public, spectators and performers, fiction and reality, life and death. By giving some time to the work each one will make possible the production of temporary configurations where together with others each one perceives the darkness of her/his time as something that never ceases to engage her/him.

Xavier Le Roy holds a doctorate in molecular biology from the University of Montpellier, France, and has worked as a dancer and choreographer since 1991. He has performed and collaborated with diverse companies and choreographers.

Through his solo works such as *Self Unfinished* (1998) and *Product of Circumstances* (1999), he has opened new perspectives for dance and his individual approach has radicalized academic discourse about the body and choreographic art. Le Roy develops his work like a researcher, while simultaneously focusing on the relationships between process and product and his own involvement in the process. He regularly initiates projects to question modes of production, collaboration and conditions of group work with projects such as *E.X.T.E.N.S.I.O.N.S.* (1999-2000), *Project* (2003), and *6 Months 1 Location* (2008). His latest works produce situations that explore more explicitly diverse mode of relationships between spectators and performers. Among them: the solos *Le Sacre du Printemps* (2007) and *Product of Other Circumstances* (2009), and lastly *Sans Titre* (2014), as well as the group piece *low pieces* (2009-2011), *production* (2011) created together with Mårten Spångberg for the exhibition *Move: Choreographing you* at Hayward Gallery London, *untitled 2012* for the exhibition *12 Rooms* at Folkwang Musem Essen, and *Retrospective,* an exhibition conceived as a choreography first realized in 2012 at the Tapiès Foundation in Barcelona and then presented in international festivals and museums like Centre Pompidou in Paris and MoMA PS1 in New York. He has been artist in residence at Podewil (Berlin) and at Théâtre de la Cité (Paris), and associated artist at the Centre Chorégraphique National de Montpellier and at the MIT Program in Art Culture and Technology (USA).
www.xavierleroy.com

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thursday 23 april > 11.30 pm > Ex Ospedale dei Bastardini (sala nera)

Gábor Lázár (HU)
Live

sound performance, italian première

The *Live* of the enfant prodige of computer music, Gábor Lázár, could be an open-minded exploration in the complex world of sounds. With his challenging, dynamic and strictly mathematical composing style varying between extreme academism and some kind of reasonable musical barbarism, Lázár is currently building a future of electronic music. Curious listeners should definitely be teleported into a weird matrix of sounds that penetrate the psyche and in general reshape the understanding of music. Lázár's compositions are practically re-programming our sense of rhythmic proprioception and temporal awareness in real time.

Gábor Lázár is a computer music composer, living and working in Budapest, Hungary. He studied electronic music and media art at University of Pécs. In 2012 he co-founded Last Foundation music label and curated until 2014, through which he has put out his first split release with multi-disciplinary artist Russell Haswell. In 2014 his album *ILS* has been released on Lorenzo Senni's label Presto!?. He is currently working on a series of releases with Mark Fell, and he has been commissioned for an EP-length vinyl for Boomkat's label The Death Of Rave.
www.gaborlazar.com

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friday 24 april > 7 pm>12 am > Ex Ospedale dei Bastardini (sala elle)

mk/Luca Trevisani/Franco Farinelli/Roberta Mosca/Lorenzo Bianchi Hoesch (I)
FRONTERIZO I. the melograno session

Roberta Mosca/Lorenzo Bianchi Hoesch – *SUB I*
Franco Farinelli – *il discorso del cerchio*
mk – *olympic swimmers from Nigeria*

saturday 25 april > 7 pm>12 am > Ex Ospedale dei Bastardini (sala elle)

mk/Luca Trevisani/Roberta Mosca/Lorenzo Bianchi Hoesch/Sigourney Weaver (I)
FRONTERIZO II. the melograno session

Luca Trevisani/mk – *gabinetto alchemico*
Roberta Mosca/Lorenzo Bianchi Hoesch – *SUB II*
Sigourney Weaver – *hey*

performative environment, production Xing/Live Arts Week

Fronterizo is an environment in constant flux, a playing field with occasional peaks in intensity, which can take the shape of a conference room, a science showcase or a choreographic plateau. *Fronterizo* is a project developed by the visual artist Luca Trevisani and the group mk, in collaboration with the geographer Franco Farinelli, the musician Lorenzo Bianchi Hoesch, the duo Sigourney Weaver and the dancer Roberta Mosca. It has been shaped as an open lab, the crossroads between two evolving projects whose aims and obsessions it shares: a film shot by Luca Trevisani in 2015 and a performance by mk that will retroactively compact the choreographies developed in the different sessions of the project. The performing posture of *Fronterizo* conceives of space in a topological manner, that is, from within. Thus it shies away from defining borders, giving the properties of intersection and juxtaposition to all that is spatial. In order to fully understand *Fronterizo*, the hierarchy among the senses that we consider indisputable must be questioned: acoustic space comes before central perspective, and the world of touch overturns the primary role of sight. The landscape is not the realm of the picturesque, the pastoral or the sublime, but a space for study, where tensions are measured. The

choreographic investigation explores matters linked to nearness, to superficial communication, to microclimate, to the permeability of membranes, to volumetric incongruence and to the impossibility of reducing a sphere to a plane.

mk is a formation based in Rome focused on choreography and performance. Since 1999 it has been engaged by distinctive international festivals for new dance and theatre. The group has developed over the years an inquiry into the ambiguity of bodily states and their alterations, through different formats and collaborations. Currently interested in building prototypes of temporary habitats, with *Fronterizo* (Bologna) and *SUB* (Milan) in 2015 it opens a season centered on environmental projects, with interlocking and overlapping collaborations, also declined in formats such as *Piattaforma della danza balinese* (Santarcangelo) and *Tropici* (Rome). Recently mk received commissions from Dance Biennale in Venice, Korean National Contemporary Dance Company and Aterballetto. In 2014, Michele Di Stefano is awarded with the Silver Lion for innovation in dance at the 9th International Festival of Contemporary Dance in Venice.
www.mkonline.it

Luca Trevisani is one of the young Italian artists who came to prominence at the international level. In addition to awards and exhibitions in major art centers and museums, he has published *The effort Took its tools* (Argobooks 2008), *Luca Trevisani* (Silvana Editoriale 2009), *The Art of Folding for young and old* (Cura 2012) and *Water Ikebana* (Humboldt Books 2014). *Glaucocamaleo* (2013), presented at the Roma film festival, it's his first feature film. His research ranges between sculpture and video, and cross border disciplines such as performing arts, graphics, design, experimental cinema or architecture. In his installations the historic features of the sculpture are questioned and even subverted. The instability is a characteristic of his work, a developmental status magnetic and mutant that expands and contracts without stopping the boundaries between each element of the work and the environment, which now becomes irradiated, now undisputed.
www.lucatrevisani.eu

Roberta Mosca, choreographer, dancer, performer, studied and worked at the School of Dance Teatro alla Scala Milan, John Skull Schule Stuttgart, Vienna State Opera, Leipzig Opera, Aterballetto, Maggio Fiorentino, and danced for many years with the Frankfurt Ballet and the Forsythe Company. Recently she has also collaborated as a free-lance with dance groups including MAMAZA, mk, espz and choreographers as Laurent Chetouane. In 2003 she created in collaboration with Cora Bos Kroese *Biarteca* an interdisciplinary festival at Valle Cervo (BI), which in 2014 reached its XI edition.

Franco Farinelli taught geography for years in Geneva, Los Angeles (UCLA), Berkeley, and in Paris at the Sorbonne and the Ecole Normale Supérieure. He is currently professor and director of the Department of Philosophy and Communication at the University of Bologna, and President of the Italian Geographers Association. Among his books: *Pour une théorie générale de la géographie* (Dip. Geografia Ginevra 1988); *I segni del mondo. Discorso geografico ed immagine cartografica in età moderna* (La Nuova Italia 1992); *Geografia. Un'introduzione ai modelli del mondo* (Einaudi 2003), *La Crisi della ragione cartografica* (Einaudi 2009).

Lorenzo Bianchi Hoesch is a composer and a performer working on new electro–acoustic sounds. He composed music for live performances, albums, installations, theater, dance and received commissions from institutions such as Groupe de Recherche Musical (GRM), Biennale di Venezia, Opera of Gothenburg, Ballet National de Marseille, Santarcangelo Festival, Roma Europa, Ater Balletto. He performed worldwide in Europe, Japan, Indonesia, USA. Besides the collaboration with mk and other artists, he makes research at Ircam/Centre Pompidou in Paris, where he currently lives and works. Since 2004 he is also a lecturer in multimedia composition at Franche-Comté University in France, and teaches at the conservatory of Montbeliard, France.
www.lorbi.info

Sigourney Weaver is a duo formed by Daniela Cattivelli and Biagio Caravano, individually active for years on the Italian and international art scene with various projects. Biagio Caravano is one of the founders of mk, Daniela Cattivelli is co-founder of Mylicon/en, experimental duo researching on new interactive formats in the audio/video live. Sigourney Weaver creates layering of sounds following a sort of score of gestures/actions which could support a thick rhythmic grid.
www.sigourneyweaver.it

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friday 24 april > 9 pm > Ex Ospedale dei Bastardini (sala nera)

Jack Hauser/Satu Herrala/Sabina Holzer/Jeroen Peeters (A/B/Fin)
Die Unbändigen

performance, italian première
performance project organized, conceived and performed by Jack Hauser, Satu Herrala, Sabina Holzer, Jeroen Peeters
production cattravelsnotalone
with the kind support of Wien Kultur, Tanzquartier Wien, Im_flieger, ImPulsTanz, Mumbling fish, Bains Connective, Sarma, WorkSpaceBrussels
event made possible by INTPA - International Net For Dance And Performance Austria of Tanzquartier Wien with funds by BKA and BMEIA

Die Unbändigen is a collaborative, transmedial performance project, guided by a collective. It starts from the need and concern to develop and explore alternative modes of living and producing through making something together. Jack Hauser, Satu Herrala, Sabina Holzer and Jeroen Peeters encounter one another with and through their diverse artistic, medial and discursive practices and backgrounds. As if they were a band, *Die Unbändigen* treat these practices as their instruments. They are always ready to embark upon a voyage. *Die Unbändigen* work in a mobile laboratory, from which they look at the world and collect, investigate and map heterogeneous materials (images, movements, sounds, stories, songs,...). Checking their vibrations, *Die Unbändigen* stay in touch with traces of collective memories and react to the present time of crisis and doubt. Charted on A6 index cards, these materials form a shared songbook prompting new

languages and scores for performance. As an oracle of sorts, these cards vehicle the imagination into different spaces, where desire may thrive and the unexpected emerge. Gestures migrate, cultural codes find new configurations. *Die Unbändigen* are a motley crowd, an expanding band with their own rituals and folklore. They are inspired by free jazz artists that created their own unruly mythologies, such as Sun Ra or the Art Ensemble of Chicago, or by the etnographic drive in Maya Deren's experimental films. As an improbable community, *Die Unbändigen* celebrate the possibilities of creating songs and dances together, eventually moving into the theatre to share their artistic and social experiments and give them wider resonance.

The journal of the creation process can be found at: www.cattravelsnotalone.at/Die_Unbaendigen.html

Jack Hauser was born in 1958 in Horn, Austria. From 1983 to '86 he studied electro-acoustic music. In 1994 he was one of the founders of *lux flux*; numerous international guest appearances followed in the years 1994-2000. Designs performative pictorial interventions and experimental works with various media which since 1999 have been running and attended to as *Wohnung Miryam van Doren*. His many collective, cooperative choreographic projects have included work with Daniel Aschwanden, David Bergé, Milli Bitterli, David Ender, Karlheinz Essl, Philipp Gehmacher, Sabina Holzer, Anne Juren, Krõõt Juurak, Inge Kaindlstorfer, Barbara Kraus, Elke Krystufek, Machfeld, Markus Schinwald, Oleg Soulimenko, Myriam Van Imschoot and Simon Wachsmuth. Since 2005, Jack Hauser has been a member of the editorial staff of corpusweb.net, an internet magazine for dance and choreography.

Satu Herrala is a finnish choreographer and curator. Her works have been presented at brut Wien, Tanzquartier Wien, Zodiak Center for New Dance in Helsinki, Spielart festival in Munich and ANTI festival in Kuopio, among others. Her recent works are *Nature Dances* together with Eeva Muilu, Anna Mustonen and Masi Tiitta, and *Just Queens*, a drag show with an all-female cast in collaboration with Maija Mustonen and Go-go Dance Group Kuumat putket (Hot Pipes). Since 2015 she is the artistic director of *Baltic Circle*, an international festival of contemporary theatre and performance in Helsinki. Her curatorial works include *DO TANK* programs, *Make Arts Policy* event in collaboration with Public Movement and a series of *Sauna Lectures* at various festivals.

www.satuherrala.com

Sabina Holzer is a performer, choreographer and writer based in Vienna. She has been working in projects of international choreographers such as Robert Steijn, Vera Mantero, Fabian Chyle, Bilderwerfer, Toxic Dreams, Philipp Gehmacher, lux flux, Machfeld and Milli Bitterli. Since 2007 she publishes texts in relation to dance and performance and is editorial member of the internet magazin www.corpusweb.net. She teaches movement research and composition in various institutions such as SNDO Amsterdam, Tanzquartier Wien, Konservatorium Wien, SEAD Salzburg, ImPulsTanz. She collaborates in and organizes interdisciplinary gatherings at the intersection of theory and practice, with a.o. Silke Bake, Hooman Sharifi, Jeroen Peeters, Sandra Noeth. Since 2011 she is member of *Im_flieger*, Independent Artists' Association. In 2005 she started cooperating closely with the visual artist Jack Hauser. She prefers to work in trans-medial settings, where different personalities and methods come together, confront each other, think, move, are singular and plural, and engage in a process of becoming. Her recent collaborations were a series of salons *Das fantastische Dritte* (Im_flieger), *Auf Umwegen nach sich selbst* (Schauspielhaus Wien), *Grundeinkommenstanz* participative performance (ImageTanz, Impulstanz Wien), and the projects in collaboration with Jack Hauser *Go Mata Go* and *Der Die Das*.

www.cattravelsnotalone.at

Jeroen Peeters is a writer, dramaturge, performer and musician based in Brussels. Peeters has published widely on contemporary dance, performance, art theory and philosophy in various books and specialized media. He co-edited books on the aesthetics of Jean-François Lyotard, queer theory, monstrosity, and the performance collective Superamas. His research focuses on questions of composing attention, embodied knowledge, dramaturgy and sustainable development. Interested in documenting the heterogeneous 'languages of making', Peeters set up several dialogical projects with artists, which resulted for instance in a book in collaboration with Meg Stuart, *Are we here yet?* (2010). Since 2002, Peeters has been co-directing Sarma, a laboratory for discursive practices and expanded publication within the field of dance and beyond. His latest book reflects on spectatorship and contemporary dance as a critical force in visual regimes: *Through the Back: Situating Vision between Moving Bodies* (2014). In 2012 Peeters received the Dutch literature award Pierre Bayle for his body of work in dance criticism. Artistic collaborations in the field of dance with a.o. Julien Bruneau, Deufert+Plischke, Jack Hauser, Sabina Holzer, Martin Nachbar, Meg Stuart and Jozef Wouters.

www.sarma.be

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friday 24 april > 11.30 pm > Ex Ospedale dei Bastardini (sala nera)

N.M.O./Morten J. Olsen/Rubén Patiño (N/E)
N.M.O. Live

sound performance, italian première

N.M.O. is the project that has grown out of the collaboration between the Norwegian sound artist Morten J. Olsen and the Spanish musician Rubén Patiño. *N.M.O.* is a performance session that weaves together electronic music marked by an extremely spare interpretation and rhythmic sessions on the snare drum. *N.M.O.* is a shimmering musical object that crosses through, or rather puts together and takes apart with gleeful flamboyance, a tangle of stereotypes regarding 20th-century music culture: techno and military marches, dance music and fluxus, neo-tribalism and post-avant-garde movements.

www.n-m-o.tk

Rubén Patiño, a musician from Barcelona, brought life to the Berlin scene for many years before moving to Rotterdam and The Hague, where he is working towards his masters in Sonology at the Royal Conservatory. Patiño works in the computer music field, with frequent forays into installation art. His work is marked by an algorithmic composing style that is

incredibly energetic and irreverent: high volumes, amusing stochastic accents, political involvement and frivolous visualizations form the ground for his research, which makes use of different techniques in sound synthesis. He has performed in festivals and events throughout Europe and has worked with Olivier Di Placido, Seiji Morimoto, EVOL - the computer music cell led by Roc Jiménez de Cisneros - and with Staalplaat SoundSystem. He has exhibited in spaces and galleries such as Able Gallery, NK and Sucked Orange Gallery (Berlin), Ariège (France) and Hangar (Barcelona). He has released some twenty albums/CDs/tapes with the labels Razzle Dazzle, Free Software Series, Desetxea, Audition Records, Ozono Kids, Le Petit Mignon, Skyndo and Biodata Records.
www.patooo.net

Morten J. Olsen, an eclectic musician, composer and artist from Norway, completed his studies in Amsterdam before moving to Berlin in 2006. He has worked in a wide range of musical forms, and with a sound palette which includes orchestral, electronic, improvised music, experimental rock (with the group Ultralyd) and musique concrète (with the duo MoHa!). In 2013 he and Rubén Patiño founded the N.M.O. project. Through an approach that reaches across these very diverse spheres, he seeks to break down the techniques for using percussion instruments in the different contexts of music culture. He has recorded more than forty works (Rune Grammofon, Textile Records, +3db Records).

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saturday 25 april > 4.30 pm > Ex Ospedale dei Bastardini (courtyard)

Martina Ruhsam/Jeroen Peeters/Satu Herrala/Sabina Holzer/Jack Hauser/Xavier Le Roy/Vera Mantero/Michele Di Stefano/Luca Trevisani (W)
First Person Plural

public talk
event made possible by INTPA - International Net for Dance and Performance Austria of Tanzquartier Wien with funds by BKA and BMEIA

First Person Plural. Praxis meets theory. Wearable theories that could be experimented through singularities, put into resonance in a common body. Thinking body and body of thought. We don't *have* meaning, but we *are* meaning. Today we talk about post-consensual collaborations. Entering a course of deviation. Rather than cooperation, collectivity, collaboration or complicity we enter the field of reformulation (which means neither consensus nor compromise). The first person plural do not express an amalgam, but a time for coexistence.

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saturday 25 april > 9.30 pm > Ex Ospedale dei Bastardini (sala nera)

Vera Mantero & guests (P)
Until the moment when God is destroyed by the extreme exercise of beauty

performance, italian première
artistic direction Vera Mantero
performance Brynjar Bandlien, Loup Abramovici, Sara Dal Corso, Pascal Quéneau, Andrea Stotter, Vera Mantero
visual installation and costume design Nadia Lauro
life music and sound engineering Boris Hauf
light design Jean-Michel Le Lez
dramaturgic collaboration Bojana Bauer
executive production O Rumo do Fumo
co-producers Centre Chorégraphique National (Tours), Centre Pompidou - Les Spectacles Vivants/Festival D'Automne (Paris), Culturgest (Lisbon), Le Quartz (Brest), O Espaço do Tempo (Montemor-o-Novo)
support Fundação Calouste Gulbenkian

Until the moment when God is destroyed by the extreme exercise of beauty is an exploration around language, or better around speech - and mumbling, grumbling, growling, meowing, humming, stammering, singing. Six seated persons. Their bodies have the word. Their 'becoming together' is announced through an unstable language. Their communication capacities are constantly challenged. They float between transparency and opacity; they exercise themselves between the knots weaving, suspended by a thread. How to exercise the theatrical situation until the exhaustion? They choose a language that is common to them, the English, but that they/we do not dominate. The 'here and now' that we look for is so lengthened that there is no longer a belonging. It is destroyed. We always restart, without ever returning to the same point. An outlandish choreographic machine that takes as a point of departure the performer's freedom in dialogue with the public, as yet another social body. "We are, you are... a theory, full of life".

Vera Mantero, choreographer, dancer, performer and singer, is one of the most influential figures of portuguese dance in the 90s and 2000s. She studied classical dance and worked in the Ballet Gulbenkian in Lisbon. In 1987 she started creating her own choreography, showing her work in theatres and festivals in Europe, Brazil, USA, Canada and Singapore. Among her choreographic work she points out her solos *Perhaps she could dance first and think afterwards* (1991), *Olympia* (1993) and *one mysterious Thing, said e.e.cummings** (1996), *What can be said about Pierre* (2011), and her group pieces *Under* (1993), *For Boring and Profound Sadnesses* (1994), *Poetry and Savagery (*1998), *Until the moment when God is destroyed by the extreme exercise of beauty* (2006), *We are going to miss everything we don't need* (2009), and more recently *The Caldeirão highlanders, exercises in fictional anthropology* (2012) and *Maximum Wage* (2014). In 2013 and 2014 she created the performance-installations *Shadows on offer* and *More for Less than for More*, the latter one in partnership with Culturgest and Maria Matos Municipal Theatre.Vera Mantero participates regularly in international

improvisation projects alongside improvisers and choreographers as Lisa Nelson, Mark Tompkins, Meg Stuart and Steve Paxton. Since the year 2000 Vera Mantero is dedicating herself also to vocal work by singing the repertoire of several authors and co-creating experimental music projects. In 1999 the Theatre Culturgest in Lisbon organized one month retrospective of her work entitled *Month of March, Month of Vera*. She represented Portugal at the 26th Biennial of São Paulo 2004 with *Eating your heart out*, a work created in collaboration with the sculptor Rui Chafes. In 2002 Vera Mantero was awarded the Almada Prize (IPAE/Ministry of Culture) and in 2009 the prestigious Gulbenkian Art Prize for her career as a performer and choreographer.
www.orumodofumo.com

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saturday 25 april > 11 pm > Ex Ospedale dei Bastardini (courtyard)

VA AA LR/Vasco Alves/Adam Asnan/Luie Rice (UH/P)
Concert for Signal Flares

sound performance, italian première

Concert for Signal Flares is a sound performance presented at Live Arts Week by the trio VA AA LR, formed by the portuguese musician Vasco Alves, and british sound artists Adam Asnan and Louie Rice, for the first time in Italy. Since 2012 VA AA LR have been focussing on a series of performances (in Porto, New Haven and Thessaloniki) that aim to harness the acoustic properties of distress flares. Set in the courtyard of Ex Bastardini, with a special sequence of movements, this visual concert demonstrates a free-form dispersal, creating a sound stage. *Concert for Signal Flare* aims to harness the rich acoustic properties of signalling distress flares as a sonic artifact. The ability of the trio to change in timbre with simple movements allows for a musical composition to be created via a choreography, using differences in proximity, directionality, and interaction with architectural elements to form sonic patterns. Even if you take away the literally explosive visual element, you are left with a wonderfully peculiar 20 minutes of sparkling hiss and frazzle.

VA AA LR is the London-based trio of Vasco Alves, Adam Asnan, and Louie Rice. VA AA LR explore the textures, physicalities and instabilities of electroacoustic mediums. Their fearless experimentalism has previously seen them tackle instrumentation as variable as compressed CO2, distress flares and a Citroën. Active in their own right and in their frequent inter-collaborations, they have developed a number of actions for recorded or live concrete sound. In the most recent works VA AA LR expand the concept of *musique concrète,* dropping their usual prepared electronics and objects, in order to carve out a landscape from the sound of distress flares alone.
www.va-aa-lr.info

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saturday 25 april > 0.30 am > Ex Ospedale dei Bastardini (sala nera)

Z.B. Aids (F)
Zulu is not a solution

live, italian première

Zulu is not a solution. Improvised composition, abstract landscapes based on real facts, arrhythmic tapes + atonal guitar proposition. Fun fun fun.

Z.B. Aids is the solo project of the french sound/visual artist Hendrik Hegray, known for publishing *Nazi Knife*, an observatory on contemporary outsider drawing. Collaborating with artists as Jonas Delaborde, Sister Iodine, Lili Reynaud-Dewar, Andy Bolus, he is quite infamous for his intense live performances (under different monikers as Hélicoptère Sanglante or Popol Gluant). His non-music is lava crackling and fluorescent, which moves from collage schizoid obsession for the drone, verging on parody burlesque. He has released records and tapes for Hundebiss Records and Vice.
nkzine.free.fr

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saturday 25 april > 1 am > Ex Ospedale dei Bastardini (sala nera)

MACON (F)
Music for Lili Reynaud-Dewar

live, italian première

Music for Lili Reynaud-Dewar is second league underproduced psychedelic messy techno music played live and direct.

MACON is the moniker of Nicolas Murer, french artist who has several other musical projects, runs the Stochastic Releases music label, and made music for various shows that visual artist Lili Reynaud-Dewar had in 2014.
stochasticreleases.free.fr/macon_lili.html

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