

Artissima 25 Edition 2018

Artissima inaugurates “Artissima Experimental Academy” an innovative educational project in co-partnership with Combo. DAF Struttura, the first appointment of the Academy, is realised thanks to the support of the Fondazione per l’Arte Moderna e contemporanea CRT.

**ARTISSIMA – the International Fair of Contemporary Art
Oval, Torino**

1 November 2018 | Press presentation, preview, opening

2-3-4 November 2018 | Open to the public

A four-day experience during Artissima 2018.

An invitation to build and inhabit a free and experimental school in Turin.

A stage, a workspace, a thinking place, an archive, a radio station, a recording studio, and an art space. Composed by Jan St. Werner, its coordination is based on collective learning and self-organization. It is open to participants of all ages and from all countries.

Artissima in collaboration with **Combo**, an innovative hospitality concept and cultural incubator open to experimentation that will open in 2019 in Milano, Venezia and Torino, launches “**Artissima Experimental Academy**”, an inedited educational project, tied to the cultural deepening that the Fair intends to continue during the course of the year: an unique chance of professional growth, offered to young professional of the art sector that takes shape through a series of creative co-design workshops, based on a format of co-habitation and experimental teaching methods.

DAF Struttura, the first chapter of the Academy, will take place at the Oval during the days of Artissima. Realised with the support of the **Fondazione per l’Arte Moderna e Contemporanea CRT** of Torino, it’s curated by **Zasha Colah**, an independent curator and co-founder of the Clark House Initiative of Mumbai, and draws on the history and the present of the acoustic research, thanks to the partnership with **Jan St. Werner**, co-founder of the music group Mouse on Mars, professor of Interactive Media/ Dynamic Acoustic Research at the Academy of Fine Arts of Nuremberg, and visiting professor at the ACT Department of Arts Culture and Technology at MIT - Massachusetts Institute of Technology). St. Werner will be accompanied by two guest tutors, **Yael Solomonowitz** and **Marc Matter**. There will be additional robotic and light installations by **Moritz Simon Geist** and **Matthias Singer**, where the robots and the lights will work as musical instruments, and various acts of translation by **the DAF collective**.

The initiative is realised in collaboration with the **Academy of Fine Arts of Nuremberg**.

DAF Struttura is a light and sound installation that functions as a research and performance environment, open to **25 international students**, selected through an open call, to whom will be offered free hospitality in a unique accommodation in the fair's pavilion spaces.

Previewing the concept halfway between a home for travelers and a site of cultural production, Combo joins forces with Artissima to create "a house" directly at the Academy site. Two large geodesic tents adjacent to DAF Struttura will welcome participants, encouraging them to have a full experience of the Academy workshop, 24 hours a day.

Inside the Oval the students of the Academy of Nuremberg will set up a modular space, from sine-wave recycled board, nodding to the grassroots history of experimental school structures that were first hand-built by the students and teachers themselves. This space will become simultaneously an auditorium, a production studio, a radio station, and a stage, as well as a platform for encounters with speakers from the world of acoustic experimentation and robotics, electronic experimenters, and artists.

The activities of DAF Struttura will be experimentally documented by the school and a **publication** will be collectively designed and launched in early 2019.

«We invited – says Zasha Colah, curator of the programme – the electronic music pioneer and innovator, Jan St. Werner, to make a temporary school for Artissima, based on a dream 4 of us had shared in 2015 to create an inclusive, experimental school for sound and art in Italy. He decided to compose a school as an environment, a "struttura". Jan started Mouse on Mars in 1993 with Andi Toma, and their work has remained vanguard. Jan combined electronic experimentation, performance and recordings, with experiments in pedagogy acquired during his tenure as a teacher. Struttura draws on the sound archives of the past and on the experimentations of the present, to look at the complexity as sustainable and interconnected».

In the words of Jan St. Werner: «There is a profound relationship between sound, body and space. To explore these concepts, DAF Struttura connects traditional and theoretical knowledge with hands on experimentation to transcend sound as an unstable yet sculptural art form. We diffuse and listen to sound in relation to its spatial and technical properties and learn that sound and physical space react with one another in complex ways. We will gain new perspectives on sound, vision and physics. This collective will explore idiosyncratic production techniques, examine basic principles of acousmatic and experimental research, and invent new strategies for sound presentation and perception»

Artissima and Combo, organising the DAF Struttura, confirm their approach of investigation of experimental areas in which the boundaries between disciplines vanish, creating new modes of expression and unexpected contents.

A neon sign, produced for the occasion by **F/ART** – a leading company specialised in neon for art and partner of the fair – lights the entrance of DAF Struttura.

Open Programme

DAF Struttura infuses learning with a participatory experimental and technological dimension, welcoming students, international speakers, experimenters and artists into an environment – “struttura”, that synthesises sound, acoustic research, art and performance, offering the fair public the opportunity to tune into, or join lecture-performances, discussions, acoustic experiments, hear archival recordings of experimental sound history, stagings and choreography, to consider an auditory approach on understanding and sculpting the world around us.

THURSDAY 1 NOVEMBER (ON INVITATION)

4.30pm—5.30pm

Marc Matter

Listening to *Trio Prosodico* by Arrigo Lora-Totino. A discussion of the work.

5.30pm—6.30pm

Marc Matter & Zasha Colah

In conversation.

Marc Matter

Listening to excerpts from the radiopiece NACHRICHTENTSTELLT (garbled news), produced for SWR2 in 2016.

6.30pm —7.30pm

Group experiments / open concert

FRIDAY 2 NOVEMBER

5.30—6.30pm

Yael Salomonowitz & Zasha Colah

In conversation.

Yael Salomonowitz

Performance and lecture.

6.30—7.30pm

Group experiments / open concert

SATURDAY 3 NOVEMBER

6—7pm

Jan St. Werner

Introduction to the *Fiepblatter Catalogue*, a series of genre-dismantling releases on Thrill Jockey Records, Chicago that encompass electro-acoustic experimentation, algorithmic research, scored music, digital signal processing, field recording, improvisation, public performance and graphic works.

7—7.30pm

Group experiments / open concert

SUNDAY 4 NOVEMBER

12—7.30pm

light and robot environment / soundwalks, pulsor sessions, loudspeaker walks / radio transmissions / open concerts inside the struttura / readings / performances.

Notes about lecturers and collaborators

Zasha Colah is a curator interested in collective practice. She co-founded a research collaborative, *black rice* in Tuensang (2007), and an artist and curatorial union, Clark House Initiative in Mumbai (2010). She co-curated the third edition of the Pune Biennale with Luca Cerizza, *Habit-co-Habit. Artistic Simulations of Some Everyday Spaces* (2017), and she was part of the curatorial team of the second Yinchuan Biennale, *Starting from the Desert. Ecologies on the Edge* (2018) under the direction of Marco Scotini. She teaches within the curatorial course at NABA Milan from this year. Her writings have been included in *The New Curator* (Laurence King), *The Curatorial Conundrum* (MIT Press), *Curating Under Pressure* (On Curating). She lives in Torino and Mumbai.

Jan St. Werner is an artist and composer of electronic music based in Berlin and one half of the vanguard electronic music duo *Mouse on Mars* formed in 1993. St. Werner has released solo work as *Lithops*, *Noisemashinetapes* and *Neuter River*. Under his own name, he recorded *Blaze Colour Burn* (2013), the first in a series of experimental albums called *Fiepblatter Catalogue* with Thrill Jockey Records. He has collaborated with orchestras and groups such as the Chicago Symphony Orchestra, Musikfabrik Köln, Solistenensemble Kaleidoskop and Ensemble NeoN, Norway. During the 2000s, St. Werner was artistic director of the Institute of Electronic Music in Amsterdam (STEIM). Werner has been a guest lecturer at the ACT Department of Arts Culture and Technology at the Massachusetts Institute of Technology/MIT, is Professor of Interactive Media / Dynamic Acoustic Research at the Academy of Fine Arts in Nuremberg, and has led a new field of study on the future of record production for the New York University of Berlin.

Marc Matter is an artist working around the connections between sound and language, electroacoustics and speech. He is a founding member of the artists collective Institut für Feinmotorik, and co-curates the *cosmosose* festival and edition for performance poetry and ›verbophonics‹. In the past few years he has been commissioned numerous text-sound pieces for radio. He is Assistant professor for Music&Text at Institute for Music and Media, Düsseldorf (GER), and lecturer at ERG artschool, Brussels (BE).

Yael Salomonowitz is a writer and curator. After studying economic theory at New York University, she works for Darren Aronofsky on the *Wrestler* and assists Ulrich Seidl on his trilogy *Paradies*. In 2010 she moves to Berlin to work for Andres Veiel and Katie Mitchell and in the following years writes and directs various performance pieces and scripts, shown at the New Theater Berlin, Sophiensäle Berlin, K1 Düsseldorf among others. In the work she deals with the challenges of an immediate representation of our experience of reality, ultimately the notion of dialogue, remains her central point of focus. In the spring of 2017 Yael Salomonowitz founds The Performance Agency, [io taglierei questa parte in verde, cosa ne pensi] which brings together artists from different fields to enact new performative happenings.

Moritz Simon Geist is a performer, musicologist, and robotics engineer. For *Artissima* he has lent his *Sonic Robots* to *Struttura*. He started because he wants to invent the future of electronic music with robots. Geist's projects range from robotic music performances to robotic sound installations. His robotic instruments and performances have been shown in numerous European festivals and exhibitions throughout the last years. He collaborates with performers such as *Mouse on Mars* and Robert Lippok and teaches on the progression of technology and society at the NYU Berlin. His background is both as a classical musician and a robotics engineer, with an expertise in prototyping technologies and 3D-Printing.

Matthias Singer, coming from a technical background, uses all devices that emit light, developing new hardware, and programming custom software for them. His fascination for light ranges back to his teenage years when he disassembled his father's slide projector.

His works have been installed for museums, light festivals and night clubs as well as architectural installations, stage lighting for bands and theatre plays.

Michael Akstaller studied fluid mechanics and statics. His main artistic work is based on sound and video installations. He is the artistic assistant of Jan St. Werner's class DAF.

DAF collective is "Dynamic Acoustic Research" at the Academy of Fine Arts of Nuremberg. Exhibitions: *the long piece*, ultima, contemporary music festival, Henie Onstad Kunstenter, Oslo, 2018; *MASS X*, Archivio Conz and The Performance Agency, Galerie Weekend Berlin, 2018; *Tapepiece*, Dissolve Music, Massachusetts Institute of Technology, Boston, 2018; *hton*, Festival of Future Nows, Hamburger Bahnhof - Museum für Gegenwart, Berlin 2017; *Pomme de Terre*, Adbk Hamburg, 2016.

Students: Florian Achziger, Silja Beck, David Gabelaia, Michael Gräbner, Daniela Graf, Jonas Till Hoffmann, Nele Jäger, Julius Jurkiewitsch, Jieun Kim, Achim Kolba, Daniel Lindner, Eva Nüßlein, Ronja Paffrath, Irina Pilhofer, Jonas Rausch, Ina Ritter, Alexandru Salariu, Ramona Schmidt, Lisa Wenk, Paul Wick

DAF Struttura's graphic design is by FIONDA.

A special thanks to Davide Gambaretto, curatorial assistant of the project.

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The organisation of Artissima is overseen by Artissima srl, a company formed in 2008 to manage the fair's artistic and commercial relations.

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