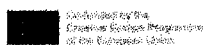


F.A.R.T.S.

Rosas



Ministerie van de  
Vlaamse Gemeenschap



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[DNA]



And **GAME** (*Ghent Advanced Master Ensemble*) du School of Arts  
Gent

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En co-production avec Project(ion) Room



(ion)

Réalisé avec l'aide de la Fédération Wallonie-Bruxelles,  
Administration générale de la Culture, Service de la Musique



FÉDÉRATION  
WALLONIE BRUXELLES

# SMOOG

## Friday 16/12

**Poly's Pulse** Reflected Polymetricity / A rhythmical exploration based on dance and music mirroring, being reflected in each other / How can the pulse be shared? Fish are jumping, porgy / By **Naïma Mazi, Ana-Filipa Botelho, Calvin Carrier, Tessa Hall, Keren Kraizer, Lydia Mcglinchey, Simon Florin, Tim Nouzak, Synne Elve Enoksen, Ivan Lucadamo, Mei Huang** / With the help of Sien Van Dycke, Haggai-Cohen Milo, Lola Drubigny, Christopher Salvito, Gabriel Schenker, Alban Ovanessian, Johanne Saunier and George Gershwin

(BREAK)

**Experiment on extended resonance and noise control** Research and experiment by **Klaas Freek Devos, Carlo Prampolini** and **Carlo Siega**. A series of weekly studio experiments ran from September till December 2016. During these experiments we have explored the moments when the performance of movement and sound end. It brought us to diffuse states wherein performativity exhaustively saturates. We perform in the anticipation of harmony and closure. We wonder what is to

come, we don't know what has been. // // // // // **Wild ducks**  
**(sound fragments)** Music by: **William Ruiz Morales** and **Hanna Kölbl** / Texts: **William Ruiz Morales** / Performed by: **William Ruiz Morales** and **Hanna Kölbl** / This project is being developed with **Susanna Hood** and **Talia de Vries** / This short presentation is built with the sound materials that are part of a dance and music piece we have been developing this year. We are exploring the gesture as material for the composition in movement, sound and text. Trying to understand the possibilities and nature of the gesture has helped us to find common ground for developing a trans-disciplinary form of composition. We are also interested in the possibility of a non-linear narrativity, trying to structure a time that flows in a certain circularity. / PARTS was founded by **Rosas** and **De Munt/La Monnaie**. The school is funded by the Ministry of Education of the Flemish Community and receives additional support from the network [DNA] Departures and Arrivals. [DNA] is funded by the European Commission (Creative Europe Program). PARTS and HES-SO/Manufacture (Lausanne, CH) are 2013-2017 partner institutions for higher education in contemporary dance.

**Saturday 17/12**

## **FIRST PART**

**franken vs. franken** bodies abducted, invested in an alien logic. bodies, like mentos in coke, like the volcano's molten lava core. remnants of a foreign compound that reveals its shy self through their flesh. A work from **Patrik Kelemen**, dance by **Klaas Freek Devos & Patrik Kelemen**, music: **Jeremy Soule** - **Skyrim Atmospheres** / the work is the direct outcome of research on the topic of the containment and contiguous nature of dance and the sublimation of the dancer's subjectivity while at dance. I'd like to thank and give a big shout-out to my friends and colleagues **Klaas Freek Devos**, **William Ruiz Morales** and **Ewa Dziarnowska**

whose work and support have been invaluable in the process. **(little break – little break - - - little break) // // // // // “Music is...”**  
A new composition by **Susanna Hood** based on an original score by **Martin Arnold**. Created and performed with **Vicente Colomar** movement/voice - **Talia de Vries** - movement/voice - **Simon Florin** - percussion/voice - **Hanna Kölbl** - cello/voice - **Carlo Siega** - guitar/voice. / Starting from a numerical score written for me by the Canadian composer, **Martin Arnold**, I have been working with an ensemble to translate and recompose it across players and disciplines in the aim of creating a shared, interdisciplinary music. What we present here is a first performance draft. I have taken inspiration from an email correspondence between myself and the composer, and have structured the work, in part, through the setting, as lyrics, of his answer to my question “What is music to you?”: “Music is an event — it happens and everything changes (even if almost imperceptibly) — an event that takes place radically in between what I can represent and what I can't.” / Special thanks to the generosity of **Martin**, my collaborators, **Matteo Fargion**, **Myriam van Imschoot**, **Bojana Cvejc**, **Naïma Mazic**, **Thomas Plischke**, **Tom Pauwels**, **Gabriel Schenker**, my research colleagues, and to the PARTS Research Studios.

**(BREAK)**

## **SECOND PART**

**JOHNNY SUPERGLU** Former metal guitar-wielder **Quentin Hanon** assumed the moniker **Johnny Superglu** after swapping his axe for a range of antique, analogue audio equipment. A prolific collaborator, Hanon has worked with **Scratch Pet Land** and **Fan Club Orchestra**. **Superglu** initially burst into the world's consciousness in 2010 with the strongly received **Warm Up Routine EP** on Parisian label **Mazout**, signed to **Plynt** since 2013. **Rambo Village** is his second release on the label following 2013's ascendant **Best Basket Beat**.