

THE HISTORIC ORSONI FURNACE PRESENTS 'BECOMING WITH' MULTIMEDIA INTERVENTION AND LIVE PERFORMANCE IN VENICE ON MAY 16, 17, AND 18, 2024

Venice, May 6, 2024

Becoming with is a live performance that will take place on May 16, 17, and 18, 2024, at the historic Orsoni furnace, which has been producing enamel and gold leaf mosaics in Venice since 1888.

The artistic project developed with Luisa Eugeni inaugurates the Orsoni Art & Culture program, which, through this collaboration, sees the historic furnace as the protagonist of a site-specific work produced by Orsoni Venezia 1888 as part of the third edition of *Alchimie Culturali*, promoted by Confindustria Veneto in collaboration with Fondazione Bevilacqua La Masa and Fondazione Musei Civici.

Luisa Eugeni's multimedia and participatory artistic practice, along with the group of artists *Sineumbra* (Luisa Eugeni, Anna Jäger, Pilyon Jeong, Antonio Stella, Valerie Antonovna Usov, Raphael Wutz, Paolo Casali, Nives Acquaviva, Martino Luxich, Emanuele Pontecorvo), studies artisanal gestures within the framework of the performing arts. For the creation of the immersive work, developed within the working environments of the furnace, the group of international artists is expanded through collaboration with musicians from the Benedetto Marcello Conservatory of Venice and the proximity to the artisans who have been carrying on the work at the Orsoni furnace since 1888.

From breath to wind, from heartbeat to rhythm, through the movements of performers dressed in voluminous organza sculpture-garments, with iridescent light projections and site-specific interventions, the site-specific performance in the spaces that have produced glass enamel and gold leaf mosaics since 1888 is presented as an immersive experience with fairy-tale tones.

Becoming with is a *mise-en-scène* that is as surreal as it is concrete, multiplying the representations of glass material and its long production process, ultimately becoming mosaic tesserae in the skilled hands of artisans. The project is an original blend of performers, musicians, and Orsoni craftsmen, who play an active role in the performative act.

The performances offered to the public are the synthesis of a knowledge exchange process between the international group of performers and the artisans working in the furnace. *Nulla sine sole umbra* abbreviated to *Sineumbra*, is not a collective but a set of artistic alliances. Born in Bremen, Germany, from the intent of visual artist Luisa Eugeni to experiment with forms of interdisciplinary alliances, the project involves dance theater performers, musicians, photographers, fashion designers, and graphic designers, as well as

mathematicians, writers, and artisans. Together, they create immersive environments through various media such as film, live performance, space interventions, singing, projections, and music. The group has an "amorphous" structure, like glass. In *Becoming with* new and decade-long collaborations meet and crystallize into an original, site-specific constellation.

The performers study and interpret the knowing gestures of the artisans in the spaces they move through and the materials they manipulate—movements shaped by repetition over time and by specific and subjective knowledge of the material. The contributions of the various participants reflect a wide range of methodologies and approaches to the artistic disciplines linked to performance: musical, vocal, physical, sometimes focused on the exhaustibility and repetitiveness of pure gesture, on the communicative-emotional power of expression, on the processual development of an action, or on the mere awareness of the body in space.

The history of glass is over four thousand years old. According to an ancient legend, Phoenician merchants, while setting up a campfire, used blocks of saltpeter, which, when melted by the heat and mixed with the sand, gave rise to this new material. This is how glass was born, by chance.

The combination of certain elements at the beginning and then the infinite combinations of mixtures used by master glassmakers mark a history of blends and experiments with mysterious alchemical ritual.

Even more mysterious is the history of colors. Ruggero Orsoni, a master of color, writes that color cannot be explained: color is always abstract, the representation becomes an excuse, and the mosaic has its autonomy, represented in brilliant fragments. Color does not exist; it is artificially produced, like the sound of instruments. Color, like music, reduces itself to purity, to emotion.

In the historic Orsoni furnace, in a scenario where past, present, and future are strongly intertwined, experimentation with colored glass extends through the perspectives of contemporary art, through the spaces and bodies that have moved within the furnace for 135 years. The productive environment of the furnace creates beyond its own imagination. A unique blend of bodies, where the mixture of quartz sand and the mineral oxides that color the glass paste (manganese, cobalt, copper) becomes gesture, the cut becomes a note, the chatter a frequency, and color an image.

Becoming with emphasizes the value of cross-pollination between the arts as a primary factor of growth and enrichment. The meeting of bodies and the arts in the Orsoni furnace presents itself as an experimental celebration of the metamorphosis of matter, a paradigm of continuous transformation.

A dialogue of bodies, those involved in the multimedia carousel, intertwines with the music composed by Paolo Casali and interpreted by the instruments of Nives Acquaviva and Martino Luxich.

The artists Anna Jäger, Antonio Stella, Valerie Antonovna Usov, and Pilyon Jeong move together with the artisans, never imitating them: their bodies embody the material being manipulated, vibrating with it.

Pilyon, in its liquid and crystalline form. Valerie, with the fragility of gold leaf. Anna, in the infinite possibilities of crumbling, of splitting, and that rhythm is echoed by Martino. A voice narrates stories of color and gets lost in the reverberations of a thousand tones, attempts, and experiments on the shelves. Antonio, in the end, has no more words, only notes like suspended bubbles. Even longer reverberations, misaligned orientations. Exploded colors. Paolo is already playing the piano. More bodies join in, each in its place... just one more touch! Raphael adjusts a misplaced fold, and there it is. The picture is complete!

Credits

Project design and coordination: Luisa Eugeni

Production: Orsoni Venezia 1888

Performers: Anna Jäger, Pilyon Jeong, Antonio Stella, Valerie Antonovna Usov, Paolo Casali (piano), Martino Luxich (saxophone), Nives Acquaviva (flute)

Orsoni Venezia 1888 artisans: Manuela Bonicelli, Sergia Maschio, Viviana Stefani, Sara Rollo, Valentina Baldin, Monica Bottalico, Manuela Busatto, Marta Losi, Rossella Zanninello, Vania Giuman, Matteo Bellini, Ivano Cavallari, Michele Giuman, Alessandro Ronchetti, Massimo Tagliapietra, Gionathan Vianello, Williams Vianello, Daniel Vianello

Original music: Paolo Casali

Sound design: Emanuele Pontecorvo

Costumes: Raphael Wutz, in collaboration with Francesca Gagliardi

Installation setup support: Annalaura Eugeni, Ginevra Porcellato, Camilla Seminari

Video documentation: Matteo Carruozzo, Alessandro Michieli

Photographer: Roberto Moro

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Information for the public:

Becoming with is a site-specific multimedia project by Luisa Eugeni, produced by Orsoni Venezia 1888 as part of Alchimie Culturali promoted by Confindustria Veneto in collaboration with Fondazione Bevilacqua La Masa and Fondazione Musei Civici.

The site-specific live performance *Becoming with* is open to the public by reservation, subject to availability, by writing to press@orsoni.com.

Dates: May 2024, Thursday 16th and Friday 17th at 3:00 PM and 6:00 PM, Saturday 18th at 12:00 PM, 3:00 PM, and 6:00 PM.

Location: Orsoni Venezia 1888, Cannaregio 1045 A, 30121, Venice.

Biographical Notes of the Artists

Luisa Eugeni (Assisi, 1987) is a visual artist currently a PhD candidate and teacher at the University of the Arts in Bremen, Germany. She graduated in Political Science, with a thesis in International Relations, from the University of Perugia (2011). She then specialized in Expanded Ideas of Cinematic Spaces (2018) and completed her Meisterschüler (Master's) in Body and Space Concepts (2019) at the University of the Arts in Bremen, Germany. At the IUAV University of Venice, she completed a Master's in MOVIES Moving Images Arts (2022-23). She is the co-founder and current coordinator of the Sineumbra group. She has exhibited at the Kunsthalle, the Weserburg Museum, the GAK, and the Galerie für Gegenwartskunst in Bremen (2021), and for the Fedrigoni Fabriano Foundation, she presented *Faber*, a site-specific work for the Fabriano Paper Mills (2023). She was the artistic director of the Hybrid Museum of the Neighborhood project at Jacobs University in

Bremen (2021-22), an experimental project on memory related to space and hybrid technologies. She has been an artist-in-residence in Guangzhou (2017), Djerba (2019), Formine (2020), Cairo (2023), and currently holds the residency-scholarship from the Senate for Culture at the Zentrum für Kunst in Bremen (2023-2026).

Raphael Wutz (Bad Mergentheim, 1991) is an interdisciplinary artist currently living and working in Berlin. As an interdisciplinary artist, his work explores the relationship between machines and bodies. He trained as a fashion tailor at a bespoke clothing company in Würzburg. He then studied at the University of the Arts in Bremen. In 2022, he graduated in Fine Arts from the University of the Arts Bremen, after which he became interested in 3D printing technology, applied to the sculpture of plastic and experimental forms. In 2022, he received an individual scholarship from the Senator for Culture in Bremen. He is the co-founder, along with Jonas Holst, of the multidisciplinary design studio “studio multi,” and is also active in the artist duo “Chili Con Carne” with Carolin Küpper. He has collaborated with Luisa Eugeni on various projects, including *De tranquillitate animi* (2018), *Stai dove stai bene* (2018), *Das Stehende Sein* (2019), *Soma* (2020), and *Faber, multimedia Opera* (2023).

Anna Jäger (Bremen, 1987) has a Greek mother and a German father. She received her first training as a movement therapist in Athens. At the age of 22, she returned to Bremen. There, she studied dance and theater pedagogy and received the Deutschland Stipendium in 2016. Recently, she performed at the Bremen Theater as an interpreter in the production *Für 4* by Birgit Freitag. In film, she starred in the short film *Film Noir* by Björn Beton (*Fettes Brot*). She regularly conducts artistic workshops for children and young people. As a writer, her first book of autobiographical and episodic stories is titled *Ganz normal Tage - Geschichten von Träumen und Traumata*. Since 2014, she has regularly collaborated with Luisa Eugeni, particularly in: *Itinere, performance, live electronics, live visual* (2014); *Stray greek cats, film* (2015); *Stai dove stai bene, expanded cinema, live performance* (2018); *Das Stehende Sein, multimedia opera, three-channel installation* (2019); *Soma, immersive environments, ten-channel installation, live performance* (2020-21); *Faber, multimedia Opera* (2023).

Pilgyun Jeong (Seoul, 1990). Influenced by his artist father, he began practicing breakdance in his teenage years, expanding the range of movements with height variations and floorwork, and later incorporating elements of acting and mime into his dance. From 2020, he led the workshop *How to Move* in Korea for three years, which encouraged the exploration of the intersection between technique and the sincere essence of movement and heart. Recently (2023), he performed as a dancer in *Bodytalk's KOREALITY* in Münster, Germany, and with the Seoul Metropolitan Dance Company (2022). Jeong directed and choreographed the artistic project *Grimm* in Seoul (2021-2022). In New York (2019-2020), he was a dancer with the *Punchdrunk Dance Company*, and in Taiwan (2018-2019), he was a guest dancer with the *Szu Wei Wu Dance Company*. From 2015 to 2018, he was a member of the ballet company at the Theater Bremen (Germany) and previously at the Staatstheater

in Kassel, Germany (2014-2015). He collaborated with Luisa Eugeni in the performance *Stai dove stai bene* (2018) at the Schauburg Cinema.

Antonio Stella (Palermo, 1980) studied acting at the Teatro Biondo in Palermo and dance at the Folkwang Hochschule in Essen. During his training, he worked with Andrea Catania, Samir Akika, Neuer Tanz, Lia Haraki, Chikako Kaido, Junge Schauspielhaus Düsseldorf, Tiziana Arnaboldi, Mara Tsironi, Paolo Fossa, Alessandra Luberti, and Giovanna Amarù. He taught at Tanzhaus in Düsseldorf. From 2012 to 2021, Stella was a member of the ensemble at the Bremen Theater, where he worked with Mate Meszaros, Adrien Hod, Robert Lehninger, Kain Kollektiv, Samir Akika, Frederick Rohn, and Andy Zondag. He sings in the duo *Sirena Partenope* (classical Neapolitan repertoire), accompanied by guitarist Angelika Riedel. He acts in films by Mara Tsironi, Luisa Eugeni, and Silvia Ospina. He has a long-standing collaboration with Luisa Eugeni, particularly in the performance *Stai dove stai bene* (2018), the performance installation *De tranquillitate animi* (2018), the video installation *Bianco come il silenzio* (2019), the multimedia opera *Das Stehende Sein* (2019), the performance installation *Soma* (2020-2021), the video performance *Ist hier noch frei?* (2021), and *Faber*, multimedia Opera (2023).

Valerie Antonovna Usov (Essen, 1993) graduated as a theater and performance educator in Ottersberg, Germany. She currently works as a freelance performer and movement educator, mainly with public and private institutions. With a background in modern dance, butoh, and performative dance, she alternates between stage performance and street performance. Raised in China by a half-Russian, half-German family, she began dancing with the Shanghai Broadway Company in 2011, performing on small stages in Shanghai. She then began working as a freelancer in Bremen, performing on the stage of the Theater Schlachthof (2014), *Schaulust* (2015), and *Schwankhalle* (2022). She continued to perform on the street with her performance *Duo manibus pedibus*, which combines performance, clowning, and dance at the OutNow! Festival (2015), continuing with *ParkPerPlex* (2019), *tête-à-tête* (2022), *Spoffin!* (2022). Antonovna Usov represents a new collaboration with the group specifically within the framework of this project.

Biographical Notes of the Musicians

Paolo Casali (Rome, 1993) is a composer, arranger at BNC Music, pianist, and keyboardist. He graduated with honors in piano and composition from the Santa Cecilia Conservatory of Music in Rome and the Hochschule für Künste, Bremen (University of the Arts, Bremen). Since 2020, he has been working as an assistant and pianist to Lamberto Macchi (Pontevicchio musical editions), for whom he published *Mancanza di memoria*, vol 1 and 2 in 2022, collaborating with Sudovest Records and the Bulgarian Symphony Orchestra. Since 2019, he has been collaborating as a composer and tutor for Castello Errante, International Film Residency. Since 2022, he has been the musical assistant to Lorenzo Tomio, for the

soundtrack of the TV series *I delitti del BarLume*, season 10 (Palomar production – Sky Cinema, 2023). Since 2019, he has been a tutor and pianist in the Education sector of the National Academy of Santa Cecilia, Rome. In 2023, he was the winner of the SIAE call for CHI CREA 2023 with the musical project *Musical Box* funded by BNC Music (project in progress, 2024). Since 2021, he has been a music supervisor and music editor for BNC Music. He collaborated with Luisa Eugeni on *Faber*, multimedia Opera (2023).

Nives Acquaviva (Bisceglie, 1999) began her musical studies at a very young age, first with the recorder and then with the flute. In 2013, she was admitted to the pre-academic courses at the Umberto Giordano Conservatory of Music in Foggia, studying first with Maestro Felice Campaniello and later continuing her academic courses with Maestro Laurent Masi. Since 2020, she has been studying with Maestro Monica Finco at the Benedetto Marcello Conservatory of Music in Venice, where she earned her first-level diploma in 2022. Significant in her educational journey were flute masterclasses with Maestros Antonio Amenduni, Egbert Jan Louwse, Fabio Pupillo, Maria Siracusa, Juliette Hurel, and Jean Louis Beaumadier. Also noteworthy are the lessons and courses in improvisation with Maestro Giovanni Mancuso. She had the opportunity to perform with Maestro Mancuso at the Festival Aperto *Risonanze e ideali* at the Teatro Cavallerizza in Reggio Emilia, performing *Quasare Pulsare* by Olga Neuwirth. She is currently enrolled in the second year of her master's degree at the Benedetto Marcello Conservatory of Music in Venice.

Martino Luxich (Trieste, 1998) began studying piano at the age of 6. He also pursued saxophone studies at the Carducci-Dante Music High School. After graduating in 2017, he decided to fully dedicate himself to the study of the saxophone at the Benedetto Marcello Conservatory of Venice under the guidance of Maestro Marco Vanni. He has had the opportunity to play with various instrumental groups, allowing him to perform around the world, from Austria to Hong Kong. He has won several international chamber music competitions with various ensembles: *Perpetuo Saxophone Quartet*, *Zenosyne Saxophone Quartet*, and *Petruksijć Duo*. He earned his first-level diploma in saxophone from the Benedetto Marcello Conservatory in Venice in 2022 with a grade of 110 cum laude and is currently perfecting his studies in the biennial course at the Girolamo Frescobaldi Conservatory in Ferrara under the guidance of Maestro Marco Gerboni.

Emanuele Pontecorvo (Colleferro, 1983) was educated between the humanities studies at the University of Rome Tor Vergata and the Saint Louis College of Music in Rome. He has collaborated with musicians and designers including Banco Del Mutuo Soccorso, Dario Arcidiacono, and Hubert Westkemper, and on tours with the Teatro Stabile di Torino for the productions directed by Andrea De Rosa, *Macbeth* (2013) and *Falstaff* (2015). He debuted as a sound designer at the NEST in Naples in 2016, and received his first residency from Mibact in 2017, the same year he provided sound design for Andrea De Rosa's *Autobiografia Erotica*.

Since 2018, he has collaborated with the French companies Wild Are The Donkeys by Olivia Corsini and Serge Nicolai, and Antennarius Pictus for A Bergman Affair (2018), Elle (2019), and Sleeping (2021). In 2020, he began collaborating with the Deflorian/Tagliarini company for the sound design of Chi ha ucciso mio padre and subsequently for Avremo ancora l'occasione di ballare insieme. Further ongoing collaborations include those with Daria Deflorian, Robert Wilson, and Lucinda Childs, Francesca Garolla, EXTRAGARBO, LAC, Teatro Nazionale di Genova, Teatro Piemonte Europa, and Change Performing Arts.