

Murder is an extreme act of negation, is the erasing of an existence, the destruction of a world, the negation of all possibilities contained in someone's future life. It's also a violent affirmation of the perpetrator's existence over someone else's death. What sense of identity is perceived by the murderer when is acting in a state of negation? The destructive drive associated with murder implies a perception of the world only in terms of negative vs positive, yes/no, on/off? Do killers perceive themselves like the negative of a film, where all qualities are represented not for what they are but for what they are not?

How to narrate through negation?

In this project I dwell in the realm of being and not being. All sounds in the electronics are elaboration of the flute part which makes a challenge for the listener to classify each sound as natural/artificial or live/electronics, human-produced/machine-produced.

I elaborate the concept of existing and not existing in the way I combine the live flute/voice with the electronics. The form of the composition is resembling the act of breathing, the very essence of life, in contrast with the idea of death contained in the concept of a murder. The music breath by mean of expanding and contracting, adding and subtracting.

I'm interested in creating a minimal sense of trance, a feeling of immersion in the show.

The staging is essential, only one performer, the flutist, gradually emerging and immersing from darkness. The only source of light is the overhead projector on which several effects unfold and represent the only scenography.

MOORD

A piece about the ambiguity of existing

Staged concert for one flutist, electronics and overhead projector.

concept/ music/ electronics -
CINZIA NISTICO

flute/ voice -
KLAASJE NIEUWHOF

visuals -
ESTHER URLUS

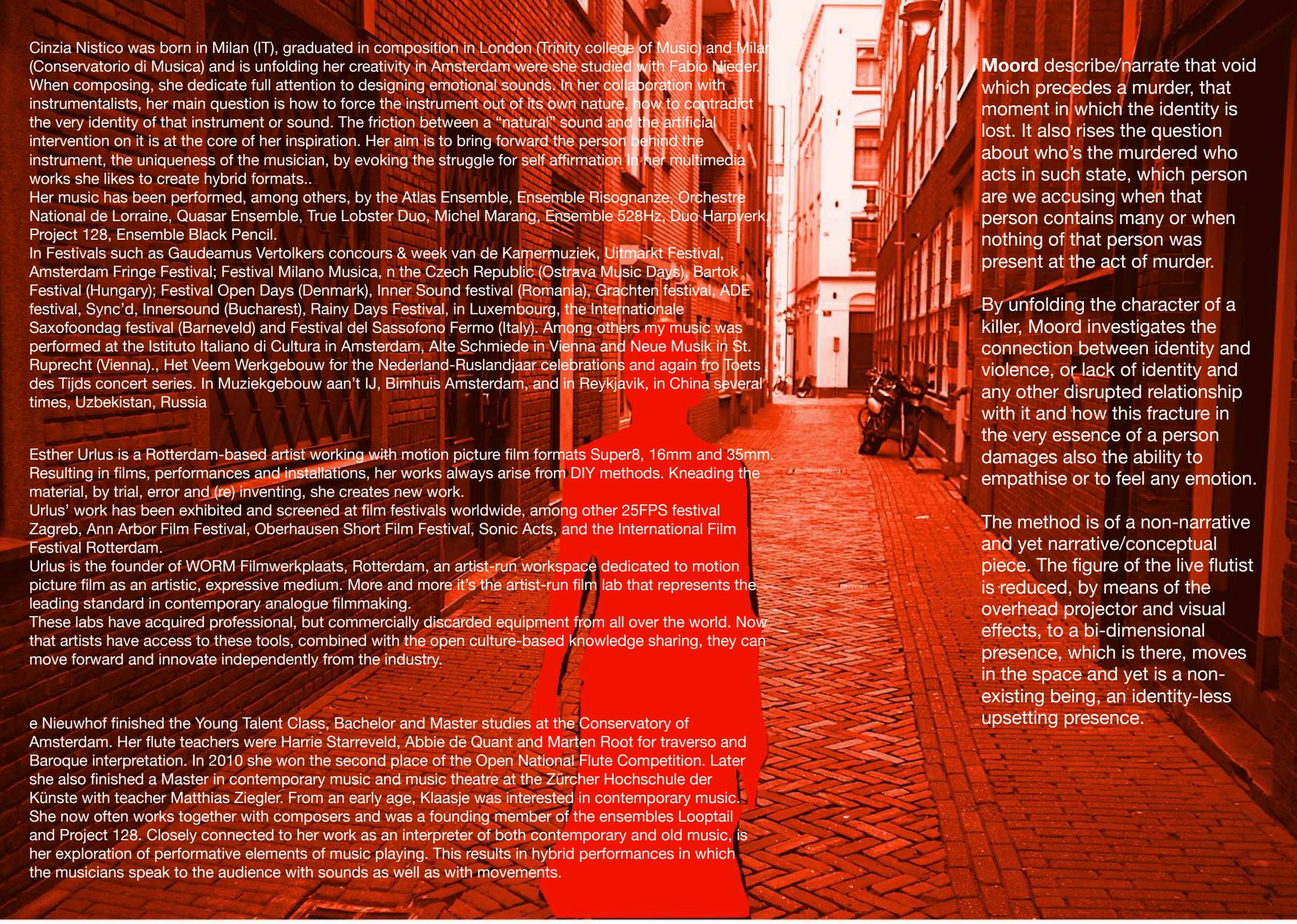
Links:

Teaser
Excerpt

The repetition of the word mood (murder) deprived of any detail about the misfit, doesn't allow a judgment or understanding of how the event happened and why.

How is the spectator relating to something they can't judge? Will they become fatalist, indifferent, frustrated? I invite the spectator to observe their own reaction when confronted with something they can't frame in a rational way.

I ask the audience to suspend the act of judgment in order to perceive the difference between understanding an event through its context, or living with the event despite the context. If we base our acceptance of an event on how we can justify it in relation to the circumstances which caused it, then I would question how seriously, honestly and thoroughly can we acknowledge those circumstances to then judge the act?



Cinzia Nistico was born in Milan (IT), graduated in composition in London (Trinity college of Music) and Milan (Conservatorio di Musica) and is unfolding her creativity in Amsterdam where she studied with Fabio Nieder. When composing, she dedicates full attention to designing emotional sounds. In her collaboration with instrumentalists, her main question is how to force the instrument out of its own nature, how to contradict the very identity of that instrument or sound. The friction between a “natural” sound and the artificial intervention on it is at the core of her inspiration. Her aim is to bring forward the person behind the instrument, the uniqueness of the musician, by evoking the struggle for self-affirmation. In her multimedia works she likes to create hybrid formats..

Her music has been performed, among others, by the Atlas Ensemble, Ensemble Risognanze, Orchestre National de Lorraine, Quasar Ensemble, True Lobster Duo, Michel Marang, Ensemble 528Hz, Duo Harpverk, Project 128, Ensemble Black Pencil.

In Festivals such as Gaudeamus Vertolkers concours & week van de Kamermuziek, Uitmarkt Festival, Amsterdam Fringe Festival; Festival Milano Musica, in the Czech Republic (Ostrava Music Days), Bartok Festival (Hungary); Festival Open Days (Denmark), Inner Sound festival (Romania), Grachten festival, ADE festival, Sync'd, Innersound (Bucharest), Rainy Days Festival, in Luxembourg, the Internationale Saxofoondag festival (Barneveld) and Festival del Sassofono Fermo (Italy). Among others my music was performed at the Istituto Italiano di Cultura in Amsterdam, Alte Schmiede in Vienna and Neue Musik in St. Ruprecht (Vienna)., Het Veem Werkgebouw for the Nederland-Ruslandjaar celebrations and again for Toets des Tijds concert series. In Muziekgebouw aan't IJ, Bimhuis Amsterdam, and in Reykjavik, in China several times, Uzbekistan, Russia

Esther Urlus is a Rotterdam-based artist working with motion picture film formats Super8, 16mm and 35mm. Resulting in films, performances and installations, her works always arise from DIY methods. Kneading the material, by trial, error and (re) inventing, she creates new work.

Urlus' work has been exhibited and screened at film festivals worldwide, among other 25FPS festival Zagreb, Ann Arbor Film Festival, Oberhausen Short Film Festival, Sonic Acts, and the International Film Festival Rotterdam.

Urlus is the founder of WORM Filmwerkplaats, Rotterdam, an artist-run workspace dedicated to motion picture film as an artistic, expressive medium. More and more it's the artist-run film lab that represents the leading standard in contemporary analogue filmmaking.

These labs have acquired professional, but commercially discarded equipment from all over the world. Now that artists have access to these tools, combined with the open culture-based knowledge sharing, they can move forward and innovate independently from the industry.

e Nieuwhof finished the Young Talent Class, Bachelor and Master studies at the Conservatory of Amsterdam. Her flute teachers were Harrie Starreveld, Abbie de Quant and Marten Root for traverso and Baroque interpretation. In 2010 she won the second place of the Open National Flute Competition. Later she also finished a Master in contemporary music and music theatre at the Zürcher Hochschule der Künste with teacher Matthias Ziegler. From an early age, Klaasje was interested in contemporary music. She now often works together with composers and was a founding member of the ensembles Looptail and Project 128. Closely connected to her work as an interpreter of both contemporary and old music, is her exploration of performative elements of music playing. This results in hybrid performances in which the musicians speak to the audience with sounds as well as with movements.

Moord describe/narrate that void which precedes a murder, that moment in which the identity is lost. It also rises the question about who's the murdered who acts in such state, which person are we accusing when that person contains many or when nothing of that person was present at the act of murder.

By unfolding the character of a killer, Moord investigates the connection between identity and violence, or lack of identity and any other disrupted relationship with it and how this fracture in the very essence of a person damages also the ability to empathise or to feel any emotion.

The method is of a non-narrative and yet narrative/conceptual piece. The figure of the live flutist is reduced, by means of the overhead projector and visual effects, to a bi-dimensional presence, which is there, moves in the space and yet is a non-existing being, an identity-less upsetting presence.