

T r ó t t u

vidéo.concert

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an invitatlon to a different listenIng

Multimedial performance of *Crippled Symmetry* by Morton Feldman

a project by Alessandra Giura Longo and Sofi Hémon

The word "Tróttu" in the sardinian language means "crooked, awry, crippled".

***T r ó t t u* is a performative installation, an encounter between different expressions of art, creating a dialogue with the space that hosted it.**

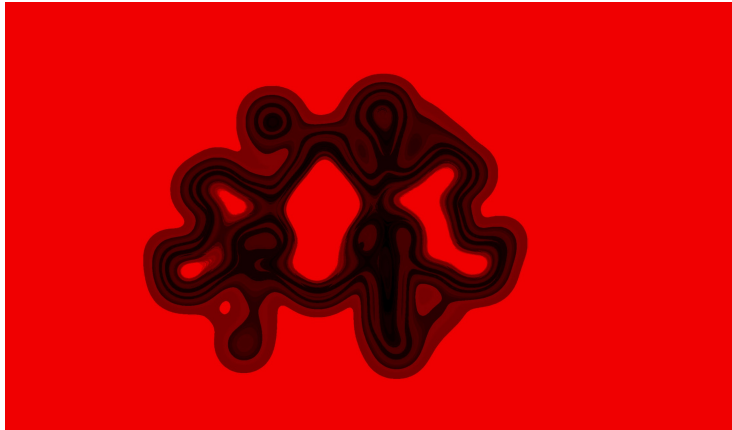
Tróttu is a video and music project by the artist Sofi Hémon and the musician Alessandra Giura Longo. They work on combining the traditional and contemporary world. Following the threads of contemporary art and music and weaving tradition, joining the common passion for Morton Feldman's music with the Sardinian textile tradition, the two artists create a unique musical and visual performance based on the Feldman's work *Crippled Symmetry*.

Crippled Symmetry (1983) is a piece by the american composer Morton Feldman, scored for flutes, glockenspiel/vibraphone and piano/celesta, inspired by the patterns of the carpets made by Anatolian nomadic tribes. Feldman himself wrote that he was fascinated by their *crippled* symmetry, contending that they are '*never mechanical, as I expected, but idiomatically drawn*'. The weft and warp interweaving on a handmade loom, even if based on a symmetrical and regular pattern, is often deviated, distorted, adapted because of a different hand, with a different force, of a skein of thread that ends...

Feldman knew intuitively that the concept of a-symmetric symmetry would be the best frame for his musical materials, as they are not subject to the limits of a system. He adopted this concept to embark on his personal quest for the "*metaphysical place that is in all of us.*" The music moves according to the principle of minimal variations of patterns very expanded in the time, but its main peculiarity is that each part appears completely independent from the others. The organization of sounds durations and accents distribution is deeply different for the three instruments, even if they are based on a common beat. The performance of each part requires extreme precision. All along the piece the unexpected crossings and recalls creates a complex network of relationships between the three parts on multiple levels. The result is an estranging, surprising music, made of precisely delineated paths that float in the air, made of sounds that meet, collide, move away, overlap; made of silences that open different listening worlds, sounds that dialogue gently with the sounds of the surrounding environment. A music that seems to move every safe reference but that takes us to an elsewhere, perhaps safer and reassuring.

After a trip in Sardinia, helped by some anthropologists and historians of traditional Sardinian weaving, Sofi Hémon and Alessandra Giura Longo formulated the hypothesis of a similarity between the patterns of the Anatolian and Sardinian carpets. The artist Sofi Hémon made an art video based on the images of these patterns, conceiving the editing as a sort of musical score, combining threads and musical lines, like in a weaving work. The movement of the images take up the sound movement imagined by Feldman, working on deviated, truncated symmetry. In this context, color and light create a contemplative space shared by sound and image.

The video will be projected during the performance of the piece, on a modular structure that contains the musicians: a sort of installation of sounds, shapes and colours. A mysterious magic box around which listeners, sitting or moving discreetly or, if possible, lying on the floor, will be invited to choose a point of view and listening to receive the dialogue between the sounds, the shapes, the colors and the silences that radiate from the box with the environment that envelops and contains it. It is possible to shape the structure for all kinds of performing spaces.



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duration an hour and a half

Crippled symmetry
Morton Feldman

Sofi Hémon
video making

Pierre Hémon & sh
video editing

Pol Ka e Alessandra Giura Longo structure

Alessandra Giura Longo
flutes

Francesco Ciminiello
percussions

Sylvia Corda
piano and celesta

.T r ó t t u was performed for the first time in February 2019 in the cultural centre *Arquipélago* in Ribeira Grande, Azores, Portugal and then in Sardinia (Sassari, Teatro Verdi, Cagliari auditorium of conservatorio), in Sicily (Messina, Teatro Vittorio Emanuele), in Milano (ex chiesa di san Carpofo, academia di Belle Arti de Brera).

.During the 2020 lockdown Sofi Hémon made two little videos with some images and songs from *Tróttu*, for the on-line version of the Festival Interzone 2020 (Cagliari Conservatory, Italy):

<https://vimeo.com/811727132> <https://vimeo.com/811726775>

.T r ó t t u has generated other projects of musical improvisation resulting from the collaboration with the weavers of the cooperative "Su Trobasciu" and the sounds of the looms recorded during a day of work in their workshop in Mogoro (Sardinia):

.About T r ó t t u, Festival Interzone, Conservatory of Cagliari 2018, with A.Giura Longo, S.Corda, F.Ciminiello plus Adriano Orrù on double bass;

.S- T r ó t t u with A. Giura Longo (Morangis, France 2019)

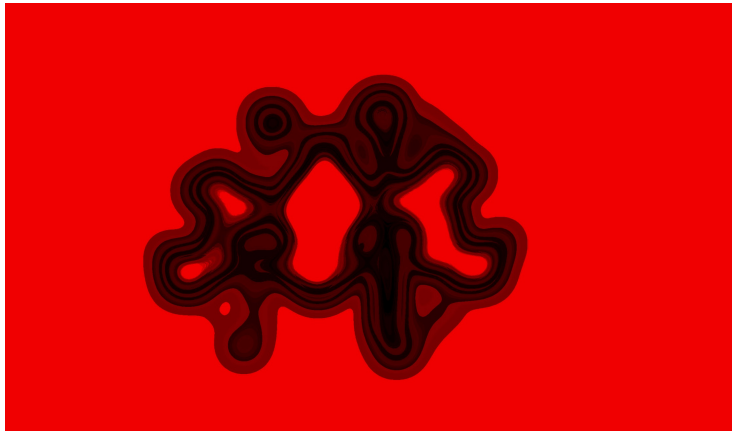
.Tisse ta musique interactive web project for the brand *l o l i g o* ® :

<http://www.loligo.tm.fr/collections/loligo-tissetamusique.html>

<http://www.loligo.tm.fr/collections/loligo-collection-alessandragiuralongo.html>

.The *T r ó t t u* production was supported by a crowdfunding:

<https://www.kisskissbankbank.com/it/projects/trottu>



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REQUIREMENTS

SPACE	<p>The ideal space will have the audience all around the structure, but it is possible to play in every kind of hall, theater or open space, with images on two sides of the structure only, facing the audience. If outdoor it must be a silent and calm space.</p> <p>The structure is made by 4 screens of 3,80 X 2,50 meters. The structure complete needs a space of 3,80 X 3,80 meters on the floor.</p> <p>We need the performance space for about 4 hours for the assembly of the structure and the technical tests of projection, if possible in the day before the performance.</p>
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technical requirements	
.grand piano	.a stool or chair without armrests
.celesta (or electronic keyboard with celesta sound)	
.vibraphone	.2 music stands and 3 lights
.glockenspiel	.a folding ladder
VIDEO	MP4, MPEG, QT, QR, MOV
	.4 video projectors connected to 4 computers video tracks can be provided in various formats : The video projectors should be as quiet as possible (in any case less than 30db) and possibly of the short throw type (wide angle projection), with a brightness of at least 2,500 ansi lumens, Full HD
	.supports for positioning the projectors
	.a technician for installation video projectors and projection + Sofi Hémon
EXPENSES	
Alessandra Giura Longo, Sofi Hémon	.2 trips to/from Paris: A. Giura Longo, S.Hémon + extra seat item for bass flute if by plane. .2 air trips to/from Cagliari: S. Corda and F. Ciminiello
	.1 <i>oversize baggage</i> : structure, around 100 euros.
	.hospitality for 4 people
CONCERT FEE	.to be negotiated with the organisation