



Xing
presents

Netmage 11
International Live-Media festival - 11th edition

20/21/22 January 2011
Palazzo Re Enzo - Piazza Nettuno - Bologna Italy



PROGRAM

thursday 20 January

9.30 pm

Massimiliano Nazzi (I) *Life Kills*

10.15 pm

Barokthegreat/Michiel Klein (I/NL) *Russian Mountains*

11 pm

ZAPRUDERfilmmakersgroup (I) *Criptofonia*

friday 21 January

9 pm

Gaëtan Bulourde/Olivier Toulemonde (F) *Not every object used to nail is a hammer*

9 pm

Massimiliano Nazzi (I) *Life Kills*

10 pm

Barokthegreat/Michiel Klein (I/NL) *Russian Mountains*

10.30 pm

Calhau! (P) *Quadrologia Pentacònica*

James Ferraro (USA) *Toilet Toad T.V. Overdrive*

Bruce McClure (USA) *Se Volessi Fare Un Fuoco Che Seza Dano Infuocherebbe Una Sala, Farai Così*

Cao Guimaraes/O Grivo (BR) *Live*

saturday 22 January

9 pm

Gaëtan Bulourde/Olivier Toulemonde (F) *Not every object used to nail is a hammer*

9 pm

Massimiliano Nazzi (I) *Life Kills*

10 pm

Barokthegreat/Michiel Klein (I/NL) *Russian Mountains*

10.30 pm

Ries Straver (NL)

Thomas Köner/Jürgen Reble (D) *Camera Obscura*

Home Movies/In Zaire (I) *Paper Mache*

Luke Fowler/Keith Rowe/Peter Todd (UK) *The Room*

Prince Rama (USA) - *I want my life back*

Pippi Langstrumpf (I) *dj set*

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SCHEDE



Intro Netmage 11

What remains, after a decade exploring the unique constellations, the thickening and blending of the geography of sounds and moving images; after wandering through the wakes of performativity, following ancient procedures of a floating audiovisual region in the edges of systems and disciplines?

Live media is a hybrid form: always unstable, evolving and involving, expiring and inspiring; fragile yet constantly subjected to being questioned and stressed. Now is the time to verify the evolutions and reactions, the revolutions and delays: using matters, forms and techniques, and also going through the artists' images and imageries. Above all, now is the time to question their meaning, when intertwined in such an exhibition/program (another hybrid that questions itself, urges and entertains).

Netmage 11 continues questioning the status of the image in the age of web culture. In 2000, when it all started, who would have thought how much it would have changed the world?

The 2011 edition combines mushy shrubberies with glacial silences; tumultuous bundles with whip cracks... Amused clings, punches and knocks; whimsical audio-visual performances, and sequences of pure light and sound; devastated post-television slushes and synesthetic suprematist blusters; excursions on the vernacular tradition of Carnival and incursions on the never-exhausted architecture of hotel rooms, but also video and film, analogical and digital, folklore and religion, feast and fast.

On second thoughts, these things are what pours and feeds the universe of the web: its humours and energy. We could have never nominated some of the things that showed up, such as the *gambiarra*, a Brazilian noun that describes the improvisation and reinvention of the function of objects and elements in the face of sudden, insurmountable problems. This also becomes the portrait of a world of the self-made, of techniques, instruments, both simultaneously inadequate and efficient, as in the Robert Filliou's principle of the *ready-made*: «well-done, badly-done, not-done».

The problem is that we don't trust technological revolutions anymore, and we fear finding ourselves in front of an immense accumulation of debris: ours, and that of our neighbours. What a great occasion to make art, and then stop and reflect.

Once the process is clear – as suggested by Bulourde and Toulemonde – it makes no sense to continue producing *ad infinitum*, not even in the case of the cleanest digital elements. Our *Inland Empire* evokes a rather stray figure: that slightly gloomy *Mute Dog* battered yet proud of his incarnated energy, which Ries Straver unleashed amongst the stacks of an internautical magma. For sure someone will be stupefied.

Once again *Netmage* offers the chance to see where the assets of immaterial arts become the possible paradigms for the present, through challenging prejudices and surmounting disciplines. *Netmage* turns space into place. Such a place becomes utopic, produces kaleidoscopic visions and, perhaps, glares of possible futures.

That could be more than enough for a festival. For us is not. Instead, we now want to create something else.



Massimiliano Nazzi (I)

Life Kills

installation
production Xing/Netmage 11
world premiere

Massimiliano Nazzi tries to edit space, a limbo in which to refract the other events of the festival. *"Born from the sacred and reduced to the mere production of populations, of beings, of elements. Infancy and youth pass, to wait yearning for the moment of becoming the producer of empty and useless gestures. The will and the magic of the choice, the scarcity of the possibility and technical reproducibility of personality. The infinite possibilities that the individual sees ahead, and those seen in the near distance, cease to appear diverse, become interchangeable and irrelevant."* These are evocative elements of ***Life Kills***, along the lines of an installation - almost a mysterious rite - which Nazzi has prepared for the rear zones of Palazzo Re Enzo, between the entry courtyard, improvised corridors and the ceiling. A course subdivided in a series of passages inhabited by singular presences, flowing in circular destinations. In a didactic screen shot, subdivided analytically by rounded-arches arcades, the elements face each other, moving arbitrarily in apparently chance directions. Attention to a single action soon renders the place a diffused perception of flat chaos, marked only by the passage of time and the inexorable. Then a site of industrial production, working mechanically non-stop. Only from the window, as in a maternity hospital, can the public view the newborn. Tiny organisms, as yet unformed by desires and impulses, that wait in line to be placed in show to complete the ritual of required choices, then destined to a death anticipated from the beginning, in a story told from the end.

Massimiliano Nazzi, a multidisciplinary Italian artist, is especially active in composing mainly electronic music. Part of his work is dedicated to the recycling of electronic devices, modified for the construction of sound objects, a hybrid between installation sculpture, a ready-made rude and visionary instrument workshop. He is also involved as a sound artist and composer for several theater companies including *Korekanè*. Currently he is part of *Teatrino Elettrico*, where he is exploring the creative possibilities of live hybrid technology.



Barokthegreat / Michiel Klein (I/NL)

Russian Mountains

audio-visual performance
production Xing/Netmage 11
world premiere

Russian Mountains is an audiovisual performance that puts the musicians behind the wheel of an *invention vehicle* that tends to focus attention toward a common centrality, a unique source of light and sound. Born from the meeting between Italian duo Barokthegreat and dutch musician Michiel Klein, the project reinterprets new media in a physical way, exalting the details of the gestures of craftsmanship and the mechanics of human movement, symmetry and perspective. Symbolism and geometry are remixed in an aesthetic of reverb.

Barokthegreat operates in the vast basin of the performing arts with particular attention to the physicality of sound, the mental roots of movement and visual architecture. Directed by dancer-choreographer Sonia Brunelli and musician Lelia Gharib it began in 2008 with *Barok*. In 2009 Xing commissioned *Wrestling - Intuitions about the World Waiting to Become a Completed Construction* for F.I.S.Co.09. In 2010 the duo were winners of the World Prize with *The Origin*, performance conceived in collaboration with London director Simon Vincenzi for *Sujet à Vif/Festival d'Avignon 08*, later selected with *Fidippide* for *Marathon of the Unexpected*, a new section dedicated to experimental experience in the 7th Festival of Contemporary Dance at the Venice Biennial.

Michiel Klein is a dutch musician, founder of the bands Adept and Eklin. The uncompromised electro noise of Adept was hard, straightforward and uncomfortable, filled with screeching guitars, unnerving vocals and bare dark beats. With Adept, he toured Europe and the USA, as well as opening for the Gossip, Health and !!! . Eklin is his new band: a five-piece that uses a traditional band line-up to reconstruct songs into haunting sound collages that are darkly upsetting, strangely familiar, yet surprisingly groovy.

www.barokthegreat.com
www.myspace.com/eklin



ZAPRUDERfilmmakersgroup (I)
Criptofonia

concert for farfisa, whisks and remote microphones

farfisa: Francesco 'Fuzz' Brasini
microphones and electrical: Mattia Dallara
whisks: Monia Mirri, Gianmarco Rontini, Alberto Sportelli, Andrea Foschini, Crissel Piovaccari, Sonia Righini, Armando Calderoni
concept and direction: David Zamagni and Nadia Ranocchi
production: Zapruder

From the Greek *kriptòs* (hidden, secret) and *phoné* (sound, voice), **Criptofonia** is ellipse, oxymoron and sonic climax all at once. A concert for whisks and organ in which the melody generator remains sallet, submerged, subtracted, as well as multiplied. Seven whisk players restore the rhythmic track of a polka sent to them through headphones that otherwise remains unheard. The ghost, the harmonic memory of the polka become *drones* and sonic *textures* created by the farfisa organ, multiplied to the point of saturation. Taken to excess, the rhythmic evocation of the matrix melody adds to the complete self-disintegration.

David Zamagni and Nadia Ranocchi, directors and filmmakers, live and work in Roncofreddo. Together, they are behind the projects of **ZAPRUDERfilmmakersgroup** (composed of David Zamagni, Nadia Ranocchi and Monaldo Moretti, with the sonic collaboration of Francesco 'Fuzz' Brasini) focusing from 1998 on the practice of out-of-format film production and the creation of special stereoscopic devices for vision and listening. The group's refined craftsmanship has given life to a singular visual and sound experience which, at the same time, incorporate theatre and cinema incarnate. A considerable part of Zapruder's work takes place in the realm of Italian new cinema and theatre of research through numerous collaborations (Motus, Fanny & Alexander, Romeo Castellucci / Societas Raffaello Sanzio). Zapruder's work has been presented and awarded in influential festivals including the Biennale del Cinema di Venezia, Oberhausen Kurzfilmtage, the Geneva biennale de l'image en mouvement, Steirischer Herbst Graz, Transmediale Berlin, Netmage Bologna, Milanesiana, Santarcangelo Festival, Contemporanea Festival Prato, Kunsten Festival des Arts Bruxelles, Uovo Festival Milano, Festival d'Avignon, Art Fall Ferrara.



Gaëtan Bulourde/Olivier Toulemonde (F)
Not every object used to nail is a hammer

performance
italian premiere

What is skill? What is good, what is bad? Fluxus artist Robert Filliou provided a simple and yet complicated answer to this in 1969, an answer that reduced the possibilities of criticism to absurdity: Well done = badly done = not done. He made three objects out of a red sock and a yellow box, one good, one bad, and one he didn't make at all. Together, all three created a new, well-done object – which, in turn, he juxtaposed with another badly done and not-done object, which, for him, created yet another new, well-done object, and so on. Eventually, lack of space prevented him from producing any more, increasingly large well-done art. In **Not every object used to nail is a hammer** The French performers, musicians and visual artists Gaëtan Bulourde and Olivier Toulemonde transfer this principle to objects that consist of a hammer, three nails and a board, but above all they place the emphasis on the creation of the works that – as a performance – becomes a work itself. And the sound created while making art becomes concrete music. Because the exhibition becomes a performance and the performance becomes an exhibition, every single step, be it done well, badly or not at all, can equally be assessed well, badly or not at all. In Filliou's words: An artist should be good-for-nothing in order to be good at everything.

Gaëtan Bulourde, born in France, lives and works in Bruxelles. After mathematics studies he played bass guitar in various rock bands until he developed interest for fine arts and dance. Since 1998 he developed projects between dance, theater and performances like the solos *Pfuuf ou le bout de la langue* (2004) and *TV News Hasselt* (2006), besides collaborative projects as *Already Made* (2010) with Valérie Castan and Werner Hirsch, and *Not every object used to nail is a hammer* (2008) with Olivier Toulemonde. As a dancer/performer he has collaborated in different productions with Meg Stuart, Xavier Le Roy, Marco Berrettini, Martine Pisani, Thomas Lehmen, Christian Rizzo, among others. As a musician he developed a bass and guitar solo, Bionik, and participated at Sleaze Art, a 7 electric basses and guitars band around the composer Kasper Toeplitz.

Olivier Toulemonde lives and works in Berlin. In 1993 he was a co-founder of Collectif Ishtar and joined the Collectif et Compagnie. He plays improvised music with acoustic objects or amplified springs. He works on listening, sound research and the relationship between sound and space. Besides Bulourde, he has collaborated with Nicolas Desmarchelier, Michel Doneda, Christine Sehnaoui, Mathias Forge, Agnes Palier, Jack Wright. His latest works are *The Sound Metallurgy Trade Union* with Arnaud Paquette (2009), *Seismograph* (2008), *Empty Factory* (2008), furthermore the radiophonic piece *Mosquito* (2009). Toulemonde has been also responsible for around fifteen soundtracks for Muriel Toulemonde's video works, which have been exhibited internationally. His latest release was 2010 *Crickxstraat* (with Agnès Palier / FFHHH records).

www.bulgaet.book.fr/marteau
www.olivier-toulemonde.com



Calhau! (P)
Quadrologia Pentacònica

audio-visual performance
italian premiere

Quadrologia Pentacònica is an audiovisual work based on a single projection that condenses four originals in 16mm followed by something similar to the echo of a soundtrack; a musical composition played like an extension of the projection, without images beyond the musicians who perform it. The music is a cross of effects from psychedelic voodoo (generated by handmade electronic instruments) with sweet and guttural Portuguese songs, with texts born out of dream-drones and inarticulate skeletons of a snore by *fado* who finally goes to sleep.

Calhau! is the name that conceals the musical and visual projects of the Portuguese duo Marta Ângela and Joao Alves, together from 2006. Their films, posters, artworks, instruments, performances, texts, concerts and music are a mix of Portuguese voodoo and reboante pulsations of trinkets, held together by a sentiment of sharing and love. Exultant and, at the same time, terrorizing: grottos in aluminium foil, stalagmites, jokes, mockeries, long beards, impossible dresses recalling Lygia Clark, Joan Jonas and mynt syrup, accompanied by charming sounds, both hypnotic and worrisome.

www.einsteinvoncalhau.com



James Ferraro (USA)
Toilet Toad T.V. Overdrive

live-media
world premiere
in collaboration with Bozar Cinema / Centre for Fine Arts, Brussels, curated by Xavier Garcia Bardon

James Ferraro is without doubt the most incredible hair ever seen at *Netmage* in eleven years of activity. One of the strangest, as well, contradictorally coherent, adored and detested in the musical and visual panorama of the US underground. Ferraro has worked for over a year on one film, **Toilet Toad T.V. Overdrive**, finally presenting it at *Netmage* in preview. How to define what we have seen up to now, let alone his imagination in general? Perhaps hypnagogic pop, whatever the hell else? Perhaps. Even with that, we're not sure.

James Ferraro is half of *The Skaters* (unforgettable live on *Cinema Vampire* by Roland Lethem in 2008, with Spencer Clark), possibly half of *Lamborghini Crystal*, and another half again solo musician who also runs *New Age Tapes* dealing with a variety of names (all of which best represent their musical worlds: *Newage Panther Mistique*, *Acid Eagle*, *Demon Channels*, *Liquid Metal...*) in obscure, impossible-to-find productions and disparate formats (VHS, CD, tapes...). The opportune definition of *hypnagogic pop*, fruit of the inventive mind of David 'Volcanic Tongue' Keenan, fully embodies this, if by hypnagogic pop we think of an ambient new age schizoid and diseased, of atmospheres ranging from screams of wandering figures to stoned country songs, together with eccentricities equal to the noble musical tradition of Hanna & Barbera, silly video games, the most radical *circuit bending* and remnants of the primitive cut'n'mix television of *travellers* on acid.



Bruce McClure (USA)
Se Volessi Fare Un Fuoco Che Seza Dano Infuocherebbe Una Sala, Farai Così

live-cinema
italian premiere

Se Volessi Fare Un Fuoco Che Seza Dano Infuocherebbe Una Sala, Farai Così (a kind of misspelled version of *If You Wanted to Make a Fire that Burned a Room Without Damaging It, Here's How*) is a live-cinema performance that Bruce McClure has re-elaborated for *Netmage 11*. "I can say that in 1999 I did a performance in Italy in a private house (Via Cardinale, Lucca, Friday 26 November 1999) and I kept the program I wrote at the time. The event was called My Botolo: Lightning Urn. The old program read: 'Yes, looking to distance myself from the cinematic theater without leaving it completely, I find myself at the border, in an area 3,5 mm long stretching to infinity. In truth it was an argument against the proposal of making soundless music with moving images. Launching noises with a pyramid of horizontal light that could be its windmill.' My Botolo barked at and bit space while it chewed time. Audio came from the optical sound system. Many are afraid of the dark; with sound missing, it would be intolerable! There would be only the sound of your guts. Signals coming from the projector are treated with pedal effects in a temporal matrix and sent to the PA system. It's important to have pretty high volume to do a music night, a song-and-dance event based on a tenuous narrative plot."

Bruce McClure studied architecture and visual art, lives and works in New York and is one of the rare exponents of the tradition of *expanded cinema* linked to the tensions of the world of visual art and music coming from North America. He has worked with John Cage, recognizing the importance of his work from Ken Jacobs, and is the last of the originals in his research interested in the approach and vision of Marcel Duchamp (from cinema to *Rotorieliefs*). Although his work has been shown at an international level in museums and galleries in the form of films and installations, he has found space through unforgettable performance above all in the arena of experimental cinema. He has realized a series of live events and installations with modified projectors (as opposed to many working live with film, McClure intervenes directly on the projector, distorting its functionality) and other self-produced devices that produce projections of light and geometric forms in assonance with the modality of the most radical structures of experimental cinema, where sound and image mix in a crescendo that range from typically minimal cadences of the avantgarde almost to traditions of the most rigorous analogue techniques. Each live calls for the use of effect and loop pedals, which McClure employs to interact with the task of adjusting the projection lenses.



Cao Guimaraes/O Grivo (BR)

live-media
european premiere

Exponents of the segment of the panorama of visual arts sensitive to the sonic register, Brazilians Cao Guimaraes/O Grivo, are invited to present their **live-media** at *Netmage 11* in collaboration with the *Multiplicidade* festival in Rio de Janeiro.

O Grivo is an artistic and musical project created in 1990 at Belo Horizonte by Marcos Moreira Marcos and Nelson Soares. The research of O Grivo is marked by their obsession with the utilization of unconventional objects, mechanical or electrical, domestic and modified, if not self-made, for the production of sound. At the same time, O Grivo explores the properties of sound, in the phases of its production as well as in its reproduction. O Grivo has shown its work in the form of performance (or installation) mainly in Brasil, in festivals and music events, in galleries and museums and, recently, at the twenty eighth edition of the Biennale di São Paulo.

Cao Guimarães is a visual artist and cineaste, living and working in Belo Horizonte. Often his installations and films - skirting between experimental cinema and documentary - have been presented in galleries, museums, festivals and art centers at an international level, including Sundance, Cannes, Rotterdam and Locarno film festivals, and the Tate Modern in London, Reina Sofia in Madrid and the Guggenheim in New York. Guimarães observes Brazilian reality and culture with a documentarist's eye, focused on the capacity of everyday people to reinvent themselves to survive and resolve each problem with simple, creative and efficient solutions. The *gambiarra* - a Brazilian noun that indicates the ability to improvise and reinvent the function of objects or elements in the face of sudden insurmountable problems - is found at the center of Guimarães' interests, to the point that in 2008 his short film *Mestres de gambiarra* is dedicated to it, a work that portrays three people coming from completely different backgrounds - a neuroscientist, a prophet and a technician in a biology laboratory - faced with the banality of *gambiarra*.

www.myspace.com/ogrivo
www.caoguimaraes.com



Ries Straver (NL)
Mute Dog.
Loffa

production Xing/Netmage 11

*Are you one of the millions who cannot and might never be able to click your fingers with your non-dominant hand?
Have you ever been forced to have a sex change to cover up an unwanted pregnancy?
Have you ever strained your back, throwing your dog in the air, laughing hard, and enjoying life for the first time since your wife's misogyny, only to catch the window cleaner in the face?
How many times have you ever sat on an enemy's knee and fed them a carrot with a hammer only to realize that that enemy was inside you all along, and now you're choking on your own carrot?
Sometimes life deals you a dirty nappy. Do you bite the head off and swallow it? Or do you fight to make a change for the better? This is the story of one man who did just that.
Too small for the role of the Macadamia, not curly enough to be a Cashew, the Almond.*

In loving memory of Gianni *Trombetta* Mandorla
I felt like a dog that cannot bark.
(Gareth Broadbent)

Ries Straver is a dutch video maker and director based in Italy. His work ranges from documenting the experiential momentum to scripted and concept based narrative. He has written, produced and directed dozens of independent and commissioned films, and screened internationally to high critical acclaim for his unique blend of cultural commentary and nuanced humour. His short mockumentary, *Crocodiles in Venice* screened fuori-concorso during the Biennale of Cinema in Venice. Ries' self-portrait video, *F*ck Television* opened the satiric TV program Blob on Rai Tre national Italian TV. His single-channel video, *Empedocles* permanently screens in Amsterdam as part of the PARK4DTV Moving Images in Public Spaces collection. He participated with group exhibitions in the San Francisco MoMA, Centre Pompidou Paris, the DDD Gallery Osaka, Italian Cultural Institute London etc. His visual language can be described as an eclectic mix of short-circuited popular imagery, with an ambiguous temptation to reference the characteristics of documentary and home video making, featuring a strong emphasis on sound. Currently, Ries Straver is the Head of the Video Department at Fabrica, Benetton's Communication Research Center, where he works on multi-platform narration concepts and leads a team of international filmmakers and video artists. At *Netmage 11* he premieres his short film, *Loffa* which is an integral part of this year's coordinated image of the festival, developed with Crazy Horse crew.



Thomas Köner/Jürgen Reble (D)
Camera Obscura

live-media
italian premiere

The universe is made up in large part of dark matter, invisible. ***Camera Obscura*** is a port of entry into this world. The visual source for this live is made up of around 25,000 high resolution scans of 'chemiograms' in 16mm that Jürgen Reble produced in 1995 for the film *Unstable Material*, created by working on chemical material transformation. The final edit was realized live with a laptop, in associative form: a voyage into a universe of crystallized salts, where rhythm and structure continue incessantly to recombine, generating unexpected results. The music of Thomas Köner accompanies this sequence of morphogeneses, submerging the projection's verticality with a horizontal and pervasive ambient in which memory, premonition and present are superimposed.

Thomas Köner is a multidisciplinary artist interested in the possibilities of combining sonic and visual experiences. He is among the distinct figures of international electronic music, defined in the '90's as the pioneer of isolationist techno, based on his live performances and solos released by the historic label Mille Plateaux. For a while he was also recognized in the *club oriented* scene for Porter Ricks, a techno music project together with Andy Mellwig. Köner works with sound (above all with bass frequencies), produces video, installations, as well as film and remixes, releasing over seventy cd's between solos, collaborations and compilations, producing eight soundtracks and music for installations from 1994 commissioned by, among others, Centre Pompidou, the Hayward Gallery, the Walker Art Center and Baden-Baden Staatliche Kunsthalle. His video work has received prizes from Ars Electronica, Transmediale and the Rotterdam Film Festival. Köner returns to *Netmage*, after first participating with Yann Beauvais and Jürgen Reble in 2000, as well as solo and together with his mentor Asmus Tietchens in 2004 with a reuniting of their project Kontakt der Jünglinge.

Jürgen Reble is an experimental cineaste active in performance of expanded cinema, installations and film. After the experience of the Schmelzdahin collective (comprising of Reble, cineaste, Jochen Lempert, photographer, and Jochen Mueller, chemist) - authoring over forty films and performances from 1978 to 1989, concentrated mainly on the alteration of cinematic material - Reble has taken up an individual path closer to a first-person, autobiographical cinema. His expanded cinema works with the dissolution of material cinema in the experience of real-time decomposition in which, starting from *found footage* and returning to the intervention of chemical agents on the film stock, an aesthetic of instability and incessant mutation emerges. Reble's imagery, suspended between magic and alchemy, is made from the precarious and unstable, closer more to fleeting, oneiric mental processes than to the presumed stability of the cinematic medium as it is traditionally understood. Reble has presented his work live or in installations in festivals and museums including MoMA in New York, the Louvre Auditorium in Paris, the Amsterdam Filmmuseum and the Walker Art Center.

www.koener.de
www.filmalchemist.de



Home Movies/In Zaire (I)
Paper Maché

live-cinema
production Xing/Netmage 11
world premiere

An immersion into the archive reveals a submerged and hallucinatory world, ***Paper Maché***, where human presence is suffocated by paper titans and demons. Shot in color between 1956 and 1967 with an 8mm camera by Bolognese cinematographer Alessandro Mantovani, images from Viareggio Carnival are made to reemerge (complete film stock conserved by *Home Movies* and reedited by Mirco Santi, Francesco Serra, Salvo Ridolfo e Michele Giovannini). From the

imaginary potential of a bygone epoch that combined oneiric dimensions and traditions of the fairy tale, comes this live re-scripting which now involves the quartet *In Zaire*. The sonic interpretation of this startling carnival world is thus entrusted to variations by a composite and heterodox group of musicians.

Home Movies, the national archive of family films, coordinates and curates, among other research activities, conservation and restoration, the direction and editing of numerous video installations and family film anthologies accompanied by performances from electroacoustic musicians. Among their various audiovisual projects and works in progress based on the re-use of archival images are *Catherine*, *Circo Togni Home Movies*, and *Stilllivingrooms*.

Paper Mache comes from the collaboration between Mirco Santi, Francesco Serra, Salvo Ridolfo and Michele Giovannini. Mirco Santi, co-founder of *Home Movies*, lives and works in Bologna and works in collaboration with the cinema restoration laboratory *La Camera Ottica*. He produces films using recycled amateur film material, curating the direction and editing of video installations and family film anthologies accompanied by performances from electroacoustic musicians, and was first included in *Netmage 02*. Francesco Serra, guitarist and self-taught composer, lives and works in Bologna. The audio/video project he conceived, *Trees Of Mint*, has continued for the last ten years. He collaborates with *Home Movies* where he focuses on live performances and soundtracks for amateur films in substandard formats. Salvo Ridolfo lives and works in Bologna. He has played as a drummer-percussionist in a variety of music projects including *Painting Void* and *Trees Of Mint*. Currently he is involved in a solo project involving electronics and sonic experimentation. Michele Giovannini, architect, lives in Bologna and is one of the brains behind *Homework*, a bolognese collective, a point of reference in Italy for digital auto-productions. His alter-ego *Micamat* is concerned with musical architectures in equilibrium between noise, ambient and, in 2010, in collaboration con *Homemovies*, the live sound accompaniment to *Homework Music 4 Homemade Movies* at the Dancity Festival.

In Zaire is a psychedelic-tribal quartet involving members of the duo G.I. Joe, Claudio Rocchetti and Stefano Pilia, both of whom over the years have been part of the *Netmage* scene through a variety of projects (*3/4HadBeenEliminated*, *OLYVETTY*,...). Live, *In Zaire* take audiences on a trip, even though their music is not limited to the psychedelic. The quartet explore the paths of an involving dub-funk mix of rhythm and black-influenced tribal percussion, with electro-indian melodies and bass, arab-psychedelic voice and introspective, minimal ascendance.

www.homemovies.it
www.myspace.com/inzaire



Luke Fowler/Keith Rowe/Peter Todd (UK)
***The Room*.**

live expanded cinema and sound work
italian premiere

The Room is a generative project that sees the collaboration between two filmmakers/visual artists, Luke Fowler and Peter Todd, with musician Keith Rowe, with live music accompanying two 16mm films. The first version of *The Room* was presented in 2008 at the Tate Modern in London in *Expanded Cinema for Rothko* during the large Mark Rothko retrospective. The second presentation was held on the occasion of the *Cornelius Cardew and the Freedom of Listening* exhibition at CAC Bretigny, the third at the *Play* festival at La Casa Encendida in Madrid in 2010. *Netmage 11* offers it a fourth time, configured as an unpublished work generated from previous experiences and dialogues. *The Room* is a collaboration among artists, a research that revolves around the entity of the *stanza*: previously uninhabited spaces containing the residue of human activity, of archival impressions from historical or daily events, of artistic activity, of personal effects and affects, of chance. In several cases the three have been attracted by the spaces' specific acoustic qualities: hidden frequencies, sonic phenomena, internal voices and interferences, movements of light. Each has worked independently on the process of constructing the work: with each new presentation a new room is added, filmed by either Fowler or Todd, with a Bolex loaded with 3-minute magazines, adding interventions to the room that are adapted to the specifics of locale and context. Keith Rowe reinterprets these visual ambients live, with lengthy guitar solos. In this way, *The Room* takes the form of a fascinating artifice where the topography of an impossible edifice blurs its borders and passes again through historical and personal space, between the sublime and the everyday.

Luke Fowler lives in Glasgow and is known in the world of contemporary art for his earlier pictures of radical social experiments such as *What You See is Where You Are At* (2001) of Kingsley Hall in the '60's and *Pilgrimage From Scattered Points* (2006) of Cornelius Cardew and the Scratch Orchestra. He was among the artists in the Tate Triennial in 2006; in 2008 he won the first Jarman Award and in 2010 the Contemporary Art Society Annual Award for Museums. He has had solo shows at the Serpentine Gallery in London, IMO in Copenhagen, and Kunsthau in Zurich. His work *A Grammar for Listening* (in collaboration with Eric La Casa, Lee Patterson and Toshiya Tsunda) was presented at the Rotterdam International Cinema Festival and *The British Art Show 7*.

Keith Rowe is a painter and guitarist. In the mid '60's, Rowe was one of the founders of the free improvisation group AMM, and is considered the father of electroacoustic improvisation. In his research, painting is a source of inspiration for musical performance. He plays prepared guitar with a near-surgical attitude, with a variety of techniques: laid on a table and manipulated with the body to obtain sounds that are exotic, obscure and alien; intervening with his instruments with objects (credit cards, erasers, clothespins, handheld fans, clips and various bits of trash..) and incorporating live radio transmissions, heard through the guitar strings as well as directly through amplifiers.

Peter Todd was one of the founding members of the artist-run space Ayton Basement in Newcastle Upon Tyne at the end of the '70's (later changed to the Basement Group, which he co-founded, and in the course of time became Projects UK, today known as Locus +). He is known for his collaborative projects, as a cinema programmer as well as an experimental cineaste.



Prince Rama (USA)
I want my life back

live-media
world premiee

The music of ***I want my life back***, a new live-media conceived for *Netmage 11* by Prince Rama with the collaboration of the video-maker Greg St. Pierre, is vibrant and even epic. It drags the dregs of psychedelic and post-hippie traditions, crushed together with the celestial elegance of inspirational Krishna mantras, horror soundtracks, misshapen rap and Kate Bush on peyote, in an ecstatic roar of percussion, voice, bass and electronics.

Legend has it that **Prince Rama** were born among the vapors and winter heat of the Florida swamps, where crocodiles, pre-colombian handwork, mangroves and pines live jumbled together in an impeccable ecosystem. Prince Rama in person ostensibly whispered the revelation in the ears of Taraka Larson, Nimai Larson and Michael Collins in the summer of 2007, spurring them to abandon the world of Hare Krishna in Gainesville where they were raised as children, to relocate to Boston and attend SMFA (School of the Museum of Fine Arts). It was there during a work-study program that Taraka ran across a course on architect and visionary artist Paul Laffoley, whom she later met and worked with for four years. The concerts of Prince Rama basically take the form of live articulated from psychedelic and holistic ascendencies, tightly woven in rhythm, energetic and imbibed with universes of folklore - more abounding in images than strictly religious - in which an inheritance of cosmic music, references to Gang Gang Dance and imaginary extravagance thicken. After *Threshold Dances*, the series of household recordings released by the English label *Cosmos* and *Zetland*, they produced *Architecture of Utopia*, the record directly inspired by the utopian architecture and topocosmic models of the paintings of Paul Laffoley, which took the trio to perform at Palais de Tokyo in Paris in the room dedicated to Laffoley, included in the exhibition *Chasing Napoleon*. The trio then transferred to Brooklyn, writing and directing (apparently in a cabin owned by Kurt Vonnegut's nephew and in a church contaminated in 1875) *Shadow Temple*, produced with the assistance of David Portner (Avey Tare) and Josh Dibb (Deakin) from the *Animal Collective*, released by Paw Tracks. Prince Rama have been on tour with *Magik Markers*, *Black Mountain*, *The Cave Singers*, *Fuck Buttons*, *The Super Furry Animals* and recently, at the invitation of *Netmage 08*, *Black Dice* and *Growing*, where they performed at PS1 and the New Museum in New York.

www.princerama.com



Pippi Langstrumpf (I)

dj set

The girl who stole the name **Pippi Langstrumpf**, after receiving Drexicyana enlightenment in 2003, is the visual artist and performer Chiara Fumai. Inspired by the irony of *italodisco* and the more obscure side of techno, Langstrumpf carefully selects old school pieces based on synthetic atmospheres with mixed-school and acid beats, terroristic and dirty. Member of *Electric Indigo's Female Pressure* from 2005, she has fired the souls of the most disparate venues: squats, parties, clubs, raves, galleries, and art centers in Europe and China. In 2006 Langstrumpf was the first Italian dj to play in China (*Impulse Festival*) and in 2007 was selected by the *Red Bull Music Academy* in Toronto, where she consolidated the tricks of the production trade under the guidance of Marco Passarani and Theo Parrish. In 2008 she founded the metal dance label *Dischi Bellini*, where she published her digital manifesto *La Chiesa di Pippi Langstrumpf*, and is presently releasing material by *Nakion*, *Fratelli Riviera*, *Ultron*, *Club Silencio* and Pippi herself. Presently based in Milan, she has never been to Ibiza.

www.myspace.com/mybeardedpippi

