



**Xing
presents**



F.I.S.Co.10
Festival internazionale sullo Spettacolo Contemporaneo - 10th edition
(color cane che scappa)

Bologna 16>24 april 2010



friday 16 april 10pm DOM la cupola del pilastro

Mette Ingvarsten (D/DK)
Giant City

italian première
concept and choreography Mette Ingvarsten
dance Sirah Foighel Brutmann, Mette Ingvarsten, Sidney Leoni, Naiara Mendioroz, Guillem Mont De Palol, Manon Santkin, Andros Zins-Browne
lighting design Minna Tiikkainen
sound design and dramaturgy Gerald Kurdian
production maNagement Kerstin Schroth
co-production steirischer herbst festival (Graz), Festival Baltoscandal (Rakvere), PACT Zollverein (Essen), Hebbel am Ufer (Berlin), Kaaithheater (Brussels)
funded by HauptstadtKulturfonds (Berlin, Germany), Kunstrådet (Denmark)
research supported by Tanzquartier (Wien), LE CENTQUATRE (Paris)
production Mette Ingvarsten / Great Investment

Giant City confronts the phenomenae of mobility, change, the transformation of contemporary bodies. *Giant City* is a study on immaterial architectures, a reflection on bodies and the city, on space-time relations. A physical exploration by seven performers who make and unmake the spacial composition before the spectator's eyes. We are set in front of pure space: directional, non dimensional, non metric, occupied by haecceity, far more than by formatted and perceived objects. A perception more prehensive than visual. The city secretes velocity differentials, slowings and accelerations, changes in orientation, continuous variations. Bodies express the way of being in space, of belonging there, gesturing via the processing of frequencies or by accumulation, independent of measure.

Mette Ingvarsten is a Danish choreographer and dancer. From 1999 she studied in Amsterdam and Brussels (P.A.R.T.S.) Since 2002 she has made several performance works among others *Manual Focus*, *50/50*, *to come*, *Why We Love Action*. Her most recent performance works are *It's in the air* (2008) a collaboration with Jefta van Dinther, the YouTube project *Where is my privacy* (2008/9), *Evaporated Landscape* (2009) and *Giant City* (2009). Her practice includes writing, making, performing and documenting work. Besides her performance work she is engaged in research and in questioning modes of production within the performing arts. In 2008 she participated in the project *6Months1Location* in Montpellier, confronting questions around education, structures of production and research within the performing arts. Since 2005 she has been working on *everybodys*, an ongoing collaborative project based on open source strategies that aims at producing tools and games that can be used in order to develop work. She is part of the collective COCO's who recently presented *Breeding, Brains and Beauty*. And has collaborated with Jan Ritsema and Bojana Cvejic on several theatre performances.



saturday 17 april 10pm Teatro dell'Accademia di Belle Arti

**Antonija Livingstone / Jennifer Lacey (Can/F/USA)
Culture & Administration**

italian première
choreography, performance and costume Jennifer Lacey and Antonija Livingstone
live documentation Accademia di Belle Arti di Bologna
set design Antonija Livingstone
coat of arms Nadia Lauro
assistants to culture & administration Brynjar Bandlien, Stephen Thompson
sound design Lacey, Livingstone with Mark Ashwill, Kenan Trevien, David Drury
lighting design Alexandre Pilon-Guay
production Kris Nelson Anonym Inc, Montreal
special thanks to Festival Avignon, CNDC Angers, Laurent Vinauger and CCN Belfort, Thierry Meyer, Caroline Dubois, Conseil des Arts et des Lettres du Quebec

"...the antinomy of planning and culture results in the dialectical idea of absorbing that which is spontaneous and not planned into planning, of creative space for these factors and of a strengthening of their possibilities...in spite of this seeming plausibility, however, the feeling of untruth cannot be overcome totally: namely the feeling that the non-planned is degraded to a costume of itself and, consequently, the freedom involved becomes a fiction."
Theodor Adorno - The Culture Industry

In **Culture & Administration**, together performer/choreographers, Jennifer Lacey and Antonija Livingstone dance out their contemplations of the ongoing paradox at work in the Culture Industry. All things considered, this choreography is like a love story, a hot hot romance, between two magical creatures. Instigated by a commission from the Festival Avignon, and guided by the spectre/spirit of Gertude Stein, Livingstone and Lacey offer a glimpse of the vitality of spectacle. The stage is set as a field for friends who may illustrate/illuminate and transform one another. The performance is a 'grow op'. The hypnotic ringing of handbells, and the recalcitrant use of minor explosives, are for their mutual entertainment and in the end they are singing, if not questioning what 'citizen's potential' might look like.

Antonija Livingstone, Canadian performer/choreographer, leads a nomadic life between Montreal, Berlin, Stockholm and Brussels. Her art spans a wide spectrum of interests and abilities, ranging from ballet to drag-kinging to martial arts, which facilitate her work of transformation. In recent performances, including *The Part, XXXXXXXXXXXXXXXX* - a situation for dancing, a choreographic project in 4 episodes, and *(k)no(w) more village* with Heather Kravas, Livingstone intensifies the experience in an explosive way, moving between life and creation, combining subversion, lightness and poignancy. Besides *Culture & Administration*, with Jennifer Lacey for the Avignon Festival, she collaborates with artists and choreographers such as Meg Stuart/Damaged Goods, Benoît Lachambre, Vera Mantero, Eszter Salamon, Antonia Baehr, Brynjar Bandlien.

Jennifer Lacey, choreographer/dancer from New York presently living in Paris, strives to produce work for a thinking body. In the last 10 years, she has collaborated with visual artist Nadia Lauro, producing performances and installations such as *\$Shot* (2000), *Châteaux of France* (2001-2005), *This is an Epic* (2003), *mhmhhh* (2005), and *Les assistantes* (2008). Her solo works include *Two discussions of an anterior event*, *Tall*, *OUCH!*. Aside from *Culture & Administration*, the recent collaboration with Antonija Livingstone, she has created choreographic works for ambiguous formats such as *Projet Bonbonnière*, an itinerant research project to rehabilitate italian theatres, *Prodwheel!* a throw-away performance bartered for a residence in a form of currency exchange, *Robin Hood*, invisible performance with artist Cerith Wyn Evans, *Robin Hood-The Tour*, a flying act perpetrated with composer/musician Florian Hecker, and *Transmaniastan*, a choreographed exhibition. Other collaborations include work with Loïc Touzé, Boris Charmatz, Emanuelle Huynh, Benoît Lachambre and Zeena Parkins.



sunday 18 april 6>9pm Sferisterio

**Open (I)
Waudeville
intuizioni sul mondo in attesa che diventino una costruzione compiuta**

special project
concept, realization Open
Lisa Bentini, Silvia Calderoni, Valeria Di Modica, Luca Mattei, Muna Mussie, Cristina Rizzo
with figurants
production Xing/F.I.S.Co.10

Waudeville - intuitions on the world waiting to become a finished construction is a happening that implodes 20th Century American variety theatre traditions, in which bizarre artists and cheap tickets alternate throughout the day. Open reinterprets the space of the Sferisterio, thus imagining this inclusive and dilated format. A convocation of presences that permit a shared experience in the space-time of enter-tainment called *Waudeville*. A creation of circumstances, a humorial interception in a non pre-determined environment. An instantaneous determination of behavioral micro-climates. An economy of gesture on the planes of introduction and evacuation. A movement, a gait of being, seeing, doing together. Poliphony. Poli (presence). A palimpsest of invitations to a distortion of time's disposition. Variety of the variety.

Open, an autonomous work area active in Italy from 2002, is an open platform begun by several artists with the intention to share and redistribute ideas, reflections and work practices around the creation of various types of performative events. The constants of Open are: total independence of the participants, tension through the practice of exchange, research of a collective project-oriented strategy, case-by-case reconfiguration of a signal-transmission apparatus.

Works to the present include: *Open A* (Festival Lavori in Pelle, Alfonsine 2002); *Open B* (Raum, Living Room Performance series, Bologna 2003); *Open 21x19* (pubblicazione con immagini e testi sulla rivista Artò, 2004); *Open T-shirt* (Festival Santarcangelo, produzione di una T-shirt, 2004); - (*MENO*) di Open S/FF (interazione con l'artista visivo Flavio Favelli, ex Bologna Motori 2004); *Open ToLike* (Neanche - videomemoria del teatro performances short movies, Faenza 2005); *MunaMussieOpenToLike* (Raum, Living Room Performance series, Bologna, 2005); *Open Volume* (Contemporanea Festival, Prato 2005); *Observing the Observers* di Alexander Petlura+Open (F.I.S.Co.05 Festival Internazionale sullo Spettacolo Contemporaneo, Bologna 2005).



from sunday 18 april at the crossroads Via Irnerio/Piazza VIII Agosto

Kinkaleri (I)



a new sign in town
production Xing/F.I.S.Co.10

Fourth year of the *W. WANTED* is the sign which indicates 'an apocalyptic construction of the wonder'; a signboard of the underground network turned upside down and put at the entrance to the Galleria Accursio in Piazza Maggiore, a tangible subliminal act plausible enough to become familiar and mimically absorbed in Bologna city till today. In 2008 we are at the point of its first re production at the crossroads Via Ugo Bassi/Via Marconi, a step forward towards a programmed invasion, a franchising of mental spaces of wasted possibilities: now *WASTED*. In 2009 we are at the proliferation. There is a third sign in a traffic median on the same board: *WRESTLING*. 2010 has brought: *WAUDEVILLE*. Follow the construction of an imaginary subway line of inversion on the new blog.

online
www.wetropolitan.blogspot.com

Kinkaleri was born in 1995 as a grouping of formats and means, balancing in the attempt. The dynamic nature of the company, based in Prato, consolidated a personal creative line, achieving important acknowledgments in Italy and abroad. Their productive course has developed through varied itineraries: plays, performances, installations, video-making, sonorizations, stage settings, publications.



wednesday 21 aprile 10pm spazio Carbonesi

Krõõt Juurak (Est/A)

Once Upon

italian première
performance Krõõt Juurak
with the assistance of Bernd Odo Polzer
coproduction Kanuti Gldi Saal, Imagetanz Wien
with the support of Kulterabteilung der Stadt Wien
project supported by danceWEB Vienna

They say folks that can manage big things never can manage little ones.
A proper fairy tale told by a narrating princess.
A handheld dinosaur speaks prophetic wisdom.
A mesmerizing adventure video uncovers ancient truths. You'll see it all in: **Once upon**.
PS: including special appearance cat, dog and bird in ABSOLUTE DARKNESS!!!

Krõõt Juurak is a performer born in Tallinn/Estonia and currently based in Vienna. She has studied choreography at the Arnhem Institute of the Arts and visual arts at the Gerrit Rietveld Academie Amsterdam. Active on and off-stage stage as performer and choreographer since 1998. In her work she is mainly interested in conventionality or pseudo-subversive methodologies, including extinct practices and species into performance. She deals with issues such as camouflage, inautonomy, obviousness. Her works *Autodomestication* (2009), *Scripted Smalltalk* (2009), *Once Upon* (2006), *Look Look* (2005) in collaboration with Anne Juren, *Camouflage* (2002) in collaboration with Merle Saarva, *Burning Down the House* in collaboration with Laura Kalauz, *Artistic Approach 3.1* (2003) have been performed at various dance and theatre festivals in Europe and beyond. She collaborates ongoingly with the projects EVERYBODYS, Multiplex Fiction (the magazine), Chicks on Speed (the project), Pelican Avenue (the fashion label) amongst others. Her current project *Ride The Wave Dude* (2010-) is an extended performance together with Mårten Spångberg.



thursday 22 april 10pm spazio Carbonesi

Krõõt Juurak / Fahim Amir (Est/A/AFG)
Autodomestication

italian première
by Krõõt Juurak
aftertalk Fahim Amir
including special guest dog Nanà

Autodomestication - Artists' Responsibility is a lecture and practical research about pets: cats, dogs, fish etc, different owners, institutions, contexts, homes, residencies, schools etc. It is also about the possibility of becoming a stray pet, and how in different countries run-away pets are dealt with. Another important issue is how increasingly more people are now learning from their pets: their ability to live in the present (aka charisma), their sensitivity for atmospheres and situations (the so called sixth sense), willingness to adapt, be flexible, the blurring of private and professional life.. etc. The qualities of pets are perhaps the survival strategies of the future. Needless to say that the pets themselves will need to adapt to this, too.

Krõõt Juurak is a performer born in Tallinn/Estonia and currently based in Vienna.

Fahim Amir is of Afghan origin, he is currently Assistant Professor at the Academy of Fine Arts Vienna. Amir's research interests include Postcolonial Studies, Visual Culture, Transcultural Modernisms, Animal Studies, (Post-) Marxism and Gender Studies. He worked as performance curator and is part of the performance duo Dolce & Afghanier.



friday 22 april 10pm spazio Carbonesi

Krõõt Juurak / Mårten Spångberg (Est/A/S)
Ride The Wave Dude

italian première
with and by Krõõt Juurak, Mårten Spångberg
co-production PAF
made possible by Swedish Art Council, The Swedish Arts Grants Committee, The Estonian Art Council and Kulturabteilung der Stadt Wien

Open your mouth and let your high probability dragon enter the world. Performance is no longer for you, for us! The spectator isn't anymore the protagonist, emancipated or not: the genetics has changed. The chimera must exit.

Ride the Wave Dude is a draconic commission, a twist of moe or exhumation that carries the risk of chronic side-effects: spitting on space, disgracing psycho-analyses through the expulsion of Woody Allen, connecting the nigrescent spider to the mother-wave. Surf and landscape, and a unison no to vitalism. *Ride the Wave Dude* is an Etruscan torture, an exorcism of any claim of the body, an irrecoverable communism of surplus.

Krõõt Juurak is a performer born in Tallinn/Estonia and currently based in Vienna.

Mårten Spångberg is performance related artist living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative process in multiplicity of formats and expressions. He has been active on stage as performer and creator since 1994, and has since 1999 created his own choreographies, from solos to larger scale works, which has toured internationally. He has collaborated with among others Xavier Le Roy, Christine De Smedt/Les Ballets C de la B. With the architect Tor Lindstrand he initiated International Festival, an interdisciplinary practice merging architecture and choreography/performance. From 1996 to 2005 Spångberg organized and curated festivals in Sweden and internationally. He initiated the network organization INPEX in 2006. He has thorough experience in teaching both theory and practice. He is since 2008 director for the MA program in choreography at the University of Dance in Stockholm.

+

wednesday 20 + thursday 21 + friday 22 april 10pm spazio Carbonesi

Krõõt Juurak (Est)

Bar Kalashnikov
Cats

... Informal setting makes sense and 'skipping' the institutional is very interesting anyway. So I would inhabit the space and perform in it and host the Kalashnikov bar. Maybe bar even each day? and would be happy to MC & play mixes (postcolonial) too? Kalashnikov is a drink with vodka, lemon and chocolate. ...and maybe other activities? Autodomestication cat stickers installation.



thursday 22 + friday 23 aprile 8.30 pm Raum

Bojana Mladenović (Srb/NL)
One Piece

italian première
concept, text and execution Bojana Mladenović
music Dragan Nolic & co.
dramaturgical assistance Ania Harre
technical assistance Udo Akemann
light design Vinny Jones
production DasArts Amsterdam
co-production Theatre Frascati Amsterdam
project supported by danceWEB Vienna

One piece has a very keen power-balance between spectators and performer. The question is: what is there to be gained or to be seen? Playing with the real experience and the abstraction of writing, Mladenovic breaks up borders and stages the paradox. She makes you extremely aware of the fact that you are (active as) a spectator, but the formality of the construction prevents any action from becoming obscene. There is something almost mesmerizing about the staccato tone of voice in which Mladenovic speaks, not omitting any possibly relevant detail, without however becoming pathetic or self-explanatory. This performance displays a bizarre kind of energy where everybody is riveted to an enigma, which, utterly, proves to be not only the enigma of the performer, but yours as well. The more the performer speaks, the less you seem to know about this person. The utter 'openness' only seems to make the person in front of you more distant, less easy to understand.

Bojana Mladenović is performance maker, performer, artistic adviser/collaborator. Mostly excited by observing the world/work emerging. She graduated from classical ballet school in Belgrade 16 years ago. Proceeded into the contemporary dance as both dancer and choreographer. After years of dealing with dance finally got fed up with any kind of stage activity that involves movement, phrasing, composing or in any other way trying to understand the world through body movement. At the moment her main physical activity is having profound relationship with the chair in front of the lap top, and planning her next work: *3 mothers, 5 performers, 3 children, bunch of microphones, soft floor and eventually some other pregnancy*. Her recent performative works are *One Piece* (2008), *Violet* (2009). Since 2006 she lives in Amsterdam where she graduated from DasArts. She works mostly on her own yet often with other choreographers/ makers o.a. Nicole Beutler, Ivana Müller, Sarah van Lamsweerde, Daniel Almgren Recén. She is also engaged as an adviser at DasArts, MTh Amsterdam. Co-founder and member of TreTigri Amsterdam, Balkan Dance Network, and STATION Service for Contemporary Dance Belgrade. Enjoys starting organizations, thinking big ideas and complex structures and then letting them have their own life once they get officially registered.



saturday 24 april 10pm Si

mk (I)
speak spanish

with Philippe Barbut, Biagio Caravano, Michele Di Stefano
concept and production mk09

speak spanish collects a bunch of local dances, as seen from the table of a touristic restaurant anywhere. They all introduce a proper choreographic system, but also a gross way of cracking it in terms of presence and bodily conditions. It's maybe the same sort of sound lag perceived while speaking a foreign language for the third time. Binary dynamics, Hawaiian folkore or rock attitudes contribute to invent the map of an anonymous journey in which any adventure is excluded, except the thrill of booking it.

Let's dance **NO** put on your red shoes **NO** and dance the blues **YES** Let's dance **NO** to the song they're playin' on the radio **NO**
Let's sway **YES** while colour lights up your face **NO** Let's sway **YES** sway through the crowd to an empty space **YES**
If you say run, I'll run with you **NO** If you say hide, we'll hide **YES** Because my love for you **NO** Would break my heart in two **NO NO** If you should fall **YES** Into my arms **NO** And tremble like a flower **NO**
Let's dance **NO** for fear your grace should fall **NO** Let's dance **NO** for fear tonight is all **YES**
Let's sway **YES** you could look into my eyes **NO** Let's sway **YES** under the moonlight, **NO** this serious moonlight **YES**
If you say run, I'll run with you **NO** If you say hide, we'll hide **YES** Because my love for you **NO** Would break my heart in two **NO NO** If you should fall **YES** Into my arms **NO** And tremble like a flower **NO**
Let's dance **NO** put on your red shoes **NO** and dance the blues **YES** Let's dance **NO** to the song they're playin' on the radio **NO**
Let's sway **YES** you could look into my eyes **NO** Let's sway **YES** under the moonlight, **NO** this serious moonlight **YES**

mk, established 1999 in Rome, moves along an autonomous and auto-poietical research line, focusing on body research, choreography and sound matter. The group has developed over the years an inquiry into the ambiguity of bodily states and their alterations, through different formats and collaborations. Recent productions: *Real Madrid*, *Funzione* and *Tourism*, commissioned by La Biennale Danza in Venice, *Wasted* for F.I.S.Co.08, and *Comfort*, recently presented at the Indonesian Dance Festival and Sparks Festival Minneapolis.



saturday 24 april 11pm Si

La Ribot (E/CH)
Mariachi 17

italian première
film created for the performance *llámame mariachi*
direction, choreography and scenography La Ribot
camerawomen Marie-Caroline Hominal, Delphine Rosay, La Ribot
director of photography Daniel Demont
music atom™
music supervision and sound mixing audio Clive Jenkins
photographies of building constructions in Spain Miguel de Guzmán
shooting Salle Santa Caecilia, La Comédie de Genève
production La Ribot – Genève
coproduction La Comédie de Genève - Centre dramatique, La Bâtie - Festival de Genève, Festival d'Automne à Paris, Les Spectacles vivants - Centre Pompidou, Fundação Caixa Geral de Depósitos – Culturgest Lisbona, Réseau Open Latitudes
with the support of la Ville de Genève, la République e il cantone di Genève, Pro Helvetia - Fondation suisse pour la culture, Pour-cent culturel Migros, Corodis, Loterie Romande, and the Fondation Leenaards, Fondation Ernst Göhner
with the collaboration of Fresnoy, Studio national des arts contemporains

In her film **Mariachi 17**, La Ribot mistreats the representation of movement, developing a personal visual and performative system. Choreography, film, scene and movement are all embedded in a vertigo. The twenty-minute single shot, filmed by each of the performers, breaks down the euclidean notion of space, forcing the viewer to dance imaginatively with the invisible bodies and penetrate the mechanism of construction. The body attacks the narrative of the cinema and displays its own logic, or rather its illogic. An illogic which, paradoxically, produces a composition that is consistent, relentless, almost urgent. Shifting the spectator's gaze to the belly and the hand modifies the gravity usually associated with the construction of space, for a new understanding. The body is used as an instrument and the camera becomes eye, brain, gaze, intention. Marie-Caroline Hominal, Delphine Rosay and La Ribot are the explorers of a new, unconstrained embodiment.

La Ribot, dancer by training, choreographer and visual artist, has contributed to the development of contemporary dance in Spain since the mid-80s. Living in London since 1991 the Madrid artist took her work along new paths by creating scenic works at the moving intersection of live art, performance and video. Humour and eccentricity are the distinctive features of her work, which covers a broad artistic field and questions the economic aspects of performance, the marketing of art in terms of the artist or the present time. La Ribot exposes and challenges her own observations, the starting point being the body, space, the image and movement. In 6 years she produced solo performances for her *Distinguished Project*, short-format pieces from 30' to 7 mins, followed by the durational performance *Laughing Hole*, or the mass project *40 espontaneos*, where the body is exposed as chosen subject and as living matter. Since moving to Geneva in 2004, she has taught at HEAD (Haute Ecole (College) of Art and Design and continues her exploration of different mediums. La Ribot has also opened up her work to other artistic encounters. One example is *Gustavia*, a show created in 2008 with the French choreographer Mathilde Monnier. *llámame mariachi* is her last production. Starting from this new choreographic piece La Ribot has created the movie *Mariachi 17* as part of that scenic work, sharpening her filming direction begun with the videos *Despliegue* (2001), *Travelling* (2003) and *Cuarto de Oro* (2008).



online

Brainstorming - Camera di Decompressione per Spettatori

a project by **Elisa Fontana**

Brainstorming is a project that examines the language of fruition. It does so by ambush, moving autonomously, transversally, untied. It examines the artistic material in its social and relational interstices, in the softly intellectual airspace that separates the work from the public view. It catalogues words through audio interviews, writings and conversations. With a freely-consulted blog, all spoken material is displayed via the web, open to comments. *Brainstorming* does not conduct surveys or make any decisions with merit to the quality of the work, but offers itself as a catch basin, stimulator of discussions, editor of material and post-show decompression area. It is an adrenaline-fuelled, schizophrenic space suspended between creation and fruition, strongly dependent on public participation, endowed to a certain extent with accident. An experiment in becoming, generating a potential for infinite discussion.

Elisa Fontana is concerned with contemporary artistic disciplines, inventing formats that cross genres and approaches, from theoretical reflection to performative practice, from installations to games. With the project *Wunderkammer_Camera delle Meraviglie*, she was a finalist in the Premio Internazionale della Performance di Trento; with *Wunderchildrenr_Contemporary art for young people* she created art education projects, with *Brainstorming_Camera di Decompressione per Spettatori* she concerns herself with theoretical reflections centered on contemporary creation. She is currently occupied with 'arduous attempts to conserve marvels, to be desired without being a machine'.

www.brainstormingartproject.blogspot.com



F.I.S.Co.10

Venues:

DOM la cupola del pilastro - Via Panzini 1

Sferisterio - Piazzale della Montagnola/Piazza Camillo Baldi 1

Teatro dell'Accademia di Belle Arti - Via Belle Arti 54

spazio Carbonesi - Via De' Carbonesi 11

Raum - Via Ca' Selvatica 4/d

Si - Via San Vitale 67

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