



**Xing**

presents

**MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI**

new release

**Xing** presents the artist record **MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI** (*HAMMERINGS. COOL WRITINGS 1990-2020. LYDIA MANCINELLI READS MARCELLO MALOBERTI*), second release of the **XONG** series. Italian actress **Lydia Mancinelli**, stage and life partner of the avant-guard author Carmelo Bene, reads the "written voices" of *MARTELLATE*, a collection of impulsive written fragments by the visual artist **Marcello Maloberti**.

The release is on white vinyl, in a limited and numbered edition, along with a series of collector's editions, with handwritten covers by Maloberti.

**MARTELLATE. SCRITTI FIGHI 1990-2020** is a collection of the writings, in the form of slogans, which have accompanied Marcello Maloberti in almost thirty years of poetics. These epigraphs that range from poetry to irony, to the use of the spoken word, in a constant succession of moods and formal tones, represent the primordial moment of the artist's work, the most instinctive and sincere, in an open relationship with the reality that surrounds him. A self-portrait to be shared, a collective mirror, which is generated in the succession of written thoughts that burst onto the blank page: direct, frontal, cheeky. They stay and "hammer" your head. Each one is a curtain that opens. "*Having Lydia Mancinelli read these sentences is a kind of dream. Her ancient voice takes us back to Carmelo Bene's theater and these slogans - between the philosophical and the everyday - seem elevated to a royal status by her dismembered voice in the air.*" Her reading is a minimalist, almost infinite rain of sentences. It results in a moment of suspension, an estrangement, as if we were on an invisible stage.

*MARTELLATE* is also a blog (twin of *MARMELLATE*, dedicated to images) and a book published by Flash Art.

**Xong** is the name of the new collection produced by Xing, a vinyl-only record label of works by both Italian and international personalities linked to the variegated worlds of live performativity. The collection explores a geography of artists who present this sonic field as a platform to expand their staged worlds. "The space of the record" is given focus and amplifies their poetics as both a sonic and physical phenomenon. Xong is a unique project that draws out divergent understandings of the performative and live arts, beyond genre and intersecting between different practices. Xong collects a series of original creations that constitute an expanded program. Each physical record is a numbered edition on white vinyl hosting the solidification of the gesture. A wave upon wave, a series of "Music-Non-Music" to actualize both the artists and listeners imagination.

**Xing** is a cultural organization based in Bologna, Italy, operating with the purpose of planning, supporting and promoting products and events characterized by an interdisciplinary approach toward the issues of contemporary culture.

The records are distributed in the experimental music and art circuits. Main retailers for international sale: **Soundohm** (mail order) and **Flash Art** (collector's editions).

**Marcello Maloberti**, Italian artist born 1966 in Codogno (Lodi), lives and works in Milan. Maloberti's artistic research draws inspiration from trivial events and subtle aspects of marginalized urban experience, paying attention to shapeless and precarious states of daily life. His artistic vision goes beyond the immediacy of the everyday and offers a neorealist glance, dreamlike and alienating, that combines an archaeological approach toward art history. His performances and light and sound installations take place in both private and public spaces having a strong interactive impact for the audience, with distinct emotional temperatures. The artist puts together an extremely condensed narrative and suspenseful atmospheres for the viewer to watch and feel. The performing body is that of the community, producing dialogue between the performance itself and its audience. In recent years Maloberti has given greater emphasis to the relationship between art and life by means of a variety of visual and sound-based languages: photography, video, performance, installation, sculpture, drawings and collage are always enriched by a strong performative dimension. Maloberti has participated in numerous group and solo exhibitions at public and private institutions including: Italian Pavilion 55th Venice Art Biennial; MAXXI, Rome; Haus Wittgenstein, Vienna; Centro per l'Arte Contemporanea Luigi Pecci, Prato; Manifesta12, Palermo; MOCAM Museum of Contemporary Art Krakov; Pune Biennial, India; Quadriennale di Roma; MuCem, Marseille; Castello di Rivoli Museo d'Arte Contemporanea, Turin; Frankfurter Kunstverein; Triennale di Milano; Generali Foundation, Vienna; GAMeC, Bergamo; PERFORMA 09, New York; MUSEION, Bozen; Collection Lambert - Musée d'art contemporain Avignon; Palazzo Strozzi, Florence; PAC Padiglione d'Arte Contemporanea, Milan. He has published the artist's books *MARTELLATE* (Flash Art, 2019), *LA VOGLIA MATTA* (Mousse Publishing, 2013), *TARZAN NOIR* (Onestar Press, 2012), and the record *MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI* (Xing, 2021).

<http://www.marcellomaloberti.com/>

<https://martellatemm.tumblr.com/>

<http://marmellatemm.tumblr.com/>



**Lydia Mancinelli** (Rome, 1936) is an Italian theatre and film actress. She made her debut in 1964 in Shakespeare's *Amleto* staged by Carmelo Bene, an exceptional author-director-actor who innovated Italian avant-garde theatre and cinema in the '70s. The show represents the start of her artistic and sentimental companionship with Bene which lasted almost twenty years. Since then, she participated as an actress, as well as manager and collaborator, in almost all of his theatre performances, which aspired to the lyrical massacre of the classics: *Manon* (1965), *Faust or Margherita* (1966), *Il rosa e il nero* (1966), *Our Lady of the Turks* (1966), *Arden of Ferferham* (1968), *S.A.D.E. or libertinage and decadence of the marching band of the Salento Gendarmerie* (1974), *Romeo & Juliet (from Shakespeare) according to Carmelo Bene* (1976), *Richard III (from Shakespeare) according to Carmelo Bene* (1977), *Othello or the deficiency of the woman* (1979), always alongside the artist. For the Teatro alla Scala, Mancinelli played *Manfred* (1981) by Byron-Schumann and *Pinocchio* (1982). She was also the protagonist of Bene's main feature films: *Nostra Signora dei Turchi* (1968, controversial winner at Venice Film Biennial next to Alexander Kluge), *Don Giovanni* (1970), *Salomè* (1972), and *Un Amleto di Meno* (1973). She has been seen in roles such as Santa Margherita in *Our Lady of the Turks* or the Blue fairy/fox in *Pinocchio*. Carmelo Bene described Lydia Mancinelli as "a companion raised to the cube", praising her for her skills that "go far beyond the simple and cloying woman-lover". Over time, the complexity of the couple relationships between these two restless avant-garde artists became visible in the roles that Carmelo entrusted to her up to *Cassio governs Cyprus* a text for the radio in which *Othello* is recited ("There was no difference between public and private; we never stopped being on stage"). After separating from Bene in 1983, she worked with the director Gabriele Lavia: "My first impact with an official theatre company was devastating. With Carmelo it was a continuous work in progress, and each show was experienced as if it were a debut." After that, she did not want to do anything else in theatre. The only exception was that for the Verdi Conservatory in Milan where she staged Daudet's *L'Arlésienne* (1987) with the music of Bizet, translating, adapting and directing it.

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#### **Marcello Maloberti**

**MARTELLATE. SCRITTI FIGHI 1990-2020. LYDIA MANCINELLI LEGGE MARCELLO MALOBERTI**

texts by Marcello Maloberti  
read by Lydia Mancinelli  
mixed by Eugenio Mazzetto  
mastered by Tobia Bandini, Pasquale Savignano  
cover by Marcello Maloberti  
artwork by Xing  
printed by Elettroformati Milan

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label Xing

tracks:  
A: PENSO AD ALTA VOCE LE ASSENZE (12:13)  
B: I BERGAMASCHI SONO CINESI (12:38)

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#### **Xong info**

Via Ca' Selvatica 4/d - Bologna - I  
xong@xing.it  
<http://www.xing.it> <http://www.facebook.com/xing.it> <http://www.twitter.com/liveartsweek>  
<http://www.instagram.com/xing.it> <https://soundcloud.com/xing-records>

#### **Press kit**

<https://www.dropbox.com/sh/256z1jz28z83iqu/AAB3Lov4bhAe1P22tTN9pwxqa?dl=0>

#### **Audio links (excerpts)**

<https://soundcloud.com/xing-records/xx02-maloberti-martellate-scritti-fighi-lydia-mancinelli-legge-marcello-maloberti-excerpt-a/s-XmmPkrb0azu>  
<https://soundcloud.com/xing-records/xx02-maloberti-martellate-scritti-fighi-lydia-mancinelli-legge-marcello-maloberti-excerpt-b/s-4y9SvzTM4Dw>

#### **Xing press**

mob +39.339.1503608  
press@xing.it

#### **Xong distribution**

Soundohm [order@soundohm](mailto:order@soundohm) <https://www.soundohm.com/>  
Flash Art [progettispeciali@flashartonline.it](mailto:progettispeciali@flashartonline.it) <https://shop.flash---art.it>

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