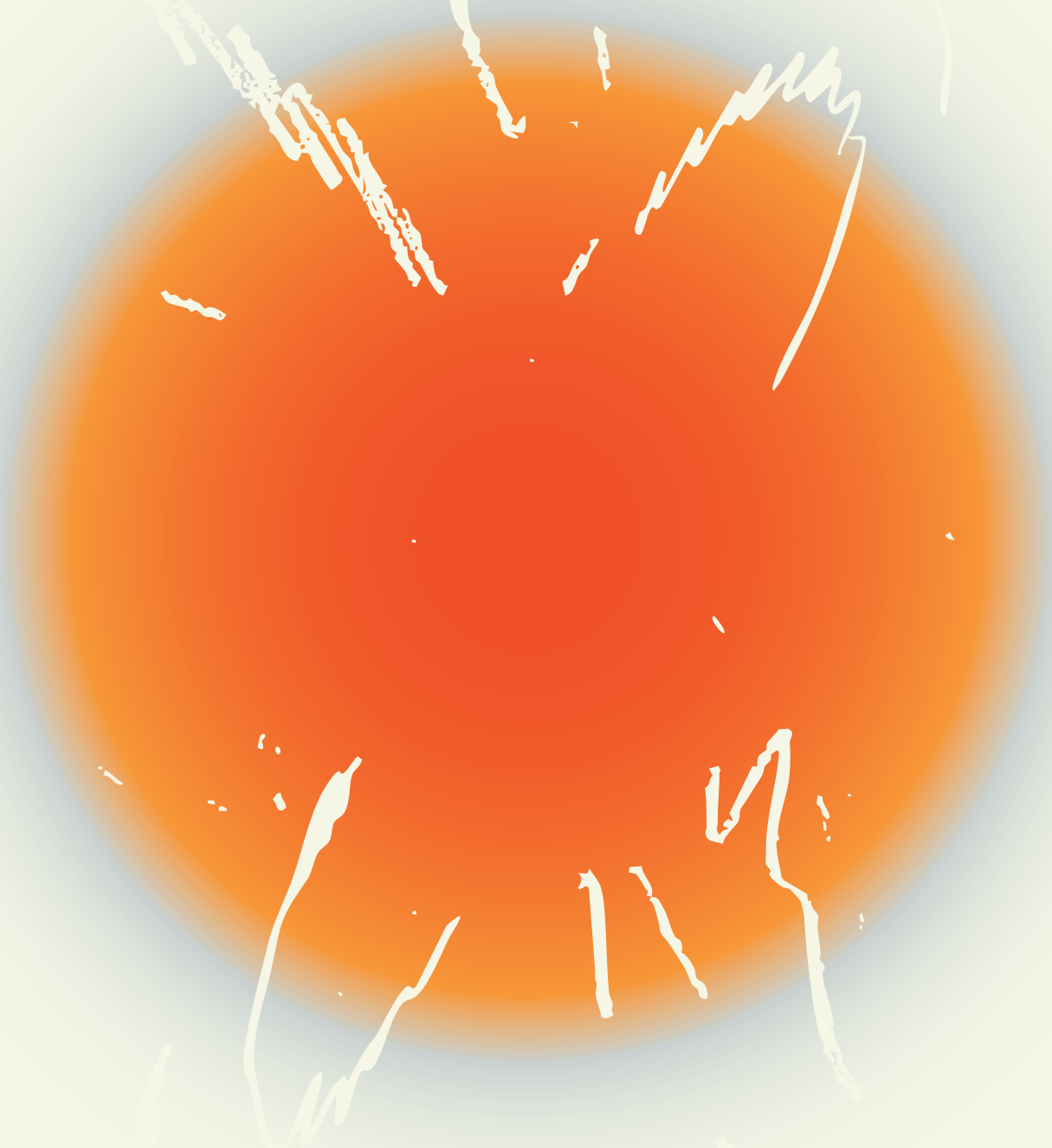


F A R O U T



09 Oct — 22 Nov

LIVE ARTS  
FESTIVAL



**“We become-with  
each other or not  
at all”**

PREVIEW

4 — 5, H 19:30 BASE Room 1400	Temporale {A Lesbian Tragedy} Silvia Calderoni / Ilenia Caleo	Performance
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OPENING WEEKEND

9 – 12 OCTOBER

9, H 18:30 BASE	Cosmic Prelude FAROUT Festival Opening Night	
9, H 19:00 BASE Room 2100	Resilience Exhibit Vernissage	Installation
9, H 20:00 BASE Courtyard	Courtyard djset w/ Tribadelica & isciān	Djset
9, H 21:30 BASE Ground Hall	FORCE IS PRESENT Brigitta Muntendorf	Sound and light performance
10, H 18:00-21:00* BASE Room 1400 Auditorium	What Will We Do Without Exile? Basel Zaraa *30 mins slot	Installation 3 pax at time
10, H 21:30 BASE Room 1400	Manual Focus Mette Ingvarlsen	Performance, Dance
11, H 16:00-19:00* BASE Room 1400 Auditorium	What Will We Do Without Exile? Basel Zaraa *30 mins slot	Installation 3 pax at time
11, H 20:30 BASE Room 1400	Whatever I am / let it be seen Giorgia Ohanesian Nardin	Performance

11, H 22:30 BASE Room 1400	Manual Focus Mette Ingvarlsen	Performance
11, H 23:00 BASE Ground Hall	Le Cannibale X FAROUT Festival W/ Romare + Enea Pascal (Ivreatronic)	Clubbing
12, H 12:00 Barona	Barrio's Forrest Rafael Candela	Performance, Dance
12, H 16:00 + 18:00 BASE yesROOM	Je Vous Aime Diana Anselmo	Lecture, Performance
12, H 17:00 + 21:00 BASE Room 1400	Butch Tribute Sterud / Kongsness	Performance
12, H 17:00 Chiesa Rossa	Darkness Picnic DOM-	Performance
12, H 18:00-21:00* BASE Room 1400 Auditorium	What Will We Do Without Exile? Basel Zaraa *30 mins slot	Installation 3 pax at time
16, H 21:00 BASE Courtyard	Jail Time Records in collision with A Creativity Revival — Moleskine Foundation	Djset
18, H 16:00 + 18:30 Giambellino	El Viaje Cardellini   Gonzalez	Performance, Walk
18, H 18:30 Stadera	Forrest Rafael Candela	Performance, Dance

October 2025		Performance Program
19, H 16:00 + 18:30 Giambellino	El Viaje Cardellini   Gonzalez	Performance, Walk
21, H 19:30 BASE Room 1400	Maja y Bastarda Laila Tafur	Performance
23, H 18:00 Istituto Cervantes, Milano	Coser y Contar Laila Tafur + Rafael Sánchez-Mateos Paniagua	Workshop, Dance, Performance

November 2025

1, H 17:00 + 19:00 BASE Room 2100	Ritual III Whisper Alos	Ritual, Workshop, Performance
7, H 19 + 20 + 21 BASE yesROOM	DAMMI I BRIVIDI MA NON PER LA PAURA Industria Indipendente	Performance
8, H 16:00 BASE	Serenata Lesbica Sara Leghissa & Taquitojocoque	Public art installation
12, H 20:00 + 21:00 ARMANI/SILOS	Partiture per andare oltre I Industria Indipendente	Performance
16, H 18:30 + 21:00 BASE yesROOM	KIN Collettivo Amigdala	Performance Choir

November  
2025

Performance  
Program

IN COLLISION WITH LINECHECK

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18, H 18:30 + 21:00  
BASE yesROOM

Canto Primo  
gruppo nanou / OvO

Performance,  
Dance, Sound

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20, H 18:30 + 21:00  
BASE yesROOM

BLEAH!!  
Annamaria Ajmone  
/ Laura Agnusdei

Performance,  
Dance, Sound

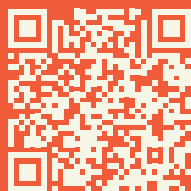
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22, H 18:30 + 21:00  
BASE yesROOM

X/per/  
Olimpia Fortuni  
/ Katatonic Silentio

Performance,  
Dance, Sound

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For a complete program of talk,  
parties and special events, visit:  
[www.base.milano.it/series/farout-2025](http://www.base.milano.it/series/farout-2025)

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# Collective Exhibition

9—21 October  
BASE Milano



## Future Soundscapes & Affect Mining in Urban Ecosystems

### EXHIBIT OPENING

9 Oct.  
H 19:00 – 22:00

### OPENING HOURS

10 Oct.  
11:00 – 22:00

12 Oct.  
11:00 – 22:00

11 Oct.  
11:00 – 01:00

13 — 21 Oct.  
11:00 – 20:00

Register on Dice





# Tickets

Gli spettacoli di FAROUT sono acquistabili online su DICE o direttamente a BASE Milano, in Infopoint (Ingresso A) a partire da un'ora prima dal primo spettacolo del giorno.

## Costi e riduzioni

Tutti gli spettacoli di FAROUT hanno il costo di 8 euro. La tariffa ulteriormente ridotta di 5 euro è riservata a student\*, persone con età inferiore ai 26 anni o superiore ai 60.

Puoi acquistare il tuo biglietto ridotto per tutti gli spettacoli, ad eccezione di quelli già sold out. Vai in cassa con una copia del tuo documento identità o un documento che attesti la tua frequenza di un corso di studi.

Le persone con disabilità che hanno bisogno di una persona accompagnatrice hanno diritto ad un biglietto omaggio per tutti gli spettacoli, ad eccezione di quelli già sold out. Per richiedere un omaggio per la persona che ti accompagna scrivi una mail a [farout@base.milano.it](mailto:farout@base.milano.it) entro le 24 ore precedenti l'inizio dello spettacolo.

FAROUT performances can be purchased online on DICE or directly at BASE Milano Infopoint (Entrance A) from one hour before the first show of the day.

## Admission costs & reductions

All FAROUT performances have the fixed cost of 8 euros. The further reduced rate of 5 euros is reserved for students, people under 26 or over 60.

You can purchase discounted tickets for all shows, except those that are already sold out. Go to the box office with a copy of your ID or a document certifying your enrolment in a course of study.

People with disabilities who require an accompanying person are entitled to a complimentary ticket for all shows, except those that are already sold out. To request a complimentary ticket for your accompanying person, please send an email to [farout@base.milano.it](mailto:farout@base.milano.it) at least 24 hours before the start of the show.

**FAROUT**  
**Tickets**  
**on Dice**



# MAKING KIN FAROUT

## Live Arts Festival

### 2025

Fare kinship è un gesto radicale.

Significa scegliere di non distinguere noi da “gli altri” ma entrare in prossimità e coabitare le vulnerabilità: tra umani e non umani, tra corpi queer, migranti, razzializzati, precari, estinti o estinguendi. In un mondo che pretende soluzioni, ci interessa danzare con la complessità. Making kin è una pratica poetica situata, che non esclude il conflitto, il rifiuto, la fuga o il bisogno di protezione. È un gesto di alleanza che nasce nel rischio e si nutre di relazioni non perfette ma possibili.

FAROUT Live Arts Festival 2025 sceglie Making Kin come atto immaginativo e corporeo, ispirandosi alla visione “tentacolare” di Donna Haraway: un modo di stare nel mondo che non rimuove la rabbia, il dolore, la perdita, ma li attraversa. Fare kin è anche riconoscere chi è già con noi, quali alleanze esistono – anche se invisibili, marginali, non nominate.

Le arti performative hanno il potere di rendere tangibile questo gesto. In scena, il legame non si rappresenta: si abita, si attraversa, si sente. Corpi affettivi e vulnerabili aprono spazi di co-presenza e comunità provvisorie. La performance diventa laboratorio dove le gerarchie si sfaldano, le fratture emergono e nuove forme di convivenza si allenano.

Anche solo per un istante.

Making kin is a radical act.

It doesn't mean seeking sameness, but cohabiting vulnerability: among humans and non-humans, among queer, migrant, racialized, precarious, extinct or endangered bodies. In a world that demands solutions, we are interested in dancing with complexity. Making kin is a poetic and situated practice—one that does not exclude conflict, refusal, withdrawal, or the need for protection. It is an act of alliance that grows in risk and feeds on imperfect, yet possible, relationships.

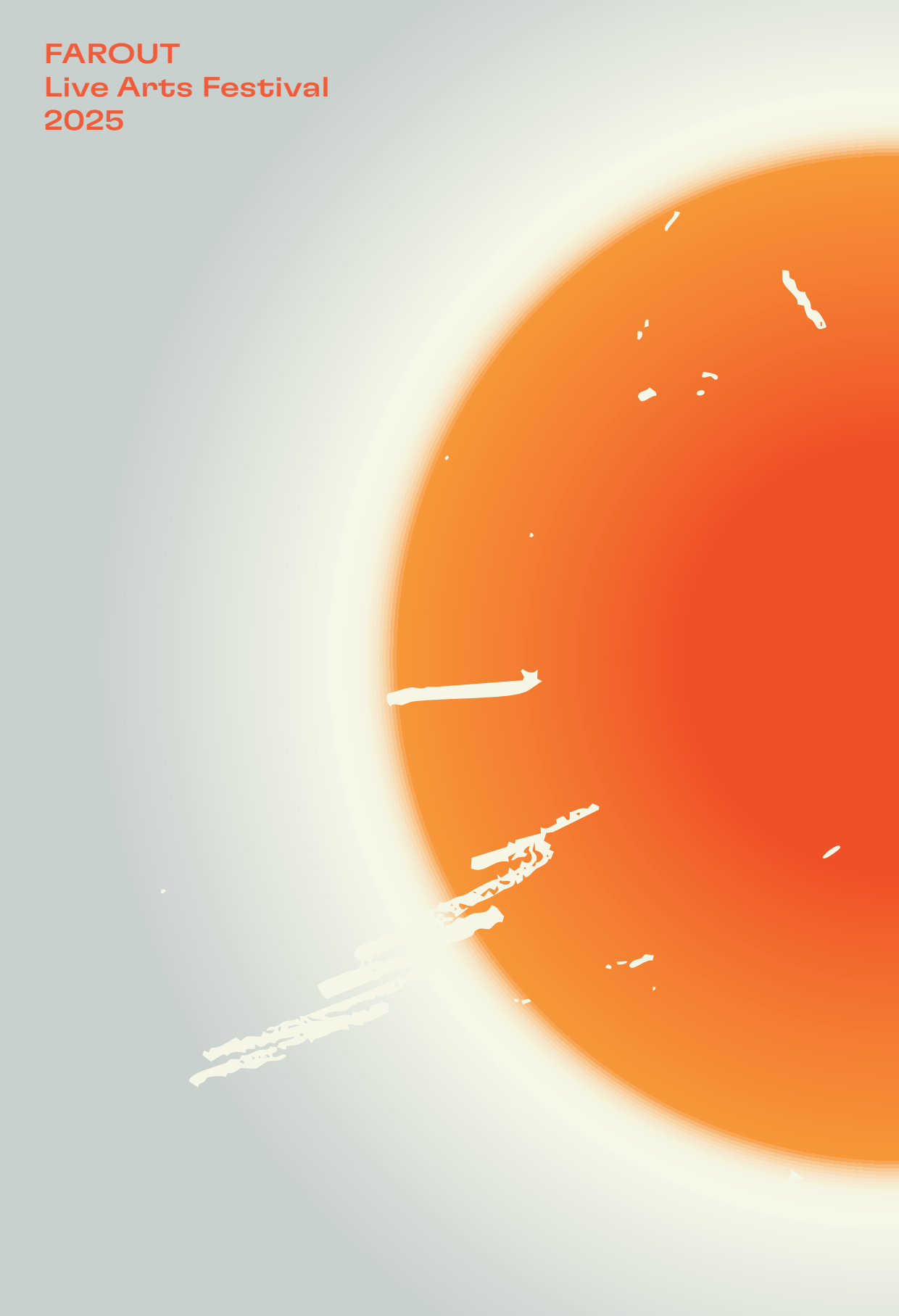
FAROUT Live Arts Festival 2025 chooses Making Kin as its theme—a speculative and embodied gesture, inspired by Donna Haraway's “tentacular” vision: a way of being in the world that does not bypass rage, grief, or structural violence, but moves through them. Making kin also means recognizing those who are already with us, the alliances that already exist—unseen, marginal, unnamed.

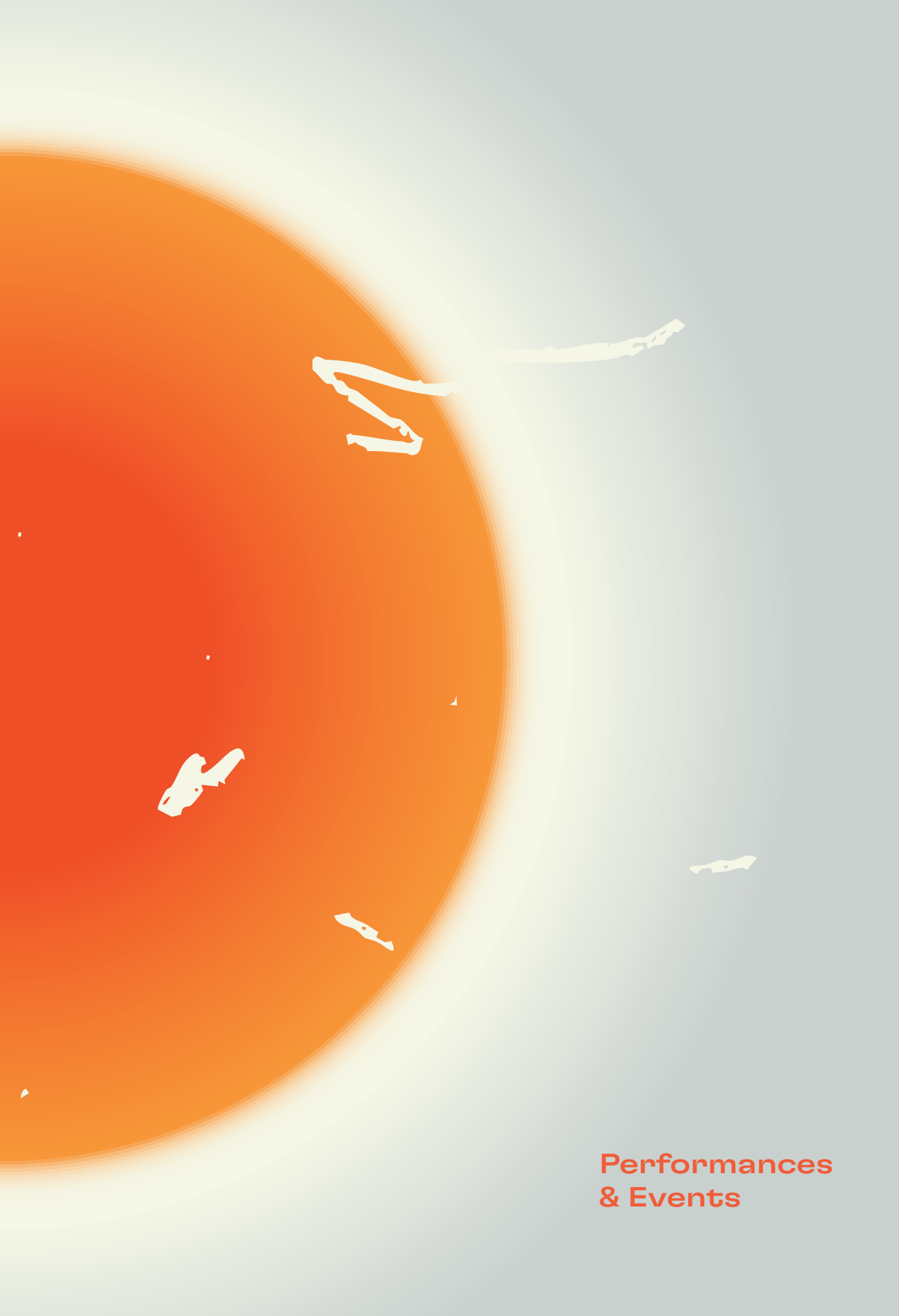
Performing arts have the power to make this gesture tangible. On stage, relationships are not represented—they are inhabited, felt, enacted. Affective, vulnerable bodies open up spaces of co-presence and temporary communities. Performance becomes a laboratory where hierarchies soften, fractures emerge, and new forms of togetherness are rehearsed.

Even if only for a moment

√ Fare kinship è un gesto radicale  
Significa scegliere di non distinguere noi  
da “gli altri” ma entrare in prossimità  
e coabitare le vulnerabilità: tra umani  
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In un mondo che pretende soluzioni, ci  
interessa danzare con la complessità. 🖐️

FAROUT  
Live Arts Festival  
2025





**Performances  
& Events**

# Temporale {A Lesbian Tragedy}

Silvia Calderoni Italy  
Ilenia Caleo Italy

4 – 5 October

h 19:30



BASE Milano

Room 1400

Performance



Duration: 60 min

Language: Italian with English  
subtitles

Introduction in Italian Sign  
Language (LIS) on the 5th show

Recommended age: +16 y.o.

La realtà è rotta. Corpi che si accasciano, vanno a pezzi, umori condensati, presenze gelatinose e appiccicose che creano continui glitch, disturbi-turbamenti-perturbazioni. “temporale”: a proposito del tempo, storico o cronologico; nella meteorologia indica un tempo cattivo, una perturbazione atmosferica violenta. La drammaturgia si compone di meteorologie, di stati affettivi che attivano cambi climatici e viceversa, di atmosfere intese come sentimenti spazializzati. Una via dopo l'altra, si susseguono le backrooms, ambienti saturi di colore giallo, moquette umida, carta da parati e luci al neon intermittenti. In queste stanze gialle ripetute all'infinito, qualcosa è accaduto, ma non sappiamo cosa. Dai “Sonetti della Disperazione” arrivano i bollettini meteo delle nostre perturbazioni. Del resto, “a lesbian tragedy”.

Reality is broken. Bodies collapsing, falling apart, fluids condensing, gelatinous and sticky presences creating constant glitches, disturbances-disruptions-perturbations. “temporale”: concerning time, historical or chronological; in meteorology, it indicates bad weather, a violent atmospheric perturbation. The dramaturgy combines meteorologies, atmospheres conceived as spatialised feelings and affective states that activate climatic changes (and vice versa). One street after the other, a sequence of backrooms follows: saturated yellow spaces, damp carpeting, wallpaper and flashing neon lights. Something happened in these endlessly repeated yellow rooms, but we don’t know what. The “Sonnets of Despair” issue the weather reports of our perturbations. After all, “a lesbian tragedy”.

Calderoni e Caleo, collaborano dal 2012, intrecciando arte, ricerca e performance. Docenti allo IUAV di Venezia dal 2018, firmano lavori come KISS (2019), thefutureisNOW? (2020), The present is not enough (2023) e il progetto SO IT IS. Nel 2022 realizzano Pick Pocket Paradise per il Castello di Rivoli. Advisor alla Biennale Architettura 2023. Calderoni è attrice e performer (Motus), Caleo è filosofa, attivista e ricercatrice. Sono resident artists di BASE dal 2025.

Calderoni and Caleo have been collaborating since 2012, intertwining art, research, and performance. Since 2018, they have taught at IUAV University of Venice. Their works include KISS (2019), thefutureisNOW? (2020), The present is not enough (2023), and the project SO IT IS. In 2022, they created Pick Pocket Paradise for Castello di Rivoli. They served as advisors for the Italian Pavilion at the 2023 Architecture Biennale. Calderoni is an actress and performer (Motus), Caleo is a philosopher, activist and researcher.

Credits: by Silvia Calderoni and Ilenia Caleo / with Silvia Calderoni, Ilenia Caleo, Ondina Quadri, Francesca Turrini / sound atmosphere Martina Ruggeri / Sonnets of Despair by Ilenia Caleo, inspired by J.W.Goethe's The Shape of Clouds / translation Paola Bono / organization and care Elisa Bartolucci / residencies: PARC Firenze; BASE Milano; Residenza Centrale Fies, con il sostegno di Passo Nord; Atelier Si - Bologna, Lavanderia a Vapore Torino, Istituto di Cultura italiano, Paris; in collaborazione con AMAT e Comune di Pesaro per RAM - Residenze Artistiche Marchigiane / co-productions: VIELNURVIEL (Ghent); Motus Vague; Emilia Romagna Teatro ERT Teatro Nazionale.

# FORCE IS PRESENT

Brigitta Muntendorf

Germany / Austria

**9 October** FAROUT Opening  
h 21:30



 **BASE Milano**

Ground Hall

Sound and light performance



Laboratorio sonoro di forza e vulnerabilità, **FORCE IS PRESENT** è sia un concerto che un esperimento audiovisivo che intreccia tecnologia, collettività e fragilità sociale. Per l'inaugurazione della mostra **RESILIENCE**, in anteprima mondiale, il nuovo lavoro di Muntendorf sfida la percezione attraverso l'audio 3D e la narrazione ambientale. L'opera esplora i meccanismi della violenza in due situazioni: attraverso l'assenza e la presenza del corpo. Utilizzando controller appositamente sviluppati che attivano il suono tramite barriere luminose, la performance crea uno slancio fisico: un pianista genera il suono esclusivamente attraverso la forza del movimento, agendo separatamente dallo strumento stesso.

An acoustic laboratory of force and vulnerability, **FORCE IS PRESENT** is both a concert and an audiovisual experiment that weaves together technology, collective affect, and social fragility. Marking the opening of the **RESILIENCE** exhibition

Duration: 50 min

Not suitable for children



at BASE and presented as a world premiere, Muntendorf's new work challenges perception through 3D audio and environmental storytelling. The work explores the mechanisms of violence in two situations—through the body's absence and presence. Using specially developed controllers that trigger sound via light barriers, the performance creates a physical momentum: a pianist generates sound solely through the force of movement, acting apart from the instrument itself.

La compositrice tedesco-austriaca Brigitta Muntendorf esplora la fragilità dei concetti socio-politici e tecno-sociali attraverso narrazioni musicali e modalità espressive stratificate. Nelle sue opere incarna pratiche come l'ascolto radicale, l'Environmental Storytelling e il teatro immersivo. Ha elaborato il concetto di Social Composing e si rivolge alla sensualità dei media e a forme collaborative di produzione. I suoi lavori spaziano dalla musica strumentale, corale e orchestrale a installazioni audiovisive, in realtà aumentata e teatro musicale/coreografico transdigitale. La sua ricerca artistica su audio 3D e voci AI si svolge in collaborazione con realtà scientifico-artistiche come d&b audio e S+T+ARTS / Ars Electronica.

The German-Austrian composer Brigitta Muntendorf explores the fragility of socio-political and techno-social concepts in multilayered musical narratives and modes of expression. In her works, she embodies concepts of Radical Listening, Environmental Storytelling, or Immersive Theater, established the concept of Social Composing and appeals to media sensuality and collaborative forms of production. Muntendorf's settings range from instrumental, choral, and orchestral music to audio-visual, AR installations and trans-digital music/dance theater. Her artistic research on 3D-Audio and AI-Voice Clones takes place in scientific-artistic collaborations with partners such as d&b audio and S+T+ARTS / Ars Electronica.

# What will we do without exile?

**Basel Zaraa**  
Palestine / United Kingdom

**10 October**  
h 18:00 / 19:00 / 20:00

**11 October**  
h 16:00 / 17:00 / 18:00

**12 October**  
h 18:00 / 19:00 / 20:00



**BASE Milano**  
Room 1400 Auditorium

Installation



Un'installazione immersiva e sensoriale che trasforma una tenda da rifugiati in un paesaggio immaginifico, un mondo sospeso dove si può sognare la vita oltre l'occupazione. Per generazioni, i corpi palestinesi sono stati confinati nelle tende. Ma l'immaginazione — testarda, viva — non ha mai smesso di cercare la libertà. Questa opera è un tributo a quella forza invisibile e ostinata: la fantasia come forma di resistenza.

The times listed in the program are the installation's opening hours. Entry is allowed in groups of 3 people, with a 30-minutes stay.

Recommended age: +10 y.o.  
accompanied by an adult

Video subtitling in Italian Sign  
Language (LIS)

An immersive, multi-sensory installation that creates a lush world within a refugee tent, inviting audiences to imagine life beyond occupation. While generations of Palestinian bodies have been forced into tents, their imaginations have never stopped reaching for liberation. What Will We Do Without Exile? pays tribute to imagination as resistance, as it celebrates the natural and cultural richness of Palestine, past, present and future.

Basel Zaraa è un artista palestinese con base nel Regno Unito. Il suo lavoro utilizza i sensi per avvicinare il pubblico alle esperienze dell'esilio e della guerra, creando arte per affrontare, esprimere e comprendere il trauma vissuto dalla sua comunità. Dal 2022 è in tournée con Dear Laila, un'installazione intima per una persona alla volta, centrata sulla ricostruzione di una casa familiare distrutta, che ha ricevuto lo ZKB Audience Award nel 2023. Tra i suoi lavori precedenti c'è As Far As My Fingertips Take Me, una collaborazione con Tania El Khoury, premiata come Miglior Produzione ai Bessie Awards nel 2019. Le sue opere sono state presentate in oltre 50 spazi e festival in cinque continenti.

Basel Zaraa is a UK-based Palestinian artist whose work uses the senses to bring audiences closer to experiences of exile and war, and who creates art in order to face, express and understand the trauma that his community lives with. Since 2022 he has also been touring 'Dear Laila', an intimate, a one-person-at-a-time installation centred around the recreation of a destroyed family home, which received the ZKB Audience Award 2023. His previous work includes 'As Far As My Fingertips Take Me', a collaboration with Tania El Khoury, which was awarded Outstanding Production at the Bessie Awards in 2019. His work has been shown at over 50 venues and festivals across five continents.

Credits: By Basel Zaraa / In collaboration with: Emily Churchill Zaraa / Sound Artist: Pete Churchill / Newspaper  
Illustrator and Designer: Charlotte Bailey / Featuring the voice of Sahar Qawasmi / Tour assistant: Ward Zaraa /  
With thanks to all the interview participants. Commissioned by Counterpoints Arts and Bradford 2025 UK City of  
Culture, with the support of Moomin Characters.

## 10 October

h 21:30

## 11 October

h 22:30



### BASE Milano

Room 1400

Performance, Dance



I corpi si trasformano — da animali a creature disorganizzate, fino a esseri umani senza testa e altre forme senza nome. Non è il mostro in sé, ma la connessione mostruosa tra nudo/mascherato, artificiale/reale, maschile/femminile, a produrre uno sguardo inedito sui corpi che pensiamo di conoscere. I mostri non sono una specie con cui si possa entrare in confidenza — scompaiono e scivolano via, fuori fuoco.

Bodies are exchanged — from animals, disorganized creatures, to headless humans and other unnamed forms. It isn't the monster itself, but rather the monstrous connection between nude/masked, artificial/real, male/female, that produces an unfamiliar gaze at the bodies we think we know. Monsters are not a species you can get familiar with — they disappear and slip away, unfocused.

Duration: 25 min

Introduction in Italian Sign  
Language (LIS)

Recommended age: 12+ y.o.

Mette Ingvarsen è una coreografa e danzatrice danese con una compagnia con sede a Bruxelles. Il suo lavoro, riconosciuto a livello internazionale, è caratterizzato da un approccio ibrido e mira a estendere le pratiche coreografiche combinando danza e movimento con altri ambiti come le arti visive, la tecnologia, il linguaggio e la teoria.

Mette Ingvarsen is a Danish choreographer and dancer with a company based in Brussels. Her internationally reclaimed work is characterized by hybridity and engages in extending choreographic practices by combining dance and movement with other domains such as visual arts, technology, language and theory.

Credits: Concept Mette Ingvarsen / Creation Manon Santkin, Kajsa Sandström, Mette Ingvarsen / Performance Manon Santkin, Kajsa Sandström, Kaya Kolodziejczyk / Originally produced at: P.A.R.T.S. / Thanks to Bojana Cvejić, Peter Lenaerts / Support Great Investment is supported by The Flemish Authorities and The Flemish Community / Commission (VGC)

Whatever I am  
/ let it be seen

Giorgia Ohanesian  
Nardin Italy / Armenia

11 October

h 20:30



 **BASE Milano**

Room 1400

Performance



Un'elegia, una preghiera, porta il tono della tragedia. Un canto liturgico per tutto quello che sta tornando alla terra, per essere trasformato. Una comunanza con gli spiriti, un modo elementare di stare nel corpo. Riprende la dimensione esperienziale della danza, l'importanza centrale di ciò che è effimero e catartico. In un momento in cui siamo chiamate a sentire più che mai il peso di ciò che non può essere più, l'artista si rivolge al corpo e alla sua esperienza.

An elegy, a prayer, carrying the tone of tragedy. A liturgical chant for all that is returning to the earth, to be transformed. A communion with spirits, a raw way of being in the body. It reclaims the experiential dimension of dance, the central importance of what is ephemeral and cathartic. At a time when we are called to feel more than ever the crushing weight of what can no longer be, the artist turns to the body and its experience.

Duration: 75 min

Language: italian with english  
and italian subtitles

Recommended age: +12 y.o.  
accompanied by an adult

“Voglio partire dalla danza come pratica inspiegabile, ingiustificabile, percepibile e vivibile e attraversabile, disegnarla come esperienza completa, forse antica. Accordare spazio al sapere eccellente che è stare nel corpo, che non ha bisogno di essere contestualizzato, immaginando di liberarlo dal giogo stretto della relazione con la teoria, con il contesto, con la giustificazione. Un funerale di tutte le cose che non possiamo più reggere.” Giorgia Ohanesian Nardin è un’artista italiana di origine armena attiva nei contesti della danza e della performance dal vivo. La sua pratica si manifesta attraverso movimento, testo, video, coreografia, suono e momenti di raduno, interrogando i rapporti tra linguaggio, cura, scrittura, appartenenza e divinazione. È ideatrice di *Pleasure Body*, spazio itinerante dedicato a piacere e riposo, ospitato in contesti internazionali come Harvard, Gropius Bau, Sophiensaele e Saison Foundation Tokyo.

“I want to start from dance as an inexplicable, unjustifiable practice—something to be felt, lived, and moved through; to shape it as a complete, perhaps ancient, experience.

To give space to the exquisite knowledge that is being in the body—knowledge that needs no context—imagining what it would mean to free it from the tight grip of theory, of framework, of justification. A funeral for all the things we can no longer bear.” Giorgia Ohanesian Nardin is an Italian artist of Armenian descent working within the fields of dance and live performance. Her practice unfolds through movement, text, video, choreography, sound, and gatherings, exploring the relationships between language, care, writing, belonging, and divination. She is the creator of *Pleasure Body*, a traveling space dedicated to pleasure and rest, presented in international contexts such as Harvard, Gropius Bau, Sophiensaele, and Saison Foundation Tokyo.

Credits: by Giorgia Ohanesian Nardin / With F. De Isabella, Giorgia Ohanesian Nardin, Lele Tori / Dance Giorgia Ohanesian Nardin / Text Giulia Crispiani, Giorgia Ohanesian Nardin / Collaboration to writing F. De Isabella, Lele Tori / Movement coaching Elena Giannotti / Questions and dramaturgical support Jamila Johnson-Small / Costume design and manufacture Max Simonetto naturaviolenta / soundscape F. De Isabella / Light design Giulia Pastore, Elena Vastano / Care and technical realization Elena Vastano / Vocal coaching Giulia Impache / Care, management and production Giulia Traversi / Organizing and logistics Eleonora Cavallo / Administration Federica Giuliano, Paola Miolano, Irene Maiolin / Communication Giuseppina D'Alessandro / Produced by Associazione Culturale VAN. Supported by Ministero della cultura, Regione Emilia-Romagna, Centrale Fies, Santarcangelo festival, BASE Milano, Lavanderia a Vapore, Le alleanze dei corpi ZEIT, CCA Glasgow (in collaboration with Take me somewhere).



# Le Cannibale X FAROUT FESTIVAL

Clubbing

**11 October**

h 23:00 — 04:00

**w/ Romare** <sup>UK</sup>

**Enea Pascal (lvreatronic)** <sup>Italy</sup>



**Tickets**

Per il quinto anno consecutivo, Le Cannibale e FAROUT Festival si intrecciano per dare vita a una notte che è insieme festa e performance, clubbing e ricerca artistica. Sul palco, due protagonisti d'eccezione: Romare, tra i produttori più raffinati della scena elettronica internazionale, capace di fondere jazz, soul e groove ipnotic; ed Enea Pascal, co-fondatore del collettivo lvreatronic e voce della nuova elettronica italiana. La festa e il ballo si affermano come nuova forma di convivenza: un linguaggio comune che unisce corpi e differenze in un'unica traiettoria condivisa. In occasione della serata, la mostra RESILIENCE, in programma a BASE per FAROUT Festival, rimarrà aperta e sarà visitabile con questo biglietto fino alle 01:00 AM.

For the fifth consecutive year, Le Cannibale x FAROUT Festival weave to create a night that is both party and performance, clubbing and artistic exploration. On stage, two exceptional protagonists: Romare, one of the most refined producers on the international electronic scene, blending jazz, soul, and hypnotic grooves; and Enea Pascal, co-founder of the lvreatronic collective and a key voice in Italy's new wave of electronic music. Dancing and celebration emerge as a new form of coexistence: a common language that unites bodies and differences into a single shared trajectory. On this occasion, the exhibition RESILIENCE, part of FAROUT Festival at BASE, will remain open and can be visited with this ticket till 1 AM.



**BASE Milano**

Room 1400





## ROMARE

Un artista inglese capace di unire elettronica, world music, jazz e soul in una narrazione coerente e contemporanea. La sua ricerca musicale, aperta e contaminata, ci sembra perfettamente in dialogo con lo spirito dell'edizione 2025 che ci avete raccontato, e allo stesso tempo in grado di coinvolgere il pubblico su un dancefloor aperto, trasversale e consapevole.

An English artist capable of blending electronic music, world music, jazz, and soul into a coherent and contemporary narrative. His musical exploration, open and hybrid, seems to us perfectly in dialogue with the spirit of the 2025 edition you described, while at the same time able to engage the audience on an open, inclusive, and conscious dancefloor.



## ENEA PASCAL

Produttore e dj originario di Ivrea, Piemonte, è co-fondatore del collettivo e label Ivreatronic, insieme a Cosmo e Fabio Fabio (aka Foresta), un gruppo di musicisti nato nel 2017 per valorizzare i talenti locali e sviluppare una scena di clubbing autentica, attivo con i collettivi Aria Fresca e cura la clubnight Escandalo Total.

Producer and DJ from Ivrea, Piedmont, he is co-founder of the collective and label Ivreatronic, together with Cosmo and Fabio Fabio (aka Foresta). Born in 2017, this group of musicians was created to highlight local talent and develop an authentic clubbing scene. He is also active with the collective Aria Fresca and curates the club night Escandalo Total.

# Barrio's Forrest / Forrest

Rafael Candela  
Brazil / Italy

**12 Oct.** ✂ Barona  
h 12:00

**18 Oct.** ✂ Stadera  
h 18:30



Performance, Dance

Check the website  
for performance  
hours and meeting point



Una performance che si svolge nello spazio urbano, invitando il pubblico accidentale e intenzionale a un incontro imprevedibile. Attraversa strade, piazze o non-luoghi incarnando uno stato fisico modellato dall'ambiente e dai suoi ritmi. Forrest abbraccia l'informalità e il gioco, attiva il quotidiano con una dissonanza poetica. Interroga il rapporto tra corpo e spazio pubblico e mette in discussione la sua funzione di luogo di ritrovo e di area regolamentata.

A solo performance that unfolds in urban space, inviting accidental and intentional audiences into an unpredictable encounter. It moves through streets, squares or non-places, embodying a heightened physical state shaped by the environment and its rhythms. Forrest embraces informality, playfulness, activating the everyday with poetic dissonance. It questions the relationship between the body and public space, challenging its function as gathering place and restricted area.

Duration: on 12th 180 min  
/ on the 18th 30 min

Introduction in Italian Sign  
Language (LIS) on the 18th

Rafael Candela è un artista danzatore italo-brasiliano. La sua formazione include il programma DanceWEB a ImPulsTanz, la Biennale Teatro di Venezia e la Scuola Paolo Grassi di Milano. Lavora come performer collaborando con Alexis Vassiliou, Nicola Galli, Simona Bertozzi, Fabio Cherstich, Ariella Vidach, Vittorio Pagani, Elisa Sbaragli e altri. Nel 2025 è selezionato da INSITU Platform per artisti nello spazio pubblico e da Nouveau Grand Tour, con una residenza a Le Centquatre Paris.

Rafael Candela is a dance artist from Italy and Brazil. His training includes DanceWEB program at ImPulsTanz, the Venice Biennale Teatro, and the Paolo Grassi School in Milan. Working as a performer, he collaborates with Alexis Vassiliou, Nicola Galli, Simona Bertozzi, Fabio Cherstich, Ariella Vidach, Vittorio Pagani, Elisa Sbaragli and others. In 2025 he is selected by INSITU Platform for artists in public space and "Nouveau Grand Tour" with a residency at Le Centquatre Paris.

L'appuntamento del 12 ottobre al Barrio's è un estratto rielaborato con un gruppo teatrale locale. La performance entrerà in dialogo con i Vandali, le sculture sonore create da StudioLatte proprio per questo spazio, e incontrerà l'energia di una giornata di festa: il pranzo celebrativo per il compleanno del Barrio's.

The October 12 event at Barrio's is an excerpt reinterpreted with a local theater group. The performance will enter into dialogue with the Vandali, the sound sculptures created by StudioLatte specifically for this space, and will resonate with the energy of a festive day: the celebratory lunch for Barrio's birthday.

## CAVALCAVIA

Questa performance è parte del programma CAVALCAVIA realizzato grazie al contributo del Comune di Milano nell'ambito di Milano è Viva nei quartieri.

This performance is part of the CAVALCAVIA programme, made possible thanks to the contribution of the Municipality of Milan as part of Milano è Viva nei quartieri (Milan is Alive in the Neighbourhoods).



Comune di  
Milano



ZIA.

**BARRIO'S**

Credits: Concept and Performance: Rafael Candela / Supported by Nexus Factory, IIC Italian Institute of Culture in Paris, Outdoor Arts Italia / Co-Production Triennale Milano Teatro, Ariella Vidach AiEP / Selected by INSITU Platform #1 2025-2028 / Special Mention in BODYSCAPE 2023/Danza Urbana ET / Winner of Dominio Pubblico 2024 special prize.

# Je Vous Aime

Una performance per l\*udenti

**Diana Anselmo**

Italy

**12 October**

h 16:00 / 18:00



 **BASE Milano**

yesROOM

Lecture, performance



Je Vous Aime è un cortometraggio, così breve da durare appena un secondo: siamo nel 1891, quattro anni prima della prima proiezione dei fratelli Lumière. Demenÿ inventa il fonoscopio e realizza la prima proiezione di un'immagine in movimento della storia. A partire dalla Storia, la performance racconta come il primo video dell'umanità fu creato per insegnare la lettura labiale alle persone sorde, dopo che nel 1880 le lingue dei segni furono abolite in tutta Europa.

Je Vous Aime is a short film, so short that it barely lasts a second: it is 1891, four years before the Lumière's premiere. Demenÿ invents the phonoscope and creates the first ever moving image projection. Starting from History, the performance reveals how humanity's first video was created with the aim of teaching lip reading to deaf people, after sign languages were abolished throughout Europe in 1880.

Duration: 50 min

Language: Italian and LIS

Recommended age: +12 y.o.

Diana Anselmo è performer ed artista visivo Queer e Sordo nativo segnante, attivista ed essere umano improvvisato. Bilingue LIS e Italiano, la sua produzione artistica lo vede coinvolto sulla scena Europea come autore, performer, mentor, accessibility manager. Ha portato i suoi lavori in Italia e in Europa, da Autoritratto in 3 atti a Je Vous Aime, performance che è diventata anche una mostra. Nel 2025 presenta Pas Moi, nuovo capitolo della sua ricerca sull'identità sorda. A BASE, cura nel 2025 "One's own own" una residenza artistica rivolta ad artist\* con disabilità, sord\*, neurodivergenti, che mira ad interrogare ed espandere i significati di autonomia, dipendenza e interdipendenza.

Diana Anselmo is a Deaf native signer and Queer performer and visual artist, activist and improvised human being. Bilingual in LIS and Italian, his artistic production sees him involved on the European scene as an author, performer, mentor and accessibility manager. He has presented his work across Italy and Europe, from Autoritratto in 3 atti to Je Vous Aime, a performance that later became an exhibition. In 2025 premieres Pas Moi, a new chapter in his ongoing research on Deaf identity. At BASE, he curates in 2025 "One's Own" an art residency aimed at artists with disabilities, deaf, neurodivergent, which aims to interrogate and expand the meanings of autonomy, dependence and interdependence.



# Butch Tribute

a celebration of queer, female masculinity!

# Sterud/Kongsness

Norway

## 12 October

h 17:00 / 21:00



## BASE Milano

Room 1400 Auditorium

Performance



Il termine butch è utilizzato nella comunità queer per indicare donne maschiline – un gruppo spesso reso invisibile. Sterud/Kongsness intendono diversificare la rappresentazione delle butch, mostrando diverse espressioni di mascolinità femminile queer. Butch Tribute è composto da tre pezzi coreografici: si passa da un'atmosfera spensierata in Flirt, alla dichiarazione punk e incisiva di Roses, per arrivare a una storia d'amore butch-on-butth in Flanell Dream.

The term butch is used about masculine women in the queer community – a group that is often made invisible. Sterud/Kongsness want to diversify the representation of butches, by showing different representations of queer, female masculinity. Butch Tribute consists of the three dance pieces: we move from a feelgood atmosphere in Flirt, through the hard-hitting punk statement Roses and end up in a butch-on-butth love story in Flanell Dream.

Duration: 50 min

Recommended age: + 16 y.o.

Introduction in Italian Sign  
Language (LIS) at the h 17:00 show

Le danzatrici e coreografe norvegesi Marte Sterud e Ann-Christin Kongsness (Sterud/Kongsness) collaborano a partire da un interesse personale e teorico per la relazione tra danza e corpo, genere e performatività. Nella performance *Soft Manifesto* (2015) hanno esplorato il corpo androgino e ambiguo, con un approccio giocoso e fluido all'espressione di genere, attraversando diversi stati corporei. Nel 2018 hanno organizzato *Queer Dance Art* – a conversation series ([www.skeivdansekunst.no](http://www.skeivdansekunst.no)) durante l'Oslo Pride, con il contributo di sedici artiste della danza che prendono posizione attivamente su questioni legate a espressione di genere e sessualità. Dal 2021 lavorano alla serie performativa *Butch Tribute* ([www.butchtribute.com](http://www.butchtribute.com)).

The Norwegian dancers and choreographers Marte Sterud and Ann-Christin Kongsness (Sterud/Kongsness) connect through their personal and theoretical interest in the relationship between dance and the body, gender and performativity. In their performance *Soft Manifesto* (2015), they explored the androgynous and ambiguous body, with a playful and fluid relationship to gender expression, moving in and out of different bodily states. In 2018, they organized *Queer Dance Art* - a conversation series ([www.skeivdansekunst.no](http://www.skeivdansekunst.no)) during Oslo Pride, with contributions from sixteen dance artists who actively take a stand on questions around gender expression and sexuality. Since 2021 they have been working on the performance series *Butch Tribute* ([www.butchtribute.com](http://www.butchtribute.com)).



Norwegian Ministry  
of Foreign Affairs

Credits: Dance, choreography, artistic directors Ann-Christin Kongsness, Marte Reithaug Sterud / Music Kari-Helene Blystad, Ragnhild Nelvik Bruseth / Song "Vrimmel" by Anne Grete Preus, Vocals: Frida Ånnevik / Light design: Elisabeth Kjeldahl Nilsson / Costume design: Alva Brosten / Graphic design: Ylva Greni Gulbrandsen / Producers: Hanne Frostad Håkonsen, Maria Lothe / Artistic guidance: Loan Ha, Per Roar, Hanne Frostad Håkonsen, Desiree Bøgh Vaksdal / Supported by: The Norwegian Arts Council, The Audio and Visual Fund, The Fritt Ord, Foundation and FFUK / Production: Sterud/Kongsness / Co-production: DansiT, Black Box teater, Art House Wrap, RAS / Photo: Ingrid Styркеstad, Eirill DeLonge

# Darkness Picnic

DOM- Italy

12 October

h 17:00



✂ Chiesa Rossa

Performance

Check the website  
for performance  
hours and meeting point



Un pic-nic sul ciglio della notte, un bivacco temporaneo per racconti notturni. Intrecciando la ricerca intorno al gesto del camminare con il tema della stanzialità e dell'abitazione leggera dello spazio pubblico, in questa opera site-specific DOM- invita il pubblico a un esercizio collettivo di riposo e sospensione. La natura appare allora in tutta la sua carica seduttiva, richiama i corpi a sé, invita a posarsi, a perdersi e a oltrepassare la soglia tra sogno e veglia.

A picnic on the edge of the night, a temporary bivouac for nocturnal stories. Interweaving research around the gesture of walking with the theme of the gentle inhabitation of public space, this site-specific work by DOM- invites the public to a collective exercise of rest and suspension. Nature appears in its full seductive power, calling bodies to itself, inviting them to stop and lose themselves, to cross the threshold between dreaming and waking.

Duration: 180 min

Language: Italian

Recommended age: + 18 y.o.



DOM- è un progetto di ricerca nato nel 2013 dalla collaborazione tra le artiste Leonardo Delogu e Valerio Sirna. DOM- indaga il linguaggio delle arti performative, contaminandolo con l'approccio militante delle Environmental Humanities e con le istanze e gli immaginari delle ecologie femministe e queer. La ricerca ruota attorno al rapporto tra corpi e territori, investigando il nodo della permeabilità e osservando come potere, natura, cultura e marginalità interagiscono nello spazio pubblico.

DOM- is a research project of the artists Leonardo Delogu and Valerio Sirna. It investigates the language of performing arts, contaminating it with the Environmental Humanities' militant approach and the imaginaries of feminist and queer ecologies. The research centers on the relationship between bodies and territories, investigating the question of permeability and examining how power, nature, culture and marginality interact within public space.

## CAVALCAVIA

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Credits: A PROJECT BY DOM — freely inspired by Peter Weir's film "Picnic at Hanging Rock". Set design, texts, and artistic direction Leonardo Delogu, Valerio Sirna / In dialogue with Daniela Angelucci, Emanuela Freire / Sound design Lemmo / Technical support Mael Veisse / Food curation to be defined on a case-by-case basis / Production Sardegna teatro, fuorimargine — center for Dance and performing arts production in Sardinia.

**A beautiful question:  
on liminality, repair  
and surrender**

**Jail Time Records** Camerun

**16 October**  
h 21:00

In collision with

**Moleskine Foundation  
— A Creativity Revival**



**BASE Milano**  
Courtyard

Djset



Dal 2018 Dione Roach e Steve Happi lavorano a Jail Time Records, etichetta discografica no profit fondata nella prigione centrale di Douala, oggi attiva anche in Burkina Faso e Camerun. Jail Time Records, etichetta discografica no profit fondata nella prigione centrale di Douala, oggi attiva anche in Burkina Faso e Camerun. In un contesto segnato da violenza e sovraffollamento carcerario, la musica diventa spazio di resistenza, riabilitazione e sogno, capace di generare comunità solidali e abbattere i tassi di recidiva. Fare musica in carcere significa trasformare il dolore in energia condivisa, proiettando oltre le mura chi è privato della libertà. Jail Time Records porta a BASE un dj set in cortile nell'ambito di A Creativity Revival 2025 di Moleskine Foundation, in un momento collettivo di ascolto e vibrazione. Questo progetto arriva a BASE grazie alla call Case Remapped 2024/25 co-curata con Erica Petrillo.

Since 2018, Dione Roach and Steve Happi have been working at Jail Time Records, a non-profit record label founded in Douala Central Prison, now also active in Burkina Faso and Cameroon. Jail Time Records, a non-profit record label founded in Douala Central Prison, is now also active in Burkina Faso and Cameroon. In a context marked by violence and prison overcrowding, music becomes a space for resistance, rehabilitation and dreams, capable of generating supportive communities and reducing recidivism rates. Making music in prison means transforming pain into shared energy, projecting those deprived of their freedom beyond the walls. Jail Time Records brings a DJ set to BASE's courtyard as part of the Moleskine Foundation's A Creativity Revival 2025, in a collective moment of listening and vibration. This project comes to BASE thanks to the Case Remapped 2024/25 call co-curated with Erica Petrillo.

Dione Roach (Italia, 1989) è artista visiva e co-fondatrice di Jail Time Records, responsabile della direzione artistica e delle attività visive del collettivo. Steve Happi (Camerun, 1988), noto come Vidou H, è produttore musicale, attivista e ingegnere del suono, co-fondatore e unico produttore di Jail Time Records.

Dione Roach (Italy, 1989) is a visual artist and co-founder of Jail Time Records, responsible for the collective's artistic direction and visual activities. Steve Happi (Cameroon, 1988), known as Vidou H, is a music producer, activist and sound engineer, co-founder and sole producer of Jail Time Records.

## CAVALCAVIA

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## 18 October

h 16:00 / 18:30

## 19 October

h 16:00 / 18:30



✂ **Giambellino**

Performance, Walk

Check the website  
for performance  
hours and meeting point



Duration: 90 min

Language: italian

Introduction in Italian Sign  
Language (LIS) on the 18th,  
h 18:30 show

Auditory accessibility: possibility  
to follow the walk with a printed  
version of the text

Visual accessibility: it is  
recommended to participate  
with an accompanying person

Attraverso il paesaggio, una guida intreccia la propria storia personale, legata alla migrazione, con i flussi umani e non umani, con l'idea di confine, interrogando l'esotismo. Ribaltando la consueta relazione tra il tempo del viaggio e la durata della permanenza, i\* partecipanti sono invitati\* a rifocalizzare lo sguardo sul momento del tragitto, sulla formazione del gruppo: una comunità effimera unita da un'esperienza sensuale condivisa.

During this urban walk, a guide traces their personal history, connected to migration, through the landscape, linking it to human and non-human flows, to the idea of borders, and question exoticism. Reversing the usual relationship between travel time and length of stay at destination, participants are invited to refocus their gaze on the moment of travel, on the formation of a group. An ephemeral community united by a shared sensual experience.

CARDELLINI | GONZALEZ è un duo artistico svizzero composto da Igor Cardellini e Tomas Gonzalez. Insieme esplorano le forze – simboliche, sociali e politiche – che plasmano le società e le identità. Il loro lavoro comprende creazioni site-specific in spazi urbani (come El Viaje, riscritto in ogni contesto ospitante in relazione al territorio e alla storia personale della guida-performer) e performance in ambienti chiusi, per le quali sviluppano dispositivi innovativi che mettono in discussione le dinamiche di potere e le loro radici concrete nelle nostre vite. Spinti dalla necessità di spostare lo sguardo, mirano a tracciare percorsi verso l'emancipazione.

CARDELLINI | GONZALEZ is a Swiss artist duo composed of Igor Cardellini and Tomas Gonzalez. Together, they explore the forces – symbolic, social, and political – that shape societies and identities. Their work includes site-specific creations in urban spaces (such as El Viaje, rewritten in each host context in relation to the territory and personal history of the guide-performer) and indoor performances, for which they develop innovative devices that question power dynamics and their concrete roots in our lives.

## CAVALCAVIA

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Credits: Directing Igor Cardellini, Tomas Gonzalez / Concept Colectivo utópico – Rita Aquino, Paula Baró, Igor Cardellini, Felipe de Assis, Tomas Gonzalez, Marina Quesada / Performers TBD / Administration, production Isabelle Campiche, Valérie Niederoest / Partners Festival de la Cité, Lausanne FIBA, Buenos Aires, FIAC Festival Internacional Artes Cénicas, Salvador far° festival, Nyon Swiss Theatre Days (shortlist 2024) Short Theatre, Rome, Viernulvier Ghent Festival de Marseille, BASE Milano, Support Ville de Lausanne, Pro Helvetia, Fondation Jan Michalski, Fondation Leenaards.

# Maja y Bastarda

Laila Tafur

Spain / Andalusia

21 October

h 19:30

✂ BASE Milano, Room 1400



Duration:  
60 min.  
Recommended  
age: +16 y.o.

Performance

Maja y Bastarda è l'appropriazione di danze tradizionali che diventano leggere, disoneste, impure. È una scelta lucida per ciò che nasce fuori dal dogma. Si muove in una zambra a collage, attraverso cui tesse un vocabolario che, tramite contagio e familiarità, cerca di inventare una pratica carica di domande su ibridazione, seduzione ed estraneità.

Maja y Bastarda is the appropriation of traditional dances that become unserious, unsobber, impure. It is a lucid choice for that which arises outside of dogma. She moves in a collage-like zambra through which she weaves a vocabulary that, through contagion and familiarity, sets out to invent a practice charged with questions that address hybridity, charm and foreignness.

Laila Tafur Santamaría (Granada, 1984) è una danzatrice e creatrice andalusa. Ha vinto premi come quello di miglior danzatrice al Certamen Coreográfico di Maspalomas e al Certamen Coreografía di Madrid. Attualmente unisce la creazione con l'insegnamento di danza contemporanea al Conservatorio Superiore di Málaga.

Laila Tafur Santamaría (Granada, 1984) is an Andalusian dancer and creator. She has received awards such as Best Dancer at the Maspalomas Choreographic Competition and the Madrid Choreography Contest. She combines her creative practice with teaching, working as a contemporary dance lecturer at the Conservatorio Superior in Málaga.

Credits: Concept, direction and dance Laila Tafur / Outside eye Amalia Fernández and Ana Buitrago / Musical and archival advice: Charo Martín / Flamenco dance consultant Alba Fajardo / Costume design Jonge Dutor, Carmen Consano, and Laila Tafur / Soundscape and music production Isabel do Diego and Laila Tafur / Mastering Enrique del Castillo / Lighting Xesca Salvá / Production Jonge Gallardo Altamirano / Video and photography Aida Vargas



## 23 October

h 18:00

✂ Istituto Cervantes, Via Zebedia 2, Milano



Duration: 150 min

Workshop, Dance, Performance

Il folklore porta con sé qualcosa di Frankenstein: furto, mescolanza e memoria riassemblata. Nel flamenco, questo incanto mostruoso riorganizza forme espressive tra gioco e studio, creando un archivio di danze e storie ingannevoli. L'obiettivo è tracciare un'identità frammentata e costruire una grammatica popolare che si muove tra villaggio e città, museo e tablao, mercato e festa.

Folklore carries something of Frankenstein: theft, blending, and reassembled memory. In flamenco, this monstrous enchantment reorganizes expressive forms between play and study, creating an archive of deceptive dances and stories. The aim is to trace a fragmented identity and build a popular grammar that moves between village and city, museum and tablao, market and celebration.

Rafael Sánchez-Mateos Paniagua (Madrid, 1979) è docente, ricercatore e artista. Dottore in Estetica, è attualmente docente nei master di FUESCYL (Valladolid) e SUR (Madrid). La sua ricerca indaga l'arte, l'immaginario popolare e la dimensione sociale dell'estetica.

Rafael Sánchez-Mateos Paniagua (Madrid, 1979) is a teacher, researcher, and artist. Holding a PhD in Aesthetics, he is currently a faculty member in the master's programs at FUESCYL (Valladolid) and SUR (Madrid). His research explores art, popular imaginaries, and the social dimension of aesthetics.

# Ritual III WHISPER

Alos Italy

1 November

h 17:00 + 19:00



✂ BASE Milano

Room 2100

Ritual, Workshop, Performance

WHISPER reinterpreta la voce come gesto di liberazione. L'opera affronta temi come la voce come strumento di emancipazione, l'adolescenza come fase di trasformazione, il mostro come metafora del sé non normativo. Dopo la residenza al CROSS Project, Alos apre per la prima volta il proprio processo creativo alla partecipazione pubblica, un laboratorio dedicato a persone tra i 18 e i 25 anni, che esplora la voce come mezzo per veicolare emozioni, per trasformare l'ascolto in pratica collettiva. Il percorso si concluderà con una restituzione aperta: una camminata condivisa, capace di alternare la pratica vocale e le registrazioni del gruppo all'ascolto del paesaggio sonoro circostante.

WHISPER reinterprets the voice as a gesture of liberation. The work addresses themes such as the voice as an instrument of emancipation, adolescence as a phase of transformation, and the monster as a metaphor for the non-normative self. After his residency at CROSS Project, Alos

Duration: 45 min



opens his creative process to public participation for the first time, with a workshop dedicated to people aged between 18 and 25, which explores the voice as a means of conveying emotions and transforming listening into a collective practice. The course will conclude with an open performance: a shared walk, alternating vocal practice and group recordings with listening to the surrounding soundscape.

Alos, alias Stefania Pedretti (nata nel 1976), è una musicista e performer italiana attiva dal 1998. Co-fondatrice del duo noise OvO, ha avviato il suo progetto solista Alos nel 2003, con cui esplora musica rituale e sperimentale attraverso performance dal vivo immersive.

Alos, aka Stefania Pedretti (b. 1976), is an Italian musician and performer active since 1998. She co-founded noise duo OvO and launched her solo project Alos in 2003, exploring ritualistic and experimental music through immersive live performances.

## CAVALCAVIA

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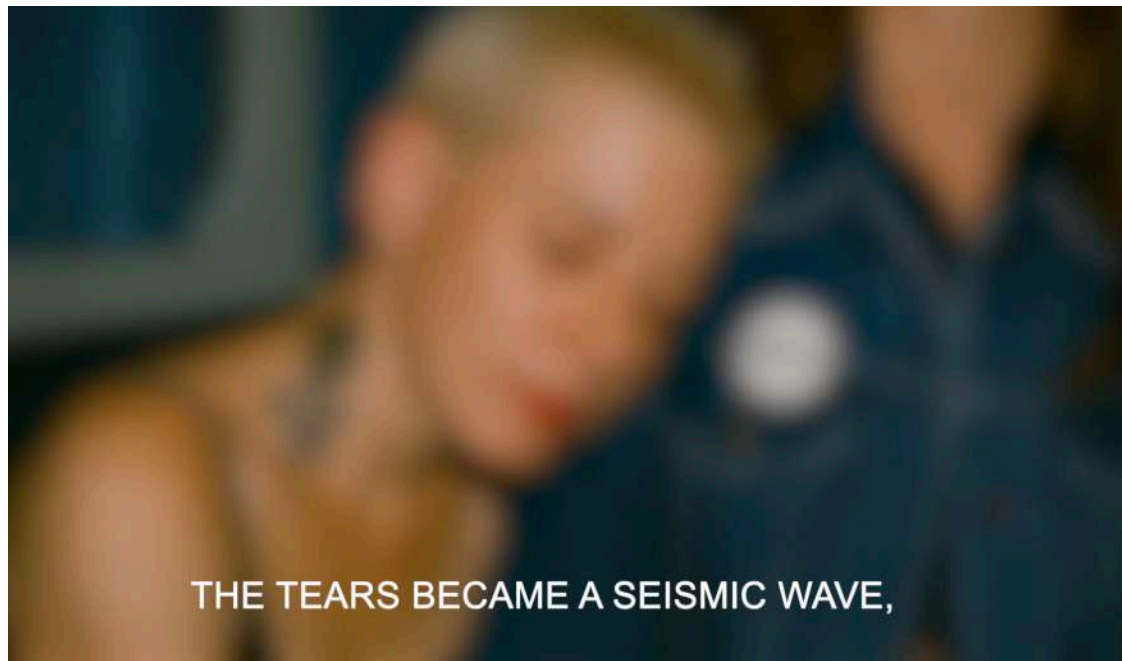
Credits: Concept, Direction, Performance Alos / Production Alos / Residency & Support: CROSS Project - Fondazione CROSS (IT) / Main Partner CROSS Project / Fondazione CROSS / Technical Support CROSS Lab / Artistic Development Alos.

DAMMI I BRIVIDI MA  
NON PER LA PAURA

Industria  
Indipendente Italy

7 November

h 19:00 + 20:00 + 21:00



BASE Milano  
yesROOM

Performance



Dopo Klub Taiga e La mano sinistra, Industria Indipendente prosegue la sperimentazione di scritture espanse, traducendo queste domande e possibilità in una drammaturgia fatta di corpo linguistico, sonoro e visivo. La scrittura, realizzata a quattro mani, si nutre della collaborazione di molte figure e affetti, con cui immaginare e riscrivere insieme. Due personaggi, esistiti e allo stesso tempo fantastici: Don Chisciotte e Kathy Acker (scrittrice, icona radicale e magnifica della sperimentazione postmoderna) diventano le fonti e le figure per raccontare la potenza trasformativa della scrittura, immerse nella fiction della storia di un'eclissi che spacca il cielo, pronta a far addormentare ogni cosa tranne loro.

After Klub Taiga and La mano sinistra, Industria Indipendente continues its experimentation with expanded writing, translating these questions and possibilities into a dramaturgy made up of linguistic, sound and visual elements.

Duration: 30 min

Recommended age: +14 y.o.

The writing, created by four hands, draws on the collaboration of many figures and affections, with whom to imagine and rewrite together. Two characters, both real and fantastical: Don Quixote and Kathy Acker (writer, radical icon and magnificent figure of postmodern experimentation) become the sources and figures for recounting the transformative power of writing, immersed in the fiction of the story of an eclipse that splits the sky, ready to put everything to sleep except them.

Industria Indipendente è un collettivo artistico che lavora tra performance, musica, scrittura e arti visive, fondato da Erika Z. Galli e Martina Ruggeri. La loro ricerca affonda le radici nel linguaggio — una scrittura estesa che si iscrive sui corpi, negli ambienti e sulle superfici. Si trasforma in azione e performatività, si liquefa ed espande attraverso suono, voce e luce, dissolvendo i confini tra sé e l'altre, tra qui e altrove. La loro ricerca ha generato formati e spazi ibridi come Merende, in residenza presso Angelo Mai (Roma) dal 2018. Nel 2024 hanno presentato a Torino la loro prima personale BLUE BLUE BLUE LIMBO. Il progetto, realizzato in collaborazione con NERO Editions, porterà anche al lancio di un profumo previsto per questo Novembre.

Industria Indipendente is an artistic collective working in performance, music, writing and visual arts, founded by Erika Z. Galli and Martina Ruggeri. Their research is rooted in language — an extended form of writing that is inscribed on bodies, environments and surfaces. It transforms into action and performance, liquefying and expanding through sound, voice and light, dissolving the boundaries between self and other, between here and elsewhere. Their research has generated hybrid formats and spaces such as Merende, in residence at Angelo Mai (Rome) since 2018. In 2024, they presented their first solo exhibition, BLUE BLUE BLUE LIMBO, in Turin. The project, carried out in collaboration with NERO Editions, will also lead to the launch of a perfume scheduled for this November.

Serenata Lesbica

Sara Leghissa Italy  
TaquitoJocoque Mexico

8 November

h 16:00



✂ BASE Milano

Public art installation



Un esperimento che riunisce le pratiche artistiche di Taquitojocoque e Sara Leghissa. Attraverso la scomposizione e ricomposizione di canzoni e partiture musicali della tradizione popolare e contemporanea messicana, il testo dell'affissione ne trasforma i contenuti in un messaggio che incoraggia al lesbismo e alla presa di posizione pubblica. Manifesto dopo manifesto, la serenata si va a comporre, richiamando la presenza dei corpi nella costruzione di una dimensione politica e romantica collettiva.

An experiment that brings together the artistic practices of Taquitojocoque and Sara Leghissa. Through the deconstruction and recomposition of songs from the Mexican popular and contemporary tradition, the text transforms its contents into a message that encourages lesbianism and public positioning. Poster after poster, the serenade takes shape, evoking the presence of bodies in the construction of a collective political and romantic dimension.

Duration: 45 min

Sara Leghissa è un'artista indipendente con base a Milano. La sua pratica avviene principalmente nello spazio pubblico. Attraverso un principio di ecologia delle risorse, si serve il più possibile di ciò che è già disponibile nella realtà. Crea sistemi e dispositivi che cercano di mimetizzarsi e confondersi con il contesto, per veicolare immagini e contenuti e per incontrare e intercettare pubblici diversi, attraverso l'uso di tecnologie accessibili e legate all'ordinario.

Roxana Ramos García, nota come Taquitojocoque, è un'artista e illustratrice messicana nata a Nuevo Laredo, Tamaulipas, Messico. Con una carriera di 17 anni, si è dedicata a una pratica artistica che mescola tecniche diverse, fondendo la cultura pop con il patrimonio culturale messicano. Descrive la sua carriera come "accidentale e sincera", "non ha mai anticipato l'accettazione della sua voce artistica distintiva, che va oltre l'aspetto puramente estetico.

Sara Leghissa is an independent artist based in Milan. Her practice takes place mainly in public space. Following a principle of resource ecology, she makes use as much as possible of what is already available in reality. She creates systems and devices that aim to blend in and merge with the context, conveying images and content and engaging diverse audiences through the use of accessible, everyday technologies.

Roxana Ramos García, known as Taquitojocoque, is a Mexican artist and illustrator born in Nuevo Laredo, Tamaulipas, Mexico. With a 17-year career, she has developed an artistic practice that blends different techniques, merging pop culture with Mexican cultural heritage. She describes her career as "accidental and sincere," having "never anticipated the acceptance of her distinctive artistic voice, which goes beyond the purely aesthetic."

Partiture per  
andare oltre I

Industria  
Indipendente Italy

12 November

h 20:00 + 21:00



ARMANI / SILOS

Performance



Industria Indipendente, insieme ad artist\* e personalità provenienti dalla coreografia, dalla musica e dalla scrittura, compone partiture per corpi, strumenti elettronici, voci e superfici. Figura guida è un cavaliere ultra femmina: un Don Chisciotte venuto dal futuro, che attraversa l'impossibile alla ricerca di senso e visione. In questo viaggio, le consuete coordinate si dissolvono, lasciando emergere paesaggi di suoni, odori, respiri, scritture e relazioni che vivono oltre le opposizioni del reale. L'opera in scena da da Armani / Silos è partitura sonora inedita e spazializzata in loop (20'), danzata e agita da Annamaria Ajmone. Don Chisciotte – reinterpretata attraverso il laboratorio letterario e le riscritture femministe di Kathy Acker (*Don Quixote, which was a dream*, 1993) e Monique Wittig (*Le Voyage Sans Fin*, 1985) – è un punto di partenza per esplorare i confini del linguaggio.

Duration: 20 min



Industria Indipendente, together with artists and personalities from the worlds of choreography, music and writing, composes scores for bodies, electronic instruments, voices and surfaces. The leading figure is an ultra-feminine knight: a Don Quixote from the future, who traverses the impossible in search of meaning and vision. On this journey, the usual coordinates dissolve, allowing landscapes of sounds, smells, breaths, writings and relationships that exist beyond the oppositions of reality to emerge. The work staged by Armani / Silos is an unpublished, spatialised sound score in loop (20'), danced and performed by Annamaria Ajmone. Don Quixote – reinterpreted through the literary workshop and feminist rewritings of Kathy Acker (Don Quixote, which was a dream, 1993) and Monique Wittig (Le Voyage Sans Fin, 1985) – is a starting point for exploring the boundaries of language.

Industria Indipendente è un collettivo artistico che lavora tra performance, musica, scrittura e arti visive, fondato da Erika Z. Galli e Martina Ruggeri.

Annamaria Ajmone è danzatrice e coreografa. Al centro della sua ricerca c'è il corpo, concepito come materia mutevole e plasmabile.

Industria Indipendente is an artistic collective working in performance, music, writing and visual arts, founded by Erika Z. Galli and Martina Ruggeri.

Annamaria Ajmone is a dancer and choreographer. At the heart of her research is the body, conceived as a changeable and malleable material.

## ARMANI / SILOS

Originariamente un granaio costruito nel 1950, Armani/Silos è oggi uno spazio poliedrico e in continua evoluzione, un luogo in cui progettare il futuro, vetrina dei nuovi orientamenti e stili di vita, capace di cogliere l'evolversi dei tempi e il mutare delle culture. Lo scenario ideale per accogliere la creazione contemporanea di FAROUT, il punto di incontro tra moda e performance, tra arte e corpo, dove linguaggi interdisciplinari sfidano convenzioni e preconcetti.

Originally a granary built in 1950, Armani/Silos is now a multifaceted and constantly evolving space, a place where the future is designed, a showcase for new trends and lifestyles, capable of capturing the evolution of the times and changing cultures. The ideal setting to host FAROUT's contemporary creation, the meeting point between fashion and performance, between art and the body, where interdisciplinary languages challenge conventions and preconceptions.

**16 November**

h 18:30 / 21:00

**BASE Milano**

yesROOM

Performance, Choir



Come resistono insieme le donne oggi? In questo incontro, dieci donne sperimentano la possibilità di prendere parola—attraverso il canto, la voce, il desiderio di alzare una mano. Al centro della scena si trovano pagine di spartiti musicali su cui ogni sera sono scritte domande diverse, che fungono da innesco per conversazioni e improvvisazioni non pianificate. Kin invita tutte e tutti – cantanti e pubblico – a praticare l’ascolto prima della partecipazione.

How do women resist together today? In this encounter, ten women experiment with the possibility of speaking out—through song, through voice, through the desire to raise a hand. At the center of the stage lie pages of musical scores on which questions are written, different each evening, serving as impulses for unplanned conversations and improvisations. Kin invites everyone—singers and audience alike—to practice listening before participation.

Duration: 50 min

Recommended age: +16 y.o.



Amigdala è un collettivo artistico con sede a Modena. Si occupa di arti contemporanee e performative, con un forte interesse per interventi urbani e innovazione civica. Il collettivo realizza produzioni artistiche multidisciplinari, con una spiccata vocazione per le metodologie di creazione site e community specific. Amigdala si definisce femminista e intersezionale ispirandosi alle parole di bell hooks e di altre pensatrici contemporanee; si dedica a pratiche di governance orizzontale per la costituzione di un modello di lavoro inclusivo e non coercitivo.

Amigdala is an artistic collective based in Modena. It focuses on contemporary and performing arts with a strong interest in urban interventions and civic innovation. The collective creates multidisciplinary productions with a strong vocation for site- and community-specific methodologies. Amigdala defines itself as feminist and intersectional, drawing inspiration from the words of bell hooks and other contemporary thinkers; it is committed to practices of horizontal governance aimed at building an inclusive, non-coercive working model.

Credits: KIN by Collettivo Amigdala / Conceived by Meike Clarelli, Daina Pignatti, Federica Rocchi, Serena Terranova / Original music, choir direction, sound dramaturgy by Meike Clarelli / Stage movements by Daina Pignatti / Dramaturg Federica Rocchi / Text curation by Serena Terranova / With Anna Luigia Autiero, Antonella Barberio, Sara Bertolucci, Luisa Casasanta, Marta Cellamare, Beatrice Cevolani, Valeria Cruz, Elisabetta Dallargine, Elisabetta Punzi / Produced by Collettivo Amigdala / With the support of Regione Emilia-Romagna, Equal Opportunities Department / Artistic residencies at inossevanza, Villa Aldini (Bologna) / Special thanks to Camilla de Concini, Federica Falancia, Gabriella Tritta / Dedicated to Valeria Vicentini <3

## 18 November

h 18:30 / 21:00



BASE Milano

yesROOM

Performance, Dance, Sound



A 10 anni da Sport, nanou torna alla dimensione del solo coreografico, incontrando il suono della band OvO. In occasione delle celebrazioni dantesche, in collaborazione con Transmissions Festival, col sostegno di Ravenna viso-in-aria e Fèsta, la compagnia gruppo nanou e la band OvO scatenano un immaginario personale che si avvale della forza dei linguaggi radicali delle due realtà artistiche. Canto Primo di una collaborazione che si manifesta tra suoni e immagini infernali, onirici e dirompenti.

10 years after Sport, nanou returns to the realm of pure choreography to deepen its expressive language, engaging with the sonic universe of the band OvO. On the occasion of the Dantean celebrations, in collab with Transmissions Festival and with support of Ravenna viso-in-aria and Fèsta, gruppo nanou and the band OvO unleash a personal imaginary powered by the radical languages of both artistic entities. Canto Primo—the first step of a collab that unfolds through infernal, dreamlike, explosive sounds and images.

Duration: 50 min

gruppo nanou nasce a Ravenna nel 2004 dall'incontro di Marco Valerio Amico, Rhuena Bracci e Roberto Rettura, con una ricerca sul corpo inteso come suono, oggetto e luce, segno tra i segni in dialogo con la scena. Le loro produzioni hanno attraversato festival e teatri internazionali, tra cui Fabbrica Europa, Santarcangelo, Drodesera, Les Brigittines, Unidram, Nu Dance Fest e La MaMa ETC.

OvO, duo fondato nel 2000 da Stefania Pedretti e Bruno Dorella, è tra le band più instancabili della scena rock rumorosa mondiale, con dischi pubblicati da etichette internazionali e tournée nei principali festival sperimentali. Attivi anche in cinema, teatro e danza, hanno collaborato con gruppo nanou nello spettacolo Miasma/Arsura.

gruppo nanou was founded in Ravenna in 2004 by Marco Valerio Amico, Rhuena Bracci and Roberto Rettura, focusing on the body as sound, object and light — a sign among signs in dialogue with the stage. Their works have been presented at major international festivals and venues, including Fabbrica Europa, Santarcangelo, Drodesera, Les Brigittines, Unidram, Nu Dance Fest and La MaMa ETC.

OvO, the duo formed in 2000 by Stefania Pedretti and Bruno Dorella, is among the most tireless bands of the global noise-rock scene, with releases on international labels and tours at leading experimental festivals. Active also in cinema, theatre and dance, they collaborated with gruppo nanou on the performance Miasma/Arsura.

In collision with **LINECHECK**

Credits: Project gruppo nanou & OvO / Choreography Marco Valerio Amico, Rhuena Bracci / Music OvO (Stefania Pedretti, Bruno Dorella) / Costumes Arianna Gasparotto, Alberto Groja, OvO / Lighting & Color Design Marco Valerio Amico / Set Design Marco Valerio Amico, Rhuena Bracci / Production Nanou Associazione Culturale ETS / In collaboration with Transmissions Festival / Supported by E-production, Ravenna Teatro / With contributions from Italian Ministry of Culture (MIC), Emilia-Romagna Region, Municipality of Ravenna

# BLEAH!!

**Annamaria Ajmone** Italy  
**Laura Agnusdei** Italy

## 20 November

h 18:30 / 21:00



**BASE Milano**  
yesROOM

Performance, Dance, Sound



BLEAH!!! è una parola che crea un volume nello spazio tra il palato e il labbro – un suono che è già significato. Nell'omonima poesia visiva di Lucia Marcucci, punto di partenza, questo gesto-suono si toglie dalla pronuncia del corpo e dilaga sulla pagina. A questo invito risponde la collaborazione tra la coreografa e danzatrice Annamaria Ajmone e la musicista Laura Agnusdei che lavorano insieme per la prima volta.

BLEAH!!! is a word that creates a volume in the space between the palate and the lip – a sound that is already meaning. In the homonymous visual poem by Lucia Marcucci, starting point for this project, this sound-gesture detaches itself from the body's pronunciation and spills in the page. This is the invitation that sparks the collaboration between choreographer and dancer Annamaria Ajmone and musician Laura Agnusdei, together for the first time.

Duration: 50 min

Annamaria Ajmone, danzatrice e coreografa, indaga il corpo come materia mutevole attraverso pratiche collettive che prendono forma in festival e istituzioni internazionali tra cui Biennale Danza, Palais de Tokyo e Fog Triennale. Premio Danza&Danza 2015 come miglior interprete emergente, ha curato la piattaforma Nobody's Indiscipline e MOTELSALIERI (β), affiancando alla pratica artistica attività di trasmissione.

Laura Agnusdei, sassofonista e musicista elettronica bolognese, sviluppa un progetto solista che intreccia sax e fonti acustiche, digitali e analogiche, creando paesaggi elettroacustici sospesi tra melodia, ricerca timbrica e improvvisazione. Dopo l'esordio con Night/Lights (2017) e Laurisilva (2019, The Tapeworm), ha realizzato UBI CONSISTAM (2021), esplorazione sonora di Bologna, e con Maple Death ha pubblicato Goro (2023) e Flowers Are Blooming in Antarctica (2025), in bilico tra post-exotica, spiritual jazz e immaginari fantascientifici.

Annamaria Ajmone, dancer and choreographer, investigates the body as mutable matter through collective practices that take shape at international festivals and institutions such as Biennale Danza, Palais de Tokyo and Fog Triennale. Winner of the Danza&Danza 2015 Award as Best Emerging Contemporary Performer, she curated the platform Nobody's Indiscipline and MOTELSALIERI (β), alongside a consistent practice of knowledge sharing through workshops.

Laura Agnusdei, saxophonist and electronic musician from Bologna, develops a solo project that intertwines saxophone with acoustic, digital and analog sources, creating electroacoustic soundscapes suspended between melody, timbral research and improvisation. After her debut with Night/Lights (2017) and Laurisilva (2019, The Tapeworm), she created UBI CONSISTAM (2021), a sonic exploration of Bologna, and with Maple Death released Goro (2023) and Flowers Are Blooming in Antarctica (2025), poised between post-exotica, spiritual jazz and post-apocalyptic sci-fi imaginaries.

In collision with **LINECHECK**

Credits: Concept, dance, music Annamaria Ajmone, Laura Agnusdei / Costumes Fabio Quaranta / Outside eye Giada Cipollone / A co-production by L'Altra Associazione, We-Start Centro di Produzione Piemonte Orientale, Bolzano Danza | Tanz Bozen, OperaEstate Festival within the project BoNo! / With the support of Triennale Milano and Fondazione Haydn of Bolzano and Trento / In collaboration with Ar/Ge Kunst / Associate Artist at Triennale Milano 2021-2024.

X/per/

Olimpia Fortuni <sup>Italy</sup>  
Katatonic Silentio <sup>Italy</sup>

22 November

h 18:30 / 21:00

In collision with **Linecheck**



**BASE Milano**  
yesROOM

Performance, Dance, Sound



X/per/ unisce suono, movimento e simbolismo archetipico in un'esperienza sensoriale in equilibrio tra reale e surreale. Le due performer sono state ispirate dalla simbologia legata ad Artemide, alla Luna e ai punti cardinali: al centro di X, suono e movimento diventano la chiave per accedere a un universo che risveglia una connessione profonda con sé stessi, con la natura e con l'altro, in un rito che cura, armonizza e trasforma.

X/per/ blends sound, movement, and archetypal symbolism into a sensory experience balanced between the real and the surreal. The two performers were inspired by the symbolism of Artemis, the Moon and the cardinal directions. At the center of X, sound and movement become the key to accessing a universe that awakens a deep connection with oneself, with nature, and with the other. It unfolds as a ritual that heals, harmonizes, and transforms.

Duration: 50 min

Recommended age: +16 y.o.

Introduction in LIS (Italian sign language)

Olimpia Fortuni è una danzatrice e coreografa. La sua ricerca fonde danza e teatro, indagando il gesto come verità e le relazioni tra uomo, natura e animale. Ha lavorato per diverse compagnie e artisti, tra cui Ambra Senatore (CCN Nantes), e presenta i suoi lavori coreografici dal 2014 in festival in Italia, Europa e Asia; Mariachiara Troianiello, sound artist italiana che si cela dietro il moniker Katatonic Silentio, esplora suono, elettronica e arti performative come live performer e ricercatrice indipendente. Dal loro incontro nasce la performance X.

Olimpia Fortuni is a dancer and choreographer whose research blends dance and theatre, exploring gesture as truth and the complex relationships between humans, nature, and animals. She has collaborated with various artists and companies, including Ambra Senatore (CCN Nantes), and has been presenting her choreographic works since 2014 at festivals across Italy, Europe, and Asia. Mariachiara Troianiello, an Italian sound artist known as Katatonic Silentio, explores sound, electronics, and performance art as a live performer and independent researcher. Their encounter gave birth to X.

In collision with **LINECHECK**

Credits: Concept Olimpia Fortuni / Sound Katatonic Silentio / Performers Elisa Spina, Katatonic Silentio / Shamanic practice research Corinna Ciulli / Production Sosta Palmizi, Fondazione Fabbrica Europa / Residency support Olinda-TeatroLaCucina



# In collision with Linecheck

Linecheck Festival and Farout Festival are converging to create an unprecedented experience that redefines the boundaries between music and performing arts. In an era where digital experiences have become ubiquitous, this collision celebrates the irreplaceable power of live, immersive moments.

FAROUT ticket holders will have access to discounted rates for the Linecheck programme, and vice versa.

Check the complete program >>>



This fusion represents a bold response to the post-digital age, where the most valuable cultural experiences are those that cannot be replicated through screens. By bringing together Linecheck's cutting-edge music curation and Farout's innovative approach to performance art, the collaboration creates spaces where audiences don't just witness art – they become integral parts of its manifestation. The collision emphasizes physical presence, spontaneity, and human connection. Each performance is designed as a unique, ephemeral moment that exists only for those present, challenging the culture of infinite reproducibility that characterizes our digital lives. Through interactive installations, site-specific performances, and boundary-pushing musical acts, this partnership creates experiences that demand to be felt in person rather than consumed remotely.

This cultural experiment recognizes that as our lives become increasingly mediated through technology, truly transformative experiences happen when we gather physically, share space, and collectively participate in artistic moments that can never be exactly duplicated – making each show not just entertainment, but a profound social and human experience.

Dino Lupelli  
Linecheck Music Meeting and Festival Artistic Director

**LINECHECK**



Alcuni spettacoli del programma di Linecheck – riuniti sotto il titolo *A Beautiful Presence* – sono prodotti da FAROUT, dando vita a un dialogo vivo tra pratiche sonore e arti performative. Tra i protagonisti: Olimpia Fortuni con Katatonic Silentio, gruppo nanou e OvO, artisti che abitano la soglia tra corpo e suono, gesto e vibrazione.

La collaborazione si allarga anche al palinsesto Linecheck Meeting che ospita il Live Arts Summit – FAROUT Edition: una serie di appuntamenti pensati per esplorare la dimensione performativa del suono e

stimolare l'incontro tra comunità creative e professionali, oltre i confini disciplinari. Il 19 novembre si terrà un evento speciale frutto della collaborazione tra NIÑO DE ELCHE + ERNESTO ARTILLO: *INVESTITO*, Falegnameria Marri. Niño de Elche, musicista spagnolo specializzato in musica flamenca, con Ernesto Artillo artista indisciplinato che esplora l'identità attraverso scena, performance, immagine e scrittura, e alla band Falegnameria Marri, collettivo musicale indipendente, capace di fondere folk, rock, prog e ritmi etnici e latini.



Some shows in the Linecheck program – gathered under the title *A Beautiful Presence* – are produced by FAROUT, creating a vivid dialogue between sound practices and the performing arts. Among the protagonists: Olimpia Fortuni with Katatonic Silentio, gruppo nanou and OvO, artists who inhabit the threshold between body and sound, gesture and vibration. The collaboration also extends to the Linecheck Meeting program, which hosts the Live Arts Summit – FAROUT Edition: a series of events designed to explore the performative dimension of sound and to foster encounters between creative and professional communities across disciplinary boundaries.

On November 19 a special event will take place, the result of the collaboration NIÑO DE ELCHE + ERNESTO ARTILLO: *INVESTITO*, Falegnameria Marri. The evening will feature Niño de Elche, a Spanish musician specialized in flamenco, together with Ernesto Artillo, an undisciplined artist who explores identity through stage, performance, image, and writing and the band Falegnameria Marri, an independent musical collective, blending folk, rock, prog, and ethnic and Latin rhythms.

9—21 October  
BASE Milano

## Collective Exhibition

## Opening Hours

9 Oct.  
19:00 - 22:00

10 Oct.  
11:00 - 22:00

11 Oct.  
11:00 - 01:00

12 Oct.  
11:00 - 22:00

13 — 21 Oct.  
11:00 - 20:00



# Future Soundscapes & Affect Mining in Urban Ecosystems

Through art-driven explorations of science and technology, RESILIENCE challenges established conceptions of the urban spaces, using sound to chart the affective tissue and anthropic ecologies of future cities. Gathering the outcomes of fifteen international art residencies, the project tackles complex aural relations beyond the appearance of mere noise and informational cacophony that distinguish the contemporary age. RESILIENCE examines social and creative dynamics through sound in order to redesign the public sphere as a resonant environment.

Presented in collaboration with BASE during the 2025 edition of FAROUT Festival, all artworks in RESILIENCE seek to propel, disseminate, and transform the emotional magma of our time towards collective awareness. These operations take place in a wide diversity of contexts, including public parks, gentrified districts, football stadiums, entire cities under military siege, port waters, as well as the intimacy of citizen's intestinal biota. While the future cities of cognitive capitalism emerge as contexts of transdisciplinary engagement (artistic and technological), the aural dimension of sound provides an immersive context for our understanding of social coexistence. Thus the main objective of the RESILIENCE project is, in its multiplicity, to support the development of collaborative research for re-imagining human and nonhuman understanding.

As a result of the two-year residencies and shared research, this exhibition presents collaborations of resident artists and creatives with key partners in academia and the industry, including renowned scientific labs and engineering companies, creative industries and healthcare organizations.

The exhibition is curated and designed by three organizations working in collaboration with the RESILIENCE consortium: Fundamental Research (Brussels), *enaidea* (Barcelona), and the architecture practice *forty five degrees* (Berlin), and is coordinated by Centre for Research and Technology Hellas (Greece). RESILIENCE is a project of S+T+ARTS, the European Commission's initiative for science, technology and the arts.

RESILIENCE's beneficiary partners are: Aristotle University of Thessaloniki (Greece), Fundamental Research (Belgium), Maurice Benayoun (France/Hong Kong), Max Planck Institute for Empirical Aesthetics (Germany), Maastricht University (Netherlands), Thessaloniki Concert Hall (Greece), University of Genoa (Italy), University Pompeu Fabra (Spain).

Produced by:



Curated by:

FUNDAMENTAL  
RESEARCH

EINA  
NA EINA Centre Universitari  
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Adscrit a la UAB

*forty five degrees*

With support of:



Technical partner:



**Featured artists  
in RESILIENCE:**

**Ari Benjamin Meyers**

**with Halsey Solutions**

**Andrea Cera**

**Caroline Claus**

**Wendy Chua, Joyce Koh**

**& Gustavo Maggio**

**with Playersjourney**

**Marcin Dudek**

**with OOF Gallery**

**Wen Liu**

**& Alexander Hackl**

**Alevtina Kakhidze**

**Abel & Carlo Korinsky**

**Paul Louis**

**with Impulse Audio Lab**

**Brigitta Muntendorf**

**Lugh O'Neill**

**with Temporary Pleasure**

**Tim Otto Roth**

**Guillem Serrahima**

**Lea Luka Sikau**

**& Denisa Pubalova**

**Loukia Tsafoulia**

**& Severino Alfonso**

**with up2metric**

# Severino Alfonso & Loukia Tsafoulia Echoes, 2025

in collaboration  
with up2metric



Interactive installation;  
multimedia documentation

Combining art, technology, and human perception, Echoes is an interactive environment that fosters understanding, awareness, and acceptance of neurodiverse spatial experiences. Autistic individuals are significantly affected by sensory input, making the physical environment important to their ability to interact with the world around them. Spatial access remains crucial for autonomy, empowerment, and empathy.

The Echoes project invites us to use our experiences and our bodies to empathize with the emotional experiences of others. Echoes is a physical space made of wood and cork with embedded experimental sensor technologies. The installation is organized in several interconnected environments: In “outside: a collective experience,” participants interact with the installation from an external, exposed environment through a series of light events that emerge from within and slowly and dynamically change the intensity and

coloration of the light. Participants then enter “inside: multiples of one,” an intimate, interior space that functions as a “retreat” for an individual, dynamically adjusting the light and its sonic properties based on the movement and breathing rhythms of the participants as a way of self-regulation. In addition to Echoes, the documentary VOICES: Experiences and Expressions addresses autism as an agent of urban sound experience from an intersectional and experimental standpoint.

Severino Alfonso and Loukia Tsafoulia are trained architects, educators, and researchers whose work intersects artistic praxis, design, technology, and digital culture. They are founders of PLB studio design, art and research practice, and Assistant Professors at the College of Architecture and the Built Environment, Thomas Jefferson University, where they co-direct the Synesthetic Research and Design Lab. Their artwork has been exhibited in international art and design venues such as the Trajan’s Market Museum of the Imperial Fora in Rome, Italy (2022), the 2021 European Cultural Center, Venice Architecture Biennale in Venice, Italy, the Municipal Theater of Piraeus in Athens, Greece (2021-2022), the IE Creativity Center/Casa de la Moneda in Segovia, Spain (2023), the London 3dPrint Show, ICFF in New York and more. Tsafoulia’s and Alfonso’s artistic praxis is centered on the human body and its interactions with the objects and environments it negotiates, but also the social body and its movements – both forced and voluntary – within buildings, through cities and across larger territorial boundaries. The common thread is a passion for exploring the frontiers of the human condition and a commitment to performance in all its incarnations as a fundamental force of liberation and change. Their scholarly research is positioned at the intersection of responsive environments, cognitive sciences, digital technologies, and computational design theory from the 1950s-1970s onward in Europe and North America.

# Ari Benjamin Meyers

## Invisible Choir, 2025

in collaboration  
with Halsey Solutions



In the current divisive times, the simple act of listening and interacting with each other has become fraught with a constant barrage of political and social baggage. With Invisible Choir, the artists seek to circumvent some of these challenges by allowing strangers to create an evolving collective musical work by singing with each other, without words. By harnessing the power of new technologies—including artificial intelligence and advanced audio AR—Meyers and Burgund propose an innovative and urgent form for public spaces that facilitates collective engagement, centered around communal singing, music creation and the establishment of new networks of citizensingers.

Ultimately, Invisible Choir reimagines what a public artwork can be and how it may allow us to connect with each other and our (sonic) environment in these polarized times. Invisible Choir combines urban sound design, sound ecology, and technology to create a novel type of interactive social soundscape: an invisible landscape of music created by an ever-evolving, open-sourced choir. Beginning with musical “seeds” composed for the specific location, a choral composition is nurtured through the active, asynchronous

GPS system, online-based  
augmented reality, digital app



participation of visitors who become members of the invisible choir through their vocal contributions recorded and “planted” live on the spot. This is accomplished through a specially designed web-based application that both facilitates singing together as well as listening to “choirs”.

Ari Benjamin Meyers is an artist and composer who explores structures and processes that redefine the performative, social, and ephemeral nature of music. He received his training at The Juilliard School, Yale University, and Peabody Institute; his work has since been presented and exhibited at major institutions, festivals, and biennials worldwide. Several of his works, including “Rehearsing Philadelphia” (2022), “Werksorchester” (2022), and “Hymnus” (2024), are centered around the public and civic spheres and have incorporated large-scale communal rituals. Recently, Meyers has also created works directly related to the environment and climate change issues; these include “Forecast (LX23)” and “Unless” (both 2023). He has collaborated with artists such as Tino Sehgal, Anri Sala, and Dominique Gonzalez-Foerster, as well as with bands like The Residents, Chicks on Speed, and Einstürzende Neubauten. “Marshal Allen, 99, Astronaut,” Meyers’s first film, premiered in Venice as part of the group exhibition *Nebula* during the 2024 Biennale Arte. He lives in Berlin and currently is Professor for Sculpture at Kunstakademie Düsseldorf.

Halsey Burgund is a new media artist and Emmy-winning interactive director whose work focuses on the combination of modern technologies - from mobile phones to artificial intelligence - with fundamentally human “technologies”, primarily language, music and the spoken voice. He is the creator of Roundware, the open source contributory audio AR platform, which has been used to create art and educational installations for cultural organizations internationally. Halsey’s recent work has focused on the societal challenges posed by artificial intelligence, in particular synthetic media and generative AI. Halsey was a Smithsonian Artist Research Fellow, a Research Affiliate at the MIT Media Lab and an affiliate in Harvard’s metaLAB and is currently Creative Technologist in Residence at the MIT Open Documentary Lab.

# Andrea Cera

## Moving Soundscapes, 2025



Work in progress;  
Video documentary

Moving Soundscapes, starts from a series of questions that have challenged him since his first collaborations with the world of contemporary dance, as well as throughout his sound design activities: Why do we change the way we move when we hear certain sounds? Why are certain sonic elements of our everyday soundscape more intrusive than others? Could body movement be seen as a privileged point of observation to learn something about these sounds? What are the primitive mechanisms that allow a sound to emerge from a background, invading the theatre of our conscious mind, beyond our bodily reactions?

Cera presents a mini-documentary featuring a series of integrated, connected activities—research experiments, small-scale artistic experiments, workshops, and pedagogical initiatives—in which scientific investigation, development of sound design techniques, and creative intuitions are in continuous interaction. Moving Soundscapes presents motion capture visualizations from a pilot exper-

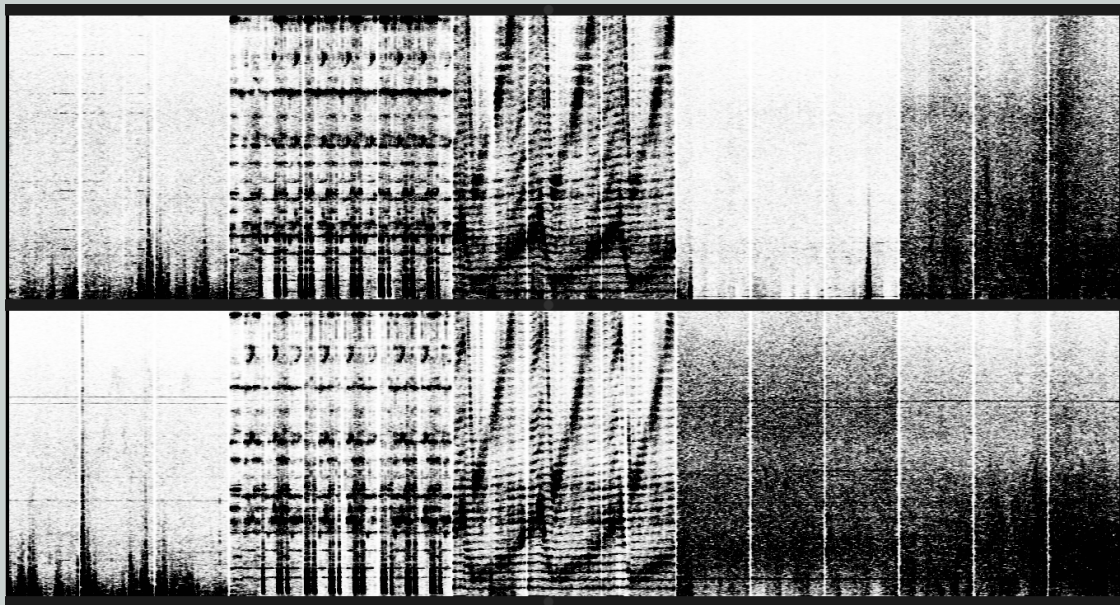
iment about the relation between intrusive urban soundscapes and qualities of movement; footage from an open-day at Infomus-CasaPaganini (University of Genoa), particularly from an installation where visitor movements generated soundscapes of varying sonic intrusiveness; screen captures and examples from an Android app designed to apply, in real time, sound design techniques that diminish the sonic intrusiveness of an annoying soundscape (e.g., a trafficked road) through the smartphone's headphones; and snapshots and memories from pedagogical workshops and activities.

Andrea Cera received classical music training (piano and composition) from Padova's Conservatory, and computer music training from IRCAM-Centre Pompidou in Paris. He created over 40 soundtracks for contemporary dance and theatre works. Some recent works include the sounds for the robotic installation *The Insomnia SketchBook* (2023) by the Taiwanese collective *Luxury Logico*, and the soundtrack for the theatrical project *Thérèse* (2025) by Stefano Ricci. Around 2008, Cera began to reduce traditional musicmaking activities in favor of exploring sound design for industry and university research, collaborating with institutions and brands such as IRCAM, Infomus - Casa Paganini (University of Genoa), Renault, KTH, and Ansys.

His work for Renault includes the AVAS sound of Zoé (2012), a collection of sounds for the E-Tech series (2022), and technical support for electronic music legend Jean-Michel Jarre in his 2025 update of the E-Tech series sounds. Cera is also interested in the applications of sound design in healthcare environments, particularly through the DanzArTe rehabilitation protocol for elderly persons at risk of frailty, developed by Infomus-CasaPaganini (University of Genoa) in collaboration with the Galliera Hospital (Genoa), Lavanderia a Vapore (Collegno), and with the support of Fondazione Compagnia di San Paolo and the EnTimeMent EU FET PRO-ACTIVE project.

# Caroline Claus

## CDA SONIC DRIFT, 2025



Sound media and printed  
documentation

CDA SONIC DRIFT (2025) is an audio essay that listens to Brussels-North, an urban landscape in transition. Centred on the open space around a mixed-use block on Chaussée d'Anvers, the work follows an AI-powered sonic geographic *dérive* that traces three alluring sonic figures from two complementary vantage points: Rooftop loggers monitor the district's acoustic horizon, filtering speech at the source to satisfy GDPR while retaining distant traffic and airflow; and street-level field recording captures the qualities of textures and utterances that shape everyday sonic proximity.

Each geoand time-coded recording is processed with Urban-Sound Separation (USS) to mark every figure's emergence and withdrawal, and with Audio-Emotion Recognition (AER) to trace events of perceived acoustic discomfort. The resulting data are plotted on GIS layers to suggest how forthcoming densification and compact-city policies could reshape the local soundscape. The installation adopts the form of a small studio workspace. Three hand-cut dub-plates—one per urban space of observation—rest on a modular headphone deck; visitors may cue, loop, or reverse

Additional artwork credits

Technical data processing and analysis:

CERTH (Georgios Loupas, Paraskevi

Kritopoulou, Nefeli Georgakopoulou /

Final mix and mastering: Christophe

Albertijn / Vinyl cuts: Dubplate – Lester

Michiels / Vinyl sleeve design and print:

Chez Rosi – Axel Claeys

them, the gradual wear of the acetate mirroring the area's uncertain future. GIS prints surround the deck and remain open to annotation, encouraging listeners to compare their own observations with the algorithmic reading.

Here, sound operates as both analytical critique and speculative proposition, presenting Brussels-North as a constellation of differential sonic atmospheres open to critical interrogation and imaginative reconfiguration through ongoing acts of listening.

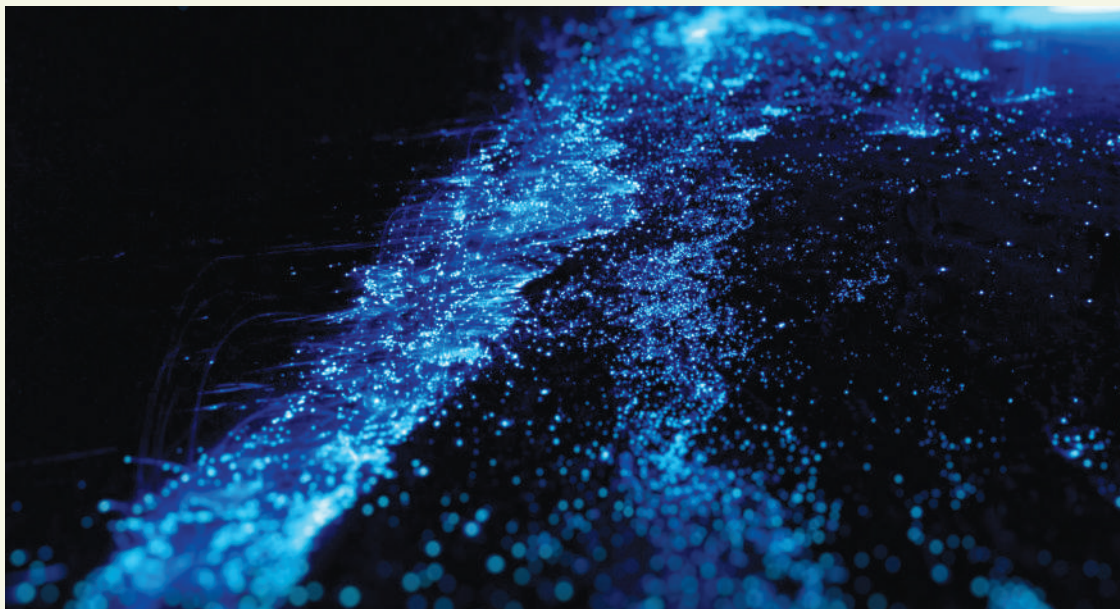
Caroline Claus is an urban planner, sound artist, and researcher based in Brussels. She holds degrees in sociology, urbanism, spatial planning, and design, and earned a PhD in Architecture from KU Leuven. Her practice engages vibration and site-specific listening to rethink how space is defined and experienced amid contemporary urban, social, technological, and ecological change.

Through practice-led research in sonic ethnography and art-driven cartographic methods, she studies how critical engagement with sonic environments can inform the planning and design of differential atmospheres that support dynamic, resilient urban sites and landscapes. Claus has contributed to the planning of urban railway sites and has long term experience supporting organizations in community-led public-space redesigns.



# Wendy Chua, Gustavo Maggio & Joyce Beetuan Koh Blooms, 2025

in collaboration  
with PlayersJourney



## Mixed media/ XR installation

Blooms is an art-science installation that attentively listens to the phenomena of algal blooms and the shifting relationships they signal between human activity and aquatic ecosystems, asking: What are we not hearing? Rising temperatures, marine heat waves, and pollution from agriculture, cities, and industry contribute to eutrophication—a process where excess nutrients “feed” the water, creating conditions for blooms to thrive and disrupting aquatic metabolic cycles. The exhibition interprets scientific data from satellite imagery and microscopy to illuminate the cosmopolitan algae species found in South East Asia, the Mediterranean, the Baltic Sea, and Brandenburg.

At its core, a multi-sensorial VR experience, accompanied by a carefully designed orchestral soundscape, animates the microcosmic view into the life of phytoplankton, making the invisible audible.

Additional artwork credit:  
Blooms is co-created by Wendy Chua, Joyce Beetuan Koh, Gustavo Maggio, in collaboration with Christian Stein and PlayersJourney, Sandric Leong and Team HABs at the Tropical Marine Science Institute.

Gustavo Maggio is a designer who envisions design as an agent of change in the climate crisis, delving into novel materials and circular production systems. With Wendy Chua, he co-founded Forest & Whale as a practice to advocate for social and environmental care through social strategies, community engagement and exhibitions.

Wendy Chua is an interdisciplinary artist who delves in the art-science research of coastal climate issues through anthropological methods. Drawn to making invisible toxicities tangible, she is collaborating with marine scientists to explore the climate precarity of harmful algal blooms in fragile coastal ecosystems.

Award-winning composer Joyce Beetuan Koh writes concert music, works in dance collaborations, and creates sound installations, multimedia productions, and films. Underpinning her creative impulse is a fascination with architectural structures and scientific theories, and the result is a language that is abstract, self-contained, and never sentimental.

Playersjourney develops and designs interdisciplinary media experiences. Ranging from complex VR prototypes, to low tech audio games, Playersjourney tries to reflect the usage of different technologies in diverse environments and user groups. Their technical expertise comes from a multidisciplinary team and a scientific research background. With a focus on gamification, design and their connection to culture and knowledge, their approach is rooted in a deep understanding of the principles of interactivity, y, immersive media and the users' well-being, imagination and social inclusion.

# Marcin Dudek

## The Ground Harbours the Soul, 2025

in collaboration  
with OOF Gallery



### Mixed media installation

Marcin Dudek's new audiovisual installation, *The Ground Harbours the Soul* (2025), combines sound and sculpture into an exploration of communal emotion and the power of the crowd. The work was created from repeated research and audio-recording trips to Tottenham Hotspur matches (alongside sound designers Mark Burman and Jon Calver). The recorded sounds became the raw material for a soundscape and an installation unfolding in three movements: it opens with a splintered cork body, emitting the sounds of pre-match rituals and the walk to the stadium; next, a triptych made of secondhand speakers fills the space with recordings of football chants and supporters living through a game in real time.

The final work, a helmet-like cork sculpture, allows viewers to immerse themselves in the emotions that follow a football match: the ecstatic joy of victory, the crushing disappointment of defeat. The sounds that Dudek, Burman, and Calver recorded will soon be available in an online database, sorted into categories which aim to further unravel this spontaneous and collective experience.

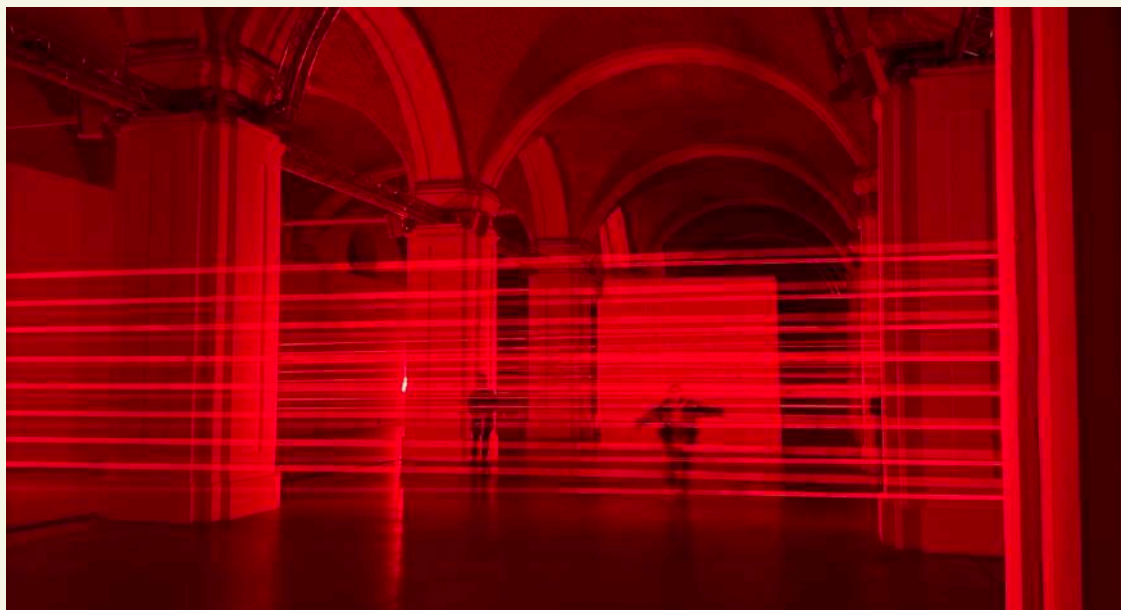


Marcin Dudek lives and works in Brussels, Belgium. After leaving Poland aged 21, Dudek studied at the Mozarteum University Salzburg (AT) and at Central Saint Martins (London, UK), graduating in 2005 and 2007 respectively. His work has been the subject of solo exhibitions at institutions including the Museum Ostwall (Dortmund, DE); IKOB - Museum of Contemporary Art (Eupen, BE); Centre Wallonie-Bruxelles (Paris, FR); MNAC National Museum of Contemporary Art (Bucharest, RO); and the MWW Wrocław Contemporary Museum (PL), among others. His first monograph, *Slash & Burn*, was published by Hopper & Fuchs in 2023. Addressing art as a strategy for living, Dudek's practice builds from autobiographical experience and expands to explore the broader phenomena that shaped it.

These include the rituals of subculture, DIY economy and crowd dynamics—as the individual gets pulled into the multitude, control is lost and mass gains momentum. Often working with found, salvaged or repurposed materials, Dudek constructs objects, installations, painting and performance, touching upon questions of power and aggression in the context of sport and cultural spectacle. Exercising an obsessive work ethic in his paintings, Dudek meticulously slices and manipulates medical tape, rubbing images into the cloth and building up a painting through collage.

# Alevtina Kakhidze

## Coloropera, 2025



### Audio, video and light installation

Additional artwork credits:

Music and sound design: Pavlo Litovkin, Mykhailo Maksianovych / Recorded sounds: 3rd Separate Assault Brigade, Alevtina Kakhidze, Maxim Salov, Pavlo Litovkin, Slidstvo Info, Viktor Kostyrkin\*, Oleksandr Kur / Voices: Akhtem Seitablaiev, Bohdan Bunchak, Leniie Umerova, Muslim Umerov, Pavlo Litovkin, Yana Kurlyak, Oleksandra Tsymbal / Violin: Natalia Ivasyuk  
Poems: Bohdan Bunchak, Maksym Kryvtsov\* / Mastering: Dmytro Kutniak  
Color programming: Alexander Krolkowski / Survey analysis: Maria Leonenko / Lighting design: Svitlana Zmieieva  
Scientific consultancy: Myroslav Kasheba, Roman Lischuk / Moderating: Kateryna Semenyuk, Yuliya Say

\* Killed in war

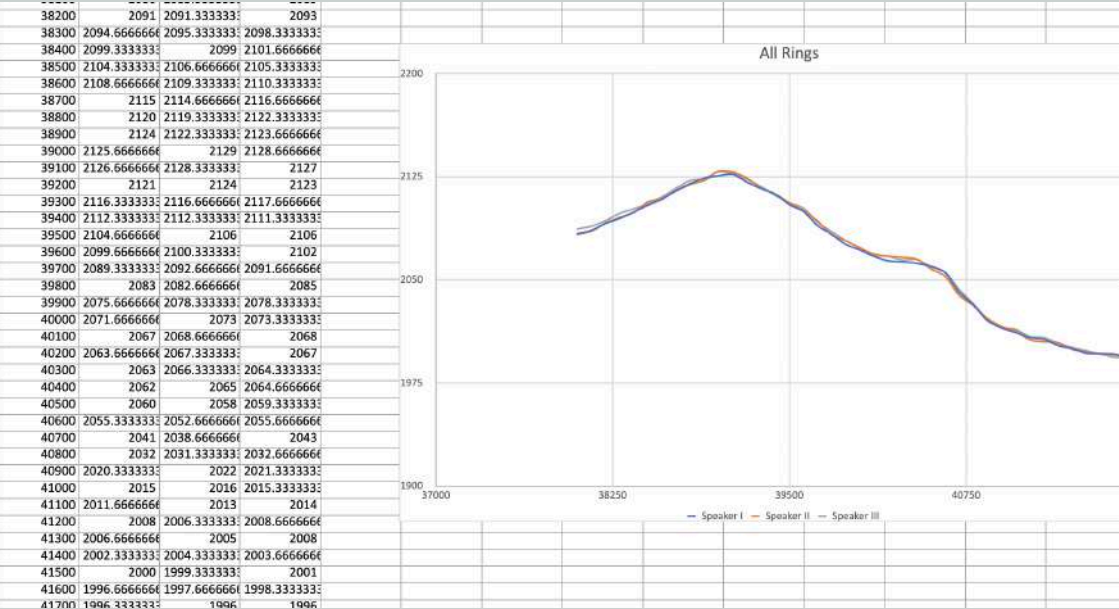
To create Coloropera, Kakhidze conducted 60 conversations with Ukrainian military veterans, children who had fled the country because of the russian-ukrainian war, civilians who had lived under bombardment and occupation, and ukrainian artists. Each conversation began with a question about sound perception to wartime experiences and color associations related to them. The responses served as the basic material for the artwork. Like a conductor, Kakhidze generated a team of composers, lighting designers, video artists and scientists around the construction of the narrative in the work.

Coloropera is divided into four acts, each exploring different aspects of the experience of the war for ukrainians – possible future, to be a civilian, to be a military, imaginable victory. She wrote also a libretto, a key text with which a viewer could find precisely about the sounds and color associations that were used in this work. Through Coloropera, Kakhidze offers a voice to the many people in Ukraine, and creates a physical space where sounds and colors can tell, heal and inspire.

Alevtina Kakhidze is a multidisciplinary artist based in Muzychi, Ukraine, 26 kilometers from Kyiv. Her practice encompasses performance, films, drawing, time-based media, curation and collaborative works and investigates complex issues from consumerism to plant culture, and from feminism to life in conflict zones. Having grown up in the Donetsk region of Ukraine, known for coal mining, Kakhidze has experienced Ukraine's abrupt and chaotic changes from the days of the USSR to the imbalanced environment after, including the undeclared war between Russia and Ukraine that is going on today. She remained in Ukraine after Russia's full-scale invasion in 2022 and now describes the everyday impact of the death and destruction of the war to people who live in peace. Kakhidze attended the National Academy of Fine Art and Architecture in Kyiv (1999- 2004) and the Jan van Eyck Academy in the Netherlands (2004-2006).

Participant of international and Ukrainian artistic exhibition projects, including the European Biennial of Contemporary Art Manifesta 14 in Kosovo, 7th Berlin Biennale which was focused on politics, Moroccan Pavilion at the 54th Venice Biennale "Working for Change". Kakhidze received "State of the ART(ist)" as Honorary Mentions by Ars Electronica (2023), Women in Arts Award, UN Women Ukraine (2023), the Kazimir Malevich Artist Award (2008), and was first prize-winner of the Competition for Young Curators and Artists, Kyiv, CCA at NaUKMA (2002).

# Abel Korinsky and Carlo Korinsky Resonance, 2025



Prototype and multimedia  
documentation

Resonance is a sound-based information/analyzing system for urban spaces as well as indoor spaces. It uses ultrasound directional speakers that respond to people’s movements. The project uses ultrasound technology and AI to visually analyze individuals and to produce sonic feedback in real time. Reflecting on the ethical problems of surveillance in public space, Resonance evokes a speculative future shaped by an “Environmental Karma” system - an EU-driven Social Credit System designed to encourage sustainable, inclusive, and culturally aware behavior.

Inspired by China’s Social Credit System and the U.S. Signature Strikes, the project imagines a Virtue Analysis Network (VAN) that uses real-time behavioral profiling to generate personalized stories/information.

Studio Korinsky is a Berlin-based interdisciplinary artist collective founded in 2012 by twin brothers Carlo and Abel Korinsky. Their work operates at the intersection of art, science, and technology, creating immersive, research-driven installations that challenge and recontextualize our sensory and spatial perception. Focusing on sound, spatial computing, and real-time data, the studio transforms spaces into speculative environments that critique contemporary systems - ranging from surveillance and automation to environmental collapse and algorithmic bias. Their practice pushes the boundaries between the natural and synthetic, the intimate and the systemic, blending disciplines and media to create sculptural new media works.

Recent projects by Studio Korinsky explore themes such as drone ethics, space debris, physical phenomena and AI-generated behavior patterns, often in collaboration with scientists and institutions including the Facility for Rare Isotope Beams (FRIB), marine research centers in Korea, and the European S+T+ARTS programme. Studio Korinsky's work has been presented at venues and festivals such as Ars Electronica (AT), ISEA (CA, FR, UAE), BOZAR (BE), ACC Gwangju (KR), Art & Tech Days Košice (SK), CerModern (TR), Llum BCN (ES), and the Experimenta Biennial (AU). Their projects have been supported by funding from the Hyundai Motor Group's ZERO1NE program, MSUFCU Arts Residency, Musikfonds, and BBK Berlin.

# Wen Liu

## Uncanny Reverie, 2025



### Game and sound composition

Wen Liu's *Uncanny Reverie* integrates a music ensemble with an interactive system to create a theatrical concert that fuses artificial intelligence with environmental and societal narratives through active audience participation. Audiences are plunged into a twisted game show, stepping into a society unraveling under climate collapse and moral decay. Each darkly satirical challenge exposes the distorted choices at the core of modern life, where the relentless pursuit of "progress" collides with crumbling values and a widening gap between illusion and reality.

The storyline evolves through live audience input: via a custom app, participants vote in real time to steer the action, triggering new questions and propelling the plot forward. The show invites reflection on the paradoxes of urban existence, where cutting-edge technology collides with social and ecological disintegration. It's a surreal descent that asks: does progress truly serve humanity—or does it only reinforce the illusions we live by?

Wen Liu is a multi-award-winning composer and media artist celebrated for her fusion of music, performance, and technology into surreal, socially critical art forms. Driven by a deep passion for the intersection of science, technology, and storytelling, she is the founder and artistic director of Studio M.A.R.S. and Festival M.A.R.S.

Wen has established a singular artistic universe defined by dark humor, absurdism, and the integration of digital technologies as dramaturgical tools—woven through with a distinct visual and musical language. Her internationally acclaimed productions, such as *Yum!*, which won the prestigious European Opera award, the FEDORA Digital Prize 2025, exemplify a groundbreaking blend of participatory storytelling and real-time XR interactivity, pushing the boundaries of music theater in the digital age.



**Paul Louis**  
**Biomimetic Sound Network**  
**(B:N:S), 2025**

in collaboration with Impulse  
Audio Lab



Sound and light installation,  
interactives

**B:N:S** ——— Biomimetic Sound Network is a research-based sound design project that reimagines urban and automotive soundscapes by turning noise pollution into immersive and therapeutic auditory experiences. Inspired by biophony—the way natural ecosystems structure sounds across distinct frequency ranges—the project reframes the chaotic sound of cities and vehicles as opportunities for harmony and Biomimetic Sound Network (B:N:S) 2025 Sound and light installation, interactives Paul Louis is a Design Director and Sound Artist specializing in UX/UI sound design, interaction rather than disruption.

The installation unfolds in two distinct phases, “Pollution” and “Symbiosis”, inviting participants to influence the sonic and visual landscape through their movements and proximity. In doing so, the project positions visitors as agents of change, demonstrating how citizen interaction

can reshape the sonic identity of urban life. B:N:S is developed with contributions from the Max Planck Institute and Aristotle University of Thessaloniki (AUTH), combining automotive sound expertise with biomimetic design principles. Ultimately, the project challenges conventional urban planning and proposes a sound-first vision of future cities, where design and technology foster mental resilience, ecological awareness, and new forms of urban interaction.

Paul Louis is a Design Director and Sound Artist specializing in UX/UI sound design, automotive sonic innovation, and urban sonic architecture. Since 2016, he has been shaping the auditory identity of future mobility, designing EV driving sounds, vehicle chimes, Acoustic Vehicle Alerting Systems (AVAS), and branded acoustic signatures for leading automotive manufacturers. His expertise ensures that electric vehicles are not only safe but also sonically distinctive, blending technical functionality with emotional resonance.

Beyond the automotive sector, Louis's work explores how sound can become a form of urban design, addressing noise pollution while fostering mental well-being and collective awareness. Louis's versatile portfolio extends across industries: he's created sound logos for global brands—from payment platforms to kitchen appliance makers—curated music programs for major financial institutions, and developed sonic branding strategies for software companies. In 2025, his leadership and creative impact were honored with judging roles at both the Transform Awards and the Data Sonification Awards.

**Lea Luka Sikau  
and Denisa Půbalová**  
the gut rehearses to tell  
you something, 2025



**Mixed media installation**

the gut rehearses to tell you something is a multi-sensory sound installation that invites visitors into the sonic landscape of the human gut—reclaiming, amplifying, and celebrating what is typically silenced. Listening to our guts means tuning into intuition, into the subtle metabolic vibrations that shape our emotions and decisions. Yet these bodily sounds are often stigmatized, dismissed as embarrassing or inappropriate. This work reimagines the bowel as a rich sonic ecosystem, driven by a dynamic interplay of microorganisms, chemicals, and physical movements.

The artists conducted extensive experimentation with their own digestive systems and collaborated with the German stoma association ILCO, exploring how medicalized guts reshape one's sensory and emotional connection to internal resonance. As visitors move through the space, gurgles, growls, and rumbles emerge from floor sculptures textured like skin and embedded with haptic actuators. These bodily sounds are not merely played back—they are experienced physically. Vibrations ripple across the room, enveloping the audience in a gutscape that flows from expansive howls and crisp effervescence to distorted crescendos and

gentle, breathy hums. The sonic journey mirrors the digestive cycle, culminating in a radical climax before quieting into an entangled silence that resonates long after. At its core, the piece is an act of collective destigmatization and microbial synchronization.

It reframes our guts as organs of perception, intuition, and intersubjective connection. It invites us to question what emerges from our bodies and how we resonate with others—not through breath or heartbeat, but through visceralsonic entanglement. *stoff wechsel / látková přeměna*, the core of this installation, explores how gut sounds can create shared experience. In a bath of sound, participants' internal acoustics are woven into a continuous, electroacoustic composition that resonates physically and emotionally. The installation encourages us to think beyond breath or pulse and to recognize the gut as a powerful medium for embodied communication and ecological self-awareness. Floor sculptures made from skin-like materials house embedded actuators that respond to touch and movement, deepening the audience's sonic and haptic engagement. By attuning to these internal sounds—long stigmatized, often ignored—the gut rehearses to tell you something opens space for vulnerability, intuition, and radical connection.

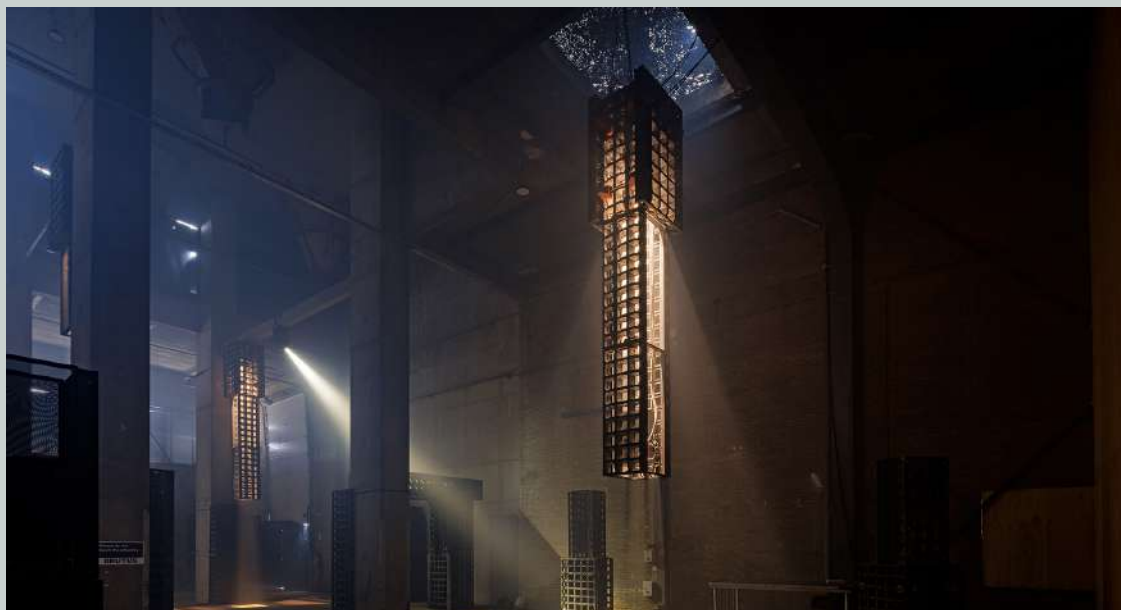
Lea Luka Sikau and Denisa Půbalová have worked in a duo since 2020, exploring the intersection of media arts and experimental sound theatre. In summer 2024, they were artist-researchers in residence at the Ligeti Center Hamburg. In 2025, they are part of Studiotopia, working on a project with LABoral & Bionuc, Spain.

Lea Luka Sikau is an artist-researcher with a PhD on posthumanism, new opera and rehearsal ethnography from the University of Cambridge. As a media artist and stage director, she focuses on post-Anthropocentrism, having worked with artists such as Romeo Castellucci, Marina Abramović, and Rimini Protokoll. Currently, Sikau is a Harvard Mellon Fellow and curator at ZKM Hertzlab.

Denisa Půbalová is a media artist, a researcher on environmental philosophy, critical posthumanism, and technological infrastructures, and a creative coder fascinated by interspecies communication and post-anthropocentric narratives. They have been commissioned by Ars Electronica, LABoral, IMPAKT Utrecht, transmediale Berlin, Ensemble Modern, TONALi Hamburg, and ligeti zenter Hamburg.

# Lugh O'Neill GIANTS, 2025

in collaboration with  
Temporary Pleasure



Sound installation,  
four-channel video

Giants by Lugh O'Neill is a spatial sound composition and three channel video installation documenting the performance of a series of compositions recorded within the basalt columns of Fingal's Cave, a cave on the island of Staffa off the coast of Scotland known for its cathedral like acoustics and cultural significance, from mythology as one end of an ancient bridge to Ireland, built by Giants, to its links to Mendelssohn's Hebrides overture, said to be inspired by the echoes of the waves crashing in the back of the long cave.

Giants explores the role of acoustic space and its cultural interpretations, considering the role natural structures historically have had in the shaping of rituals and as spaces of worship. How do these acoustic landscapes fit into our sense of self and identity and can a re-sensitisation to sonic surroundings help us to navigate our urban, natural and cultural environments? Studio techniques like rever-

beration and delay have been common practice for near a century and simple techniques invoking artificial movement in time and space, but in approaching recording and composition as a spatial practice and taking into consideration sound, spoken or musical, as a means to inhabit and contextualise environments, one can view these sonic dimensions as a pathway of past experience.

As a composer and spatial sound designer, Lugh O'Neill's work navigates an evocative space formed by the overlap between what is recognisably tangible and familiar and the aseptic sterility of the digital—the separation of which is continuously and progressively challenged. In recent works, O'Neill has focused on emphasising the potential of spatialisation in music composition—while composition is traditionally conceived over the spectra of frequency and time, Lugh's work utilises space as another dimension in which sound and music composition is written.

O'Neill has composed, performed, and produced audio-visual and installation work for contexts such as the KW Institute for Contemporary Art Berlin, MAXXI Rome, Sonar Barcelona, CCCB Barcelona, ZKM Karlsruhe, BRUTUS Rotterdam, Design Miami/Basel, Cafe OTO London, and has regularly collaborated on projects with artists and performers such as Jakob Kudsk Steensen, Tomás Saraceno, Doireann O'Malley, Ian Cheng, Petrit Halilaj and Álvaro Urbano, Zuzana Pabisova, Marie Requa Gailey, Dylan Kerr, Leisha Thomas, Kevin Brennan and Temporary Pleasure.

Additionally, as co-founder of C.A.N.V.A.S.—a record label and events series—alongside Olan Monk, O'Neill has released his own works such as the *Re Munus* LP, directed the research-based *Cipher* and *Apocope* compilation LPs, co-produced other works released on the label, and curated diverse performance events.

# Tim Otto Roth

## Theatre of Memory, 2023-25



Sound installation/  
video documentation

In Roth's Theatre of Memory, the actual composition is determined by which tone a speaker plays and to which it is listening to. Arranging up to 444 individual custom designed speakers, the spatial experience is enhanced by color in each active speaker expressing specific parameters and the spatial structure of the sound event, which is brought to the fore by visible and audible means. The room turns into an electro-acoustic theatre, emphasising space as an essential constitutive element of music and sound.

These connections are shown live on a screen that is updated every 10 seconds. Each line represents one of the 70 loudspeakers or "audio neurones". If an audio neuron sends a sound impulse to another neuron, a dot is shown there. If the dots are yellow, the sound of the audio neuron is excitatory; if it is purple, it inhibits the connected audio neurons. The special thing about neuronal feedback is that a neuron does not necessarily react immediately to the sound



stimuli with its own sound, but must reach a certain stimulus threshold. The internal state of excitation—referred to as membrane potential in technical jargon—is indicated by the spectral colour change. If an auditory neuron is extremely inhibited, the colour shifts to red.

Depending on whether the neuron itself is excitatory or inhibitory, the colour shifts counterclockwise or clockwise in the colour wheel when stimulated. The violet and yellow colours indicate that the two different types of auditory neurons are currently in a resting state, i.e. they have either just fired a sound or have not received a stimulus for some time. If it 'fires' its characteristic sine tone, it flashes white, only to return to its resting state after a short time-out. The pale colours in the bottom 6 rows indicate the external triggers, which only give impulses but do not listen to other neurons.

Tim Otto Roth is a German conceptual artist and composer living and working in Oppenau and Cologne. His practice connects art and science through works that break new ground in public dialogue, involving scientific cooperation partners around the globe. For his light and sound related projects, presented from Hanoi to New York, he has collaborated with leading scientific institutions globally.

Space plays a major conceptual role in his major sound installations, immersive acoustic laboratories composed of numerous individual custom-made, loudspeaker sculptures, distributed in the whole space or set even into motion. As the tones recomposing at each position differently to specific local sounds, the role of the audience is re-defined advancing to an actively exploring agent.

# Guillem Serrahima Solà

## Ubiquitous Noise, 2025



Film installation,  
sound, antenna

Ubiquitous Noise explores Earth's electromagnetism and the noise-ecologies it generates in both the field of sensory experience and scientific knowledge. All bodies resonate at a certain frequency. The history of the Earth, and of all organic, inorganic and technical beings, is inscribed in the expansion of the Universe as an electromagnetic field in continuous becoming. Imperceptible and meaningless, electromagnetic noise permeates our living environments. In recent decades, the intensive development of telecommunications systems has turned technology into a new atmospheric layer of electromagnetic noise, continuously present and disrupting all other frequencies. As an audio-visual installation, Ubiquitous Noise takes us on a multi-scalar journey into astronomical, neural, natural and technical signals.

We travel to the Radio Quiet Zone (West Virginia, USA), an electromagnetic exception zone where we learn about noise in astronomical observation and radio telescopes attuned to extraterrestrial frequencies. Here, we also find a community of people who suffer from electro-sensitivity - an as-yet unrecognized condition with a

growing number of sufferers – who moved to the RQZ to escape the continuous hum of telecommunications media. Like all exceptional areas, this one holds tell-tale signs about the social, economic, legal and political dynamics at play in the technosphere, particularly through the development of ubiquitous computing. We also travel to Maastricht's Brain and Emotion Laboratory, where scientists use magnetic fields and computer-generated radio waves to produce neural images, mirroring – many orders of magnitude smaller – the research at the RQZ. Finally, we stroll through an unnamed city where the presence of telephone infrastructure has become ubiquitous; virtually invisible, but electromagnetically sensed.

The installation, in its full version, consists of a system of three elements interacting with one another and the audience: a sound environment of spatialised and randomised electromagnetic phenomena (astronomical, technical, neural and natural); a visual essay that takes us into the multi-scalarity of the electromagnetic spectrum, from the formation of scientific images to satellite orbiting through the ionosphere, passing through the Radio Free Zone; and finally, an antenna that captures the technical electromagnetic frequencies of the environment, bringing the exhibition space into the sound environment of the installation.

Guillem Serrahima Solà is a researcher, theorist and film maker. Focusing on the philosophy of science and technology, media archaeology and epistemology, he holds a PhD in Philosophy and Film Studies from Paris 8 University. His main research topics include cybernetics, systems theory, vision models and machine vision, datafication processes, techno-ecology, a-signifying semiotics and discourses of planetarity.

He has been a research associate on the Networking Ecologically Smart Territories (NEST) project, a visiting scholar in the Department of Rhetoric at UC Berkeley, a lecturer in media studies and aesthetics at ESDI and BAU (Barcelona). Part of his research explores the technical, aesthetic and epistemological role of informational noise in audiovisual format. He is the author of the film essays *Noise Traffic*, 2023, which premiered at CPH Docs festival, Copenhagen; and *Ubiquitous Noise*, 2025. Both are part of a trilogy exploring the kaleidoscopic meanings of noise in the cognitive, techno- capitalist society.



BASE Milano è un centro di produzione culturale ibrido e aperto alla città. Un luogo d'incontro e di spettacolo. Un posto per ballare e fare rumore.

Una ex-fabbrica di treni rigenerata e restituita alla collettività. Non un museo, non proprio un teatro. Una residenza d'artista. E' tutte queste cose insieme e anche molto altro.

Ha tante funzioni, di spazio e di pensiero. 365 giorni di sperimentazioni, voci contro corrente, progetti ed eventi all'incrocio tra le discipline dell'arte e della creazione contemporanea. BASE progetta per l'accessibilità culturale: dallo spazio fisico alla comunicazione, dalla selezione dello staff al programma culturale, ci impegniamo perché sempre più persone possano sentirsi previste.

BASE Milano is a hybrid cultural production centre open to the city. A place to meet and perform. A place for dancing and making noise.

A former train factory regenerated and returned to the community. Not a museum, not a theatre. An artist's residence. It is all these things together and much more. It has many functions, of space and thought. 365 days of experimentation, voices against the current, projects and events at the intersection of the arts disciplines and contemporary creation. BASE projects for cultural accessibility: from the physical space to the communication, from the selection of staff to the cultural programme, we strive to make more and more people feel included.

# FAROUT Live Arts Festival



Molto lontano, non convenzionale, non abituale: FAROUT è il festival di BASE dedicato alla creazione contemporanea, che prende il nome dal pianeta conosciuto più lontano dal Sole.

Un mese e mezzo di performance, installazioni, interventi di arte pubblica, danza e teatro; ma anche concerti, feste, percorsi. Una grande esperienza collettiva che trasforma gli ambienti ex—industriali di BASE in palcoscenici e paesaggi di incontro, conversazioni tra artist\* e pubblico, tra corpi e spazio. Nuove estetiche per radicarsi in un mondo contemporaneo, da guardare da molto, molto lontano.

Far out, unconventional, unaccustomed: FAROUT is BASE's festival dedicated to contemporary creation, named after the known planet farthest from the Sun.

Six weeks of performances, installations, public art interventions, dance and theatre; but also concerts, parties, trails. A great collective experience that transforms the former industrial spaces of BASE into stages and meeting landscapes, conversations between artist and audience, between bodies and space. New aesthetics to root in a contemporary world, to be looked at from far, far away.





A BASE lavoriamo per rendere FAROUT un luogo davvero aperto a tutt\*. L'accessibilità non è solo una parola, ma un impegno costante che coinvolge ogni aspetto del nostro lavoro: dalla programmazione alla comunicazione, fino all'organizzazione degli spazi.

Crediamo che l'arte debba essere accessibile a ogni corpo e mente. Per questo, siamo in un percorso di esercizio continuo per abbattere le barriere e rendere l'esperienza del festival accogliente per ciascun\*.

Ci teniamo davvero ad averti con noi. Se hai bisogno di informazioni specifiche o hai suggerimenti su come possiamo migliorare, scrivici a [farout@base.milano.it](mailto:farout@base.milano.it).

At BASE, we work to make FAROUT a truly open space for everyone. Accessibility is not just a word, but a constant commitment that informs every aspect of our work: from programming to communication, all the way to the organization of spaces.

We believe that art should be accessible to every body and mind. That's why we are engaged in an ongoing effort to break down barriers and make the festival experience welcoming for each and every person.

We truly want you to be with us. If you need specific information or have suggestions on how we can improve, write to us at [farout@base.milano.it](mailto:farout@base.milano.it).

## Strumenti di accessibilità Accessibility Tools

Abbiamo comunicato gli aspetti di accessibilità degli spazi e degli eventi: troverai sul magazine, sul sito e sulla biglietteria le icone e/o le indicazioni di accessibilità per ogni singolo incontro.

Queste icone indicano:

- l'eventuale assenza di barriere
- la predisposizione di strumenti di accessibilità come sottotitolazione e traduzione in LIS
- la segnalazione di stimoli sensoriali
- la presenza di contenuti spinosi per facilitarti nelle tue scelte all'interno della programmazione.

We have shared information about the accessibility of spaces and events: on the magazine, website, and ticketing platform you will find icons and/or accessibility notes for each individual event.

These icons indicate:

- the possible absence of barriers
- the availability of accessibility tools such as subtitles and Italian Sign Language (LIS) interpretation
- the presence of sensory stimuli
- the presence of sensitive or potentially challenging content to help guide your choices within the program.



Accessibile a persone con  
disabilità motoria / Accessible  
to people with motor disabilities



Accessibile a persone cieche e  
ipovedenti / Accessible to people  
who are blind and visually impaired



Accessibile a persone sorde  
/ Accessible to deaf people



Rischio di sovrastimolo  
/ Risk of overstimulation



Performance rilassata  
/ Relaxed performance



Stanza di decompressione  
/ Decompression room



Bagni senza distinzione di genere  
/ Gender-free toilets



Presenza di LIS  
/ Presence of LIS



Presenza di audiodescrizione  
/ Presence of audio-description



Presenza di sottotitoli CC  
/ Presence of subtitling



Presenza di luci  
stroboscopiche /  
Presence of strobe lights



Uso di macchina del fumo  
/ Use of smoke machine



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*forty five degrees*

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