

Stowarzyszenie Artystyczne
"Muzyka Centrum"
Akademia Muzyczna w Krakowie
Bunkier Sztuki

Festiwal Audio Art'08

Miso Ensemble

(Lizbona)

Miquel Azguime Itineraire du Salt Salt Itinerary Opera Multimedialna



MISO ENSEMBLE

Miquel Azguime

wykonanie, koncepcja i kompozycja, tekst

Paula Azguime

projekcja dźwięku, elektronika, reżyseria,
opracowanie wideo i konstrukcja sceny

Andre Barteski: programowanie wideo

Perseu Mandillo: edycja wideo

Miso Studio: opracowanie techniczne

niedziela, 30 listopada 2008, godz. 18.00
Akademia Muzyczna w Krakowie

projekt zrealizowano przy wsparciu finansowym:
Miso Music Lisbon

Direcção Geral das Artes/ Ministério da Cultura,
DAAD Berliner Künstlerprogramm & TU-Studio
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Gminy Kraków

Salt Itinerary transcends theatrical and music conventions introducing Miguel Azguime and Paula Azguime's concept of new Op-Era.

Reflecting on Art and Madness, it revolves around languages, words as meaning and words as sound. Both are used as an extension of the body and melted in the construction of the staging as a tangible projection of the resonance of the words through sound and image.

Live audio and video electronic processing and diffusion of the voice, poetry, gestures, music and the drawings creates polyphony of senses and a counterpoint of meanings.

Moulding sounds, lights, pictures and movements as if being drawn, painted or carved, Salt Itinerary is a powerful, engaging and challenging combination of music and drama by one performer that shapes new grounds in electronic music and breaks boundaries between music, theatre, opera.

Salt Itinerary is performed in Portuguese, English, French and German.

Synopsis Salt Itinerary is the end result of a creative project on writing: on musical writing, poetic writing, the gestural writing of the musician/actor and of his own image, in which the voice is the extension of the body and of the thought of the poet. Here, then, is the symbiosis between the essence of the word and the evolution of the Being, presented in the form of a new dramaturgy called Electroacoustic Opera. The first part considers the question of the absence of the author as an unfolding and moving of his creative personality, and places the stage itself on stage. The second part is dominated by the search for the gesture of writing, interpreted as instrumental, and therefore musical, gesture. At the basis of the gesture of writing is the sound of the word. The word subordinated to life. The word freed from the word. The third part gives substance and image to the word. The score of the poem composes time. Who remembers time? But it is time that remembers us! Creation takes over the creator, and the question of madness returns... of its limits, of the blindness caused by the excess of lucidity, the excess of Seeing. It is the blindness of the white that burns, the white of salt. In the light, nobody sees it! On stage, the composer and the poet, together, in one, lead us through their internal world, their personal itinerary which he calls Salt – the same Salt that represents his resistance, his will, his essence and his multiplicity. Salt (an essential substance) that we also see as a manifestation of knowledge and flavour; the itinerary which is certainly that of the creator, but which is also and at the same time the image and in the image of so many other itineraries, paths, exchanges, inspirations, discussions...

Salt Itinerary lasts about 60 minutes and can be performed in Portuguese, French or English