

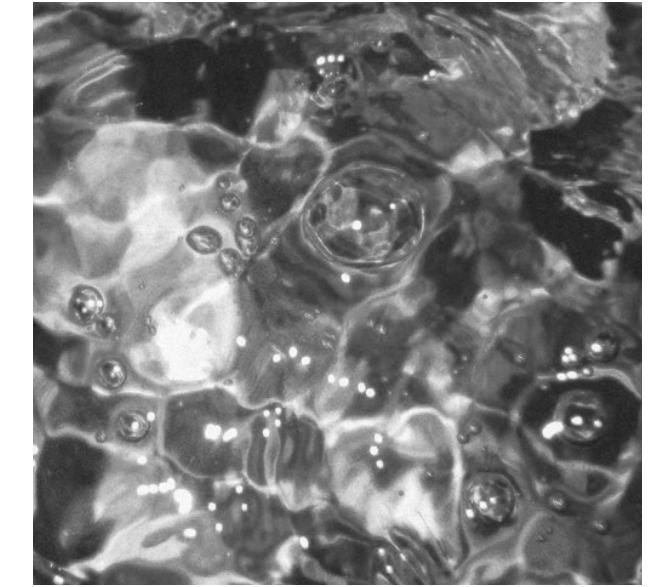


The background of the image is a dark, abstract representation of water. It features intricate, swirling patterns of varying shades of gray and black, creating a sense of depth and movement. The texture resembles turbulent ocean waves or the surface of a pond with strong winds.

fluxko

an encounter with water

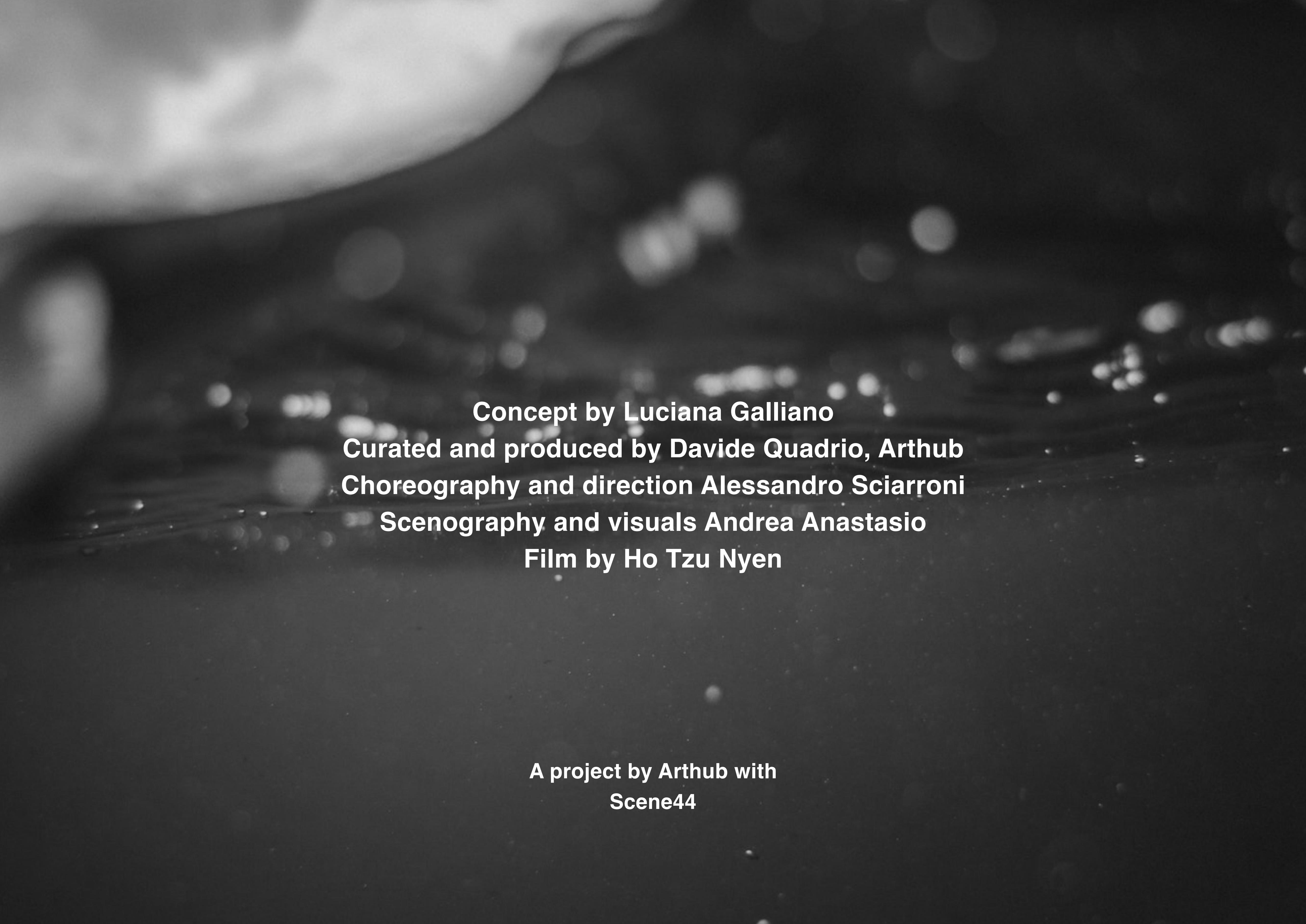
Concept



The project is conceived as an inquiry on the most common and basic element in the world: *water*, which innervates life. Already the subject of fierce although inconspicuous wars, in the form of sea water is epitome of epochal phenomena such as trans-national contact and migration.

The project is an open-end and work-shop based series of interactions and activations that bring sound/no sound, movement/no movement together.

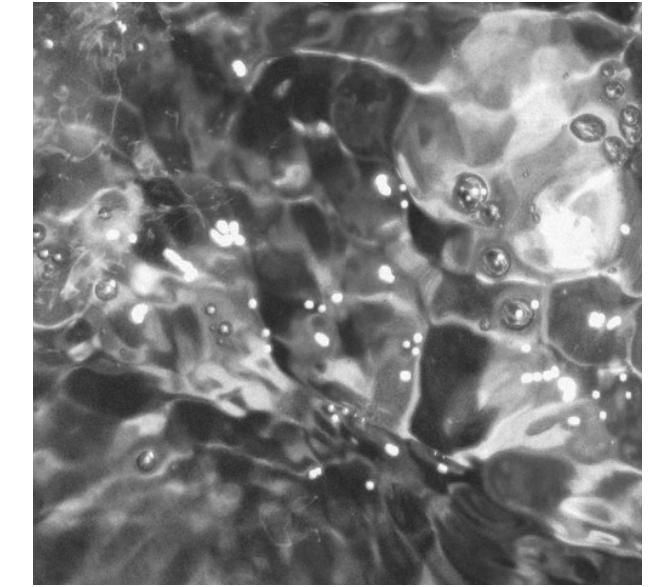
The authors and performers will be working in a continuing space-time during the residence first and then during the final performance finding a new, contemporary lexicon of the fluidity as Fluxus' artists did in Japan. The enacting of some of historical performances and other elements created in the contemporary tense by the serendipity of the encounters by the actors of this project, will make the output.



Concept by Luciana Galliano
Curated and produced by Davide Quadrio, Arthub
Choreography and direction Alessandro Sciarroni
Scenography and visuals Andrea Anastasio
Film by Ho Tzu Nyen

A project by Arthub with
Scene44

The Beginning

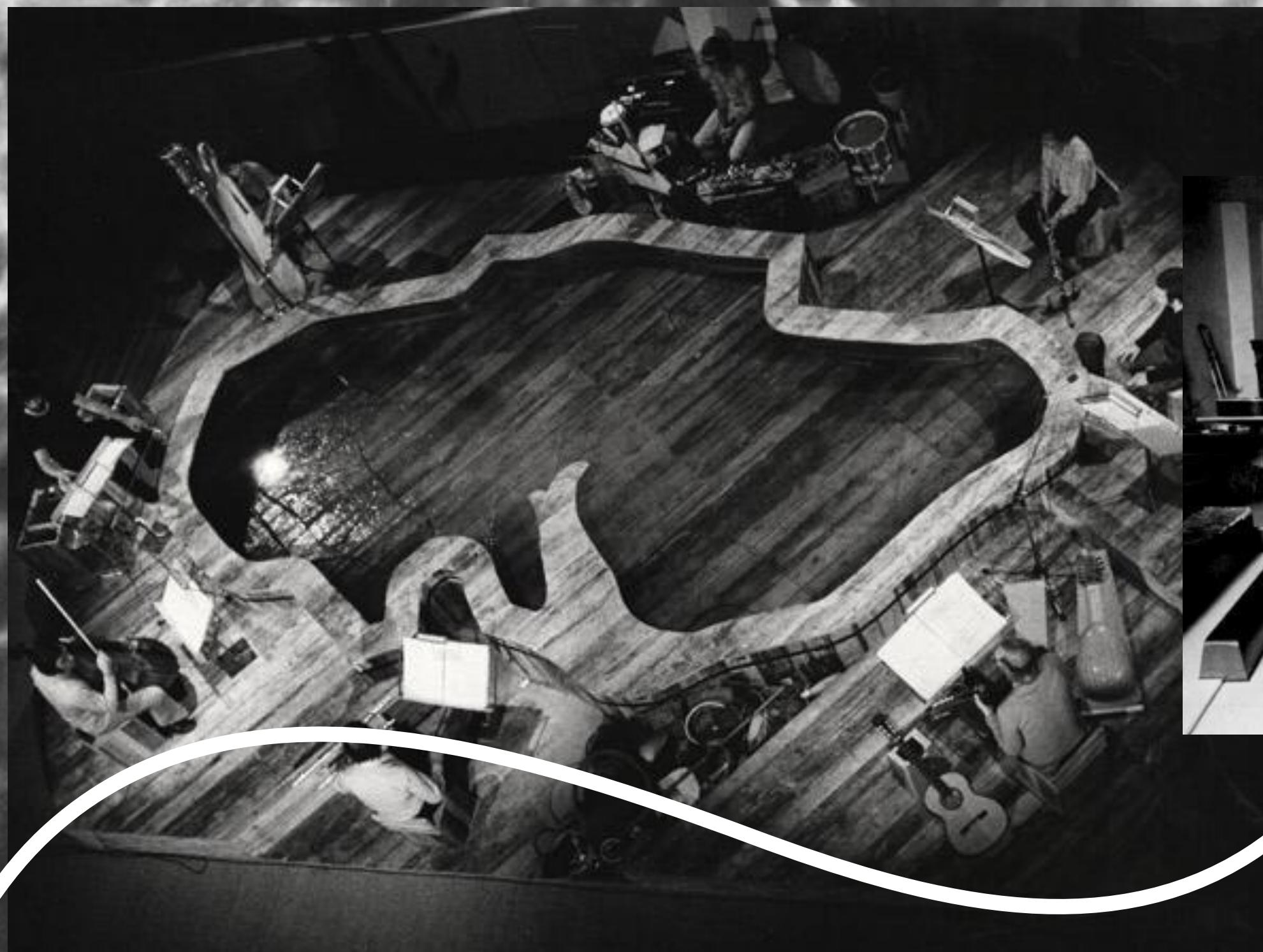


We outline the project starting from the special approach to water due to the Japanese Fluxus artists - the poetical Shiomi Mieko, the original Ono Yōko, the great Takemitsu Tōru – in which water materializes the position of key questions, for both the performer/s and the audience, on form, relationships, sound. From this the title **flu?ko** (fluxo with the x using the character of water 水).

Along with these re-enactments of great performances of the sixties avant-garde, we present the work of Musiktheater by Mauricio Kagel *Mare Nostrum - Discovery, liberation and conversion of the Mediterranean Sea by an Amazonian tribe* (1973-75) which examines sarcastically, from the point of view of an exile (Kagel fled from Videla's Argentina), the sails of settlers and immigrants, the controversial relationship with the other, the absolute relativity of all value and concept.

The interaction and the repetition throughout the residency of the performances with several people and the invitation of a new interpretation by performers (TBC) and artists (TBC) will create a continuum layering of meanings, where fluidity, gender, dance, past and the present will crumble together.

The Beginning



Water Ring Event No.1

あなたが 暖めた物体を 相手の手の
ひらの中に隠す。そのままやり交換をつ
づけながら、つぎの演奏をすること。

1 演手の手の中の物体の品名を「あらゆる
発音」をしながら お互いにたしかめあう。

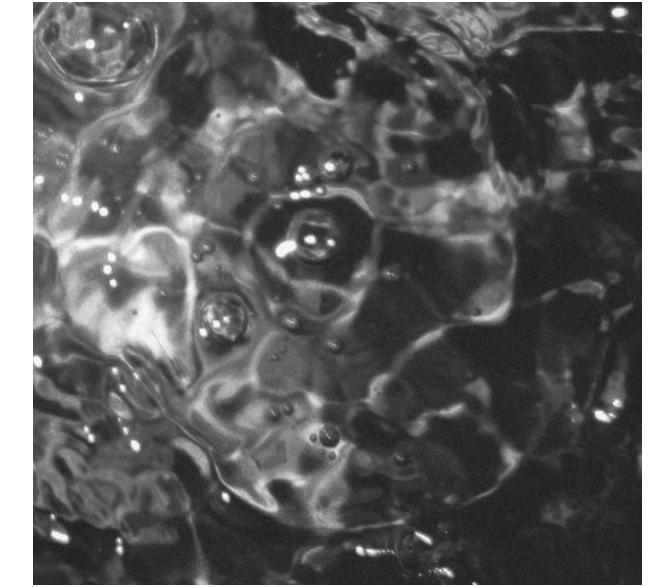
2 あなたがいに 裏面の演奏をすること

3 最後にその物体で演奏をフヅケラること

Fluxus Week

- I. 9月 8日 (水)
塩見千枝子 Water Music
2人の奏者のためのPiece
Air Event
- II. 9月 9日 (木)
Fluxus 短篇映画
D.Higgins N.J.Paile 久里洋二
- III. 9月 11日 (土)
一柳慧・武満徹
刀根廉尚・秋山邦晴 } コンサート
吉田明倫・小林健次
- IV. 9月 14日 (火)
Events レインボー・オペレーション
水着ショー 山口勝弘
幸美奈子

Project

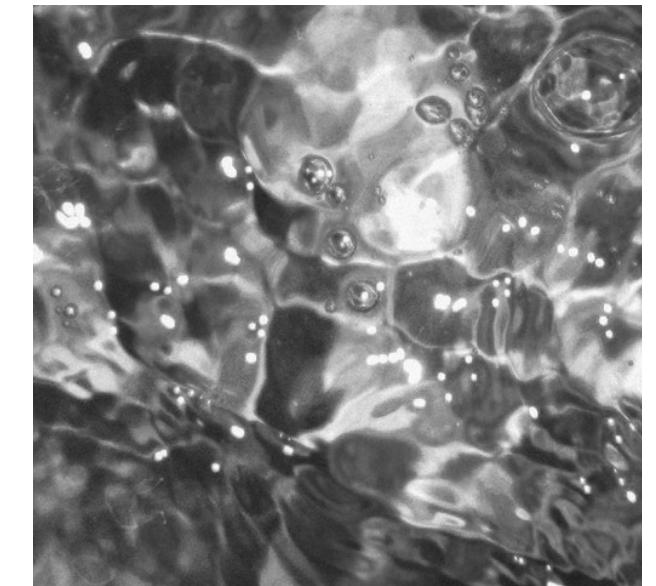


The project sees water as the subject of the dramaturgy and it is comprised of two sections/moments which are talking and bridging into each other: the enactment of **Japanese Fluxus artists** and ***Mare Nostrum*** as a connection with the epochal event of immigration that the Mediterranean sea is going through.

- › the **re-enactments** of some sixties' performances focusing on water: the "shape of water" by Shiomi (*Water Music* in the two different versions of New York 1964 and Tokyo 1965), the *water talk* 1967 by Ono, the musical dripping of Water Music 1960 by Takemitsu - which also enlights the brief adherence of the composer to the Fluxus spirit). The direction of the re-enactments section will be managed by Alessandro Sciarroni who will invite other artists/performers;
- › the performance of the Musiktheater piece by Mauricio Kagel ***Mare Nostrum***.

The eight players of Kagel's piece (countertenor, baritone, 6 instruments: flute, oboe, harp, guitar, cello, percussion), recruited on site and/or at the Conservatoire, can interact with the performances, while the live electronics management could be entrusted to members of MIM (Laboratoire Informatique et Musique Marseille). Both the performances and Kagel's Musiktheater are to be realized in "performative islands" which are differently identified by colors and sounds; the viewers would be "intercepted" by a system of lights, thus projecting a further live element in the performance space.

Credits



Curated by **Luciana Galliano and Davide Quadrio**

Pruduced by **Davide Quadrio**

Directed by **Alessandro Sciarroni**

Scenography and costumes by **Andrea Anastasio**

Film by: **Ho Tzu Nyen**

Orchestra

Orchestra Director: **Arnaud Arbet**

Counter Tenor: **Kai Wessel**

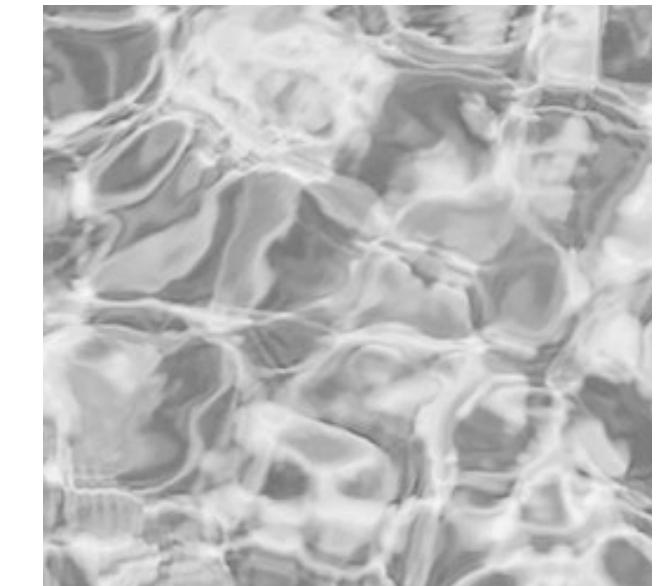
Baritone: **Miljenko Turk**

Percussionist: **Yuka Ohta**

Coordination and on line production: **Heidi Mancini**

Produced by: **Arthub, Scene 44**

Authors



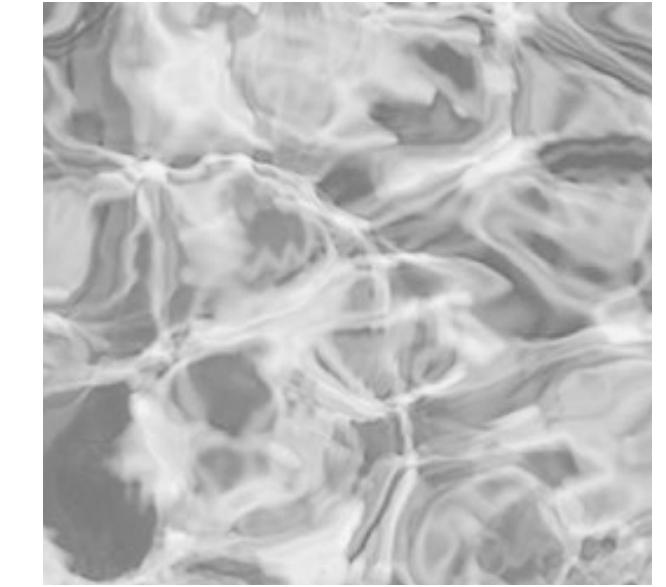
Luciana Galliano

"Musicologist and scholar of music aesthetics, Luciana Galliano combines competence in contemporary music and a deep knowledge of Japanese music. After her doctorate at Tokyo University of Arts, she collaborated with Luciano Berio in his Norton lectures (1993-1994). She has lectured widely in Japan and internationally and taught Comparative Musicology and Composition in non-European Countries at the University Ca' Foscari Venezia. Galliano's book include *Yōgaku: A History of Japanese Music in the 20th Century* (Scarecrow 2002); *Power, Beauty and Meaning: Eight Studies on Chinese Music* (ed., Ohlschki 2005); and *The Music of Jōji Yuasa* (Cambridge Scholars Publishing 2012, presently being translated into Japanese). In addition, she is the author of other academic books in Italian and recently published *Japan Fluxus* (Lexington Books 2019), basis research for this installment.

Davide Quadrio

From 1998 to 2010 Davide Quadrio founded and directed the BizArt Art Center, the first non-profit artistic-creative workshop in Shanghai, where he lives since 1991. In 2007 he established Arthub Asia, a platform for the production and promotion of contemporary art in, and of, Asia. To this end, he organised numerous exhibitions, educational and cultural-exchange projects with institutions all over the world. He was the artistic director of Bund18 creative space in Shanghai from 2005-08 and curated the Chinese edition of the Victoria & Albert Museum's Vivienne Westwood exhibition and the Droog Design itinerant show (in Shanghai, Shenzhen and Beijing). For the Shanghai Biennale, he curated Olivo Barbieri's solo show in 2006 and coordinated the City Pavilions project in 2012. His most recent projects include, among others, *Around Ai Weiwei* at Camera - Italian Center for Photography, Turin; the Zhang Enli and Christopher Doyle exhibition at the Aurora Museum in Shanghai (curated with Shaway Yeh); the Qiu Zhijie exhibition at the Fondazione Querini Stampalia on the occasion of the Venice Biennale 2013; the Yang Fudong retrospective at the 2013 Toronto Film Festival (curated with Noah Cowan); the Jompet solo exhibition at the Fondazione Gervasuti, Venice, for the Venice Biennale 2011. Along the years, he has commissioned and produced works with, among others, Surasi Kusolwong, Michael Lin, Liu Jianhua, Christian Marclay, Paola Pivi, Qiu Zhijie, Francesco Vezzoli, Adrian Wong and Shane Aspergen, Wu Tsang, Yin Xiuzhen, and Zhang Peili. He is the chief editor of Kaleidoscope Asia, a lecturer at large at Shanghai's Institute of Visual Arts, and was the curator of the Aurora Museum in Shanghai from 2013-16.

Authors



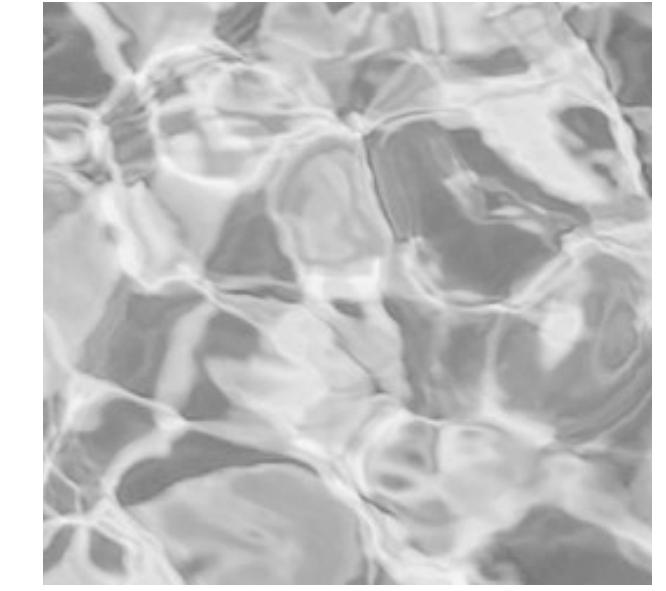
Alessandro Sciarroni

Alessandro Sciarroni is an Italian performing artist with an extensive background in visual art and theater. His works are featured in dance and theater festivals, museums, art galleries, and in unconventional spaces. Sciarroni's performances try to uncover obsessions, fears, and fragilities through the repetition of a practice at the limits of physical endurance. He collaborates with a wide range of artists and his works have been performed in 21 European countries, Canada, Brazil, Uruguay, and the United Arab Emirates, at venues including the Biennale de la Dance in Lyon, Kunstenfestivaldesarts in Brussels, Impulstanz Festival in Vienna, the Venice Biennale, the Festival Séquence Danse at 104 in Paris, Juli Dans Festival in Amsterdam, the Centre Pompidou, and the MAXXI Museum in Rome. In 2018 he won the Golden Lion, Dance Venice Biennale.

Andrea Anastasio

Born in 1961 in Rome, he lives between Naples and Mumbai. After training in Oriental studies and philosophy, he embarked on numerous collaboration projects as a designer, a field in which he still works, for brands such as Artemide, Danese, Foscarini and Memphis, before moving to India in 1991. Alongside his professional activity, he devotes his time to his own artistic production; his works put forward a reappraisal of industrial design as a philosophy of living. Since 1990, his work has been displayed in numerous museums, galleries and events focusing on design such as, recently, that at the Fondazione Achille Castiglioni, Milan, and the Italian Embassy in Stockholm (2018); Kogei Prefectural Museum of Art and Design, Toyama, Japan, and the Museo Italiano delle Ceramiche, Faenza (2017). Among his numerous awards, we might note in 2017 the USA Interior Design Award for the best table lamp, and in the same year, the 'Migliore prodotto Euroluce' Prize in the lighting technology section of the Salone del Mobile in Milan.

Authors



Ho Tzy Nyen

Ho Tzu Nyen was born in Singapore in 1976. He earned a BA in Creative Arts from Victorian College of the Arts, University of Melbourne (2001), and an MA in Southeast Asian Studies from the National University of Singapore (2007). He works primarily in film, video, and performance, and has recently developed environmental multimedia installations. He has also written extensively on art. Ho appropriates the structures of epic myths, invoking their grandeur while revealing them to be not merely stories, but discursive tools. He is particularly concerned with those moments when contemporary figures imagine and invent the past in order to serve the needs of the present.

Ho has had solo exhibitions at Substation Gallery, Singapore (2003); Contemporary Art Centre of South Australia, Adelaide (2010); Artspace, Sydney (2011); and Mori Art Museum, Tokyo (2012). He also represented Singapore at the 54th Venice Biennale (2011). He has participated in numerous international film festivals including the 41st Directors' Fortnight at the Cannes International Film Festival in France (2009) and Sundance Film Festival in Park City, Utah (2012). Important group exhibitions include Singapore Biennial (2006); *Video Killed the Painting Star*, Contemporary Center of Art, Glasgow (2007); *Thermocline of Art: New Asian Waves*, ZKM Center for Art and Media, Karlsruhe (2007); Asia Pacific Triennial, Queensland Art Gallery, Brisbane (2009); *No Soul for Sale*, Tate Modern, London (2010); transmediale.11, Haus der Kulturen der Welt, Berlin (2011); *Surplus Authors*, Witte de With, Rotterdam (2012); and *Autonomous Zones*, Times Museum, Guangzhou, China (2013). Ho lives and works in Singapore.

Performances: Water

SHIOMI CHIEKO: Water Music

New York Washington Square Gallery, October 30th 1964

Première

Shiomi was in her New York year of stay, and conceived this work for the happily ongoing Perpetual Music Festival.

See the playbill with the program of the 26 evenings events throughout the years, from January to December of this top Maciunas' event.

<http://www.walkerart.org/collections/artworks/perpetual-fluxus-festival>

Description

The score reads: "1. Give the water still form. 2. Let the water lose its still form." Shiomi performed herself pouring water from flacons to bottles or basins. The deep poetry contained in such a gesture is stressed by the label "music", by the concentration required to listen to the sound of pouring water from a container to another, making evident the ephemeral being of form.



ONO YOKO: Water Piece New York 1963 and 1964 versions

Première

The piece appears in Brecht's Water Yam, in Ono's Grapefruit and it was surely staged at least conceptually during the decade 1961 (Waterdrop Painting, see below the score) to 1971 (year of the two months of Fluxfest Presentations of Ono with Lennon).

Description

The first version of Water Piece is in Grapefruit, and the text says: "Listen to the sound of the underground water. 1963 spring" then updated one year later, Spring 1964 for Brecht's artist book, in simply "Water."

Waterdrop Painting (1961 autumn)

Let water drop.

Place a stone under it.

The painting ends when a hole is drilled
in the stone with the drops,

You may change the frequency of the water-
drop to your taste,

You may use beer, wine, ink, blood, etc.

Instead of water.

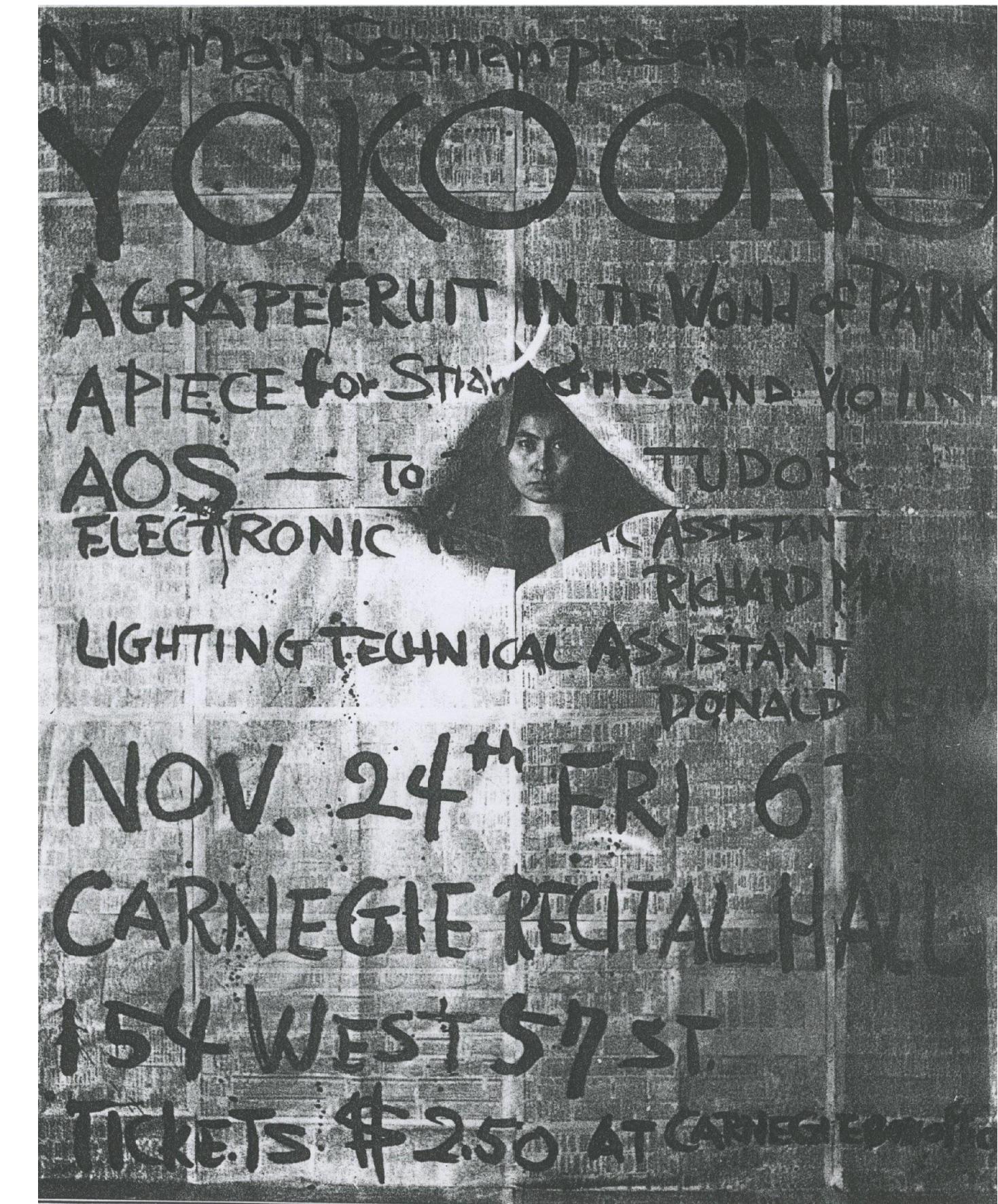
You may use typewriter, shoes, dress, etc.

Instead of stone,

1961 autumn.

[in one of Olivetti's typewriter advertisements for Japan, a typewriter model Valentine is placed under a water jet (1969). The many short advertising films made by Olivetti for the Japanese market (where it was one of the first foreigners to have access – and success) are now stored in the Archivio Nazionale del Cinema d'Impresa in Ivrea.]

It should be remembered that in her official debut in New York, the Carnegie Recital Hall Recital November 24th 1961, in one of the three pieces played there was a recurrent sound of toilet flushing. The recital was a seminal event in the then New York movement later named Fluxus, together with the art evenings at her loft in Chamber Street.



SHIOMI CHIEKO: Water Music

Tokyo Crysthal Gallery, September 8th 1965

Premiére

It was one of the performances presented by Shiomi in the evening dedicated to her work during the Tokyo Flux Week, organized by Akiyama and others.

Description

Along with a performance of the original score, she did also the following: She spread diluted glue on an SP record of Weber's *Aufforderung zum Tanz* (Invitation to the Dance, 1819), so that the needle slipped over the surface and only noise was heard. Using an eye dropper, the artist dripped water onto the record, and where the glue melted the music could be heard; she continued until the whole piece of music came alive, and the performance had the feel and sense of wonder of a mysterious scientific experiment.



The score reads: "A record is covered with any soluble material, such as clay or water soluble glue etc. Play the record on a record player and drop a small amount of water over the record. The needle will pick up music from spots dissolved by water. Adjust quantity and location of water to obtain desired pattern of music and non-music." (Kahn 287)

NAM JUNE PAIK: Covered in Detergent on Stage, Bathing in Water

Tokyo Sōgetsu Hall, May 29th 1964

Première

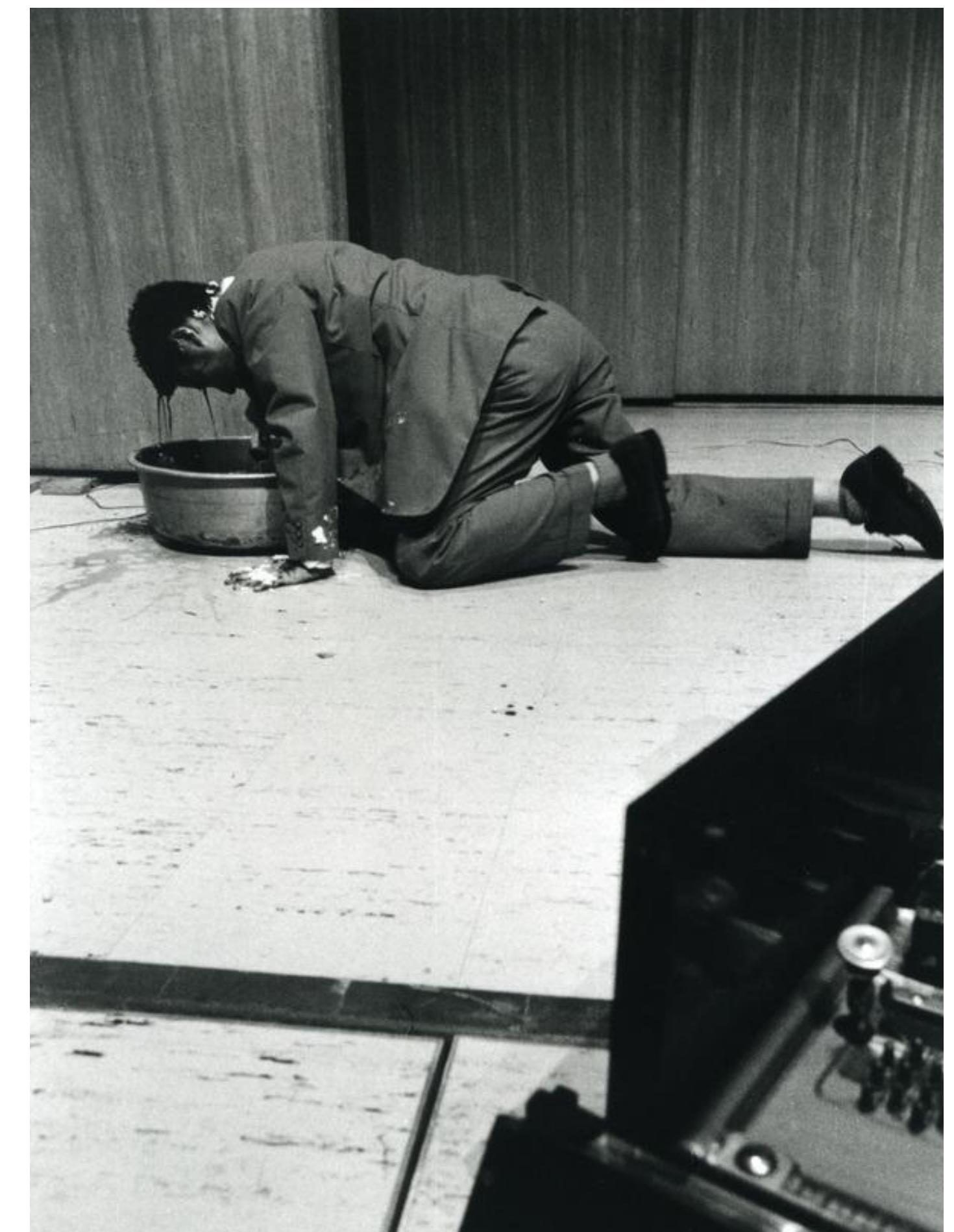
Probably as 5th event of the New Direction Series (formed in 1962 by Ichianagi Toshi, Takahashi Yūji and Akiyama Kuniharu, with a number of excellent players involved, one being Kobayashi Kenji; for the event in object, Takahashi was apparently not in the management)

Description

During his brief stay in Tokyo for studies, Paik met Tone, Kosugi, and Shiomi of the by then defunct Group Ongaku and asked them to perform in the May 1964 staging of his Events at the Sogetsu Art Center, among which he performed Covered in Detergent on Stage, Bathing in Water

[For George Brecht's Water Yam – I don't know what was Paik's contribution to it. Brecht told to Michael Nyman in an interview about his Drip Music, about appreciating the sound of dripping, "I can imagine that in China and Japan people have been appreciating dripping water for centuries."]

[New Direction Series was following the Association of Composers (...) as contemporary music referent for the Sougetsu Contemporary Music Series; it staged this event of six from May 29th 1963 to November 4th 1964. This "Paik Nam Jun sakuhin hensoukai" (Concert of works by NJP) was seen as the highlight of the series, with Paik smashing a vertical piano on scene among other performances, which were called by the press "happenings".]



(Yoshimoto Midori produce the photo here below with 8th May, I found 29th as recorded in Nihon no sakkyokuka nijusseki, 1999 Ongaku no Tomo) (Actually there was a delay in the programme, since Paik got a severe pneumonia and had to lay and recover before being able to perform on stage for a whole evening)

TAKEMITSU TORU: Water Music for magnetic tape, Tokyo 1960

Premiére

April 28th 1960, as the second concert of the mythic Sōgetsu Contemporary Series, there was a portrait of Takemitsu Tōru which presented also his electroacoustic music: Mizu no kyoku (Water Music) composed in the Sōgetsu studies, along with Sora, uma soshite shi (Sky Horse and Death, 1957-8).

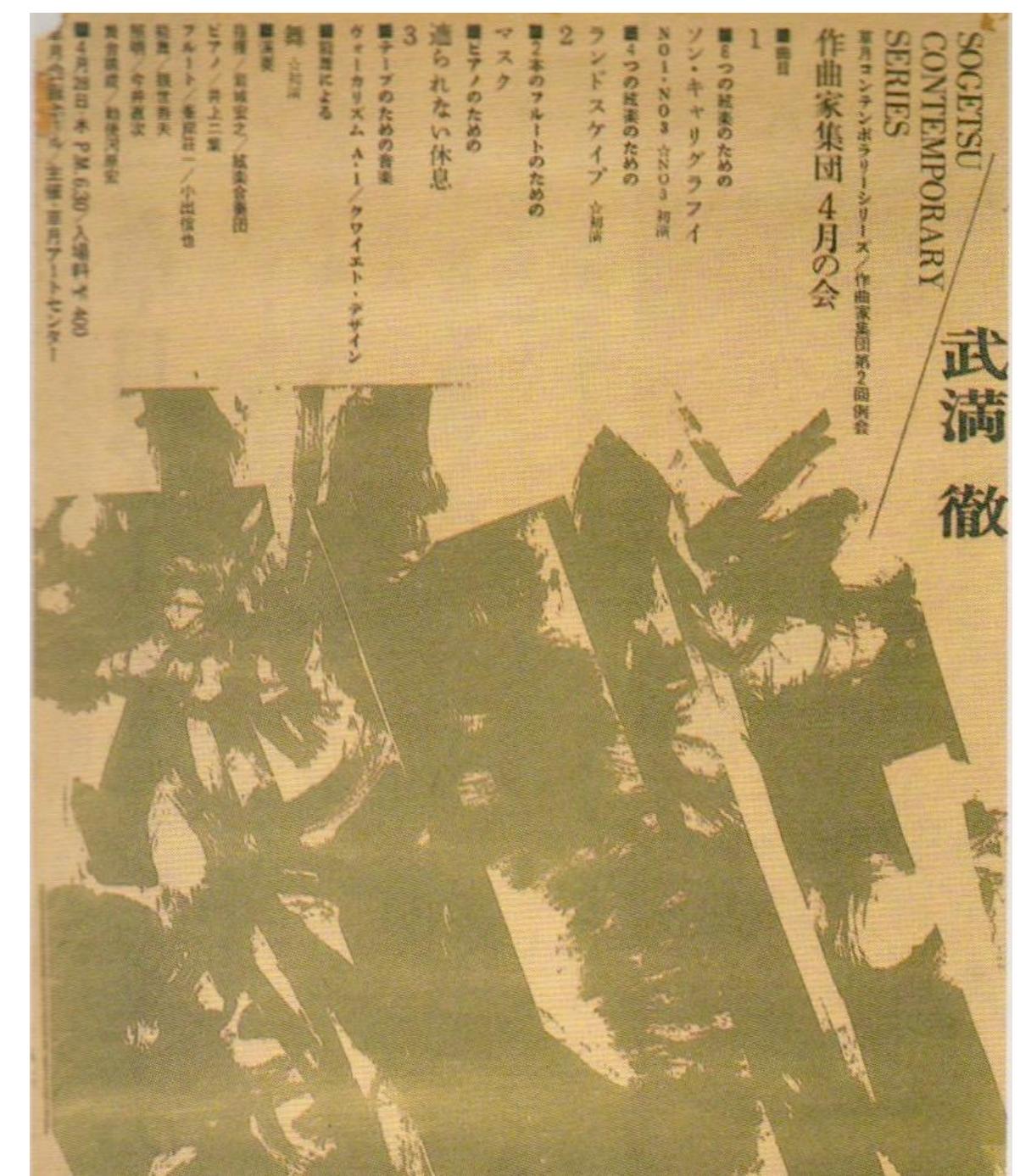
Description

Takemitsu composed the piece at first recording every kind of water sounds (jugs, tubes, basins dripping etc.) then remixing and editing the tape with help by the great sound engineer Okayama Jūnosuke, who had designed nearly all the equipment installed in the Sōgetsu Art Center electro-acoustic studio. As Akiyama Kuniharu told me, the static nature of listening to electronic music on tape was moved by a scene of a kind of curtain of ropes, free to oscillate slightly at the slightest breath. In the same concert Kanze Hisao performed a Noh dance with the staging of Teshigahara Hiroshi and Imai Naotsugu lights.

The SAC had been inaugurated on November 19th 1958 (in a Tange building, then pulled down and rebuilt); the activities included a film section, a video and electronic, a music series and a theater, in addition to the ikebana Teshigahara school activities, run by the owner and patron of the building. The first concert was held there in the summer of 1959, with pianist Takahiro Sonoda who performed on a red Bösendorfer designed by Norbert Schlesinger.

At that time it was the new born Shinsakkyokuka Shūdan - formed at the request of Sōgetsu by young composers (Hayashi Hikaru, Akutagawa Yasushi, Iwaki Hiroyuki, Matsudaira Yoriaki, Mamiya Michio, Moroi Makoto, Mayuzumi Toshirō and the same Takemitsu) which run the Contemporary Series, then substituted a couple of years later by New Direction (See Section 3)

In a 1980 text (Ongaku no yohaku kara, Shinchōsha), Takemitsu talks of water, a recurrent element in his titles, and tells of an event of his childhood: when the reservoir Lake Tama "was created, a village disappeared at the bottom of that lake."



Mare Nostrum

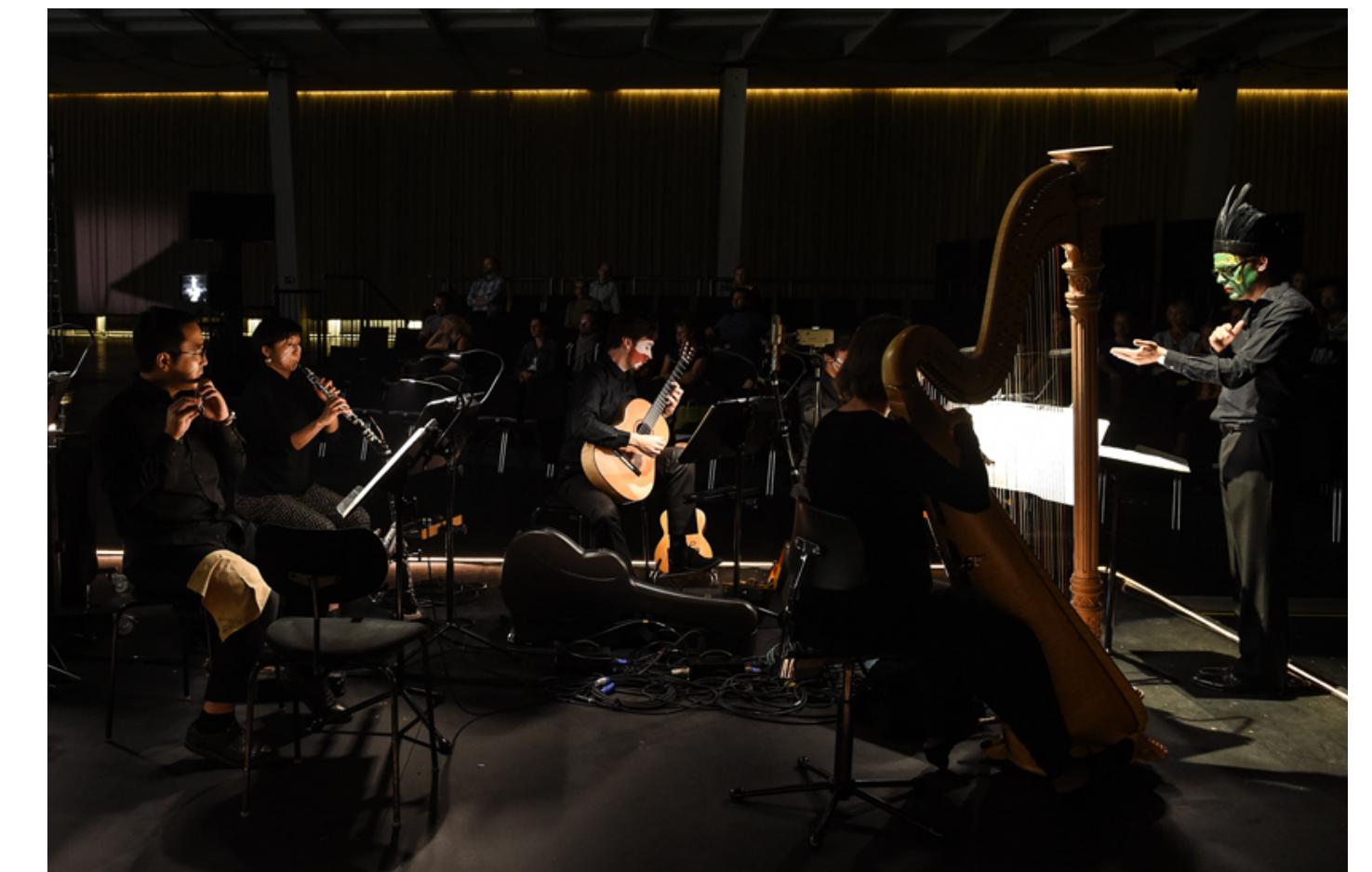
Mauricio Kagel is considered one of the most important post-war stalwarts of the musical theatre avant-garde. He himself called his works 'instrumental theatre' -in which the musicians, with their instruments and musical progressions, perform gestures which have also a theatrical meaning. In his works, he thus tackled current societal issues, rendering them programmatically. In *Mare Nostrum* – the ancient name for the Mediterranean Sea – he looks at the connections, conflicts and ideas emerging from intercultural coalescence, for which the Mediterranean is known to this day. By inverting the direction (from Amazonia to Europe, the subtitle recites: *Discovery, liberation and conversion of the Mediterranean Sea by an Amazonian tribe*), Kagel signals the failures produced by centuries of colonialism and the mental stereotypes of the Eurocentric vision of the world, on the edge of paradox and satire. The perfect and rigorous score, with its many references to the musical and literary past, supports this "tragédie bouffe" - as defined for the Parisian performance of 2011 at la Cité de la Musique. The narrow-minded colonizer is a baritone, who is confronted with a penniless colonized (countertenor) ready to do anything to save his skin until he donates his naked person to an invader who does not care: the trucid end of the drama. As current mass-migration trends demonstrate, this is more pertinent than ever.



Mare Nostrum

Arnaud Arbet - conductor

The French conductor and composer **Arnaud Arbet** first studied at Grenoble's Conservatory, Paris' National Superior Conservatory and at the University of Arts of Berlin. From 2007 to 2009, he was rehearsal pianist at the Paris' National Opera and worked with conductors such as Seiji Ozawa and Semyon Bychkov. He was then engaged by Gerard Mortier at the Teatro Real of Madrid as musical assistant. He was assistant at the Salzburg Festival, at the Ruhrtriennale and in some of the most important European opera houses: Rome, Cologne, Amsterdam and Milan. Between 2014 and 2018, Arbet was engaged by the Teatro alla Scala of Milan as personal assistant of György Kurtág for the opera *Fin de partie*. He works regularly at the Opera of Cologne; in 2016, he conducted *Die Eroberung von Mexico* by Rihm with great success. For the season 2018-19 he conducted the production *Mare Nostrum* by Kagel in opening of the season. Since 2014, he has been living in Berlin. His works are edited by Vogelreiter Musikverlag in Munich.



Mare Nostrum

Yuka Ohta - percussionist

Yuka Ohta is a Japanese drummer based in Germany. She performs regularly in Europe, America and Asia with Ensemble Modern, Ensemble Resonance, Klangforum Heidelberg, Staatstheater Wiesbaden and Darmstadt etc. She is the drummer of Ensemble Garage (Cologne) and Ohta-Ramos duo (drums and violin). She works mainly with composers and other artists on numerous world premieres, theater, dance, video and CD productions, e.g. at the Berlin Philharmonic, Teatro San Martín (Buenos Aires), Eight Bridges Cologne, Gaudeamus, Biennale, HR, WDR, BR, DLF and the Schauspiel Frankfurt.



The background of the image is a dark, abstract representation of water. It features intricate, swirling patterns of varying shades of gray and black, creating a sense of depth and movement. The texture resembles turbulent ocean waves or the surface of a pond with strong winds.

fluxko

an encounter with water

Mare Nostrum

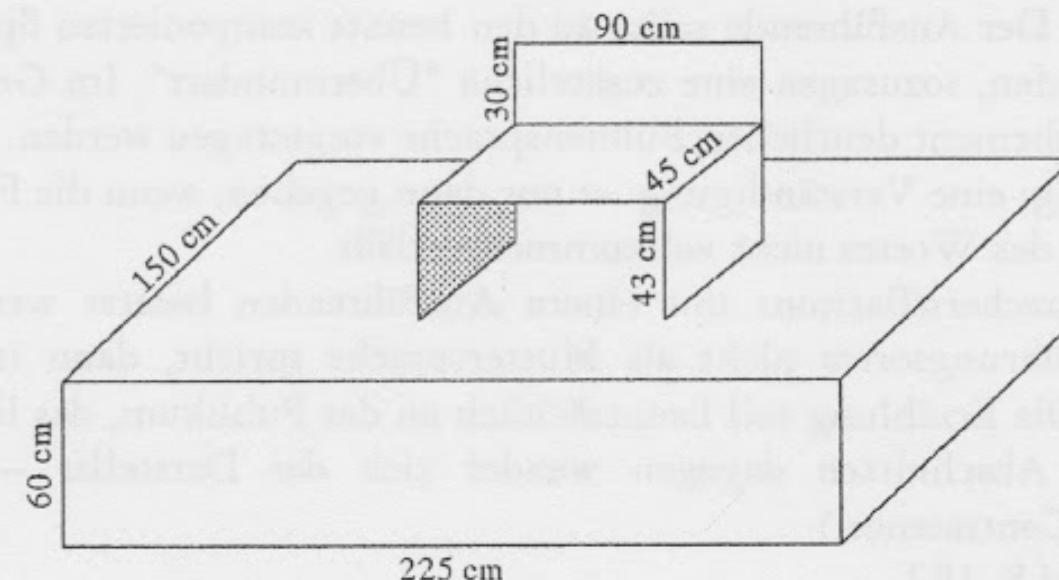
Stage and performance instructions

VIII

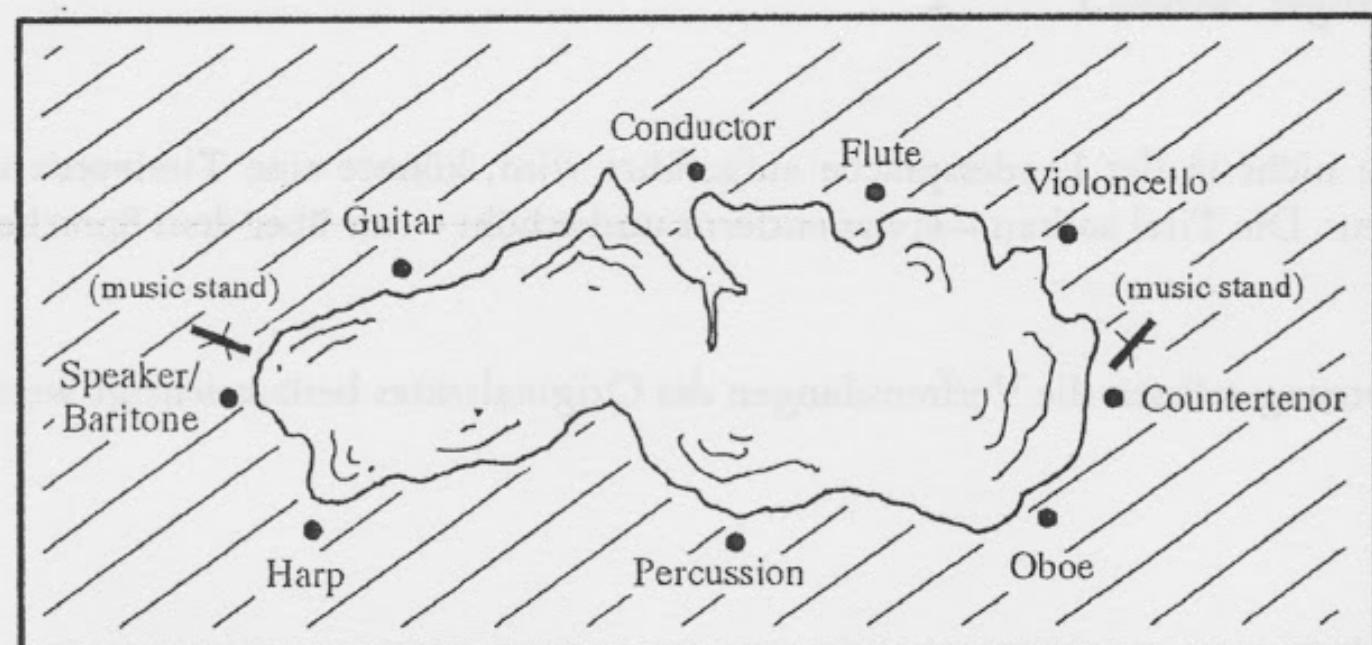
2.0 Layout of the stage set

Five players and the conductor sit on low rostrums – c. 15 cm. in height – surrounding a piece of stage decor which represents the Mediterranean. The percussionist, on the other hand, places his instruments on the floor. No particular design is prescribed for this: the use of a simple large sheet of plastic with puddles of water (3.5 x 7 m.), or cloth with various shades of blue can be just as effective as proper basin area. Symbolic incorporation of water should not be overlooked; this element is very closely bound up with the dramaturgy of the piece.

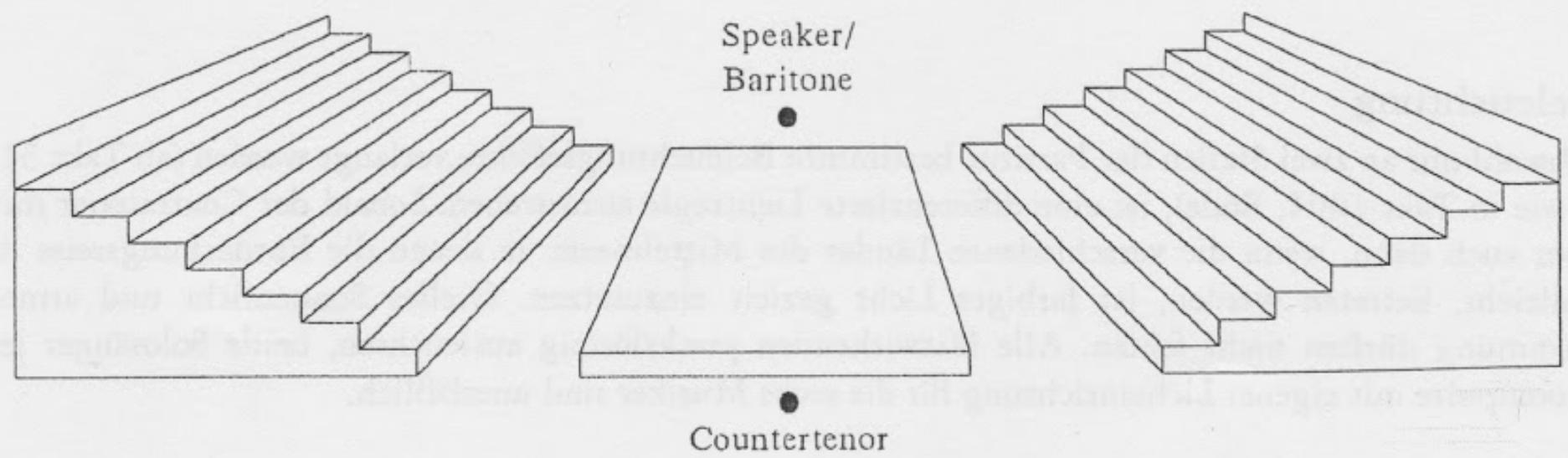
Irrespective of the stage design, both protagonists sit facing one another directly, on slightly higher rostrums (c. 60 cm. high, 150 cm. deep by 225 cm. broad).



The music stand should be on the right of the countertenor, and the speaker/baritone's on the left (so that enough space is made available for the soloists' actions). Both music stands should be very low.



The spectators sit like in an arena, on steps, but only along the two long sides of the decor:



Mare Nostrum

IX

Stage and performance instructions

- 2.1 In the course of the stage action, it happens an increasing pollution. To this end the countertenor has a number of different props, and each times the sign



occurs, he throws one of them into the real water (or the symbolic "water"). These might include empty food cans, cigarette butts, old shoes, rotten fruit, used tyres, potato peelings and simulated faeces, as well as broken crockery, bottles, small furniture, newspapers and magazines, scraps of wood and food leftovers. Here, no limit should be placed on putrefaction, repellance and incongruity: there's no way it could be worse than reality.

The score gives no precise indications about what kinds of props are used, only their size: small, medium and large. The collection of objects should be invisible to the audience until the countertenor picks up a particular prop. Even if there is no pool of water, just the blue cloth symbolising the Mediterranean (= "water"), the singer should still perform the throwing actions.

- 2.2 The use of chemical substances, concealed in the props is possible, which may accelerate the water pollution, or even procedure remarkable counter-reactions.

- 2.3 In addition to the prescribed passages, the countertenor can throw away props at other times, but not before bar 110.

- 2.4 The following items of clothing and props are to be provided for the countertenor:

1 pair of white trousers with a substantial hole in the right hand flies from inside (see bar 429 onwards)

1 white shirt

1 white tulle cape (ankle length). It can have a loop around the neck, or concealed short sleeves, so that it doesn't fall off during vigorous movements (see bar 962 onwards: Totenbauchtanz {Belly-dance of Death})

1 white tulle hood (maybe sewn onto the cape)

1 sou'wester (hat)

1 pocket mirror (round)

1 wooden knife, exaggeratedly large, silver-grey in colour

1 pair of sunglasses

- 2.5 The speaker/baritone wears long black trousers, like the countertenor, he is barefoot. If necessary: use dark make-up.

Mare Nostrum

Stage and performance instructions

3.0 Narrative

Baritone

The speaker, as narrator, embodies an Amazonian who was involved along with his tribe in the discovery of the Mediterranean area. The countertenor, in contrast, represents the indigenous population of each of the various countries. The account of events is written in an invented dialect, a sort of composite of the way immigrant workers from Portugal, Spain, Italy, Yugoslavia, Greece or Turkey tend to speak in a foreign country. The use of German as a foreign language (or English, French etc., if the libretto is translated) should not come across here as irony, but as the token of an earnest attempt to express oneself in a credible way. The performer should not invent a picturesque accent to go with the grammatical mistakes and other slips (i.e. as an additional 'meta-dialect'). On the contrary, the text should be spoken without accent in high German (or English, French etc.) using a forceful, direct stage manner. This is linked consistently and logically with the climax-driven dramatic action: communication is only effective if the foreign language, though frequently distorted, does not depart completely from the expected meaning.

If the role of the speaker/baritone is taken by a performer for whom German (or the language of the place where the piece is played) is not his native language, an emphatically clear, unaffected pronunciation is just as necessary. The narration is directed primarily at the audience, sitting to the left and right. (On the other hand, during all the sung sections the speaker/baritone – always using unnatural voice production – turns towards the countertenor).

German version of the libretto on p. 182. The English version is available on demand from the publisher C.F. Peters, Frankfurt.

3.1 It is not necessary for the actors to perform the whole piece from memory. This is only required expressly at certain points; in other passages it is *ad libitum*. (The speaker's narration may even seem more 'credible' as a reading.)

3.2 If the piece is not performed in the native tongue, subtitles can be used for a simultaneous translation. The titles – somewhat distant and elevated – should only be above the speaker.

3.3 Any translation must take into account the distortions in the original text.

4.0 Electro-acoustics

Two loudspeakers are required for the playback of a passage on tape (recorded speech, bars 818-868); these should be placed directly behind the speaker's rostrum.

5.0 Lighting

Although particular lighting effects are called for at only two points in the score (from bar 314: rain/storm, and bar 1004, at the end), a variety of lighting should be aimed at. As soon as the countertenor throws the props, but equally, whenever the various Mediterranean lands are entered by the Amazons in the course of their voyage of discovery, coloured lights should be brought into play appropriately. Harsh sunlight and a nocturnal atmosphere must also play a role. All participants are lit with narrow spots, which are somewhat brighter for the two solo singers. Music stands for the six musicians with their own lighting are indispensable.

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BODY IN PLAY

The body is very often the subject and object of artistic works, and even its very absence is treated as a motif. This concept of presence or absence is all the more evident in the digital arts. Research into avatars, interactive scenarios, nanotechnology and on-line creation refer to new perceptions of the body expressed in its scale variations. All technologies developed in virtual worlds require the body to be labelled on movements in space, by perceptual and representative systems of identification. The body is a prerequisite for re-recognition.

EXTENSION OF THE LIVING

Areas opened up by new technologies generate transportable topologies in which dance can emerge and can be written. They free space for the imagination. These new tools, the dancers and the artists can and should seize these opportunities. Constantly evolving and always unfinished, technology continues with other technical equipment of the body, thereby touching on dance's characteristic of having no beginning or end: there is no first act, let alone a last act.

INTERDISCIPLINARITY AND EXPERIMENTATION

Encouraging hybridization and interdisciplinarity entails meeting new demands from and new practices by the public. Prototyping is used to construct spectacular innovative objects and to experiment with processes to be used. This approach creates links and knowledge transfers with and between researchers, universities and companies until the possibilities offered by the technologies used have been exhausted.

MUTATION

Changes and issues have a direct impact on the design and distribution of cultural products in the industrial and societal dimensions but also in the interdisciplinary fields of research and digital creation. Under their effect, the relationship with the concept of stage, image, body, text, identity and territory is questioned and redefined. They open up new opportunities for our sensory perceptions. The generation of "digital natives" (those born with digital technology) naturally incorporates this culture in any project. It drives an accelerated and almost irresistible restructuring of cultural values.



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