



Xing
presents

Wednesday 18 December 2024 4 pm > 10 pm

Marino Formenti
Irnerio 45C (*my voice my void #2*)
durational piano performance

Hole 44°49'88.6"N 11°35'30"E
Ala Irnerio - Accademia di Belle Arti di Bologna
Bologna - Via Irnerio 45C

Wednesday 18 December 2024 from 4 pm to 10 pm **Xing** in collaboration with the **Academy of Fine Arts of Bologna** presents **Irnerio 45C (*my voice my void #2*)**, durational sound performance by pianist **Marino Formenti**, who returns to Bologna after the *NOWHERE* project (2012). The event is a **Hole** located in the new **Irnerio Wing** of the Academy, which can be accessed from Via Irnerio 45C, and during the day also from the entrance in Via Belle Arti 54.

Irnerio 45C (*my voice my void #2*)

"In *my voice my void #2* I resume exploring the technical and musical possibilities of the ENSPIRE player piano. The ENSPIRE is the latest generation of *disklaviers*, i.e. computer driven pianos: machines capable of "playing by themselves". With a piano player you can not only, for example, transform any MIDI data into music, but also record in real time - and above all modify - previously performed music.

What interests me, however, is not so much the technical possibilities of the instrument - which are too easily astonishing - but rather the relationships that can be created with this instrument; to discover any consequent new musical temporalities that may arise from it; to question mutations, declinations, variations of the idea of presence, its probing or its denial; and also to see what relationships with a so-called audience - with the individuals who compose it - can derive from it.

When composing or improvising a performance I encourage myself starting from the "others". Already existing texts and messages incite me, even more if they are distant in time and space (except for appropriations; indeed, including appropriations). Anyway, I have more respect for popular cultures, where is written "anonymous" instead of the name of an author-owner. One has to start from something: Morton Feldman used to say that in any case "one starts from nothing to arrive at even less". Having to make a temporary nest among you, I thought I'd start playing with the genomes and chromosomes of this place: in short, I visited the catacombs and cellars a bit, in search of crucial stories, sound models of this place and this Academy and community.

At the center of these six hours are fragments of musical expressions from 1956, the date of birth of the architecture of these places: the first publication of Bach's *Goldberg Variations* by Glenn Gould; the first recordings of a brand new jazz, Lennie Tristano, Thelonious Monk, Bill Evans; the twisted *Milano* by the Modern Jazz Quartet; the no less crooked *Troisième Sonate* by Pierre Boulez, and the equal and opposite *Winter Music* by John Cage. In short, brazen souls of such a two-faced, ambiguous moment. Chet Baker's sweet, painful, tired voice; the abyss badly hidden in a song by Dalida, *Bambino*.

Then other snapshots emerged, other communities. At the time of the foundation of the very first Academy - 1582 - even the musical texts were, perfectly or badly, poised between *voice* and *void*: between a very heated, exaggerated hyper-individualism and the mystical self-denial that fully- or better ecstatically - embraced the Counter-Reformation. Orlando di Lasso and Gesualdo - two extremists of the first hour - were already trying to make this impossible circle square.

And finally the rationalism - and mysticism - of the first decades of the 1700s, when a new society and a new Academy were born; and the Jesuit College which is its headquarters was also erected, while the French harpsichordists - d'Anglebert and Clérambault, among others - literally killed time, precisely musical time, with some last very silent *Prélude non Mesuré*.

But all these texts - these very human, even too human messages - are just the ingredients that I find in the fridge today and here. Italian cuisine, indeed. If I had found anything else I would have had to make do. What will remain of it, we will see.

Ah, we'll see: maybe I'll ask whoever is there to help me; maybe I'll just hope you'll lie down with me, like me, killing time."

Hole is a format that Xing has been experimenting with since 2022, occupying and activating non-institutional places as a temporary redefinition of a public space.

The place where this new *Hole* is located has a layered history. The building, built in 1956, was home to the artistic high school of Bologna until the early 1980s, and shows the typical compositional signs of modernist architecture, as result of the collaboration between the architect Melchiorre Bega and the sculptor Fabio Farpi Vignoli (also designer of the theater of Academy erected in 1957, which was the experimental classroom for teaching scenography, and which hosted - in the



1990s - the independent experience of the TPO). In this building on 28 October 2024, after over a year of intense restoration work, the **Academy of Fine Arts of Bologna** inaugurated the **new Irnerio Wing**: approximately 2,000 square meters of surface area distributed over four floors, entirely redeveloped by the Egidio Architect Studio Lomi, which includes a large room on the ground floor of approximately 170 square meters intended for student activities, a space that will host Marino Formenti for this occasion.

Marino Formenti is a pianist, performer, composer, conductor. His manifold music itinerary seems to reveal a restless need to discover: a quest that lead him to conceive radically new concert formats and art/music performances. In radically innovative piano recitals (*Ma Mort*, *Liszt Inspections*, *Torso*) he creates a "streams of consciousness" in a continuous flow. (Lincoln Center New York, Lucerne Festival, Wigmore Hall London a.o.). For these projects he has been hailed by the Los Angeles Times as "a Glenn Gould of the 21st century." "Liszt Inspections" was 2015 Best of New York Times and 2014 of the New Yorker. Beyond the piano recital he conceives more extreme performances in form and approach. In *NOWHERE* (2010) the pianist plays continuously and lives for several weeks in the same space without leaving it. *ONE TO ONE* (2013) is an intimate musical encounter with a visitor. In *TRIESTERSTRASSE 66* (2022) he spent a month in a public housing and conceived a performance with the tenants. In the movie *SCHUBERT UND ICH* (2014) he performs songs by Franz Schubert with five non-musicians. In the recent *SCHÖNBERG PFEIFEN* (2024) he set up on the streets of Vienna with a piano and a film team to question the composer's phrase: "one day people will whistle my music in the streets." Marino Formenti has appeared at the international festivals in Salzburg, Lucerne, Edinburgh a.o.; at Philharmonie Berlin, Musikverein and Konzerthaus Vienna, Disney Hall Los Angeles, Festival d'Automne in Paris, Philharmonie in St. Petersburg or Suntory Hall Tokyo. He was Artist in Residence at Lincoln Center New York, Wigmore Hall London, Teatro Colón Buenos Aires or BeethovenFest Bonn 2020. His orchestral engagements as a soloist include performances with the New York Philharmonics, L.A. Philharmonics, Münchner Philharmoniker, Cleveland Orchestra, Gustav Mahler Chamber Orchestra, along with conductors such as Franz Welser-Möst, Gustavo Dudamel, Kent Nagano, Daniel Harding, Esa-Pekka Salonen. At the invitation of pianist Maurizio Pollini, he has conducted with him at Teatro la Scala in Milan, Salle Pleyel in Paris, and Parco della Musica in Rome. As a creator of sound and musical performances and installations, he has been guest of institutions such as Art Basel, Palais de Tokyo Paris, MUMOK, KHM and Albertina Vienna, Gulbenkian Foundation Lisbon, Onassis Foundation Athens, Berlin Art Week, Milan Triennale, MdM Salzburg, MADRE and Nitsch Foundation in Naples. He has recently collaborated with painter Georg Baselitz for a durational performance (Albertina Wien) and with film director Michael Haneke, dedicating to his work the performance *71 FRAGMENTS* (Musikverein Wien/Filmmuseum). He worked furthermore with Stephen Prina, Florian Pumhösl, Alex Cecchetti, and the young collective LAX BAR. In the world of theater and performance he worked with Rodrigo Garcia, Tim Etchells/Forced Entertainment, Kris Verdonck, Silvia Costa, Ann Liv Young. His musical partners include Gidon Kremer, Lars Vogt, Tabea Zimmermann, Nicolas Altstaedt, Jörg Widmann, Barbara Hannigan a.o. He has also worked closely with some of the most important composers of our time, such as György Kurtág, Helmut Lachenmann, Salvatore Sciarrino, Olga Neuwirth; and with German-Nigerian hip-hop star MEGALOH, the Turkish hip-hop duo ESRAP, Italian progressive rock icon Franz di Ciaccio of PFM, and musicians from Morocco, Nigeria, Ethiopia, Afghanistan, China, other countries. He has given master classes in Contemporary Performance at HFMT Köln, MDW Vienna, HKB in Bern, and was Keynote Speaker at Columbia University in New York. He was awarded the 2009 Belmont-Award for Contemporary Music by the Forberg-Schneider-Stiftung in Munich.

<https://marinoformenti.net>

Partners: Regione Emilia-Romagna, Comune di Bologna. Collaboration: Accademia di Belle Arti di Bologna. Media partners: Edizioni Zero, ATPdiary, NEU Radio.

Where

Hole 44°49'88.6"N 11°35'30"E
Ala Irnerio -Accademia di Belle Arti di Bologna
Via Irnerio 45C - Bologna (access 4 pm > 10 pm)
Via Belle Arti 54 - Bologna (access 4 pm > 7 pm)
www.ababo.it

Free admission

Press Kit

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