



**Xing
presents**

↴

[festa ↴ 10 May 2026]

SIMON VINCENZI

In The Carnival Of The Void

Bologna

Parcheeggio della Fiera

↴

Sunday 10 May 2026 at 7pm at the **Parcheeggio della Fiera** in **Bologna**, **Xing** presents '**In The Carnival Of The Void**', a new live work commissioned to **Simon Vincenzi**, a British artist who has previously appeared at Netmage Festival and Live Arts Week.

↴

'**In The Carnival Of The Void**' (a farewell to the flesh) is the first event of the **FESTA** project, that will take place in **2026 and 2027** in **Bologna, Turin, Cesena, Riola, Florence, and Milan**.

FESTA is based on commissions to artistic personalities, each invited to conceive and create a typology of 'festive event', a **prototype** for an artwork intended as a moment of suspension of the ordinary, in terms of time and manner.

↴

'**In The Carnival Of The Void**' presents an arcane landscape that summons the time before the known. A primordial chaos of possibility, a nether abyss of the incomprehensible.

This opening festa begins between the white towers of Kenzo Tange and the transmission aerials of RAI Italian broadcasting corporation. The space becomes a meeting place for the unknown, a schauplatz of the psyche that hides in plain sight. As above, so below. There is no looking back.

In a vast columned hall, lit by fake moonlight, a dance of renewal waits to be invoked. A dance that abandons itself to the vibrations of the Big Bang. To the rude rumbling fundament of the black hole. It presents itself as a mystery, laid bare to be watched. An empty possession that declares itself through fragments of meaning, lost texts and stolen voices. It laughingly speaks of the quantum granulation of matter. Of a new reality. A procession of debris and decimation towards the end of time and back again.

'In The Carnival of The Void' sacrifices itself to its own image. To the death of the image. At the same time, it is both a reconstruction and rehearsal for a past or future event. An audition for a different version of itself - somewhere else completely. It is a celebration in search of what is being celebrated. A chaosmos.

'In The Carnival of The Void' speaks in code and waits for your presence...

↴

Simon Vincenzi

In The Carnival Of The Void

direction and design Simon Vincenzi

performer Luis Guerra

composition and sound treatment William Saunders

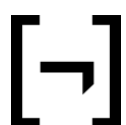
sound engineer Alberto Irrera

production assistant Paolo Gabriotti

a commission by Xing

↴

Simon Vincenzi is a London based theatre director, choreographer and designer. His interdisciplinary work is often developed through long processes made up of interrelated performances, installations, videos and web pages. He investigates different landscapes of representation and absence at the interface of theatre, movement and visual languages, often pushing the boundaries of expectation. Through an exploration of memory and oblivion, consciousness and the dissociation of the self, these different manifestations frequently tap into the unconscious, taking the audience into the uncertain. With Bock & Vincenzi he presented *invisible dances... from afar: A show that will never be shown* (2003), a work made only to be experienced on the telephone, and *The Invisible Dances* (2004-2006), a theatre work in three acts presented at The Royal Opera House Ciole Theatre, The Venice Theatre Biennale, Nott Dance International Festival, Kunstenfestivaldesarts Brussels, the Laban Theatre, London. From 2007-13 he developed the project *Operation Infinity*, working with the fictional theatre company Troupe Mabuse. This interdisciplinary work was made up of different but related performances, installations and videos that included: *The Infinite Pleasures of The Great Unknown*; *Club Extinction*; *Luxuriant: In The Reign Of Anticipation*; and *King Real Against The Guidelines*. The 'live' documentation of this project can continued to be seen in the on-line work www.operationinfinity.org. *A Fugue State of Theatre Hosted On The Internet*. Vincenzi created the live broadcast project *FROM THE DEAD AIR ORGY* (first series: *The Song of Silenus* at Live Arts Week, Bologna 2019; second series: *On the Nature of Things*, BAD HOUSE Festival





Helsinki and Xing *Hole* Bologna, 2021); the performances *The Quantum Ballet* (2024), *Despair* (2024), *Arcane Intermezzo* (2024). He is also working on the long-term project *The Exquisite Corpses* (2019-25). Recent publications: *Some Shadow Plays From The Cave* (Condylura05, 2022). Collaborations include the duo Barokthgreat for the performances *The Origin* and *Ghost, Follow my feet, weapons!*. Teaching and tutorial activities at: Goldsmiths University, Laban / Trinity Laban, Central St Martins, Queen Mary University of London, Royal Central in London; Research Institute for Applied Art Societas in Cesena; IUAV University of Venice; training project *Il Passo* with Romeo Castellucci at the Triennale Milan.

www.simonvincenzi.com/



The FESTA project draws inspiration from an exhibition of events imagined (but never realized) by art critic Alberto Boatto in 1976 for the GAM Galleria d'Arte Moderna in Bologna. Boatto proposed that art could inhabit a territory removed from any immediate social utility, where it could cultivate an irreducible and poetically fertile individual testimony.

Does a use, or at least an idea, of 'FESTA' exist within our contemporary world? The answer can only initiate a process of exploration.

Tackling a topic as vast and multifaceted as it is misunderstood, overused, and neglected, is perhaps a hazard. From the feria as a break from work to the most banal interpretation of the party; from the picnic to the more ambitious dimension adopted by regimes to celebrate themselves or their founding myths; from the parade to protest marches in their spontaneous codification; from popular and devotional festivals to raves (now illegal, at least in Italy); from the festival to the potlatch; from winter Epiphany fires to the most intimate dimension of private or family celebrations (baptisms, birthdays, weddings, and funerals), what we would like to borrow is only the call for **a (new) propitiatory and non-celebratory appointment**, including its aspect of 'waste'.

FESTA are not mere occasions for entertainment but **live events** that accompany a state of suspension, in parentheses and outside the operational and functional cycles of the ordinary. A (temporary) change of regime, and a series of **situations** that recall one another, punctuated along the arc of a yet-to-be imagined **calendar**.

So, what and how can a festivity be today? The artists invited to address this issue are: **Simon Vincenzi, Riccardo Benassi, Claudia Castellucci, Michele Rizzo, Mårten Spångberg, Ashes Withyman, Cristina Kristal Rizzo**.

The FESTA 2026-2027 program is part of Xing's research into **Live Arts** for over two decades, showing the amplitude of contemporary practices and languages that manifest in **extended temporality** (duration) marked by **presence**. At the heart of this project is the desire to investigate and reshape the relationship between art and its audience.

The overall structure of the FESTA project is inspired by the French Republican Calendar of 1793, a bold historical experiment with which the newly formed republic sought to reshape and rebrand its temporal structure and priorities in relation to the values of its new citizens.



FESTA is a project conceived and produced by Xing.

Each event is accompanied by a publication, to be collected in a final edition in collaboration with NERO Editions.

Graphic design: Marco Casella.

Partners FESTA Bologna: Regione Emilia-Romagna, Comune di Bologna. Thanks to: TerzaTorre SpA, MAMbo – Museo d'Arte Moderna di Bologna/Casa Natali, Industrial Occasioni. Media Partners: NERO, Edizioni Zero, ATPdiary.



Xing is a cultural organization based in Bologna, Italy, that conceives, develops and curates projects, events and editorial productions characterized by an interdisciplinary approach toward the issues of contemporary culture, with particular attention to generational tendencies and new languages. Since 2000 Xing has presented, produced, supported in Italy and abroad over 1000 artists inventing anomalous formats and platforms connected to time based arts, as well as involving public and private partners. Among the projects that constituted specific survey cycles: [Netmage International Live Media Festival](#) (2000>2011), [F.I.S.Co. Festival Internazionale sullo Spettacolo Contemporaneo](#) (2000>2011), [Live Arts Week](#) (2012>2021). From 2003 Xing has been sustaining a program of research at their own space, [Raum](#). In 2020 Xing launched a new project: [Xong collection - artist records](#), a vinyl-only record label dedicated to personalities linked to the worlds of performativity. The year 2021 opened a reflection by Xing on the post-pandemic perspectives of live arts, launching an interstitial and communal format: [Holes](#). In 2026-27 the [FESTA](#) project punctuates a calendar of propitiatory and not celebratory live events.



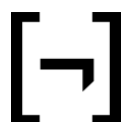
Xing info

Via Ca' Selvatica 4/d - Bologna

info@xing.it

www.xing.it www.xing.it/event/573/in_the_carnival_of_the_void

www.instagram.com/xing.it www.facebook.com/xing.it





Parcheggio della Fiera

Viale della Fiera 14 - Bologna
(bus 20, stop Ferravilla)

Free access

Booking is not required

Press Kit Simon Vincenzi – In The Carnival Of The Void

<https://www.dropbox.com/scl/fo/i00sinumvmth5yo560m1a/ALswtxDBQvK-DV2JkG7qpKA?rlkey=azxoensbp12rq55ccri0giu07&dl=0>

Press kit FESTA

<https://www.dropbox.com/scl/fo/8fir0iqdzzamk5oy7fwr/AEBTsdruXjFuQv6qqSAIXiQ?rlkey=s4y8uuzoi13zs58w0tviu82hv&dl=0>

Xing press

mob +39 339.1503608 press@xing.it

