

IN TOUCH

Ludovica Bizzarri (Basel) – Prepared Drum

Benjamin Lindh Medin (Basel) – Tanz

Giovanni Vicari (I) – E-Guitar

Julian Voneschen (Basel) – Tanz

How do people practice intimacy in their daily lives? Can two friends of same gender cultivate a way of being physically and emotionally close, yet not romantic? Can we be soft without getting hurt, without becoming sick or losing our integrity as functioning beings? This research aims to look at how we cultivate tenderness and vulnerability in a world which seems to push us towards working more and being incredibly resilient to survive. We live in a time where feminist politics have challenged both roles of gender in society, and as stereotypes are something we've tried to change, now it's time to find a balance. But what is this balance? Who can we truly be? Our wish is to look at the relation between men with the base of what it means to be a soft heterosexual man.

We observe and think regards the time we live in of contemporary feminists movements that many men struggle to show complete vulnerability in relation to expressing softness. What tends to happen is that many men as much as women have become very soft or strong struggling to find a way to be both. We wish to bring back awareness of cultivating balance between integrity and vulnerability starting with looking at how men can relate to friendship, intimacy and touch. Our wish of this research and performative work is to find out what happens if we stay present in our vulnerability. Can it be empowering? If we can be present in vulnerability, maybe we find a way to remain connected to the outside world being transparent in who we are. The IN-TOUCH project sees two young men trying out different forms of physical contact. How are gestures interpreted in contemporary fiction? When is the touch between two men a symbol of intimacy, when of challenge/fight? And what other qualities can be expressed in touch? In how many ways can one touch and be in touch? What are the limits we set to ourselves in physical contact and why do we do it? Can one really be oneself? What if one is afraid of one's authenticity? When do we feel in danger and when do we feel safe?

The improvised music of Ludovica Bizzarri and Giovanni Vicari, based on shared tensions and gestures, will give these questions a framework in which they can feel safe, as well as the dancers. The movements of the dancers Benjamin Lindh Medin and Julian Voneschen are translated into electro-acoustic sounds on Prepared Drum and E-Guitar. And the sounds in turn generate new movements. And just as in a spiral, there are no definite answers. The questions generate new questions and the answers remain meaningless. And so the arrival of the answers is postponed until the next session, the next day. The idea is partly reminiscent of Beckett's "Waiting for Godot". "Godot will not come today, but he will come tomorrow". There are no universal answers about masculinity and touch, but by talking about it, moving, playing and touching, we stay IN TOUCH and this is the purpose of this Performance. Through the technique of free improvisation and thematic improvisation, the four artists explore the different possibilities of touch, both on a physical and musical level. On a musical level, the use of different materials, gestures and techniques with both the snare drum and the electric guitar creates different resonances, different ways to relate, to touch the sound and to explore the vulnerability of being IN TOUCH. The idea is to create a 30 min. performance suitable for both an adult and a youth audience.

Vita Ludovica Bizzarri

Ludovica Bizzarri, percussionist and improviser, of Italian origin lives and works in Basel. As a freelance musician, she has played in various musical ensembles, from symphony orchestra to free improvisation. The relationship between music and movement has always fascinated her. She teaches music and movement at a primary school in Basel. For several years now, she has been interested in different types of touch, not only from a musical but also from a therapeutic point of view. She is currently attending a Master's course in clinical music therapy at the ZHdK. She is also very interested in themes relating to femininity and masculinity. With her solo piece 'Follezolle' about feminine madness, she has already been able to perform on various stages.

Vita Benjamin Lindh Medin

Benjamin Lindh Medin, grew up in Stockholm, Sweden in a family with dance, theater and music and gained his first experiences very young as a performer, with influences from both Hip-hop Contemporary dance and Improvisation. In 2013 he completed his BA in Contemporary Dance and Education at the Norwegian College of Dance in Oslo. He then worked in various projects as a dancer and teacher in Norway and Sweden. Since 2018 Benjamin lives and works in Basel and has done various works within dance and performance. Some include: A tunisian swiss collaboration at "Festivale Internationale Hammamet 2018" in Tunisia by Filippo Armati & Bahri Ben Yahmed, "Decadent Surfers" - ADN Dialect 2018, Aggregate - Alexandra Pirici, H2NY - Tabea Martin & Michael Landy, Kippunkt &

Gliisch, Anders - Cie. Beweggrund, "Il Barberia di Siviglia" - Kirill Serebrennikov and Mission Spion - Momentum Dance company. Together with Rebecca Weingartner, Company Lindh & Weingartner was founded in 2018. Since then, they collaborate together creating pieces mainly for young audience.

Currently, Benjamin is touring with Lindh & Weingartner's EQUALITY! as well as FOREVER by Tabea Martin.

Vita Giovanni Vicari

Giovanni Vicari is a guitarist, bass player, producer, audio-engineer, singer-songwriter, composer and performer originally from Torino, Italy. Based in Basel, he's currently working in several scenes the music and art world, including multidisciplinary projects. With an experience of several hundreds concerts, performances and international tours, he collaborated with many different people, in different forms: underground bands, electro sets, world music projects, funk, jazz, folk, theatre, movies and video games productions, experimental orchestras, free improvisation... He's currently part of Make-Make (ex Immigration Unit), Malummi, Arbajo Jairus & Them Lovers, Luna Oku, Blondie Snitch, Tiny Satellite, Alpkasus, David Caspar, Haesin, Unorthodox Jukebox Orchestra, In Touch and sometimes live with Gina Eté. He also collaborated with Nik Bärsch, Ikue Mori, Tom Luz, Benz Oester, Arthur Hnatek, Fabian Gisler, Kaspar von Grünigen, Marco von Orelli, Volker Böhm, Anna Hirsch, Meister Lampe, Mathias Klenota, Dominik Fürstberger, Anatol Muster, between others.

Vita Julian Voneschen

Julian Voneschen is bodyworker, pedagogue and performer. He researches on topics that are socially important to him. He followed dance and physical theatre by Thomas Mettler, Roysten Maldoom, Bruno Caverna and Sandra Löwe. Performed with Thomas Mettler, Rebecca Weingartner, Abulia Nordmann, Stavros Billios, and others.

DAZ, PIO & SAMI Impro

Diego Aguirre DAZ (Huningue/F) – Gitarre
Pio Schürmann (Basel) – Klavier
Samuel Dühsler (Basel) – Schlagzeug

Projekt zusammengestellt von Diego Aguirre DAZ, Pio Schürmann und Samuel Dühsler. Die drei Musiker arbeiten seit etwa drei Jahren zusammen und kombinieren hauptsächlich verschiedene Stile wie Jazz, lateinamerikanische Musik und Improvisation. Dies spiegelt sich in ihrem Album Django Jara wieder. Andererseits beschlossen die Musiker, ein paralleles Projekt zu schaffen, das vollständig auf freier Improvisation basiert. Spontane Musik, die für die drei Musiker von grundlegender Bedeutung für die Entwicklung des Hörens und der Kreativität ist.

Vita Diego Aguirre

(*1982) Komponist, Gitarrist und musikalischer Improvisator.

Er begann schon früh mit dem Gitarrenunterricht bei verschiedenen Lehrern und lernte hauptsächlich Jazz und klassisches Repertoire. Dann beginnt er ein Kompositionsstudium an der Universität in Chile, das er nach 6 Jahren abschließt. In Paris studierte er Jazz am Jean-Wiener-Konservatorium und machte dann in Basel einen Master in Improvisation bei den Professoren Fred Frith und Alfred Zimmerlin. Parallel zu seinem Studium hat Diego mehrere Alben veröffentlicht.

Zwischen 2000 und 2010 war er Mitglied der Gruppe Mediabanda, mit der er drei Alben veröffentlichte. Er ist außerdem Mitbegründer des Projekts TárabusT, das sich mit Klangforschung, Improvisation und experimenteller Musik beschäftigt. Im Jahr 2010 gründete er seine eigene Gruppe DAZ, ein Projekt, in dem er sich hauptsächlich als Komponist, Gitarrist und Sänger entwickelt. In diesem Projekt hat Aguirre DAZ eine umfangreiche Recherche zwischen Musik und Poesie durchgeführt. Mit diesem Projekt hat er die Alben Esa puerta (2011), Autos de Mar (2013), Vivir dentro de este música (2014), Alebrijes (2015), Llamín (2016), Arbol de Zapatos (2017), Django Jara (2020), Aguas Vivas (2022) veröffentlicht. Im Bereich der Improvisation arbeitet er mit verschiedenen Gruppen, wie Kasuitah, Life only, Aguas vivas, unter vielen anderen.

Derzeit widmet er sich der Erforschung und dem Spiel verschiedener lateinamerikanischer Instrumente, wie dem Charango, dem Cuatro und der Quena.

Vita Pio Schürmann

(*1988) ist freischaffender Pianist und Komponist in Basel. Nach einem Masterabschluss in Musikpädagogik und Jazz-Komposition an den Musikhochschulen in Trondheim (2012/13) und Basel (2013/14) arbeitet er als Pianist und Keyboarder; als Klavierlehrer und entwickelt seine eigenen

Projekte und Formationen. Daneben ist Schürmann Veranstalter für Konzerte im Bereich Jazz und freie Improvisation in verschiedenen Basler Lokalen und realisiert ehrenamtlich Musik-Workshops im sozialen Bereich.

Momentane oder vergangene Partizipationen und Projekte: String an Scratch Orchestra (Improvisierte Musik aus Norwegen), Zaperlipopette (High Speed Performace-Band), Tirez sur le pianiste! (Solo-Minimal-Jazzpunk), UJB-Ensemble (Frei improvisierendes Orchester) Pio Trio (Modern Jazz), Ramsch (freie Improvisation) alte Tiere hochgestapelt (Opern-Revue mit 'les reines prochaines') u.a. Daneben spontane Auftritte mit zahlreichen Jazz-, Tanz- und freien Improvisationsformationen.

Vita Samuel Dühsler

Samuel Dühsler (*1978) lebte sechs Jahre in den USA und studierte Jazz am Berklee College of Music in Boston bei Joe Hunt (Bill Evans) und Jamey Haddad (Dave Liebman, Paul Simon). Während Konzertreisen in den USA, Japan, Russland und Europa hat Samuel Dühsler verschiedene Musikwelten ausgelotet. Im speziellen interessieren ihn langjährige Verbindungen mit Musiker*innen, sowie stilistische Schnittstellen in der Musik, welche das Ungewisse und das noch nicht Erforschte zulassen.

Nach seiner Rückkehr in die Schweiz absolvierte er den Master of Arts Improvisation an der Musik Akademie Basel (FHNW).

Er spielte in der freien Improvisation mit Fred Frith, The First Church Of Free Music und im Jazz mit Tiger Okoshi, Hal Crook, Kevin Mahogany, Ingrid Jensen, Herbie Hancock, Quincy Jones, George Gruntz, Marvin Stamm, Benny Golson, Abe Laboriel, The New York Voices, Buster Williams, John Danksworth, Patrick Williams, James Merenda, Jeff Galindo, Steve Neil, Curtis Rivers, Lawrence Clarke, Guido Melone, Michael Pfeuti und vielen mehr. Als festes Bandmitglied spielt er momentan bei Ryan Carniaux Quintet, Marco von Orelli 5, TTT, Fred Frith Quartet, Doom Bossa, A Fistful Of Twist, RAW, Kerouac und anderen. Dazu ist er in diverse Tanz, Theater und Performance Projekte involviert. Samuel Dühsler engagiert sich sozial mit seinem Kindermusikprojekt "Musiklabor" und leitet bei Insieme Reisen Musikwochen für Menschen mit Behinderungen.