

Xing presents



Live Arts Week VI
Bologna 26>29 april 2017

FILES EVENTS/ARTISTS

wednesday 26 april - 5>10pm
P420

Mette Edvardsen (N/B)
Time has fallen asleep in the afternoon sunshine (re-writing)

performance, première, production Xing/Live Arts Week

+

wednesday 26 april - 6>10pm
LOCALEDUE

Mette Edvardsen (N/B)
Time has fallen asleep in the afternoon sunshine (publishing house)

books exhibition, italian première
concept Mette Edvardsen

For the project *Time has fallen asleep in the afternoon sunshine* a group of people dedicate themselves to memorizing a book of their choice. Together they form a library collection consisting of living books. In 2014, Live Arts Week III hosted in the city library, Salaborsa, this special project by Mette Edvardsen together with a Bologna section of the whole collection of *living books* that spent their time in the library waiting to be 'picked up'. After years of learning by heart and reciting for readers, some of the books have now been written down from memory – back to paper. These books are re-written versions, altered by the process of memory, the practice of learning by heart, numerous recitations for different readers, and time. *Time has fallen asleep in the afternoon sunshine* has become a publishing house for these editions. As an ongoing durational activity during the opening of Live Arts Week, at P420 art gallery Mette Edvardsen will be writing down from memory the book she has learned by heart. While at LOCALEDUE there will be the printed editions from the re-writing on display together with other materials from this process of reading and writing.

Mette Edvardsen, norwegian artist living in Brussels and Oslo. Her work is situated within the performing arts field as a choreographer and performer. Although some of her works explore other media or other formats, such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. With a base in Brussels since 1996 she has worked for several years as a dancer and performer for a number of companies and projects. Since 2002 she develops her own work and presents her performances internationally. Recent productions of hers include *No Title* (2014), *We to be* (2015), *oslo* (2017). A retrospective of her work was presented at Black Box theatre in Oslo in 2015. In 2010 she initiated the project *Time has fallen asleep in the afternoon sunshine* to develop learning by heart as a practice, a process which is still ongoing today. The project has been performed in 28 cities around the world (ranging from the Sidney Biennale to Kunstenfestivaldesarts in Brussels), producing an international moving and living library of 68 book titles in English, Dutch, Arabic, Norwegian, Greek, French, German, Polish, Italian, Estonian and Swedish. She is currently a research fellow at Oslo Arts Academy.
www.metteedvardsen.be

wednesday 26 april - 7.30pm
P420

Mattin/Miguel Prado (Basque Country/E/GB)
feat. **Margherita Morgantini/Martina Raponi** (I/GB)
Evacuation of the Voice

performance, italian première, production Xing/Live Arts Week
project initiated by Mattin & Miguel Prado
performed by Margherita Morgantini & Martina Raponi

+

wednesday 26 april - 6>10pm
CAR DRDE

Mattin/Miguel Prado (Basque Country/E/GB)
Evacuation of the Voice

sound installation, italian première

Evacuation of the Voice is a project developed by Mattin and Miguel Prado since 2011. The two met in A Coruña in 2007, and since then have shared their long running interest in voice within the context of improvisation and noise. The urge for the 'evacuation of the voice' appears from its inseparability from the 'dismantling of the face', identified as the vehicle for the representation of the 'I' in capitalism. In 2014 at Serralves Museum in Porto, the artists presented ten sessions of one hour each where they tried to performatively evacuate the voice from their bodies, resorting to a process of 'subjective depersonalization'. The distancing from the thinking with the refusal of generic aesthetic idioms emerges as strategy to try to 'understand our psychological, physiological and neurobiological conditions from an outsider's perspective'. The recordings of the ten sessions are now published together by Serralves with theoretical reflections by the artists, thinkers and philosophers as contributions for the necessary analyses of the results, and they they could be heard as a sound installation at CAR DRDE gallery. The forthcoming performance of the *Evacuation of the Voice* by Margherita Morgantini & Martina Raponi at P420 gallery for Live Arts Week constitutes the continuation of the project, in a new way to socialize further the *Evacuation of the Voice* and gain a new level of perspective about the process.

Mattin is a Basque artist working with noise and improvisation. His work seeks to address the social and economic structures of experimental music production through live performance, recordings and writing. Using a conceptual approach, he aims to question the nature and parameters of improvisation, specifically the relationship between the idea of 'freedom' and constant innovation that it traditionally implies, and the established conventions of improvisation as a genre. Mattin considers improvisation not only as an interaction between musicians and instruments, but as a situation involving all the elements that constitute a concert, including the audience and the social and architectural space. He tries to expose the stereotypical relation between active performer and passive audience, producing a sense of strangeness and alienation that disturbs this relationship.

www.mattin.org

Miguel Prado is the story of a person's life told from his birth to his death, detailing his deeds achieved and failures, and everything of significant interest to the same. His biography (Greek βίος, bios, 'life' and γράφειν, gráfein, 'write') usually takes the form of an expository story frequently narrated in the third person of the life of a real person from birth to death or to the present. In its most complete form, Miguel Prado also explains his actions according to the social, cultural and political context of the time attempting to reconstruct documentarily, his thoughts and figure. Miguel Prado can be recorded in the form of audio, visual or writing.

www.miguelprado.net

Margherita Morgantini is an Italian visual artist born in Venice who lives and works in Milan. She took a degree at the Department of Technical Physics of the Venice University Institute of Architecture researching on systems for forecasting natural light. She teaches Artistic Anatomy at Accademy of Fine Arts in L'Aquila. Her work is articulated through different languages, ranging from drawing and installation to performance, and moving on a thread that connects language, philosophy, mathematics and visual culture. Contact and cohabitation, observation and imagination, are the open intervals that characterize the work of Morgantini. She has contributed to many group shows and festivals in Italy and abroad. Recent projects of hers include: *Ricettivo Nouveau*, Garage Carcani, Rome, *IV vetrina*, Libreria delle Donne di Milano (2016), *Traduzioni*, Carcere di San Vittore, corridoio Raggio 1, Milano (2014), *190cm*, Venice Dance Biennale (2014), *2-495701*, Galleria Continua in San Gimignano (2013). Margherita Morgantini has published a book of short texts and drawings, *Titolo variabile* (Quodlibet 2009), and co-authored *Agenti autonomi e sistemi multiagente* with Michele Di Stefano (Quodlibet 2012). She also published *Wittgenstein* (Nottetempo 2016) in which she confronts, with dexterity and humour, some aphorisms taken from the last Wittgenstein's *On Certainty* by means of her drawings. She has collaborated with sound/visual artists, performers and choreographers such as Michele Di Stefano/mk, Richard Crow and Italo Zuffi.

www.margheritamorgantini.eu

Martina Raponi, Italian writer and researcher, lives and works in Amsterdam. She studied at the Academy of Fine Arts of Bologna and is alumna of the Sandberg Instituut, Amsterdam. She is interested in the writing practice beyond the written word, in noise, and the politics of noise and voice. Author of *Strategie del Rumore* (Auditorium Edizioni 2015), she is an editor for Digicult.

www.sandberg.nl/martina-raconi/student

wednesday 26 april - opening 7pm>10 pm
Tripla

Nicolás Lamas (Peru/B)
Three chapters of a meaningless story

action/installation, première, production Tripla/Xing/Live Arts Week
(open until 15 May, 24/7)

Three chapters of a meaningless story is a special project at Tripla for Live Arts Week, in which Nicolás Lamas proposes several encounters and material dialogues between different elements associated with commercial showcases and the

representation of nature through dioramas. In this way, the artist presents a hybrid space where a series of industrial and natural objects create an open system activated by different kind of associations, establishing other ways to perceive, interact and understand the nature of things, not only during the installation process but also throughout the exhibition time. Tripla's team will periodically provide different actions where objects will find new forms, functions and ways of organization within the limits of this action space, thus creating chapters or acts from a story that has not been yet written and has no fixed meaning, and putting the work out of the control of his author by other artists intervention.

Nicolás Lamas, visual artist born in Lima, Peru, lives and works in Ghent, Belgium. His work constantly revolves around the interaction between things, where they coexist and create other kind of associations, exchanges and potential combinations without established rules. His artistic research can be seen as a series of speculative exercises where everything is part of a cyclical process of transmission of information and energy. It is important to think of Lamas' practice as the result of a production process in constant flux; where intuition, chance, play and physical processes determine his connection with objects and images within specific contexts. Through different methodologies of research and production, several ideas take specific states and forms in each project. This generates a heterogeneous and changing body of work with multiple layers of reference and meaning. A system where things create complexity through other logics and everything fluctuates between order and chaos. Lamas' most recent solo exhibitions include: *Todo objeto es un espacio temporal*, Fundació Joan Miró, *Loss of symmetry*, Loods 12, *The structure of the wild*, Brand New Gallery, *Dysfunctional links*, Meessen De Clercq, *Potential remains*, DASH, *Configuraciones*, Lucia de la Puente, *The value of formlessness*, Sabot. He has taken part in numerous group exhibitions, most notably: *Notes on our equilibrium*, CAB Art Center, *Du verb a la comunicacion*. Musée Carré d'Art, A.N.T.H.R.O.P.O.C.E.N.E, Meessen De Clercq, *Listen to the Stones, think like a mountain*, Tatjana Pieters, *Presque la même chose*, Kunsthalle Mülhouse, *Principio de incertidumbre*, The Goma, *Fotografía después de la fotografía*, Bienal de fotografía de Lima, MAC, *The part in the story where a part become a part of something else*, Witte de With.
lamasnicolas.blogspot.com

wednesday 26 april - 10.30pm

Teatro Comunale di Bologna - Foyer Rossini

Lorenzo Senni (I)

JP32000

sound performance

P32000 is the title of the sound performance by Lorenzo Senni as an opening for the sixth edition of Live Arts Week. Senni - who has gained widespread acclaim for his distinctive deconstructivist approach that distils the unexpected quintessence from 90s trance music - returns to Bologna with a concert which embraces, and thus retraces, the pre-sets created for the realisation of the tracks published on his records: sequences, patterns and melodies programmed to give life to different sound objects. *JP32000* multiplies the model number of the Roland JP8000 by four: four synths that Senni uses 'all together', having utilised them in the creation of all his records, from his first album *Quantum Jelly* to the most recent, *Persona*, which has been released by Warp. This live show is therefore an occasion to witness the magic of the creative process, allowing us to listen from behind the scenes and granting privileged access to the essential relationship that bonds a musician to his instruments. A homage to/struggle with the formative strength of the instrument; it is an example of compositional wisdom founded on executive virtuosity.

Lorenzo Senni is a Milan-based composer and multidisciplinary artist devoted to investigating and abstracting the mechanisms of dance music. His releases deconstruct the sounds of trance, hardstyle, hard-trance 1990s rave culture. He heads the experimental music label Presto!?. Senni's latest EP, *Persona*, appeared on Warp. Senni studied musicology at the University of Bologna. His third LP, *Quantum Jelly*, which appeared on the independent label Editions Mego, was received with unanimous acclaim. The record is deeply influenced by Senni's love of 90s trance/hard-trance music and by a growing interest in this genre's musical structures and inner mechanics. Senni works trance's obvious, euphoria-inducing tropes (static, breakdowns, restarts, super-saws, endless build-ups, and over-the-top, instantly gratifying melodies) into forms inspired by experimental, noise, and abstract computer music: for example, he'll structure tracks around a single idea, force the architecture of build-ups into non-build-ups (sonic spirals of repetitive arpeggiated melodies), thereby preserving, if reinventing, the emotional tension and drama. His 2014 mini-album on Boomkat Editions, *Superimpositions*, was accordingly lauded for its 'pointillistic trance' and its playful exploration of the emotional buildups and breakdowns of euphoric rave music. Senni also composes music for cinema. His soundtrack for the award-winning movie *Da Vinci* was screened at the 55th Venice Cinema Biennale. He has also collaborated with the theatre companies Orthographe and Pathosformel.

www.lorenzoseni.com prestorecords.com/sennihome.html

thursday 27 april - 9pm

Ex GAM

Nico Vascellari (I) & guests

Scholomance (II)

with **Prurient (USA)** / **Cristina Kristal Rizzo (I)** / **Silvia Costa (I)** / **Dana Michel (CAN)** / and more

performative environment, italian première, production Xing/Live Arts Week

"As I am on the subject of thunderstorms, I may as well here mention the *Scholomance*, or school supposed to exist somewhere in the heart of the mountains, and where all the secrets of nature, the language of animals, and all imaginable magic spells and charms are taught by the devil in person. Only ten scholars are admitted at a time, and when the course of learning has expired and nine of them are released to return to their homes, the tenth scholar is detained by the devil as payment, and assists him in 'making the weather'.." (Emily Gerard - *Transylvanian Superstitions*)

Scholomance (II) is a large sculpture of variable dimensions and forms. Constructed by combining industrial and natural

elements - steel and bronze castings - it plays host to an extended happening with performance, sounds, speeches and actions by artists here invited by Nico Vascellari according to their common researches on nature in its many forms. The piece immerses in a noisy productive confusion resembling a forest where the sedimentation of heterogeneous materials creates a self-induced mutation process. The images and sounds generated during the happening are documented by camera and audio recorders installed directly on the sculpture. The documentation (light and sound emissions) remain as part of the sculpture and are played both visually and audibly within the environment from which it is taken. The sculpture was conceived as an organism and as such it grows, modifies, lives and dies at all the same time. *Scholomance* is the new ambitious proposition by Nico Vascellari; it is a suspended object, an environmental amalgam of allusive artifice and camouflage, inhabited by present and deferred signals, sounds, glows, and human-animal interactions. *Scholomance* aims to create an imaginative scenario, drawn from the layering of popular culture that includes folk inspirations, underground currents and videogames.

Nico Vascellari is considered one of the most versatile Italian artists of his generation. Cultural anthropology is the framework for his complex and eccentric installations which combine performative and sculptural elements with drawings, collages, videos and sonic extravaganzas. Folklore, nature and the alternative underground scene contribute to the artist's crossing of contemporary visual culture. Vascellari - himself a singer in hardcore bands - operates using rebellious artistic gestures that originate in tribal rituals of an archaic world. Being both musician and artist, he combines sculptural installations with sound performances. Through his performances he investigates the relation between the viewer, the space and the action. Inspired by his fascination with rituals, spiritualism and cult, he reflects on the thought of destruction as a driving energy to the construction of things. He has been dedicated numerous solo shows both in Italy and abroad, and recently at Whitworth Art Gallery Manchester (2016), Villa Medici Rome (2016), Estorick Collection London (2016), National Gallery of Arts Tirana (2015). Some of the most notable group exhibits are: Palais de Tokyo Paris (2017), Museion Bolzano (2016), Museo Del Novecento Milano (2016), Beyeler Foundation Basel (2014). Among major exhibitions: Manifesta7 Rovereto (2008), 15a Quadriennale di Roma (2008), 52a Biennale di Venezia (2007). Nico Vascellari opened to the public part of his studio in Vittorio Veneto with Codalunga project, a space dedicated to sound and visual experimentation that hosted until today more than 250 artists, musicians and creatives of the international scene.

Prurient is Dominick Fernow's longest-running project (since 1998), his most personal, and his most adaptable. As an artist and musician born in Wisconsin, he spent most of his twenties in New York, then relocated to Los Angeles and now Berlin. Across literally hundreds of CD, CD-R, vinyl and cassette releases - many of them on his own Hospital Productions label - he has built up a rabid cult following around the globe. Originally an outlet for his harsh noise exorcisms and sonic terrorism, Prurient has gradually become a more amorphous and open-ended entity. "My involvement and interest in noise is actually entirely anti-musical. It's all concept." Recent work has explored new spaces. Whatever future musical metamorphoses Prurient undergoes, we can be assured that the cathartic, confessional nature of the project will remain constant. Along the years, Dominick Fernow has grown other parallel identities and several musical projects such as Vatican Shadow, Rainforest Spiritual Enslavement, Exploring Jezebel, River Magic and Cold Cave.

www.purient.co hospitalproductions.net

Cristina Kristal Rizzo, Italian dancemaker based in Florence, has been active in the Italian contemporary dance scene since the early 1990s. She attended the Martha Graham School of Contemporary Dance in New York, and the studies of Merce Cunningham and Trisha Brown. Once back in Italy, she has collaborated with different artistic subjects, such as Teatro Valdoca, Roberto Castello, Stoa/Claudia Castellucci, mk, Virgilio Sieni Danza, Santasangre. Rizzo is one of the Kinkaleri founders, to which she has actively collaborated across the international contemporary choreographic scene. Since 2008 she has begun an independent choreographic production, addressing her research to a theoretical reflection with a strong dynamic impact, whose purpose is to regenerate the act of creation itself and to start reasoning on the present time. Among her recent productions: *Prélude*, *Ikea*, *BoleroEffect* and *La Sagra della Primavera Paura e Delirio a Las Vegas*. Apart from her shows and performances, she carries out an intense activity of experimental proposals, like the special project *Piattaforma della Danza Balinese* in collaboration with the choreographers Michele di Stefano and Fabrizio Favole. As guest choreographer she has created choreography for the main Italian opera houses and theatre institutions, such as Teatro Comunale di Firenze/Maggio Musicale Fiorentino, Balletto di Toscana Junior, Ater Balletto.

www.cristinarizzo.it

Silvia Costa is an Italian director and performer from Treviso. After finishing her training in visual and performing arts at the University of Venice (IUAV) in 2006, Costa began to explore the protean medium of theatre from every possible angle, revealing unknown aspects, creating links with other artistic fields and developing a profound and global vision. With her long-time collaborator - the composer and musician Lorenzo Tomio - Silvia Costa pursues an artistic enquiry in which formal experimentation complements an investigation into human nature. Costa is an artistic chameleon - nomadic in the forms - takings on the roles of actress and director, but also designing the costumes, lighting, and set devices for a dozen performances (*La quiescenza del seme*, *A sangue freddo*) and theatre works (*Stato di Grazia*, *Quello che di più grande l'uomo ha realizzato sulla terra*), installations and videos (*Musica da Camera*, *Tabula*, *Emotional Intelligence*). Since 2012 she has created numerous performances and installations for kids, and since 2006 she has collaborated and performed in the theatrical and operatic productions directed by Romeo Castellucci. Her work has been shown in Italy and abroad.

www.silvia-costa.com

Dana Michel is a choreographer and performer based in Montreal, Canada. Before obtaining a BFA in contemporary dance at Concordia University in her late twenties, she was a marketing executive, competitive runner and football player. She is a 2011 danceWEB scholar (Vienna, Austria) and is currently an artist-in-residence at DanceMakers (Toronto, Canada) and at Usine C (Montreal, Canada). An amalgam of choreography, intuitive improvisation and performance art, her artistic practice is rooted in exploring identity as disordered multiplicity. She works with notions of performative alchemy and post-cultural bricolage - using live moments, object appropriation, personal history, future desires and current preoccupations to create an empathetic centrifuge of experience between her and her witnesses. Her first solo work *Yellow Towel* (2013) was featured on the Top 5 in Canada. In 2014, she was awarded the Impulstanz Award (Vienna) in recognition for outstanding artistic accomplishments and was highlighted amongst notable female choreographers of the year by the New York Times. Her recent solo *Mercurial George* was premiered at Festival TransAmériques in 2016, followed by her newest *Palna Easy Francis*, a mutable work premiered in Berlin.

friday 28 april - 10pm

Ex GAM

Alexandra Bachzetsis (CH)

Massacre: Variations on a Theme

performance, italian première
concept and choreography Alexandra Bachzetsis
performance Simon Bucher, Mischa Cheung, Yumiko Funaya, Lenio Kaklea, Alma Toaspern
collaboration movement Nuno Bizarro
music and composition Tobias Koch
costume design Cosima Gadiant
lightdesign and technique Patrik Rimann
production management Clara Becker
production Association All Exclusive
association management Anna Geering
supported by Kooperative Fördervereinbarung between: Stadt Zürich, Fachausschuss Tanz und Theater BS/BL, Pro Helvetia-Schweizer Kulturstiftung, GGG Basel, Jubiläumsstiftung Basellandschaftliche Kantonalbank
comissioned by The Museum of Modern Art, New York
coproduced with Kaserne Basel and Theaterhaus Gessnerallee, Zürich
with special thanks to Andreas Melas and Stuart Comer

Massacre: Variations on a Theme pushes the uncanny exchanges within the dichotomy between expression and control, to a feverish interchange between excessive mechanical repetition and physical convulsion. Alexandra Bachzetsis's choreographies have consistently addressed representations of the female body and the gestures and rituals through which gender stereotypes have been enacted, reinforced, and deconstructed. Within a cultural climate dominated by looping, flickering GIFs and avatars, physical violence, and a compulsive addiction to machines, her new work positions the female body as a technological form caught between animism and automatism. Bachzetsis's fascination with automatism and extreme, pounding repetition parallels a critical curiosity with the eroticism produced within such a system. The images, gestures, and sounds that form *Massacre* (literally a 'ballet mécanique') draw on many precedents from Dada and Surrealism like Hans Bellmer's dolls, as well as a fascination with the formation of gender and sexuality in a mechanized world increasingly impacted by the pharmaceutical and pornography industries. *Massacre* presents the individual as an 'exquisite corpse', a composite of organic and technological processes formed equally by eroticism, industry, and violence. Each performer is a conduit for systems that take possession of her body within a matrix of hyperbolic production.

Alexandra Bachzetsis is a choreographer and visual artist, based in Basel and Zurich. Her practice unfolds at the intersection of dance, performance, the visual arts and theater, generating a conflation of the spaces in which the body, as an artistic and critical apparatus, can manifest. This interdisciplinary approach is reflected in her background. During the years of training, Bachzetsis worked as a dancer in the contemporary dance and performance context, collaborating with Sasha Waltz & Guests (Berlin) and Les Ballets C. de la B. (Gent), among others. Much of Bachzetsis's work involves choreographies of the body and, in particular, the way that popular culture provides source material for gesture, expression, identification, and fantasy as we continually create and re-create our bodies and the way we identify. Within this, she scrutinizes the mutual influence between the use of gesture and movement in the 'popular' or 'commercial' genres on the one hand (online media, video-clip and television as a resource) and in the 'arts' on the other hand (ballet, modern and contemporary dance and performance). Ultimately, the way we all perform and stage our bodies and ourselves - through stereotypes and archetypes, through choice and cliché, through labor and spectacle - is a question that continues to shape her work. Since Bachzetsis started working independently in 2001, she has created over 24 pieces, often working collaboratively, which have been shown in theaters, festivals and public space venues worldwide. In addition to this, her work has been exhibited in a variety of contemporary art spaces and museums, including Kunsthalle Basel (2008), the Stedelijk Museum (Amsterdam, 2013 and 2015), Tate Modern (London, 2014) and the Jumex Museum (Mexico City, 2014), as well as a number of international biennials, such as the 5th Berlin Biennial (Berlin, 2008), (d)OCUMENTA 13 (Kassel, 2012) and the Biennial of Moving Images (Geneva, 2014).

www.alexandrabachzetsis.com

saturday 29 april - start 7.30pm>1am

Ex GAM

Ashes Withyman Moore (CAN)

Lady with Gull, Peanut butter steps, World Antacid

environment, première, production Xing/Live Arts Week
thanks to Catriona Jeffries, Vancouver

"*Scape, pedicellus, flagellum,*

scape, pedicellus, flagellum

Johnstone's organ Honeybee cell phone, set to airplane mode

Great hairy hands of the sky clapping out this language:

Slugs - lie down, be drowned in beer, cut in half with these rose scissors

Pigeons - your feathers make foul house slippers

Vermin - I'm shaking the blood coagulating seed rattle

Mosquitos, Fleas, Bedbugs - I'm fashioning world teeth to snip you clean severed

Dirty street Cats - antifreeze milk bowl and a fan belt trap, I watched you being dragged to the dump by a bit of string"

In *Lady with Gull, Peanut butter steps, World Antacid*, Ashes Withyman Moore has planted antennae. The communicative function of these objects will not necessarily produce significant results; like the agonising wait for the cosmos to give us signs of alien life, this waiting-time alludes to the possible encounters between man and animal. Like an insect mandala or an affective trap, these masts amplify a system of mental projection, creating a field of inquiry between notions of nourishment and harm. A listening station deep at the bottom of the barrel to draw out the origins of the world?

Ashes Withyman Moore, until last week known as Gareth Moore, born in Matsqui, British Columbia, lives and works in Vancouver. Moore consistently challenges the intersection between the accidental and the aesthetic. In his complex ephemeral sculptures, he applies a site-specific and process-orientated methodology, often using unorthodox or discarded materials. By inviting the audience to question what is around them and bringing the unnoticeable to the surface, he subversively examines the habits of daily life and the ever-changing environment that surrounds us, as in *Blocked Arch, Deferred Ceremony, Dawn Chorus, Tra-diddle da. Like a fly in slow suspense* (2014). His ongoing investigations currently explore the physical and symbolic properties of sound and its relationship to humans, animals and sculptural form, like in *A Burning Bag as a Smoke-Grey Lotus* (2015), a daily ceremony composed of instrumental sculptures, and *Bullae* (2017), a series of live sound events. Moore's work has been shown nationally and internationally, including solo presentations at La loge Bruxelles, Glasgow International, the CCA Wattis Institute, Witte de With Rotterdam, and dOCUMENTA (13) Kassel.

saturday 29 april - start 7.30pm>1am
Ex GAM

Olivier Kosta-Théfaine (F)
Squatter, regarder le ciel

activity, première, production Xing/Live Arts Week

With *Squatter, regarder le ciel* Olivier Kosta-Théfaine installs himself at Ex GAM for some days. Here he carries out his activity, half-hidden on top of some scaffolding, visible only within a shred of time that could be of infinite length. The surface-area that he must contend with is enormous. With a technique that has been expertly honed over the course of years, Kosta-Théfaine uses the chromatic effects produced by the flames of a cigarette lighter to compose pointillist figures on the ceiling. If we are deprived of this preliminary information, these markings might remind us of a byzantine or Moorish decorative tradition, perhaps imported by new migrants to the banlieue; but this isn't what the piece is about. The vastness of space to be filled – an entire sky – corresponds to the expansive length of time of an unnecessary labour. Bored inhabitants squat vast peripheral buildings, concrete corridors and stairwells. These are the places of a possible encounter between vandalism and poetry.

Olivier Kosta-Théfaine, French artist, considers himself to be a 'landscape painter'. In his work, vandalism is tinged with classicism, and the margins become central. Kosta-Théfaine dissects the city at its edges, with its bad reputations and urban legends. He paints the abstract details of a street, observes the weeds, burns ceilings with a lighter, and breaks glass bottles so as to produce French-style gardens or to create football fan scarves, in homage to the *banlieues*, while targeting the tension that exists between the desire to flee them and the need to defend them body and soul. In his desire to rehabilitate the uninteresting or the connoted, the artist repositions the often-inextricable power relations of the city within the realm of poetry. Considering himself a pure product of the city, Kosta-Théfaine plays with clichés. In his work for the Palais de Tokyo, for example, where he took charge of three cupolas, on which he composed a burnt sky with a lighter – a technique he takes from the entrances to council housing blocks, where young kids burn time by writing in fire on the ceilings – thus mingling influences of classic frescoes from Italian palazzos with the traditions of everyday cheap vandalism. A self-taught artist, Kosta-Théfaine has exhibited at the Palais de Tokyo (2016), Abbaye de Maubuisson (2012) and Fondation Cartier (2009), and some of his works are part of the Fonds Départemental d'Art Contemporain Essonne (2013) and Paris Fonds Municipal d'Art Contemporain (2011) collections.

www.olivierkostathefaine.com

saturday 29 april - 8pm ~
Ex GAM

Maria Hassabi (Cipro/USA)
STAGED

performance, italian première
performers Simon Courchel, Hristoula Harakas, Maria Hassabi, Oisín Monaghan
outfits Victoria Bartlett
composer Marina Rosenfeld
dramaturgy Scott Lyall
production management Alexandra Rosenberg
production assistant Kate Scherer
co-production of Dance4 (Nottingham, UK), FIAF's Crossing the Line Festival (New York, NY), High Line Art (New York, NY), The Keir Foundation with support from Dancehouse, Melbourne (Melbourne, AUS), The Kitchen (New York, NY), kunstenfestivaldesarts (Brussels, B), Onassis Cultural Center – Athens (Athens, GR), Summer Stages Dance @ ICA/Boston (MA)
residencies at Live Arts Bard at the Fisher Center for the Performing Arts at Bard College (Annandale on Hudson, NY), Camargo Foundation with funding from the Jerome Foundation (Cassis, FR), Robert Rauschenberg Foundation (Captiva Island, FL)

In *STAGED* Maria Hassabi's intent to stillness and slowness is pursued through the formation of a live sculpture amongst four performers. A quiet sound composition designed by experimental electronic composer and artist Marina Rosenfeld floats in and out. The performers' poses, held for extended durations, create an intricate mass that continuously shape-shifts from recognizable to unknown representations, abstracting the human form and its capacities. While the quartet's stillness is prominent, the subtle shuffle of images provokes both intensity and release. The dancers' muscles tremble, tears well up in their eyes, their faces twitch. These nonverbal, involuntary physical effects of time and arduous activity, these uncontrollable neuromuscular responses, gradually become the new spectacle. Hassabi's works take their time, and ask the viewer to do the same. She relates the body to the still image and the sculptural object, addressing the separation between the spectacular and the mundane, between subject and object.

Maria Hassabi is a New York-based artist and choreographer. Over the years she has developed a distinct choreographic practice involved with the relation of the body to the image, defined by sculptural physicality and extended duration. Her

works draw their strength from the tension between the human subject and the artistic object, the dancer as a performer and as a physical entity. Her works are presented in theaters, museums, galleries and public-spaces worldwide, and recently at MoMA NY, Walker Art Centre Minneapolis, The Kitchen NY, Kunstenfestivaldesarts Bruxelles, Impulstanz Wien, FIAC Paris, Stedelijk Museum Amsterdam and Playground festival Bruxelles. In 2013 she represented The Republic of Cyprus as part of the Cypriot and Lithuanian Pavilion at the 55th Venice Art Biennale. Her works include *PLASTIC* (2015), *PREMIERE* (2013), *INTERMISSION* (2013), *Counter-Relief* (2013), *SHOW* (2011), *Robert and Maria* (2010), *SoloShow* (2009), *Solo* (2009), *GLORIA* (2007), *Still Smoking* (2006), *Dead is Dead* (2004) and *LIGHTS* (2001). She has also created several short-form pieces, art installations including *CHANDELIERS* (2012), and a short film, *The Ladies* (2012).

www.mariahassabi.com

saturday 29 april - 9.30pm ~

Ex GAM

Anastasia Ax/C. Spencer Yeh (S/USA/Taiwan)

Exile

performance, italian première

Exile. "I have always been interested in destructive forces and their impact on their environment. They are of course devastating, but can also have a cathartic and liberating effect. Cyclical periods of order and chaos are events in nature, as well as communities and our own internal processes. I have found a truth-teller in my body. In communicating with the physical and physiological, I try - it doesn't always happen - to reshape the place, to create a space within the place." For several years Anastasia Ax has developed an artistic practice, in which the different mediums of sculpture, performance, ink drawing and sound interweave in the creation of a wordless language, indicative of our chaotic universe. For this edition of Live Arts Week, with *Exile*, Ax will once again step inside her zone, deliver an intense, dusty and messy performance in dialogue with C. Spencer Yeh, adding another layer of riotous transformation based on the sounds of her actions.

Anastasia Ax is an artist based in Stockholm. Her work is inspired by the idea of construction and its deconstruction and the countervailing forces released due to and as well before, during and after the process. Endless and in continuous flux and evolution, her immense installations by focusing on a transforming process, the visceral and emancipated energy explore and represent the circularity of life. The possibility to terminate and at the same time continue demonstrates a discontinuity or cancellation of time, a piece is never tied up or resolved, and history can be reinterpreted. Paper, plaster and ink reveal their twofold nature as natural materials and further on as symbols of our intellectual culture, as creative means ready to fill out the void and as elements of poison, animus and melancholy. Reshaping her environment, the artist's body becomes a tool of metamorphosis. To be ready to lose control or to destroy denotes a detachment of the objects, an outlook against materialism which brings the artist closer to Buddhist philosophy and mandala creation. Creative and violent compulsions coexist simultaneously as a fertile field can be transformed into a battle ground or an apocalyptic cityscape. Her works have been shown in numerous international art museums and galleries such as Moderna Museet Stockholm, Marta Herford, Neues Museum Nuremberg and Serralves Museum Porto. Her collaborations with other artists includes Lasse Marhaug, C. Spencer Yeh, Lars Siltberg, Leif Elggren, Marja-Leena Sillanpää and Bill Kouligas to name a few.

www.anastasiaax.se

C. Spencer Yeh is a sound artist born in Taipei, Taiwan, and currently based in Brooklyn, New York. Yeh's sonic practice first developed within the autodidactic and venturesome strategies of the American and International underground, most prominently with his project Burning Star Core. Having amalgamated numerous artistic mediums and roles over his numerous endeavors, Yeh's formative infatuation with noise and improvised music could still be regarded as his most unadulterated expression - a bespoke array of facilities and parlance on a foundation of unconventional musical pedagogy. C. Spencer Yeh is recognized for his interdisciplinary activities and collaborations as an artist, improviser, and composer. Recent presentations of work include *Modern Mondays* at MoMA NYC, *Sound Horizon* at the Walker Art Center Minneapolis, the Berwick Film and Media Arts Festival, *Ed Atkins: Performance Capture* at the Kitchen NYC, *The Companion* at the Liverpool Biennial, *99 Objects* at the Whitney Museum NYC, and LAMPO at the Renaissance Society in Chicago IL. Yeh also collaborated with Triple Canopy for their contribution to the Whitney Biennial in 2014. He was a 2015 Artist-in-Residence at ISSUE Project Room NYC, and was included in the performance program for Greater New York at MoMA/PS1. Recent recordings include *Solo Voice I-X* (Primary Information), *Wake Up Awesome*, with Okkyung Lee and Lasse Marhaug (Software Recording Company), *Long Pig* by New Monuments, and *Schlager* with Ken Vandermark. His video works are distributed by Electronic Arts Intermix. He is also a contributing editor to Triple Canopy and BOMB magazine, as well as contributing to The Third Rail and Personal Best.

www.dronedisco.com

saturday 29 april - 10pm ~

Ex GAM

Dana Michel (CAN)

Palna Easy Francis

performance, italian première

"Ya, okay. I can teach you a trick or two. But you gotta let go! Gotta let go of what they tell you, you are capable of! The sun doesn't have to rule the whole game! There is snow too. Trust me! We will gather around, regularly, and we will see what the snow can bring, okay?"

Palna Easy Francis is an open choreographic work, a shared bizarre journey with Dana Michel, whose style is inimitable. Unconventional and unique, she does things her own way, overwhelming us with her instinct and intuition. Her work can perhaps be best described by its influences: lucid cinematography, living sculpture, physical comedy, psychological

excavation, deconstructed social commentary, the bulimic logic of Hip Hop, and child-like naïveté. Essentially, though, Michel holds all perceptions of the work to be just as valid and important as its intentions. *Palna Easy Francis* is a remix of her own expressive potentials and meanings. Michel develops an awkward and visceral body&sound language, putting herself out of balance, in search of solid ground, whilst also trying to restrict her exuberant physicality, cutting out the wildness. As a self-taught artist, she encourages her performances into places of emergency and vulnerability, allowing her to share richer and perhaps more honest findings. Exponential multiplicity of reactions is welcome.

Dana Michel is a choreographer and performer based in Montreal, Canada. Before obtaining a BFA in Contemporary Dance at Concordia University in her late twenties, she was a marketing executive, competitive runner and football player. She is a 2011 danceWEB scholar (Vienna, Austria) and is currently an artist-in-residence at DanceMakers (Toronto, Canada) and at Usine C (Montreal, Canada). An amalgam of choreography, intuitive improvisation and performance art, her artistic practice is rooted in exploring identity as disordered multiplicity. She works with notions of performative alchemy and post-cultural bricolage – using live moments, object appropriation, personal history, future desires and current preoccupations to create an empathetic centrifuge of experience between her and her witnesses. Her first solo work *Yellow Towel* (2013) was featured on the Top 5 in Canada. In 2014, she was awarded the Impulstanz Award (Vienna) in recognition for outstanding artistic accomplishments and was highlighted amongst notable female choreographers of the year by the New York Times. Her recent solo *Mercurial George* was premiered at Festival TransAmériques in 2016, followed by her newest *Palna Easy Francis*, a mutable work premiered in Berlin.

saturday 29 april - 10.30pm ~
Ex GAM

Antonija Livingstone/Claudia Hill (CAN/D)
Katapult : Volumes II-III

performance, première, production Xing/Live Arts Week

The artists wish to thank their comrades: Stephen Thompson, Jamila Johnson-Small, keyon gaskin, Nadia Lauro, Brendan Dougherty

In *Katapult: Volumes II – III* Antonija Livingstone & Claudia Hill exhibit themselves at work. Livingstone and Hill have been investing in a visual and performance practice of collaborative 3D sketching. Together they are busy troubling the roles of the artist and the model, the form and object, and activating the feminist bodymind in-between. *Katapult Volumes II – III* features bodies in repetitive action: a *kata*, a throwing or striking gesture as extrapolated from Livingstone's oeuvre. *Kata* is a term from martial arts for an exercise or drill practiced alone in repetition without its full application, and often used in Livingstone's choreographic works. This particular gesture, and mechanism speaks both violent protest and sportive *joie de vivre*; across cultures, class, gender and time. It is a complete dance in and of itself, but also operates as a host situation for new 3D sketches. Hill transforms textile material into profound objects, oftentimes manipulating the material itself: freezing, burning, cutting up, collaging, are some of the methods she experiments with and draws from here as well. Together they prepare a stock of carefully composed raw and synthesized materials at the disposal of the *Katapult*. The performance is a mesmerizing durational activity of dressing and undressing, arming and disarming the situation, aiming to activate our poetic and political potential.

Antonija Livingstone is an independent artist from Montreal, Canada, working at the frontiers of dance and performance. Her practice is influenced by her early life living in itinerant gold mining camps of British Columbia and the Yukon – an improvisational way of life with her family of geologists in intimate rapport with the natural and material world. Livingstone directs a critically Queer approach to collaborative choreographic work, together with visual artists, choreographers, strangers, and animal companions. Since her solo work *The Part* (2004) she has created a series of diverse co-authored feminist works, notably *Cat Calendar* with Antonia Baehr (2005), – *a situation for dancing* with Heather Kravas (2007), *Culture, Administration & Trembling* (2014) with Jennifer Lacey, Dominique Pétrin, chihuahuas and snakes, and *Supernatural* (2015) with Simone Aughtlerlony and Hahn Rowe. Her most recent work, *Études Hérétiques* (2016) co-created with artist and scenographer Nadia Lauro, is a collection of seven studies for ensemble and snail. As a performer Livingstone has worked most extensively with the choreographers Benoit Lachambre and Meg Stuart/Damaged Goods with whom she continues to perform *Sketches/Notebook*. Her work has been presented at a diverse range of contexts including Festival Transameriques Montréal, Biennale des Arts Performatifs Québec, Festival d'Automne/Menagerie de Verre Paris, Actoral Festival Marseille, American Realness Festival New York, Fierce Festival UK, Impulstanz/Leopold Museum Vienna, Museum of Art Rio de Janeiro, Arsenic Lausanne, HAU Berlin.

Claudia Hill is a Berlin-based cross-disciplinary artist who makes objects that create possibilities for personal encounters and function as mediators. Her work developed from a thirteen-year career in fashion design based in New York presenting her collections between New York and Japan. As her work expanded beyond the boundaries of the industry she designed costumes for choreographer William Forsythe, The Wooster Group, and became a frequent collaborator with choreographer Meg Stuart, also designing work for films by visual artists Michaël Borremans, Boris Achour, and Lucie Tuma Projects Zürich. Her interventions range from performative designing to constructing large scale textile based sculptural works, and conceiving participatory actions or visual interventions for art centers such as Centre Georges Pompidou Paris, and Zentrum für Kunst Media Technologie Karlsruhe. Claudia Hill is currently in post-production of her artist film *Kön'voi'*. She also participates in an event *on ritual* with curator Barbara Raes in Berlin and develops new work for the *Supernova* event in concert with Damaged Goods *Sketches/Notebook* extended version for the HAU Berlin 2018 season.

www.claudiahill.com www.instagram.com/claudia_hill_berlin/

Supernova. Since 2013, Livingstone and Hill have worked together in Berlin, primarily inside the framework of the interdisciplinary performance *Sketches/Notebook* conceived by choreographer Meg Stuart and produced by Damaged Goods. After touring this extraordinary work for four years the group recently established the format of *Supernova*. *Supernova* is an ensemble of creators and performers, who continue to develop their practices relative to the spirit and insights of *Sketches/Notebook*, generating new and independent bodies of work, to be presented uniquely and in tandem with the Damaged Goods production over the 2017-2018 seasons.

saturday 29 april - 11pm ~

Ex GAM

Ulrich Krieger (D/USA)

RAW

electric tenor saxophone and live-electronics, italian première

RAW is a unique experimental noise-metal saxophone solo by Ulrich Krieger, changing and redefining how the saxophone can sound and what saxophone playing means. *RAW* brings together noisescapes, electronica, death- and doom-metal, just intonation approaches, and contemporary instrumental composition techniques. All sounds are saxophone-produced and performed live, with no sampling and no purely electronic sounds. In his distinct style, Krieger processes refined acoustic and quasi-electronic sounds, using his saxophone more as an analog sampler than a traditional finger-virtuoso instrument. "When Ulrich introduced his 'acoustic electronic' concept, there was another door blown wide open, and another glorious field of pure expression revealed. The acoustic element in his music makes the sonic reality deeper, as the organic qualities of acoustic-to-electronic resonate with the mind and flesh in a way electronic-to-electronic cannot." *RAW, Ghost Towns of Southern California*, performed at Live Arts Week, has been inspired by the semi-ghost towns found in the California Mojave Desert.

Ulrich Krieger is an internationally recognized German composer and saxophonist living in Southern California. He is known for his originality and innovation in composed and free improvised contemporary music. As a celebrated composer of chamber and electronic music, Krieger's compositions are widely performed by ensembles in Europe and the USA. He works in variety of contexts; from new and experimental music to free improvisation, electronic music, reductionism, noise, ambient, rock and metal. Outside Krieger's solo practice, he has performed extensively with his groups Metal Machine Trio and Text of Light. He has collaborated and performed with Lou Reed, Faust, Merzbow, Thomas Köner, Carl Stone, John Zorn, Lee Ranaldo, Christian Marclay, La Monte Young, Phill Niblock, Radu Malfatti, Berlin Philharmonics, Ensemble Modern, PARTCH Ensemble, and many more. Krieger studied classical/contemporary saxophone, composition, electronic music, and musicology in Berlin and New York. He is professor for composition, experimental sound practices, and rock music at CalArts, where his special field of interest is the cross-pollination of new art music and avant-garde rock. Krieger's recent focus lies on the fringes of contemporary rock culture, in the areas of limbo where noise, metal, silence, and experimental chamber music meet. Not accepting stylistic categories, Krieger's practice operates in the margins of 21st century genres while resisting the problematic trappings of appropriation.

www.ulrich-krieger.com

saturday 29 april - 11.30pm ~

Ex GAM

Valerio Tricoli (I/D)

Infrequency

sound performance, italian première
Revox B77, Mmpi-2, recordings, voices and texts

Infrequency, the sound performance which closes Live Arts Week 2017, is a piece of concrete music assembled live with the use of magnetic tape, in a process that is largely improvised. It draws on a series of scattered thoughts, extra-ordinary experiences, impossible expectations... "There is a crack in reality which I cannot hide, and it is not only aural: the elements of the psychological landscape are not willing to be coordinated. The world seems to exist only in its disintegration into facts and disconnected events. And the inevitable isolation of these facts and events, as it meets with the resistance of my insatiable human need for connection, sparks electric charges which reveal obscure zones in the veil of reality, non-finite areas and ad-lib refractions of a dragging experience." Tricoli's soundscapes are based on an arsenal of debris. *Infrequency* is the realm of incoherence, the map of a catastrophe in progress, a soft and shattered landscape in which the fragments struggle to avoid being reduced to a structure.

Valerio Tricoli is an Italian composer and performer of electro-acoustic music, born in Palermo and currently residing in Munich. Since the mid '00 his main instruments for live presentations is the Revox B77 reel-to-reel tape recorder, used as a completely analogue, ergonomic device for live sampling and real-time transformation, editing and mixing of pre-recorded (field or studio recordings) and made-on-the-spot sound sources. On a formal level his sets focus on the impromptu creation of a narrative which takes into account the multiple relations intervening between reality, virtuality and memory during the acoustic event: sounds are always hovering between the 'here and now' of the concert situation and the shady domain of memory, distant but at the same time present like in a déjà-vu experience. Privileging fracture over continuity and by the use of a dynamic range that could often jump suddenly from near-silence to extreme blasts of sounds, an almost tactile feeling of brooding tension is often attained. His electro-acoustic studio compositions, documented on few records, are aligned to the tradition of Musique Concrète and explore themes of the internal and of the occult, which together with the large use of spoken text makes them often deeply existential works. He is a founding member of the italian avant-rock group 3/4HadBeenEliminated and has been working extensively with Thomas Ankersmit, Antoine Chessex, Werner Dafeldecker, Anthony Pateras.

~ approximate time
> durational

where:
Ex GAM Piazza Costituzione 3
Teatro Comunale di Bologna Largo Respighi 1
P420 Via Azzo Gardino 9
LOCALEDUE Via Azzo Gardino 12/c
CAR DRDE Via Azzo Gardino 14/a
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