

Files events/artists

tuesday 16 > sunday 21 april 3 pm > 9 pm Garage Pincio
tuesday 16 april 6 pm opening

Marcel Türkowsky/Elise Florenty (D/F)
We, the frozen storm

audio-visual installation
 production Xing/Live Arts Week
 with the collaboration of Bologna Sotterranea/Associazione Amici delle Vie d'Acqua e dei Sotterranei di Bologna

We, the frozen storm is the title of the new and site-specific installation conceived for the evocative spaces of the tunnels of the Pincio shelter, under the Montagnola Park. The title is inspired by *Bildbeschreibung (Explosion of memory/description of an image)* by Heiner Müller. "What could be the travel from the self to the other? Imagine to face portraits of characters that carry multidentity-stories: from the old to the new world, from the factual to the fictional, from the undead past to the speculative future. A delirium embracing the cosmic world. This travel will be colorful, hypnotic, engaging, pushing the spectator into unconscious meandering and disorientation." For their first exhibition in Italy, Florenty and Türkowsky have composed a work made up of video projections, sounds, glows and shadows, marking an important first step in the research currently underway after the great project *Through Somnambular Laws* (2011) toward a new series of works.

Elise Florenty & Marcel Türkowsky. Since the beginning of their collaboration in 2005 Elise Florenty - with a background in visual arts and film - and Marcel Türkowsky - with a background in philosophy, ethnomusicology and, later, visual art - have shared their passion for the power of language through songs, writing and instructions. These elements are assembled in the form of film, video, installations and complex multimedia exhibitions, in an imaginary state that blends buried stories from the places where their research is concentrated, with a taste for a performative ritual and mythical and symbolic visual evocations. The viewer finds himself in spaces inhabited by simple devices, sounds and images that are one minute perturbing and the next seductive, overlapping in inexplicable layers that allude to mysterious subterranean laws that suggest regulation. Their films and, in particular, the acclaimed *Holy Time in Eternity Holy Eternity In Time* (2011), were screened at major festivals, the Torino Film Festival, the DOCLisboa and the FIDMarseille. They have had solo exhibitions at La Synagogue art center, Delme, Le Plateau, Paris (2012), Centre d'art contemporain/Passages di Troyes, Kinderhook&Caracas in Berlin, presented works at the festival *Hors Pistes* at the Centre Pompidou in Paris and had residencies in Capacete (Rio de Janeiro and Sao Paulo) and Izolyatsia-Donetsk.
<http://marcel-turkowsky.blogspot.it>

tuesday 16 > sunday 21 april 9 pm> MAMbo
+ online on www.liveartsweek.it

Nature Theater of Oklahoma (USA)
Silent Movies Screen Test No. 1>6

cinema-theatre, preview
 + online video

tuesday 16 april
Silent Movie Screen Test No. 1 (Zurich)

Featuring Ilan Bachrach, Gabel Eiben, Julie LaMendola, and Kristin Worrall. Filmed in a hotel room in Zurich by Pavol Liska. Edited by Kelly Copper in New York. Music by Chopin: *Etude Op. 10, No. 12* as played by Franco-Swiss pianist Alfred Cortot (1933).

wednesday 17 april
Silent Movie Screen Test No. 2 (Oslo)

Featuring Anne Gridley, Matthew Korahais, and Alison Weisgall. Filmed at Black Box Theater in Oslo by Pavol Liska. Edited by Kelly Copper in New York. Music from the motion picture *Spellbound*, Miklós Rózsa, conductor (1945).

thursday 18 april
Silent Movie Screen Test No. 3 (Bergen)

Featuring Elisabeth Conner and Robert M. Johanson. Filmed at BIT Teatergarasjen in Bergen by Pavol Liska. Edited by Kelly Copper in New York. Music by Beethoven. *Piano Sonata No. 8 in C minor, Op.13 "Pathétique"* as played by Artur Schnabel (1935).

friday 19 april
Silent Movie Screen Test No. 4 (Trondheim)

Featuring Daniel Gower and Dany Naierman. Filmed at Rockheim (Avant Garden) in Trondheim by Pavol Liska. Edited by Kelly Copper in New York. Music is George and Ira Gershwin's *The Man I Love* as interpreted by organist George Wright on the Mighty Wurlitzer.

saturday 20 april

Silent Movie Screen Test No. 5 (Paris)

Featuring Anne Gridley and Julie LaMendola. Filmed in an apartment in Paris by Pavol Liska. Edited by Kelly Copper in New York. Music by Debussy: *Quartet in G Minor, Op. 10* as played by the Budapest String Quartet (1940).

sunday 21 april

Silent Movie Screen Test No. 6 (Ghent)

Featuring Fumiyo Ikeda. Filmed at Vooruit in Ghent by Pavol Liska. Edited by Kelly Copper in New York. Music is *Tango Jalousie*, performed by Leo Reisman and his Orchestra (1925).

The works of Nature Theater of Oklahoma - theatre, musicals, movies, radio or books - are always a puzzle. Playing with codes and contexts, worn awkwardly, enhancing hybridizations (from the American dinner theatre, to Agatha Christie-style murder mysteries, to the sports choreographies of Communist regimes). Typically American, they offer a continuum between high art, junk art and daily life. The borders are porous. The overlap is fluid. Based on telephone transcripts, as in the case of the marathon in 10 episodes *Life and Times* and of the films presented at Live Arts Week, the colloquial texts that they use become multiple and collective biographies, in which the banal, the random and the daily take on epic aspects. The *Silent Movies Screen Test No. 1>6*, with references to Wharol, began as studies for a film production. Silent film, expressionist acting, melodrama, remnants of adolescent memories of college, *And um she...! She was also starting up a band! No-no-no! She was PLAYING in a band! ANOTHER band! It was some band called - I dont remember! Anyway!*

Notes: "All films are composed of hundreds of still images at a rate of 10 still frames per second. The texts used are fragments from Episode 6 of *Life and Times* (which was a damaged recording, so only a few pieces remain). Pavol would spend typically a day (8 hours) shooting the individual stills for each film with the actors involved. The stills were shot in color and then I imported the stills in Final Cut, changed them to black and white and applied other filters to simulate silent film stock. I also created the titles and selected music to accompany the films." (Kelly Copper/NTO)

Nature Theater of Oklahoma - the name comes from Kafka's novel *Amerika* - is one of New York's most talented performance groups of the last few years, under the direction of Pavol Liska and Kelly Copper. Since their first piece *Poetics: a ballet brut* (1995), followed by *No Dice* (2007), *Romeo and Juliet* (2008), *Choreographie* (2009) up to the acclaimed colossal production *Life and Times* (2010>2013), Nature Theater of Oklahoma has been devoted to making the work they don't know how to make, putting themselves in impossible situations, and working from out of their own ignorance and unease. "We strive to create an unsettling live situation that demands total presence from everyone in the room. We use the readymade material around us, found space, overheard speech, and observed gesture, and through extreme formal manipulation, and superhuman effort, we affect in our work a shift in the perception of everyday reality that extends beyond the site of performance and into the world in which we live." www.oktheater.org

tuesday 16 april 9 pm MAMbo

Tony Conrad (USA)

Fifty-one Years on the Infinite Plain

film & music live environment, italian première

with Tony Conrad violin, Silvia Mandolini violin, Valentino Corvino viola, Marco Radaelli cello, Pierangelo Galantino double bass
coproduction Xing/Live Arts Week, Fondazione Teatro Comunale di Bologna

Fifty-one Years on the Infinite Plain (1972 -2013) opens the second edition of Live Arts Week in collaboration with the Teatro Comunale di Bologna in the MAMbo spaces. The original performance *Ten Years Alive on the Infinite Plain* is the ideal synthesis of Tony Conrad's research in film, music and art. By making an environment built on projections and sounds resonate, Conrad establishes a standard for synesthetic perception, and at the same time alienating, redefining both the dynamics of perception and the disciplinary boundaries of his own work. Created in New York in 1972, *Ten Years Alive on the Infinite Plain* combines his structural approach to the unities of cinema with his minimal and open approach to music. Four projectors project a hypnotic 16mm film loop, which is associated with the continuous sounds of the musicians' string instruments. The result is a suspended audio-visual environment which proceeds very slowly and seems self-reflective, that is, meditative and intense at the same time. *Ten Years Alive on the Infinite Plain* weaves together formal abstraction and introspective romanticism: the dynamics of a quasi-religious show and materialist minimalism, in dialogue with an open path and an artistic route similar to artists as Mark Rothko, John Cage, and Carl Andre. The project is presented again while that same path is re-explored by younger generations of visual artists and musicians. What has changed since then is the absence of radicalism and the belief that these works can trigger levels of relationship to reality and therefore represent a political critique of the materialistic society. Beyond its rare qualities and power, this is one of the reasons that Tony Conrad has agreed to update and bring that seminal performance to Bologna 41 years later, with the title *Fifty-one Years on the Infinite Plain*.

Tony Conrad is an essential figure in the neo-avant-garde and American art research scenes of the last fifty years. He was one of the originators of Minimalism in music and is also an undisputed leader of the experimental film scene in the New York of the 1960s. He built his early reputation by creating the soundtrack to Jack Smith's masterpiece *Flaming Creatures* (1963), then moved directly on to making *The Flicker* (1966), an undisputed masterpiece that combines harmonic musical structures with the flash of the strobe light. He was the co-founder of the collective Theatre of Eternal Music (with John Cale, LaMonte Young and Angus MacLise) which developed a musical language that is unprecedented for the conventions of the time and that was defined as *Dream Music*. Thanks to Conrad again it was possible to remove certain elitist and authoritarian conventions of classical music by introducing improvisation, participation, sharing, and a new and completely novel way of listening through the use of harmonic

intervals. Following the collaboration in forming Krautrock Faust in the seventies, Conrad decided to devote himself to teaching at Buffalo University, where he still teaches today. At the end of the twentieth century, his work was gradually rediscovered and, at the end of the next decade he was finally back at the centre as a full-blown visual artist, with important events such as participation at the Venice Biennale in 2009 with *Yellow Movies* or the publication of *Beyond the Dream Syndicate: Tony Conrad and the arts after Cage* (2008) by B. W. Joseph.
www.tonyconrad.net

wednesday 17 > sunday 21 april 9 pm> MAMbo

Riccardo Benassi (I/D)

Techno Casa

wednesday 17 april

Allegato 1,12 Kb

thursday 18 april

Allegato 2,29 Kb

friday 19 april

Allegato 3,19 Kb

saturday 20 april

Allegato 4,82 Kb

sunday 21 april

Allegato 5,53 Kb

performative environment

a project by Riccardo Benassi

thanks to Margareth Kammerer, Jurij Magoga, Marianna Liosi, Mario Airò, Luigi Nerone, Paolo Sante Cisi, Daniela Storti, Franco Berardi, Gian Marco Vidor, Gianni Celati

production Xing/Live Arts Week

Techno Casa is a performative environment that come to terms with factual reality: architecture is transformed into a system of displays/ presentations and there is no longer any difference between a monitor and a room: a monitor becomes a touch screen only if in the room, human beings are roaming around, ensuring a certain degree of interactivity. *Techno Casa* is the sabotaging of the total PowerPointing of every discussion: suddenly rediscovering oneself to be a biped, dense subtle shades in a vacuum, complex relationships with the ethereal. *Techno Casa* has a sound whose sole function is to attract attention, a little like the polyphonic ring tone of a mobile phone: the melody is always identical to itself but we still cannot get used to it, or rather - like life - we feel it even when it is not there. The mobile phone has replaced design in the mediation between us and space - all the tools that we were surrounded with became invisible - the final victory of the objects is revealed in the total disappearance of each object. Thus, as this economy is basically intangible but not transparent, zero-stock to get rid of the architecture, out-sourcing to move the office into the apartment - technological colonization of the instant that goes hand in hand with the modular furniture. Vertical surfaces such as walls recognized the covenant that is provided by an electrical outlet. *Techno Casa* gives a sense to enclosures excluded - meat and spaces removed from the psycho-symbiosis process with digital emptiness: interfaces that crave content to make sense - and they call it love.

What the relationship is between a Kb and an M² we will see in each *Annex*.

Riccardo Benassi was born in Italy in 1982, grew up in Cremona, on the banks of the river Po and currently lives and works in Berlin. He uses his role as artist, writer, performer, musician and designer to create works that are aimed at creating new situations. He has exhibited in numerous institutions in Italy and abroad, including recently at MAMbo - Bologna, MACRO - Rome, Museo Marino Marini - Florence, CCCS - Florence, NCCA - Moscow, 25th Nadezda Petrovic Memorial - Cacak, Diapason Gallery - NYC. His research provides friction opposing the growing virtualization, aiming to re-establish the primary value of the sensory experience through a constant revision of the concept of architecture. The common denominator of his installation environments is a temporary occupation of the void that occurs through the use of sound and constant experimentation with the possibilities of the 'non-visible' within the conceptual matrix. He recently published *Lettere dal sedile del passeggero quando nessuno è al volante/Letters from the Passenger Seat with No One at the Wheel* (Mousse Publishing 2010), *Briefly, Ballare* (Danilo Montanari 2012), *Attimi Fondamentali* (Mousse Publishing 2012).

www.365loops.com

wednesday 17 april 9 pm> MAMbo

Muna Mussie (I/B)

Monkey See, Monkey Do

performance

concept Muna Mussie

with Giorgia Del Don e Muriel Del Don

with the collaboration of Gian Luca Mattei

production workspacebrussels, Xing

with the support of Summer Studio/Rosas Parts, Bains Connective, Teatro Valdoca

Observing oneself into the mirror is something that one usually does alone. I would like to look into the mirror with a multitude.

Monkey see, Monkey do, a performance conceived by Muna Mussie, gives shape to a fusion between the audience and the scene, reflecting on the image and its potential. A diatribe between word and image, beginning with the disturbing dimension of the 'double'. *Monkey see, Monkey do* speaks of the person-body - understood as a complex entity organized by concrete elements - and persona-politics - understood as a complex organized by abstract elements. It is aimed at an audience that shares with the artists/creators a desire for meaning in the most minimal gesture: *'eye diaphragms that are trained to contemplate, to contain more, one less that unleashes visions through psychophysical tensions between bodies, flesh body, sound body, plastic body'*. The protagonists are semi-identical figures that act as 'prototypes,' according to a focussing on that fantastic and controversial adventure that everyone experiences in front of one's own image. The mirror, the object and the basic device around which the *Monkey see, Monkey do* system is designed, requires the eye to turn on itself starting from and coming to the same source that is both watching and being watched. This perpetual rotation seeks its own hypothetical period in reality. A reality that is difficult to identify. How do we free word and image from the mutual form of 'parental authority'? By working from the appearance of reality, sliding, flying above, tripping on the various codes that express it. A semantic journey on the free entry and exit.

Muna Mussie, an Eritrean artist working between Brussels and Bologna, she began her artistic career in 1998 in Bologna, training as an actress/ performer with Teatrino Clandestino and Teatro Valdoca. From 2001 to 2005 she was an active part in the research group Open, the project that marked the beginning of her desire to investigate other possibilities of being on stage. At the same time, she began a dialogue with visual artist and filmmaker Luca Mattei, a constant collaborator in the works to follow. After the performance *opentolikemunamussie*, she became the author of all aspects of her works, which she conceived, staged and interpreted: *Madrepatria* (2006), *Più che piccola, media* (2007), *Con Permesso* (2008). In 2009 she conceived the performance *1PER1, Ti ho sognato, ma non eri il protagonista* and *Primavera 2009* in collaboration with Gaetano Liberti. In 2010, Xing commissioned for the series Art Fall at the Padiglione d'Arte Contemporanea in Ferrara, the performance *Ti ho sognato, ma non eri protagonista*. In 2011/2012 she obtained a residency in Brussels from Workspace to create *Monkey See, Monkey Do*. She is, with Flavio Favelli, the author of the project *FFMM*, a collection of clothing presented at the Fondazione Sandretto Re Rebaudengo (Turin 2007) and the Museo Marino Marini (Florence 2009). Her awards include: Riccione TTV- Pier Vittorio Tondelli/New Talent prize, 2008; Performance Day 2008 curated by Emilio Fantin, honorable mention Premio Iceberg 2009; Premio Mondo 2010. Collaborations include: Irena Radmanovic, Riccardo Benassi, Sonia Brunelli, Dominique Vaccaro, Massimo Carozzi, Margherita Isola, Brett Bailey.
www.munamussie.com

Muriel Del Don and **Giorgia Del Don**, curators, journalists, Swiss performers based in Brussels, they follow a curriculum at the Université de Lausanne in history and aesthetics of cinema and journalism. They have worked for the Brussels Short Film Festival, Festival International de Cinéma et Télévision Cinéma Tout Ecran, Festival Filmar en América Latina Genève. Other experiences in the field of cinema include work with Leils Films in Brussels and Underdog Pictures GmbH (Berlin), and in the visual arts with Galerie Michael Janssen, DUVE in Berlin and Anyway Galerie (Berlin).

wednesday 17 april >9 pm> MAMbo

Eszter Salamon/Christine De Smedt (D/F/B)
Dance #2

performance, italian première
coreography & performance Eszter Salamon & Christine De Smedt
production Le Kwatt, Eszter Salamon & Christine De Smedt

Dance #2 continues *Dance #1/Driftworks*, the duet that Salamon and De Smedt created in 2008. It focuses on one of the principles explored in the earlier duet: the relationship between movement and voice. *Dance #2* attempts to extend potentialities of relation and communication between two performers mixing bodily gestures and words in a new hybrid language. For the performance at Live Arts Week, De Smedt and Salamon will present two of the three parts of *Dance #2: listening & mouthing*, and *words & gestures*.

Listening & mouthing is the transformation of language following its phonic aspect. It is a carefully composed speaking by synchronisation, where words (be)come by repetition and modulation. Here, voice and meaning gain a powerful physicality while the bodily choreography is almost reduced to the face.

In *words & gestures* the two protagonists construct a communication from the spatial distance that separates them. In a gestural language words are literally composed from syllables assigned to various body parts. This game is a language machine where the sound, bodily sign, meaning and sense of hybrid word-gestures challenge each other. Spectators, while watching this ping-pong of 'question and answer' become involved in the game they could possibly play themselves. The game could be compared with inventing by learning a language together, which is the poetic by-product of any artistic and love relationship at the same time. The apparently absurd formal invention gets contaminated by some pseudo social political concerns. But the effort to transcend naïve or idiotic statements appears difficult, or just funny.

Eszter Salamon, dancer and choreographer of Hungarian origin, after classical dance training in Budapest, moved to France in 1992 where she collaborated with various choreographers. Since 2001, she has continued to realize her own creations: the solo *What a Body You Have, Honey* (2001) and *Giszelle* in collaboration with Xavier Le Roy, *Reproduction* (2004) a piece for 8 dancers, *Magyar Tancok* (2005) with Hungarian folk dancers and musicians, *Nvsbl* (2006), the film-choreography *AND THEN* (2007) and the concert-performance *Without you I am nothing* together with Aranxta Martinez (2007). In 2008 she created the duo *Dance #1/Driftworks* with Christine De Smedt, and took part in the project of choreographic research focused on self-organization and self-learning *6Month1Location* at the National Choreographic Centre of Montpellier. With the same group of artists, she participated in and co-curated the festival *In-Presentable* in Madrid. In 2009, Eszter Salamon developed, with Christine De Smedt, *Transformers*, a research project for a choral work through workshops and residencies leading up to the duo *Dance #2*, and collaborated as choreographer in the project *Dance #3* at the invitation of the dancer and choreographer Cristina Rizzo, creating

Voice Over. Then came the solo *Dance for Nothing* (2010) inspired by John Cage, *Tales of the bodiless*, (2011) a musical fiction-without-science in collaboration with the composer Terre Thaemlitz, and the performance-documentary *Melodrama* (2012). Salamon was assistant director for the opera *Theater der Wiederholungen* by Bernhard Lang at the Steirischer Herbst (Graz 2003), and realized the mise-en-scène of the music of Karim Haddad for *Seven attempted escapes to Silence* at the Staatsoper Unter den Linden (Berlin 2005).
www.eszter-salamon.com

Christine De Smedt is a belgian artist. Her artistic work is situated between dancing/performing, choreographing, coordinating, organizing and curating artistic projects. Being a member of the company Les Ballets C. de la B. (Gent, Belgium) from 1991 to 2012, she created her own work since 1993, a solo, *La force fait l'union, fait la force*; a travelling project in the Balkans, *Escape Velocity* (1998) and a large scale mass choreography, *9x9* (2000-2005). In 2012 she premiered a series of performed portraits of different artists, titled *Four Choreographic Portraits (I would leave a signature, The son of a priest, A woman with a diamond and Self-reliance)*. She collaborated for several years with Meg Stuart - Damaged Goods (1995-1999) and for the last 10 years, had various artistic collaborations with Mårten Spångberg, Mette Edvardsen, Philipp Gehmacher, Vladimir Miller, Jan Ritsema and Xavier Le Roy. Between 2005 and 2008 she was engaged in projects with Eszter Salamon, creating *Nvsbl*, *Dance #1/driftworks* and the group project *Transformers*. De Smedt was the curator of an artist residency project *Summer Intensive*. She is also performing in Le Roy's *Low Pieces* and the choreography by Mette Ingvarsen *Artificial Nature Project*.
www.lesballetscdela.be

wednesday 17 april >9 pm> MAMbo

Daniela Cattivelli (I)
UIT

sound performance, première
concept and composition sonora Daniela Cattivelli
project collaboration Michele Di Stefano
with Daniela Cattivelli (lap-top, birdcalls), Michele Di Stefano (bridge), Camillo Prosdocimo and Giorgio Rizzo (birdcalls)
production Xing/Live Arts Week, with the support of Tempo Reale

UIT is a resonant environment, open to change and apparitions, in which mimetic acoustic techniques and sound transfiguration exercises are practiced. The fabric of this transitory area is mainly generated by birdcalls used to activate musical masking and camouflage. The compositional intention of this acoustic performance is created through a rethinking of the methods and techniques generally used by those who use these sound objects, commonly called birdcalls or whistles. The instrumental procedure, shared by those who practice the language of birds, consists in pronouncing, through the holes and fissures of these mechanisms, a series of syllabic sequences. UIT UITIT UITRU TITRU TITITRU TUT, for example, is the melodic rhythmic structure used to mimic a thrush.

"By slowing down, speeding up, changing, damaging, falsifying syllabic sequences, I built a new vocabulary of sounds, a fake language, which is the fabric of an artificial soundscape, open and available to incursions that broaden the reticulum. In hunting, bird calls are effectively 'sound bait,' aimed at the simulation, as faithful as possible, of the animal's singing. *UIT*, distancing itself from the first hypothesis and pursuing the idea of a 'sound trap', plays with sound falsification and deception. The use of these annotations has no pretensions or descriptive aims with the sound of nature. Identification with it instead shifts toward the effort to rebuild a sound environment that reproduces the acousmatic experience of a walk in the woods, the disorientation due to the perception of sounds to which one is unable to attribute a concrete physical source."

Daniela Cattivelli, musician, composer and performer, received her training through a variety of musical experiences: from industrial to high contemporary music, improvised and music for theatre. She studied saxophone at the Conservatory of Adria, graduated in composition at the Conservatory of Florence in the Music and New Technologies course, and obtained a degree at the DAMS in Bologna, majoring in music. Between 1990 and 2000 she founded, together with other musicians in Bologna, a number of new musical groups: Laboratorio Musica & Immagine, Fastilio, Eva Kant, Antenata. The area of investigation on sound research has subsequently spread to interdisciplinary artistic experiences, to the adoption of an electro-acoustic instrumentation and increasingly frequent incursions into performance. A manipulator of analog and digital devices in recent years, she has formed new groups with other artists and/or musicians: Mylicon/en, CANE, Sigourney Weaver and the duo with singer Margareth Kammerer from Berlin. Each of these formations is a pretext to track new compositional sound procedures, starting with the grammar, the architecture, the organizational structures and morphological characteristics typical of other idioms (writing, images, body, theatre). Daniela Cattivelli has composed music for theatre and dance for the most representative Italian research companies: MK, Kinkaleri, Giorgio Barberio Corsetti, Teatro Valdoca, Laminarie, Le Supplici, Yoko Higashino-Baby-Q and others. She has collaborated and played under the direction of well-known musicians of the international experimental scene such as Fred Frith, Zeena Parkins, Charles Hayward, Butch Morris, Jon Rose, John Oswald, and Salvatore Sciarrino.
www.danielacattivelli.it

Michele Di Stefano, choreographer and performer, following university was part of the punk-new wave music scene of the eighties, arriving at a 'self-taught' project in research on the body with the founding of MK, a company presented in the most important festivals of the new experimental scene. MK is involved in performance, choreography and sound research. The most recent works include: *Instruction series*, *Il giro del mondo in 80 giorni*, *Clima* and *Grand Tour*, choreographic investigations poised between pure landscape and the tortured reconstruction of the exotic. In 2012 Michele Di Stefano published *Agenti autonomi e sistemi multiagente* (Quodlibet) written with Margherita Morgantini for the second edition of Accademie Eventuali.
www.mkonline.it

Camillo Prosdocimo and Giorgio Rizzo are two 'chioccolatori' (bird call imitators) from Veneto, virtuoso experts and connoisseurs of bird-song. They live respectively in Annone Veneto and Zianigo in the province of Venice. They perform regularly at country fairs and festivals. They are part of the Italian team of 'chioccoli' and several times have been European champions. At the XIII European Championship, the last competition which took place in Bouc-Bel-Air in France, they took first prize in all categories in the competition, winning the gold for the song of the Song Thrush, the Redwing, the Lark and the Blackbird.

thursday 18 > sunday 21 april h 10 am > 7 pm Palazzo Pepoli
thursday 18 april 5 pm opening

Accademie Eventuali - III edition
Mario Airò/Riccardo Benassi (I)
Avvenire Sucedendo

exhibition/workshop

with Pietro Bonfanti, Elena Hamerski, Andrea Lulli, Chiara Luraghi, Matteo Maino, Nicola Melinelli, Graziano Meneghin, Fabrizio Monsellato, Maria Savoldi, Serena Vestrucci

The artists Mario Airò and Riccardo Benassi have been invited to lead the third edition of Accademie Eventuali held in Bologna from 8 to 21 April 2013 in conjunction with Live Arts Week II. Accademie Eventuali is a training project for students from Italian academies which was started in 2012 by the Fondazione Carisbo and the Fondazione Furla in collaboration with MAMbo - Museo di Arte Moderna di Bologna and Xing.

The workshop training course, whose name was decided as *Avvenire Sucedendo* and that will culminate in an exhibition, has a flexible dynamic that develops mainly from suggestions offered by the young people taking part in it. A veritable *On-demand Workshop* rather than a *Workshop On-demand*. Along with a preliminary discussion of the needs and views of the individual participants, there will be lectures and exercises required for self-realization – with the aim of eliminating the divide (induced) between body and mind, and the freedom to act, transforming it into an art-work.

AVVENIRE SUCEDENDO

VERSION:1.1

BODY;CHARSET=UTF-8;ENCODING=QUOTED-PRINTABLE:

=0A*Being happens future takes place* =0D
=0A(TO TAKE PLACE HAPPENING =0D
=0A*subjectivity* =0D
=0A*When you make it into communication is almost as though you made it into a vector.* =0D
=0A*Truth in action, what happens (authenticity)* =0D
=0A*The colonization of subjectivity, how much is projected into a shared dimension.* =0D
=0A*The phenomenology of the interface.* =0D
=0A*Material of the immaterial economy.* =0D
=0A*Material for the immaterial economy.* =0D
=0A*Centralities of the artwork.* =0D
=0A*Act of freedom that builds free-dom.* =0D
=0A*Acting with maximum free-dom to adhere to one's own primary perceptiveness.* =0D
=0A*The kernel that is in every fruit, the core that makes up its own fruit*
 (one invents his own form). =0D
=0A

DCREATED:20130103T132512

LAST-MODIFIED:20130103T132512

Mario Airò was born in Italy in 1961 and lives and works in Genoa and Milan. He studied in Milan where with other artists he enlivened the autonomously-run space in Via Lazzaro Palazzi in the first half of the '90s. For years he has been a teacher at the Laboratorio di Arte at the Faculty of Arts and Design at the IUAV in Venice. The works of Mario Airò are mostly born out of the intention of inducing strongly emotional moods and feelings in the viewer. Composed of objects, images, text, sound and light sources, they play on delicacy, on the incantatory and seductive effect to transform exhibition spaces into enveloping, unreal mental spaces that are capable, in their insistent perfection, of restoring a sense of a life that is dreamed more than lived. One of the most important artists of his generation, he had numerous personal exhibitions including: *Twister*, Fondazione Stelline, Palazzo Stelline, Milan (2009); *Fiat Lux* (with Lucio Fontana), Palazzo della Triennale, Milan (2004); *La stanza dove Marsilio sognava di dormire... e altri racconti* at GAM in Turin (2001); *Springa, springa, springadela*, Kunsthalle Lophem, Loppem-Zedelgem, BE (2000). Some of his most important exhibitions include: The Moscow Biennale of Contemporary Art, Moscow (2005); 51. Esposizione Internazionale d'Arte La Biennale di Venezia, Venice (2003); Kwangju Biennale (Corea 2002); 47. Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice (1997).

Riccardo Benassi was born in Italy in 1982, grew up in Cremona, on the banks of the river Po and currently lives and works in Berlin. He uses his role as artist, writer, performer, musician and designer to create works that are aimed at creating new situations. He has exhibited in numerous institutions in Italy and abroad, including recently at MAMbo - Bologna, MACRO - Rome, Museo Marino Marini - Florence, CCCS - Florence, NCCA - Moscow, 25th Nadezda Petrovic Memorial - Cacak, Diapason Gallery - NYC. His research provides friction opposing the growing virtualization, aiming to re-establish the primary value of the sensory experience through a constant revision of the concept of architecture. The common denominator of his installation environments is a temporary occupation of the void that occurs through the use of sound and constant experimentation with the possibilities of the 'non-visible' within the conceptual matrix.
www.365loops.com

Accademie Eventuali, in Palazzo Pepoli. Museo della Storia di Bologna, runs a series of workshops for students of the Academies of Fine Arts in Italy, who are taking their first steps into the world of art. These workshops last 10 days, are open to 10 students per year, and are held in conjunction with the most important cultural events of the city of Bologna. To facilitate the blending of idioms and experiences, Accademie Eventuali brings in two well-known artists from different disciplines to run each edition of the workshop. The artists propose the workshop content linking the urban context to the museum space or the events going on in the city, creating synergies with them. At the end, an exhibition, performance or event takes place out of the confrontation between the artists and the students, documenting, interpreting or giving an account of the ten-day workshop experience.

www.fondazionefurla.org www.genusbononiae.it www.mambo-bologna.org www.xing.it

thursday 18 april 9 pm> MAMbo

Goodiepal (DK)

[]

lecture performance, italian première

[] is a lecture performance in which - as a rule - following a pre-recorded track, Goodiepal develops a discourse on the history of contemporary computer music. Following an almost obsessive rhythm, determined and convincing, Goodiepal places objects on the ground, builds connections, mixes personal history with the history of contemporary music, assumes radical positions without giving way to stereotypes. His criticism of what he calls 'cultural postures' (the endless repetition of personality types and traits) of art and culture, becomes intense and flagrant in his gags or imitations.

Goodiepal or Gæoudjiparl van den Dobbelsteen, that is Parl Kristian Bjørn Vester, is primarily a composer, but also a Danish performer and visual artist from the Faroe Islands. Self-taught, eccentric, Goodiepal is an alternative intelligence and one of the figures who have most influenced the course of recent underground music thanks to radical excursions into digital technology and the media in general. His lectures are based on a criticism of the educational system, which unfolds through an over-documented and hyper-structured discourse. In fact, he was previously a professor at DIEM (Danish Institute for Electro-acoustic Music) of the Royal Academy of Music in Aarhus, Denmark. But when in 2008 Goodiepal declared intellectual war against the stupidity found in modern electronic music and in art that is based on the media, he effectively declared war against the Royal Academy of Music and was thus 'enabled' to leave his job (this issue turns up in most of his lectures). Artistically active from the age of 19 years, prolific and restless, he has recorded for labels such as Spoof Records V / Vm Records, SKI-PP. Goodiepal believes that music should not be made 'with' computers but 'for' computers, and has done so in a series of memorable and misunderstood records such as the influential *Brand Archive* (for which he was prosecuted by Nokia and Carlsberg) or *Mort Aux Vaches Ekstra Extra*. He lives somewhere in Europe and is 'married' to the road. And for travelling, the only means he uses is his bicycle.

thursday 18 april >9 pm> MAMbo

Anne Juren/Marianne Baillot/Alix Eynaudi/Agata Maszkiewicz (F/A/B/PL)

Komposition

performance, italian première

project initiated by Anne Juren

realization and dance Marianne Baillot, Alix Eynaudi, Anne Juren, Agata Maszkiewicz

artistic assistant Paula Caspao

light design Bruno Pocheron

set design Roland Rauschmeier

music Karlheinz Stockhausen - *Helicopter String Quartet*

production AIRE/Pauline Roussille, Wiener Tanz und Kunstbewegung

co-production Choreographic Center Linz, Szene Salzburg

thanks to Berno Odo Polzer

with the support of INTPA - International Net for Dance and Performance Austria of Tanzquartier Wien with funds by BMUKK and BMeiA

Komposition is a choreographic work on 'dancing together' that provides subtle insights into the cooperation of the dancers Marianne Baillot, Alix Eynaudi, Anne Juren and Agata Maszkiewicz. It is a subtle group exploration of combinations, or rather, fusions. The combative nature of tenderness, the ambiguity and naturalness of emotion, the subversion and incorporation of values beyond polarities, suggest an all-gender identity, regardless of judgment. The performers underline their differences without erecting a comparison. They encounter and touch each other, dance together, consolidate gestures, until they are surprised by their own activity.

Anne Juren is a french choreographer and dancer based in Vienna. After her diploma of dance at the Conservatoire National Supérieur de Danse de Lyon and her studies of French literature at the Sorbonne, she finished her apprenticeship at the Trisha Brown Company in New York in 2000. She founded the association Wiener Tanz- und Kunstbewegung in Vienna and created several choreographies like the solo *A?* (2003), *J'aime* (2004) in collaboration with Alice Chauchat, the solo *Code Series* (2005), *Look Look* (2007) in collaboration with Kroot Juurak, and the group piece *Komposition* (2008). In 2008 she was also artist in residence at the Tanzquartier Wien and took part in the two European artistic programs IDEE and APAP in which she developed a series of works called *Patterns of Sport and Dance*. In 2009, she worked as choreographer for the Burgtheater and co-curated the festival *Quick Change* at the Tanzquartier Wien in Vienna. In 2010 she presented with DD Dorvillier and Annie Dorsen *Pièce Sans Paroles*, a Tennessee Williams's piece for two characters performed without words, and premiered in collaboration with Annie Dorsen her magic piece *Magical* at the Impulstanz Festival. Her latest work *Tableaux Vivants* was a collaboration with the fine artist Roland Rauschmeier and the Austrian composer Johannes Maria Staud which premiered in 2011 in cooperation with Tanzquartier Wien and WIEN MODERN. At the moment she works on *Lost and Found*, a choreographic work reflecting upon the interplay of memory, projection and factual events. Anne Juren is also a Feldenkrais® practitioner.
www.wienertanzundkunstbewegung.at

Marianne Baillot is an independent performer based between Paris and Porto. Originally trained as a gymnast, she hold a MA in Political Sciences by the French Institute Science-Po Grenoble. She comes from danse with educational background in Austria (SEAD, LINZ conservatory, Danceweb) and in France (CNDC Angers/Essais). She performed with Dana Yahalomi, Rebecca Murgi in the frame of SEAD; Pep Guarrigues, Danya Hammoud, Deborah Hay and Jonathan Schatz in the frame of CNDC; more recently with Antonio Pedro Lopes, Anne Juren, Alix Eynaudi, Agata Maszkiewicz, Séverine Rième, Robert Steijn, Catherine Contour. She started

to show her own projects since 2007: *Today, we will meet in paradise*, *Soit X craque, soit C un spectacle*; *Interhumain vague*; *I live in a cake*; *Stand by me mad heaven*; *Aime-Aime-Aime*; *Stone-Washed*; *Razzle Dazzle*. She is part of the network Sweetandtender and her work is supported by Région Centre in France. She is currently resident at Maus Habitos (Porto) and she premiered in Paris her last work *Measure it in inches* with Antonio Pedro Lopes and Rita Natalio.

Alix Eynaudi french dancer/choreographer who has been developing her artistic work and physical practice in Brussels since 1998, she recently moved to Vienna. She has been creating her own works while continuing to develop her career as a performer i.e with Rosas, Superamas, Anne Juren, Kris Verdonck and Boris Charmatz. Her productions: *Crystalll* (2005) in collaboration with Alice Chauchat, *Supernaturel* (2007), *Komposition* (2008) in collaboration with Anne Juren, Marianne Baillot and Agata Maszkiewicz, *The Visitants* (2008) and *Long Long Short Long Short* (2009) with Agata Maszkiewicz, and the last creation *Monique* (2012). Alix also teaches workshops regularly, a.o in PARTS, Brussels, ImPulsTanz, Vienna, at the Panetta Movement Centre, New York, at the Danish National School of Performing Arts.

Agata Maszkiewicz, born in Poland, is a choreographer, performer and a dancer. She works and lives in Europe. In 2009 she graduated at the Institute of Dance Arts of the Anton Bruckner Privatuniversität in Linz, Austria (Master of Arts M.A.). Before starting professional education in the field of dance she was a student of Applied Social Sciences at the University of Warsaw. She is a recipient of the DanceWeb 2006 scholarship program. In 2007 she continued her education at the Centre Choreographique National (CCN) in Montpellier as a participant of the ex.e.r.ce program (under the guidance of Xavier Le Roy). She works, among others, with the collective Superamas (*You dream*, *BIG3 happy/end*, *Casino*), Ivana Müller (*60 minutes of opportunism*) and creates her own work (installation *Snowflakes*, solo *POLSKA*, mini performance *From A to P*, dance piece *Don Kiewicz & Sancho Waniec*). She collaborated with Anne Juren, Marianne Baillot and Alix Eynaudi on the piece *Komposition*. Together with Alix Eynaudi, she created the video-performance *The Visitants* and the piece *long long short long short*. At the moment she works on a new production, *Duel*, which will premiere in 2013 in TQW, Vienna.

thursday 18 april >9 pm> MAMbo

Junko (J)

Nature

sound performance, italian première

Nature, an unamplified performance by Junko, is a unique occasion. It's like swallowing a spider to catch a fly. A superhuman scream that embodies what Barthes calls 'significance': beyond the encrypted message, it resonates. Junko is like a white shade after Hiroshima. Her overexposed diaphanous body, her scream, miles away from the hysteria of other yellers in the noise music landscape. It is just terror, or call it beauty. She almost appears disconnected from herself, as if her voice were detached from her body, each evolving in a separate space. Her punctured tongue giving access to the unutterable and unspeakable. Dyslexic, monstrous voice, rising to inhuman high pitches, held on the threshold of auditory pain, almost endlessly. Junko's scream recalls the phrasing of free music saxophonists, a common musical naivety devoid of academicism and technique.

Junko is the solo nome de plume for Junko Hiroshige. She is vocalist/instrumentalist and one of the founding members of the seminal Japanese Noise band Hijokaido, which in the late '70s gave rise to liminal and destructive performances. She has a voice of great intensity. Her solo vocal performances are incredibly musical and harrowing confrontations with the very real, physical and aural trauma of a woman screaming. To really get to grips with what is so affecting in being confronted with Junko's solo performances then it helps us at least to deal with them on an emotional level, but also to try and understand how this experience forces you to think – a kind of conceptual experience – and what it might allude to. In addition to the releases with Hijokaido, Junko has released a handful of records under her own name. These include *Sleeping Beauty*, a solo project that showcases Junko's voice a cappella, with no accompanying instrumentation, and collaborative albums with Mattin like *Pinknoise* and *Tip of the Tongue*, and with Michel Henritzi.

friday 19 april 9 pm> MAMbo

Mårten Spångberg (S)

Spangbergianism II

lecture performance & imaginary book launch

Effect always knows where, what and when it is, affect have no freakin' idea and likes it. Effect is obviously about here and there, affect about a bump in the road, about the journey. Effect is worried about when we arrive, affect forgot where we were going.

Effect is occupied with recognition – it might be blurry, vague, shady or low-res – but always recognition. Effect is like a dude who likes to stick around and leaves just a little bit too late. Affect on the contrary is some thing that constantly withdraws, escapes vanishing around the next corner and is unrecognizable. If it's any thing its perhaps mostly a celebrity with amnesia.

It could have been the presentation of the second volume of **Spangbergianism**, the latest version, printed as a book, of the politically incorrect blog from which Mårten Spångberg launched a new paradigm of choreography in an expanded field. With the conclusion of the first era of *Spangbergianism*, founded on attack, or rather, on exorcism, from within artistic and associated practices that start from dance and performance, now thought and reflection are combined with the sensual and the intuitive, affect confronts effect. Mårten Spångberg brings an 'illustration' of his ideas to Live Arts Week.

Mårten Spångberg lives and works in Stockholm. His interests include choreography in an expanded field, which he has approached through experimental practices and creative processes in a variety of formats and expressions. Active since 1994 in different constellations (in particular International Festival, with Tor Lindstrand) he has produced works contextualized mainly in

the world of dance, visual arts and architecture. As a performer he has created his own choreographies, from solos to larger scale works, presented at an international level, and has collaborated with, among others, Xavier Le Roy, Christine De Smedt, Kroot Juurak, Jan Ritsema. With a background as a critic and theorist, starting from the long-term collaboration with Dagerms Nyheter in the 1990s, he initiated the network organization INPEX (with which he published four volumes of *The Swedish Dance History*) and the blog *Spangbergianism*, which later became *Spangbergianism - The Book*. He has published texts in numerous magazines and books. He has extensive experience in teaching both theory and practice, as well as directing the Master Programme in Choreography at the University of Dance in Stockholm. Among his most recent projects: the series *The Dancing Seminar/A listening Dance* at MoMA PS1 in New York.
<http://spangbergianism.wordpress.com>
www.martenspangberg.org

friday 19 april >9 pm> MAMbo

Rose Kallal/Joe DeNardo (CDN/USA)
Spheres of Eden

film & music live environment, italian première

Spheres of Eden, based on four 16mm film projections and sound, using effects, sound samples and distortions, is a work in progress, already shared in several previous stages, between Rose Kallal - who manages the cinematographic part - and Joe DeNardo, who primarily, but not only, handles the musical part. The possible visual and linguistic references of Rose Kallal - Bruce Conner, Jordan Belson, Stan Vanderbeek - evoke a very specific history of experimental film, which touches on the tradition of the expanding consciousness and perception. The imagery of geometric shapes and symmetrical patterns recombines and reinvents itself in a completely unusual relationship with time and perception, based on persistence and circularity that displace expectations. Similarly, the sound relationships between Kallal and DeNardo play on phasing and apparent shifting, finding - at times unexpectedly - moments of synchronicity that problematize both the device of expanded cinema as well as that of the live performance.

Rose Kallal is a Canadian experimental filmmaker and sound artist living in New York. Her 16mm short works, repeated in loops and projected from multiple projectors simultaneously, have led to original film and live installations that combine repetitive patterns, geometric shapes and animations, with a sound world inhabited by echoes of minimalism, ambient music and drones. Rose Kallal has presented her works and given live presentations at PS1 MoMA, New York, at Spike Island Art Center in Bristol, at The Hidden Noise in Glasgow, at the Lisa Cooley Gallery and Ramiken Crucible in New York and, more recently, had a solo show at Participant Inc. again in New York. Her albums include a split 7" with Mark Harris (Napalm Death, Svorn) and Karl O'Connor (Regis) as part of the *Narcissus Trance Exhibition*, and the soundtrack to *Vermillion Vortex*, a film by the British artist John Russell, made with Mark Beasley (spoken word) and remixed by Robert AA Lowe/Lichens.
www.myspace.com/rosekallal

Joe DeNardo was born in 1979 and grew up in various suburbs in the American Midwest. His involvement in punk rock music led him to school in Olympia, Washington, where he studied photography, electronic music, cinema and political economics. For 12 years he has been a member of the art-punk band Growing (with whom he has released ten albums up to now). He has directed and supervised the photography for musical films, including *IMA NEMA*, an expressionist movement built around the Bulgarian folk song. DeNardo continues to explore the expanded forms of sound and image in his collages, films and music.

friday 19 april >9 pm> MAMbo

Dracula Lewis/Out4Pizza (I/USA)
U\$e Your Illu\$ion\$

sound & visual performance, italian première

Dracula Lewis - sounds and voice- and Out4pizza-gif animation-, a duo that has worked from a distance, is physically coming together for the first time in Bologna to present *U\$e Your Illu\$ion\$*. This title that mistakenly evokes an imaginary deviant glamour, present and absent in Dracula Lewis' way of working, with quite a taste for concealment and false leads. Dracula Lewis' live works incorporate an abundance of pop materials, evoking, in manner and tone, a protagonist in decline. The material is total fantasy, sometimes very dark, at times shimmering, a play of light and shadow. The executional structure, very simple, mixers, sound samples and vocals used in short very dry sessions, and re-evoking the song form, together with the gif animations of Laura Brothers (Out4Pizza), form an estranged sequence-show that exudes emptiness in the middle of the density of stylistic and imaginary references. If overall there is a prevailing sense of an authentic discovery of dubbing and its current global percolation, in fact it is as if we were still facing a punk attitude that, having abandoned bass and guitar, adopts sampling and digital data for re-enacting the old game of desecration and neglect. Of course there is another awareness, historical as well as part of the repertoire, educated and disenchanted, that belongs to this generation.

Dracula Lewis is the side-project soloist name of Simone Trabucchi, an identity with which, for six years, he has been cultivating an experiment in imagination embodied in the world of 'folk' music (his way of defining the current punk, hardcore, gangsta rap and industrial music). In some ways it is a personal declination of the research work he has carried out with Invernemuto in another country and other registers, and parallel to the decisive running of the Hundebiss label. Defined by critics as "lo-fi aggressive electronics with strange samples, but distinguished by a sweet and spatial melodic sound," Dracula Lewis has succeeded in attracting the attention of the industry, publishing with such credited labels as No Fun Productions and Souterrain Transmissions and circulating in the USA and Europe.

Laura Brothers aka **Out4Pizza**, american artist based in New York, she has exhibited work in video and digital prints in various group exhibitions in Los Angeles, Baltimore, New York, Merlino, Mexico City and Munich. One of the current post-internet, she begins with the processing of animated figures, gif, built with extreme care to achieve compositions that play on the optical variations, the limits of the perceptible, building images that evoke a fabulous technological and architectural imaginary world, including retro-futurism and art Nouveau. Out of this come small strange compositions, sophisticatedly lo-fi, surrounded by an iridescent and unlikely, but strictly minimalist, apnea.
<http://www.out4pizza.com/>

friday 19 april >9 pm> MAMbo

Sun Araw (USA)

Den Dooze!

concert

Den Dooze! is about losing oneself in a maze of musical references or abandoning oneself to the frayed space-time scheme. In one of the definitions given for the sound experience created by Sun Araw, there was talk of a "happy jungle of electronic and live sound repetitions" and "loops, echoes, exploded basses and random moments that reconfigure the afro-beat, reggae and funk in a dizzying way." Neo-dub and psych-rock: these are definitions that try to categorize into a recording product most likely unmanageable phenomena in an era that slips away like sand between the toes. The quest, the research, is endless, that of Sun Araw and others of his generation. These are journeys of discovery, such as the recent one to Jamaica, which led to *Icon Give Talk*: reinstating roots in unstable terrain, like a dancehall arty disintegrated by a meteorite made of plastic. A dark quest at times, a transcendental journey with an uncertain outcome - tomorrow, who knows - between bits and mystical Afro-Mediterranean traditions for an exemplary entrance into the transitory landscape of the twenty-first century.

Sun Araw, the name-in-art of Cameron Stallones, American musician (Austin) based in Long Beach, is part of a new generation of experimenters who skillfully articulate heterogeneous sets of sources and inspirations: afro-beat, dub, psychedelia, retro-futurism, krautrock, and subterranean undercurrents. He debuted in 2008 with his first album *The Phynx* followed by *Beach Head*, *Heavy Deeds*, *On Patrol* and *Off Duty*. He is part of the Magic Lantern and is associated with Not Not Fun, collaborating on *Passage*, a recent album by Pocaunted. In 2012 he began working with M. Geddes Gengras and the Congos, the legendary roots reggae vocalist, which led to the *Icon Give Talk* album released in the FRKWYS series by Rvng Intl, entering the top ten of the 2012 ranking by the prestigious Billoboard Magazine, an experience that was documented in the film *Icon Eye*, directed by Tony Lowe.
www.sunarawaw.com

saturday 20 april 9 pm> MAMbo

Lucio Capece (AR/D)

Conditional Music - MAMbo ben temperato

sound performance, première

for flying speakers, balloons filled with helium, sine waves, recording of the performance *SPACE* with microphones inside cardboard tubes, tune bugs, cardboard boxes, PA, soprano saxophone

by and with Lucio Capece

guests Luciano Maggiore, Enrico Malatesta, Dominique Vaccaro

production Xing/Live Arts Week

MAMbo ben temperato (Well-tempered MAMbo) is the title of the new sound performance by Lucio Capece, created for Live Arts Week, as an evolution of the project *Conditional Music*. Using a set of sound recordings made in the MAMbo spaces with microphones, as starting material, Capece selects a repertoire of pitches. This collection forms a compositional base that lies between a long tonal melody and a changing drone, performed using a three-speaker sound system in three balloons in the air, with varied vertical positions. The final result is added a second set of sounds, obtained live through the same miking system. This doubling of simultaneous sound sources, delayed in time starting from the same acoustic space, arises from a specific intent to investigate the phenomenology of perception. As Capece himself says, "Everything around us tends to confirm the existence of the concepts of how we perceive that everything. The approach we have towards our environment makes us relate to it as if we had our feet planted in a 'State of Real' that we accept as the ground on which we base our perception system." With *MAMbo ben temperato* Capece offers a unified space of ground and figure where music becomes then an enjoyable tool to listen to how we listen, to perceive how we perceive. A space in perennial transformation, where every detail is a fundamental part of a whole.

Lucio Capece, a musician from Argentina, has lived in Berlin since 2004. He trained as a classical and jazz musician, in Buenos Aires, Lyons and New York (where he studied with Marilyn Crispell, Gerry Hemingway and Tim Berne, among others). Since 2000, he has been involved with electroacoustic improvisation, 'preparing' his wind instruments (clarinet, soprano sax and Sruti Box) and applying techniques and extensions of his own invention. These instrumental devices allow him to create simple polyphonies, based on noises and sounds, which emphasize a holistic approach to listening. He then goes on to further reduce the use of instruments, focusing on harmonics and microtonalities, maintaining some attention to the acoustic properties of the spaces that host his concerts. *Conditional Music* is a more thorough examination of precisely this approach, performed in its first version in the cathedral of Bern in October 2012, a module that intends to create a deep listening experience using spectralistic and psychoacoustic techniques. Capece directed a sound-lights-acoustic project at the Bauhaus Archive, Berlin, in 2007, performing with the *Light-Space Modulator*, the legendary kinetic sculpture built by László Moholy-Nagy in 1922-1930. His joint projects and audio co-productions include collaborations in recent years with Mika Vainio, Toshimaru Nakamura, Axel Dorner, Kevin Drumm, Robin Hayward, Rhodri Davies, Burkhard Beins, Mattin, Julia Eckhardt, Franz Hautzinger, Domenico Sciajno, Radu Malfatti, Keith

Rowe, Taku Sugimoto, Sean Meehan. He has also performed in projects by Phill Niblock, Christian Wolff and Pauline Oliveros, and in the Q-O2 Ensemble.
<http://luciocapece.blogspot.com>

saturday 20 april >9 pm> MAMbo

Alix Eynaudi (F/B)

Monique

performance, italian première
coreography Alix Eynaudi
performers Alix Eynaudi & Mark Lorimer
costume design An Breugelmans
collaborators Lars Kwakkenbos, Karen Lambæk, Jean-Luc Plouvier, Bruno Pocheron, Herman Venderickx & Kris Verdonck
photography Alexander Meeus
booklet design Compagnie Paul Verrept
production Margarita Production for the Other vzw
coproduction Kaaithheater, Tanzquartier Wien, Buda, Workspace Brussels
with the support of Pianofabriek, Wp Zimmer, Vooruit, Flemish authorities & network DEPARTS - the Culture Program of the European Commission, INTPA - International Net for Dance and Performance Austria of Tanzquartier Wien with the funds of BMUKK and BMeiA
thanks to Maîtresse Athena & Monique

In *Monique* Alix Eynaudi and Mark Lorimer merge, subverting values, various techniques and imagery related to the body: gymnastics, contemporary and modern dance sexual games, and movement therapy. "SM meets action art meets contact improvisation meets les ballets russes". *Monique* puts together and takes apart rituals involving bodies, objects and costumes, opening up many possibilities of transition and passage from one point to another. The aesthetics of *Monique* do not stop at the cliché, but go on to discover the potential of the other side. In a historic suspension, lights, décor and music trample with impunity the ideas of good taste, in the quest for a liberation of theatre. In *Monique* it is clear that things on stage have a body, and between these bodies, as well as in the air, there is a constant electricity: there is something animistic.

Alix Eynaudi french dancer/choreographer based in Vienna. She has been developing her artistic work and physical practice in Brussels since 1998, where she studied at P.A.R.T.S. and danced for 6 years with Rosas, Anne-Teresa De Keersmaeker's company. She has been creating her own works while continuing to develop her career as a performer i.e with Superamas, Rosas. Anne Juren, Kris Verdonck and Boris Charmatz. Her productions: *Crystall* (2005) in collaboration with Alice Chauchat, *Supernaturel* (2007), *Komposition* (2008) in collaboration with Anne Juren, Marianne Baillot and Agata Maszkiewicz, *The Visitants* (2008) and *Long Long Short Long Short* (2009) with Agata Maszkiewicz, and her last creation *Monique* (2012) with Mark Lorimer. She also teaches workshops regularly, a.o in PARTS, Brussels, ImPulsTanz, Vienna, at the Panetta Movement Centre, New York, and at the Danish National School of Contemporary Dance.

Mark Lorimer is an English dancer. After studies at the London Contemporary Dance School and experience in Lea Anderson's company, he moved to Brussels, where he worked in several productions by the choreographers Michèle Anne de Mey and Anne-Teresa De Keersmaeker. In addition to extensive experience with Rosas, in 1997 he became a founding member of the company Zoo with Thomas Hauert, with whom he has worked for eight years. His creations include: *Nylon Solution*, a choreography with Chrysa Parkinson, the video installation *Mirror Modulation* and the duo *To Intimate* with Cynthia Loemij. He has worked in projects for Bock & Vincenzi, Mia Lawrence, Jonathan Burrows, Deborah Hay and Alix Eynaudi. He teaches at P.A.R.T.S. in Brussels, ImPulsTanz in Vienna, The Laban Centre and LCDS in London, Panetta Movement Centre and Movement Research in New York.

saturday 20 april >9 pm> MAMbo

Helm (Luke Younger) (GB)

Live

concert

Helm's *Live* follows and is related to the recent release -for PAN- of his third album, *Impossible Symmetry*, acclaimed as one of the surprises of the electronic experimentalism of 2012. A methodical work acting on a controlled chaos, working partially on muted rhythm tracks in an obsessed sonic texture; a slow lava flow consisting of a mass of indecipherable acousmatic sources and environmental recordings. The effect, in listening, is that of a continuous suspension, a disorientation in respect to the direction of provenance and the spatial placement of the individual sound elements. Only recently breaking a certain reluctance to perform live, having concentrated primarily on finding a personal solution for composition and arrangement, he went on to mature a thoughtful approach on stage as well, able to balance the inclusion of recognizable, pre-recorded elements from his repertoire, with improvisational aspects, in a process of real-time remix of his materials. We are, in any case, before another rare example of careful and highly articulated manipulation techniques and appreciation of sound phenomena arising from the history of noise music, of field recordings, of acousmatics, in-between traditional acoustic and electronic music.

Helm is Luke Younger - a sound artist and experimental musician based in London, working with a vast array of revolving instrumentation and abstract sound sources. Younger's compositions build a dense aural landscape that touches on musique concrète, uncomfortable sound poetry, noise, and hallucinatory drones. His last LP *Cryptography*, presented a five-part suite of expertly rendered electro-acoustic study. Younger creates a world where these instruments morph into spectral rust, a shimmering klang swims alongside passive noise and the relationship between acoustic and electronic derived sounds forms a solid

foundation. The sound is steered through a melange of fringe territories: glacial drone meditations, reconfigured gamelan clusters, and howling walls of organized feedback, all coalesced in a post-industrial fashion with a commitment to homemade exploratory zeal. For the past ten years, Younger has performed extensively in Europe and the US with Steven Warwick as pioneering avant-drone duo Birds of Delay. He also runs a small record label, Alter, with which he has produced artists such as Hieroglyphic Being and Richard Youngs.
<http://alterstock.blogspot.com>

sunday 21 april 6 pm Cinema Lumière

Pierre Huyghe (F)
The Host and The Cloud

film, italian première
HD video, col., son., 2h 1' 30"

The Host and the Cloud (2009-10) began as an experiment within the spaces of the Musée des Arts et Traditions Populaires in Paris, which is now closed. The employees of the museum were involved in a series of actions inspired by folk traditions, reinterpreted by a few actors, using three universal, annual holidays: Halloween, Valentine's Day and May Day. The experiment was shot and turned into the film *The Host and the Cloud*, which, in fact, documents those events. The role and behavior of actors and staff are influenced by heterodox narratives and by the various situations created in the closed space of the museum. The collection of many imaginary characters, the changing configurations -real or fictitious- shape the situation which gradually replaces the subject. *The Host and the Cloud* is a fairy tale, a day in the mind of an absent subject. The actors embody the different aspects of this ghost; the live situation, its movement, and the fictional characters that appear in the film are the alter ego - in the mental landscape - of this absent subject. *The Host and the Cloud* is both a hypnotic film and a film on hypnosis, set in the most conditioning of spaces for narration, the modernist museum, permeating it with seeds of imagination. The fragmented memories of an incongruous series remain: a fashion show with multiple appearances of a model; a remake of the *Thriller* video with a Michael Jackson impersonator; the actor who played ET; Bokassa's coronation; an orgy in a night club, skeletons; an obsessively recurring image of people made anonymous, masked by an open, illuminated book; and, finally, the narration of two stories, the relationship between Apple and Steve Jobs, and the story of a teenager with the pseudonym of *Dreamwalker* who manipulates puppets like voodoo dolls, using the net as a means for carrying out his crimes 'at a distance'. In addition to the poignant loops from *Wuthering Heights* by Kate Bush, this mixture of cultural / popular-generational waste is drowned in the music of Debussy, passages from *Peter and the Wolf* and samples of the soundtrack of *Mulholland Drive* by David Lynch.

Pierre Huyghe is one of the most recognized visual artists internationally. In recent years, his work seems to have found an ideal place outside or next to the museum context: in 2005 on the Central Park ice-skating rink, with a musical performance inspired by a trip to Antarctica; for 24 hours in 2008 he transformed the concert hall of the Sydney Opera House into a fog-filled forest; in 2010 the Palacio de Cristal del Reina Sofia became the battlefield in a war for survival between different species of flowers. Then, finally, Documenta 2012, where a piece by Karlsaue Park becomes *Untilled*, a vague terrain suspended in time that was configured as a sci-fi gap between the future and the past, alien and alienating, and where mysterious relics, plants of all species, singular dogs and a hive with a swarm of buzzing bees on the face of a statue met. Pierre Huyghe has had solo exhibitions in major museums around the world, from the Reina Sofia in Madrid (2010) to the Tate Modern (2006), and the Castello di Rivoli (2004), the Guggenheim Museum (2003), the Stedelijk Van Abbe Museum in Eindhoven (2001), the Centre Georges Pompidou (2000), the Musée d'Art Moderne de la Ville de Paris (2006, 1998); he has participated in the major international exhibitions, including the Sydney Biennial (2008), the Whitney Biennial (2006), the Venice Biennale (2003, 1999), Documenta 11 (2002), Manifesta 2 (1998). In 2001 he received a special award at the Venice Biennale for the French Pavilion, in 2002 he won the Hugo Boss prize, and in 2013, the Haftmann Prize.

sunday 21 april 9 pm> MAMbo

Sara Manente (I/B)
Faire un four

performance, italian première
concept and creation Sara Manente
performance and creation Jonas Chéreau, Ondine Cloez, Madeleine Fournier, Marcos Simoes
music Christophe Albertijn
film Marcelo Mardones
dramaturgical collaboration Constanze Schellow
coaching Michiel Reynaert
drowning Hadas Cna'ani
production CABRA vzw, Beursschouwburg, Workspace Brussels, Monty
executive production Mokum vzw
with the support of WpZimmer, Apt/A.Pass, WorkSpaceBrussels, Impulstanz/Vienna, MDT Stockholm, in cooperation with Swedish international dance program Konstnärsnämnden, and the support of Flemish Community

Faire un four is an expression from the XVII century theatre world which means 'to suffer a defeat'. Literally it is 'to make an oven' but it almost sounds like 'to make a four' hence 'a quartet'. How do we recognize something *as* something? Anybody as somebody? *Faire un four* departs from four people, their physiognomy and their dances. It is not interested in individualism but in reworking the 4 as a multiple space layering ways of doing things with dance, after a long practice of interpreting, altering, adapting each other's movements. The subject of creation is the dance, but also the dancer as a self relating to others, being influenced and multiple. Four solos generate the base for the performance while the actual piece constructs a scenic architecture for performers and spectators to process what they perceive, since to perceive resemblance is to make it happen. *Faire un four*

produces a physical and verbal collection in which the productivity of recognition as well as the opacity of things are questioned, confused and challenged. The work is dedicated to Marcel Broodthaers and Andy Kaufman, two artists who have addressed society and art in a perpetual effort of renarration, redefinition and rewriting - reformulating 'reality', 'identity' and 'physicality' as the field of the possible. At Live Arts Week will be presented an excerpt from the 90' long version, accompanied by the distribution to the audience of *Collection*, a movie parallel to *Faire un four*. Marcelo Mardones documents and stages new and existing scenes, which are cinematic impressions of the performance. The movie functions like a mirror of the stage and of the process.

Sara Manente, Italian performer, dancer and choreographer, lives and works in Antwerp, Belgium. She graduated in Communication Science in Bologna and completed the post-master in Performing Arts at a.p.t/A.pass in Antwerp. She's been working on different projects starting from choreography but taking different shapes: *Democratic forest*, a practical and theoretical research in collaboration with Alessandra Bergamaschi, the video *Some performances* in collaboration with Ondine Cloez and Michiel Reynaert and the dance performance *Lawaai means hawaai*, mentioned for the prix Jardin d'Europe 2009 and presented in Brussels, Antwerp, Vienna, Ferrara. She works as a performer for Marcos Simoes, Aitana Cordero Vico, Kate McIntosh and Juan Dominguez. She is one of the founding members of the association CABRA vzw. Recently, she has been working on *Grand Tourists* in collaboration with Ondine Cloez and Michiel Reynaert, *Not not a lecture. Two commentaries* a lecture performance with Constanze Schellow, and on the dance quartet *Faire un four*. Currently, she is developing a project in collaboration with Marcos Simoes around the notion of displacement: *This place*. In 2013 a satellite project from *This place* has been developed in the form of a telepathic experience between North and South Korea, in collaboration with the designer Hwang Kim in Seoul.

cabra.weebly.com

sunday 21 april >9 pm> MAMbo

Goodiepal (DK)

()

concert, Italian première

() is the concert that closes Goodiepal's week-long participation in Live Arts Week. Rarely can we conclude that a performance by Goodiepal is actually music. But the power, originality, rhythms and sound patterns clearly refer to the context of classical music, electronic -even hardcore- with choruses, unlikely voices, at times, and occasional passages of dance music. Goodiepal works with a logic which presents a form of idiosyncrasy in regards to the network and a total commitment to the idea of live, *liveness* and possibilities of making alienating or magical elements burst into reality.

Goodiepal or Gæoudjiparl van den Dobbelsesteen, that is Parl Kristian Bjørn Vester, is primarily a composer, but also a Danish performer and visual artist from the Faroe Islands. Self-taught, eccentric, Goodiepal is an alternative intelligence and one of the figures who have most influenced the course of recent underground music thanks to radical excursions into digital technology and the media in general. His lectures are based on a criticism of the educational system, which unfolds through an over-documented and hyper-structured discourse. In fact, he was previously a professor at DIEM (Danish Institute for Electro-acoustic Music) of the Royal Academy of Music in Aarhus, Denmark. But when in 2008 Goodiepal declared intellectual war against the stupidity found in modern electronic music and in art that is based on the media, he effectively declared war against the Royal Academy of Music and was thus 'enabled' to leave his job (this issue turns up in most of his lectures). Artistically active from the age of 19 years, prolific and restless, he has recorded for labels such as Spoof Records V / Vm Records, SKI-PP. Goodiepal believes that music should not be made 'with' computers but 'for' computers, and has done so in a series of memorable and misunderstood records such as the influential *Brand Archive* (for which he was prosecuted by Nokia and Carlsberg) or *Mort Aux Vaches Ekstra Extra*. He lives somewhere in Europe and is 'married' to the road. And for travelling, the only means he uses is his bicycle.

online on www.liveartsweek.it

Dmitry Paranyushkin (RUS/D)

The Life Skills Series

video series

production PLAYBerlin.com, 2010/2011

How to be Melancholic with Diego Agullo

How to share with Eric Greene

How to breath with Perrine En Morceaux

How to cut an onion with Emma Kim Hagdahl

How to make smokerings with Berno Odo Polzer

How to make tapeloops with Simon Halsberge

How to think and talk at the same time by Byram

How to take off a bra by Myriam Van Imschoot

How to be lost with Pieter Ampe

How to rest at a working place by Lilia Mestre

How to read with Christine De Smedt

The Life Skills is an 'educational' video project initiated by Dmitry Paranyushkin and The Solvents. It is a series of short interviews where people share their essential skills addressing the future generations of humans and aliens alike. Proposed to share their knowledge in a concise, yet comprehensive manner, spelling out every detail that goes through their mind while performing the activity, protagonists give an account of seemingly ordinary activities in a very extraordinary way. The question is always the same, and the answer is easily predictable, however what comes out from *The Life Skills* is the specificity of each individual in the way

they approach the task and interact with the interviewer. Over time these small details become more visible than the actual skill relayed. As a result, something very personal, subjective, and even emotional is given enough space to emerge within the space that's predictable, generic, and everyday. Some people who took part in *The Life Skills Series*: Diego Agullo, Matt Lord, Celine Smith, Klaus Kruse, Dani d'Emilia, Christine De Smedt, Johannes Wengel, Myriam van Imschoot, Jan Ritsema, Emma Kim Hagdahl, Fruszi Jesse, Berno Odo Polzer, Nikolaus Gansterer, Peter van Bogaert, Peter Ampe, Lenia Kaklea, Jonas Nachtergale, and others.

Dmitry Paranyushkin, performer, visual artist, video-maker and web entrepreneur, was born in Moscow, and lives in Berlin at the moment. He studied economics and maths, but also likes to move. He thinks that a lot of things have a meaning, but don't make sense. He is interested in dysfunctional interfaces, networks, Belousov-Zhabotinsky reaction, people, and having more than two choices, but less than four. He defines himself as a venture fiction entrepreneur in the field of polysingularity. Each venture is an autonomous dynamic networked connectivity, which has multiple non-equilibrium stable solutions defining its essence. Starting in the year 2000, and following his studies in Moscow, Great Britain and the Netherlands, he founded The Solvents Collective, as well as the web project *Way To Russia: national habitat resuscitation project*, in collaboration with Dan Perushev. He is curator of the *PLAYBerlin* music and arts platform and of *THIS IS LIKE*, an online system for associative thinking and cross-disciplinary network research. In 2011 he produced the video series *Life Skills* and, since 2012, the series of live performances and video installations entitled *The Humping Pact*, in collaboration with Diego Agullo.
www.deemeetree.com

[online on www.liveartsweek.it](http://www.liveartsweek.it)

Sami Sänpääkilä (FINL)

Goodiepal - A Day in the Mouth episode 5

video

36' 11", col., son., 2011
soundtrack by Goodiepal

Goodiepal - A Day in the Mouth episode 5 is the portrait that Sami Sänpääkilä dedicates to Goodiepal (or Gæoudjiparl van den Dobbeltsteen, that is, Parl Kristian Bjørn Vester). The video shows the daily life of this Danish musician, performer and visual artist (from the Faroe Islands), starting with *Kommunal Klon Komputer 2*, the strange vehicle with which Parl moves about, retrieved directly from the collective imagination of the 1970s, when we imagined that in the future the world would move on bicycles. Parl speaks of his travels, of his experience as a participant of festivals (and on the meaning of and the way to plan festivals) and passes from the aesthetics of electricity to his methods and models of musical composition (to which a good part of the documentary is dedicated). *Goodiepal - A Day in the Mouth episode 5* is a portrait that penetrates into a world and a method, and where life and artistic research overlap in a strange indistinguishability.

Sami Sänpääkilä lives and works near the forests of Tampere, Finland. He is a musician (using the pseudonym Es), filmmaker, visual artist and, in 1995, founder of the Fonal label (experiments with sound, a cross between free-folk environments and powerful drones). Sami Sänpääkilä has produced more than 20 short films and music videos which have been screened at museums, art galleries and film festivals around the world. His films and videos are like experimental landscapes of feeling that explore the themes of pathos, melancholy and hope and are structured in the form of tentative narrations indifferent to the conventions of narrative development, of mimesis or respect for temporality.
<http://www.escycle.com/>
