



EMILIA ROMAGNA  
TEATRO FONDAZIONE



Emilia Romagna Teatro Fondazione/Arena del Sole/Xing  
present  
in the framework of ART CITY Bologna and Arte Fiera 2017

**Jonathan Burrows/Matteo Fargion**  
& guests  
*Hysterical Furniture*  
special project in collaboration with Xing

Bologna  
27, 28, 29 January 2017

Circolo Ufficiali  
Via Marsala 12 Bologna Italy

**Friday 27th, Saturday 28th and Sunday 29th January 2017**, in the framework of ART CITY Bologna and Arte Fiera 2017, **Emilia Romagna Teatro Fondazione/Arena del Sole/Xing** present an event for Italy dedicated to performing arts at Circolo Ufficiali in Bologna, curated by Xing.

**Jonathan Burrows** and **Matteo Fargion** are back for a very special 3-day-project called *Hysterical Furniture*. A 'future-based retrospective' retracing the English duo's body of work, part of which was already performed in Bologna and Modena in recent years. Anti-spectacular, straight and ironic, craftsmen and humanists, Burrows and Fargion are so skilled and familiar with composition and choreographic matters as well as with social and background issues. Their practice collects words and gestures which do the dance and mark the time. Inside the exclusively elegant rooms of Circolo Ufficiali, the retrospective stands as a piece of living furniture where formal precision may lead to hysterical instability, through performed actions that unsettle the boundaries of music and dance. In the space of three days, their early as well as mostly recent pieces will be presented: from *Show And Tell*, lecture-performance inspired by their own cultural backgrounds, to the now classic duets *Speaking Dance* and *Body Not Fit For Purpose*, where music rhythmically flows from an unstoppable sequence of gestures and thoughts. In the attempt to relate and crossing other artists and mindsets, the retrospective features English dancers and choreographers **Eleanor Sikorski** and **Flora Wellesley Wesley** with their *Eleanor And Flora Music* duo, in a re-interpretation of *Both Sitting Duet* (the original duo will be performed as well) resulting in an aesthetic and political face-to-face between Burrows and Fargion and the two younger artists. The role of contemporary music in the work of Burrows e Fargion (who originally trained as a composer) is assigned to pianist **Francesca Fargion**, Matteo's daughter, playing the beautiful *Piano Sonata Number One* by **Chris Newman**. A special celebration of this weaving and openness toward new worlds will take place on the third day with *Return Of The Salon*: an informal meeting space will be set up where audience will be served sweets and drinks and will be able to see Burrows and Fargion's *The Cow Piece* together with Italian **Kinkaleri** and **Tempo Reale** performing their *Unofficial Real Good Time*. In addition, the complete installation of the project *52 Portraits* will be set up. It is a one-year-long epic 'love song', which segments were published on line weekly. This resulted in a sort of calendar of autobiographies sung and danced by 52 friends and colleagues of the international dance scene. Burrows, Fargion and video-maker **Hugo Glendinning** were able to capture the protagonists' inner strength while revealing their histories, thoughts and struggles in a funny and unexpected way. In Bologna, the *Portrait* of Norwegian choreographer **Mette Edvardsen**, artist who strongly influenced the work of this duo, will also be performed live. In addition, *The Barman's Portrait*, 53rd portrait of the series, will come as a surprise inspired to the barman (indeed a barwoman) of Circolo Ufficiali in Bologna. And the bar will be open all the time.



**Jonathan Burrows** and **Matteo Fargion** have been working together since 1989, and their ongoing series of duets go on touring all around the world, with recent retrospectives in Lisbon, Porto, Philadelphia and Bologna. The work is hard to place, combining intellectual rigour with unexpected humour, but it has its roots in a shared love of classical music, which they clash against an approach to performance that is at once open to audience but also anarchic and joyful. The two men are currently touring 10 pieces internationally, as well as running a year long online project called 52 Portraits which is releasing a different gestural portrait of a dancer every Monday throughout 2016. Their most recent duet *Body Not Fit For Purpose* was a commission from the Venice Biennale, and they premiered a new installation as part of the Derra De Moroda Archive exhibition at Salzburg Contemporary Art Gallery.

[www.jonathanburrows.info](http://www.jonathanburrows.info)   [www.52portraits.co.uk](http://www.52portraits.co.uk)

Circolo Ufficiali, Via Marsala 12, Bologna

Limited Seats

Tickets sales: Arena del Sole, Via Indipendenza 44, Bologna tel. +39.051.2910910

On the day of the performance box office at Circolo Ufficiali open 1 hour before show starts

[biglietteria@arenadelsole.it](mailto:biglietteria@arenadelsole.it)

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

[www.arenadelsole.it](http://www.arenadelsole.it)

[www.xing.it](http://www.xing.it)

#### DAILY PROGRAMME

##### **Friday, 27 January 2017**

7.30 pm

Jonathan Burrows/Matteo Fargion - *Show And Tell*

Jonathan Burrows/Matteo Fargion - *Body Not Fit For Purpose*

Jonathan Burrows/Matteo Fargion/Hugo Glendinning - *52 Portraits*

##### **Saturday, 28 January 2017**

7.30 pm

Jonathan Burrows/Matteo Fargion & Eleanor Sikorski/Flora Wellesley Wesley - *Eleanor And Flora Music*

Jonathan Burrows/Matteo Fargion - *Speaking Dance*

Jonathan Burrows/Matteo Fargion - *Both Sitting Duet*

Jonathan Burrows/Matteo Fargion & Mette Edvardsen - *Mette Edvardsen Live Portrait*

Jonathan Burrows/Matteo Fargion/Hugo Glendinning - *52 Portraits*

##### **Sunday, 29 January 2017**

4 pm

Return Of The Salon:

Jonathan Burrows/Matteo Fargion - *The Cow Piece*

Chris Newman - *Piano Sonata* - played by Francesca Fargion

Kinkaleri/Tempo Reale - *Unofficial Real Good Time*

Jonathan Burrows/Matteo Fargion/Hugo Glendinning - *52 Portraits*



## WORKS

### ***Show And Tell***

In *Show And Tell* Burrows and Fargion explore the hidden influences that underpin their work. Revealing the vital role that mimicry plays in the creative process, Burrows and Fargion compose a presentation of formative images and sounds, and in so doing examine what is absorbed and transformed, buried and disclosed, engaged and appropriated in the making of performance works.

### ***Body Not Fit For Purpose***

*Body Not Fit For Purpose* is the duo's first overtly political work, taking as its starting point the inadequacy of the dancing body to express that which is of concern and at the same time the inherent radicality of the attempt. Created for the 2014 Venice Dance Biennale, the performance unravels the link between meaning and action, raising questions in the midst of our laughter.

### ***Speaking Dance***

*Speaking Dance* continues Burrows' and Fargion's gentle exploration into how the relationship between music and dance is perceived, and the fragile but permeable boundaries between the two worlds. Their performances are a formal but humorous meditation on the nature of communication, and the relationship between each other and with the audience.

### ***The Cow Piece***

Burrows' and Fargion's *The Cow Piece* is a riotous celebration of the limits of logic, where two tables become the staging ground for 12 plastic cows who dance, sing, speak, think, sleep, go, come and die in a series of ritual executions. The piece is one of a series of performances in which Burrows and Fargion translated and questioned the structure of John Cage's '*Lecture On Nothing*'.

### ***Both Sitting Duet***

*Both Sitting Duet* was Burrows and Fargion's first duo, which takes as its starting point a literal translation of the score of Morton Feldman's violin and piano piece *For John Cage*, creating a gestural counterpoint of silent music.

### ***Eleanor And Flora Music***

*Eleanor And Flora Music* was created in collaboration with dance artists Eleanor Sikorski and Flora Wellesley Wesley, and is a return to the structure of Morton Feldman's *For John Cage*, which underpinned Burrows' and Fargion's seminal 2002 piece '*Both Sitting Duet*'.

### ***Mette Edvardsen Portrait***

Norwegian artist Mette Edvardsen, herself a strong influence on the work of Burrows and Fargion, here collaborates in a live re-staging of the portrait she created for the *52 Portraits* project, with music played by Matteo and Francesca Fargion.

### ***The Barman's Portrait***

Burrows and Fargion invite the barman of Circolo Ufficiali Bologna to collaborate with them on the creation of a 53rd portrait.

### ***Chris Newman - Piano Sonata Number One***

Chris Newman's *Piano Sonata No. 1*, written in 1982 and performed here by Francesca Fargion, has become an occasional feature of *Return Of The Salon* events, with its absurd grammar and delightfully erratic logic, like a punk version of Beethoven.

### ***Kinkaleri/Tempo Reale- Unofficial Real Good Time***

*Unofficial Real Good Time* - a tribute by Kinkaleri to Lou Reed - explores the possibilities of language and its deviations in a continuous space-time dynamic, investigating the form of the song. A performance immersed in the sound produced by the movement of the two performers on stage, Jacopo Jenna and Paola Stella Minni, and processed by the live electronics of the Francesco Casciaro/Tempo Reale. In a poliphonic flow, the bodies and voices of the dancers retrace famous melodies, from trash pop to national anthems, finally summarized in a "na-na-na", emblematic trivialization of a cultural imagery and grotesque free fun.

### ***52 Portraits***

*52 Portraits* was created in collaboration with video-maker Hugo Glendinning, and was designed to release an online gestural portrait of a different dancer every Monday throughout 2016, with each person's performance counterpointed by their own autobiography and thoughts, sung by Matteo and Francesca Fargion. The three collaborators have described the project as an epic love song to an art form.



## BIOGRAPHIES

**Hugo Glendinning** has been working as a photographer for twenty five years. His output stretches across the cultural industries from fine art collaborations in video and photography, through production and performance documentation to portrait work. He has worked with most leading British theatre and dance companies and is regularly commissioned by The Royal Shakespeare Company, National Theatre, Royal Opera House and many West End theatre producers. He has published and exhibited work internationally, notably his continuing project of documentation and the investigation of performance photography with Forced Entertainment Theatre Company, and recently with Burrows and Fargion.  
[www.hugoglendinning.com](http://www.hugoglendinning.com)

**Eleanor Sikorski** is a british artist working across dance, performance, music and film. After studying dance, she started making solo performances, using patterns and language to create sequences and recognisable images, inviting common understanding between her and her audience. **Flora Wellesley Wesley** is a british dancer and actor who has worked with a variety of choreographers, directors and visual artists besides independently and collaboratively producing her own work. She is also in the editorial team of the online performing arts magazine *BELLYFLOP*. Their desire to dance together, their love of choreographic structures and their critical eye has given them the impetus to invite several distinguished dance makers to create work especially for the duo. Sikorski and Wellesley Wesley invited Burrows and Fargion to create a piece, and they in turn asked them to retranslate Morton Feldman's score *For John Cage*. The resulting piece looks at the rediscovery and revelation in acts of translation.  
[www.noramoves.com](http://www.noramoves.com) [www.eleanorsikorski.com](http://www.eleanorsikorski.com)

**Kinkaleri**, italian 'group of formats and media on the edge of trying' founded in 1995, operates between Florence and Prato. The group's dynamic nature has permitted them to consolidate a personal creative line, with recognition of excellence in the scene of contemporary performing arts in Italy and abroad. The wave of Kinkaleri productivity develops through diverse itineraries: performances, shows, visual productions, settings and publications. The most recent production is *All!*, a modular project dedicated to the figure of William Burroughs, reflecting on language, power and the possibility of revolt of a body immersed in order and control.  
[www.kinkaleri.it](http://www.kinkaleri.it)

**Mette Edvardsen**, norwegian artist living in Bruxelles, works in the performing arts field while also exploring other media and formats such as video and books. Her research focuses on the possibility of creating a space-time without dimensions. For several years she danced and performed with Les Ballets C. de la B., with Hans Van den Broeck and Christine de Smedt, and in pieces by ZOO/Thomas Hauert, Bock & Vincenzi, Mårten Spångberg, Lynda Gaudreau, deepblue and others. Her recent works include the living books project *Time has fallen asleep in the afternoon sunshine* and the solos *OSLO*, *Black*, and *No Title*.  
[www.metteedvardsen.be](http://www.metteedvardsen.be)

**Chris Newman** is a British contemporary composer, painter, author and performance artist living in Berlin. He studied music at King's College London, and with Mauricio Kagel at the Hochschule für Musik Köln. First public performance singing his own songs in 1982; he founded the chamber-punk rock band Janet Smith in 1983; and met Morton Feldman in 1984. Started to paint in 1989. Since the beginning of the '80s Newman's compositions have been performed at concerts and festivals and recorded for radio productions (including orchestral commissions). He has published books of poetry and prose and issued a number of CDs.  
[www.chris-newman.org](http://www.chris-newman.org)

**Francesca Fargion** was born in London in 1992. She started playing the piano when she was 4 years old, and studied music at Goldsmiths University, London, graduating with a 1<sup>st</sup> class Honours in 2015. She is currently on the Masters Performance course at the Guildhall School of Music & Drama. She has a keen engagement with contemporary music, collaborating with several young composers at both institutions.