

CONSERVAS
Presents

INnMOTION 2005
DISCIPLINE AND SMOOTH

6 - 9 july 2005

CCCB
C/Montalegre 5
Barcelona

INnMOTION 2005

1 - MY DADS STRIP CLUB (UK)

Entertaining the troops

Cultural sabotage: talk

2 - XAVIER THEROS

¡Que bello es vivir... bien!

Polypoetic talk

3 - TAL DANCE (Turkey)

Dolap

Dance. The task of transporting a fridge from one place to another

4 - SOL PICÓ

Paella Mixta (excerpt)

A comic dance escapade

5 - URSULA MARTINEZ (UK)

Show off

Nightclub performance...or not

6 - BIG ART GROUP (USA)

Flicker

FRT: Film in Real Time

7 - LIGNA (Germany)

Radio ballett

Wave invasion

8 - ERNA OMARSDOTTIR and JÓHANN JÓHANNSSON (Iceland)

IBM 1401 – Manual del Usuario

Dance and machine music

9 - REKOLONISATION (Germany)

Dios es Nivea

Fusions

10 - SKALEN (France)

Xenit (excerpt)

Dance, video and gravity

11 - CAMILLE BOITEL AND LA ASOCIACIÓN LA MÈRE BOITEL (France)

L'homme of Hus

Theatre of gestures, objects and imbalances

12 - STUPID FEATS (Burgos)

El acelerador de partículas

The 'trial and error' method

13 - CRITICAL ART ENSEMBLE (USA)

Art and discipline

Talk

14 - LOS CORDEROS

Crónica de José Agarroto (menudo hijo de puta)

Dance? Theatre? A no-exit date

15 - 100.000 RETINAS

Ratcatcher

Great film

16 - TURISMO TÁCTICO

La ruta de l'anarquisme

Tour

17 - LEO BASSI

Tour

EVERY DAY

18 - DAVIS FREEMAN (UK)

Too shy to stare (solo version)

Solo para 1

19 - CANDIDA TV (Italy)

Sopopia

Open-code TV soap

20 – KLAAS KUITENBROUWER (Netherlands)

El oráculo de los objetos hallados

Qualitative responses

21 - EDDIE EGAL (UK)

El Ingenio Pironáutico

Elements in the buff

22 – MECANIQUE VIVANTE (France)

El Piano a Gallinas

Musical improvisation

23 – A . P . T . C.

Mariposas

With no beginning or end

24 – MARCEL·LÍ ANTÚNEZ

Alfabeto

Emotional prosthesis

25 – TELENOIKA

Video parasite festival

26 – EL VICIO

DJs

27 – ADIOS PEPINO

DIY sex workshops

This is no longer a visual and performing arts festival.

This is a qualitative leap, a change of paradigm.

A space in which to appropriate tools that transform the dominant imaginary, to subvert imposed beliefs and to apply a different morality.

Performance theatre apply to reality. Performance theatre as a tool to transform society.

For a genuinely active culture accessible to all (3€-5€ for 4 shows and 10 instalations).

4 days, 8 spaces, 28 companies.

INnMOTION 2005

- 1 - MY DADS STRIP CLUB
Entertaining the troups Days 6 + 7 -19.45h-Dones(75')
-
- 2 - XAVIER THEROS
¡Que bello es vivir... bien! Days 6 + 7 -20h-Coromines (1h)
-
- 3 - TAL DANCE
Dolap 6 + 7 -21.30h-Hall (35')
-
- 4 - SOL PICÓ
Paella Mixta (fragmento) 6 + 7 -21.45h-Coromines (20')
-
- 5 - URSULA MARTINEZ
Show off 6 + 7 -22.30h-Hall (1h)
-
- 6 - BIG ART GROUP
Flicker 6 + 7 -22.30-Coromines (1h)
-
- 7 - LIGNA
Radio ballett 8 -19h-Pati Dones (2h)
-
- 8 - ERNA OMARSDOTTIR and JÓHANN JÓHANNSSON
IBM 1401 – Manual del Usuario 8 -20.30h-Coromines (45')
-
- 9 - REKOLONISATION
Dios es Nivea 8 y 9 -21.45-Coromines (10')
-
- 10 - SKALEN
Xenit (fragmento) 8 y 9 -22h-Coromines-(15')
-
- 11 - CAMILLE BOITEL Y LA ASOCIACIÓN LA MÈRE BOITEL
L'homme de Hus 8 + 9 - 22.45h +day 10 -20.30h- Hall (1h)
-
- 12 - STUPID FEATS
El acelerador de partículas 8 -22.30h-Coromines (1h20')
-
- 13 - CRITICAL ART ENSEMBLE
Art and discipline 9 -22.30h-Pati Dones (105')
-

14 - LOS CORDEROS 9 –20.30h-Coromines (45')
Crónica de José Agarroto (menudo hijo de puta)

15 - 100.000 RETINAS 9 –22.30-Coromines (1h30')
Ratcatcher

16 - TURISMO TACTICO 7,8 y 9 de 10h a 14h.
La ruta de l'anarquisme

17 - LEO BASSI 6,7 y 8 de 15h a 17h.

EVERY DAY

18 - DAVIS FREEMAN 19.20h. + 21.00h. Aparador
Too shy to stare (solo version)

19 - CANDIDA TV 6, 7 + 9 - 19.15 h.
Sopopia 8 - 21.15 h.-Pati Dones

20 – KLAAS KUITENBROUWER 6 + 7 - 19h + 21h
El oráculo de los objetos hallados 8 + 9 - 19h + 21.15 -Coromines

21 - EDDIE EGAL 6 + 7 - 24h.
El Ingenio Pironáutico 8 + 9 - 24.15h. -Pati Dones

22 – MECANIQUE VIVANTE 6 + 7 - 19h + 21h
El Piano a Gallinas 8 + 9 - 19h + 21.15h -Coromines

23 – A . P . T . C. 6 + 7 - 19h + 21h
Mariposas 8 + 9 - 19h + 21.15h -Sala Plató

24 – MARCEL.LÍ ANTUNEZ 6 + 7 - 19h + 21h
Alfabeto 8 + 9 - 19h + 21.15h –Coromines

25 – TELENOIKA 6 + 7 - 22h + 23.30h
Video festival parásito. 8 -22h +23.45h; 9 -22h + 24h-Pati Dones

26 – EL VICIO 6 + 7 - 19h, 21h, 22h + 23.30h
Djs 8 + 9 - 19.30, 21.15, 22.15 + 23.45h
Pati Dones y Pati Coromines

27 – ADIOS PEPINO 6+9 - 17h -Coromines
talleres de bricolaje sexual

FRIDAY 8 OF JULY 2005 – FESTIVAL InnMotion - CCCB								
	PATI DONES <small>permanents</small>	APARA DOR <small>permanent</small>	HALL	PATI COROMINES <small>permanents</small>	CARPA COROMINES	SALA PLATÓ <small>permanent</small>	BUS BASSI	BUS TÁCTICO
10h-14h								
15h-19h				17h Adlós Pepino				
19h	19-21h Lig na 2h fuera, gratis con aforo limitado	19-20h Davis Free- man		19h Oraculo, Alfabeto, Piano...		19h A.P.T.C		
19h 15'								
19h 30'								
19h 45'								
20h								
20h 15'					20.30-21.15h IBM 45'			
20h 30'								
20h 45'								
21h		21-21.45 Davis Freema n				21.15h A.P.T.C		
21h 15'	TV			21.15-22 DINAR 45'	Oraculo, Alfabeto, Piano			
21h 30'							21.45 Dehn 10'	
21h 45'								
22h	22h Telenoika			22h Skalen 15'				
22h 15'								
22h 30'						22.30-23.50h Stupid Feats 1.20h		
22h 45'								
23h			22.45-23.45h					
23h 15'			Cia. Boitel 1h					
23h 30'								
23h 45'	Dj, Vj, TV							
24h								
24h 15'	Ega l							
24h 30'								

SATURDAY 9 OF JULY 2005 – FESTIVAL InnMotion - CCCB								
	PATI DONES <small>permanents</small>	APARA DOR <small>permanent</small>	HALL	PATI COROMINES <small>permanents</small>	CARPA COROMINES	SALA PLATÓ <small>permanent</small>	BUS BASSI	BUS TÁCTICO
10h-14h								
15h-19h				17h Adlós Pepino				
19h	19.30- 21.15h CA E gratis con aforo limitado	19-20h Davis Free- man		19h Oraculo, Alfabeto, Piano...		19h A.P.T.C		
19h 15'			canTV					
19h 30'								
19h 45'								
20h								
20h 15'					20.30-21.15h Corderos 45'			
20h 30'								
20h 45'	105'							
21h		21.15- 21.45 Davis Freema n				21.15h A.P.T.C		
21h 15'				21.15-22 CENA4 5'	Oraculo, Alfabeto, Piano			
21h 30'							21.45 Dehn 10'	
21h 45'								
22h	22h Telenoika			22h Skalen 15'				
22h 15'								
22h 30'						22.30-24h 100 000 Retinas 1.30h		
22h 45'								
23h			22.45-23.45h					
23h 15'			Cia. Boitel 1h					
23h 30'								
23h 45'								
24h								
24h 15'	0.15 Egal							

SUNDAY 10 OF JULY 2005 – FESTIVAL InnMotion - CCCB

	BAR PATI DONES		HALL					
20h								
20h 15'								
20h 30'			20.30-21.30h					
20h 45'			Cia. Boitel 1h 2E					
21h								
21h 15'								
21h 30'								
21h 45'								
22h								

1 – MY DADS STRIP CLUB (UK)

Entertaining The Troops



My Dads Strip Club is part of a sub-culture of creative people whose activities have been loosely defined as 'culture-jamming' - undermining, not just the advertising and the dominating power of the brand, but the implanted desire to buy more and shop more. Their work has been noted by CCTV camera operators worldwide. _

“They’ve taken a fresh look at shopping and invested it with all the thrills you got way back when you shoplifted as a teenager; but this time, it’s legal.”

Entertaining The Troops

One was a nursery nurse the other was a prisoner.

Now they have reintegrated themselves back into society. Shedding their conditioned responses to consumption in the War Against Shopping they entertain the troops on the front line with tales of corporate crimes in public spaces.

Presented by Taggart & Graham of www.mydadsstripclub.com

2 - XAVIER THEROS

¡Que bello es vivir... bien!



This polypoetic talk, in a humorous vein, reflects, and reflects, and reflects again on our contemporary utopias. A recital for solo voice that explores the different paradises that human beings have dreamt up. From the Garden of Eden to the Spring of Eternal Youth, by way of the Land of Jauja, the Welfare State or the Valley of the Sylphs, an imaginary mythical place where there were no fat women.

Xavier Theros (Barcelona, 1963)

Writer, poet, historian and anthropologist, he is a regular contributor to the daily *El País* and the Ona Catalana radio station, and has also worked on the *Diari de Barcelona* and *Deia*. In the last few years he has shown his work in venues of Spain, Italy, Portugal and Colombia, and at the Centre Georges Pompidou in Paris. He is a founder member, with Rafael Metlikovez, of Accidents Polipoètics, which has created and presented five different shows in its fifteen years of existence. Accidents Polipoètics has also worked on various occasions with La Fura dels Baus and with Sol Picó. He has contributed to various publishing projects, including encyclopedias, human atlases and text books for Secondary schools and universities. He took part in the Ruta de l'Anarquisme (Barcelona-2004).

He has published the books *GUÍA TURÍSTICA DE LAS BATIDOS* (Ed. LA OLLA EXPRES-2003), *DICCIONARIO INCONVENIENTE* (Ed. LA TEMPESTAD-2003), *BURLA, ESCARNIO Y OTRAS DIVERSIONES* (Ed. LA TEMPESTAD-2004) and *TEORIA DELS AUTOXOCS* (forthcoming).

3 - TAL DANCE (Turkey)

Dolap



The departure point of our piece is the mere task of carrying a refrigerator from one place to another. We figured the body as the "body in work." In the process of creating the piece, the refrigerator emerges at least as active as the dancers. We worked on the encounter of the human body with the mass and volume of the fridge. At times, moments of real risk emerged coincidentally and accidentally that we wanted to incorporate in the final piece. We also worked on the field of opposing forces, and states of equilibrium. As in our other pieces, we dealt with physical laws, continuity, and instances of indeterminate equilibrium.

Thanks to Centre National de la Danse – Paris

4 - SOL PICÓ

Paella Mixta (excerpt)



Four of the ingredients that make up Paella Mixta are these four characters, a curious mix between some kind of monks from some strange order and congenial refugees from a comic strip, invite us to participate in their bizarre rituals, with which they transmit the strong presence of the world around us... a noisy, unstoppable, too-fast world that unfolds before our very eyes, rabid and disturbing. A world that, like them, is at times seductive, at times combative, but is nonetheless our world.

5 - URSULA MARTINEZ (Uk)

Show Off



She sets fire to her tits, interrogates her parents, re-defines class, blurs fiction with reality, cures homosexuals, gives birth to penises, tells autobiographical stories, deconstructs performance and sings South London suburban flamenco - from high brow to low brow, from spectacle to confessional, from live art to light entertainment, Ursula Martinez produces solo and collaborative performance for theatre, site-specific, installation, cabaret, night club, film, television..... birthdays, weddings and Barmitzvahs!

HER PLAYS

A Family Outing | Show Off | OAP

Hanky Panky | Light My Fire | Viva Croydon

C'est Vauxhall | Some Short Stories | Class Club | Curing Homosexuality | La Clique

Fanny Peculiar | Venkel's Syndrome

BIOGRAPHY

Ursula Martinez is a live artist based in London. Since graduating from Lancaster University she has worked with several leading experimental theatre companies including Insomniac Productions, The Glee Club, Forced Entertainment and Duckie, with whom she is an associate artist.

Six years ago Martinez began to make a name for herself as a solo artist on the queer cabaret circuit. A couple of years later she combined her experimental theatre background with her cabaret experience and together with collaborator Mark Whitelaw produced her first theatre show A Family Outing. This highly

original, autobiographical piece starring herself and her parents was a huge hit at The 1998 Edinburgh Festival and subsequently toured internationally to great critical acclaim.

Martinez and Whitelaw collaborated again two years later and produced Show Off. Employing a unique combination of elements, from cabaret to conjuring, video to striptease, Show Off skilfully juggles ideas of image and identity, reality and performance. Supported by The British Council Show Off has toured to Sydney, Edinburgh, Hong Kong, Belgrade, Budapest, Kosovo and Lisbon, to name but a few.

Now a highly acclaimed international artist, Martinez continues to produce live performance pieces, both solo and collaborative, for different contexts, such as theatre, site-specific, installation, cabaret and night club. She has performed in a number of prestigious venues such as The Royal Opera House, The V&A, The Sydney Opera House and The Barbican, London. Works include Curing Homosexuality, The Class Club and the Duckie smash-hit, Olivier Award-winning show, C'est Vauxhall!

Martinez has also made a number of short films including Oh Baby! (1997 Dick Award runner-up) and Venkel's Syndrome, which premiered at the Berlin International Film Festival and won the Silver Spike Award at the 2001 Valladolid International Film Festival.

Employing a unique combination of elements, from cabaret to conjuring, video to striptease, Show Off exposes the myth of celebrity and questions the notion of identity and the performing ego, both on and off stage.

Written by Ursula Martinez and Mark Whitelaw
Directed by Mark Whitelaw
Performed by Ursula Martinez and Carmen Cuenca.

'Tough and vulnerable, adventurous and foolhardy... Martinez treads where few performers dear go.' The Sydney Morning Herald

'Ursula Martinez is the high priestess of canny questions and disconcerting situations.' The Observer

'A virtuoso performance' South China Morning Post

'Martinez's persona is so engaging and she has so much theatrical trickery up her sleeve.' The Guardian.

6 - BIG ART GROUP (USA)

Flicker



Flicker was commissioned and premiered at Performance Space 122 in New York in January 2002. In it, Big Art Group used a form developed by Caden Manson over the previous two years called "Real Time Film." RTF was conceived as a conceptual model conflating performance, television, and movies. Using live performance and video, it plays cinematic composition and controlled perspective against the verity of TV broadcast and the immediacy of live performance. It is a live movie that examines the use of image in entertainment, how we experience the image versus its manufacture, the split between surface and interior, and the different layers of truth. In "Real Time Film" the actors work in front of three stationary cameras, and what those cameras see is projected on a three-segment shoulder-high screen running the length of the stage between the audience and the actors; the performers' heads, shoulders, feet and the projections of their actions are all that's visible. Watching the screen, the audience sees a movie. Watching the performers, the audience sees the making of the movie. Bodies morph into one another and limbs attach and reattach to different characters. It enables an Asian woman to play a white woman with a black man's arm. The form short-circuits the audience's ability to discern gender, race, and sexuality; dissects the semantics of everyday visual communication; and becomes a new way of relating the fluidity and manufacture of identity. In Flicker, two movies collide into each other and bleed onto a single screen. In one movie, Justin searches for a savior from self-annihilation, but can't be helped by the morbid voyeur Jeff nor the manipulative Rebecca; and then he meets Willie who speeds him along his path of destruction. In another film, a group of city friends find themselves lost in a wilderness that turns mythic and murderous. As the two films intersect, a dark tale of disjunction emerges, exploring a complex affinity between quotidian voyeurism and spectacular violence. A comedy. Running time 1hr. COMPANY: Based in New York, Caden Manson/Big Art Group was founded in 1999 and has produced six new works; CLEARCUT, catastrophe (1999), The Balladeer (2000), Shelf Life (2001), Flicker (2002), Empty Island (2002), and House of No More (2004). The company uses the language of media in a unique narrative form while pushing the formal boundaries of live performance, film and visual arts to create culturally transgressive and challenging new works. Its goal has been to develop innovative performances and art using original text, exacting uses of technology, and experimental methods of communication. Currently Caden Manson is developing a three year twelve-part international project called Dead Set for 2006-2009. PRESS: "The theatre of images for the new century is born: rapid, without concessions, violent and consuming itself at 100 miles an hour." -- Le Telegramme "Impeccable."-- Le Monde "No description of "Flicker," is likely to convey its ragged, witty lunacy."-- New York Times "intriguingly unique and original... it's unlike anything else in town."-- New York Post "Wave of the future"- Time Out

"Thoughtfully designed and sharply executed, director Caden Manson's production reasserts his claim as downtown's new best thing." -- City Search "...a breakneck immediacy that feels very contemporary."-- Village Voice "the tremendous Flicker really needs to be seen to be fully comprehended and respected."-- Showbusiness Weekly "Manson and his colleagues are on to something: the technique and the underlying concept of what Manson calls "real-time film" bear the mark of genius." -- NY Theatre "Flicker, combines the best of downtown theater with avant-garde cinema."-- Digital City "A loud, reeling example of pop culture eating itself, the work delivers the instant gratification of the contemporary and the commercial with an "eviscerating smile." -- Dance Wire "Manson's right, and if he continues doing the work he's doing and eschewing labels that will only get in the way, his will be a useful attack indeed." -- The New Republic Online

7 - LIGNA (Germany) Radioballett.



A mass of people are dispersed like consumers – with a difference: They listen to a radio program that enables them to deviate from the constraints and the normality of everyday-life. Bring Your own Radio and appropriate the controlled public space in an uncontrollable way!
Radio waves invade the public space

LIGNA is a group of three radio activists working for the free radio station FSK (Freies Sender Kombinat) in Hamburg, Germany. The aim of Ligna is to introduce and explore a new form of political intervention into public or formerly public spaces: the dispersion of radio listeners. The first experiment of this kind took place in may 2002. LIGNA invited the listeners of FSK to equip themselves with small pocket receivers and headphones and to come into the main station of the city. Since the early nineties the main station was turned into a cleaned and controlled privatised pace, in which every kind of deviant behavior and every collective protest against the regulation of the space is forbidden by strict rules. LIGNA broadcasted a choreography, that suggested the listeners to make simple forbidden gestures, like holding up the hand for begging, sitting down on the floor and so on. As 250 to 300 people participated in the performance, nearly every angle, that the cameras surveyed, was haunted by the excluded and forbidden gestures at the same time. So the intervention, which was called Radio Ballett, created an uncontrollable situation in a strictly controlled space. It turned a coincidental constellation of radio listeners into an association, that was powerfull enough to change a place.

In the last years LIGNA started to adopt the Radio Ballett to the zones of consumerism in the inner cities, which are usually not submitted to strict control, but are regulated by the repetition of always the same gestures. The Radio Ballett here suggests to confront the every day life normality with excercises in anomal behavior.

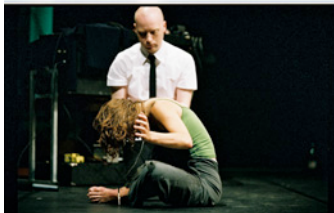
On the 8. of July LIGNA invites everybody to participate in a Radio Ballett Barcelona.

LIGNA are Ole Frahm, Michael Hünerns and Torsten Michaelsen. Since 1995 they are producing programs like the call-in-show LIGNA's Music Box in Hamburg's free radio station FSK, and interventions like the radioballett in Hamburg's main station.

8 - ERNA OMARSDOTTIR (Island)

IBM 1401 – a user's manual

Concept Erna Ómarsdóttir and Jóhann Jóhannsson



Coreography and dance Erna Ómarsdóttir

Music composed and performed live Jóhann Jóhannsson

Strings performed by « Ethos String Quartet »

Music contains a fragment of "Island Ogrum Skorid", by Sigvaldi Kaldalons, performed by the IBM 1401 Computer, programmed by Johann Gunnarsson and Elias Davidsson, recorded in 1971.

Duration 45mn

Creation on the occasion of the coproduction of the GRIM (Groupe de Recherche et d'Improvisation Musicale) and of the Officina - atelier marseillais de production, for the DANSEM 2002 festival (Marseille), the 26th of september.

Thanks to Kitchen Motors, 1x2x3 – Philippe Baste, Rosas Parts, Tjarnarbio (Reykjavik), Ekka, Omar and Kristin.

IBM 1401 – A User's Manual is a meditation on the complex relationship between man and the machines he creates.

IBM 1401, A User's Manual is a collaboration between musician Johann Jóhannsson and dancer/choreographer Erna Ómarsdóttir. The music is performed live on laptop and a Hammond B3 electric organ with electronic treatments.

The Hammond organ and the distinctive Lesley speaker is used not only to perform the music, but as an integral part of the decor, the Lesley's rotary speakers providing a hypnotic counterpoint to the dancer's movements.

The music is based on a looped passage from an old Icelandic hymn which the IBM 1401 computer was programmed to play.

The composer then weaves melodic textures in counterpoint to the computer's melody, creating a hypnotic and melancholic atmosphere which slowly builds and evolves as new melodies surface and are interwoven with treated computer and printer noises.

It's no longer possible to separate man from the machines he uses. We are now completely dependent on our machines and life without them is almost inconceivable. The human race has in fact become a race of cyborgs (cybernetic organisms), inseparable from the machines around, and sometimes inside us (pacemakers, artificial nerve-connected limbs).

Computers will soon have the required power to simulate most of the properties of the human brain, Soon computers will completely surpass this organ in every capacity. This begs the question whether we're witnessing a new form of life, whether we're in fact creating our own mechanical descendants that will replace us as the ruling species.

Many will react to questions like this with horror, reflecting man's fear of being toppled from the apex of things. What will our relationship with such beings be like?

We believe that we should replace fear with nurture and caring, and horror with awe and wonder.

We believe that only by regarding these mechanical offspring as we would our biological children will we avoid disaster, because all neglected children will eventually turn against their parents.
We believe that in order to co-exist with the machines we will have to learn to read the user's manual.

IBM 1401 - A User's Manual is based around the story of the first computer to come to Iceland, in 1964. IBM 1401 was not designed to play music, yet by placing a radio receiver close to it and by programming its memory in a certain way, simple melodies could be produced. IBM 1401 was taught to "sing", and its operators gave it a very human ability that it wasn't "supposed" to have. Then, when a new model arrived that made it redundant, it wasn't simply thrown away, but was given a little funeral ceremony where its operators expressed their gratitude and their sorrow. This was documented on tape with recordings of the sound of the machine in operation and also of music played by the computer. The music in the is based on these recordings.

The piece will seek to explore the above themes using this simple fairy-tale like story as a frame. It will blend dance movements with a set-design and music that reflects themes of techno-nostalgia/discarded technology, nurture (programming computers/raising children), body/machine, human and artificial intelligence, machines and sexuality, technological progress/human evolution. The choreography will use elements of the body as machine and dance as a mysterious, uncanny and intangible energy, much like electricity. The choreography will explore both mechanical movements and organic movements and juxtapose the two, seeking to find the link between them.

Johann Johannsson is one of the most active participants in the new Icelandic music scene. He's one of the founders of Kitchen Motors, the art organization/think tank/record label which specializes in instigating collaborations, promoting concerts and exhibitions, performances, chamber operas, producing films, books and radio shows based on the ideals of experimentation, collaboration and the search for new art forms. Johann performs regularly in Europe and America, both with his band Apparat Organ Quartet, Kitchen Motors and with his solo work. Performances have included concerts in Centre Georges Pompidou in Paris, the Holland Festival, the ICA in London, Central Park Summer Stage in New York, Roskilde Festival, Pukkelpop and Lowlands festivals, and in cities such as Skt. Petersburg, Helsinki, Hasselt and Stockholm.

Johann founded Apparat Organ Quartet in 1999, who have received much acclaim for their live shows in various European festivals over the last couple of years and who released their debut album in 2002. Johann has also produced and written music with artists as diverse as Marc Almond (Stranger Things album), Barry Adamson and Pan Sonic, The Halper Trio and many others. He's also written music for the theatre, dance and soundtrack music for 4 feature films and various documentaries.

Johann's critically acclaimed first solo album, Englaborn, was released in 2002 by the Touch label.

Johann's sound art projects include "Strange noises at the supermarket" (in collaboration with NIFCA) and "Please make my space noisy" which is part of the Rotho exhibition in Skt. Petersburg.

IBM 1401, a user's manual is Johann's first dance project.

Press About Johann Johannsson's work :

Johannsson's score is a set of 16 delicate miniatures, whose variations are amazingly complex despite their simple, descending melodies for strings, glockenspiel, harmonium, piano, organ and electronics. The poem from Catullus appears twice within the score, sung both times by a compute programmed as a Speak 'N' Spell countertenor. This typifies Johannsson's score with its precise use of metaphor, its exceptional balance (digital/analogue, harsh/soft, violent/tender etc.)and its expressive leitmotifs that unveil a profound sadness without ever wallowing in pathos.

Jim Haynes, The Wire

Fugitive and futuristic chamber music

A collaborator of Marc Almond and Barry Adamson, this Icelander sculpts tiny symphonies for strings and bells that have a strong feeling of stillness. Subtle appeals to technology include some Mum-like voices

which literally haunt some of the pieces give a futuristic aura to this music, this chamber music which isn't really as it has the power to escape closed spaces.

Jean – Bernard Andre, Les Inrockuptibles

To counterbalance the extremely violent spectacle, Johannsson chose to write a quiet and luminous score, the classical instruments that he uses, from string quartet to glockenspiel, form a crystallized atmosphere tinged with mystery. (...) Englaborn departs often from the neo-classical idiom and has the good taste not to indulge in its excesses and gives us a moment of timeless magic.

Jean-François Micard, D-Side

« Apparat Organ Quartet » has grown into a phenomenal force, playing soul-stirringly portentous mechanical music, equal parts progressive rock and horror film soundtrack, reminiscent of older acts like Kraftwerk and Goblin... as innovative and meticulous as Sigur Ros but who sound nothing like it.

Neil Strauss, New York Times

This first solo album from Johann Johannsson is absolutely beautiful, and it has only become more so over the past few months, sustaining me for long periods of time when other music just wouldn't do the trick.

Some of the pieces, like "Karen byr til Engil" and "Eins og Venjulegt Folk" recall the similarly melancholy electronic touch that infused the most desolate moments of Radiohead's Kid A. With subtle, digital rumbles, poignant glockenspiel, and scarce violin sustainment, a dreadful space surrounds each note, allowing the music to resonate deep inside of you. "Joi & Karen" is exceptionally restrained, the piano moving like droplets off of slowly melting icicles, the violin breathing warmth from above. The hesitation of each breath and falling bead feels as though it were a Morton Feldman piece condensed to three minutes.

Pitchfork Media

Johann Johannsson is another great discovery for Touch and living proof that there is a third stream operating within contemporary composition which eschews both the bland and the wilfully uninviting. Superb.

Musicweb

Above it all reigns an immaterial Nordic aura, something the listener can instantly recognize as Icelandic in essence -- in the tiny trickles of glockenspiel, the solemnity of the sustained harmonium chords, the fragility and beauty that give this music its porcelain doll looks. Englabörn is tremendously cute on the outside, but the emotions it carries have little to do with sweetness. The listener comes out of it with a heavy heart, drenched, happy but surprised by the manipulative power the music had on him or her. Highly recommended."

Erna Omarsdottir was born in Iceland, Reykjavik, in 1972, now she lives in Brussels.

Dance studies:

1990-93 Icelandic ballet school in Reykjavik, Iceland

1993-95 Rotterdamse dans-akademie in Rotterdam, Netherlands

1995-98 P.A.R.T.S. in Brussels, Belgium

1996 Forms her own dance theatre company, Ekka, in Reykjavik

Major professional experience:

1997 PROMETEO De Munt, Brussels, music by Luigi Nono, directed by Robert Wilson

ROSAS DANST ROSAS A motion picture by Thierry de Mey, choreography A.T. de Keersmaeker

1998 CURTAIN'D WITH A CLOUDY RED, directed by Thomas Plischke

LESS THEN A MOMENT, directed by Salva Sanchez

1999 THE FIN COMES A LITTLE BIT EARLYER THIS SIECLE, directed by Jan Fabre

WET-ART Scientific/art collaboration between Erna Omarsdottir and Tom Plischke

EVENTS FOR TELEVISION(AGAIN), BDC, regie Tom Plischke en collectief

BER (Naked): Own work, directed by EKKA. EXPO HANOVER, Vilnius festival, etc...

2000 AS LONG AS THE WORLD NEEDS A WARRIOR SOUL, directed by Jan Fabre

WALKABOUT STALK Own creation in collaboration with Riina Saastamoinen, Martiens Go Home and Architecture en scene. A European city of culture 2000 production: Brussel-Reykjavik-Helsinki-Marseille (DANSEM)

MY MOVEMENTS ARE ALONE LIKE STREETDOGS (dance solo), directed by Jan Fabre.

2001 ENCOUNTER : A dance impro/encounter between Benoit Lachambre in a concept of Niels Radtke in de B-space in Brussel.

MOVE-E : An Experimental-dance-video by Frank Pay, choreography and performance by Erna Omarsdottir

GLASS-WOOD-VOICE : Own work. A video installation.

ONDERSTEBOVEN : A performance conceived by Frank Pay with four writers, three dancers and four musicians.

DEEP IN THE VEILS by Thierry de Mey,

2002 LES GUERRIERS DE LA BEAUTÉ, A film by Jan Fabre and Pierre Coulibeuf (screened on International Film Festivals all over the world)

EVA 3, directed by Ekka dance theatre, performed in Reykjavik, Iceland, X-Primo in Malmo, Sweden and Aerowaves in London, England

IBM – 1401, A USER'S MANUAL, a duet created together with the musician Johann Johannsson (Apparat Organ Quartet, Kitchen Motors), choreography and performance by Erna Omarsdottir

2003 FOI directed by Sidi Larbi Sherkaoui – les Ballets C de la B, premiere in March in Gand, Belgium

About Main Performances

“My Movements are alone like street dogs” a solo piece from Jan Fabre created for and together with Erna Omarsdottir was premiered at The Avignon festival 2000, then performed in over 100 theatres and festivals, and in Bolshoj theatre in Moskva where it was nominated for The Benoit la Dance Award, 2002.

Ekka dance theater has performed abroad in festivals like Expo 2000 in Hanover, Vilnius dance festival, X-Primo in Malmo and Aerowaves at the Place theatre in London where Erna was selected as the best performer in 2003.

Erna was nominated as the best performer in Ballettanz (Tanz Ballet International, Europe's most important dance magazine) in 2002 and one of the 100 best performers in the world at the Ninjinsky Prize in Monaco 2002.

“IBM 1401 – A User's Manual” was first performed in September 2002 at DANSEM, Marseille, in co-operation with GRIM, Groupe de Recherche et d' Improvisation Musicale and L'Officina, atelier marseillais de production and then in several Festival and venues in France and Europe.

“Foi” also performed all over the world in the most important theatres like Theatre de la Ville in Paris, South Bank Centre in London, Schaubühne Am Lehniner Platz in Berlin, also going to Canada, USA and South Asia...

About IBM – 1401, a user's manual

(...) This personal immersion, Erna Omarsdottir behave it as an exhaustion in IBM 1401- a user's manual. Veiled oblation to Jan Fabre, whom she collaborates with, this piece is a conjuration where the young woman revel in animality to the point of failure. She throws her solo in a part, find herself a stranger voice, where the fright, the pain, the fatality of being itself are mixed.

Under our eyes, she draws off as to give herself a chance to exist. Erna Omarsdottir is thirty years old, she begins her choreographic line.

Rosita Boisseau, LE MONDE

One machine's sensuality

(...) She leaps and relax herself like a spring, contracts and loosen herself, shakes and extends herself, slips and withdraws herself. Her body defy the human laws of balance and resistance. Paradoxly, Erna Omarsdottir keeps a ruffly sensuality. A full feminity sometimes tinged with « Lolita ».

The all guided and sustained by the score, all in perceptiveness and in curve, of Johann Johannsson. A very nordic and tidy music written from the first computer' soundtrack arrived in Islande in 1964, the IBM 1401.

(...) Those 45mn spend like a marvelous dream and too fast.

Gilles Kerdreux, OUEST FRANCE

The head and the legs

(...) Erna is our fetish islandic dancer since we discovered her in one solo created for her by Jan Fabre in 2000, My movements are alone like street dogs. We find her again with her first choreografy, created with the musician Johann Johannsson. 45mn of astounding dance... This girl must have transplanted herself some springs inside her body, on each articulation. Impossible to explain in a different way her turn around, her legs rolling-up with brights flames appearance, her sudden falls... (...) No parasites movements to release from the dance. Only a body submit to the anxiety, to the desire, to the fear, to the desire of laughing, to the frustration. We used to love the dancer, now we greet the coreografer...

Fabienne Arvers, LES INROCKUPTIBLES

Erna Omarsdottir, dancer and choreographer

Emotions' pile, she puts together movements and words in a single style, excessive and grazed.

UNDER HIGH TENSION

(...) On her field, Erna Omarsdottir is, today, without contest, the most blazing. The most touching also with her single way to let her overload with extreme emotions which fight over herself. The electrochocs seem the everyday life of this rather shy young woman.

Animal, Erna Omarsdottir doesn't invent a writing neither a dance style, but an abrupt body language, all in reptations, jump on the buttocks...

In the IBM – 1401, a user's manual's duet, she reveals a voice barely human where the pain and the pleasure to be oneself are mixed. She reminds us, above all, that dance is a burn which lets nobody unharmed.

Erna Omarsdottir is a princess and a stage's animal.

Rosita Boisseau, TÉLÉRAMA

9 - REKOLONISATION (Germany)

God is Nivea



DIOS ES NIVEA is a fusion between me and the big brands.

Consumption is transformation.

Consumption is a promise.

To be consumed is luck.

Everything I touch touches me.

Everything I consume consumes me.

Genuine contact exists in the crumple zones.

REKOLONISATION researches the membrane between private and public space.

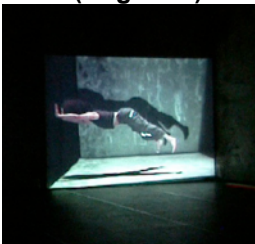
Our tools for this are at the moment approximately 120 actions like bleeding, mobile filling station, invisible transits, geysir, escape from privat houses, car ballet, walking straight, losing everything and fights.

We want to puncture architectures of immunity on a short term basis. We are interested in phenomena of instability.

We import pictures/ situations of catastrophe and struggle for survival and implant them into our immediate surrounding. We reduce distance.

10 - SKALEN (France)

Xenit (fragment)



Created in Marseille in 1999, the compagny Skalen is a group of dancers, musicians and visual artists who share a common work of research and creation. Their aim is to question their own experiences and emotions, realising choreographies in which dance interracts with sound and space. Since its foundation, the group has created 6 pieces, which represent further steps of a specific, constantly changing choreographic language.

Creation originates from an exchange and from the atmosphere of confidence growing up with time within the group. This relationship stimulates our choreographic work, in which dance, music and video organically blend. Improvisation is our specific way of working, allowing free expression of personnal languages within a common context.

Our favorite field in choreographic work is the relation between the body and space. In these pieces we wanted to explore how movement relates with space and rythm, and therefore with time.

Confrontation and exchange are the ways through which we live the common experience of artistic creation.

This creation are the natural continuation of one year experiments on the relation between the body and the space and their reunion into an another dimension through video images, something between the video wrting and visual improvisation

The noises, the sounds, humanly built - sound objects – make the music exists. They build, with video device, the general framework where images, objects, sounds, music, movements are articulated – a dance which is the echo of our sound relation to this world, which just keeps the essence noise/movement, noise/sound, noise/image: disorder and no disorder.

Co-production: L'Officina and DBM/Danse Bassin Méditerranéen: program Culture 2000

The body's presence constitutes the vault of any proposal which will have the black color in common, in tension to the white ... In this piece we multiply the points of view of the same object in order to find another relation and sometime to create a double reading

The space is punctuated with a simple scenography, which is transgressed by an image revealing a different dimension, and its sound identity is modified by the addition of external sources, of musical events and/or bruitists, which creates a shift sound/image by reconstituting a virtual sound landscape: sound spatialisation device

...about Xenit

Libération (national press) march 2002

(...) in Skalen' s XENIT, everything is simple, sober, and opened. There is a dialogue in the space between the dancer Michele RICOZZI and the musician Jean Marc Montera, and the use of the video art gives another dimension to their relation and amplifies it, playing with gravity. The dance is powerful and very musical. Looking at this collective work would like to know much more about the company...Marie-Christine Vernay

L'Humanité (national press) march 2002

(...) It is a very strong creation. The fast movements are like the echos of the musical improvisations. He dances with sounds, plays on the electronical cords, touches a red digital screen, and produces strange accents and minimal alterations. The video part, is very simple and very effective... Muriel Steinmetz

artistic team

MICHÈLE RICOZZI Dancer, Choreographer

Self-educated - her choreographic work changes through different artistic meetings

Short time meeting : Peter Goss, Odile Duboc, Susan Buirge, Lisa Nelson

She Works with the group Urban Sax.

She studies teaching and kinesiology in the IFEDM of Paris - Graduated in 1991

1995 Won the First Prize of the Choreographic Challenge with ZONART, at the T.N.D.I Châteauvallon

1996 Begins her personal choreographic research

1999 She creates Skalen, a collective company: meeting place for different types of expression, Skalen errases the limits between the notions of author / performer in the process of creation

2002 Dancer in the Co of Pascal Montrouge

JEAN MARC MONTERA Musician: guitars, objects, electronic

Creates the G.R.I.M (Group of Research and Musical Improvisation) in 1978

He works mainly on the scenes of improvised musics, playing with Fred Frith, David Moss, Gianni Gebbia, Floros Floridis, Paul Lovens, Jean François Pavvros...

Various collaborations with theater, dance, cinema and other visual arts: Peter Palitzsch/Berliner Together; Hubert Colas/Diphtong Co; Angela Conrad; Jean Claude Berutti/Odile Duboc/Théâtre du Peuple; Minoru Ideshima/danse Buto; Richard Baquier; Piotr Klemensiewicz...

1999 Co-direct with Hubert Colas, Montevideo - place of contemporary creations

2002 Creates l' Ensemble d'Improvisateurs Européens

Opened to all types of meetings supporting the interference of the modes of expression, his approach of the music is at the borders of the culture of the sound

PATRICK LAFFONT Video artist

He made many experiments as an actor and artistic coordinator so he collaborated with theatre and fashion designers (Exposition "La BEAUTÉ en Avignon" - "Décors à corps", Musée de la Mode in Marseilles...)

From 2002 works on his own project of creation, based on his experiences as a video artist

1998 State Diploma of Visual arts, DNAP ESBAM / Marseille

2000 State Diploma of Visual arts, DNSEP ESBAM / Marseille

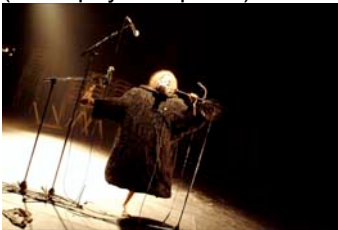
2001 XENIT / I NEXT: first meeting with live performance: Music/Danse

11 - CAMILLE BOITEL (France)

L'homme de Hus

Theater of gesture and objects, imbalancism, pantomime.

(meta-physical piece)



"In the audience, sitting, we rock back and forth. L'homme de Hus is a game of distances. On stage, a strange combat is going on.

The images, the rythms, the sensations, will make you - in turns - burst out laughing, open wide your eyes, shake your head agaped, hold on to your seat startled, smile softly, breathe warmly...

L'homme de Hus is a risky adventure, as much for the spectator who produces the poetic, as for the one onstage that works desperately hard in the face of adversity, stuck, pinned, attacked by all sorts of objects and machines.

In l'homme de Hus, the word that is occurs is funny, it rises from the body, it bursts.

The work is massive, its images are always archaic and powerful, its poetry opened to sensations.

He who cannot remain silent nor speak, this open body, suspended, desperate and free, virtuouse and fragile, is at play with representation here, as a question and as a jubilation."

Camille Boitel has been working for over 10 years on the manipulation of the object (by diverting them and thru staging).

His physical work is based on different technical tools such as acrobatics, pantomime, or danse.

With la mere boitel, for 3 years, he develops an unusual theatrical writing, scenographic, rythmic, musical, choreographic...

She has created the « disastrous » adventure of a theoretical experience Variations comiques at la Villette in december 2003, a performance Carnets de proximité about a text and an invitation by Christophe Huysman at the Garage Moderne in Bordeaux during the "Grandes Traversées", an interlude "la polka" in la Chauve Souris staged by Colline Serreau at the Opéra Bastille in 2002, La Symphonie du Hanneton by James Thierrée on tour for 4 years, and very recently, in june 2004, J.B. D.F. et A.I. a trilogy after a study on the tools and gestures of craftsmen, created on the festival "les Intranquilles" of the Subsistances and of the Villa Gillet in Lyon. L'homme de Hus created in march 2003 at the Théâtre de la Cité Internationale in Paris, is currently on tour in France and abroad.

Credits

by Camille Boitel
original idea Bénédicte Le Lamer et Camille Boitel
light creator Laure Couturier
sound manager Silvère Boitel
stage manager Séverine Bessac
costumes Stéphanie Heinzl et Péguy Wisser
constructions Denis Bourgoïn
production assistant : Alice Boitel

Executive production : La mere boitel...

Coproduction : Théâtre de la Cité Internationale, L'entre-sort de Furies - salle Rive Gauche,

Espace Périphérique résidences de création de la Ville de Paris et du Parc de la Villette

Spectacle créé avec le soutien de l'AFAA - Association Française d'Action Artistique Ministère des Affaires Étrangères, la Cie Isis, l'Usine, l'APIAC - Association de Préfiguration de l'Institut des Arts du Clown, Circuits - Scène conventionnée pour les Arts du Cirque d'Auch, Système Friche Théâtre.

Special thanks : Et Bientôt...

12 – STUPID FEATS (Burgos)

El acelerador de partículas



THE PARTICLE ACCELERATOR

Four scientists involved in quantum physics research conduct a series of experiments to uncover one of nature's ultimate secrets: the smallest constituents of matter, elementary particles.

These individuals regard scientific knowledge as an end in itself for humanity, and strive to make the international community aware of all that is still unknown (even to them), such as what matter is made of.

Technological advances have enabled these experts to construct machines to accelerate the smallest known particles to reach the speed of light and fire them against very heavy atomic nuclei in order for the terrible impact to generate even tinier particles. In this search for the infinitely small there emerges in due course a doubt as to what is tangible.

This doubt can only be resolved by the spectators, on the basis of their experience of the palpable, in process of individual learning based on the established method of 'trial and error'.

Theories of order and chaos determine the language with which the characters describe the universe and leads them into perplexity when they are confronted with their own destiny. Chance connects the different actions, in which everybody takes part, ultimately conditioning the outcome of the experiments. This allegory serves to exemplify the capacity of human knowledge to approach the truth, even as the universe travels on toward its thermal death.

ORIGINAL IDEA: Stupid Feats

ACTION: Stupid Feats

DESIGN: Stupid Feats

VIDEO: Stupid Feats

CO-PRODUCTION: Stupid Feats, Espacio Tangente (Burgos) and Festival Escena Abierta (Burgos)

STUPID FEATS are, on this occasion: Álvaro Alonso de Armiño, Javier Basconcillos, Sergio Corral and Javier Mediavilla.

STUPID FEATS is a sound-performance action group of artists who come from a wide variety of fields: audio-visual, 'performance', stage, etc. With a variable line-up of two to six members, the group's projects range between music and action. The present production marks a move toward a more theatrical format, while maintaining the group's Dadaist poetical principles.

The group's previous works include:

HOMBRE PROPIO

Bourbon Bar. Burgos, December 2000

Polypoetry inspired by the writings of the poet Juan Alcubilla Reglero, and presented as a live soundtrack for the super-8 short of the same name.

LA PÁJARA SONORA

Espacio Tangente. Burgos, August 2001

A concerto in five movements for a bicycle repair shop in which a parallel —more apparent than symbolic— is established between the existential angst represented by the absurd effort of the cyclist who comes second and the impossibility of achieving an unvarying rhythm using mechanical transmission chains.

BARULLO OUT

Kant-ina de Agés. May 2002

A sonic encounter between Djah End, in search of the least harmonious sounds in his repertoire, with a Dadaist orchestra in which all the musicians strive in vain to hear themselves over the general uproar.

What is sought is the curious effect that after the concert, the spectators prefer silence to the subtlest

melody.

Cereceda dam. Balcón Norte Festival, August 2002

A nocturnal audio-visual delirium in five movements inspired by texts by Hölderlin and by the fundamental need to overcome vertigo.

MINUETO MAGNÉTICO

Espacio Tangente. Burgos. September 2003

Five movements for electro-crap group and advertising choir. Contrary to popular belief, the Cordovan hats mean absolutely nothing.

CONCIERTO ESTRATÉGICO

'SubBurgos. Itineraries on the urban fringe'

Foro Arte and Territorio 2003. Burgos. May 2003

Using as a stage an as yet unopened municipal dump, a number of performers inside the waste containers make use of the esoteric original texts of the City of Burgos Strategic Plan to achieve a sonority that holds the listeners suspended between sublime ecstasy and idiotic laughter.

13 - CRITICAL ART ENSEMBLE (USA)

Art and discipline

Talk



The facts surrounding Kurtz's case have been well documented: On the morning of May 11, 2004, Kurtz awoke to find his wife, Hope, dead beside him. He called the local authorities, whose suspicions were immediately raised by a home DNA-extraction laboratory for Free Range Grain, an installation Kurtz was preparing for exhibition at Mass MoCA. Within moments, Kurtz was descended upon by the FBI and the Joint Terrorism Task Force. Feds in hazmat suits confiscated his lab materials, his dead wife, even his housecat. Kurtz was detained for 22 hours, and he was facing charges of biological terrorism.

The bio-terror charges were eventually thrown out, after local and federal agencies determined Kurtz's lab was innocuous --- certainly not capable of preparing biological weaponry --- and that Kurtz's wife died of natural causes.

Critical Art Ensemble (CAE) is a collective of tactical media practitioners of various specializations, including computer graphics and web design, wetware, film/video, photography, text art, book art, and performance. Formed in 1987, CAE's focus has been on the exploration of the intersections between art, critical theory, technology, and political activism. The collective has performed and produced a wide variety of projects for an international audience at diverse venues ranging from the street, to the museum, to the Internet. Critical Art Ensemble has also written five books: *The Electronic Disturbance*, and its companion text, *Electronic Civil Disobedience and Other Unpopular Ideas*; *Flesh Machine: Cyborgs, Designer Babies, and New Eugenic Consciousness* and its companion text, *The Molecular Invasion*; and *Digital Resistance: Explorations in Tactical Media*.

<http://www.critical-art.net/>

<http://www.caedefensefund.org/>

14 - LOS CORDEROS

Crónica de José Agarrotado (menudo hijo de puta)



loscorderos.sc consists of the modest flock of David N. Climent and Pablo Molinero. Both belong to the same generation, born in '77, and come from the same province, Castellón.

They worked together for the first time in 1996, with Visitants Companyia de Teatre, where they both stayed for some time, acquiring the routines necessary for doing street theatre. However, their restless creative spirits led them to work with other companies, including La Danaus, El Teatre de l'Home Dibuijat, Pikor Teatro, La Fura dels Baus, Sol Picó Compañía de Danza, La Viuda and Moreno Ensemble, among others. During this time they performed —often separately— stand-up, dance and intervention acts.

It was in 2003, in Barcelona, that they pooled backgrounds and talents.

Crónica de José Agarrotado, the first piece by loscorderos.sc, was created during the winter of 2003.

The intimate atmosphere of this piece, like a dinner party or a re-encounter, is violently shattered right from the start by the physical and verbal force of a series of organic and absolutely authentic actions and situations.

An elaborate but everyday absurdity, with base physical as well as conceptual, fresh and funny, but never gratuitous, serves as the basis for the creation of a whole new world, with laws of its own, in which to narrate an experience such as that related in *Crónica de José Agarrotado*, which might well be the desire to live in harmony in the most general terms, and its particular impossibilities, with the consequent demolition of all that has been created. Have you never thought that killing your alter ego might help you to endure life better? It is, basically, an date with no exit with someone so close to you, who could be your partner or you yourself.

At the same time, in this piece we can never quite distinguish between improvisation and choreography, text and dialogue, the everyday and the out of the ordinary, experience and confession... in short, between truth and fiction, because its creation is grounded in that realm of reality that is closest to theatre, an attempt at theatrical truth.

'... bring me all that is mine, I ask for nothing more, I want nothing more, my cold with me and the uncontrolled reasons by my side. I am fine here; please, don't tell anybody...' José Agarrotado said as he killed the first snails of the morning.

Artistic Credits

Creation and direction: loscorderos.sc
Performers: David Climent and Pablo Molinero
Mixing and Samplers: Mireia Tejero
Lighting design: Ana Rovira, Óscar de Paz and loscorderos.sc
Lights and sound: Óscar de Paz
Production: Pilar López
In conjunction with: Compañía Sol Picó

Thanks to: Óscar de Paz, Kike Blanco, Sol, Pia, Mariana Jarowslasky, Joan Manrique, M^a Carmen Climent, Tomás and Regina

15- 100.000 RETINAS

Ratcatcher

By Lynne Ramsay. UK, 1999. 94 min.

Cast: William Eadie, Tommy Flanagan, Mandy Matthews, Lynne Ramsay Jr, Michelle Stewart, Leanne Fluff

The first full-length feature by the director of the impressive *Morvern Callar* is set in Glasgow during the grim weeks of the dustmen's strike in Britain in the 1970s. Young James Gillespie lives in a depressed part of Glasgow; his family dream of getting one of the new council flats, but it seems that none of them really believes they can change the darkness of their lives. James' dreamy poetic gaze guide us through the strange landscape in which he makes his transition to adolescence. Hailed as one of the most powerful and promising debuts of the last few years, *Ratcatcher* is remarkable for the sumptuous images that Ramsay creates with her camera and the performances she obtains from her non-professional cast.

16 - TURISMO TACTICO

La ruta de l'anarquisme



How many Barcelonas are concealed in the Barcelona we all know? The anarchism route is a journey to one of these hidden Barcelonas, the red and black city that was on the verge of a revolution that might have changed the course of history but was condemned to silence.

By revisiting the streets where the most dramatic acts of the anarchist era took place, streets we walk along every day without knowing their secret history, we hope to rescue that forgotten Barcelona from silence and neglect.

The concept of tourism derives from the Grand Tour of France and Italy taken by well-to-do young Englishmen, Germans and others from around the end of the 17th century. During the 19th century there were major change in European society as a result of the Industrial Revolution and the French Revolution. The middle class eagerly imitated the aristocracy, and technical advances facilitated travel, with the railways being of fundamental importance, but it was not until the second half of the 20th century that the practice was extended to all strata of society, with the widespread introduction of paid annual holidays giving people free time and spending money.

The Turismo Tctico group carries out interventions in public spaces and regards the 'tour' as a means of communication, a medium on a par with television, film, radio, newspapers and the Internet. The tourist industry has transformed the tour into a medium with its own socially-accepted codes and protocols. We rarely question the idea that we are shepherded from one place to other while the history of the place and the events that occurred there are explained to us.

17 - LEO BASSI

18 - DAVIS FREEMAN (Uk)

Too shy to stare (solo version)

Davis Freeman/Random Scream



The viewing of the self in the body of an other is the form used by the artist Davis Freeman in the piece 'Too shy to stare'. The performer embodies the person they are performing for in such a way that allows freedom and space for the possibility to reconsider ones self. Peggy Phelan notes 'One always locates ones own image in an image of the other, but what if the other was the self?'

Concept / Direction / Video : Davis Freeman

Performance†: Kate Macintosh

Artistic Assistance†: Lilia Mestre

Production : Salzburg SZENE, Dans in Kortrijk, Random Scream

This solo is from a larger piece. The larger piece consists of a two hour performance for 10 people at a time where they each visit 7 separate rooms one by one. This performance is 10 minutes and again only for one person at a time.

Review Too Shy to Stare

Not for the timid

By Jacques-Olivier BADIA

Wonderfully conceived and produced, 'Too shy to stare' pushes the boundaries in many aspects and disciplines. Its weapon is the unavoidable interaction with the spectator who, for his part, finds in each room what he brings into it, depending on how he perceives himself. Whether the main reactions, which result from surprise, amusement, oppression, or hesitation, each reacts in his own unique way to the atmosphere of the scenes, which are always created for him alone, and with the absence of a certain protective distance. The title resonates like a warning: the shy, which cannot hold their own gaze, this is not for you, the rest reserve now.

Davis Freeman has worked in the states as an actor for theater and film. In Europe he's worked in theater and dance as a performer and/or collaborator with Stephan Pucher (Kirshgarten, Snapshots) Meg Stuart (Highway 101, Alibi) Hans van den Broeck† (They feed we eat eat eat) and others. He created Untitled me and Fading Fast in collaboration with Lilia Mestre, which have toured internationally. He presented the Performance / Installation '11th Hour' in Beursschouwburg (Brussels), Salzburg SZENE, Moscow Arts Festival, Menagerie de Verre (Paris) and La Batie festival in Geneva. He premiered the projects 'Universal Minutes' (photography) and created 'Too shy to stare' (performance/ installation) in the SZENE Salzburg Festival 2001 which continue to tour through 2003-2004. In 2004 he created a video installation called 'Hands' and 'Everything you wanted to know about the club scene but were afraid to ask.' for the opening of the renovated Beursschouwburg plus 'Every-body is' with Lilia Mestre for WP Zimmer's Bal Masque. He is currently touring with Forced Entertainment in their piece Bloody Mess and will premiere his latest piece Tearjerker in the beginning of July.

19- CANDIDA TV (Italy)

Sopopia

Open-code TV soap



The new frontier of television soap-opera.

A series in which the same characters are played by different actors in each new episode.

Non-professional actors, passers-by recruited in the street, who are allocated predetermined roles.

The person leading the programme will be a kind of doctor, a tele-demiurge complete with a white coat and medical files who in the first phase will select the cast, assign them their parts and give them the basic elements to get started.

He is a discreet presence, carefully observing the effects produced by this creative therapy.

Although the roles are established in advance and the wardrobe that makes each character recognizable is always the same (but worn by a different person each time), the dialogues are improvised by the amateur actors themselves.

This is, then, a drama set in construction, in which the evolution of the story depends on the inspiration of the chance participants, who ultimately end up expressing their own realities, dreams and secret frustrations.

Thanks to a beneficial 'exchange', the programme brings to the surface and heals the pathological symptoms of the cathode-ray addiction.

A therapeutic transmission: if television is the disease, 'Sopopia' is the cure.

Candida TV: to be taken before going out

Candida came about as a result of the meeting of ten young writers, directors and technicians, passionate investigators of the as-yet-unexpressed potential of the audio-visual language. The opportunity presented itself in 1999, when the Rome TV channel Teleambiente offered us a weekly one-hour slot.

Candida on-air December 1999

This was the start of Candida TV, a series broadcast prime-time over nine weeks, from December 1999 until February 2000. The Program was structured in different sections: from music, animation, reporting the problems in the prisons... through to the languages of informatics and culture.

It was domestic-appliance TV, in which the codes and subjects discussed were an attempt to bridge the gulf, perhaps too deep, between public and television. In short, a low-technology television for quality communication.

Candida group, 'fatti hi etere'

On that occasion a related group was set up that over the years created a probing and impertinent journalism, and at the same time has not given up the search for visual simulations, small fictions and caricatures on subjects of current interest.

These productions, somewhere between information, simulation and infotainment, have aroused the interest of some major information media: daily papers (*Repubblica*, *Messaggero*, *Manifesto*, *Metro*), television channels (RAI1, RAI3, RAISAT), specialist magazines (*Filmmaker*) and on-line agencies (AGI).

The making of the official Robe di Kappa for the Under-21s Ladies Golf Open gained a very positive critical consensus and was screened in the advertisements section at the Cannes Film Festival in 2001.

Candida live, your intermental thread

But Candida is also a group of video-installation artists.

If television has killed off social life in the public squares, perhaps we need to return to the scene of the crime?

In August 1999 the Napoli Stritt Festival invited us to do a show in the narrow streets of the Spanish neighbourhoods. For three nights a square was animated by an interactive video installation, with a mobile direction that made it possible to stage a schedule in continuous elaboration with the participation of the public.

Since that experience Candida has successfully continued to work in live video, video installations and the creation of multimedia events.

In 2000, the Torre Maura and Torre Spaccata neighbourhoods in Rome saw the launch, in conjunction with the Laboratorio di Cultura Umana Godzilla (leg 285), of Torre Maura TV, a basic videomaking workshop for local young people.

Candida. Make your own TV

Our interest in the creation of free and community television spaces has led us to participate in various projects on independent communication:

HUBTV during the days of the European Social Forum in Florence (November 2002)

VOWARTV (December 2002) in the framework of the protest against the war organized by Emergency Sample Images (October 2003). A four-day European workshop on independent distribution.

Wsis? We Seize! On the occasion of the World Information Summit in Geneva (December 2003).

Okay, now let your tired fingers rest after all that zipping over the keys of the remote. Sit down, stretch out, relax, go oblique. What you have in front of you is a television inside the television. Candida.

Reared and fed (abundantly) by the Simulation Society with a television in our mouths that for years has nourished us with controlled flows of consciousness, we could not have excluded from **the delirium that rewrites the codes** that body that possesses our fleshly body like a ghost.

The firm of Candida, picc.soc.coop a r.l. was formally constituted on May 10th 2001, but has been an active presence on the market as a group of freelance professionals since December 1999.

CV

2000

'Candida, the domestic-appliance television', a 40-min. TV magazine: 9 weekly broadcasts on a local channel, Teleambiente, with a schedule constructed and created by Candida in conjunction with the MINE, an audio-visual training project for disadvantaged teenagers.

'The fashion of Emiliano Marchionni', advertisement, runtime 4 min..

'TORRE MAURA TELEVISION', 17 min. – 'TMTV2', 20 min.
television programme

In 2000, the Torre Maura and Torre Spaccata neighbourhoods in Rome saw the launch, in conjunction with the Laboratorio di Cultura Umana Godzilla (leg 285), of Torre Maura TV, a basic videomaking workshop for local young people that aroused the interest of the national press and television channels.

Report on the 'look' for 'Su e Giù', RAI 2, runtime 2 min.

Rebel Colours, Prague 2000, runtime 80 min. Documentary.

Candida produced a documentary in conjunction with Indymedia on the protests in Prague in September 2000.

Kombat 2000 campaign for Robe di Kappa; advertisement.

Air One campaign; advertisement, runtime 2 min.

2001

Documentation of Hackmeeting 2000 (Rome) and Hackmeeting 2001 (Catania), sold to Gold Dragon s.r.l. for the report 'Hacking' and to Orione Cinematografica s.r.l. for the documentary *Codes — Hackers and Breakers*.

Art of Resistance Festival, Leipzig, October 2001

Candida took part in this event as a video-installation group.

'Video live set' with musicians and DJs all over Europe participating and promoting multimedia events.

Attraversamenti Multipli, Rome City Council, summer 2001.

'Supervideo>>>>' G8 36-min. reality-fiction.

In 2001 Candida produced a reality-fiction about the G8 summit in Genoa in July 2001. Making up characters and recounting events in an ironic narrative is one of the characteristic features of the videos produced by Candida.

Shooting of a of 10-minute video, 'Palestina Shots': at Easter Indymedia went to Palestine to help Jerusalem Indymedia put up their own website, but the occupation of the Palestinian Territories by the Israeli army made it impossible for anybody to carry out their projects.

Candida, produzione e service video,

piccola società cooperativa a r. l.

Via Raffaele Stasi 32, 00189, Roma, P.I. 06606281001

'Concrete Cinema', TILT Festival, dLUX media/arts, Sydney, October 2001
Presentation of ads produced by Candida in the 'Subvertisement' section.

2002

Rotterdam International Film Festival, January 2002. We took part with our production 'SuperVideo>>> G8'.

'L'altra America', a compilation video distributed by il manifestoLibri

Candida 2002 produced the Italian version of the video '9.11' made by Indymedia New York just after the attacks on the Twin Towers, together with a short report on the demonstration against the war of 10th November in Rome and an interview with Jello Biafra and Winston Smith on media manipulation.

Video documentation of the international Net.Art festival 'Digital is not Analog' organized by the town council of Campobasso, followed up with a 10-minute documentary commissioned and broadcast by RaiSatArt.

2003

Making of the video *Roma città insostenibile* financed by the European Union as part of the Gruppo (azione3) initiative.

Valle Aurelia, ieri, oggi e domani, a video documentary on the history of the popular district of Rome from the Resistance and the Partisans to the experience of the *fornaiari* who worked in the furnaces making bricks, tiles and other construction materials and on up to our own time. Financed by the Le Fornaci association and the Assessorato alle periferie of the Comune di Roma.

In July Candida ran a laboratory on audio-visual techniques in the Barcelona cultural space with immigrant boys and girls in Spain.

Participation in the Xjeing international festival on the island of Vis, Croatia, organized by the Zagreb-based NGO MaMa.

In September Candida made the video documentary *Circo*, shot in the Casal del Marmo young offenders institution in Rome.

In October Candida organized the four-day D-A-S-H workshops in Rome on issues relating to the editing, encoding, streaming and distribution of audio-visual material, with funding from the European Union.

In December Candida took part in 'Information wants to be free' in Berlin, a visual arts and experimental music festival organized within the European Union's Culture programme.

Organization of the Italian edition of the documentary *The Fourth World War* by Big Noise Films.

2004

January: Candida took part in the Digitales 2004 festival in Brussels, organized by A.D.A. Femme and Nouvelles technologies. Candida ran an eight-hour workshop on filming, editing and compression.

February: video installation in Transmediale 04 in Berlin with the support of the Institute of Italian Culture.

Participation in NEURO, Networking Europe

Production of the DVD 'MayDay04', on short-term contracts, distributed with the weekly *Carta*.

March: production of the short videos *Piccole ossessioni* for Fox Life.

June: participation in the conference Free Media Interconnected, Prague.

Presentation in the MaMa, Zagreb.

Participation in the HAIP multimedia festival of open technologies, Cyberpipe, Ljubljana, Slovenia.

July: participation in the conference 'Va Bene! Understanding Italy', Munich, organized by Bundeszentrale für politische Bildung/BPB.

September: participation in 'Collaborative Broadcasting', organized by Radio Fro, Linz, Austria, on the occasion of the Ars Electronica 2004 event.

December: production of the video *o partigiano-resistenze oltre i confini* in conjunction with 'caraula az mapu' and the autonomous region of Friuli Venezia Giulia.

Candida also operates as a service company, shooting and editing documentation material for various bodies, associations and cooperatives (coop.soc.Eureka, coop.Soc.DataCoop, Comunità Capodarco, Cooperativa Educativa Territoriale di Piazza Vittorio), and other production companies (Gold Dragon, VideoCam, Little Duck, Cinepepa, Orisa Produzioni, D.Ink), transmissions televisivas (Zelig — Italia Uno, Crea, La7 — RaiEducational) and stage spectacles (Il grande sfracello - Scontrino alla cassa).

Candida also runs audio-visual techniques laboratories in primary and secondary schools.

20 – KLAAS KUITENBROUWER (Netherlands) **The Oracle of Found Objects**



The Oracle of Found Objects is capable of answering any question in a qualitative way, without claiming to be in contact with so-called 'higher forces'.

You (the Questioner) ask a question that matters to you. Through a carefully designed interplay between a randomized selection of meaningful objects, possible grids for interpretation, and the formulation of the question the key elements of the answer will emerge in a visually pleasing way. A qualified Consultant will then interpret the answer with assistance of the Questioner.

The Oracle of Found Objects is a one-to-one performance, although a small circle of respectful audience does not necessarily interfere. If desired, privacy and utmost discretion can be guaranteed.

The Oracle of Found Objects is designed by Klaas Kuitenbrouwer, (NL) artist, researcher, lecturer. Klaas Kuitenbrouwer is also the Consultant of the Oracle.

21 - EDDIE EGAL (Uk)
El Ingenio Pyronautico



Playing with the elements ... on bare skin

Is it possible to get fire & water into a controlled ballance ?
And what happens if a human being stands in the melting point of these elements ?

Based on these questions members of the „Arson Art Association“ developed a pyrotronic construction that makes it possible to present the answer.

Its getting hot ...

This performance is dedicated to the real fire!

www.pyromancer.de

Pyromancer is part of the " Arson Art Association " and got foundet by various fireartist in Berlin 1989. Since then the pyromancer performers where working in different fire - productions all over the world. Keep on burning ...

23 – MECANIQUE VIVANTE (France)

Piano à Poule

Impro



To appropriate objects, tools, appliances and vehicles in order to transform them into stages, sets or musical instruments and thus bring out the poetic potential of our urbanized world; to locate the springs from which dreams and poetry well up in the very heart of an often harsh reality; to fabricate, to invent, to make something new, objects never seen before or find new uses for them...: this has been the artistic trajectory of Mécanique Vivante, under the baton of Franz Clochard, inventor, constructor and performer.

A feverish character, always on the move, like his surprising tour, Franz Clochard has learnt how to domesticate a whole fauna of more or less awkward and troublesome objects, which he transforms for us into melodies, children's toys, acrobatics and living dream images, in the service of a space, its architecture and its inhabitants.

Created in 1982, the Chickens' Piano is an artefact with which to produce, thanks to the familiar farmyard fowl, cacophonous music. Franz Clochard's Chickens' Piano was the first in an ongoing series of inventions in which he hijacked machines and put them in the service of dreams: the ascending motorbike and chainsaw, the Aces Bar, the Spinning Top, the Mechanical Pulse, the Musical Sirens...

'With him the bridges open
and close musically,
the concrete mixers are orchestral,
the bars aerial and the factory
sirens symphonic.'
Le grand répertoire. Machines de spectacle
Ed. Actes sud

24- A. P. T. C Mariposas



Mariposas is an installation and like almost all installations I suppose it will create a certain sense of disappointment, with the spectators feeling that they don't understand anything or that whoever thought up this nonsense is a guy with a lot of balls who spends his time mentally masturbating. I believe that starting from this basis is a good way of establishing a more honest communication with the people who want to get to know us. Humour, scepticism and self-criticism seem to me to be necessary to address new challenges. *Mariposas* has no beginning or end, it has no action or plot, it does not aim to please or try to make you relate to it in any particular way. It is in these ways that we try to be very respectful. We will make this 'thing' and we won't give too many explanations to anybody, if it doesn't do it for them or they don't like it we will be very sorry. The seriousness with which we take our work is the only possible justification. *Mariposas* is yet another attempt to capture your attention, another little distraction, a shop counter, but in this case you have nothing to worry about, because we are not trying to sell you some heap of shit.

A. P. T. C.

In the Spanish government's Tax offices there is a department that deals with artists and bullfighters. Given that the present session of parliament intends to debate the need to legalize prostitution, we have set up a company that proposes to include this latter profession in the remit of that tax department. We like to demonstrate our considerable flair for silliness and let ourselves be carried along by the current of events in a world that advances with unequal fortunes. For INnMOTION we are pleased to present the installation *Mariposas*: we hope you like it.

Sincerely, Artistas, Putas, Toreros y Companyia [Artists, Whores, Bullfighters and Company]

Mariposas is an A. P. T. C. and M.O.M. (El Vivero) production in conjunction with INnMOTION

25- MARCEL-LÍ ANTÚNEZ ROCA

ALFABETO 1999

AUDIO-INSTALLATION

Emotional prosthesis



DESCRIPTION

Alfabeto is an interactive audio-installation consisting of an eight-sided wooden column set up on a dais. This interface has various sensors. When the spectator approaches, touches or strokes the column, it emits sounds from the loudspeakers mounted inside it. These sounds are a group of onomatopoeias organized according to different emotional states: pain, pleasure, laughing, crying. One of the sensors allows the spectator to choose the group of voices and to combine their states.

Alfabeto is an interface conceived as an emotional prosthesis. The interface 'is happy', 'is sad', 'feels pain' or 'feels pleasure' according to the spectator's movements and the way it is touched, actively involving him or her in the combining of emotions. Perhaps this is why some of its users have asked to have *Alfabeto* installed in their homes as a domestic interface, to be used, for example, before leaving the house.

The replacement of the relations between human beings as the generator of emotions by other cultural manifestations has a long tradition. We often feel deeply moved, for example, when listening to music, or cry when watching a film. These creations appeal to our way of being, our mood and state of mind and arouse a certain emotion. However, such a relationship was always passive. The appearance of certain interactive genres has changed this situation, and the installation *Alfabeto* is an example of that. The interface invites us to transform our role as passive receiver: in our hands, *Alfabeto* becomes an instrument for modulating vocal moods, an emotional prosthesis.

MINI BIO

Marcel-lí Antúnez Roca (Moià, 1959) is known internationally for his mechatronic performances and his robotic installations. In the 1990s he combined concepts as 'bodybots' (bodily control robots), 'Systematurgy' (interactive narrative with computers) and 'dresskeleton' (a bodily interface in the form of an exoskeletal dress). His work deals with themes such as the use of biological materials in robotics, as in *Joan l'home de Carn* (1992); the telematic control of a body by a physically remote spectator in the performance *EPIZOO* (1994); the extension of bodily movement with the 'dresskeletons' (exoskeletal interfaces) used in the performances *AFÀSIA* (1998) and *POL* (2002); involuntary choreography with the 'bodybot' in *RÈQUIEM* (1999), and microbiological transformations in *RINODIGESTIÓ* (1987) and *AGAR* (1999). Marcel-lí was a founder member of La Fura dels Baus, working with the group as artistic co-ordinator and musician and performing, from 1979 until 1989, in the macropresentations *ACCIONS* (1984), *SUZO/SUZ* (1985) and *TIER MON* (1988). He is currently presenting *TRANSPERMIA*, a spatial work of art and its utopian consequences.

Antúnez's work has been presented in major international venues such as the Fundación Telefónica in Madrid, the P. A. de C. in Milan, the M.I.P. and the Maison de la Villette in Paris, the I.C.A. in London, the SOU Kapelica in Ljubljana, the Panasonic Center in Tokyo, the MACBA in Barcelona and the DOM Cultural Center in Moscow. He has also performed at various international festivals, including EMAF in Osnabrück, Muu Mitja in Helsinki, Nouveaux Cinéma Nouveaux Media in Montreal, DEAF in Rotterdam, Spiel.Art in Munich, Ars Electronica in Linz and Performing Arts in Seoul, among others.

USE: A radar detects the presence of the spectator in the room and activates the interactive mechanism. A presence sensor in the upper part of the column lets the user choose between the four sound banks. The eighteen sensors distributed over the faces of the cone activate the different samples. The gesture of the spectator on the column conjugates the resulting sound.

26-Telenoika.NET **Video parasite festival**



Telenoika.NET is a creative video group that has been energizing live audio-visual culture in Barcelona since 2000, organizing events such as the VideA festival and the VAX.

For InMotion, Telenoika proposes:

To put on two sessions every day in which the artist will work two differentiated parts of this live audio-visual discipline. These performances will be included within the forthcoming VAX12 in July, a monthly event where the creative community of Telenoika presents itself and communicates.

inAmbientA/Vtions

Audio-visual Animation of the interior courtyard of the CCCB.

22h - 22h30 // Pati de les Dones

Each night an audio-visual artist will animate live the interior walls of the CCCB with a video atmosphere, a tranquil space in which to enjoy a drink and sound landscapes with views.

VJs inOver DJs session

A VJ session with the selection of festival DJs

23h30 - 1h // Pati de les Dones

Continuing the culture of the DJ, the VJ reads the music and interprets it in the form of images. Each night a different VJ will present his or her style and video work live to the rhythm of the music.

27- EI VICIO **DJs**

Wednesday 6th July

Crystal Distortion (labrat rec / expressillon rec / co. uk) breakbeat

To launch the festival we have a crucial figure in the history of independent electronic music, Crystal Distortion. A former member of Spiral Tribe and the brains behind, among other things, the legendary mobile studio NETWORK 23, which recorded all over Europe, Crystal Distortion returns to Barcelona with his unique line of musical experiments. His sound is composed, in his own words, of tribal rhythms hidden inside the distortion produced by objects such as crystals, which without our being aware of it emit waves that are positive for but invisible to human beings and, by extension, the entire collective unconscious.

Thursday 7th July

LOD (klitekture / Spain) minimal

Luis Ortiz runs the record labels klitekture, sinergy networks and calima, and devotes the rest of his time to producing music for his own labels and others around the world such as realjoke or minus_n in Japan, Thinnerism in Germany, Antmanuv in Canada and Homeless in the United States.

Originally from Las Palmas in the Canaries, he has spent much of his life abroad.

Although his focus is on minimal sound, with his new project, Calima, he has moved closer to dance music with fresher and more organic sounds in the area of dub or funk.

Luis Ortiz uses the alias LOD for his more minimal experimental productions, and his name own Luis Ortiz for his more dance-oriented work.

His sessions as a DJ are characterized by their tremendous energy and their high degree of experimentation. He is currently working with other musicians in Barcelona to develop an organic dub sound that seeks a balance between digital and analogue sound.

Friday 8th July

Djd (Lo*li*ta / Spain-France) electro/techno/lounge

If there is one thing that really annoys djd, it's being pigeonholed. So, to start the weekend, here is the most open-minded and eclectic bag of beats you could hope to find.

Coming from a background in architecture, djd is well known to all of Barcelona's real dance music lovers: maybe he put you on to some great disc in one of the record shops he has passed through, or you remember him as house DJ in the early years of the nitsa club, or you've heard him in various clubs in the city or at some summer festival.

He was rated one of the ten best Spanish DJs in 2002 and 2003 by the magazine *Rockdelux*.

He is currently resident DJ in The Loft's Lo*li*ta room, of which he is creative director and programmer.

He has also acted also as musical adviser for various theatre productions, as well as doing the music for fashion shows.

His record boxes includes all the classics and rarest grooves of five decades of dance music, as well as the latest hot stuff.

He lives for the mix, multidisciplinary and good vibes.

Saturday 9th July

DJ Blunt (basic.ch/ Switzerland) house

DJ Blunt is a Swiss-American born in Geneva. A music collector from the age of eight who loves to mix hip-hop, disco, house, techno, jazz, rock and all the contemporary sounds he can get his hands on, Blunt has developed a real love and respect for fans of dance and for the music itself.

He played in punk and electro-industrial bands until he discovered the clubs in London and New York and, above all, the raves in Zurich! Naturally, he soon found himself drawn into the electronic scene in Geneva.

He was involved in Mental Groove Records in the early days, and in promoting a whole host of underground events in Geneva, booking the finest talents on the international electronic scene.

He has written for music magazines such as Partysan and CODA.

He started to mix techno, drum&bass and downtempo in 1995, and currently ranges between house and techno-funk.

He is a co-founder of the DATABASE association, based in Geneva, and which has more than 20 artists' studios. Geneva is also the home of Basic.ch, one of the first Internet radio stations, which he also helped to launch.

In addition to MGR, he regularly works with other labels such as ARM, Papparazzi, Viking and Implorz.

27- BS

Adios Pepino

Workshops

Adios Pepino is a DIY workshop where you can make your own sex toys, combining handicrafts, basic principles of electronics, technology hacking and fun. A space of which to leave satisfied

As we convert a shaver into a vibrator, we start to see the appliances around us in a new way and deconstruct a myth.

Adios Pepino:

1st workshop: 'Beyond Digital'. This is an in-depth workshop, introducing basic notions of electronics (limited number of places).

Wednesday, Thursday or Friday at 17:00

Making vibrators and Chinese balls from domestic appliances and recycled computer material. Welding in hand, we will learn the basics of electronics, techniques decorative and we will speak than what makes us to vibrate.

2nd workshop: 'Sexual DIY'. This is more general workshop, with not much electronics (limited number of places).

Saturday at 17:00

Making dildos and Chinese balls to suit your own personal taste.

Handling material, getting the right textures, sharing recipes. The dildos can be motorized with a quick hack of a hand fan.

Bring along your old shaver, the electric toothbrush you no longer use, broken CD player, CD-ROM drive, hard disk, hand fan, computer mouse, etc.

Charge up your the batteries!

CONSERVAS
Calle Sant Pau 58 Bjs.
08001 Barcelona

conservas@moviments.net
tel./fax: (00 34) 93 3019364

Simona Levi