



Xing
presents

Netmage 10
international live-media festival - 10th edition

21/22/23 January 2010
Palazzo Re Enzo - Bologna - Italy



PROGRAM

Thursday 21 Jan

Cemetery

9 pm

Carlos Casas (E) - *Cemetery (Archive works)*

Elektrolab

9.30 pm

Rachida Ziani/Dewi de Vree (F/NL)

Mangrovia

10 pm

Francesco Cavaliere/Marcel Türkowsky (I/D)

Harappian Night Recordings (UK)

The Hunter Gracchus (UK)

Live Media Floor

00 am

Nana April Jun (S)

Friday 22 Jan

Cemetery

7.30 pm

Carlos Casas (E) - *Cemetery (Archive works)*

Performing Arts

8 pm

Vincent Dupont (F) - *Hauts Cris (miniature)*

Elektrolab

9 pm

Rachida Ziani/Dewi de Vree (F/NL)

Mangrovia

9.30 pm

Ectoplasm Girls (S)

The Magic State (S)

Es (Fin)

Live Media Floor

11.30 pm

Lee Hangjun/Hong Chulki (KR)

Aaron Dilloway (USA)

My Cat Is An Alien (I) - *Light_Earth_Blue_Silver*

Saturday 23 Jan

Cemetery

7.30 pm

Carlos Casas (E) - *Cemetery (Archive works)*

Performing Arts

8 pm

Vincent Dupont (F) - *Hauts Cris (miniature)*

Mangrovia

9 pm

Nassa (Nadaw Assor/Surabhi Saraf) (USA)

Margareth Kammerer/Andrea Belfi/Stefano Pilia/Daniela Cattivelli/Michaela Grill (I/D/A) - *The Elegant Universe*

Live Media Floor

00 am

André Gonçalves (P)

Be Maledetto Now (I)

Richard Lainhart (USA)

Cluster/Canedicoda (D/I)



Intro Netmage 10

Impossible to keep still.
On the other hand, it would seem essential to stop, to take a moment, reflect.
If the flow is unstoppable, how is it possible to keep it framed?
Netmage 10 attempts to confront this apparent contradiction by postulating it as a condition: continue moving while staying still, and its reverse.
At ten years of research it's no longer a question of unstable dispositions or interstitial post-disciplinary forms such as live media or the rivulets of practice between visual and performing arts, nor between more or less visionary, escapist or tormented cinematic audiovisual hazards.
The cycle of research, begun with Netmage 08, hypothesized the existence of a constellation of imaginary. In 2009 the form of that drawing had evolved, enough to catch a glimpse of a galaxy. In 2010, we can say that if a universe of imaginary exists, it is definitely moving.
Beyond whatever expansion is or is not demonstrated with the existence of dark matter, it certainly is not the case that the universe of Netmage 10 is pervaded by *space* and an oneiric, ambiguous, not entirely occidental character.
In this way, complex operating theaters and measured chemical experiments produce sonic environments and transduced visions of rituals and magic, alternating with natural landscapes inhabited by alien presences, and dark atmospheric backdrops vibrating with sudden flashes. The manipulation of subtle materials, evocative and transmutational processes.
The figure that inhabits and resonates more than others in Netmage 10 is probably the *wake*. The *wake* is something like the visible ghost of an event: not a temporal condition, such as an echo, that appears more or less immediately afterward; rather something that indicates an object, testifies to its movement.
That is why the visual identity of the festival is in this sense exemplary: layers upon layers of images and sounds that unwind, generating completely unexpected and unusual forms and music, rendering the base - that is, the background - recognizable.
And if the metaphor of this glimmering, ceaseless movement is simply too obvious, in its profundity it is impossible not to recognize unsettling streams of *exotic animals*, prides of elephants in migration, *wakes* of transmutating bodies.
These animals, like the multiple sounds that accompany the migration, are in inexorable movement. It is principally this solution that *Netmage* in its tenth edition is searching for: other worlds, other sounds and visions, respecting the tension between what has been and what takes place within us - and it is undeniable how much that *internal* has been extraordinarily dilated in the last decade.
The imaginary is never ideal, absent of references. It is above all the place where something occurs or is acted upon. It can be thought of as a palace, a city or village, but also as an unreachable, mythical elephant cemetery, hidden in who knows what shadowy cone between Asiatic and African continents.
The imaginary, finally, is a site of representation but above all of projection.
Which is why, in absence of the great framed images, we concentrate on their margins, on the *wakes* of occurrence.
We will therefore not stop to *project*, in this shared, evolving necessity.



Carlos Casas (E)
Cemetery (Archive works)
produzione Xing/Netmage 10

Carlos Casas is filmmaker and visual artist. His work is a cross between documentary film, cinema, and contemporary visual and sound arts. He studied Fine Arts, Cinema and Design. His last three films received awards from prestigious international festivals including Torino, Madrid, Buenos Aires and Mexico City; several of his videos have been shown in group exhibitions. After the experience at Fabrica in 2001, he began a trilogy dedicated to planetary environmental conditions, focused on Patagonia, The Sea of Aral and Siberia. Carlos Casas, who among other activities steers the Von Archives label together with artist Nico Vascellari, nurtures a special interest in sound and sonic landscapes, as demonstrated in 'Fieldworks' (monaural video, installations done while location-hunting or during pauses on film shoots) and in frequent presentations of his work in live-media.

He is currently working on a film about a **cemetery of elephants** on the borders between India and Nepal. At Netmage 10 he premieres his archive, his *modus operandi*, appunti, audiovisual experiments, and film previews. A first public presentation in different articulations that becomes the coordinated image of the festival and a series of visual and sound ambients, also between live sets.

www.carloscasas.net



Rachida Ziani/Dewi de Vree (F/NL)
Elektrolab
Live Media

Rachida Ziani and Dewi de Vree, two artist from the Hague, are developing **Elektrolab**, a series of electrical music performances and installations based on electrochemical principles. *Elektrolab* is based on the first battery, invented by Alessandro Volta in 1800. By making an 'open' battery in which the different elements are taken apart, enlarged and amplified, they show the process of generating electricity. A device of which many are hidden in the portable machines around us, is opened up and the beauty of this natural phenomenon is made visible. Most electronic machines and computer systems nowadays lack the tactile, sensory impressions that we experience in the rest of our daily surroundings. With *Elektrolab*, Ziani and de Vree are developing different sound interfaces in which various parameters of electronic sounds can be controlled by the manipulation of different chemical reactions. *Elektrolab* emphasizes the sensual perception and the physical control of invisible processes. This makes the set-up an interesting musical-theatrical work.

Rachida Ziani is a french artist, living and working in The Hague, The Netherlands. Rachida started her artistic formation in EPIAR, the International School of Contemporary Art, La Villa Arson, in Nice, where she researched and refined her skills in illustration and etching. Later on she developed a strong interest in music and sound, and a deep fascination for mechanical machines and devices, automatons and tricks used in abstract cinema and magical performances. Her growing interest in the interaction between the human and the machine led to the making of 'translating-machines' and sound interfaces. With these interfaces the beauty of electricity is shown by open up different electronic components. Together with Jeroen Uyttendaele she developed *Graphite Circuits*, sound installations and performances using graphite as a conductor for electricity. At the moment she is completing her studies ArtScience at the Royal Academy of Art in The Hague and together with Rachida Ziani she develops the *Elektrolab* series.

Dewi de Vree is a dutch artist. Her first works consist of drawings and paintings. At the VAV department at the Rietveld Academy in Amsterdam she developed her first interest in sound, natural phenomena and translations between time-based processes and still images. She created different graphic partitures, sound installations and performances. Together with Jeroen Uyttendaele she developed the sound installation *Graphite Circuits*. At the moment she lives and works in The Hague and studies at ArtScience at the Royal Academy of Art, besides the collaboration with Rachida Ziani.

www.elektrolab.org



Francesco Cavaliere/Marcel Türkowsky (I/D)

Live-Media

produzione Xing/Netmage 10

With their first encounter, **Cavaliere & Türkowsky** immediately shared a fascination for the meaning of musical experience and the question of the musical act within different cultural contexts. Their use of specific objects referring to stories from the process of working together and the idiosyncratic approaches constantly push them to cross the river that separates music and fine art, to leave new bridges behind. Cavaliere & Türkowsky, strong followers of the Walter Marchetti concept of freeing oneself from 'Cage's cage', create works in the fields of music, performance, visual art, composition, dance, anthropology and archeology. Currently they are also associated with Alberorovesciato, Cones, Datashock, Doro Bengala, Jonbo n` Jovi, Snake Figures Arkestra, Uuhuu and Wooden Veil.

They will present a new score for Netmage, a partition featuring an **operational soundtheater** involving actions, silent and duration games using private and public properties that include found and produced objects. Challenging the wide range of perceptive listening, the involvement of space in performance and possible instructions for public interaction. Spiced up with their personal sound and visual ideas, often linked to their shared interest in alchemist thought and processes - how to create secrets.

www.myspace.com/fcavaliere

www.myspace.com/marceltuerkowsky



Cultivated Sheffield-based improvised/psych/out unit, **The Hunter Gracchus** is a revolving collective centered on a performance space in Sheffield that features Jon and Fiona who run the Singing Knives label alongside Syed Kamran Ali (aka Harappian Night Recordings). The sound is similar to Part Wild Horses Mane On Both Sides in that the group play free-jazz influenced fourth world trance music using percussion, strings, small instruments and crude folk North-England melodies, though the overall sound has more to do with the abstruse post-punk/jazz strategies of ensembles like The No-Neck Blues Band. Something is definitely happening in Sheffield and it's exciting to think that there are finally the stirrings of a convincing post-Vibracathedral Orchestra underground scene in another corner of the EU.

www.myspace.com/thehuntergracchus



Harappian Night Recordings (UK)

Live

Harappian Night Recordings is the work of Sayed Kamran Ali, an English artist connected with the Hunter Gracchus/Part Wild Horses Mane On Both Sides collective. His most recent album - *The Glorious Gongs Of Hainuwele* on Bo'Weavil - mixes field recordings apparently from Southeast Asia with rough household drones, breathing and otherworldly sounds, in an atmosphere that vibrates in places between the coordinates of Sun City Girls/Vibracathedral Orchestra/Uton, spirited nocturnal transmissions, devotional ragas and folk-primitive navigations bathed in a psychedelic derivation.

www.myspace.com/harappiannightrecordings



Nana April Jun (S)

Live-Media

Nana April Jun is an alias of Christofer Långren, visual artist, composer and art magazine editor/curator (YKKY) based in Gothenburg, Sweden. *The Ontology Of Noise* (Touch) is his first album and seems to research the possible dark associations of the heritage of black metal. No traditional instruments are used on the album and all techniques are digital in their application. There are almost no arrangements or layers, but the pieces consist of single streams which change intuitively, making *The Ontology Of Noise* a concrete journey through an abstract language evolving around light and darkness.

Nana April Jun is certainly not the first one to follow this course, but the compositional rigor that gives form to his project is reflected in his hypnotic live work: completely immersed in **obscurity**, above all unusual, he explores the filmic qualities of noise, the image-creating mechanisms that arise almost hallucinogenically from subtle variations of frequencies. A Nana April Jun live opens up an auditory perception for these natural sounds and, paradoxically, asks questions about their nature.

www.nanaapriljun.com



Vincent Dupont (F)

Hauts Cris (miniature)

Performing Arts

choreography and interpretation Vincent Dupont

sound Thierry Balasse

lighting Yves Godin

set Boris Jean

text Agrippa d'Aubigné

production Association J'y pense souvent (...). coproduction Les Laboratoires d'Aubervilliers, la Muse en Circuit - Centre de création musicale en Ile-de-France, CNDC Centre national de danse contemporaine Angers, Centre chorégraphique national de Tours, ARCAD I.

For the Performing Arts section, **Hauts Cris (miniature)** by Vincent Dupont, singular figure in the field of contemporary French choreography with a past as an actor and musician, displays the enigmatic interior of the oneiric character. Theater of alteration from the measure of the body and the acoustic field, *Hauts Cris* operates on the prospect of two-dimensional artificiality. Realized in strict collaboration with musician Thierry Balasse and light designer Yves Godin, integrating techniques of electroacoustic music with static dance, impersonated in a strong manner and performed physiologically, **Hauts Cris** is a radical decomposition of the experience of world collapse.

Vincent Dupont trained as an actor, starting his professional acting career with Antoine Caubet and Hubert Colas. Then he felt the need to explore other disciplines which led to working with the choreographers Thierry Niang and Georges Appaix. In 1997 he met Boris Charmatz with whom he created *Herses, une lente introduction* then *Con forts fleuve*. He also worked in cinema with Claire Denis (*J'ai pas sommeil*) and Boris Jean, his future artistic partner. From 2001 he devised the choreography *Jachères improvisations*, from a photo by Stan Douglas. In 2003, with [*dikromatik*], he concentrated on the materials that surround the spectator's sensorial balance: a stage representation of vertigo troubling the perception. In 2005 he created *Hauts Cris (miniature)*, followed by the installation *Plan* (2006), and the *pièce Incantus*, (2007). In 2009, he created the film *Plongée*: working with natural and created spaces, the film presents a singular vision of bodies in a choreography of the image.

Thierry Balasse, sound designer since 1984. His artistic encounters with the composers Christian Zanési and Pierre Henry brought him to writing and improvising music. Since 1995 he started to develop an electro-acoustic style blending synthesis and sampling, as well as composing for voice and its 'découpage'. Besides the collaboration with Vincent Dupont, he is currently performing *Touch*, a duo with the drummer Eric Groleau.

Yves Godin, light director and set designer. In the last 10 years he has worked mainly with choreographers, musicians and visual artists on projects defending a certain idea of transversality (Alain Buffard, Boris Charmatz, Emmanuelle Huynh, Jennifer Lacey and Nadia Lauro, Rachid Ouramdane, Claude Wampler and others). His work draws on the idea of a light which operates independently of the dancing, music or text, but which can enter into harmony with wider components of the stage act (space, time, bodies, sounds, thought).



Ectoplasm Girls (S)
Live-Media

Ectoplasm Girls was founded in 2007 by sisters Nadine and Tanya Byrne with the intention of expressing their joint fascination and experiences with death, dreams and darkness. Manifesting these subjects through sound and video, their live shows become quite an experience for the viewer. Their debut LP is soon to be released on iDEAL Recordings.

www.myspace.com/soundofphantasmagoria



The Magic State (S)
Live-Media

The Magic State is a solo project by Nadine Byrne, one half of Ectoplasm Girls, initiated in 2008. In the project, Byrne uses sound and video as a means to translate imaginery about transcendence and ritual. Together they work to put you into a magical state of mind that she calls The Magic State. A 7" is soon to be released on iDEAL Recordings.

www.nadinebyrne.com
www.myspace.com/magicstate



Es (Fin)
Live-Media

Sami Sänpäckilä aka **Es** lives and works near the forests of Tampere, Finland. He is a musician, film-maker and, since 1995, the head of Fonal Records (releasing 55 records of experimental, folk, ambient and popular genre). To date he has released five full length releases under the name Es. Sami has made more than 20 short films and music videos which have been screened in various museums, art galleries and film festivals around the world.

The films and the music are **experimental moodsapes** that explore the themes of melancholy, pathos and hope. His films and music are concerned with discovering hidden private narratives and does not deal with time in a linear fashion. Es's live performances are inhabited by weird and dreamy atmospheres, balancing bizarre moments of dense rhythmic sound with more unlikely lyrical and suspended cinematic digressions.

www.escycle.com



Lee Hangjun/Hong Chulki (KR)
The Cracked Share + Nebula Rising
Live-Media

The Cracked Share is seized in moments of visual detachment during periods of emotional contact, in which the images are oxidized residues of fixed light and chemical elements of transformed from living organisms. No plastic expression can ever be more than a residue of the experience. The event is like the undisturbed ashes of an object consumed by flames, an evocation of conflict between the organic and the geometric. In this organic manipulation, the sense of visual rhythm is well paced, and the footage of the Astronauts / Pornographic actor / Horse is wonderfully imaginative and fluid: an ocular alkahest, that reminds of moderns' efforts to rediscover the integrity of the primordial.

Nebula Rising is a 35 mm live-media based on the contrast between liquid forms and 'linear' forms. Within each of the segments, Lee Hangjun and Hong Chulki try to create a skillfully attenuated contrast between biomorphic forms and geometric forms, as a remarkable polyphony. The overall form articulates a crescendo, building to a passage whose intense reds and a depth effect (involving the interaction of photographed forms and hand-processing artifacts) is utterly extraordinary.

Lee Hangjun is an experimental film artist from Seoul, Korea. He collects film footage and does chemical work to oxidize emulsion on the film surface. He also does contact printing work by copying film to blank film to create distorted images. His performances are shown by multiple projection with at least two analogue projectors in various places such as galleries and theaters. His latest work *Cracked Share* and *Metaphysics of Sound* are distributed by Lightcone, an experimental distributor in France. He teaches in workshops at Space Cell processing lab and is an editor at N'avant, an experimental film magazine. He is publishing a book about Carl E. Brown, a Canadian experimental film artist, and organizing an exhibition of his works in Korea.

Hong Chulki lives in Seoul, South Korea. In 1996 he formed the band Mani Mukgo Himne. Into guitar noise and feedback, he brought up the idea of forming a noise project with Choi Joonyong. In the early days of Astronoise, Chulki played guitar making only howling feedback sound. Now he uses turntables, mixers, broken MD players, laptop, CD players. Still, it's all about feedback and amplification. When Astronoise's first demo tape *Feedback Composition No.1* came out, he also released *Lightyear*, his solo guitar soundscapes. He has also led bands including Puredigitalsilence and Automatic Hand-dryer. He currently performs as a member of Astronoise, Seoul Frequency Group as well as solo. He has released three solo albums (including one web release).

www.hangjunlee.com
www.balloonneedle.com



Aaron Dilloway (USA)
Live

Aaron Dilloway is a major figure in the noise scene, releasing and recording music since the age of 16. He was a member of experimental bands Couch, Galen and Universal Indians. He is a former guitarist and tape manipulator for the noise rock band Wolf Eyes, which he left in 2005 to live most of that year in Kathmandu, Nepal. While his wife did her graduate work there, he roamed the streets recording every sound he could, many of which are used in his recent recordings and performances. Currently he runs the noise record label, record store and mailorder Hanson Records, which he began in Brighton, Michigan in 1994. Hanson then moved to Ann Arbor, Michigan for several years, before finally settling in Oberlin, Ohio.

He performs solo using eight track tapes and vocal sounds, and records modular synthesizer music as Spine Scavenger. His **performances** are very physical and build on the manipulation of organic and electronic sound with an emphasis on hiss and buzz, repetition and degradation. Currently he also records analog synthesizer music under the name Spine Scavenger and improvised rural industrial sound with his group The Nevary Butchers.

www.hansonrecords.net



My Cat Is An Alien (I)
Light_Earth_Blue_Silver
Live-Media

My Cat Is An Alien (MCIAA) is the audiovisual improv duo formed in late 1997 by the brothers Maurizio and Roberto Opalio from Torino. They primarily play electric and acoustic guitars, voice, toy microphones, various toy instruments, electronics and percussion. Roberto Opalio and MCIAA's work range over many artistic activities: musical performance, films and videos, audiovisual installations, photography, painting and drawing, poetry. On their own Opax Records, they release vinyls, tapes, cds and dvds, whose unique handmade art-edition style represents the esthetics of the duo, giving a strong and peculiar visual aspect to all MCIAA's artistic works. MCIAA have set up multimedia collaborations with vanguards such as Sonic Youth, Thurston Moore, Lee Ranaldo, Christian Marclay, Keiji Haino, Jim O'Rourke, Loren Mazzacane Connors, Jackie-O Motherfucker, Nels Cline, Text of Light, Steve Roden, Mats Gustafsson, Enore Zaffiri and many more. MCIAA's prolific works (more than hundred works) have been released by Thurston Moore (Sonic Youth) on his own Ecstatic Peace! label, as well as by Staalplaat/ Mort Aux Vaches (NL), Starlight Furniture Co./ Revolver (USA) and many others. Roberto Opalio and My Cat Is An Alien are currently taking part to the ongoing *Sonic Youth etc.: Sensational Fix* museum exhibition, scheduled in Europe, America and Asia for the next three years.

At Netmage My Cat Is An Alien will present a special live performance as a soundtrack to the dual film by Roberto Opalio entitled **Light_Earth_Blue_Silver**. The film was shot entirely on 8mm in 2005 at a remote location in the western Alps. Final editing was done in 2008, with the addition of an original soundtrack by the duo (the definitive version, released in a CD/DVD set in 2009 by american label Atavistic and presented at the Network Center for Contemporary Art in Aalst). For the film, Roberto Opalio has created and utilized a two meter high Alien wire figure, a possible symbol of existential transfiguration of the last human being on Earth. The film shows the Alien's psychic and existential voyage along a mountain path where snow, rocks, fir and pine branches articulate his access to Heaven.

www.mycatisanalien.com



Nassa (Nadav Assor/Surabhi Saraf) (USA)
Tunneling
Live-Media

Nadav Assor and Surabhi Saraf formed **NASSA** in Chicago, 2008. Their individual practices are combined in NASSA to create a rich, disturbing, organic dichotomy between vocal and visual overload, centered around a single narrative thrust: that of peeling back the layers of the mundane, plunging through the subcutaneous depths beyond and within, to wherever the tunnel may lead.

Nadav Assor is an inter-media artist, working with a wide range of temporal mediums- from sculptural installation to live video performance, all of which are utilized in his explorations of personal-technological mediation of urban, architectural, emotional and ideological structures. Nadav's pieces often involve physical embodiment as a metaphorical or concrete live process that ranges from the absurd to the violent. Nadav has shown in a wide range of venues: festivals, museums, galleries, clubs and concert halls in Israel, Berlin and Chicago, where he is currently pursuing his MFA at the School of the Art Institute of Chicago.

Surabhi Saraf is a new media artist, singer and noise maker whose work brings together elements from experimental sound art, classical music, choreography and video art. She takes a compositional approach, punctuating her works by events and

moments choreographed in time. Surabhi has a background in Indian classical singing and has used her voice in concert with familiar daily sounds in her recent video installations and live performances. Her works attempt to accentuate the audience experience, ranging from the subtle and pleasant, to the powerful and overwhelming. Surabhi's works have been shown in various galleries and festivals in New York, Berlin, Chicago and India. She graduated from the School of the Art Institute of Chicago in 2009 with an MFA in Art and Technology. Surabhi currently lives and works in San Francisco.

The visual narrative of **Tunneling**, the project presented at Netmage, is defined through the process of cutting through the wall of the performance space from inside to outside, the different layers within the building wall slowly exposed until the outer, nighttime street is reached. This image is constructed in real-time by cutting miniature boards made of the different materials in the wall, combined through use of a specially constructed green-screen lightbox and custom software which 'memorizes' the appearance of each layer of material as it's being cut. The audio narrative consists of a multitude of voices singing verses, which are at first multiplied by many thousands, and slowly decimate while the wall is exposed until only one, the real voice of the audio performer, is left when the street outside is finally reached. An additional layer of domestic cooking sounds is intertwined with the voices, juxtaposed with the sounds generated by the cutting of the wall-layers.

www.nadassor.net
www.surabhisaraf.net



Margareth Kammerer/Andrea Belfi/Stefano Pilia/Daniela Cattivelli/Michaela Grill (I/D/A)

The Elegant Universe

Live- Media

production Xing/Netmage 10

Margareth Kammerer and Daniela Cattivelli: two years of intermittent work on a series of songs, some scarce, others with a strong epic base. Songs influenced by audio research, by improvisation, by the structure and vocality of the blues. Born from this material finally, with the encouragement of Netmage 10, the developed project **The Elegant Universe**. The band operates on this simple material made from songs, destroying and reforming them, generating an unpredictable deluge of images and sound around and within the form/imagination of the song.

Andrea Belfi (drums, electronics), musician from Verona, has studied composition, improvisation and technical applications of electroacoustics. He is a member of the trio Rosolina Mar, performing extensively with them for 7 years in Italy, France and Spain. His collaborations extend to diverse musical fields, from electroacoustic experimentation with the trio Stefano Pilia/David Grubbs and the duo Rough&Tumble to the avant-folk of Larkin Grimm, from the radical improvisation in the duo with Ignaz Schick to audio/visual performance in *Stillivingrooms*. His work has been released on Chocolatéguns, Hapna and Die Schachtel.

Daniela Cattivelli, (laptop sampler) formalist musician and composer through heterogenic experiences: from industrial to so-called contemporary, improvised to stage music. In 2002, together with Lino Greco, she founded Mylicon/EN, a duo experimenting with new forms in the dimension of live audio/video. She has also collaborated with and performed under the direction of respected musicians in the experimental scene: Fred Frith, Charles Hayward, Zeena Parkins, Butch Morris, Jon Rose, John Oswald, Salvatore Sciarrino.

Margareth Kammerer (vocals), composer, vocalist and performer, lives and works in Berlin. Appreciated on an international level for her 'oblique pop songs' or abstract blues. Works solo and in groups The Magic I.D. (with Christof Kurzmann, Kai Fagaschinski, Michael Thieke) and The rubyruby (with Steve Heather and Derek Shirley). Also active in the arenas of theatre and performance, recently with Jay Scheib, Adeline Rosenstein, Antonija Livingstone and Bo Wiget, as well as composing music for theatre, films and radiodramas.

Stefano Pilia (electric guitar), lives and works in Bologna where he graduated from the conservatory. His work oscillates between investigations on a sculptural and spacial level of sound through the practice of instrumental performance, and research into the processes of sound recording and production. He has released recordings on Hapna, Sedimental, LVD, Die-schachtel, Presto?!, 8mm. With Valerio Tricoli and Claudio Rocchetti he founded 3/4HadBeenEliminated, a synthesis between improvisation, electroacoustic composition and avant rock. He has collaborated on the realization of sound for theatrical productions, readings, films, installations video art, in projects by Wuming2, Nico Vascellari, Ho Tzu Nyen and others, as well as musicians including Phill Niblock, Mike Watt, Manuel Mota, David Maranha, David Grubbs, Marina Rosenfeld.

Michaela Grill (visuals), austrian filmmaker, has studied in Vienna, Glasgow and London. Since 1995 various film/video works, sound installations and live visuals. Michaela Grill has produced a wide range of work, both as a solo artist, and through an impressive array of collaborative projects (with Martin Siewert, Christof Kurzmann, Toshimaru Nakamura, Giuseppe Ielasi, Billi Roisz and others). Her films, with an interest in certain urban aspects and a minimalist aesthetic, are distributed by SixPackFilm and Light Cone.

www.myspace.com/margarethkammerer
www.myliconen.it
www.myspace.com/andreabelfi
www.myspace.com/stefanopilia
www.sixpackfilm.com



André Gonçalves (P)

Live-Media

André Gonçalves, Lisbon based sound and media artist. Since 1998 he has been working in several artistic fields that include painting, music, video, installation and performance. Empathy programmer with googlian self-education, he has been developing several audio-video applications in max-msp, flash, java, processing and C++ along with various experiments in the analog world. From 2002 on, he was always getting closer to 'do it yourself' electronics, experimenting with sensor interfaces and programming. More recently he has been collecting and recycling found electronic hardware, hacking it to make possible the idea to create analog devices that can act like bots with specific functions such as printing, drawing, tv graphics, sound creation, etc. These actions are orchestrated by PIC micro-controllers, small computer processors that can be programmed to control multiple devices.

The new project presented at Netmage 10 involves a **super 8 projector** and a Doepfer analogue modular **synthesizer**. The super 8 projector was hacked so that the amplitude of the sound played controls the intensity of the light bulb with a manual

control for the speed of the projector flickering, allowing real-time destruction of the projected images. The performance develops in several stages, with different burning processes and sound approaches.

www.undotw.org



Be Maledetto Now! is Andrea Giotto aka Nihil Is Me (or Maledetto), ex postpunk With Love guitarist, and Marco Giotto aka Be Invisible Now!, currently members of the improv collective Squadra Omega.

BMN! offers invasive, fluctuating music deeply influenced by **co(s)mic-social** suggestion, expressing themselves through the manipulation of synthesizers, guitars, objects, voice and silence in the creation of sounds that vary from extremely sparse to chaotically dense. They write: "Be Maledetto Now! sees Space and the dazzling obscurity of the cosmic void. The Moon as a customs gate for open space, the Moon landing as human *hubris* of being able to colonize the uncolonizable. What if the Moon colonized us? BMN! at Netmage proposes to overturn assumptions, reverse roles. The Moon over us, not the other way around".

www.beinvisiblenow.net
www.nihilisme.org



Richard Lainhart (USA)
Live-Media

Richard Lainhart is an award-winning composer, author, and filmmaker - a digital artisan who works with sonic and visual data. Since childhood, he's been interested in natural processes such as waves, flames and clouds, in harmonics and harmony, and in creative interactions with machines, using them as compositional methods to present sounds and images that are as beautiful as he can make them. In the late '60s Lainhart studied composition and electronic music with Joel Chadabe at the State University of New York at Albany. He has composed music for film, television, CD-ROMs, interactive applications, and the Web. His compositions have been performed in the US, England, Sweden, Germany, Australia, and Japan. Recordings of his music have appeared on the Periodic Music, Vacant Lot, XI Records, Airglow Music, Tobira Records, Field Studies, Infrequency, VICMOD, and ExOvo labels. As an active performer, Lainhart has appeared in public approximately 2000 times. Besides performing his own work, he has worked and performed with John Cage, David Tudor, Steve Reich, Phill Niblock, among many others. He has composed over 150 electronic and acoustic works. Lainhart's animations and short films have been shown at many international festivals. His film *A Haiku Setting* won awards in several categories at the 2002 International Festival of Cinema and Technology in Toronto. In 2009, he was awarded a Film & Media grant by the New York State Council on the Arts for *No Other Time*, an intermedia performance designed for a large reverberant space.

Pioneer of the **synth culture**, Lainhart crafts sounds in a tonal, musical fashion - sustained tones, drones, melodic fragments - and electronically manipulates them into beautiful tapestries of sound. His music reflects the spirit of possibility that once defined electronic music, bringing with it a sense that transcends time, technology and cultural assumptions.

www.downloadplatform.com/richard_lainhart
www.vimeo.com/rlainhart
www.youtube.com/rlainhart
www.richardlainhart.bandcamp.com/



Cluster / Canedicoda (D/I)
Live-Media
production Xing/Netmage 10

Cluster is a German seminal experimental musical group who influenced the development of contemporary popular electronic and ambient music. They have recorded albums in a wide variety of styles ranging from experimental music to progressive rock, all of which had an avant-garde edge. Cluster has been active since 1971, releasing a total of 13 albums. Musician, writer and rock historian Julian Cope places three Cluster albums in his Krautrock Top 50 and The Wire places Cluster's self-titled debut album in their 'One Hundred Records That Set The World On Fire'. After a decade long hiatus Cluster reunited in 2007. They were selected to perform at the opening of Documenta 12.

Cluster's new album **qua**, their first studio recording in 14 years, is out on Klangbad (their classic sky releases of the 70es and early 80es are currently reissued by bureau b). Cluster are immensely influential but painfully underrated: Brian Eno (who collaborated with them), David Bowie, Autechre, Tortoise and Mouse on Mars among others, are quoting Cluster as a major inspiration. The legend goes that Eno enjoyed working and hanging out with Cluster in their hideout in a former farm house in rural forest so much that Bowie literally had to drag his then-producer back to finish his album. Cluster can easily be understood as 'the originators of the space age' or the forefathers of the recent cosmic disco hype. At the age of 74 and 65 Hans-Joachim Roedelius and Dieter Moebius are stronger and more vital than ever, maintaining their almost naive pleasure to constantly reinvent their unmistakable music on stage. At Netmage they will present a special project where the legendary German formation is flanked by the artist Canedicoda for an unreleased visual collaboration.

www.roedelius.com
www.dietermoebius.de

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

www.canedicoda.com

