

blake  
LIVE ARTS WEEK III  
peka

Files events/artists

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tuesday 8 > saturday 12 april > 12 am > 7 pm \* > Biblioteca Sala Borsa -  
(\*starting every half hour, advanced booking recommended)

**Mette Edvardsen (N/B)**

*Time has fallen asleep in the afternoon sunshine - a library of living books*

performance, italian première, co-production Xing/Live Arts Week

concept Mette Edvardsen

with Mette Edvardsen, Muna Mussie, Tiziana Penna, Luigi Pignati, Irena Radmanovic, Kristien Van den Brande, Cristian Chironi

production Helga Duchamps/duchamps vzw and Mette Edvardsen/Athome

co-production italian version Xing/Live Arts Week

in cooperation with Istituzione Biblioteche Bologna / Biblioteca Sala Borsa

special thanks to Dubbelspel (STUK Kunstencentrum & 30CC, Leuven), Kaaitheater (Brussels), Sarah Vanhee

supported by Norsk Kulturråd, Fond for Lyd og Bilde, Fond for Utøvende Kunstnere, Norwegian Ministry of Foreign Affairs, Flemish Authorities, Reale Ambasciata di Norvegia

title *Time has fallen asleep in the afternoon sunshine* is a sentence from a book by Alexander Smith appearing in *Fahrenheit 451* by Ray Bradbury (1953)

living books available at Biblioteca Sala Borsa for Live Arts Week:

*Il Fucile da caccia* - Inoue Yasushi

*In Nessun modo ancora* - Samuel Beckett

*Se una notte d'inverno un viaggiatore* - Italo Calvino

*Lessico Familiare* - Natalia Ginzburg

*I am a Cat* - Soseki Natsume

*Bartleby the Scrivener* - Herman Melville

For *Time has fallen asleep in the afternoon sunshine* a group of people have each memorised a book of their choice. They form a collection of *living books* that spend their time in the library waiting to be picked up. At the lending counter, a reader can order one of these books before being taken by it to a quiet place to have it recited ... Characterised by a great economy of means, the work of Mette Edvardsen explores the sensitive space between performance and language. Inspired by Ray Bradbury's *Fahrenheit 451* which describes a world in which all books have been burned, her *Time has fallen asleep in the afternoon sunshine* is a remarkable experience. With disarming naturalness and without the intermediary of a physical object, the living books remind us that learning a text 'by heart' is an act of love that mobilises memory as much as forgetfulness. It is the direct transmission of this process that makes the encounter so very moving.

**Mette Edvardsen**, norwegian artist living in Bruxelles, works in the performing arts field while also exploring other media and formats such as video and books. For several years she danced and performed with Les Ballets C. de la B., with Hans Van den Broeck and Christine de Smedt, and in pieces by ZOO/Thomas Hauert, Bock & Vincenzi, Mårten Spångberg, Lynda Gaudreau, deepblue and others. She created and produced two pieces in collaboration with Lilia Mestre, and the project *Sauna in Exile* in collaboration with Heine R. Avdal, Liv Hanne Haugen and Lawrence Malstaf (2002/2004). She choreographed and danced a version of Thomas Lehmen's *Schreibstück* with Christine de Smedt and Mårten Spångberg in 2004. Her own work includes the pieces *Private collection* (2002), *Time will show (detail)* (2004), *Opening* (2005-2006), *The way/you move* (installation, 2006), *or else nobody will know* (2007), *every now and then* (2009), *Time has fallen asleep in the afternoon sunshine* (2010>), *Black* (2011), *No Title* (2014) and the video works *Stills* (2002), *coffee* (2006), *cigarette* (2008) and *Faits divers* (2008). She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer.  
www.metteedvardsen.be

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tuesday 8 april > sunday 13 april > 9 pm > MAMbo

**Canedicoda (I)**

*Processo al Mochi/The size of a green pea:*

Ursula

Andrew

*Swimming at Isola delle Rose*

*Aggressive Quadrotor on a Blue Barrel*

*Bunpiity Bump*

Joe 4

installation, première, production Xing/Live Arts Week  
concept, collection and craft Canedicoda  
co-pruction Marsèll, Xing

**Processo al Mochi/The size of a green pea** is the name of the video-garden that houses a collection of efflorescent pieces - delicate or monstrous - collected from YouTube over the years by Canedicoda. Presenting, for the first time, a selection of *Favourites* from his vast archive, Canedicoda opens his offline and temporary *surfing club* at MAMbo, 6 days organized into themes (*Ursula, Andrew, Swimming at Isola dell Rose, Aggressive Quadrotor on a Blue Barrel, Bunpiity Bump, Joe 4*) and installed as a platform built with detritus. *Processo al Mochi/The size of a green pea* offers a look, individual and collective, focused and at the same time, multiple in nature. "It's curious how video content can tell us about very specific moments and at the same time be examples of mediocrity or a current group mentality. The general belief. The language of the mother and the eye of the father. I have used various research methods: simple keywords, dates, synonyms, names of people, actions, adjectives or I've gone directly to the source. There, where the videos are 'born', when they've just been uploaded and haven't yet received *views*, I observed the moment in which the videos were uploaded."

**Canedicoda** is a visual, sound and graphic artist based in Milan. He started performing in the punk group With Love at the age of 15; by now has actively performed under various aliases and with bands throughout the world. Currently part of WW, Lago Morto, Nastro Mortal and solo as Ottaven. With the name Canedicoda in 2003 he gave life to a project extending through graphics, music and fashion, conceived and realized exclusively by hand: from designs to unique or limited-edition silkscreen prints on paper or cloth, to projects linked to music or to t-shirt and garment realizations. Canedicoda has developed a rich artistic universe, changing yet always immediately recognizable, producing personal t-shirt collections and graphics for 8mm Records, Von Archives, Dumb Skateboards, Bastard, Marsèll and conceiving the image of Netmage 2007 as well as the set design of 3 editions of Live Arts Week/Gianni Peng. As Ottaven, his solo project, he has released a variety of cd-r's and audio cassettes, as well as performing in a number of clubs, squats, basements and festivals of every type throughout Europe.  
www.canedicoda.com

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tuesday 8 april > 9.30 pm > MAMbo

**Ken Jacobs/Aki Onda** (USA/JP)  
*Nervous Magic Lantern*

expanded cinema, italian première  
live projection Ken & Flo Jacobs  
live music Aki Onda

**Nervous Magic Lantern** is a multimedia happening that gathers, for the first time in Italy, pioneering experimental filmmaker Ken Jacobs and avant-garde luminary sound artist Aki Onda. *Nervous Magic Lantern*, a film projector Jacobs made himself, unravels an unexpected film before our eyes, without actors, without a plot, without celluloid or video. Through pre-cinematographic techniques, an illusory dream world is created, where the spectator is immersed in alienating, rotating landscapes, resembling volcanic glass, desolate craters or glacial gorges. The result is a hallucinatory three-dimensional watching experience, in which impossible phenomena and non-existing locations come to life in the projected dimension between the screen and the gaze of the spectator, like an innuendo of abstract shapes.

**Ken Jacobs** is one of the founders of the American avant-garde cinema. He has been working ceaselessly and boundlessly in film, video, and moving image performance for over 50 years. Jacobs began working in a mode of guerilla cinema, shooting anarchic and exuberant - yet also politically astute - theatrics in the streets of his native New York in the early 1950s, including a number of prescient and Beat-infused works - *Little Stabs at Happiness*, the shorts included in *The Whirled* - made with a very young Jack Smith. Fascinated with early cinema and experimental film from a young age, Jacobs gradually turned to found footage as a dominant inspiration, a breakthrough marked by his seminal deconstruction of cinematic narrative and illusionism *Tom, Tom the Piper's Son* (1969), which famously manipulates and expands a 1905 film of the same name to create a breathless and revelatory work of pure cinema. Early 'primitive' cinema, and increasingly, 19th-century photography, has remained a touchstone in Jacobs' work and a principal tool to launch an extended critique of the aesthetic, ideological, and technological limits defining film and the cinematic apparatus itself. In the 1970s, Jacobs took this critique to another level, defining what he termed 'paracinema', a radical mode of moving image performance that included his *Nervous System Performances*, transformative film experiences that use two simultaneous 16 mm projectors and a variety of live sound and music to explore those audio-visual dimensions hidden within the film strip. Endlessly curious about technology, Jacobs embraced the possibilities of video in a meeting of the digital, early film/photography and 3-D imagery that magically bridges the 19th and 21st centuries and has given way to such powerful and sublimely beautiful works as *Krypton is Doomed* and *Razzle Dazzle: The Lost World*. Among Jacobs' most important inventions is his *Nervous Magic Lantern*, a mysterious and mesmerizing performance of light and shadow that returns to cinema's most essential roots, and which he evocatively describes as 'cinema without film or electronics'.  
www.starspangledtodeath.com

**Aki Onda** is a versatile artist: electronic musician, composer, visual artist, curator and writer. Onda was born in Japan and currently resides in New York. He is particularly known for his *Cassette Memories* project - works compiled from a 'sound diary' of field-recordings collected by Onda over a span of two decades. Onda's musical instrument of choice is the cassette Walkman. Not only does he capture field recordings with the Walkman, but he also physically manipulates multiple Walkmans with electronics in his performances. In recent years, Onda often works in interdisciplinary fields and collaborates with filmmakers, choreographers, and visual artists. His new Cassette Memories album, *South of The Border* has been released by Important Records. Onda has previously collaborated with artists such as Michael Snow, Ken Jacobs, Paul Clipson, Alan Licht, Loren Connors, MV Carbon, Akio Suzuki, Noël Akchoté, Jean-François Pauvros, Jac Berrocal, Lionel Marchetti, Linda Sharrock, and Blixa Bargeld. This is his first collaboration with Ken Jacobs.  
www.akionda.net

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tuesday 8 april > sunday 13 april > 9 pm > MAMbo

**Daniel Löwenbrück (D)**

*Waiting Room*

installation, première, production Xing/Live Arts Week

**Waiting Room** is a performative installation and a setting/environment to spend time without ANY reference: the human situation of being exposed to the other. A black room inside a white room. An existentialist box that can host only two people facing each other. Distinct noises, introspective silence, body sounds, vodka, nothing, duration, weakness and embarrassment. Materialistic transcen-dance.

**Daniel Löwenbrück** is a German performance artist and composer of tape-music. His live-performances are of a concrete, poetic, ritualistic and therapeutic nature, and often bordering on the absurd, mixing the tactics of the European avantgardes (Actionism, Fluxus) with contemporary acousmatic music. He is performing internationally since the late 90's as part of the Schimpfluch-Gruppe (with Rudolf Eb.er, Dave Phillips, Joke Lanz), as a duo with singer and performance artist Doreen Kutzke, as part of the Performance-Group Ohne (with Tom Smith, Dave Phillips, Reto Mäder), and solo as Raionbashi and under his real name, including performances and festival appearances in New York, Bordeaux, Paris, Moscow, Minsk, London, Oslo, Stockholm, Helsinki, Tokyo, Osaka, Rotterdam, etc. He has also collaborated with Leif Elggren, Mattin, and Column One. Löwenbrück founded the label Tochnit Aleph in 1994 publishing editions of Musique Concrete, Sound Poetry, Artist-Records & Multiples and Noise Music. He worked with & published works by Hermann Nitsch, Artur Zmijewski, Rudolf Eb.er, Dave Phillips, Gerhard Rühm, Hartmut Geerken, Wolf Vostell, Zeitkratzer, Jean Dubuffet, Henri Chopin, Florian Hecker, Franz Mon, Dominik Steiger, Valeri Scherstjanoi, Toine Horvers, Roman Signer, just to name the most prominent. Since 2008 Löwenbrück curates the Gallery & Record-Shop Rumpsti Pumsti (Musik) in Berlin, specialized in Artist-Records, Sound Poetry, Contemporary Composers and the historical avantgarde. At the gallery he curated exhibitions and events by Wolf Vostell, Toine Horvers, Joke Lanz, Michael Barthel, Jürgen Eckloff, Gerhard Rühm, Roman Signer, Valeri Scherstjanoi, Hartmut Geerken, Wolfgang Müller & Max Müller, Mario de Vega, amongst others.

[www.tochnit-aleph.com/raionbashi](http://www.tochnit-aleph.com/raionbashi)

[www.Rumpsti-Pumsti.com](http://www.Rumpsti-Pumsti.com)

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wednesday 9 april > 10 pm > MAMbo

**Barokthegreat (I)**

*Victory Smoke*

performance, première, production Xing/Live Arts Week

concept, set and costumes Barokthegreat

with Dafne Boggeri, Francesco Fuzz Brasini, Sonia Brunelli, Marzia Dalfini, Leila Gharib, Alessio Mazzaro, Livia Rossi

coreography Sonia Brunelli

original live music Leila Gharib, Francesco Fuzz Brasini

performers Alessio Mazzaro, Livia Rossi, Marzia Dalfini, Sonia Brunelli

lighting design and mobile device Dafne Boggeri

costumes production House Of Spectra

scenic element production Plastikart

theoretic collaboration Piersandra Di Matteo

production Xing/Live Arts Week (Bologna)

co-production steirisches herbst festival (Graz), Far° Festival (Nyon)

production residencies Santarcangelo 12 · 13 · 14 Festival Internazionale del Teatro in Piazza, Interzona (Verona)

**Victory Smoke** is the new work by Barokthegreat that revolves around the image of Victory. Traversed in the history of Western art by the iconographic, sculptural and pictorial sign of Triumph, it has assumed in our own day the tormenting form of the result attained through any means, of efficacy as existential practice, of subjugation to the constraint of performance assumed as model of relational behaviour. The driving force behind this new performative work is the tension toward a 'victory smoke', which means discerning the threshold that lies before and after the completion of an act, leaving the field of vision imbued with the smoke of victory. The dramatic action basic to this performance is the idea of hunting. Poachers or bounty hunters? Gold hunters, elephant hunters, pheasant hunters? All of these, and none. Here it is a question of circumnavigating the image of the capture without the catch. While its identity remains unknown, the focus is now on the hunting tactics, now on the exaltation felt at the capture, but excluding the vanquished. After having inhabited the immersive, nocturnal dimension of *Indigenous*, in *Victory Smoke* Barokthegreat opens out to compositional ideas based on the implementation of a different interaction among bodies, designing forms of transient community around a blind spot.

**Barokthegreat** operates within the vast range of the performing arts. Founded in 2008 by musician Leila Gharib and dancer-choreographer Sonia Brunelli, the group works with a particular focus on the mental roots of movement, the physicality and ritual function of music and the architecture of space as an inhabitable device. Barokthegreat's productions are: *The Origin* (2008), *Barok* (2009), *Wrestling - intuizioni sul mondo in attesa che diventino una costruzione compiuta* (2010), *Russian Mountains* (2011), *Fidippide* (2011), *Indigenous - dramma sonoro* (2012), *L'attacco del clone* (2013). From 2012 Barokthegreat proposes an experimental year-long program for dancers and performers, *Palestra Espressiva*, in the city of Verona where the group is currently based. With the editorial project *Indigenous*, Barokthegreat introduces the production of zines that, with the stickers' serie, contributes to the group's landscape definition through the collaboration with artists, designers and writers.

[barokthegreat.tumblr.com](http://barokthegreat.tumblr.com)

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[wednesday 9 april > 11 pm > MAMbo](#)  
[thursday 10 april > 11.30 pm > MAMbo](#)  
[saturday 12 april > 9.30 pm > MAMbo](#)

**Aki Onda** (USA/JP)

*Cassette Spectacle #1, #2, #3*

nomadic tape concert, italian première

*Cassette Spectacle #1, #2, #3* are three sound performances by Aki Onda that will appear and disappear along the nights at Live Arts Week, in corners and central spaces of the museum, as nomadic live interventions. For a quarter century, Aki Onda has been using the cassette Walkman for making field recordings which he keeps as a sound diary. He considers these recordings to be personal memories, and not just sounds. He stages those performances by physically manipulating Walkmans by hand, re-collecting and re-constructing concrete sounds. What emerges from his sound memories is a sonic collage of ritualistic tape music. By documenting fragments of sound from his personal life, something is revealed in the accumulation. The meanings of the original events are stripped of their significance, exposing the essence of memory. "I like performing this strange ritual at a site-specific location - at a historic building, street corner, abandoned factory - or an old factory transformed to a museum in such as the MAMbo in Bologna. I am trying to both extract and abstract the essence of memory by juxtaposing my own field recordings, so to speak my personal memories, at a location that is saturated with its own memories. Something resonates and happens while I'm dealing with acoustics, architecture and psyche of the space. The result is invisible but one can feel live memories awaking sleeping memories."

**Aki Onda** is a versatile artist: electronic musician, composer, visual artist, curator and writer. Onda was born in Japan and currently resides in New York. He is particularly known for his *Cassette Memories* project - works compiled from a 'sound diary' of field-recordings collected by Onda over a span of two decades. Onda's musical instrument of choice is the cassette Walkman. Not only does he capture field recordings with the Walkman, but he also physically manipulates multiple Walkmans with electronics in his performances. In recent years, Onda often works in interdisciplinary fields and collaborates with filmmakers, choreographers, and visual artists. His new Cassette Memories album, *South of The Border* has been released by Important Records. Onda has previously collaborated with artists such as Michael Snow, Ken Jacobs, Paul Clipson, Alan Licht, Loren Connors, MV Carbon, Akio Suzuki, Noël Akchoté, Jean-François Pauvros, Jac Berrocal, Lionel Marchetti, Linda Sharrock, and Blixa Bargeld.  
[www.akionda.net](http://www.akionda.net)

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[wednesday 9 april > 11.30 pm > MAMbo](#)

**Èlg** (F)

*Venti storie su una pagina sola*

sound performance, première

*Venti storie su una pagina sola* is a brand new composition by Èlg using pure laptop geek exploration, accompanied by his own voice in multi-language mode and a pinch of acoustic instruments. A cosmic travel between music concrète and vocal surrealism. Once again Èlg distinguishes himself for his personal approach to sonic materials and compositions, moving among EBM-esque rhythms, sound poetry and dreamy songs.

**Èlg** is the french musician Laurent Gérard. He drew for ten years the sonic equivalent of concentric spirales and labyrinths made of intestines and thujas. For that, he uses a wide range of approaches and tools. He firstly worked on song-format manipulations through psychedelic distortions and quicksands experiments (*Tout Ploie*, 2008, Kraak and SS Records). Following that he put together voices and lost sounds in four dimensions collages, the result is a mouvement taking inspiration as much in sound poetry than stand-up comedy or mescaline mix diary (*Capitaine Présent 5*, 2009, Nashazphone). Then he met Ghédalia Tazartès and Jo T. They co-founded the band Reines d'Angleterre characterized by living gargoyles singings and improvised electro-acoustic water cascades. Interested in the idea of injecting psychedelic spirals in industrial trance, Jo and Èlg founded the duet Opéra Mort ("dirty and futuristic" said Metamkine). In his last two albums (*Mil Pluton*, 2012, Alter & Hundebiss Records and *La Chimie*, 2013 SDZ Records) Èlg has gathered, in a same hypnotic line, esperanto pocket-opera, musique concrète, bubbled electronic and cosmic pop. Èlg has collaborated with Smegma, Jean-Philippe Gross, Ignatz, Jakob Olausson, Tomutonttu, TG Gondard, Ghédalia Tazartès, Fusiller, Duncan Pinhas, Heatsick, and others.  
<https://soundcloud.com/lg2-3>

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[thursday 10 april > 7 pm > Cinema Lumière](#)  
[sunday 13 april > 4 pm Film Marathon > MAMbo](#)

**Dora Garcia** (E)

*The Joycean Society*

film, 53', 2013

*The Joycean Society*, video work by Dora Garcia, is a film about a book club dedicated to *Finnegans Wake*, a society made up of students, admirers and connoisseurs of what is often said to be 'the most difficult book in the world'. The video is a condensation of her long-standing investigation inspired by James Joyce and his fundamental contribution to contemporary culture. A group of people have been reading a book together for thirty years. They have been reading it again and again, with each journey from the

first to the last page taking eleven years. Once they reach the last word, a very enigmatic "the", they begin again with the first word, "riverrun." The text appears inexhaustible, its interpretation endless, the inconclusive nature of the reading exciting. The world seems to cease existing outside this reading room or, perhaps, it exists because of it. Dora Garcia explains: "I find in *The Joycean Society* and the core of the research, which are the *Finnegans Wake* reading groups, the subjects with which I have been working since the very beginning. These are language, language as a maker of society, language as a password for secret societies, language as a translator of the real, and perhaps as a creator of the real, language as a structure of the subconscious, poetry, poetry as disease, poetry as deviancy of language, poetry as dysphasia, poetry as a substitute for life, code, code as a recognition technique, code as a selection of receptors, code as a secret, code as what reveals... I think this both ancestral and supermodern collective reading of the *Finnegans Wake* is a statement about what matters in life and it is therefore political."

A book, partially amputated, inspired by the classical pocket editions by Penguin Books, accompanies the project. Edited by Fondation Prince Pierre de Monaco in complicity with Dora Garcia, it includes texts by Anna Daneri, Emiliano Battista, Eva Fabbris, Chantal Pontbriand and Abdellah Karroum.

**Dora Garcia**, spanish artist, lives and works in Barcelona. She studied Fine Arts at the University of Salamanca and at the Rijksakademie in Amsterdam. Dora Garcia uses a range of media including performance, video, web, text and installation. Her practice investigates the conditions that shape the reception of the artwork and its context. Her work focuses more particularly on the notions of duration, access and readability. Her pieces often involve staging unscripted scenarios that elicit doubt as to the fictional or spontaneous nature of a given situation. In visual art contexts, she uses the exhibition space as platform to investigate the relationship between the visitor, the artwork, and place. The artist engages herself with the question of what is real and what is fiction, and visitors often turn into protagonists in her work: sometimes knowingly, sometimes not. Garcia's work also explores the political potential rooted in marginal positions: namely the figures of the outsider, the outcast and the outlaw, paying homage through several works to eccentric and often anti-heroic personas. She represented Spain at the 54th Venice Biennale in 2011. Her selected exhibitions include (d)OCUMENTA 13, Kassel (2012), Gwangju Biennial, South Korea (2010), Lyon Biennial, Lyon (2009), TATE Modern, London (2008), Centre Pompidou, Paris (2008), SMAK, Gent (2006), MUSAC, Leon, Spain (2004), MACBA, Barcelona (2002). She is currently co-director of LES LABORATOIRES D'AUBERVILLIERS in Paris.  
www.doragarcia.net

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thursday 10 april > 9.30 pm > MAMbo

**Maria Hassabi** (USA/Cyprus)  
*PREMIERE*

performance, italian première

by Maria Hassabi

performers Biba Bell, Hristoula Harakas, Robert Steijn, Andros Zins-Browne, and Hassabi

dramaturg Scott Lyall

styling threeASFOUR

sound design Alex Waterman

lighting design Zack Tinkelman and Maria Hassabi

production assistants Meghan Finn and Kate Ryan

co-production The Kitchen and Performa 13 (NY), Kunstenfestivaldesarts (Brussels), Kaaaitheater (Brussels), steirischer herbst (Graz), Dance4 (Nottingham)

with the support of the Lower Manhattan Cultural Council's Extended Life Program

additional funding MAP Fund, Jerome Foundation, LMCC Manhattan Community Arts Fund, Mertz Gilmore Foundation's Late-Stage Production Stipends

production residencies Kaaithater (Brussels), Pa-f (St Erme), Mount Tremper (NY)

*PREMIERE*, the new work by choreographer Maria Hassabi, brings together a team of five performers, including Biba Bell, Hristoula Harakas, Robert Steijn, Andros Zins-Browne, and Hassabi. Over the past ten years, Maria Hassabi has developed a practice involved with the relation of the body to the image defined by the sculptural physicality and extended duration inherent in her choreography. Extending from her past works, *PREMIERE* underscores movement in a space shared with others, while highlighting the figurative role of the performer as body and object. The title, *PREMIERE* - equally suggestive of expectation and reveal - amplifies the conditions of the work's reception. How to value a premiere without expectation? It is a highly anticipated event, representing the first meeting with the public: the audience, as viewer and critic. *PREMIERE* explores the transformative appeal of this over-emphasized moment that validates the existence of any creation as a 'work of art'. Comprised of five solos occurring simultaneously onstage, the work unravels through impossibly slow movement with attention fixed on the intricacies of every shape, shift and negotiation of space. Through the shared state of being in motion together - the connectivities in space and gesture, exhibited and endured - each performer is implicated by the other's presence, yet defined by their singularity. For this occasion at Live Arts Week *PREMIERE* departs from the black box theater and inhabits the gallery at MAMbo.

**Maria Hassabi** is a NY-based director, choreographer and performer. Her works are presented in theaters, museums, galleries and public-spaces. Throughout her career she's had numerous ongoing collaborations with artists from various disciplines. Hassabi is a 2011 Guggenheim Fellow and a recipient of the Foundation for Contemporary Arts, 2009 Grants to Artists Award. In 2012 she received The President's Award for Performing Arts from the LMCC, and in 2013 she represented The Cyprus Republic as part of Cyprus and Lithuanian Pavilion at the 55th Venice Art Biennale. Her evening length works include *PREMIERE* (2013), the 8- hour long live installation *INTERMISSION* (2013), *Counter-Relief (Kaai 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

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thursday 10 april > 12 pm > MAMbo

**Ben Vida (USA)**

*Damaged Particulates*

sound performance, italian première

*Damaged Particulates* is a composition by Ben Vida for fixed and live electronics. Organized into a number of short movements this new work derives its compositional strategy from the concept of 'Particulate Systems Construction'. Rather than building up multi-voiced sound events *Damaged Particulates* emphasizes the morphology and spatialization of single and dual voiced sonic particulates. These particulates are ordered and aggregated to create stark juxtapositions. This process is occasionally disrupted when four voices are presented in parallel, all interrelated through a shared system of control sources. Though minimal in elements this composition is at once sonically dense, grossly visceral and disjunctively rhythmic. Sound objects take on an almost physical presence within the performance space allowing spatialization to become a compositional material, and discordant sonic composites act to complicate traditional compositional logic.

**Ben Vida** is a Brooklyn based artist and composer. He has been an active member of the international experimental music community for the past seventeen years with a long list of collaborations, bands and releases to his credit. In the mid 90's he co-founded the group Town and Country and has since worked as a solo artist under his own name and as Bird Show with releases on such labels as PAN, Alku, Thrill Jockey and Kranky. He has presented his work in the United States, Canada, the United Kingdom, Europe, Australia, South Korea and Japan. Recent activities include performances at the Kitchen, NYC with David Behrman, the debut of the Tyondai Braxton/Ben Vida Duo at the Sacrum Profamun festival in Krakow, solo performances at Electrónica en Abril festival in Madrid and Akousma Festival in Montreal and the publication of his long form sound poem *Tztztztzt Í Í Í...* from Shelter Press. Past art exhibitions include *Slipping Control* at Audio Visual Arts in Manhattan, NY; *Bloopers #0* presented by Triple Canopy/Performa, NYC and, in collaboration with artist Jeff Degolier, *Metal Fatigue Music (music for Boom Car)* at NADA Miami. In 2013 he was Artist in Residency at ISSUE Project Room in Brooklyn and at The Clocktower in Manhattan.  
benvidablogspot.it

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friday 11 april > 7 pm > Cinema Lumière

sunday 13 april > 4 pm Film Marathon > MAMbo

**Gaëlle Boucand (F)**

*JJA*

film, 51', 2012

*JJA* explores the sense of belonging, and reflects on existing and potentials relationships among individuals, institutions and territories. The film is a paradoxical, enigmatic and unusual portrait of a 85-years-old man of business, power and money. Remote in his luxurious estate, he tells about the story of his economic success and the reasons of his self-exile in Switzerland. JJA are his initials. This is the portrait of those initials: JJA in the garden, JJA in a deckchair on his balcony, in his office, in his bathroom. All in all, JJA, and his loneliness. His tale is led by several conflicts which set him against people more or less close to him, and displays alternatively from a day to the other, throughout each corners of his residency. The deserted setting is filled with an unceasing flood of words. He soliloquises, shares his memories, his obsession with numerology, his relationship with money, works of art, interior design, the building of a hen-house, and converses at great length about the state of the world or mere anecdotes. He just talks endlessly. Filmed in static shots, this unusual documentary shows a gap, a kaleidoscopic diffraction between his voice and his body, as if they were disconnected. Clearly, in spite of his loud confession, JJA remains a mystery. But another, distanced portrait emerges: the portrait of a form of power, that of speech and of a man who secures a kind of order with his own words.

**Gaëlle Boucand** is a french interdisciplinary artist who works mainly in visual arts and cinema contexts since 2010. Born in Paris, she graduated from Paris Beaux-Arts. She also studied at the Cooper Union in NY, and was a resident of Pavillon-Palais de Tokyo in 2007. Right after she moved to Berlin where she developed a multimedia work and participated in different collaborations implicated in the Berlin city life: *arm&sexy*, a monthly movable party gathering two emblematic and opposite sides of the berliner culture, *Spre-chkontakt mit Müggelturm*, an in situ project dealing with the story of two historical towers at the edge of Berlin, and *Ins Blickfeld gerückt*, a curatorial program based on a collection of a hundred artist archives, presented in the French Institute. In 2010, she finished her first feature length documentary movie *Gone to Croatan* that deals with the berliner electronic music underground world. Her second documentary *JJA* was shown in several cinemas, museums and festivals, like Hors Pistes/Centre Georges Pompidou, Kasseler Videofest, Rencontres Internationales or FIDMarseille, and it won three prizes. Her visual work was exhibited internationally, notably in Paris at Musée d'Art Moderne, Palais de Tokyo, Kadist Foundation, and in Berlin at Bethanien and xavielaboulbenne. She is now writing her first fictional feature film.  
www.gaëlleboucand.com

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friday 11 april > 9.30 pm > MAMbo

**Mette Edvardsen (N/B)**

*No Title*

performance, italian première  
created and performed by Mette Edvardsen  
production duchamps vzw and Mette Edvardsen/Athome  
co-production Kaaitheater (Brussels), BUDA/NEXT Festival (Kortrijk), Teaterhuset Avant Garden (Trondheim), BIT (Bergen), Black Box Teater (Oslo)  
supported by Vlaamse Gemeenschap, Norsk Kulturråd, Reale Ambasciata di Norvegia  
special thanks to Heiko Gölzer, Mari Matre Larsen  
photo by Lilia Mestre  
graphic design by Michaël Bussaer

**No Title**, the new piece by Mette Edvardsen, starts out where her last piece ended. In *Black* she made invisible objects appear by naming them and placing them in space. Having been obsessed with what is here, she now looks into what is *not* as a way of activating and producing thoughts and imaginations. In this new performance she address existence through negation. Once you leave behind that which is not, the perspective opens to all there is instead. The work continues the play with the possibilities and limits of language, and that of being, in space and in time. *No Title* is about how reality exists in language and how this extends into real space. It is about how memory and imagination blur. It is about things and how things can be there and gone at the same time, and that what defines this is various. It is about things that are gone and about things that remain. *No Title* is about the awareness that all things are impermanent and that nothing lasts forever. It is about things that have gone before their time and things that never quite disappear. It is about what the piece and its making is, what a piece can do, what it is for, what its power and limit could be. It is about the gap between a world and our ideas of it, the invincible gap between thought and experience, between here and there. *No Title* is a writing in space, a writing that is both additive and subtractive. It is a writing that traces and erases, that moves and halts, that looks at things that are not there and recovers that which is instead.

**Mette Edvardsen**, norwegian artist living in Bruxelles, works in the performing arts field while also exploring other media and formats such as video and books. For several years she danced and performed with Les Ballets C. de la B., with Hans Van den Broeck and Christine de Smedt, and in pieces by ZOO/Thomas Hauert, Bock & Vincenzi, Mårten Spångberg, Lynda Gaudreau, deepblue and others. She created and produced two pieces in collaboration with Lilia Mestre, and the project *Sauna in Exile* in collaboration with Heine R. Avdal, Liv Hanne Haugen and Lawrence Malstaf (2002/2004). She choreographed and danced a version of Thomas Lehmen's *Schreibstück* with Christine de Smedt and Mårten Spångberg in 2004. Her own work includes the pieces *Private collection* (2002), *Time will show (detail)* (2004), *Opening* (2005-2006), *The way/you move* (installation, 2006), *or else nobody will know* (2007), *every now and then* (2009), *Time has fallen asleep in the afternoon sunshine* (2010>), *Black* (2011), *No Title* (2014) and the video works *Stills* (2002), *coffee* (2006), *cigarette* (2008) and *Faits divers* (2008). She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer.  
[www.metteedvardsen.be](http://www.metteedvardsen.be)

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friday 11 april > 10.30 pm > MAMbo

**Daniel Löwenbrück /Doreen Kutzke (D)**  
*Aktion 140411*

sound performance

After spending time secluded in his *Waiting Room*, Daniel Löwenbrück with her partner Doreen Kutzke come out for a live performance: **Aktion 140411**. Sound Actionism and Noise Music meet Extreme Yodelling towards Confrontational and Transgressive Strategies.

**Daniel Löwenbrück** is a german performance artist and composer of tape-music. His live-performances are of a concrete, poetic, ritualistic and therapeutic nature, and often bordering on the absurd, mixing the tactics of the european avantgardes (Actionism, Fluxus) with contemporary acousmatic music. He is performing internationally since the late 90's as part of the Schimpfluch-Gruppe (with Rudolf Eb.er, Dave Phillips, Joke Lanz), as a duo with singer and performance artist Doreen Kutzke, as part of the Performance-Group Ohne (with Tom Smith, Dave Phillips, Reto Mäder), and solo as Raionbashi and under his real name, including performances and festival appearances in New York, Bordeaux, Paris, Moscow, Minsk, London, Oslo, Stockholm, Helsinki, Tokyo, Osaka, Rotterdam, etc. He has also collaborated with Leif Elggren, Mattin, and Column One. Löwenbrück founded the label Tochnit Aleph in 1994 publishing editions of Musique Concrete, Sound Poetry, Artist-Records & Multiples and Noise Music. He worked with & published works by Hermann Nitsch, Artur Zmijewski, Rudolf Eb.er, Dave Phillips, Gerhard Rühm, Hartmut Geerken, Wolf Vostell, Zeitkratzer, Jean Dubuffet, Henri Chopin, Florian Hecker, Franz Mon, Dominik Steiger, Valeri Scherstjanoi, Toine Horvers, Roman Signer, just to name the most prominent. Since 2008 Löwenbrück curates the Gallery & Record-Shop Rumpsti Pumsti (Musik) in Berlin, specialized in Artist-Records, Sound Poetry, Contemporary Composers and the historical avantgarde. At the gallery he curated exhibitions and events by Wolf Vostell, Toine Horvers, Joke Lanz, Michael Barthel, Jürgen Eckloff, Gerhard Rühm, Roman Signer, Valeri Scherstjanoi, Hartmut Geerken, Wolfgang Müller & Max Müller, Mario de Vega, amongst others.

[www.tochnit-aleph.com/raionbashi](http://www.tochnit-aleph.com/raionbashi)  
[www.Rumpsti-Pumsti.com](http://www.Rumpsti-Pumsti.com)

**Doreen Kutzke** is a german actress, performance artist, composer, singer, and vocal-teacher specialised in the art of yodeling. She grew up in the Harz-Mountain region and started yodelling & singing at the age of 6. Her activities include musical performances and concerts with numerous projects playing Country and Swing with The Österreicher, with singer and performance artist Ute Waldhausen as PARABELLES, with performance artist Daniel Löwenbrück as Kutzkelina and Raionbashi, composer Myriam van Imschoot and solo as Kutzkelina, including performances and festival appearances in New York, Bordeaux, Paris, Brussels, Oslo, Stockholm, Warsaw, Rotterdam, Amsterdam, Los Angeles etc. She founded the Jodelschule Kreuzberg in Berlin and is teaching yodeling all over the world.  
[www.kutzkelina.de](http://www.kutzkelina.de)

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friday 11 april > 11 pm > MAMBo

**MSHR (USA)**

*Time Blade~Liquid Hand*

sound performance

*Time Blade~Liquid Hand* is a live work by MSHR, the collaborative project by Birch Cooper and Brenna Murphy. It is at the same time a ritualistic performance, an installation and a living sculpture that place the human body into a dynamic relationship with sound and light, generating expanded sensory experiences. *Time Blade~Liquid Hand* revolves around a unique system of light-audio feedback that employs hand made synthesizers and sculptural interfaces. The duo insert themselves into the system, sitting in the center of the array and steering the feedback patterns by shifting sculptural sensors. MSHR create visions and sounds through bio-electronic technology of their own design: a collage that forward to whatever dreams may come between our torched out organic forms and the cyber over-mind. It is a performance between the borders of reality, primitive magic and science fiction, opening a path for us towards the New World of Square Waves.

MSHR, flexible organism for creative productions from Portland, emerged as a duo from the 5 person art collective Oregon Painting Society, in 2011. MSHR sounds like *mesher*. Their name mirrors the modular structure they use to create formats through several medias under a common estetic universe." We chose an acronym based on 4 words that reflect different aspects of our sensory worlds: "Mushroom Spirit Human Replicator", "Mayan Stoner Hand Recording", "Mirrored Sentient Hydra-Reflection", "Mental Synthesizing House Renderer", "Micro-Synthetic Helio-Regeneration", "Moon Stylus Hovering Realm", "Meshing Sexual Hypno Room", "Morphed Style Hyper-Realism", "Meta Sky Hackers Resting". MSHR has exhibited and performed at Le Dictateur, Milan; Kunstverein Dusseldorf; Yerba Buena Center, San Francisco; Eyebeam, NYC; Family Business, NYC; Palazzo Peckham, Venice Biennale; Western Front, Vancouver BC.  
www.mshr.info

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friday 11 april > 12 pm > MAMBo

**Enrico Boccioletti (I)**

*#AERIAL: The Floating Body in a Distraction Economy*

live media, première, production Xing/Live Arts Week

*#AERIAL* is a sound diffusion piece and speed-lecture for human voice, two synthesizers, laptops, and multi-channel video. Enrico Boccioletti produces, keeping in mind that in the act of making something, all other options die - unborn. The constant opportunity of what might have been reverberates, eternally, in what actually becomes factual. "An *accelerated lifestyle. There is no better place to stay than entropy*. My hands do not touch your face; there is no distance. It is infinite. Endless scroll. Slide into the void that embraces me. I fall and fall, and again. Shoot footage, shoot footage, shoot footage. Just keep shooting, accumulate, layering, multiplexing. Here I am, the air lets me go, to fall, timeless. I am heavier than her. She is in the images, in the waste of time, in the excess of data. She is in the cables under the ocean, in the server-farm, at 13000 satellites; it is the Kessler syndrome. *And/or: floating bodies and the impossibility of love in a distraction economy*".

Enrico Boccioletti is an artist and musician based in Milan, active under multiple names - Death in Plains, 4SICXS, spcnvdr and Enrico B - in the fields of post-conceptual, new vernacular, performance and sound. He is interested into incompleteness and circularity, duplication and accumulation, waste, layering, forgery, faux-real. In his work he explores the coexistence of multiple possibilities, playing with the paradoxes of a material world bathing at the source of digital intangibility; relations and value in networked communities; perception of the self and expectation, performance anxiety in condition of over-exposure to information; space/time compression in the over-excited lifestyles of an accelerated culture; reality as mediated through the screen; arrangement and re-interpretation of opposites such as presence/absence, real/virtual, actual/possible, in form of intertwined concepts; language in the age of digital image; hearing and sound, relations between harmony and noise in Western civilisation; strata of hybridisation between substance and data; abrupt of the immaterial into a tangible environment; the quasi-post-human condition split among the contradiction of immaterial labour vs. physical needs, everyday demands vs. the universal texture, sexual desire vs. pristine dematerialization. Exhibitions and performances include, among others: Fondazione Pastificio Cerere, Roma; 319 Scholes, New York; Istituto Svizzero di Roma, Milano; Viafarini, Milano; MADRE, Napoli, Offset Festival, London, Mediterranea 16, Ancona; Fabio Paris/Link Center for the Arts of the Information Age, Brescia, Centrale Fies, Dro; Interno 4, Bologna. He also works for Mousse Magazine and Vdrome.  
www.spcnvdr.org

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saturday 12 april > 6 pm > Cinema Lumière

sunday 13 april > 4 pm Film Marathon > MAMBo

**Ben Rivers/Ben Russell (GB/USA)**

*A Spell Toward of the Darkness*

film, 95', 2013

*A Spell Toward of the Darkness*, the title of the new feature film from Ben Rivers and Ben Russell, looks back to the history of cinema as dream and ritual, the invocation of a form of magic that once animated nature but was banished by modernity. One man (the musician Robert AA Lowe, best known for his intense live performances under the name LICHENS) is observed in three distinct sections, each depicting a different landscape and social situation: a 15-person island commune in Estonia, an isolated house in northern Finland, and a venue in Oslo, where a Black Metal performance is captured in a single shot that lasts nearly half

an hour. Ben Rivers comments that the three sections explore "possible ways of being in the world in a positive sense, in some ways temporary utopias". Community and solitude are negotiated through the relation between bodies and landscape mediated by the camera. This is non-fiction but it is not a documentary: a hybrid document of the past/present/future, it might be described as about ways of being. In the widest sense, it prompts questions about how we might live and why we might make those choices. [www.aspeltowardoffthedarkness.com](http://www.aspeltowardoffthedarkness.com)

**Ben Rivers**, British artist and filmmaker, studied Fine Art at Falmouth School of Art, initially in sculpture before moving into photography and super8 film. After his degree he taught himself 16mm filmmaking and hand-processing. His practice as a filmmaker treads a line between documentary and fiction. Often following and filming people who have in some way separated themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives imagining alternative existences in marginal worlds. He is the recipient of numerous prizes including: FIPRESCI International Critics Prize, 68th Venice Film Festival for his first feature film *Two Years At Sea*; the inaugural Robert Gardner Film Award, 2012; the Baloise Art Prize, Art Basel 42, 2011; twice shortlisted for the Jarman Award, 2010/2012; Paul Hamlyn Foundation Award for Artists, 2010. Recent exhibitions include: *Slow Action*, Hepworth Wakefield, 2012; *Sack Barrow*, Hayward Gallery, London, 2011; *Slow Action*, Matt's Gallery, London and Gallery TPW, Toronto, 2011; *A World Rattled of Habit*, A Foundation, Liverpool, 2009. In 1996 he co-founded Brighton Cinematheque which he then co-programmed through to its demise in 2006. He continues to programme on a peripatetic basis. [www.benrivers.com](http://www.benrivers.com)

**Ben Russell** is an itinerant media artist and curator from USA, whose films, installations, and performances foster a deep engagement with the history and semiotics of the moving image. Formal investigations of the historical and conceptual relationships between early cinema, visual anthropology, and structuralist filmmaking result in immersive experiences concerned at once with ritual, communal spectatorship and the pursuit of a 'psychedelic ethnography'. A 2008 Guggenheim Fellow and 2010 FIPRESCI award recipient for his feature film *Let Each One Go Where He May*, Russell began the *Magic Lantern* screening series in Providence, Rhode Island, was co-director of the artist-run space Ben Russell in Chicago, toured with film/video/performance programs world-wide and performed in a double-drum trio called BEAST. His recent exhibitions include: *Arts sous influence*, La maison rouge, Paris, 2013; *PhotoCairo 5*, Townhouse Factory Space, Cairo, 2013; *Uh Oh It's Magic*, ThreeWalls, Chicago, 2011; *Trypps #7 (Badlands)*, Wexner Center, Columbus, 2011; *12x12: Ben Russell*, Museum of Contemporary Art, Chicago, 2010. [www.dimeshow.com](http://www.dimeshow.com)

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[saturday 12 april > 10 pm > MAMbo](#)

**Marco Berrettini (CH)**

*iFeel2*

performance, italian première

artistic direction and concept Marco Berrettini

with Marco Berrettini, Marie-Caroline Hominal, Samuel Pajand

music Summer Music

set and lighting design Victor Roy

distribution Tutu Production

production \*MELK PROD.

co-production adc Genève

production residencies adc Genève, Mottatom

supported by Ville de Genève, Pro Helvetia Fondation Suisse pour la Culture, Loterie romande, DRAC Île-de-France, Ernst Göhner Stiftung

*iFeel2*, the new choreography of Marco Berrettini, is a sheer object of existential warm-up. Or a philosophical quarrel in the form of a danced battle without truce nor end stop. Marie-Caroline Hominal is Raymonda\*, Marco Berrettini is Taylor\*\*. A dance starts... They move about in a very special *pas de deux*, like an insightful sleepwalking: the two exhaust and reload each other before your very eyes. And there is a touch of critical anthropology in their ritornellos. After the shows *iFeel* (2009) inspired by anger in modern society, and *Si,Viaggiare* (2010) about a new communion among human beings, *iFeel2* stages the mutations, the evolutions and metamorphosis of individuals within the society. Berrettini took inspiration both from the book *You Must Change Your Life* by german philosopher Peter Sloterdijk and from Carl Gustav Jung's archetype of the shadow that signifies the dark aspects in us. Acrobatic dance virtuosity and spirituality flirt with psychoanalysis, religions and interior research. *iFeel2* is a mix of this multitrack life, accompanied by the poppish sounds created by Berrettini and Samuel Pajand and other surprises.

(\*Raymonda is the protagonist of a ballet in three acts, four scenes with an apotheosis, choreographed by Marius Petipa and presented by the Imperial Ballet at St. Petersburg in 1898. \*\* Paul Taylor is a pioneer of modern american dance who worked on issues such as war, piety, spirituality, sexuality, morality and mortality. He created dances with dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects.)

**Marco Berrettini** italo-german choreographer living in Geneva. At the age of 15 he was German national champion in disco-dance. Trained as a dancer at the London School of Contemporary Dance, followed by the Folkwangschulen in Essen (Pina Bausch), he studied theater science, European ethnology and cultural anthropology. His path of interpreter is mixed, as are his inspirations in choreography. Dance in a jazz company, in a body of classical ballet and in the contemporary dance companies of Georges Appaix, François Verret, Noémie Lapsezon. In 1986 he founded Tanzplantation, rechristened \*Melk Prod. in 2000 with more than twenty creations, among them *No paraderan* (2004), *L'Opérette sans sous, si...* (2006), *\*MELK PROD. goes to New Orleans* (2007), *iFeel* (2009), and *Si,Viaggiare* (2010), *iFeel2* (2013). From 2004 to 2007 he directed the Movimento section at Haute Ecole de Théâtre de Suisse romande in Lausanne. Ironic, provocative, unpredictable, advocate of a 'dance for all' and against 'theatrically correct', following the Nietzschean maxim 'Life must be danced'.

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saturday 12 april > 12 pm > MAMbo

**Porter Ricks (Thomas Köner/Andy Mellwig) (D)**  
*Live*

live act, italian première

After years, Porter Ricks return on stage with a **Live-show** that spans from their roots to their upcoming new album on Raster-Noton 2014. As intriguing today as it was in the past, the duo sounds startlingly current, with its ambient dub soundscapes unmatched by other artists in the intervening years. Their live at Live Arts Week is a rare opportunity to pay tribute to two visionary producers, as well as to lose oneself in their unique sonic vision.

**Porter Ricks** is the groundbreaking project of german sound artist and ambient composer Thomas Köner and techno producer and mastering engineer at Berlin's legendary Dubplates & Mastering studio, Andy Mellwig. The pair's 1996 debut album *Biokinetics* is widely considered a touchstone of experimental techno. The album constituted the inaugural release for Berlin's legendary Chain Reaction imprint, the Basic Channel sublabel operated by fellow CTM 2014 artists and dub techno forefathers Mark Ernestus and Moritz von Oswald. *Biokinetics* collected three previously released 12"s and three new works into a series of abstracted, ocean-inspired meditations set against saturated 4/4. Together, Köner and Mellwig opened the restrained signature aesthetic of Basic Channel to tidal fluctuations, plumbing darker, more profound depths and sustaining an eruptable tension akin to the oxygen-ache of a diver's lungs. Effortlessly suffusing the organic and mechanical, the album marked a sea change in the music landscape, liquefying discretionary divisions between sound art and industrial-inspired electronics. *Biokinetics* was later reissued by U.S. label Type in both digital and vinyl formats; the label also released Köner's ambient trilogy *Nunatak · Teimo · Permafrost*. **Porter Ricks'** subsequent self-titled album on German label Mille Plateaux in 1997 shifted away from the style of their first release, adding funk and pop-inflected techno. Their third and final full length, *Symbiotics* (Force Inc. Music Works, 1999), was produced in collaboration with Martin and Justin Broadrick as Techno Animal and included a remix of Nine Inch Nails' *The Day the World Went Away*. The duo also contributed to Sonic Boom aka Pete Kember's E.A.R. (Experimental Audio Research) project, and issued a series of EPs between 1996 and 1998 on Chain Reaction, Barooni, and Force Inc. Music Works.  
[www.koener.de/porterricks.htm](http://www.koener.de/porterricks.htm)

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sunday 13 april > 4 pm Film Marathon > MAMbo

**Neil Beloufa (F)**  
*Kempinski*

film, 14', 2007

*Kempinski*, a video work by Neil Beloufa, is a contemporary tale where humans, animals and things all are equal. Like apostles, several lay actors, standing in the neon lights of the periphery of Mali's capital Bamako at night, describe their ideas of how the future will be. They use the present tense and talk directly into the camera. A young man says that he lives together with hundreds of oxen as the only human being while the neon light in his hand illuminates the light-brown heads of the animals surrounding him. Another man talks about fantastic creatures, speaking cars, mobile houses that roam across continents or a cliff moving from one continent to the next. Another has critical thoughts about civilisation and imagines a life without cars and telephones. Telepathy and speed of light are also mentioned. Are these scenes about mysticism or science fiction? Three bright floodlights diffusely illuminate a stadium. By glowing so closely next to each other, the three circles of light suggest signals of a UFO. Some sounds are pierced by cheeping noises as if simulating an extraterrestrial transmission, as if the speakers were being recorded for an extraterrestrial audience. Or is the western viewer the alien in this context? None of the actors in Neil Beloufa's video believes in the postmodern motto "everything is possible" anymore. But still their ideas of the future are influenced by exactly this motto.

**Neil Beloufa**, french visual artist and filmmaker of algerian origins, works between sculpture and cinema. He studied visual arts at Ecole Nationale Supérieure des Beaux-Arts and Ecole Nationale Supérieure des Arts Décoratifs in Paris, at Cooper Union in New York and CalArts in Valencia from 2004 to 2009. His work has been displayed internationally at exhibitions and festivals including solo exhibitions at ICA London (2014), Kunstraum Innsbruck (2012), Kunsthaus Glarus (2012), Palais de Tokyo, Parigi (2012), New Museum, New York (2011). For *Kempinski*, Neil Beloufa won 3 international awards as European short film. In 2013 he produced his first feature film *Tonight and the People*, shot in an imaginary Los Angeles. Neil Beloufa's films focus on the slippery line between fiction and reality. He sets up situations in which both amateurs and professional actors explore enigmatic subjects ranging from extraterrestrials to nationalism, terrorism, and the future, slipping from purported documentary and sociology to fantasy.

[www.neilbeloufa.com](http://www.neilbeloufa.com)

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sunday 13 april > 9.30 pm > MAMbo

**Rashad Becker (D/Syria)**  
*rashad becker plays traditional music of notional space*

sound performance, italian première

*rashad becker plays traditional music of notional space* is the clearest title Rashad Becker could chose for his live performance at Live Arts Week: no capital letters for a stream of sound played from the backstage. Rashad's solo output is exemplified in his exceptional and widely acclaimed debut album *Traditional Music of Notional Space* (PAN Records, 2013). Becker's name will be known to a lot of people – indeed it appears on many, many records – but his music won't be. His day job is as the mastering and cutting engineer in Berlin's world-famous Dubplates and Mastering, where his role involves entering into a creative dialogue with

the music of others, helping them to achieve what they set out to with their compositions in the final product. Before, he was originally a musician in his own right, and he continues with this as an irregular sideline, making and manipulating loops and electronic sounds. His live performances are extremely precise in producing sequences of very crisp and discrete tones, sparse and improvisational, but unexpectedly it all sounds conversational. Most of the frequencies used in this new work are within the range of the human voice. It could sound like a long stream-of-consciousness sentence made up short syllables, electronic oohs and wahs, sections of muttering, and occasionally bickering. Whatever he does, it seems Becker has the knack of giving sound its voice.

**Rashad Becker** is regarded amongst the world's most esteemed contemporary sound artists. Based in Berlin and closely affiliated with the international experimental and abstract music network, his approach to composition seeks to build a rhythmically intriguing and harmonically dense sound narrative, inspired by social theory, physical bodies and a profound ear for worldly sonic accents and instrumental timbres. As engineer he has mastered and cut a massive amount of dance, electronic and experimental albums (more than 1200 records), building a reputation for creating great-sounding vinyl.

[www.pan-act.com](http://www.pan-act.com)

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