



## **Valerio Tricoli**

1977, Palermo, Italy

Lives and works in Berlin, Germany

Valerio Tricoli works with the electro-acoustic group 3/4HadBeenEliminated, as a concrete music composer, improviser, sound installation artist, producer, sound engineer and curator. His compositions bridge musique concrète and conceptual forms of sound (i.e. the radical interest in how reality, virtuality, memory relate to each other during the acoustic event): music, as a recorded or as a synthetically-modeled sound, is always hovering between the "here and now" of the event and the shady domain of memory - distant but at the same time present, like a déjà-vu experience. Tricoli plays live music with electronic instruments - most of them analogue- (reel-to-reel tape recorders, synthesizers, microphones...) however the structure of the device is ever-changing, seeking multiple relations between the performers, the device and the space in which the event takes place. He is one of the founders of the Bowindo label/collective and of 3/4HadBeenEliminated, a daring synthesis between improvisation, electro-acoustic composition and avant-rock sensibilities.

## INSTALLATIONS

- 2009 - PHONORAMA (Galerie Mario Mazzoli, Berlin)
- 2008 - PHONORAMA (RAUM, Bologna)
- 2008 - EVERY DAY THE SATELLITE (Galleria Nazionale d'Arte Moderna, Roma)
- 2006 - THE GARDEN (w/ John Duncan. Ecomuseo IPCA, Torino)
- 2005 - THE SEA COMES IN AT MIDNIGHT (RAUM, Bologna)
- 2004 - .SUSPENDED. (Interzona, Verona)

## WORKS FOR FILM AND OTHER MEDIA

- 2009 - THE ELEVATOR (THEATRE: Rouven Costanza)
  - 2008 - AS IT HAPPENS ALIKE FOR MAN AND BEAST, AS THE BEAST DIES THE MAN DIES TOO (FILM: Andrew Hooker.)
  - 2007 - ORFEI (FILM: Home Movies)
  - 2007 - WHITE LINE (VIDEO-SCORE: Marina Rosenfeld)
  - 2006 - PANORAMA VENEZIA (FILM: Zimmerfrei)
  - 2005 - CATHERINE (FILM: Home Movies)
  - 2000 - SINFONIA PER CORPI SOLI (THEATRE: Teatro Aperto)
  - 1998/2000 - GEORGE (RADIO. Radio Città del Capo, Bologna)
- ### CURATORIAL EXPERIENCE

Advisor to NETMAGE FESTIVAL, an annual electronic music/film festival taking place in Bologna, produced by Daniele Gasparinetti and Andrea Lissoni - XING association, since 2005. Curator of the ongoing experimental music series DESCO MUSIC at RAUM, Bologna, since 2002.

Curator of SOUND DISSECTION, an annual experimental music festival produced by XING/Provincia di Ferrara, since 2008. Member of the juree for LAGO FILM FEST, a short-films festival taking place in LAGO (TREVISO), since 2006. Founded and runs the experimental music label BOWINDO.



**werner dafeldecker**

born 1964 in vienna, austria

background - european modern music and improvisation. examination of graphical notations, fluxus, minimal music, electroacoustic music, jazz and field recordings. his musical projects are often inspired and deduced by outside influences such as architecture, physics, photography and film. longtime sound and structure studies and the formulation of distinct articulations are in the center of his work as a composer and musician and are parallel to technological developments often connected with with electronic formats.

remittance works, exhibitions, concerts (assortment) :  
kammermusiktage witten; contemporary arts museum houston;  
berliner festspiele maerz musik; sound field festival  
chicago; festival wien modern - vienna; sammlung essl -  
austria; centre pompidou - paris; new langton arts - san  
francisco; festival steirischer herbst graz; what is music  
festival australia; international music festival vancouver;  
lmc festival london; dundee media festival; ultraschall  
festival berlin; salzburger festspiele; fmp festival  
berlin; renaissance society chicago;  
lives in berlin.

<http://www.dafeldecker.net>



## Lillevan

(Berlin/Germany)

is an animation, video and media artist. He is perhaps best known as founding member of the visual / music group Rechenzentrum (1997-2008). Parallel to his work in Rechenzentrum, he has performed and collaborated with many artists from a wide array of genres, from opera to installation, from minimal electronic experimentalism to dance and classical music. Lillevan has performed and exhibited all over the globe, and has performed at all the major media festivals.

After studying politics, film and film theory, writing scripts and being very active in the film & animation scene in the late eighties and early nineties, Lillevan grew disillusioned with the whole idea of re-telling same stories and the lack of adventure in the film world. He took a break from film and found himself running clubs in Berlin, excited by the influx of artists from Eastern Europe after the fall of the Berlin wall. Soon these new impulses, coupled with new and affordable technologies, pushed him back into the world of moving imagery, this time with a new perspective and motivation, deciding to make the moving imagery he found missing in the cinema, the art world and popular culture. Since the mid-nineties he has mainly investigated non-narrative facets of film, this has lead to completely

abstract works, but also to collage explorations of film history, to interactive works for dance groups and much more. The focus is often on the musicality of the imagery, thus defining the moving imagery as an instrument in its own right as opposed to accompanying music. Intensity and texture are more important than narrative and figure, the relationships between the image's elements and the viewing eye, between the eye, the mind and the soul are explored, the world of media archaeology is of major interest, while questioning viewing habits and manipulative image-creation. Lillevan recontextualizes, combines and politicizes existing film images and fragments. 'The aesthetics of the image are not to be found in its beauty, density and completeness, but in its transparencies and potentials.' The images are a communicative medium interacting with the music. The selection of the images can either support the sound, or work against it, the aim being to achieve a dialogue. Interference and broken imagery is a central dramaturgical element in the creation and performance. Some film doesn't need a soundtrack, the images produce the music, and propel the viewer into a psycho-visual-composition. For Lillevan a working process takes place in a Godard-like search for the relationship between images, intensities and textures. 'I always prefer to take the risk of failing with a live experiment, than to perform a well tested concept; improvisation is a decisive working principle. One should never be satisfied with the modes of presentation.' Lillevan sees his work as a multi-layered process, giving each viewer the opportunity to focus on different details and moments. Human perception remains the final interactive element of live video composition, while returning images to their original ambiguity, escaping the imperative nature of traditional montage, creating unsolvable tasks for new software and creating new and unexpected relationships between non-related imagery.

<http://www.lillevan.com>