

# La

# CARTE

# ET LE

# TERRITOIRE

## OSLOO is a floating pavilion a bar on San Servolo

Daily program: + 39 342 129 1543  
**MAY 31 - JUNE 30**  
Open everyday  
2 pm - 10 pm

OSLOO is a public place

A public place in Venice.  
A public place is not private.  
A public space can include utopia  
the private includes intimacy.  
The private is underneath the skin of architecture  
the public gives the names for the two bodies:  
mother and father.  
The scene is set on land in sea  
A public place for public spiritualism

OSLOO è uno spazio pubblico

Uno spazio pubblico a Venezia.  
Uno spazio pubblico non è privato.  
Uno spazio pubblico può includere utopia  
il privato include intimità.  
Il privato è sotto la pelle dell'architettura  
il pubblico dà il nome a questi due corpi,  
madre e padre.  
La scena è su terra ma in mare  
Uno spazio pubblico per spiritualismo pubblico

Welcome !

FOS

Benvenuti!

FOS

[www.osloo.dk](http://www.osloo.dk)  
[www.grottanuova.dk](http://www.grottanuova.dk)

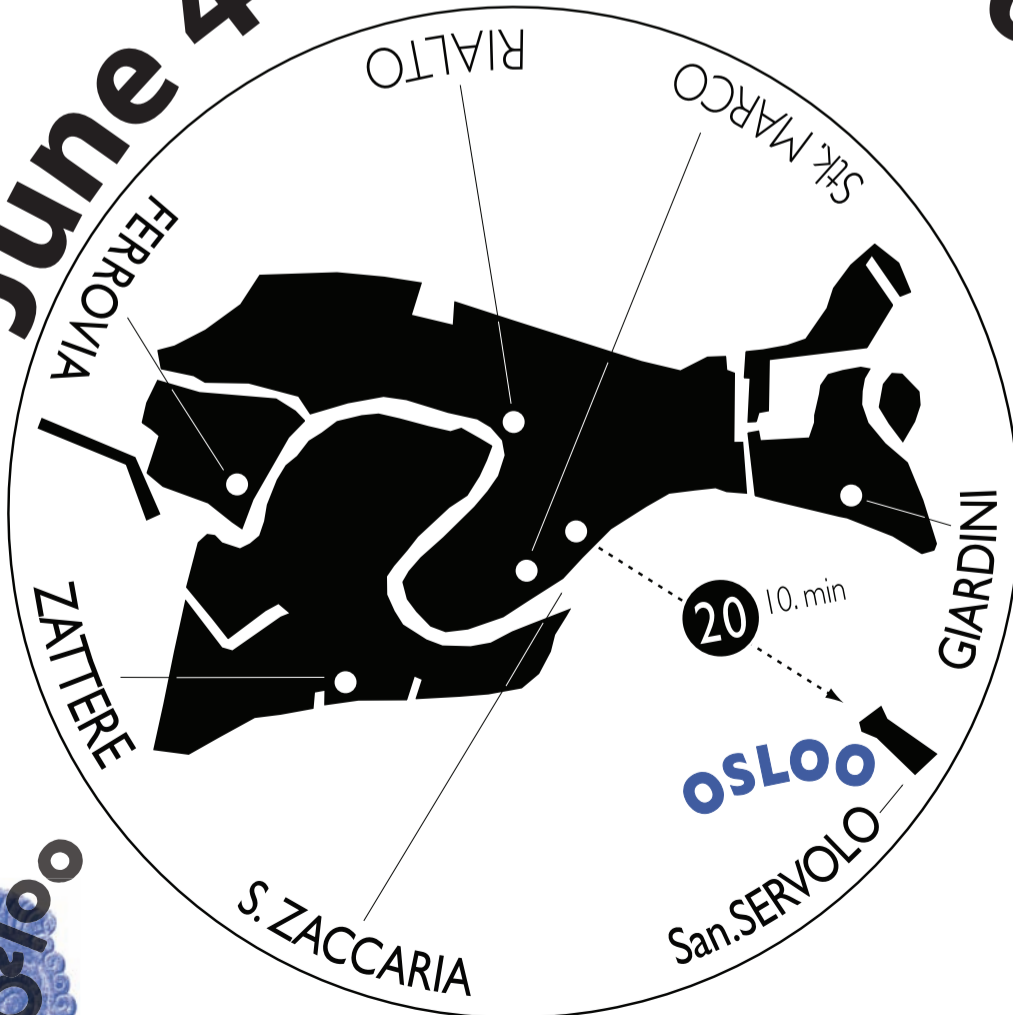
La Carte et le Territoire is a night of events which include the work of composer and artist Andreas Fuhrer, performance artist Mathias Kryger and the ongoing research collaboration Model Court. La Carte et le Territoire is curated by Joachim Hamou founder of Rio Bravo.

Model Court will for this event, function as acoustic consultants creating an audio set-up similar to the design of any courtroom, in that the main function of this infrastructure, is to provide a path of transmission between designated speakers and listeners.

In this structure a range of musical and performance experiments are taking place. Through the physics of sound these performances aim at reaching back to the "Venice mainland" and beyond.

From the phonetical questions of what constitutes a sound and of when this sound becomes a word to the semiotics of significance and the significance of community, La carte et le territoire aims at sending out waves of music, to see how far sound reaches and to investigate the boundlessness of this territory.

June 4 2011 16.00 - 00.00



**Rio Bravo**  
[www.riobravo.eu](http://www.riobravo.eu)







"Courtrooms shall be designed to provide conditions whereby speech from the main working areas of the court is clearly audible in all parts of the room. Those speaking shall not have to put undue effort into making themselves heard, and there shall be no distortion of sound(...) This also includes the temporary, or periodic use of either existing, or new-build facilities that may be designed to be suitable for occasional use as a courtroom."

British Court Standards and Design Guide, Section 28, Air, Water and Acoustics; 11.6 -1 1.3.6.6; Temporary Courtrooms.



**Mathias Kryger** works with the performative in a range of forms and media; as a curator, a writer and a performer as well as in his post R'n'B band *Back In Dirty Minutes* (with his musical partner Stefan A. Pedersen). Mathias has a background in academia, and is exploring the field between the academic and the performative through issues of the researched, the emotional, the ephemeral, and pop. He has written and curated extensively about sexuality, nationality, and identity.

Apart from his performances he is currently working on a book with artist Lasse Lau, writer/curator Mirene Asanios and artist Felipe Zúñiga on *Queer Geography*.

For *La Carte et le Territoire*, Mathias Kryger embodies a performative character of authority, through presence and performance (and with visual debt to Mr. Punjab from the Hollywood version of *Annie*, the musical).

**LE**

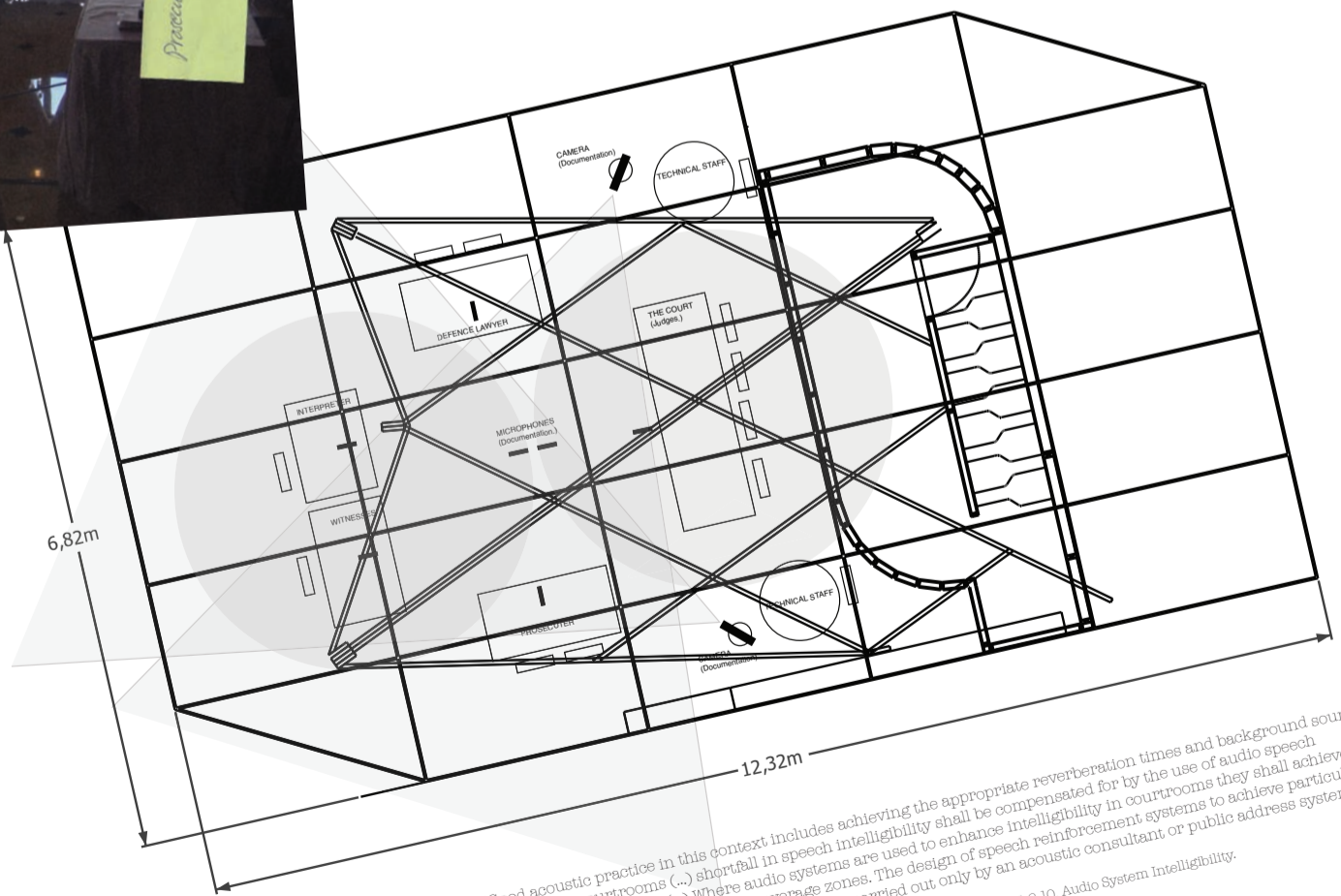
# TERRITOIRE



This temporary and set-up of a courtroom is designed based on Model Court's research into the audio-visual installation used for the trial of the Rwandan national Francis Bazaramba who received asylum in Finland, and was later convicted by the Finnish state for his role in Rwanda's 1994 genocide.

The trial that was conducted predominantly in Finland under Finnish law, travelled on two occasions to Rwanda and Tanzania in order to obtain testimony from witnesses, while Bazaramba himself, was detained in a Finnish prison in order for the Finn's to retain authority over him.

The juridical conditions of Universal Jurisdiction, that allow a Finnish court to conduct a Rwandan genocide trial, were made possible by the mobile audiovisual infrastructure - that for this purpose - was set up in a Hilton hotel conferencing suite in Tanzania. This transmission became for the group a starting point for considering mediation and translation as an expansion of an international space of law as well as a production that connects the process of the trial to an audience - to the eyes and ears of an international community.



"Good acoustic practice in this context includes achieving the appropriate reverberation times and background sound levels in the courtrooms (...) shortfall in speech intelligibility shall be compensated for by the use of audio speech reinforcement systems (...) Where audio systems are used to enhance intelligibility in courtrooms they shall achieve a minimum RASTI value of 0.8 in all coverage zones. The design of speech reinforcement systems to achieve particular RASTI values is a specialist subject and shall be carried out only by an acoustic consultant or public address system designer."

British Court Standards and Design Guide, Section 28, Air, Water and Acoustics.11.2.10, Audio System Intelligibility.



# La

# CARTE

# ET LE

## JUNE 4 2011

## 16.00 - 00.00 @ Oslo/San. Servolo

# TERRITOIRE

### THE REFRAIN, MUSIC, AND VIBRATION

A living organism is a material organization that is sensitive to and makes vibratory rhythm part of the operation of its organs.<sup>27</sup> The tapping a child makes in wandering around aimlessly, the humming we sometimes unconsciously perform as we anxiously wait for something or someone, the small piece of annoying music that sticks in our heads despite our loathing it—these are all version of the refrain, a small capture of melodic and rhythmical fragments that, while they are not the raw materials of music, are the con-

tent of music and are what music must deterritorialize in order to appear.<sup>28</sup> The refrain prevents music while at the same time being the smallest anticipation of a music to come.<sup>29</sup>

The refrain is a kind of rhythmic regularity that brings a minimum of livable order to a situation in which chaos beckons. It is the tapping out of a kind of order of safety that protects the body through the rhythms of the earth itself. To repeat, every refrain, for Deleuze and Guattari, has three basic components: first, a point of order or inside—a home, nest, or space of safety that filters out or keeps the forces of chaos temporarily at bay (“A child hums to summon the strength for the schoolwork she has to hand in” [311]); second, a circle of control that defines not only a safe inside but also a malleable or containable outside, a terrain to be marked, a field to be guarded (a cat sprays strategic objects at the boundary of its territory, a bird marks the field below its nest as the space of its sonorous and rhythmic performance); and, third, a line of flight to the outside, a movement of migration, transformation, or deformation (the long march of lobsters across the ocean floor, the path of migratory ducks or monarch butterflies flying north or south each year; 1987:311–312).<sup>30</sup> Every refrain is

marked by all three aspects or movements, a home, a yard, and a way out, which nevertheless vary in their incantatory force, in their combination, in their emphasis.

Music submits the refrain to the process of deterritorialization, removing it from the place of its “origin” and functionality, enabling the refrain to free itself from a particular place, purpose, rhythm or force: “Music is a creative, active operation that consists in deterritorializing the refrain” (300). Music, whose vibratory force is perhaps more immediate, more visceral, more neural than all of the other arts, consists in deterritorializing the voice, deterritorializing sound, making each resonate with a different set of vibrations than those (chaotic forces) the refrain attempts to ward off. The refrain wards off chaos by creating a rhythm, tempo, melody that taps chaos by structuring it through the constitution of a territory and a mode of occupation of that territory, a musical frame. It is only when the territorial organization is itself upset, reconfigured, and abstracted through autonomous qualities that music can work its intensifying effects on individual and collective bodies.<sup>31</sup> Only then do rhythms become detached from their functional role and operate instead as expressive qualities, seeking to resonate not only from within the territory from which they are extracted but outside, elsewhere, in the world beyond. Music is a line of flight from the home that the refrain constructs. The tick and the mammal whose blood it extracts, the spider and the fly it captures, are contrapuntal or harmonic forces, dueting features that must be considered as part of one and the same refrain. In this

sense, although they are musical, they stop short of being music. They produce a differential rhythm, a kind of melody but not yet music, which requires the deterritorialization and deframing of the refrain to move it out of the circle of existence regulated by natural selection and into a line of flight toward the world of autonomous qualities regulated by sexual selection.

Refrains, then, are rhythmic, melodious patterns, small chants, ditties, that shape the vibrations of milieus into the harmonics of territories, the organization of a wall or barrier. Music is the reverse movement, the liberation of these harmonic and rhythmic patterns from their originating location and their placement into a double movement, both musically, beyond the smallness of the refrain and on, to the song, the tune, the sonata, the duet, the symphony, other forms of music, genres, and so on, to forms as yet not even conceivable on the plane of composition; and spatio-temporally, beyond territory, to individuals, peoples, races, bodily movements, performances.

From the book “Chaos, Territory, Art – Deleuze and the framing of the earth” by Elizabeth Grosz (Columbia University Press 2008)

**Program**  
The intention with this program is, that it will be constantly developing throughout the month.

For most recent update call:  
+39 342 129 1643

Oslo on the ground

in the air:

**June 5 : Here there is no Horizon 5 - 10 pm**  
reading: Etel Adnan (LB/US visual artist and poet)  
discussion: Revolution of the Mind:  
Fari Bradley artist (IR/GB)  
Georges Rabbath curator (LB).

**June 8 : 10 am - 10 pm : The space between each individual part**  
concert: Lucky Dragons (US) - Experimental electronica  
performance: La Collezione di Carrozzeria Margot: Collecting identities:  
I stay therefore I am.  
12 hour performance, a mimesis of a film production in 12 acts.

Between June 8 and 18 the program continues based on local initiatives

**June 18 : When everybody shouts who listens 6 pm - 10 pm**  
performance: Kai Zen (IT) - a 'cover' of Heart of Darkness by Joseph Conrad.  
music: Enrico Malatesta (IT) a solo show on drums

**June 23 : Miss-Understandings 5 pm - 10 pm**  
reading: Cla Rinne (SE/FI) poet (SE)  
concert: Jooklo duo troglosound (IT) free jazz

**June 24 : Garibaldi's wife 4 pm - 10 pm**  
concert: Escho, (DK, progressive record label presents:  
Gamers In Exile (IT) progressive Italian electronica  
concert: Thulebasen (DK) avantgarde band

**June 29 : Hidden like a Utopia 4 pm - 10 pm**  
dj: Awesome Tapes from Africa (US) - plays African cassette tapes  
dj: Trentemøller (DK) Moist electro of the first degree.  
talk: The even covering of the field by  
Giovanni Piovone (IT) Architect

JULY 1st END DAY

**May 31 : Start 6 - 10 pm**  
speech: Rastafari H.C. Andersen (DK)  
concert: Hype Williams (UK)  
dj: DJ Peachmatters (DK)

**June 1 : One Language Traveler 6 - 10 pm**  
lecture: Lars Bang Larsen (DK, art critic) – speaks about Hélio Oiticica  
performance: Michalis Pichler (GR/GE artist) sings 'Der Einzige und sein Eigentum'  
concert: Tuomas Toivonen (FI, musician) – performs One Language Traveler

**June 2 : A Collection of Centers 6 - 10 pm**  
performance: Henrik Plenge Jacobsen (DK, artist) – performs Eierstock  
performance: Gallery D.O.R. (NO, performance group) – performs A Collection of Centers  
dj: Fari Bradley (IR) Arab fusion music

**June 3 : A Financial Erotic Act 7 - 10 pm**  
lecture: Daniel Salomon (DK/FR visual artist) – unfolds the sex life of snails  
concert: Father Murphy (IT)  
music: Dorit Chrysler (AU) the theremin from Austria  
performance: Jesper Just (DK, visual artist)

**June 4 : La carte et le Territoire 4 pm - Midnight**  
guests: Rio Bravo / Joachim Hamou (UN) puts together the program:  
frame: Model Court, artis group (UK)  
music: Andreas Führer, composer (DK)  
mc: Mathias Krüger, artist (DK)

**June 5 : Here there is no Horizon 5 - 10 pm**  
reading: Etel Adnan (LB/US visual artist and poet)  
discussion: Revolution of the Mind:  
Fari Bradley artist (IR/GB)  
Georges Rabbath curator (LB).

**June 8 : 10 am - 10 pm : The space between each individual part**  
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performance: La Collezione di Carrozzeria Margot: Collecting identities:  
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12 hour performance, a mimesis of a film production in 12 acts.

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