



**Xing  
presents**

**NETMAGE 07  
creative and innovative images on art, media, communication  
international festival - 7th edition**

**25>27 January 2007  
Bologna  
+  
2 February 2007  
Ferrara**



**ARTISTS' FILES**

**Aki Onda/Oren Ambarchi/Alan Licht** (Japan/USA/Australia)

**Cinemage**

*live-media*

Thursday 25 January h 22.00  
Palazzo Re Enzo

Aki Onda is a versatile artist: a photographer, electronic musician, composer, producer and writer. Born in Japan, Onda started his career as a photographer when he was 16 years old. His first assignment was to take photographs of musicians for magazines. Through numerous photo shoots he became acquainted with many well-known musicians and decided to become a musician himself. Onda is particularly known for his project, *Cassette Memories*, for which he uses field-recording sounds he recorded himself as a diary for more than fifteen years. Onda's audio-visual project, *Cinemage*, started in 2005. Performances are composed of slide projections of photographs and guitar improvisation.

*Cinemage* means "images for cinema," or "homage for cinema." The visual images are snapshots taken from Onda's daily life. The sensibility of the images is essentially filmic. The photographs are more like moving images than stills and the style is similar to Chris Marker's *La Jetee*. In *Netmage 07*, *Cinemage* will be performed with audio contribution by Oren Ambarchi and Alan Licht.  
[www.japanimprov.com/aonda](http://www.japanimprov.com/aonda)

**John Duncan/Leif Elggren** (USA/Sw)

***Something Like Seeing In The Dark***

*live-media*

*production Netmage 07*

Thursday 25 January h 22.30  
Palazzo Re Enzo

*Listening*

*To what?*

*The voice will come*

*It is not in your control*

*The sounds are garbled, voices speaking in tongues.*

*Concentrate.*

*Does it help to pray for more intelligence?*

*Probably not.*

*Somewhere in the silence, the loneliness, the stink of sweat in the heat, there is a message.*

*Somehow, despite everything, you feel you'll understand.*

The allusive, prophetic tone of the brief preceding introduction fits the attitudes of the artists involved in this world premiere sonic performance, realized especially for *Netmage 07*.

John Duncan, American by origin, though stateless resident of countless countries (over six years in Japan, six months in Sweden, more than a decade in Italy, while maintaining citizenship in the strange kingdom of Elgaland-Vargaland) distills his experiences in ways that go far beyond the limits of sound-art. Late-Actionism, then, with a marked attention to aspects of behavior (behaviorism) that unite various civilizations, cutting their historical differences vertically and the geographical ones horizontally, su attitudes to 'listening' that can be expressed - though not necessarily- in sonic form. Strangely, it's in Italian that the word 'listen' (= 'sentire') implies both 'hearing' and 'sentiment', while the concept of 'feeling' is nonexistent. To understand more fully, we return to



*Something Like Seeing in the Dark* conceived by Duncan with Leiff Elggren.

The research of John Duncan for over twenty years verifies the psycho-physical limits of the individual, ranging from performance art (with unique events at MOCA (Los Angeles), MAK (Vienna), MACBA (Barcelona), Museum of Tokyo -MOT), to audio installations (most recently at O'Artoteca (Milan), Atlantic Waves (London), The Institute of Contemporary Art - ICA (Boston), Eco e Narciso (Turin), MUTEK (Montreal), the NoorlandsOperan (Umeå), Fylkingen (Stockholm), the Gothenburg Biennial, Quarter (Florence) and Galleria Enrico Fornello (Prato), to electroacoustic compositions. From his lengthy discography we point out the recent *Nine Suggestions* (2005 with Mika Vainio and Ilpo Väisänen, a.k.a. Pan Sonic).

Leif Elggren, active since the late 1970's, has as well as Duncan become one of the most constantly surprising conceptual artists to work in the combined worlds of audio and image. A writer, visual artist, stage performer and composer, he has many albums to his credit, solo and with the Sons of God, on labels such as Ash International, Touch, Radium and his own Firework Edition. His music, often conceived as the soundtrack to a visual installation or experimental stage performance, usually presents carefully selected sound sources over a long stretch of time, ranging from mesmerizingly quiet electronics to harsh noise. His expansive and prolific body of art often involves dreams and subtle absurdities, social hierarchies turned upside-down, hidden actions and events taking on the quality of icons. In 1988 he formed the duo Guds Söner (The Sons of God) with Kent Tankred. Together with artist Carl Michael von Hausswolff, he is a founder of the Kingdoms of Elgaland-Vargaland where he enjoys the title of king. The work of this rigorous pre-Artic avant-garde constitutes the nucleus of an unforgettable intervention at the 2001 Biennale Arte di Venezia's Nordic Pavillion.

[www.johnduncan.org](http://www.johnduncan.org)

[www.elgaland-vargaland.org](http://www.elgaland-vargaland.org)

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

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

**Emiliano Montanari/enrico ghezzi/Asja Bettin/David Lynch/Angelo Badalamenti/Anders Trentemøller feat dj T.O.M./AAVV**

***Eyerophany***

***Seeing with no one's eye***

*live-cinema*

*production Netmage 07 in collaboration with Pixel DNA and e Mimic*

Thursday 25 January h 23.30

Palazzo Re Enzo

Through the darkness of Future Past Space the Mystery Eye longs to see one chants out between the parallax of the Infinite worlds: seeing with no one's eye... *Eyerophany*...

Emiliano Montanari designs, with the special collaboration of enrico ghezzi, a beyond-the-beyond live performance. An event of "magic" that presents the new breakthrough live performance by David Lynch (a new open door on his new masterpiece *Inland Empire*), *notasoul/seeingwithnoone'seye* of enrico ghezzi and *Shoa(Eye)* by Asja Bettin as the wildest act of seeing. A night of magic that includes cinematic shortcircuits with Thomas Pynchon Paul Virilio, Hideo Kojima and others, along with mysteries.

'Seeing with no one's eye' is the magic formula of this live performance set in the wild heart of the darkest mystery. A séance without spirits calling for the apparition and the impossible act of seeing with the Mystery Eye. enrico ghezzi, popstar film philosopher/ creator of media cult phenomena *Blob* and *Fuori Orario*, as well as 'cinéphilosophie nouvelle' that short-circuits and re-shoots both cinema and the world.

Asja Bettin, Los Angeles-Berlin performer coming from cine-video-theatrical experimentation. Working to short-circuit a renewal of screen/reality and against actorial execution. Currently collaborating with Emiliano Montanari on experiments with a cinematic New Thing.

Emiliano Montanari, 'nomapolide' filmmaker, short-circuiting frames of both images and the world, creator of events and movements such as *Filming Machine*, *Lapsus Cannibals* and *Digital Detour*. Currently playing with the invention of a cinematic New Thing offscreen and off-world.

David Lynch, all-around artist and film director. Author of masterpieces *Blue Velvet*, *Twin Peaks*, *Lost Highway*, *Mulholland Drive* and the most recent *Inland Empire*. Having gone through cinema and every existent art form, now exceeding the margins to reinvent new digital cinema in real time.

Angelo Badalamenti, composer and musician, musical alter ego and 'sonic-twin' to David Lynch. He has composed -among the volumes of music for cinema and collaborations between, among others, Marianne Faithful and Julie Cruise- all of the music for Lynch's films from *Blue Velvet* to the new *Inland Empire*.

Anders Trentemøller's story is rather unique: debut in 1997 together with Dj T.O.M. and together they establish Trigbag, live house project highly respected on the international house scene. Nevertheless, Trigbag is dissolved in 2000 and Trentemøller immerses himself in research reflowering with a variety of memorable live events, a series of highly successful singles and remixes for Röyksopp, Pet Shop Boys and The Knife. But this is not the road Trentemøller normally follows at all... His is a sound accustomed to fanfare, always more singular, decidedly deviant in the clubbing atmosphere. Deep, rich in echoes, between suggestions of minimal techno and slashes of improvised and disturbed sounds practically without parallel apart from the bouncing of Nathan Fake and certain Aphex Twin, suggestions of Badalamenti, as well as Autechre, evocations of aphonics Boards of Canada and Lunar Mogwai, in excellent equilibrium between immersive listening and intelligent dance. In 2005 the EP *Polar Shift* is released, a cinematic cavalcade of minimal and winding sound. At the end of 2006 the last and first true album is released: *The Last Resort*, probably one of the most important records in recent years, drowning the listener in a narcotic abyss between modified dub and sidereal ambient, mutant folk and deconstructed rhythm.

[www.myspace.com/trentemoeller](http://www.myspace.com/trentemoeller)



## **EYENLAND EMPIRE**

*launch/meeting*

Friday 26 January h 18.00  
Arte Fiera Eventi-Art Cafè

**Enrico Ghezzi, Emiliano Montanari, Laura Dern, Angelo Badalamenti, Asja Bettin** and **Lorenzo Miglioli** introduce *Inland Empire*, the new film by David Lynch, with images and extras as well as presenting the video *Polish Night Music*, unreleased musical performance by David Lynch and Marek Zebrowski.

## **Studio Brutus/Citrullo Int./Taxonomy (I)**

**H2O**

*live-media*

Friday 26 January h 22.00  
Palazzo Re Enzo

*H2O* is a composition interpreting the theme of audio-visual crossover, thanks to a stratified execution of progressive passages: from video shooting, passing to a rewrite in digital graphics, finally focusing the interactive feedback with the shadowy form of sound produced by the musicians. The visual flow develops and integrates with the music, producing a decidedly new, electro-digital, highly improbable hybrid. *H2O* was born from a meeting between a group of designers, programmers and videomakers with the music group Taxonomy.

Citrullo international s.r.l. was formed in 2001 from a collaboration between Luciano Barcaroli, Carlo Hintermann, Gerardo Panichini and Daniele Villa, to produce and realize documentaries and audiovisual events, proposing and experimenting with new ideas in cinema, television and multimedia.

Studio Brutus was formed in 1999 as a multidisciplinary company principally involved in the development of projects incorporating animation, game design, web design, video broadcast/ web and graphic design, as well as production design.

Taxonomy is a trio formed in 2003 from the collaboration between Maurizio Martuscello, Roberto Fega and Graziano Lella, a group that moves fluidly between composition and improvisation, passing from synchronized solutions to unique and different musical codes.

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

## **Kjersti Sundland/Anne Bang-Steinsvik (N)**

***Monstrous Little Women***

*live-media*

*with the support of OCA (Office for Contemporary Art-Norway)*

Friday 26 January h 22.30  
Palazzo Re Enzo

The live set *Monstrous Little Women*, born from the collaboration between Norwegian artists Kjersti Sundland and Anne Bang-Steinsvik, is inspired by Barbara Creeds' book *Monstrous Feminine*. In recognition of the feminine figure in horror cinema, this iconographic anthology assembles the infinite variations of the representation of a single emotive stereotype: panic and feminine hysteria in the face of evil. It's easy for a demon to take possession in a house lived in by a woman or child alone: if the man is not at home to protect them, things go badly... very badly.

This Norwegian duo re-enact live scenes taken from over 100 horror films from the '50's to today - several classics, others known and unknown - re-mixing the original soundtracks with sections from the album *Syklubb fra Haelvete*, representing the first collaboration with the noise group *Fe-mail*, consisting of Hild Sofie Tafjord e Maja Ratkje, and the anarcho-improvisors *SPUNK*.

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

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

## **Carlos Casas/Sebastian Escofet (E/Arg)**

***Siberian Fieldworks (Fieldworks#10)***

*live-media*

*production Netmage 07*

Friday 26 January h 23.00  
Palazzo Re Enzo

Carlos Casas (Spain) studied art, design and cinema. Based on the idea of an audiovisual fieldwork guide, Casas explores geographically, psychologically and socially extreme environments with photos, installations, film and audio projects, concentrating on transcultural experiences. After entering Fabrica in 1998 he realized the short film *Afterwords* (produced by Marco Muller), presented at the Venice and Rotterdam Film Festivals. *Rocinha Daylight of a favela* (2003) was his first documentary, shot in the largest favela (slum district) of Rio de Janeiro, succeeded the following year by the first episode of the trilogy *Aral Fishing in an invisible sea*. An extraordinary tale of the lives of three generations of shepherds on Lake Aral, the film won the prize for best documentary at



the 2004 Torino Film festival. It has been selected for the Rotterdam film festival, Visions du reel Nyon, One World Prague, and Documenta Madrid where it received a special jury mention. In 2005 he finished *Solitude at the end of the world*, a film based on his research in Patagonia, which received the special jury prize at the 2006 Buenos Aires International Film festival. The trilogy of films dedicated to some of the most extreme places on the planet for living closes with his most recent project on Siberia, *Siberian Fieldworks*, a preview of which will be presented at *Netmage* as a live 2-screen projection.

Sebastian Escofet was born in La Plata in Argentina. Seven of his albums have been released on *Asterisco Records*. He works as a producer and composer for film and theater. Among others, he has collaborated with Kronos Quartet, Philip Glass, Gustavo Santaolalla, Chango Spasiuk, and Jorge Drexler.

[www.carloscasas.net](http://www.carloscasas.net)

[www.sebastianescofet.asterisco.org/](http://www.sebastianescofet.asterisco.org/)

**Charles Atlas/Chris Peck (USA)**

***The Intensity Police Are Working My Last Gay Nerve***

*live-media*

Friday 26 January h 23.30

Palazzo Re Enzo

Charles Atlas, filmmaker and video-artist active from the '70's, vaunts numerous collaborations with performers e choreographers who have formed the history of the performing arts: from Merce Cunningham to Michael Clark, Douglas Dunn to Diamanda Galas. He has confronted diverse technical languages and realized multichannel installations, documentaries, works for television, multimedia projects and, recently, live electronics.

Chris Peck shares Atlas' restlessness as well as his capacity to work on numerous and diverse projects: collaborating with various musicians (Chris Forsyth, Jaime Fennelly, Jon Moniaci among others) as well as dance companies and choreographers (Beth Gill, John Jasperse, David Horfmann, etc). In Brooklyn he directs a 25-member acoustic noise ensemble.

Together the two realized the live event *The Intensity Police Are Working My Last Gay Nerve* for the biennale *Performa05*, representing an intense recrossing of themes, aesthetics and atmospheres delicately characterized by an undying gusto for the video image.

[www.eai.org/eai/biography.jsp?artistID=281](http://www.eai.org/eai/biography.jsp?artistID=281)

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

PDF presents:

**Milanese-Stephen Whetman (UK-Warp/Planet Mu)**

*live*

Friday 26 January h 00.00

Palazzo Re Enzo

Milanese (or Stephen Whetaman), artist 'pure made in UK' is in the first wave of Dubstep, as one of the major successors to *Kode9*, *Hatcha* and others from the beginning phase. Aside from the looks, Milanese is known in the new pulsing anglophone scene with the mutant album *Extend* for *Planet Mu*, by now legendary label *Mu-ziq*, passing from grime to electro-dub, from pulsing bass and distorted vocals (thanks to *Virus Syndacate*), heard in acid, doom industrial environments. Milanese concentrates on a synthetic, pure, superglitch sound for a dark room populated by voices in falsetto soul and club memories in a Chemical Brothers key. His style is 'the trip', a voyage into excessive loops; golem who give a cosmic post-Beastie Boys rap to drum'n'bass blasts that revitalize and dissacrano the rhythm of the genre, renewing with few ingredients a rhythm by now in definite putrefaction.

Milanese is the bishop of dubstep, a new mix of sounds coming from diverse and distant experiences - industrial here, noise there - and/or rhythms that modify traditions from the inside. *Dubstep* is a consolidated genre, still practically unknown in Italia, ready to contaminate the entire electro scene. A new sound that propagates and attacks the rhythmic canons like a virus, causing loss of all points of reference and constructing pure sonic objects, pulsating alien life forms from as yet unknown musical planets.

[www.planet-mu.com/](http://www.planet-mu.com/)

### **PDF Post Distorsonie Festival**

'Post' is a prefix for what comes after, a text message, with the function of opinion or comment, sent into a communal space on the Internet for publication. An abbreviation applicable in its various declinations as vision, listening, experiences, and more in regard to *DF*, *Distorsonie*, Festival of electronic dance music (in its original definition). The 'oldest' festival of the genre, that today in 2007 would be on its 13th year. A festival in diaspora, lighter and in motion year after year, invited in formula *PDF* to other, similar festivals. A festival exiled, that today leaves and launches its messages behind in a format similar to the *Adobe* softwarehouse's *PDF*, that will always give the chance to be able to represent and listen to 'sonic documents' at any time or place, in any cultural context.

In 2006 *PDF* found dimora in the *Sensoralia* Festival in Rome for a meeting at the Teatro Palladium in collaboration with *RomaEuropa festival*, *Università 3* (also in Rome), and an evening afterward in collaboration with *Clone record* curated by *Final Frontier* and *Brancaleone*. In 2007 *PDF* is proud to be invited by *Netmage* as well as to propose the English artist Milanese in a live dubstep act - a first for the Italian scene.



PDF is organized by H-uge-Ufficio Grandi Eventi  
www.h-uge.org

**David Lynch (USA)**

**INLAND EMPIRE**

film preview, in collaboration with BIM Distribution  
with Laura Dern, Jeremy Irons, Justin Theroux, Harry Dean Stanton.

Friday 26 January h 21.15/23.30/01.00  
Cinema Lumière

*'The story of a mystery...the mystery of a world within worlds...developing around a woman...a woman in love and in danger.'*

After six years of experiments at the extreme limits of cinema and reality comes the new overflowing masterpiece of this visionary filmmaker. A film that passes over the dimension of cinema opens new doors on the imagined and the real.

David Lynch, born in Missoula, Montana. An Eagle Scout, he has realized *Mulholland Drive* (2001), *The Straight Story* (1999), *Lost Highway* (1997), *Twin Peaks* (1992), *Wild at Heart* (1990), *Blue Velvet* (1986), *Dune* (1984), *The Elephant Man* (1980), *Eraserhead* (1978), *The Grandmother* (1970), *The Alphabet* (1968), and *Six Men Getting Sick* (1967) in collaboration with Jack Fisk.

www.davidlynch.com

**Invernomuto/Moira Ricci (I)**

**Bissera**

live-media

production Netmage 07

Saturday 27 January h 22.00  
Palazzo Re Enzo

*Bissera* (or recovery ritual, from the dictionary of popular witchcraft) is the story of a family, seen through the eyes of a little girl, who discovers the true past through a series of meetings. The gestural dimension of popular magic, the panoramic loss and discovery of small tales through which manifest bizarre revelations, turning this work into a running tale between fiction and the language of documentary, with experimental interstices. The meeting between Invernomuto and Moira Ricci - to whom the festival has also commissioned its corporate image for 2007 - is a welding of fictions from obsessions and the depths of the culture of human territory where Moira Ricci was born (the Grosseto area, its traditions and worlds) and Invernomuto's representation of the anthropoid landscape.

Invernomuto was formed in 2003 as a group for audiovisual experimentation from the union of Simone Bertuzzi and Simone Trabucchi, with the collaboration of Davide Barbieri for musical matters. With an accent on a mixture of languages, the group's operations are manifested in productions such as the editorial project *ffwd\_mag*, focused on the relations between image and sound, video production, live-media performances as well as curating events and special projects. Invernomuto participates in group exhibitions and festivals such as Italian Live Media 04 (Rome, 2004), *Domus Circular* (Milan, 2005), *Cinema Infinito/Never Ending Cinema* (Trento, 2006) *Whalesland, careof* (Milan, 2006).

Moira Ricci studied at the R. Bauer School of Photography and at Accademia di Brera in Milan. She works with a variety of visual languages, including photography, video and installation. At the core of her work the figure is placed in relation to itself and others, forms of storytelling between biography and staring reportage. Her compositions fold the image toward the three-dimensionality of self-irony plays and environments that include her own body, often lost in proportion to the outside world. She has participated in solo and group exhibitions including *Interfuit* (Artopia, Milan, 2006), *Poesia in forma di rosa* (Galleria Civica Monfalcone, 2005), *Photocells* (IIC, London, 2005), *Your Private Sky* (F.I.S.Co., Bologna, 2004) and *Youthquake* (Lima, Milan 2003).

www.invernomuto.info

**Opificio Ciclope/Egle Sommacal (I)**

**Rapsodia della Santa Muerte**

live-cinema

production Netmage 07, Opificio Ciclope

realized by Lucio Apolito, Gianluca Moro, Antonella Di Tillo, Benedetto Lanfranco, Egle Sommacal

Saturday 27 January h 22.30  
Palazzo Re Enzo

Mexico City. Every first of the month a crowd garishly carries a statue of the dead to make a benediction at one of the city's altars following the recitation of the rosary. In 2001 there were more than a hundred thousand, now there are three million. Playing in front of death, asking for protection for themselves and their children. The devotions to Santa Morte stretch from the United States to Argentina, departing from the enormous market quarter of Tepito, with thirty thousand stalls, two and a half million people, endless noise.



Over this noise, Opificio Ciclope has asked Egle Sommacal to play.

Opificio Ciclope is a production house formed in 1995. Principally producing content and makeup for satellite channels (Sky). Techno-artisans who pursue a course of quality, representing one of the rare Italian brands formed in the '90's supervised by the hostile temperament of the beginning of the millenium. Strengthened on the creative level, consciously playing on the terrain of docu-fiction and the manipulation of the probable, with difficult to validate visual and mixed-media editions.

For this special project, commissioned by *Netmage* as a rough pre-production preview of the next edition whipped up for the European satellite market, the audio track is composed and performed live by Egle Sommacal, former guitarist of *Massimo Volume* and *Ulan Bator*. Sommacal's first solo record *Legno* is published by *Unhip records*.  
[www.opificiociclope.com](http://www.opificiociclope.com)

**Armin Linke/Carl Michael von Hausswolff (I/Sw)**

**Details**

*live-media*

*production Netmage 07*

Saturday 27 January h 23.00

Palazzo Re Enzo

Armin Linke, image

Carl Michael von Hausswolff, sound  
in collaboration with Claudio Sinatti

Live exploration of several selected photographs from Armin Linke's infinite archive *Details* and an immersion into the images following a personal, non obvious pathway, as if exasperating the tension between the potentiality of fiction and the ineluctable necessity of reality that forms the basis for each of Armin Linke's visual projects. Penetration into the image as a research of signs, as if complying with a possible vision for sounds rather than for iconographic details, flooding the limits to find them again somewhere else, surrounded once more by a multitude that only appear to be silent. *Details* is a sighted voyage to an obsessive and subtly evocative unpublished soundscape, that instead of proceeding in parallel as a cinematic soundtrack explodes the limits of the image and speaks with it, upsetting it with invisible, recurrent and enigmatic presences.

Carl Michael von Hausswolff, Swedish composer, visual artist and curator, is considered one of the referential figures in the field of performance audio and radical music. Developing his research on the physicality of sound, he makes use of video, tape recorders, radar and sonar exploring electricity, frequencies, architectural spaces and paranormal electrical interferences. Always interested in the phenomenon of EVP (Electronic Voice Phenomena, voices from other dimensions intercepted as audio frequencies recorded to tape) von Hausswolff works to bring hidden elements to light. A past collaborator with The Hafler Trio, he is a veteran of the electronic music scene for more than twenty years and has collaborated with, among others, Erik Pauser, Leif Elggren and John Duncan. In 1997, on the occasion of Documenta X in Kassel, he participated in a seminal performance with Alva Noto/Carsten Nicolai, Olaf Bender, Frank Bretschneider and Mika Vanio. Recently for raster-noton he published *Leech*, an album where he extracts the sounds of electromagnetic disturbances from the works of Olafur Eliasson, Carsten Höller, Tommi Gronland, Petteri Nisunen and Richard D. James. He has taken part in successive Biennali di Venezia (editions 49 and 50) as well as Biennials in Istanbul, Johannesburg, Santa Fe, Pusan, Gothenburg, the first Manifesta, in the show *Cities On The Move* and presented his research at the Museum Ludwig in Cologne. Together with Leif Elggren he founded the kingdoms of Elgaland-Vargaland where both enjoy the title of king.

Armin Linke is one of the most recognized international photographers. A tireless traveller, he is as active in the field of reportage as he is in that of audiovisual research. The thousands of images realized by Linke are presented in magazines, books and exhibitions, consisting of a sort of infinite archive infinito of natural landscapes marked by the presence of man, giving form to a sort of atlas of metamorphoses and transformations in progress on the planet. As with the photographs, his videos and films (among them the work in progress *Alpi* with Piero Zanini, a voyage in film to the most media-overexposed European ecosystem-barrier through its socio-economic transformations), exploring the relations between spaces, bodies, their perceptions, frontiers between reality and fiction. Armin Linke has recently shown at the Biennali di Venezia, the Biennials of San Paolo and Valencia, *The Overexcited Body* in Sao Paulo, *Voilà -Le Monde dans la Tête* at the Arc in Paris, in the itinerary of *Cities on the Move*, and one-person shows at Galleria Massimo De Carlo in Milan, Luisa Strina in São Paulo, Vitamin Creative Space in Guangzhou, the Cultural Transmission Center in Beijing and Klosterfelde in Berlin.

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

[www.elgaland-vargaland.org/](http://www.elgaland-vargaland.org/)

**Roberto A. Mendoza (Mex)**

*live-media*

Saturday 27 January h 23.30

Palazzo Re Enzo

Roberto A. Mendoza is one of the referential figures in the mexican electronic music scene until the end of the '80's, first by founding the post-industrial project *Artefakto* followed in the course of the '90's with the internationally acclaimed collective *Nortec* (Palm Pictures, Nacional Records/Netzwerk). At the same time he gave



life to a personal project released by the anglosaxon label *Certificate 18* under the name *Panoptica*. As Panoptica he shows with The Nortec Collective (where Mexican folk music meets electronic) venturing into real minimal techno. Live solos as R. Mendoza are immersions into electronic from deconstructed ambient/dub and 'shoegaze' as proven by the highly praised debut album *Canciones de la Presita* (Imecamusic). His live shows, presented in the most important research festivals such as Mutek in Montreal, Transmediale in Berlin and Decibel-Seattle, are accompanied by hypnotic, alienating video passages from the contemporary urban Mexican landscape.

[www.noarte.com](http://www.noarte.com) [www.norteccollective.com](http://www.norteccollective.com)

[www.myspace.com/robertopanoptica](http://www.myspace.com/robertopanoptica)

[www.myspace.com/srmendoza](http://www.myspace.com/srmendoza)

*Il Cassero presents:*

**Glimpse** (UK)

*live-set*

Saturday 27 January h 00.30

Palazzo Re Enzo

Glimpse is Anthony Sergeant and Christopher Spero, distributed exclusively by *Kompakt* in Germany. Chris and Ant first met in 2000 when Anthony opened his record store in Soho London. From an early age Chris had an interest in Jazz, Blues and Techno, performing in several bands and releasing electronic music on various u.k. based labels under different aliases. He then studied fine art at *Central Saint Martins art school*. Anthony had just finished a career in classical and contemporary dance, which had taken him all over the world working at national theatres including La Scala (Milan), Het National Ballet (Amsterdam), Hungarian National Ballet (Budapest) and the Royal Ballet (London).

'Glimpse as a production platform is free from any outside distractions or restrictions. On Glimpse we write tracks with more structure, always trying to create something with a firm identity. Incorporating more melody and vocals whilst always maintaining the functional elements so as to deliver the concept in a digestible format. On our releases we are keen to keep things as diverse as possible, aiming certain tracks at the dance floor whilst others can be more conceptual. We are keen that the label is as malleable as possible never conforming to any particular trend or style of electronic music. The result has been releases which have found favour with many of the scene's leading exponents. As well as DJing we have been performing live, incorporating midi controlled laptops, FX Units and drum machines.

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

*Il Cassero presents:*

**Robert Babicz** (D)

*live-set*

Saturday 27 January h 00.30

Palazzo Re Enzo

In the last few years there has been a proliferation in the amount of people producing really good techno, acid, minimal and everything in between. The majority of these producers are new, but Robert Babicz (aka Rob Acid) is an example of an older producer who has managed to stay relevant by reinventing his sound (to some extent). Many of his new tracks have that trademark acid sound, but what we are listening to is most definitely acid for the 21st century. Babicz is not stuck in the 1990s, he and his machinedrum are moving with the times. The last year or two have seen a series of quality releases for Babicz on labels like *Punkt*, *Treibstoff* and *k2*, making him a producer to keep an eye on.

[www.robertbabicz.de/](http://www.robertbabicz.de/)

**Kinkaleri** (I)

**Uh!**

*performance*

*production Netmage 07*

Thursday 25 January h 19.00/ Friday 26 January h 21.00/Saturday 27 January h 19.00

Palazzo Re Enzo

The *Netmage* performance section is centered on the commission entrusted to Kinkaleri, *Uh!*, an event on the limits and extensions of vision.

*'For Netmage 07, Kinkaleri will search the city of Bologna for at least 10 bodies, men and women, prepared to go along with a deep regression into impromptu primitive expression. The event, taking place from 25 to 27 January 2007 in a large hall of the Palazzo Re Enzo, will appear as a long animation where it's necessary to imagine the power of the dynamics of time as a continuous thought through images of pathos. A pneumatic movement of figures intensified by the act of seeing.*

*The world goes on and you've got to make your body move with the music baby.'*



Kinkaleri 'group of formats and media on the edge of trying', operates between Florence and Prato. The group's dynamic nature has permitted them to consolidate a personal creative line, with recognition of excellence in the scene of contemporary performing arts in Italy and especially abroad. The wave of Kinkaleri productivity develops through diverse itineraries: performances, shows, visual productions, settings and publications. Most recent productions: *Pool, Stadium, 11 cover, Nerone, Se volevi vedermi potevi chiamarmi, West (Beijing)*.  
www.kinkaleri.it

**Sound Dissection:**

h 17.00

**Will Guthrie** (Australia)

h 17.50

**Mattin** (Paesi Baschi)

h 18.30

**Thomas Ankersmit** (NL)

h 19.20

**Philip Jeck** (UK)

*live*

*limited seating (30) - reserved admission required per single session*

Friday 2 February

Ferrara - Anatomical Theater/ Biblioteca Ariostea

*Sound Dissection* closes the seventh edition of *Netmage*, extended one week from the closing of the Bologna program, transferred to the Anatomical Theater of the Biblioteca Ariostea in Ferrara. In a theater conceived for total visibility, a rare example reaching us almost intact from The Enlightenment era, we find ourselves there to listen. Theater of the body of sound: the exterior and organic nature of aural events at their most physical, evidence that reveals an eternally changing aspect of silence within sound, inside the body. A strict liturgy surrounding four musicians and their instruments -- dissected and dissecting -- frequencies used as scalpels to investigate where body and space fold together and reveal sound. Boiling away the creative metabolisms subjected to the very nature of the gesture, for once in their crudest nakedness, demonstrating the experimental vitality of three young musicians and one recognized master.

**Will Guthrie** (Australia)

*amplified objects, electronics*

Will Guthrie is a percussionist using amplified self-made instruments and objects, aside from traditional tamburi and cymbals. His unconventional approach to music and sound often transcends the limits of his instruments. In his native Australia he has organized, promoted and presented a number of concerts with the intent of discovering and developing an Australian musical identity in the realm of improvisation. He directs the experimental music label *Antboy Music*. He has performed in Australia, China, Japan and Europe, as well as been involved in a variety of interdisciplinary projects (dance, film, theater, 'figure' theater...). He has performed and collaborated with various musicians in the improv scene, including John Butcher, Chris Burn, Jason Kahn, Gert-Jan Prins, Tetuzi Akiyama and Eddie Prevost.

www.antboymusic.com

**Mattin** (Paesi Baschi)

*computer feedback*

Mattin uses computer-generated feedback to accentuate the process and instant character of improvised performance. His main body of sonic exploration is rooted in contrast, between extreme high and low volumes, physical and digital sound from the computer (showing the detached monopoly of amplification in sound diffusion: besides 'physically' playing the computer shell with a bow, Mattin sends its digital output directly through its own integrated speakers). The performance aspect of improvisation with the computer allows him to explore various meanings that the visual presentation of these practices can have in diverse contexts. In the past, Mattin developed an interest in the use of freeware in his art.

www.mattin.org

**Thomas Ankersmit** (NL)

*synthesizer, laptop, sax*

Thomas Ankersmit is an electro-acoustic composer, saxophonist and author of installations. Open to the most diverse collaborations with the main players of the contemporary avant-garde of electronic music, Ankersmit works on a post-minimal track of exploration at the limit of audible instrumental sounds, following a rigorous and radical path.





**Philip Jeck (UK)**  
*record-players, effects*

Philip Jeck is a multimedia composer and choreographer. He is perhaps best known for his highly subversive work Vinyl Requiem with Lol Sargent (a performance for 180 dansette record players, 12 slide-projectors and 2 movie-projectors) which won the Time Out Performance Award in 1993. He is signed to the UK label *Touch Records*. Philip Jeck studied Visual Arts at Dartington College of Arts, Devon, England. He began exploring composition using record players and electronics in the early 1980's. He has performed solo shows throughout Europe and in Japan and USA. He has composed and performed scores for dance and theatre companies including Anatomy Performance Co., Yolande Snaith Theatre-dance, Movie'n'Opera (Vienna), Laurie Booth and Steve Paxton. He has also composed scores for dance films *Beyond Zero* (Channel 4) and *Pace* (BBC 2). In addition, he has worked extensively with the choreographer Laurie Booth and is a member of Slant.  
[www.philipjeck.com](http://www.philipjeck.com)

*Arte Fiera Art First presents:*

**Ottonella Mocellin/Nicola Pellegrini (I)**

***We sit and watch the sunset. What does it know of waiting, anticipation and disappointment-a million times in one day?***

*video-installation*

*courtesy Galleria Lia Rumma Napoli/Milano*

Thursday 25 January/Friday 26 January/Saturday 27 January h 19.00>24.00  
Palazzo Re Enzo

*We sit and watch the sunset* is formed from a reflection on the bewilderment / belonging dichotomy that characterizes daily life in Palestine. Through the editing of fragmented images, words and found sound, the installation attempts to evoke a sense of immobility, waiting and disillusionment that emerge from stories told by those living that reality. Ranging from the awareness of interminable border crossings to the memory of a banal household accident, the multi-voice narration concentrates on the private angle of existence in one of the most isolated, fenced-in zones on the planet.

Ottonella Mocellin (1966, Milan) and Nicola Pellegrini (Milan, 1962), visual artists, between 1984 and 1993 lived in London where they studied Public Art and Architecture at the Chelsea School of Art and the Architectural Association. During that period they participated in Arc Group, working on site-specific installations. Back in Italy at the end of this London period, they continued to work both individually and together on projects shown in museums, art centers, gallery foundations (recently among them Galleria Lia Rumma in Milan). From 2001 to 2002 they travelled to New York representing Italy at the PS1 International Studio Program. Through photography, video, installation and performance, Ottonella Mocellin e Nicola Pellegrini's research is centered on the theme of identity and the conflicting emotional side of relations.  
[www.gallerialiarumma.it](http://www.gallerialiarumma.it)



**Netmage 07**

**venues:**

**Palazzo Re Enzo** - Piazza Nettuno - Bologna

**Cinema Lumière** - Via Azzo Gardino 65 - Bologna

**ArteFiera** - Art Cafè (Hall 19) - Piazza Costituzione - Bologna

**Teatro Anatomico** - Biblioteca Ariostea - Via delle Scienze 17 - Ferrara

**office:**

Xing - Via Ca' Selvatica 4/d - Bologna - Italy

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