



Atlas of Transitions
Biennale

Arti Migrazioni Cittadinanze

Bologna
2 – 7.12.2020

WE
THE
PEOPLE

Atlas of Transitions Biennale last edition

The festival *We The People* – marked by the limitations imposed by the pandemic – has doubled down on its efforts in programming, after being canceled during the summer, and will now come take place in the winter. In so doing, it will maintain the lifeline of some of the directions that nourished the entire course of the biennale: practices of sharing situated in the folds of urban life; artistic projects offering counter-hegemonic narrations, that act on the boundary between art and activism; discursive apparatuses that question marginalised figures.

Performances, film projections, DJ-sets, radiophonic incursions, workshops for high-school students, assemblages of archived sounds from a non-Eurocentric perspective, interwoven vocal gestures sent by dozens of citizens, concerted acts of silence, exchanges of sound heritages among women with different origins. Each action sets out, in its own way, an encounter within an “acoustic space”. Here, individual listening leads to shared listening. This is above all a question of creating relations involving closeness at a distance, weaving together sources, unfolding bodies, making room for noncompliant postures, ways to not give in to the operational and affective contractions we are experiencing. Each action foreseen provides a chance to “act in concert”. This is not an invitation to move towards conformity, but to negotiate convergent/divergent aims capable of countering racial, gender-based, social and economic subalternity. *We The People*, the final edition of Atlas of Transitions Biennale, experiments within this space to affirm the urgency of a politics of listening, based on the right of all to be heard. “People” is not a unitary voice, it rather presupposes a plurality of bodies that do not construct a single subject. What resonates in this “We” is a multitude of pronunciations that gather in temporally different spaces, in different types of spaces, environments and shadowy areas.

This project was created by the Emilia Romagna Teatro Fondazione, in an open dialogue with a broad network of urban collaborators. Cultural centers, cooperatives promoting shelters, organizations involved in cultural mediation, associations of migrant and activist communities, Cantieri Meticci, TPO – Art, Culture and Politics Lab; all linked to the city's main cultural institutions, including the Cineteca Foundation, the Foundation for Urban Innovation, the University of Bologna's Department of Sociology and Department of the Arts/DAMSLab and MAMbo – Bologna Museum of Modern Art, along with Neu Radio, Atlantico Festival and CHEAP street poster art. Each of them made an essential contribution to the creation of a mosaic of contexts, languages and instances of desire, within a productive system of assemblages.

We The People follows up on the editions *Right to the City* (2018), *HOME* (2019) and International Summer School *Performing Resistance* (June 2020).

Acting in concert

Piersandra Di Matteo

We The People has been affected by the uncertainty that keeps the possible under restraint. Faced with the risk of becoming ill and losing the ones we love, when dealing with this dramatic health situation it is difficult to find the right tone with which to talk about our previous plans. It seems just as off-key to invoke that which could not and will not take place, due to the ongoing operational slowdown. How to give the proper value to the care we put into those ideas and forms of knowledge, in the projects that for months on end continued to fall apart in our hands? What has become of our attempts to remain faithful, in the middle of the pandemic, to a project that put the outskirts at the centre, with forms of reciprocity not tied to numeric parameters, practices of taking back urban space, porous postures -between- contexts and languages?

That which, until summer, appeared to be a form of possible resistance, no longer is. The price paid to production, in terms of frustration and somatisation of anxiety, with the phantasmal surplus of the incomplete, rethought, reprogrammed, cancelled or rescheduled, unquestionably consists in yet another acceleration of immaterial labour.

We are convinced that we must not give in to the imperative: "The Show Must Go On". We cannot lower our guard, nor simply adapt to the repercussions of the current change of paradigm. We must remain alert and take note of fault lines and trenches, raise defences against the precarisation of forms of life and the inequalities that become normalised in the blink of an eye. This is where a desire arises to protect distances and absences, all too easily brought back within the perimeter of the status quo. We cannot neglect safeguarding artistic work on an aesthetic level and artists as workers, responding to residents with whom bodily alliances were created in participative processes, and joining forces with the city's small and large cultural protagonists.

We The People, the final edition of *Atlas of Transitions Biennale*, has thus decided to exist, and has done so by deploying a micropolitics of listening. The spectator, here, is above all someone who opens themselves to listening, and who pays attention to voices that are ignored or silenced, singular or collective pronunciations.

The materiality of a listening that contemplates loss and extreme presence, the energy of informal interactions, the strength of voices, tremors and noises, donated verses, the rhythms of narrations linked to unrecognised rights: all of this cuts across, in various ways, the cluster of actions making up the festival. This acoustic theatre is an agonistic space, made of relational poetics that decentre whiteness, heterosexuality and affective inadequacies. In listening, we encounter one another as bodies, bodies that come together in an assemblage that, in its existence here and now, is already headed towards something else; towards another act of listening.

Full Program

Lola Arias | LINGUA MADRE

performance



World Première | Teatro Arena del Sole Bologna

December 4th // 9 p.m. | December 5th // 8 p.m. | December 6th // 4 p.m.

What does the word mother mean? Is it necessary to be a woman to be a mother? Is it necessary to be a mother to be a woman? Is being a mother a decision? And whose? Is there only one way to be a mother?

In the wake of the new and global feminist movement, the right to decide when and how to become a mother is in dispute. In many countries, people fight for legal abortion while, in the areas

that have allowed it, some people want to go back. There are places where birth crisis, assisted fertility laws, maternity or paternity leave are being debated. Somewhere else, the discussion is held about abortion in case of rape, about school desertion of teen-mothers, about child allowance... In all these arguments, what is usually heard is the opinion of politicians, Church and science instead of what people who give birth, adopt, raise or accompany the children's growth think. In *Lingua Madre*, a group of people of different ages, professions, social classes and personal migratory histories answer a questionnaire about motherhood using words, music, actions. The scenario becomes a territory enabling to answer, debate, define strategies, write or destroy manifestos. This space could be a laboratory of a future clinic, an assembly, a shamanic ritual or simply a social encounter. The project will première in Bologna in the framework of the project Atlas of Transitions and is conceived to be carried out in different cities around the world with different communities, just like a mobile laboratory. *Lingua Madre* is a project about asking and answering, about the power to conceive the word mother from the very beginning.

DIRECTOR'S NOTE

Our research for *Lingua Madre* led us to have interviews with doctors, fertility treatment experts, midwives, lawyers, anthropologists, feminist campaigners, anti-abortion campaigners, lesbian mothers fighting for their children to be recognized, migrant mothers who left their children behind to care for others, teen mothers with no social support, trans mothers, families who provided gestation for others, families who waited years before adopting, women who lied to access fertility treatment, women who fostered children, intersex people who fought to be able to get pregnant, women who decided not to have children.

In each of these conversations, it became clear that all of these people's experiences are no private matter: they are a political struggle. As the trans philosopher Paul B. Preciado says, in the neoliberal individualist fiction we believe that our body belongs to us while governmental and economic apparatus actually control our organs, especially the womb. We should not be surprised that the current political battles are waged in the area of procreation.

Coming into contact with each one of these experiences broadens our ways of seeing and thinking besides rising new questions about today and the future: what is a family? Is procreation a job? What would happen if wombs went on strike? What if children were born from an artificial womb? *Lingua Madre* is a territory allowing to reflect about the institution of motherhood, about our present, past and future times. Like a dictionary written on stage, each entry gives a new meaning to a very old word.

written and directed by Lola Arias

with Donatella Allegro, Angela Balzano, Marzia Bisognin, Chiara Bodini, Egon Botteghi, Giovanni D'Alessandro, Eloisa Gatto, Florette Zengue, Martina Zucchini

set and costumes Mariana Tirante

video and light design Matias Iaccarino

choir direction Meike Clarelli

music Meike Clarelli and Davide Fasulo

choreography Luciana Acuña

dramaturg Piersandra Di Matteo

assistant director and production manager Lola Arias Company Laura Cecilia Nicolas

casting Piersandra Di Matteo, Cosetta Nicolini

bibliographic research support Marina Mariasch

interpreter Teresa Vila

technical director Massimo Gianaroli
technical director on site Vincenzo Bonaffini
stage manager Paola Castrignanò
video technician Yassin Hannat
light technician Tiziano Ruggia
sound technician Andrea Melega
stage hands Davide Capponcelli, Massimo Abbondanza
wardrobe Elena Dal Pozzo
carpenters Sergio Puzzo, Marco Fieni (*iron constructions*), Jurgen Koci, Tiziano Barone, Riccardo Benecchi,
set decorators Ludovica Sitti *and* Sarah Menichini, Benedetta Monetti, Rebecca Zavattoni, Martina Perrone (intern)
set and props realized in the workshop of Emilia Romagna Teatro Fondazione
workshop responsible and head carpenter Gioacchino Gramolini
production assistants Francesco Vaira, Francesca Lombardi (intern)
photo and video documentation Stefano Triggiani

produced by Emilia Romagna Teatro Fondazione
in the framework of Atlas of Transitions project

Bio

LOLA ARIAS

Lola Arias (Argentina, 1976) is a writer, theatre and film director, and performer. She collaborates with people from different backgrounds (war veterans, immigrant children, etc.) in theatre, literature, music, film, and art projects. Her productions play with the overlap between reality and fiction and have been shown at the most prestigious venues all around the globe, such as Lift Festival (London), Sterischer Herbst (Graz), Festival d'Avignon, Theater Spektakel (Zurich), and Under the Radar (New York). For more information www.lolaarias.com.

ZimmerFrei | “Per me sono tutti neri, voglio dire normali”

Online workshop for high school students



December from the 3rd to the 5th 2020

Vision and analysis of the docuseries

Saga by ZimmerFrei

4 episodes: *Camminare* | *Partire* | *Radicare* | *Restare qui*

Walking | Leaving | Rooting | Staying

workshop for High School students in Bologna

conducted by **Anna de Manincor** and **Massimo Carozzi**

What are the narrative units a Saga is made of? What is narration driven by? What is the point of view of the young protagonists of the film?

What are the key issues concerning the universe that is represented in the film? What are the elements that separate documentary and fiction? How does the editing rhythm work? What role does the sound play in relation to the image?

Students from 5 high school institutes in Bologna will meet Anna de Manincor and Massimo Carozzi, respectively project's director and sound artist, to watch and analyse the four episodes of the docuseries *Saga*.

Saga is the result of a work that collective Zimmerfrei has conducted with a group of teenagers for over 3 years. As if it was a *bildungsroman*, the young protagonists of this four-episode movie experience the city of Bologna in different ways: either as their hometown, adopted or choice city.

They are seen facing life challenging experiences like moving out or building a new family, living alone or traveling, obtaining citizenship without forgetting their origins.

Exploring the city's corners brings upon new findings, intimate appropriation and rootedness which enable to express new forms of citizenship.

Bologna is the element the protagonists have in common, a place they call home. This is the case for Yakub who arrived in Italy from Nigeria on his own, crossing Libya, or for Filmon and Bana, who question their common Eritrean origins; for Tea, moving to Istanbul, or for Ada, who suddenly finds herself taken from the hustle and bustle playing with friends under the arcades, to the silence of an empty house and desolated city.

It has been three years since the beginning of *Saga* and the face of city has changed, along with the lives of those who have crossed its streets. The stories have been shaped by the meetings, the accidents, the passages, the individual and collective experiences. The projection is aimed at helping young people to identify or relate to each other.

Bio

ZimmerFrei (Artistic Collective): founded in 2000 in Bologna, it is composed by Anna de Manincor (artist and filmmaker), Massimo Carozzi (sound designer and musician) and until 2019 also by Anna Rispoli (performer and director). ZimmerFrei collaborates permanently with many other professionals in the field of cinema and theater. Their filming technique combines different languages and ranges from documentary films and video art, sound and environmental installations, photographic series, performances, participatory workshops and installations in public space. Their works have been presented at numerous international festivals, including in recent years: Vilnius International Film Festival, Budapest Architecture Film Days (2020); CPH: DOX Copenhagen, Signes de Nuit, Bangkok (2019); Visions du Réel, Nyon, Biografilm Festival, Bologna, Docs MX, Mexico City (2018). Solo exhibitions include LUMI, Alchemilla, Bologna (2020); Città nuda, CLER, Milan (2019); Continuo, Museum Beelden aan Zee, Den Haag, Holland (2015); So Sinnoso, Fròrese de Su Sonu, Museo Man, Nuoro; ZimmerFrei, Gotham Prize, Istituto Italiano di Cultura, New York (2014); Panorama, AuditoriumArte, Auditorium Parco della Musica, Rome (2012); Campo | Largo, MAMbo, Bologna (2011). In recent years, the collective has been involved in several exhibitions in public and private spaces, such as: Serlachius Museums, Mänttä, Finland; Galleria Civica di Trento; MAXXI, Rome; Stavros Niarchos Foundation; PAC - Padiglione Arte Contemporanea, Milan; Museo MARCO, Vigo, Spain.

www.zimmerfrei.co.it

Right to the City, Performing Arts and Migration

Online panel discussion



December 3th // 5.30 p.m. // Live streaming on [DAMSLab](#) and [Atlas of Transitions](#) Facebook pages

A discussion between:

Pierluigi Musarò

Department of Sociology and Economic Law, University of Bologna

Paola Parmiggiani

Department of Sociology and Economic Law, University of Bologna

Ruggero Eugeni

Department of Communication and Performing Arts, Università Cattolica del Sacro Cuore

Pietro Florida

Cantieri Meticci

Melissa Moralli

Department of Sociology and Economic Law, University of Bologna

Giulia Allegrini

Department of Arts, University of Bologna

in collaboration with Department of Arts-DAMSLab, University of Bologna

Through which imaginary and expressive universes, can arts challenge the narrative concerning migration? How can urban spaces be transformed by cultural and collective projects?

The book *Right to the City, Performing Art and Migration* (FrancoAngeli 2020) is a travel across the artistic projects on the subject of migration but also an in-depth look on the archaeology of knowledge issued from the collaboration of worlds, disciplines, research and curatorial projects. The meeting is an opportunity to reflect on the ways in which artistic practices can create places for resistance, forms of subversion and anti- hegemonic debates on migrations. Authors will present studies, methodologies and artistic experiences which will reveal how the performing arts are like peculiar spaces allowing to practice participation and to experience new forms of cultural citizenship in contemporary cities. A combination of research and artistic projects able to sustain collective voices and new imaginative spaces.

This book is the result of a three-year-work in partnership between universities, research centres, theatres, local communities and cultural centres across Italy, France, Albania, Sweden, Greece, Belgium and Poland, coordinated by the Department of Sociology and Economic Law of the University of Bologna, promoted in the framework of “Atlas of Transitions. New Geographies for a Cross-Cultural Europe”.

Right to the City, Performing Arts and Migration

Edited by
Roberta Paltrinieri
Paola Parmiggiani
Pierluigi Musarò
Melissa Moralli

FrancoAngeli Consumo, Comunicazione, Innovazione

Right to the City, Performing Arts and Migration (FrancoAngeli, Milano 2020)
curated by Roberta Paltrinieri, Paola Parmiggiani, Pierluigi Musarò and Melissa Moralli

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Roberta Paltrinieri, Paola Parmiggiani

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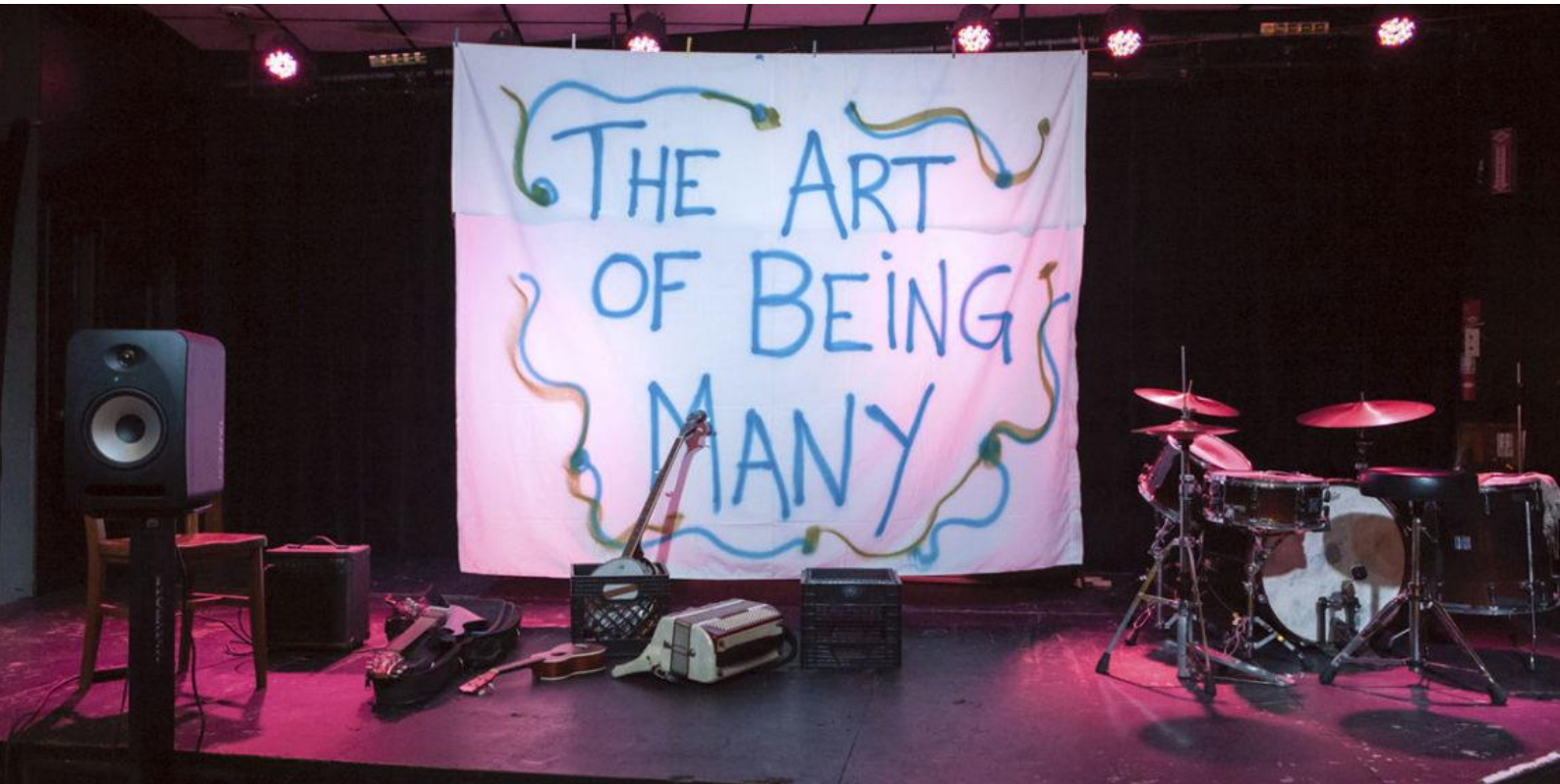
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Sound, Acoustics, and the Politics of Listening

Talk online



December 4th // 5.30 p.m. // Live streaming on Atlas of Transitions [Facebook](#) and [YouTube](#) channels

Curated by **Brandon LaBelle**

in dialogue with **Christine Eyene** and **Hypatia Vourloumis**

In English

In *Beyond the Periphery of the Skin*, Silvia Federici affirms that today's capitalistic system imposes the need to listen to our body in order to reestablish its power: "Our bodies have reasons that we must understand, rediscover, reinvent. Our health and healing require to listen to our body language just like our planet's health depends on our ability to listen and understand the rhythm of nature." According to Federici's invitation, how can we actually understand what listening to the body means? In which sense can the body be listened to? How does listening engage questions of positionality? in which ways does the body accommodate or resist?

The seminar investigates the social and political dimensions of the act of listening, focusing on affective and epistemological potentials. From listening-to to listening-with, from in-depth-listening to antagonistic listening; the act of listening further prompts consideration of the acoustic arrangements and economies that have impact on emancipatory and creative practices. Listening reveals the ways in which our body does not simply belong to us only but is rather

connected through social, family and institutional bonds. The seminar sets out to map such entanglements along with diverse individual acoustic landscapes.

The seminar invites to reflect on collaborative sound and listening and how they operate within the practices. This includes aspects of musicality and (social) composition, radio practices and sound archiving, voice and embodiment.

Bio

Brandon LaBelle

is an artist, writer and theorist working with sound culture, voice, and questions of agency. He develops and presents artistic projects within a range of international contexts, often working collaboratively and in public. This leads to performative installations, poetic theater, storytelling and research actions aimed at forms of experimental community making. He is the author of *The Other Citizen* (2020), *Sonic Agency* (2018), *Lexicon of the Mouth* (2014), *Diary of an Imaginary Egyptian* (2012), *Acoustic Territories* (2019; 2010), and *Background Noise* (2015; 2006). He is editor of *Errant Bodies Press*, Berlin, and Professor at the Department of Contemporary Art, University of Bergen.

<https://www.brandonlabelle.net/>

Christine Eyene

is an art historian, critic and curator and research fellow in Contemporary Art at the University of Central Lancashire (UCLan) where she collaborates to *Making Histories Visible*, an interdisciplinary visual arts research project documenting, supporting, and sharing the histories of creative practices from the diversity in Britain and globally through collaborations with artists, art professionals, independent organisations and major public institutions. Her areas of research and curatorial practice encompass contemporary African and Diaspora arts, feminism, photography, and non-object-based art practices notably sound art. Her other interests include: socially- engaged initiatives, urban culture, music, design, and new media.

As an art writer, her latest publication is entitled *Sounds Like Her: Gender, Sound Art & Sonic Cultures* (Nottingham: Beam Editions, 2019). She also contributed to *Feminist Art, Activisms, and Artivisms* (Amsterdam: Valiz, 2020). Her articles and essays have been published in printed and online art magazines, journals, exhibition catalogues and art books. Since 2017, Eyene has been artistic director of the *Biennale Internationale de Casablanca*. Eyene is member of the acquisition committee of FRAC – Fonds régional d'art contemporain de la Réunion, with an interest in arts from the Indian Ocean. She is also a member of the scientific committee of *Nouveau Musée National de Monaco*. <http://eyonart.blogspot.co.uk>

Hypatia Vourloumis

is a performance theorist working across Indonesian and modern Greek cultural production which she investigates with an anticolonial, feminist, critical race and queer approach. Her interests range from philosophies of the language of music, poetics to sound studies.

After receiving her Ph.D in performance studies at NYU, she was postdoctoral research fellow at the Interweaving Performance Cultures Research Centre at Freie University and the Research

Centre for the Humanities in Athens. She is co-editor of Performance Research journal On Institutions and has published in journals, art catalogues and edited volumes including “Women & Performance”, “Ephemera”, and “Theatre Journal”. She is co-author with Sandra Ruiz of a book on the aesthetics of resonance (Minor Compositions) and is currently completing a monograph on postcolonial Indonesian paralanguage.

<https://www.onassis.org/people/hypatia-vourloumis>

Rokia Bamba | Say it Loud: A New Orgasmic Paradigm

Masterclass + radio streaming



December 5th // 10.00 a.m. – 1.00 p.m. // MAMbo – Museo d’Arte Moderna di Bologna | Nuovo Forno del Pane

Part of the masterclass will be broadcasted on [Neu Radio](#)

Intended for radio producers, sound artists and DJs, musicians and those interested in radio as a medium, selected based on a call.

The masterclass will be held in English/French.

What do you want to say, shout, whisper, howl? Which texts, sounds, music or noise do you want us to hear, when you think about these words: colonisation, otherness, reclusion, category, sadness, recognition, visibility...? (RB)

Rokia Bamba, sound artist, DJ and radio host, will lead a Masterclass dedicated to radio production and DJing. *A New Orgasmic Paradigm* is an invitation to reflect on sound as a tool with which to create new narrations and bring submerged memories to the surface. Giving an overview of various mixing techniques (beat-matching, looping, cueing) and analysing the various sources of sound, this workshop will concentrate on archival sound assemblages, field recordings, beats coming from a range of musical genres, acapellas, etc. The participants will be able to learn how to select themes of audio/musical materials, to construct their own universe of sound.

in collaboration with Neu Radio, part of the project Nuovo Forno del Pane, and Atlantico Festival

Rokia Bamba | Our Silences Will Not Protect Us

DJ-set



December 5th // 9.00 p.m. // TPO

Limited entrance / booking advised

Entrance: Up to you, funds go to the TPO

Our Silences Will Not Protect Us takes its inspiration from the title of a well-known book by Audre Lorde. Here, it is an invitation to act, from the point of view of sound, and to do so with a full awareness of one's own position. For sound artist Rokia Bamba, musical repertoires, fragments of

sound and vocal recordings are elements used to compose acoustic universes, unexpected and imaginary, counter-hegemonic and non-Eurocentric. These diasporic narrations in sound incorporate field recordings and materials coming from a range of Afro-American music including rap, house and afrobeat.

Pursuing a multitude of voices with her errant sounds, Bamba's research problematises colonial archives. This practice also comes into play in her work with the artistic collective *Troubled Archives*. Through her sound montages, that call on the body and the imagination, this artist offers an occasion for reflection and action.

in collaboration with TPO | Ri-farci Spazio

Bio

Rokia Bamba

Sound artist, DJ, radio host, educator and activist with African origins, is a member of the collective Troubled Archives. Her compositions, influenced by the practice of DJing, mix archival sounds with vocal recordings, fragments of music and field recordings. A radio producer since the age of 12, she became known as the creator of the program *Sous l'Arbre à Palabres* (1989) and co-founded *Full Mix* (1992) for Radio Campus Brussels, one of the first hip-hop, R&B and funk radioshow. As a DJ, she is active in counter-cultural locations and events of the Francophone African diaspora, including *Globalicious* (Brussels), *La Colonie* (Paris), *Afropunk* (Paris) and *Massimadi* (Montréal). She has participated in the collective work *With Unveiled Face* (2015) for the University of Hamburg's Institut für Ethnologie, the sound poetry event *Ceci n'est pas un poème II* (Bozar 2016), *all'Orchestre Populaire de Bruxelles all'Ancienne Belgique* (2017). With the collective Troubled Archives, she collaborates in the installation on late-nineteenth century anthropometric photography *NOISY IMAGES* (2020), part of the show *Artist Meets Archive* at the Rautenstrauch Joest Museum in Cologne; she participates in *Tutto passa tranne il passato/Everything Passes Except the Past* of the Fondazione Sandretto Re Rebaudengo in Turin; she curates the finissage of the exhibition *Musa Nuit* by Minia Biabiany at La Verrière of the Fondation Hermès (2020).

ZimmerFrei | Saga

screening + meeting



December 6th // 07.45 p.m. // Cinema Lumière, Cineteca di Bologna

Docuseries: four episodes (100 min)

Camminare | Partire | Radicare | Restare qui

After talk with the director Anna de Manicor, the sound designer Massimo Carozzi and the actors | coordinator Antonella Agnoli

Conceived by ZimmerFrei Collective as a sort of documentary formula and *coming of age* movie, Saga is an original docuseries narrating the life of some youngsters of different backgrounds and revealing a new idea of citizenship and inclusive city.

In the framework of the three-year project Atlas of Transitions Biennale, Zimmerfrei has explored their hometown, Bologna, wondering how one becomes a resident and how it feels like to become adults in this city. To do so, they have adopted the perspective of some boys and girls they met during the workshops carried out at Arena del Sole Theatre. They have shared sound walks and field recordings, conversations and stories and realized full-length video recordings and photographic excursions.

For each of the protagonists involved – Yakub, Tea, Filmon, Bana and Ada – Bologna represents home; however, while in 2018 the city was in full swing, waving from territorial marketing, gentrification and low-cost tourism, in 2020 it has changed completely and all stories have been transformed by the urgency of reinventing life day by day.

In the saga's four episodes, the detailed exploration of some central and suburban places become the reason for unusual findings, intimate appropriation and rootedness, as a formation novel in the form of film diary.

Episode I

Saga, Camminare (Walking)

It focuses on Yakub and Tea. Tea is sixteen, born and raised in Bologna where she studies arts and restoration. She has just come back from a journey across Europe. Yakub left Nigeria when he was sixteen and arrived in Italy a year later. Yakub and Tea seek different things, but neither of them would ever give up their freedom of movement and invention. After a summer spent wandering around the city, Yakub turns eighteen and his status as "unaccompanied minor" changes radically. For him, this will be the beginning of a new saga.

Episode II

Saga, Partire (Leaving)

Tea's life-path heads to the opposite way; she is going to leave Bologna, her lifelong friends and large family to attend one school year in Istanbul, Turkey. Tea starts imagining her life in a new house, with a new family, in a new big city and wonders if she will start thinking in a different language and experience, for the first time, the feeling of being a foreigner.

Episode III

Saga, Radicare (Rooting)

It focuses on Filmon, a university student of Eritrean origins and member of the blind players baseball team. His friends Stefano and Giorgio, who came to the city to attend university, and Bana, his Eritrean friend grew up in Bologna. With them, he engages in animated debates which turn into rhetorical on such issues as the search for a room to rent in an increasingly gentrified city and the ideal scenario of a future life without citizenship issues.

Episode IV

Saga, Restare qui (Staying)

It is narrated from the perspective of Ada, a ten-year-old girl who suddenly finds herself shifted from the hustle and bustle playing with friends under the arcades to the silence of an empty house in a desolated city. Ada tells the story of Filmon who is about to be recognized his Italian citizenship after thirteen years living in a country which he has never seen with his own eyes.

The city of the future that Ada imagines from her balcony is completely different from the one that is about to unfold.

Script by ZimmerFrei

Directed by Anna de Manincor

Director of photography and cameraman: Roberto Beani

Sound designer: Massimo Carozzi

Video editing: Anna de Manincor and Massimiliano Bartolini

Music: BeMyDelay, Massimo Carozzi, Massimo Volume

Executive Production: Serena Gramizzi – Bo Film

Cameraman Assistant: Simone Tacconelli

Communication: Gaia Raffiotta

Administration: Marilisa Murgia, Viola Laura

Produced by Emilia Romagna Teatro Fondazione | project Atlas of Transitions

Co-funded by the Creative Europe Programme of the European Union

With the support of Bologna City Council and Regione Emilia-Romagna

With Bana Abreham, Tea **Bernardi**, Ada Carozzi, Yakub Abdul Suleman, Filmon Yemane

And the participation of Vladimiro Albanese, Elvira Apolito, Ettore Bernardi, Silvia Bertolini, Sara Bonechi, Elisa Caridei, Irene Dal Monte, Gabriella di Lorenzo, Salvatore Giarratano, Yuri Lanfranco, Federica Lapietra, Vito Lapietra, Stefano Monti, Melissa Moralli, Katia Raffaelli, Mira Resi, Olmo Resi, Giulia Traversari, Marta Traverso, Giorgio Ruggero Zanolini, White Socks baseball team, MyLog, Reparto Everest of Scout Group Bologna 3 and some students of Liceo F. Arcangeli

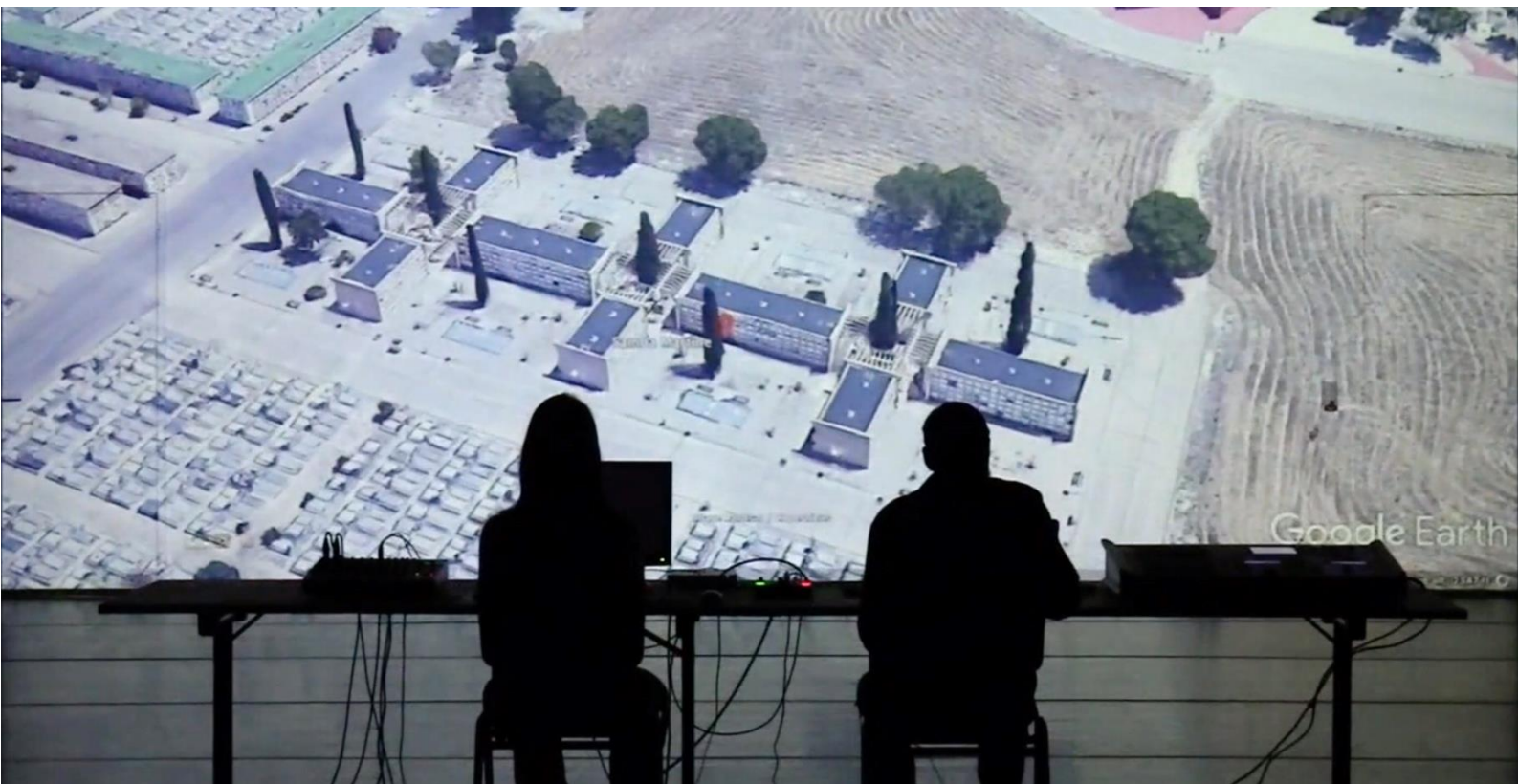
Bio

ZimmerFrei (Artistic Collective): founded in 2000 in Bologna, it is composed by Anna de Manincor (artist and filmmaker), Massimo Carozzi (sound designer and musician) and until 2019 also by Anna Rispoli (performer and director). ZimmerFrei collaborates permanently with many other professionals in the field of cinema and theater. Their filming technique combines different languages and ranges from documentary films and video art, sound and environmental installations, photographic series, performances, participatory workshops and installations in public space. Their works have been presented at numerous international festivals, including in recent years: Vilnius International Film Festival, Budapest Architecture Film Days (2020); CPH: DOX Copenhagen, Signes de Nuit, Bangkok (2019); Visions du Réel, Nyon, Biografilm Festival, Bologna, Docs MX, Mexico City (2018). Solo exhibitions include LUMI, Alchemilla, Bologna (2020); Città nuda, CLER, Milan (2019); Continuo, Museum Beelden aan Zee, Den Haag, Holland (2015); So Sinnoso, Fròrese de Su Sonu, Museo Man, Nuoro; ZimmerFrei, Gotham Prize, Istituto Italiano di Cultura, New York (2014); Panorama, AuditoriumArte, Auditorium Parco della Musica, Rome (2012); Campo | Largo, MAMbo, Bologna (2011). In recent years, the collective has been involved in several exhibitions in public and private spaces, such as: Serlachius Museums, Mänttä, Finland; Galleria Civica di Trento; MAXXI, Rome; Stavros Niarchos Foundation; PAC - Padiglione Arte Contemporanea, Milan; Museo MARCO, Vigo, Spain.

www.zimmerfrei.co.it

Arkadi Zaides | NECROPOLIS

live streaming performance + meeting



December 7th // 9 p.m. // live streaming performance + meeting

*After talk between Arkadi Zaides, Francesca Mannocchi and Sandro Mezzadra
Coordination Piersandra Di Matteo
In English*

The performance will be broadcast exclusively on the evening of December 7 in live streaming on [Atlas of Transitions - Italy](#) and [Ert](#) Facebook channels or [Atlas of Transitions](#) Youtube channel

40,555 is the number of migrants who have lost their lives on their way to Europe from 1993 to June 2020. This is what emerged from a list drawn by UNITED for Intercultural Action, a network of hundreds of European anti-racist organizations collaborating with activists, journalists, experts and researchers. By scrolling through the list, one cannot ignore that most of the death records are marked as "N.N." that is "Nomen Nescio", the Latin for "whose name is unknown". Whether resting on the bottom of the sea, on the shores or in the inland, a mass of decomposed bodies tells the story of a human tragedy taking place in Europe as well as all along its borders. Arkadi Zaides and his team has delved into the practice of scientific and forensic investigation, developing

a hybrid methodology including both documentary and choreographic practices in an attempt to cope with the failed identification of the victims.

Newspapers, oral sources, official databases, urban archives, cemeteries authorities and hospitals are useful sources to trace the history of the deceased, locate the corpses and return those bodies their own birth names. The stories of broken lives re-emerge along with a universe of myths, geographies, movements and anatomies, all gathered in a City of the Dead, a body of bodies that Zaides wants to bring back to life. An act of indictment and an act of sorrow, *Necropolis* is a secular ritual that invites the viewer not to turn his gaze elsewhere.

in collaboration with **Mediterranea Saving Humans**

Concept & direction: Arkadi Zaides

Dramaturgy, text and voice: Igor Dobricic

Research assistant: Emma Gioia

Performers: Arkadi Zaides, Emma Gioia

Sculpture: Moran Senderovich

3D modeling: Mark Florquin

Avatar animation: Jean Hubert

Light: Jan Mergaert

Sound design: Asli Kobaner

Technical director: Etienne Exbrayat

Administration & production: Simge Gücük / Institut des Croisements

International distribution: Key Performance

Coproduction: Théâtre de la Ville (FR), Montpellier Danse 40 Bis (FR), Charleroi Danse (BE), CCN2 Centre chorégraphique national de Grenoble (FR), les Ballets C de la B (BE), Tanz im August / HAU Hebbel am Ufer (DE), La Filature – Scène nationale de Mulhouse (FR)

Residency support: CCN - Ballet de Lorraine (FR), STUK (BE), PACT Zollverein (DE), WP Zimmer (BE), Workspacebrussels (BE), Cie THOR (BE)

Support for experimentation: RAMDAM, un centre d'art (FR)

Grave localization: Aktina Stathaki, Amber Maes, Ans Van Gasse, Arkadi Zaides, Benjamin Pohlig, Bianca Frasso, Carolina-Maria Van Thillo, Doreen Kutzke, Elvura Quesada, Emma Gioia, Frédéric Pouillaude, Gabriel Smeets, Giorgia Mirto, Gosia Juszcak, Igor Dobricic, Joris Van Imschoot, Julia Asperska, Juliane Beck, Katia Gandolfi, Luca Lotano, Maite Zabalza, Maria Sierra Carretero, Mercedes Roldan, Michela Sartini, Myriam Van Imschoot, Myrto Katsiki, Pepa Torres Perez, Sarah Leo, Simge Gücük, Sunniva Vikør Egenes, Yannick Bosc, Yari Stilo

In Bologna, burial localization according to the [UNITED for Intercultural Action](#)'s list was operated by Elisa Franceschini.

Bio

Arkadi Zaides

Arkadi Zaides is an Israeli independent choreographer and visual artist of Belarussian origin, currently living in France. His company, Institut des Croisements, has been based in Villeurbanne (FR) since 2015. In Israel, he performed in several companies such as the Batsheva Dance Company and the Yasmeen Godder Dance Group before embarking on an independent career in 2004. After his DAS Choreography at the AHK Academy of Theater and Dance in Amsterdam (Netherlands), Zaides started focusing on the ways in which political and social contexts affect body

movements and gestures. This reflection gave rise to a choreographic work that still questions and provokes the audience, bringing its members out of their comfort zone. His performances and installations have been presented in numerous dance and theater festivals, museums and galleries across Europe, North and South America and Asia. He has been awarded numerous prizes like the Emile Zola Prize of Performing Arts for his engagement in human rights through his work *Archive* (2013) and the Kurt Joss award for his work *Solo Colores* (2010).

Zaides continuously develops platforms to stir contemporary debate on performance making. Together with dramaturg and researcher Sandra Noeth, he has developed *Violence of Inscriptions* at HAU - Hebbel am Ufer in Berlin. The project gathered artists, thinkers, and human-rights activists to negotiate the role of the body in producing, maintaining, legitimizing, representing and aestheticizing structural violence (2015-2018). Zaides curated *Moves Without Borders*, a close collaboration with Goethe Institute Israel. The project invited avant-garde choreographers to conduct performances and workshops in various locations in Israel (2012-2015). Together with choreographer Anat Danieli, he curated the *New Dance Project* in Jerusalem which provided novice choreographers with professional reference, production assistance and financial support (2010-2011).

www.arkadizaides.com

Magnitudo | Collective vocal action

radiophonic incursions



Schedule for the broadcasts

Beginning on November 7th

Every Wednesday at 9.00 a.m. and every Saturday at 11.00 a.m.

December

Tue. 1st, Sat. 5th and Mon. 7th at 11:00 a.m.

Wed. 2nd, Thur. 3rd, Fri. 4th and Sun. 6th at 9:00 a.m.

This spring, in the middle of the lockdown, Atlas of Transitions Biennale launched a public call requesting a vocal gesture. After listening to a short piece of music, each participant could record, as a response, a 45-second audio fragment and send it by email or message. In only a few days, over 100 vocal contributions arrived, making themselves heard from the isolation of an equal number of homes. These voices became the raw material for four musical compositions, woven together without the use of instruments by Meike Clarelli and Davide Fasulo of the Collettivo Amigdala. Every fragment found in the recordings received was used as sound, finding musicality even where it was previously inaudible: rustles, breaths, cars driving by, background noise. The four pieces contain the oscillations and undulations of each voice, and the irrevocable individuality that succeeds in becoming a chorus thanks to a specific compositional intention. Chance and control both come into play, in a delicate balance between remaining close to each voice and considering them all as one shared body. What is gained in this loss is music.

In November and December, these acoustic movements, acting like an earthquake swarm, will be the focus of a radiophonic programme broadcast by Neu Radio. The intention is to give voice to a chorus that, while distanced and anonymous, still succeeds in existing.

Artistic directors: Meike Clarelli and Federica Rocchi
Musical composition: Meike Clarelli and Davide Fasulo
with the voices of all participants
a project by Collettivo Amigdala
curated by Atlas of Transitions Biennale
as part of the project Atlas of Transitions Biennale 2020

The Magnitudo project was created in a collaboration with Cantieri Meticci, AfroWomenPoetry, Fondazione Innovazione Urbana and Centro Interculturale Zonarelli, with the support of the Quartiere Navile, Quartiere San Vitale-San Donato / Municipality of Bologna.

Bio

Meike Clarelli

Musician, composer and female choir conductor. After studying at the University of Contemporary Music and Jazz at the "Frescobaldi" Conservatory in Ferrara, she studied singing and vocal pedagogy with Imke McMurtrie, psychophony with Elisa Benassi, Sufi song with Alev Naqiba Kowalzik and Chinese music with Maestro Wong. Since 2004, she has taught in various cities with the study method she conceived, "sensitive singing". In 2008, she founded the migrant women's choir Le Chemin des Femmes in Modena, and later Le Core voci indisciplinate in Bologna. Since 2011 she has been singer and author for La Metralli, winner of the 2012 Premio Ciampi 2012 and the 2014 Tenco 2014 prize for the best singer-songwriter composition. She is a singer and composer

for the electronic project Dueventi. Since 2018, she has been collaborating with visual artist Claudia Losi in vocal performances and recordings. Since 2013, she has been part of the Collettivo Amigdala, with which she creates performance projects with choral vocal techniques.

Davide Fasulo

Musician, composer and conductor of instrumental and vocal ensembles. He collaborates with many artists and groups, including Oscar De Summa, Ivano Marescotti, Francesca Grilli, Teatrino Giullare, Teatro dei Gatti, Teatro Sotterraneo, bringing his compositions to the stage. Collaborating with Meike Clarelli, he has composed and made arrangements for the choirs Le Chemin des Femmes, Le Mondine di Novi, Le Core and the vocal performances *Elementare* and *Being There* for the Collettivo Amigdala. He is involved as a composer and musician in various independent projects, including La Metralli and Dueventi. For years he has held workshops at the Museum of Music in Bologna, the REMS Hospital in Bologna, the Scuola Popolare di Musica Ivan Illich and various local high schools.

Carolyne Afroetry | Sharing Spoken Poem



“I chose the expressive freedom of poetry as an arena for political action”. This Ugandan vocal performer and activist uses poetry and its oral invocation to discuss the hypersexualisation and fetishisation of the African woman’s body, gender inequality in poetic art, ostracised single mothers and the cultural damage created by colonialism.

Atlas of Transitions Biennale and AfroWomenPoetry invited Carolyne Afroetry to compose a poem while thinking of a group of people with different origins, residing in Bologna, who would give voice to her words in a public action.

Carolyné's voice, performing her poem, becomes the heart of a score transformed into a song by composer and singer **Meike Clarelli**.

This composition will be heard during the course of Atlas of Transitions Biennale.

A FORGOTTEN TUNE

Carolyné Afroetry

We chant humanity's refrain on deserted streets

Claim a love we openly disregard

Declaim unity with a blunt regard

Discourage simple profundities

Ignore profound simplicities

And allow our hateful instincts to thrive

Love is a broken rhyme

A forgotten tune

An orphaned child hidden behind

dehumanizing scripts,

and beguiling rays of racism

A weeping soliloquy

A moaning piano with broken keys

Yesterday's distorted creed

A cherished deed

I chant humanity's refrain in the presence of conflict

Proclaim love where hate thrives

Because we are all connected

Black, White, Brown

Regardless of ethnicity, race, or creed

We are human

Bio

Carolyné Afroetry

A Ugandan poet and activist, she promotes the activities of Echo Mind Poets, a group of female poets dedicated to narrating female universes onstage. Her works have been published in many specialised periodicals, and her poetic performances have been presented in prestigious African contexts, including: Femrite-Uganda Women Writers' Association, Afro-Poetry Goethe Zentrum (Kampala), Evoke Midnight Drum Kwivuga, Tontoma Women's Day Poetry, Poetry over Bigotry, Mbale. In 2017, she was chosen for the Haiku Africa Competition, and in 2018 for the East Africa Poetic Hour Competition in Kisumu (Kenya). She is currently working on her first anthology of poems.

AfroWomenPoetry is a project founded and directed by journalist Antonella Sinopoli, aimed at encouraging and promoting the internationalisation of female poetry in countries in Sub-Saharan Africa. Over the years, AWP, supported by the editor Voci Globali, has published over 133 works in verse by 43 poets, slameuses and spoken word artists from Ghana, Togo, Costa d'Avorio and Uganda, and is currently spreading to other countries in this continent.
<https://afrowomenpoetry.net/it/>

For further details:

<http://www.atlasoftransitions.eu/indepth/women-poetry-revealing-unspoken-struggles/>

<https://vociglobali.it/2019/10/23/africa-donne-e-poesia-tra-attivismo-denuncia-e-impegno-civile/>

Sharing Practices | A Forgotten Tune

Paths in sensitive singing



October – December // Centro Interculturale Zonarelli

the encounters will be held every Thursday and Sunday until 6 December at the Centro Interculturale Zonarelli, Bologna

A Forgotten Tune is a path in vocal/choral exchange between women having various origins, that blends together generations, sources, bodies and various vocal experiences. It is guided by musician and composer Meike Clarelli, who conceived the “sensitive singing” study method. Connecting the participants’ acoustic knowledge with the experience of the female and feminist

choirs Le Chemin des femmes and Le Core Voci Indisciplinate, in each encounter the voice becomes a bond that builds a temporary community founded on sharing sound heritages, now heard in common, and poetically transfiguring each of their vocal and musical traditions. The text *A Forgotten Tune* serves as a point of aggregation. This poem was written by Ugandan poet [Carolyne Afroetry](#), specifically for the women who chose to take part in the project.

In collaboration with Centro Interculturale Zonarelli and AfroWomenPoetry

The singing workshop *A Forgotten tune* has been suspended due to the measures introduced by the [24 October 2020](#) ministerial decree, concerning the urgent steps taken to limit infections across the entire nation.

Artistic directors: Meike Clarelli and Federica Rocchi

Musical composition: Meike Clarelli and Davide Fasulo

Choral conductors: Meike Clarelli, Davide Fasulo, Elisabetta Dallargine

With the participation of the choirs Le Chemin des Femmes and Le Core Voci Indisciplinate

A project by Collettivo Amigdala

Curated by Atlas of Transitions Biennale

Promoted by Emilia Romagna Teatro Fondazione and Cantieri Meticci

The group of participants was formed with the collaboration of cultural and social associations, cooperatives and other in city groups involved in sheltering and inclusion.

We would like to thank

Associazione MondoDonna Onlus | Associazione Next Generation Italy | Open Group Coop. Soc. | Arca di Noè Coop. Soc. | Piazza Grande Coop. Soc. | Arci Solidarietà Bologna | ASP Città di Bologna | Società Dolce Coop. Soc. | CIDAS Coop. Soc. | Associazione Italia-Ucraina | Associazione Italia-Vietnam Ponte tra Culture | Associazione donne Filippine | Associazione Universo | Associazione dei peruviani uniti in Bologna APU.BO.

Special thanks to Lamine Sadio, Luisa Granzotto of the Centro Interculturale Zonarelli, Dea Melotti of the Centro Sociale Italicus, Steno Cimato of Vecchio Son.

Bio

Meike Clarelli

Musician, composer and female choir conductor. After studying at the University of Contemporary Music and Jazz at the “Frescobaldi” Conservatory in Ferrara, she studied singing and vocal pedagogy with Imke McMurtrie, psychophony with Elisa Benassi, Sufi song with Alev Naqiba Kowalzik and Chinese music with Maestro Wong. Since 2004, she has taught in various cities with the study method she conceived, “sensitive singing”. In 2008, she founded the migrant women’s choir Le Chemin des Femmes in Modena, and later Le Core voci indisciplinate in Bologna. Since 2011 she has been singer and author for La Metralli, winner of the 2012 Premio Ciampi 2012 and the 2014 Tenco 2014 prize for the best singer-songwriter composition. She is a singer and composer for the electronic project Dueventi. Since 2018, she has been collaborating with visual artist Claudia

Losi in vocal performances and recordings. Since 2013, she has been part of the Collettivo Amigdala, with which she creates performance projects with choral vocal techniques.

Davide Fasulo

Musician, composer and conductor of instrumental and vocal ensembles. He collaborates with many artists and groups, including Oscar De Summa, Ivano Marescotti, Francesca Grilli, Teatrino Giullare, Teatro dei Gatti, Teatro Sotterraneo, bringing his compositions to the stage. Collaborating with Meike Clarelli, he has composed and made arrangements for the choirs Le Chemin des Femmes, Le Mondine di Novi, Le Core and the vocal performances *Elementare* and *Being There* for the Collettivo Amigdala. He is involved as a composer and musician in various independent projects, including La Metralli and Dueventi. For years he has held workshops at the Museum of Music in Bologna, the REMS Hospital in Bologna, the Scuola Popolare di Musica Ivan Illich and various local high schools.

Elisabetta Dallargine

She debuted in 2000 as a solo singer in rock and funk bands, and collaborates with David Riondino, Sara 6, Antonino di Amici and with producers including Michele Centonze and Massimo Tagliata. Her distinctive approach became harmonised singing. She studied opera singing and in 2014 gained a degree in jazz singing, arranging a suite for four voices with music by Henry Mancini, performed by the female vocal group Le Macramè, which she has been part of since 2009. Since 2010 she has worked as singer and arranger for Spaghetti Swing, with whom she performs in Europe and beyond. She has collaborated with Silvia Mezzanotte as an arranger and choral conductor in numerous masterclasses. She currently teaches singing at the Scuola di Teatro Iolanda Gazzarro in Modena (ERT). Since 2018, she has collaborated with Amigdala in the projects *Elementare*, *Voce a Vento* and *Being There*.

CONCERTATA | notes for a geography of urban conflict

temporary installation by CHEAP street poster art



The Latin verb “concertare” refers to the act of fighting or disputing, but also uniting or consolidating. Situated along the continuum between this suggestion and Judith Butler’s invitation to act in concert, within a new alliance of bodies, *CONCERTATA | notes for a geography of urban conflict* is a temporary installation for the atrium of the Arena del Sole. Conceived as a movement in de-structuring space, it is based on a cartographic study of conflict in public space.

CHEAP | street poster art

Bio

CHEAP is a project promoting public art as a tool for inquiring into local areas. It uses contemporary languages to stimulate a conversation in urban space.

At a time when this aroused no suspicion, CHEAP was compared to a virus whose very nature leads it to mutate and reinvent itself over time, based on the context it infests.

www.cheapfestival.it

Atlas of Transitions Biennale WE THE PEOPLE

curator *Piersandra Di Matteo*

project manager *Cosetta Nicolini*

general management *staff ERT / Arena del Sole*

with *Angela Sciavilla, Simona Zedda*

communication *Alberto Crisafulli*

collaborators *Elisa Franceschini, Francesco Vaira*

press office *Debora Pietrobono, Silvia Mergioti*

technical direction *Vincenzo Bonaffini*

financial manager *Marta Scalvini*

WE THE PEOPLE is organized also thank to the collaboration of Alberto Boschini, Michela Cipolla, Mariarossella Colosimo, Valentina La Rosa, Federica Pace, Annalaura Picco e degli studenti in alternanza scuola-lavoro del Liceo Artistico F. Arcangeli (classe 4°M).



In partnership with:



In collaboration with:



Media partner:



The festival is part of Atlas of Transitions, a European project in which eleven partners in seven countries - Italy, Albania, Belgium, Poland, France, Greece and Sweden - collaborate to design, through different artistic practices, new ways of interaction and reciprocity between European citizens, foreign residents and new arrivals (migrants, asylum seekers, unaccompanied minors, refugees).



2018 ©Alice Mann_Hillcrest Primary Majorettes from the series Drummies (2018)

The image chosen for Atlas of Transitions Biennale 2020 | We The People is by South African photographer Alice Mann, taken from the Drummies series that includes portraits of "drum majorettes", teenage athletes from the most marginalized communities in the country who choose this highly competitive sport as a form of social redemption and self-empowerment.

<https://www.alicemann.co.za>